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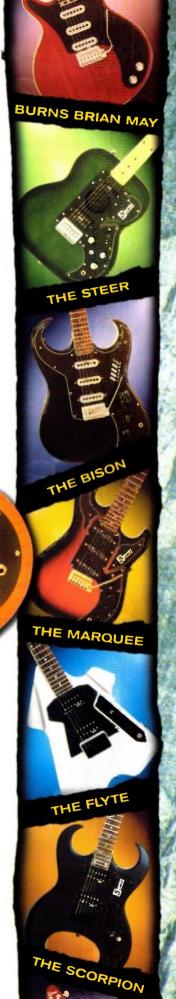
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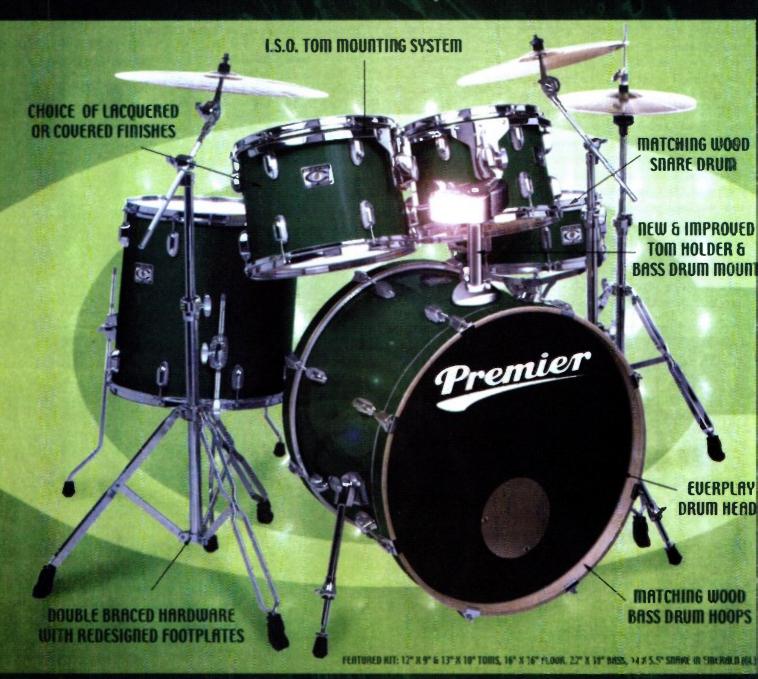


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FEATURES

May/June 2003, Vol. XXV No.3

34

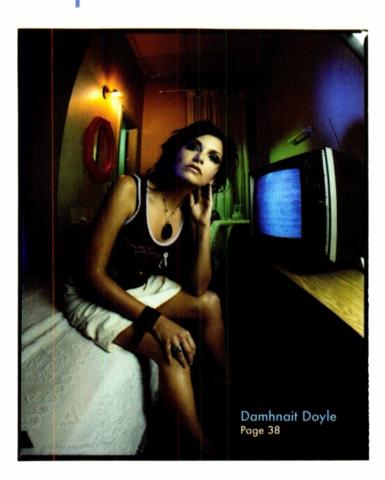
I Mother Earth by Jeff MacKay

Mother Earth released its latest album,

The Outstall All Pod Christia The Quicksilver Meat Dream, in early April. Delve deep into the minds of guitarist/producer Jag Tanna and vocalist Brian Byrne for an in-depth interview.

38

Damhnait Doyle by Karen Bliss Damhnait shares her story on how she recorded and released her new album, titled Dav-net.



COLUMNS

- 25 Guitar Levon Ichkhanian 26 Keyboards - Tom Brislin
- 27 Bass Chris Brodbeck
- 28 Percussion Mitch Dorge
- 29 Woodwinds Bill McBirnie 60 Live Sound Tim Elmy
- 30 Brass Chase Sanborn
- 31 Digital Music Alec Watson
- 32 Vocals Diana Yampolsky
- 58 Writing Rick Rose
- 59 Recording Nathan Chamberland
- 62 Business Chris Taylor

CM brings you its annual look at the guitar. This year's edition features advice from Randy Bachman, Headstones' Trent Carr, Coldplay's Jon Buckland and The Kim Band/David Usher's Kim Bingham.

49 CD Duplication

by Ryan McLaughlin Everything a musician needs to know about the CD duplication process. Includes a directory of Canadian custom CD duplicators so you know where to go when the time comes.

DEPARTMENTS

- **Feedback**
- Indie Insider
- 14 Changes
- 19 Music Online
- 20 **Road Test**
- 65 Hot Gear
- 69 Free Product Information
- 76 Marketplace
- 77 Classifieds
- 78 Showcase



"I PLAY THEM LIKE A METAL PLAYER."

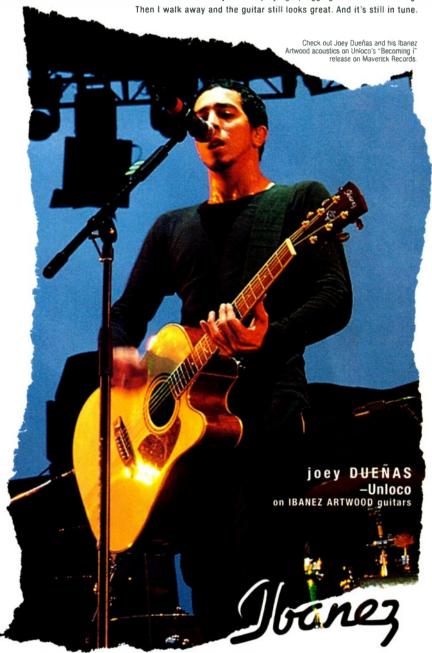
I write all my songs on acoustic, whether they're metal songs or just acoustic songs. If it rocks on the acoustic, it will rock on an electric. I originally borrowed an AW200 cutaway from Ibanez and ended up using it on all my recording sessions. Then on the road I started playing an AW300. The 300 is a little bit warmer while the 200 is pretty bright.

When we do thirty-forty minute sets I use the 300. But when we headline, I use both because I use different tunings—the band tunes pretty low on acoustics.

On the 300, I'm using B-F#-B-E-G#-C# tuning and B-F#-B-E-B-C# on the 200.

Live I just plug in. On the recording sessions, (producer) Mudrock put nine different mikes in front of me. He wanted to get every single possible tone there was to get out of that acoustic—and it came out great. Mudrock originally intended to use a 1959 Goya, but the Ibanez just kicked the crap out of it.

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For more information on products advertised in *Canadian Musician*, please see page 69 or visit www.canadianmusician.com.

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Fett, Songwriter Magazine

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Mitch Gallagher, Editor EQ Magazine

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Pete Weiss, Tape Op Magazine





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What's On Your Mind?

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A Musician's Perspective...

Dear CM.

The time has come for me to respond in regards to a few issues which all add up to one thing. Your next issue should have an article called "How to be moulded by the industry and sound like everyone but vourself."

First off, you have had lots of debate over the songwriting clinics we currently have today. My question is this ... why then did you put Rush on the cover? This is one of the few bands I have any respect for because they don't follow the "steps" to good songwriting. They are themselves and we need more of them. Today's music is so predictable it's like a fast food chain. You always know what you are going to get. Serving up another side of boyband!

Second, you have an article on "getting signed." The "A&R" guys say to play with bands that are well-known and established. This is becoming more difficult since the agents and record companies also put in their own openers more often than not. They also state to play CMW and NXNE. My own group has applied to these "political" shindigs and has been rejected every time for at least four years. Funny ... when we toured Mexico with five other CMW bands (including two major label bands), we outsold every one of them. After confronting CMW president Neil Dixon on this, he simply stated, "Try and apply again." Hello "industry" people! This is a band that was the first independent group to do a "Live to Internet" show in Canada totally on their own organization. This is a band that was voted fourth out of over 1,000 bands on the Pamela Anderson "Jam with Pam" Web site. This is a band that plays 100-150 shows a year. Just like lots of other bands with similar achievements that don't get heard. So what are we really doing wrong? Being ourselves?

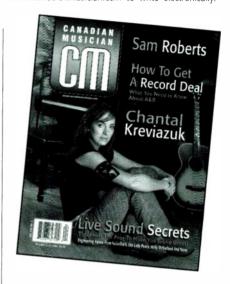
Lastly, the "A&R" guys state that radio is "by far the most important factor in exposing artists to the mass populace." Translation: "If we don't play Bryan Adams, Celine Dion, Sum 41, BNL, Sam Roberts and Our Lady Peace 5 to 10 times a day, the sheep won't get it." If I hear Avril one more time, I'll puke! If a radio station can advertise and support local charities etc., why can they not play some local independent talent even one to two times a day? Not only does this help the independent artist BUT also the local watering hole struggling to get people out to live music. Technology has become very good for artists to do high quality recordings that the radio station could broadcast. We could even leave that decision up to them!

If I sound bitter, I am. Not just for my own band, who has been "paying our dues" for almost 10 years, but all the other groups who are putting out great music and not getting heard. While I understand that this is a business, I feel that artists with a unique "voice" or sound are marketable as well. If not more so because of perhaps a future cult following like Rush, which leads to a consistent revenue for the artist and the company. The record industry is always playing it safe putting out more happy punk, women and brain degrading yo-yo bling-bling, power cnord Nickel-Linkin-Creed rock and following the trends. But worst of all ... they all sound the same. Was Theory of a Dead Man not just Nickelback with different guys? Excuse me now while I go to the Internet to check out new bands ... my last source of anything palpable.

Ian Graham Eye Rhyme www.eyerhyme.com

PS - I would love to know the A&R guys take on my views. I'm not into burning bridges and pointing fingers BUT I really have to question today's music industry. Almost everyone I know (including a girlfriend who works for major radio and sees the responses) feels the same way. Maybe it's a musician thing...

*Ed. You offer multiple great points lan although I don't think you're being totally fair about the types of articles we run, because we do get letters from people asking us things like. "How do I get signed?" or "How do I approach a record label's A&R dept.?" We are offering useful advice to people who choose to go that route. In terms of telling people to mould themselves to something the industry wants, you're right. You have to be willing to change. If you can't accept ideas from the music industry that help you as an artist, then don't ask anyone for help. Keep plugging away doing things your way and on your own terms. It is frustrating to have to do that but as you yourself mention, Rush did it that way. If there are certain questions you have that CM isn't answering, tell us what you'd like to see in these pages. Regarding getting your band in industry showcases or on the radio, the only thing you can do is contact each festival or station directly and ask them their own rules for submitting material. I know that's the same advice they've already told you, but they're the ones selecting the artists. Talk to them. I know CMW and NXNE each pick hundreds of bands every year to perform at their festivals. Maybe this letter will help you get their attention?



Am I A Pirate?

Dear CM.

I recently read an article about "Downloading Illegal Music". It said that most MP3 sites were legal. How does one tell? I'm presently negotiating with my 15-year-old over purchasing an MP3 player. and I want to be able to keep him on the correct

Carolyn Spence E-mail submission

*Ed. I asked the author of that same article, and she suggested that you simply check the Web site of the artist before you download the music. If an artist is posting the music on their site, then chances are they're giving it away. That's all she could offer.

Lacking Faith?

Even though I don't play an instrument I read your magazine all the time, I am very involved with a specific genre of the music scene on VI (Vancouver Island). I was wondering two things:

a) Would you guys consider outling in a column for the people that displays the lyrics to songs during concerts and events?

b) How about doing an issue devoted to Canadian Christian music?

Thanks.

Jacob Carte, The VI Overhead Guy Victoria, BC

*Ed. We'll consider both ideas for future issues. Christian music is certainly a big enough subject to consider...

Art.



The Ironworks, Vancouver, Canada Background Art - Christopher Blades

Singer Songwriter, Paula Toledo



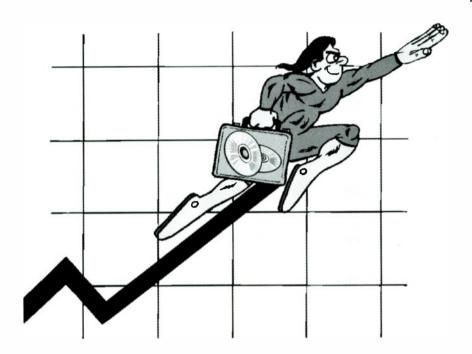
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Does A Recession Affect Your CD Sales?

by Tim Sweeney



n a word, NO. Just because the media is projecting that the country's economy is slow or in a recession doesn't mean your CD sales are affected. People don't buy less of your CDs because the media says people are buying less of everything else. Just like if the economy was in a "boom" or growth period. Does that mean suddenly people will be buying thousands of your CDs?

Unfortunately people in our country are easily persuaded by the media. If they say less of a certain product is being sold, people fear the worse. The problem is that businesses often forget or don't recognize that the reasons they are not selling more is not based on the media's perception of the economy, but the fact that they are no longer doing business effectively. i.e. Their product costs too much, it's too old, people already have one or more of them, etc. Businesses slow down in sales because they forget to promote their product! Especially the value of it!

Take your music for example. When was the last time you sent a newsletter to your fans thanking them for coming to your past shows, buying your CDs and giving them a real update as to what is happening with you and your music? When is the last time you sent an update to the press about how great things are going? New fans, more attendance at shows, more CD sales than before, etc. Or did you merely send an e-mail announcement to them as well as your mailing list saying once again you are playing the same songs at the same bar?

Recessions are like anything else in business: a state of mind. If you want to sell more CDs or get more exposure for your music, start promoting it differently. Play a show for a change (at a new venue) that features songs focused on a central theme. Promote the show to new fans that will be interested in that particular topic.

Instead of doing what you have always done to get where you are right now in your career, challenge yourself to change! Think outside the

box you created for yourself.

Let me leave you with this thought. Recently a business friend of mine introduced me to someone new in the entertainment field at a dinner party. After the introduction I asked him how business was. For 15 minutes he talked about how he was selling less product, the economy was bad, he blamed everything on George Bush, there was a war on, some people in the world didn't like him, even though others loved him, he got stuck in traffic, etc. Whatever he could think of greatly affected his business and how much product his company sold. After his dismal projection, he stopped and said to me, "How is your business doing?" I simply said, "Great." Dumbfounded by this he said, "What do you mean?"

I said, "Well there's a recession going on. Since people are supposedly buying less they have more money to spend with me. Even though I have met George Bush and have talked with him a few times in the past, he hasn't done anything to affect my business. The war won't affect how much of a product I sell and there will always be people in the world that don't like what I am doing while others love me. Those who don't like me don't understand what I'm doing or they can't hear what I'm saying. Finally, I got stuck in traffic too. It gave me extra time to think of new ways to promote my business.'

"You see the media says there's a recession going on. I just decided not to be part of it."

Tim Sweeney & Associates is a 19-year-old company bent on building and fuelling the careers of new artists. Visit him online at www.tsamusic.com.

Laziness and Greed: How to Make the Most of Them in the Music Biz

by Bob Baker

I recently read an online posting in which someone was venting about the apparent apathy of indie music people. He wrote "People tend to be lazy and greedy – a sour combination. Many people aren't aware of these traits in themselves." Here are some thoughts on this topic:

I totally agree with that statement. People naturally do take the easy road and think primarily of themselves. That not only includes indie musicians and small label people, it also includes music industry bigshots and media people of all kinds. We can bitch about the sorry state of human beings or we can learn to work with it. How? By doing these two things:

1) Make it easy for people to help you

I used to be a magazine editor/publisher. Like many indie media people, I was overworked and underpaid. Far too many bands sent out sloppy packages without focus and then expected me to do all the work to give them exposure. The bands whom gave me what I needed, came up with interesting story angles and made it easy to cover them usually got press (as long as they had a story worth telling).

It's no different with your fans and people in other areas of the music biz. Make it simple and easy for people to get on your bandwagon, order from you, etc., and make them look good in the process. Which leads to...

2) Let people know up front what's in it for them

If all you're doing is asking for handouts and taking, it's no wonder you're coming up short. Use other people's self-interest to your advantage and let them know what you can do for them.

Most bands who try to book gigs talk about how great their music is and how many CDs they've sold. Does that matter to the agent or club owner? Hopefully it does, but usually all he/she cares about is the cash register ring at the end of the night.

I once booked several solo shows by sending out a simple post card with a large headline that read: "I want to help you sell more beer!" Many of the bar and cafe owners who received it were impressed that an artist actually kept their needs in mind. It hit their self-interest square on the head ... and profited as a result.

The bottom line is: Accept the fact that people are human and use their tendencies of laziness and greed to your advantage. Take control of the circumstances, don't be controlled by them.

Bob Baker is the author of Guerrilla Music Marketing Handbook, Unleash the Artist Within and Branding Yourself Online. He also publishes TheBuzzFactor.com, a Web site and e-zine that delivers marketing tips and self-promotion ideas to music people of all kinds. Get a FREE subscription to Bob's e-zine by visiting www.TheBuzzFactor.com.



visit www.canadianmusician.com For the latest news and developments



EMI Signs Hidell

If you are one of the camp that felt the Moffatts started to get pretty rockin' just before they called it quits, you'll want to check out EMI Music Canada's latest signing, Hidell.

The four-piece act from Alberta features Bob and Clint Moffatt, two quarters of the '90s Canadian pop act The Moffatts, as well as Christopher Ainsely and Paul Cimolini. The band, which formed in early 2001, began as Pusch, but renamed themselves Hidell a year later, taking their new moniker from the pseudonym of JFK's alleged assassin, Lee Harvey Oswald.

The band's debut album, *Up & Coming*, is set for release on May 6, 2003, and was produced by Juno award winner Russell Broom (Jann Arden, Tariq). "This band represents everything that a great modern rock band should be - they are fantastic musicians, with great hooky songs and high energy. We are very excited to have them join our family of artists," stated Jody Mitchell, EMI Music Canada's Director of Artist Development. Keep an ear open for the band's first single, "Going Down In Flames", which hit rock radio across the country in March.

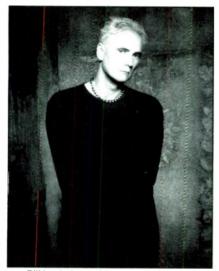
Wanted: Independent **Music Videos**

he 2nd Annual IMVF (Indie Music Video Festival) is L -looking for submissions for this year's fest, taking place in Vancouver, BC, this September 2003. Covering all genres from pop, punk, rock, alt-country, hip-hop to electronica, jazz, gothic, avant-garde and even karaoke, the festival is the first festival in the world dedicated exclusively to music videos.

Some of the many artist's who had videos featured at last year's festival included Victoria, BC's Hot Hot Heat; Winnipeg, MB's The Weakerthans; Vancouver, BC's New Pornographers and Calgary, AB's Huevos Rancheros. For complete information on the festival, check out www.imvf.com.



Sega Winner "After All"



Bill Leeb, better known as Delerium.

With over 150 remixes of Delerium's "After All" submitted, the month long contest has come to a close, with Austin, TXbased Andrew Sega taking top honours.

Contestants competed for the opportunity to have their remix featured on the bonus disc that will be accompanying Chimera, Delerium's forthcoming album set to be released June 24, 2003. Contestants were encouraged to visit www.nettwerk.com or www.nettwerkamerica .com to download various components of the recording, as well as an MP3 of the album version to create their own remixes. The winner was then selected by a panel of Nettwerk Productions (Canada), Nettwerk America (US) representatives and Delerium, a.k.a. Bill Leeb, himself.

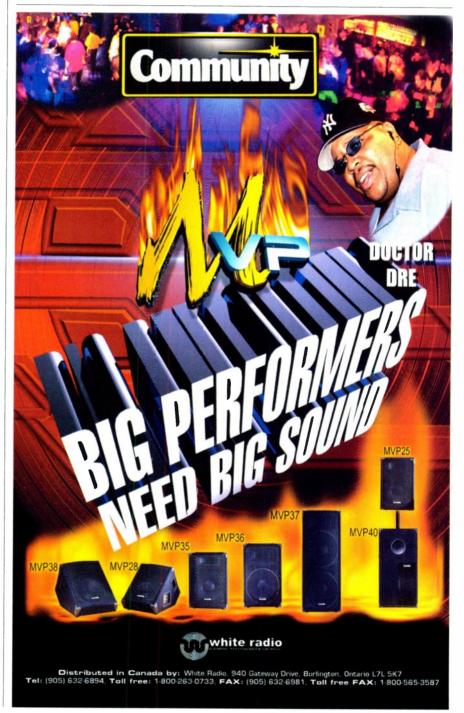
"For this mix, I decided to add a bit more emotional colour to the track, while keeping it up tempo. It's an honour to remix someone as talented as Bill Leeb, his tracks are always very inspiring," commented Sega. With over one million records sold worldwide, Delerium has always relied on musical collaboration. From Sixpence None The Richer's Leigh Nash to Matthew Sweet, Delerium has often turned to guest vocalists, most notably, Delerium's best-known song, "Silence" featured the ethereal voice of Sarah McLachlan

Windrift Songwriting Competition

ffering prizes totalling over \$30,000 US, free gifts for all entrants, a panel of celebrity judges and much more, the Windrift Music Songwriting Competition has officially opened for entries.

The contest is open to all self-published and unpublished songwriters in all genres of music from all countries. Entrants may submit as many songs as they wish. A completed entry includes a filled-out entry form, a typed lyric sheet and the entry fee (\$20 US/\$30 Cdn. per song). Online entry is also available through Sonicbids, see www.windriftmusic.com/ 2003 for details and additional contest rules.

The contest closes July 31, 2003, with winners being announced on October 15, 2003. The number of prizes are too great to list, but at a glance, includes: an Indigo 832 CDR-HD Recording & Mastering System from Xytar Digital Systems, a collection of gear (Shure, AKG, Sonic Foundry, etc.), cash (\$500) and much more. To get all the latest info on the contest, including judges, prizes and eligibility, browse on over to its Web site.



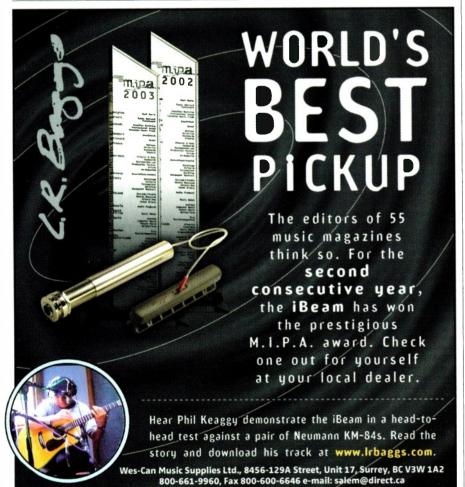


Radio Starmaker Fund Amends Requirements

The Radio Starmaker Fund has announced four amendments regarding their eligibility requirements and funding rules as well as dispersed \$622,000 in the sixth round of funding.

The new changes state that in order to be eligible for RSF funding an applicant must have already be in production of their record (not pre-production, but recording actual bed tracks) prior to submitting an application. As well, the RSF will no longer fund the purchase of any capital assets in regards to Tour Production expenses (i.e., in-ear monitors, production gear, etc.). The fund has replaced the TV Awards Show category with a TV Show Appearances category as part of Promotions in the RSF application. A qualifying show must be nationally broadcasted (network or cable) and must be in English. The final amendment to the funding rules and requirements is the addition of consideration for the production of DVD value-adds as "a significant investment and funding initiative provided there is a real marketing drive involving the DVD add-on as a key element of the marketing strategy."

To date the fund has distributed more than \$4.2 million to a number of artists. Sixth round recipients include: Shawn Desman, Sum 41, 54-40, Blackie & The Rodeo Kings, Shocore, treble charger, Swollen Members, Jeszcze Raz, Angèle Dubeau et La Pietà, Jorane and Kathleen Edwards. Info, eligibility requirements, funding rules and frequently asked questions are all available at www.radiostarmakerfund.com.



NXNE A Musical Feast



Black Rebel Motorcycle Club during the CBC Radio 3 Recording Session for NXNE.

Is it spring already? It seems like just yesterday that snow was falling, likely due to the fact that it was. And aside from the return of migratory birds and colour in the lawn, spring symbolizes the return of North By Northeast (NXNE) to Toronto, ON.

Canada's largest music festival, NXNE enters its 9th incarnation this year, filling the city with the best in new music from June 5-7, 2003. The three nights of club hopping includes more than 25 venues and over 400 acts from all over Canada, the States and around the world. As per usual, a NXNE wristband (for \$20) will get you into as many clubs as you want, completely bypassing pesky cover charges.

Additionally, a two-day industry conference will allow those in attendance to take part in panels, round tables, demo listening sessions, legal clinics, one-on-one mentor sessions and more. And, for the sixth year, NXNE will be kicked off by the popular White Ribbon Benefit Concert – an event that sees some of Canada's best performers get up and play some covers. Last year's audience was treated to a Sum 41 rendition of Nickelback's über-hit "How You Remind Me" and an impromptu duet from Jeff Martin of the Tea Party and Barenaked Ladies' Steven Page performing Queen's "Under Pressure". The event is largely organized by Martin, and is designed to raise money to help stop violence against women. For all the info keep your eyes on www.nxne.com and www.whiteribbon.ca.



11th Annual Vintage Guitar Show

heck your basement, break out the polish, string up your axe as it is once again time to buy, sell and trade at Canada's Vintage Guitar Show being held at the Thornhill Community Centre in Thornhill, ON, on Saturday, June 7th and Sunday, June

In its 11th incarnation this year, the Vintage Guitar Show brings together collectors, players, retailers, manufacturers and wholesale dealers from around the world to meet for two days of wheelin' and dealin' on everything that is guitar. Visitors are encouraged to bring their precious 6-strings down to the show, where numerous expert builders, repairmen and vintage historians can rate the authenticity, rarity and relative value of your instrument.

Admission to the once-a-year event is \$10 at the door, and the show runs from 1 to 7 p.m. on Saturday and 11 a.m. to 5 p.m. on Sunday. For more information, check out www.tundramusic.com, e-mail vintage@tundramusic.com or call (416) 222-8222.

Robertson **Receives** Recognition



Backstage at the National Aboriginal Achievement Awards: Ronnie Hawkins, Rita Coolidge and Robbie Robertson. Hawkins presented Robertson with the Lifetime Achievement award at the 2003 ceremony held in Ottawa.

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Montréal, PQ May 27 to June 6, 2003 (514) 845-7744, FAX (514) 845-8241 info@jeunessesmusicales.com, www.jeunessesmusicales.com

2003 National COCA Conference

Montréal, PO May 31 to June 4, 2003 (519) 690-0207, FAX (519) 681-4328 coca@gtn.on.ca, www.coca.org

North By Northeast (NXNE) 2003

Toronto, ON June 5-7, 2003 (416) 863-6963, FAX (416) 863-0828 inquire@nxne.com, www.nxne.com

Canada's Vintage Guitar Show

Toronto, ON June 7-8, 2003 (416) 222-8222, FAX (416) 222-0016 vintage@tundramusic.com, www.vintageguitarshow.com

WNED Buffalo Niagara Guitar Fest

Buffalo, NY June 13-22, 2003 (716) 845-7000, www.buffaloniagaraguitarfestival.com

Mobile Beat Summer DJ Show and Conference

Orlando, FL June 30 to July 2, 2003 (585) 385-9920, FAX (585) 385-3637 webmaster@mobilebeat.com, www.mobilebeat.com/djshow

National Association of Pastoral Musicians Convention

Cincinnati, OH July 14-18, 2003 npmsing@npm.org, www.npm.org

26th Annual Vancouver Folk Music Festival

Vancouver, BC July 18-20, 2003 (800) 985-8363, FAX (604) 602-9790 info@thefestival.bc.ca. www.thefestival.bc.ca

The Guitar Workshop Plus Program

Oakville, ON July 20-25, 2003 (905) 785-7087, www.guitarworkshopplus.com

Beaches International Jazz Festival

Toronto, ON July 23-27, 2003 (416) 698-2152, FAX (416) 698-2064 beachesjazz@rogers.com, www.beachesjazz.com

Hillside Festival 2003

Guelph, ON July 25-27, 2003 (519) 763-6396, FAX (519) 763-9514 hillside@hillside.on.ca, www.hillside.on.ca

Atlantis Music Conference 2003

Atlanta, GA July 30 to August 2, 2003 (770) 499-8600, (770) 499-8650 atlantis@atlantismusic.com, www.atlantismusic.com

KOSA USA

Castleton, VT August 4-10, 2003 (800) 541-8401, www.kosamusic.com

NEMO Music Showcase and Conference

Boston, MA September 4-7, 2003 (617) 572-5300 info@nemoboston.com. www.nemoboston.com

Canadian Country Music Week

Calgary, AB September 5-8, 2003 (905) 850-1144, FAX (905) 850-1330 country@ccma.org, www.ccma.org

The College Music Society Annual Meeting

Miami, FL October 2-5, 2003 (406) 721-9616, FAX (406) 721-9419 cms@music.org, www.music.org

Montréal Drum Fest 2003

Montréal, PO November 7-9, 2003 (450) 928-1726, FAX (450) 670-8683 angelillo@videotron.ca, www.montrealdrumfest.com

Percussive Arts Society International Convention (PASIC)

Louisville, KY November 19-22, 2003 (580) 353-1455, FAX (580) 353-1456 percarts@pas.org, www.pasic.org

The Midwest Clinic (an International Band and Orchestra Conference)

Chicago, IL December 16-20, 2003 (847) 424-4163, FAX (847) 424-5185 info@midwestclinic.org, www.midwestclinic.org

16th Annual International Folk Alliance Conference

San Diego, CA February 26-29, 2004 (301) 588-8185, FAX (301) 588-8186 fa@folk.org, www.folk.org

Music Industry

Jobs Online

THUSICO LINE

By Kelly Empleion

Today, one of the most common methods of finding employment or employees (if you are a business owner) is on the Internet through job and career sites. Most career and job Web sites allow visitors to browse and search the postings by category. location, keyword, staffing firm, date, etc., making job searching or job posting easier. So, if you are looking for employment in the music industry or are a music industry business owner seeking employees. start your search here by visiting the sites listed. I'm sure your search will start off in the right direction!

HotJobs.ca

Web site: www.hotjobs.ca, www.hotjobs.com (US) HotJobs provides a highly resourceful and dynamic exchange between opportunity seekers and employers. For opportunity seekers. HotJobs is a one-stop career solutions resource that offers advanced privacy features and searching technology. The site boasts hundreds of thousands of jobs globally. For employers and recruiters, HotJobs provides a more efficient way to recruit by cutting time and costs associated with hiring new employees.

Music Industry Career Center

Web site: www.music-careers.com
The Music Industry Career Center is a free service
for music industry professionals. Employers can
create job postings and browse posted resumes. Job
seekers can view employment opportunities and
create resumes.

Ultimate Talent

Web site: www.ultimatetalent.com
UltimateTalent.com is a free music job bulletin
board. If you are looking for a job in the music
industry, Ultimate Talent offers free membership
to their music industry job posting boards. Some
job listing categories found on this site include
music education teaching, music business, church
music, music production and more.

Applause – Careers in Music

Web site: www.cnvi.com/applause
Applause has the tips, tricks and secrets 'hat will
launch your show business career. If you are a
musician interested in performance, Applause will
show you, step by step, how to get your band's career
into high gear. For the beginning performer, Applause
will show you how to construct your debut, develop
a fan base, and make a strong impact on the scene.
If you are interested in a career in production,
Applause will show you what you need to work for
the hottest stars in entertainment and will cover

every career in music production, telling you exactly what you need to get the job, where to look, and how to secure the gig you've always dreamed of.

EntertainmentCareers.net

Web site: www.entertainmentcareers.net EntertainmentCareers.net features hundreds cf entertainment jobs, internships and career information in the entertainment industry. The job list includes listings at studios, networks, production companies, record companies, radio stations and more. Free job posting for employers.

Monster.ca

Web site: www.monster.ca, www.monster.com (US) Monster.ca is a leading career management portal. It is part of the worldwide Monster network, operating in 22 countries.

Job Seekers: Free for job seekers, Monster.ca is a lifelong career network used to expand careers. It provides continuous access to the most progressive companies, as well as interactive, personalized tools to make the process effective and convenient. Monster.ca offers job seekers the ability to perform job searches based on approximately 25.000 Canadian jobs and more than 1 million jobs worldwide.

Employers: Monster.ca provides employers and recruiters with much more than the ability to post jobs. It offers complete online recruitment including Applicant Tracking Systems (ATS), Career Site hosting and Monster Office HQ, an online environment enabling management of all recruitment activities from their desktop. Monster has established Canada's largest resume database with over 1.3 million resumes and is still growing rapidly. With Monster's industry leading pre-screening tools, recruiters don't waste time sifting through inappropriate applications.

Workopolis

Web site: www.workopolis.com

Workopolis.com has over 25.000 jobs. expert advice and some the most innovative tools for job seekers and employers. Those seeking employment can search postings by keyword, location or date. Visitors can also take advantage of the many career resources such as the Resume Database. Ask a Career Advisor, Find Salary Info, Find a Studen! Job and more!

Other online resources for finding employment or employees would be on newspaper and trade publication Web sites. Usually newspapers or trade publications will post their print classified ads online.

Kelly Embleton is Computer Services Coordinator for Norris-Whitney Communications.

RESOURCES

... The new Hohner Web site is now live. The site features all instruments, artists and dealer lists. Visit this informative site at www.hohnerusa.com.

... All Things Strat is a links/points of interest site for people who love playing Fender Stratocasters. On this site you will find some of the best places for parts, pickups and useful information about Strats. Visit this site at www.allthingsstrat.com.

...The fully redesigned Shure Inc. Web site, located at www.shure.com, has made its online debut. The new site features full product information, the industry's most extensive knowledge base, specifications, an intuitive, easy-to-use Wireless Frequency Reference guide and much more.

... Canadian Music Direct highlights independent Canadian musicians, providing them with a voice on the Internet, interaction with fans, building a loyal user community and a funnel for Internet music distribution. Check this site out at www.canadianmusicdirect.com.

... Version 2.5 of **PrimeSounds** is now online and it features a brand new sound effects section called Prime SFX. It hosts a vast collection of high-quality sound effects and backdrops. The Prime SFX library is large enough to cover all your sound effects needs, letting you use it as one of your main sound effects libraries. Prime SFX is located at www.primesounds-sfx.com.

For information about the 2003 Beaches International Jazz Festival happening on July 23-27, 2003, in Toronto, visit www.beachesjazz.com. The site provides information on festival locations, accommodations, performers, sponsorship, art submissions and more. .. Music Books Plus is your best source on the Net for music and audio books, videos, CD-ROMs, DVDs, audio cassettes, software, posters, sound effects and apparel. Music Books Plus offers over 6,000 titles on the areas of: Music Business, Instrument Instruction, Audio and Video Production. Recording, Lighting and much more. To add to that, they also have new titles regularly, monthly specials, free monthly e-newsletters, free downloadable updates and fivers. Stop by today at www.musicbooksplus.com.



TC Works Powercore

by Jeff Pearce

Most owners of native-based computer recording systems have at one time or another probably been in this situation: You record a great song, using pretty much as many tracks as your system's CPU will allow. Then when it's time to add a couple plugins for mixing, your computer wheezes and gives up. The processing requirements of effects like reverb and compression are very demanding. The effects that come with recording and sequencing programs are written to use the host computer's CPU as efficiently as possible, but fewer calculations means less natural sounding processing. And although most high-end audio programs have outputs for sending signals to external effect units, quality units can be as expensive as the computer itself.

It is with these things in mind that the TC Works Powercore was designed. This PCI card effectively adds a 200 MHz CPU and 4 digital sound processors (DSPs) to your computer, for running its included VST and MAS plug-ins on a digital recording program like Cubase, Digital Performer, Nuendo or Live. It is capable of handling 24/96 audio files (or less of course), and can handle 8 reverbs or 24 compressors, or any combination of those and other less demanding plug-ins. For my tests I used a 500 MHz G4 Mac, running Logic Audio Platinum v5.5.0.

The Powercore installation went exactly as described in the manual, basically just pop the card into an open PCI slot and run the installation disc. It is a full-size card, so some older mini towers might be too small (check first). The VST plug-ins from the included CD were easy to install (and easy to install into different VST folders for using the Powercore with more than one host application). There were also bonus plug-ins to download from www.tcworks.de and that also worked as expected.

The included plug-ins consist of two compressors (the 24/7C limiting amplifier and the Powercore CL), two reverbs (TC Megareverb and Classicverb), an EQ (TC EQ sat), a delay/chorus and the all-in-one TC VoiceStrip which features a compressor, EQ, de-esser and gate. As an extra bonus users can download the TC Powercore 01, a nifty recreation of an old monophonic analog synth, which is great if your host program supports VST instruments

The sonic difference between the TC plug-ins and the VST plug-ins included with Logic and Cubase is remarkable, especially the reverbs, which are smooth, airy and warm. I had never fully appreciated my monitors until I heard these reverbs. TC Works parent company TC Electronic is well known for its outboard effects units and apparently the same algorithms are used to generate effects on the Powercore card. Of course, since bussing out to external effects often requires the sound go through a couple of digital to analog conversions, keeping the sound in the digital domain will also

maintain the integrity of the original track.

The compressors are also great, especially the 24/7C which has an interface and sound familiar to anyone lucky enough to have worked with a UA II76 compressor/limiter. All the interfaces will seem familiar enough, if you have done any previous work with plug-ins, and there are lots of great presets to get you started, especially with the reverbs which model dozens of different

room sizes and shapes.

Beyond the included plug-ins, other developers have also started creating Powercore versions of their plug-ins, including Sony and Waldorf. I tried out the Waldorf De-

coder, a very powerful Vocoder plug-in, which includes a virtual Waldorf Synthesizer for sound generation. I could write a whole other review on this one plug-in, but you really need to hear it to

appreciate it. I also experimented with the Assimilator plug-in, which will apply the EQ of a reference track to an individual track or full mix. This is a great tool for matching vocal tracks recorded on different days with different mics, for trying to emulate the sound of other mixes or for post-production effects.

One basic reality with a system like this is audio latency, simply because any tracks using a Powercore plug-in needs to travel the extra distance across the PCI card, putting it slightly out of sync with any unprocessed audio. This was an issue with earlier sequencer programs and with earlier versions of the Powercore card, but TC works has included a few solutions. The amount of latency can be controlled through playing with the buffer settings on the host program, but I didn't bother getting into that. Instead I simply made sure that the automatic "Plug-in Delay Compensation" feature in Logic was activated (other programs may call it something different). For using older software without this feature, TC Works includes a utility plug-in called "Compensator" which effectively calculates a delay for every audio track that isn't being processed through the PCI card, so that the processed and unprocessed signals match up. For monitoring recording without latency (which can't be compensated for by my system), the plug-ins can be switched to a "no latency" mode, which puts a great deal of strain on your CPU, but is handy for monitoring recording with reverb, or playing the Powercore synth.

Native-based audio recording continues to improve as the host computers get faster, and the TC Works Powercore is a great solution to some current limitations. Although faster computers will

mean more available CPU for audio processing on the host computer, it will also raise the expectations for what can be achieved in a studio that needs no outboard gear, and having a dedicated CPU for demanding processing like reverbs helps native-



based systems compete favourably with dedicated hardware systems like Pro Tools. The wide range of plug-ins already available, and the commitment of third party developers like Sony and Waldorf to develop plug-ins for the Powercore is encouraging and leads me to think that this type of audio solution will soon be a standard part of future professional native-based studios.

The manufacturer's suggested retail price for Powercore is \$2,100.

For more product information, contact: TC Electronic, 742-A Hampshire Rd., Westlake Village, CA 91361 (805) 373-1828, FAX (805) 379-2648, infous@tcelectronic.com, www.tcelectronic.com.

Jeff Pearce is bassist for both David Usher and

Distributor's Comments:

We are very pleased with Jeff's review and agree with his comments regarding ease of use, sonic quality etc. A few comments:

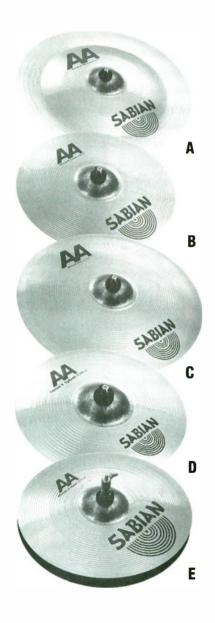
- The Powercore ships with the Master X3, which is a virtual version of the TC Electronic Finalizer96. This multi-band compressor process has been used on literally thousands of records providing maximum gain before clipping. In addition, an upgraded version is available (Master X5), which offers high sample rate processing and five bands of compression. It may be purchased for \$395.
- Additional third party plug-ins from TC Helicon, Sony etc. will be available in the near future. The industry standard chip sets used on the Powercore allows third party developers to easily implement software plug-ins for it.
- -Joerg Dieckow, TC Works

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SABIAN AA Metal-X

by Chris Taylor-Munro



A. Chinese

B. Crash

C. Ride

D. Splash

E. Hats

Today is a good day, albeit a loud one! Spread out before me is a selection of SABIAN's newest line of cymbals, AA Metal-X. "Created specifically for the hardest hitting drummers," is what the company literature states. That doesn't mean you have to hit them hard to sound good. Don't let the "Metal" name fool you into thinking these are for heavy metal and nothing else. These cymbals, especially the rides, are surprisingly versatile.

Not to be confused with SABIAN's AAX line, the Metal-X is actually a new sub-line of the very popular AA series and has a full range of models and sizes offered in both brilliant and natural finish. Made from SABIAN's B20 Bronze (80% copper, 20% tin with traces of silver) the idea is to offer durable cymbals for today's aggressive players. The unique dual lathing and raw bell make these cymbals visually different, reminding me of vinyl records (kids look it up on the Internet), but the process is intended to maximize the sound without having to add extra weight.

The ride cymbals are heavy, although don't seem to be as heavy as Zildjian's Z custom, and come in sizes 20" through 24". I have a 20" and 22" as my samples and find their overall characteristics very consistent with each other. The bell on both cymbals is what every drummer loves to hear - defined and powerful with great focus in pitch and clarity. The 20" has more presence and lower overtones than the 22" at medium volume. Push the 22" and the amount of air circulating the room will definitely get the attention of your bandmates, not to mention the audience. Stick definition remains intact from the edge through the shoulder on both cymbals, yet the 22" has a crisper sounding "ping" - more like a thin ride with its slightly slower response making it almost ambient. Having both on your set would be great as they compliment each other nicely.

Crash cymbals stick to the "bigger is better" theory ranging from 16" all the way up to 20". The bell is once again oversized and a powerful tool for cutting through the sonic barrage from most Marshall stacks. Full bodied is how I would describe these medium-heavy crashes. The response is quick and the sustain is long. Hitting with confidence gets the best performance, but there's enough wash vs. attack to build some dramatic swells without hearing too much stick definition. Out of all the models in the Metal-X lineup the crashes are the most task-specific for their intended musical genre. Those of you who love it loud will not be let down.

Chinese models come in 18" and 20" diameters and are thin with a medium flange, large bell and a relatively small bow making it, you guessed it, louder. SABIAN calls it "a violent cymbal," but it's more traditional sounding than trashy. The tone is

dark, gong-like, with lots of sustain, but these babies really explode when you lay into them.

Splashes come in 10" and 12" and are thin. The 12" sounds good tonally, but these cymbals are for the not-so-ruckus moments of the show, which is ideally where they should be played.

The hats come in 14" and 15" sporting a midsized bell with medium-heavy tops and heavy bottoms. This weight combination makes for a good balance of high-end crispness and sheer volume. Kept tight they really cut and are remarkably easy to control with the lighter tops. The 15" were my favourite without a doubt. I'm usually not a fan of larger hats, but these hats have a breath-like quality that makes playing open (loud) almost effortless. Definitely check 'em out.

Kudos to SABIAN. Once again they have come up with a new and innovative cymbal line. To sum up, the AA Metal-X is more of a hybrid: hard enough to withstand a healthy dose of drumming wrath mixed with the sensitivity needed for dynamic expression. Good to know, when called upon, these cymbals go to 11.

AA Metal-X cymbals are also available in a 'Sonically Matched' Performance Set: 14" Hats, 16" Crash, 20" Ride. The manufacturer's suggested retail price for the AA Metal-X cymbals ranges from \$161 to \$486.

For more information, contact: SABIAN, 219 Main St., Meductic, NB E6H 2L5 (506) 272-2019, FAX (506) 272-2081, sabian@sabian.com, www.sabian.com.

Chris Taylor-Munro is a Toronto-based drummer, best known for his work with Hydrofoil, David Usber and Moist.

Manufacturer's Comments:

Rock cymbals generally gain power from the fact that they are thicker and heavier. This added metal means they don't 'open up' until they are played at a certain volume (read: LOUD), and their responses are comparatively slow (it takes power and time to get all the metal vibrating). Unlike those cymbals. Metal-X has an innovative 'Power Active' design. We design the power into these cymbals – it's not instilled with the addition of more metal. As a result Metal-X cymbals are effective at a much wider range of volumes, from low to loud. This not only ensures greater effectiveness, it makes AA Metal-X much more versatile. The fact this range is handcrafted from pure SABIAN B20 bronze, the world's most durable cymbal metal, and is available in bigger sizes makes it very apparent that AA Metal-X cymbals are an ideal choice for today's hard hitting pop, rock and heavy metal players.

-Wayne Blanchard, Sr. Marketing Manager, SABIAN Ltd.



Gibson ES-333 Guitar

by Levon Ichkhanian

Gibson ES-333 Specs

Body Top and Back

Laminated Maple/Poplar with a solid Maple centre block

Neck/Profile

Mahogany/1960 slim taper

Neck Joint Location 19th Fret

Fingerboard/Inlay Rosewood/ Pearloid Dot

> Scale/Nut Width 24 3/4"/111/16"

Number of Frets 22

Binding

Single-ply top, back and fingerboard

Bridge/Tailpiece ABR/Stopbar

Hardware

Nickel

Pickups

Neck - 490R Alnico magnet humbucker Bridge - 498T Alnico magnet humbucker These "Modern Classic" pickups feature tonal characteristics similar to the '57 Classic. By adding a hotter Alnico V magnet into a specially wound coil combination, these pickups deliver a slight increase in the upper mids for a more contemporary humbucking sound. These pickups are available with Chrome, Gold or Nickel covers, or open coils.

Controls

Two volume, two tone, (black speed knobs) 3-way pickup selector switch

Tuners

Green keys

Finish

Available in three colours - Trans Red (Faded Cherry), Natural, Translucent Brown

Case

Gig bag included

The ES-333 has a panel screwed in the back of it; this is the gateway to the electronics to the guitar (It will make your repairperson's life easy). *Is available in a left-hand version

The Gibson ES-333 was introduced at The 2003 Winter NAMM Show. It has all the great Gibson tone and craftsmanship that has made the ES-335 (introduced in 1958) a classic. with a less expensive price tag.

The very first Gibson ES guitar (ES-150) was introduced in Kalamazoo, Ml. in 1936 ES stands for Electric Spanish. Jazz musician Charlie Christian, wno would establish the electric guitar as an instrument with its own unique voice in the '30s and was influential in bringing the electric guitar to the stage, played an ES150. Since then, the ES guitars have crossed over to other styles of music including, rock, swing, jazz fusion, country and western, etc.

Today, the ES family of guitars includes the following: 135, 137, 165, 175, 333, 335 and 345. Some of these ES guitars are available in a few different configurations: signature series (Steve Howe, Herb Ellis), custom, re-issues, etc. In addition, the ES series comes in the Chet Atkins and B.B. King signature series. All these guitars are built at Gibson's newest factory in Memphis.

The ES-333, as in the classic ES-335, has a double-cutaway body. laminated top, back and sides construction, with a solid Maple centre block which gives it a solid body performance to go with its more traditional hollow body styling.

Road Test

At first glance the ES-333 is a beautiful instrument. I plugged it in right as soon as I received it.

The guitar has an extremely comfortable neck. Its tapered and slim design gives you a "fast" neck feel. It plays very evenly at all the positions, whether I played lines or chords. The body is lightweight considering the size of the guitar and its construction. It's very comfortable strapped on for long periods of time. The double cutaway makes it easy to get around the neck with ease on higher positions.

I was able to get a variety of tones with this guitar, from a warm jazzy to a hard edgy tone. With the two volume and two tone controls and a 3-way selector switch, you get a lot of possibilities, particularly the really nice "twang" sound with the back pickup selected. The output of the pickups are pretty loud with the emphasis in the mid to high spectrum. This is due to the addition of a hotter Alnico V magnet into a specially wound coil combination to the classic '57 pickup design. There were no feedback issues even on higher volumes, as the chromyte centre block that is part of the construction on this guitar, which also adds stability.

Even though the ES-333 is a version of the classic ES-335, it has more similarities than differences with its predecessor. The construction, neck design and properties and scale length are the same. The differences are that the peg heads are not Grover, there are fewer finish colours available, different bridge, the hardware only comes in Nickel, and you get a gig bag instead of a hardshell case. All this adds up to a pretty substantial savings to the consumer.

All in all, the ES-333 is an exceptional guitar. If you always wanted to own a hollow-body guitar, this could be the one. The marrying of Gibson's high standard in craftsmanship with a hybrid of classic/ modern tonal delivery makes it a versatile instrument, no matter what style of music you play. The whole idea of the electrified "acoustic sound" resulting from the open chambers makes it very inviting to add this guitar to a collection. The ES-333 is a good choice instrument for recording purposes as it will give you the many tonal varieties for experimentation. I was able to get a nice warm jazz tone and a very even sustain with a hard edge when I plugged it through a distortion. Check it out at your local dealer, you'll

The manufacturer's suggested retail price is \$2,799. For more product information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (905) 837-8481, FAX (905) 839-5776, info@vorkville.com, www.vorkville.com.

Multi-instrumentalist Levon lehkhanian is an active D'Addario clinician. Levon has played on over 30 commercial CDs. He is sought after for his unique sound on soundtracks and commercials. Levon's newest release Travels features Alain Caron and Wilson Laurencin and is a follow up to After Hours, which featured John Patitucci and Paquito D'Rivera. Contact Levon through zezeze levonimusic com

EXPress Yourself

What top guitar players are saying about EXP strings

"EXP Coated strings are fantastic. They sound great as soon as I put them on and their tone doesn't change, even after a couple gigs that would normally have destroyed regular strings."

Frisell

jazz guitarist

"I cannot imagine the sound of my guitars without the EXP strings.

They have a very full tone, and a very pleasant feeling. Of course, they last much longer, but it's also a fantastic improvement in sound."

Stotzem

acoustic quitarist

"I am delighted with D'Addario EXPs. Here is a string with no loss of response and no change in feel. EXPs start out sounding great and stay that way longer."

Martin Simpson

acoustic guitarist

"My concerts are exercises in string torture and no string I've ever played has come close to D'Addario's EXP Coated strings in maintaining clarity and pitch."

acoustic quitarist

Ackerman

acoustic guitaris



EXP strings are available in 80/20 Bronze and Phosphor Bronze







Studio Sessions

he music business has a lot of facets to it: performing, teaching, composing, arranging, producing, and recording (not necessarily in that order). Most musicians will have experienced some of these facets, if not all, at some point of their career. In this column I will explore the studio session.

A studio session is an allotted time slot that is set to track your part, either as part of a live act off the floor including other musicians, or an overdub of your part where the track is being produced in layers. The session could be for a CD recording, a movie soundtrack, a TV commercial or a demo. When doing a session as part of a band that you are in, you have already practiced what you would be recording. When working for a producer, they will have ideas of what they want to hear from you. Often when working with composers, they will utilize your playing on their scores. In this case, you might end up playing to sequenced synth tracks.

Before The Call

Sight-Reading - Being a good reader is to your advantage. You should practice sightreading to a metronome daily. Take a score and sight-read the music only once and record your efforts. By recording your onetime sight-reading attempt, you will be able to go back and hear your problem areas. Then you can devise a plan of action to rectify those areas, whether they are a particular key or a rhythmic figure. This practice will get you used to reading music at first sight when you are in the studio and increase your chances of getting it right the first time. You don't want to be in the studio using up valuable time practicing the part because you can't read it.

There are great sight-reading method books on the market specifically for the guitar. You can expand your skills by reading music from other instruments such as the clarinet, as the notation range is similar to a guitar. Bach etudes are also good to get your fingers going. A point to remember is that you will have to read most guitar parts an octave higher than written unless the writer has already done that for you (which is very rare).

Music Genres/Improvising – This is an area where you need to hone your skills in different styles of music. A session can call for a solo in blues, rock, jazz, etc. It's important to know how to play convincingly in different styles of music genres. This includes the musical ideas, classic phrases and to have the particular guitar/amp and outboard gear for the sound. There is a lot of homework to be done in this area. Try listening to the great players on records and

CDs, transcribing classic solos and learning to play them and experimenting with the equipment you have to get the "sound". The ultimate goal is to have your own individual sound, so that you will be sought after for your originality.

You Get The Call

Find out as much as you can beforehand. What types of guitars are needed? (Electric or acoustic, nylon or steel-string, fretless guitars or other stringed instruments?) What outboard gear will you need? What effects should you bring? (Octaver, distortions, harmonizers - an endless list!) What style of music will you be playing?

What To Expect

Charts: your part could be notated exactly to what the producer wants you to play or you might just get a chord chart and it will be up to you to interpret your part as you hear what else is going on musically around you.

Arrival

Give yourself enough travel time to get to studio at least an hour before a session. This will allow you some time to let your instruments acclimatize to the room's temperature and humidity. Look over the charts and figure out approaches to chords, fingerings or any other notes you need to make to allow for a smooth session. Warm up - the first track could be the most technically challenging one! Meet everyone at the session.

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Instruments

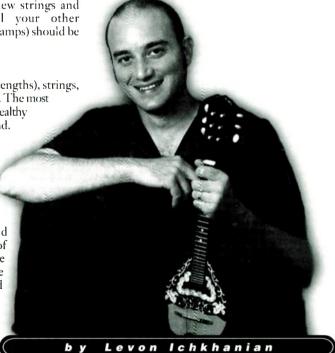
Your instruments must be in tip-top shape. Have them set up with new strings and intonated regularly. All your other equipment (outboard gear, amps) should be in perfect working order.

Survival Kit

Bring extra cables (various lengths), strings, adaptors and notation paper. The most important thing to bring is a healthy attitude and an open mind.

Benefits

No two sessions are the same. You will always come out with a new experience and the opportunity to meet new musicians, producers and engineers. You will be part of a creative team. Finally, the studio session could be financially rewarding. Good luck! Until next time!





Warm-Ups and Linear Sprints

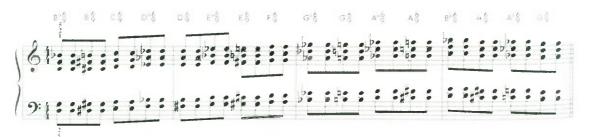


Play the following two-note diatonic pattern of 6ths as shown. Once you are comfortable with the exercise, try going up and down two octaves. Play in all keys.



Chord Toner

This exercise is made up of *quartal barmonies* (chords that only use 4ths). The Maj 8 chored (1-3-6-9) repeats and ascends chromatically through the octave. Descend back to the starting chord. Start slowly and build up to a crisp eight-note rhythm.



More Warm-Ups

This linear sprint use diatonic 7ths in Bb Major (right hand) and G Natural Minor (left hand). Once you are comfortable with the pattern, ascend and descend two octaves. Transpose to all keys.



Another Chord Toner

This chord toner uses a voicing for min11 chords (1-\dark 3-5-\dark 7-11), sometimes referred to as "So What chords." They get their nickname from a Miles Davis composition of the same name in which these chords are prevalent. Remember to keep a steady rhythm (no matter how slow) and get a clean, crisp sound from each chord.



Tom Brislin is a keyboardist, vocalist and songwriter who appears regularly in the New York and New Jersey areas. He has performed and/or recorded with artists in many styles of music including Meat Loaf, Glen Burtnik and Michael Brecker. These warm-ups are excerpted from his book 30-Day Keyboard Workout, published by Alfred.

Singing



ow many times have I been called the H guitar player? I guess they just don't expect the lead singer to be playing bass. That would be the guy in the back who hangs with the drummer and doesn't talk, let alone even look out into the crowd. (Except you Flea!)

Well, I've got news for you. There are more lead singing bass players than you think. But before I start listing, let me explain how much sense it really makes to make your lead singer play bass. Or, for all you bass players to step up and take the wheel. I, like many bassists, started out playing guitar and was talked into the bass because my guitar chops weren't up to snuff, and if I didn't play the bass then we'd have to pay a fifth player. Oh yeah, and I was taller! Economically it made more sense to be the bassman and the lead singer. I took to it quite naturally, and kind of liked that I was the only one of my kind in the band. You save money on strings, and all you really need is one sound.

As a singer I was faced with a whole new set of parameters in which to work. How was I going to concentrate on singing and holding down the rhythm at the same time? Some of those bass lines have nothing to do with what I'm singing. So I looked to the pioneers who've gone before me.

In no particular order, Sting had a big hand in teaching me how to sing and play the bass. For those not familiar with this adult contemporary artist's past, he was the lead singing/bass player for The Police - a hardcore pop/white reggae band from England. They were a three-piece, and Sting had to fill a big spot. Somehow his bass lines always slithered very nicely around his melodies. As counter, or off beat as they could sometimes be, they always managed to cozy up to his brilliant pop melodies. I'm, guessing that this was all by design. That as a songwriter and singer, his ability to write great melodies gave him the ideas to lay down some beautiful bass lines. And when it's done right, it just fits because it's all on the same page. And most importantly, he held down a solid backbeat with drummer Stewart Copeland.

I'll bet all you smarties, who have been compiling the list ahead of me, had no idea that Brian Wilson (yeah, the lying in bed guy!) was the bass player for the Beach Boys, and one of the greatest singer/songwriters of our time. The Beach Boys were not known for their bass lines, but more for their songs and singing. However, Brian Wilson had some very imaginative lines. And because of his brilliant sense of harmony, was able to get away from always playing the root notes. Play an A flat bass note over a B major guitar chord. Or a G bass over a D chord. This type of bass line writing can really bring life to some melodies. Again, because he wrote with his melody line in mind it's easier to play and sing, even if it does sometimes sound complicated.

Paul McCartney. How many people think he was the guitar player for the Beatles? Truth be known, he was in the beginning, but ended up being one of the most creative bass players pop has ever seen. The Beatles were afforded the time to experiment during the latter half of their history. So, experiment Paul did. Counter melodies in a traditional '50s style. He was the king of passing notes. Able to cheat the scale by bombing through notes that didn't fit the key. Still, if you try and sing a Beatles song and play the bass line, you'll see what I mean. In some cases it takes a little practice and coordination, but it works together so well.

The exception to the rule: Geddy Lee of Rush and from the same school, Primus' Les Claypool. Here we have what I like to call real alternative music. Music and bass playing that can only be achieved through many hours of hardcore practice. This is a different beast all together. Bass lines that rip through a song like motor cross. They have found a way to weave intricate bass lines through quirky, often complicated words and melody. They, like bassists of their species, have carved out a very unique style for the singer/songwriter/bass player. Had they been guitarists, they may not have come up with such imaginative material.

Now, there is still one more exception to the rule. That would be the bass player who is in touch with the singer and the song. Bassists like Garry Beers of INXS, The Cure's Simon Gallup and my friend Ken Tizzard of the Watchmen. All bass players, who through songwriting and their natural sense of melody, have written terrific basslines that have not only anchored their songs, but come to the forefront as recognizable hooks. Check out "All Uncovered" by the Watchmen, or "Love Song" by The Cure. Singable bass lines. Should any of the lead singers of these bands had to sub in for the ailing bass player, I assure you it would be easier than had it been written by more Song" and playing the bass line. It feels great! Now try singing a great bass line like "My Sharona" and playing bass. Whew. That's a toughie!

My advice to any bass player is to try and sing. And write lots of songs. Bass is a team instrument and the more you learn about song, the better your bass lines will be. Writing a bass line that the singer can play is not always the way to go. Sometimes the best bass line is just too hard to sing and play. Check out "Whisper to a Scream" by The Icicle Works. One of my life long bass playing challenges!

Because I promised, here are some other singers you may have thought were guitar players ... Jack Bruce of Cream, Mark King from Level 42, Phil Lynott of Thin Lizzy, Meshell Ndegéocello, Jim Clench of April Wine and, of course, my idol ... Gene Simmons of KISS.

Have fun, and play with a pick too.

Chris Brodbeck is bassist/vocalist for See Spot Run.



canadian musician 27

traditional style bassist. Try singing "Love



Listen hd Listen

Remember the scene in *Apocalypse* Now where Captain Willard and Chef go for a walk in the rain forest to pick some mangos? It's one of the greatest "diminishing presence of sound" scenes in film. It starts off with Chef wanting to get off the boat so he can go pick some mangos 'cause he's gotta get off the bloody boat. A conversation ensues amid a dense rain forest backdrop where Captain Willard digs a little into the origin of Chef's moniker. The shot begins as a standard "two guys walking having a conversation" shot and then gradually widens to add perspective to their insignificance in the density of the jungle. During this whole conversation and visual pleasantry, it seems as though the creatures are being plucked out, one by one from the soundtrack until the silence is deafening at which point Willard and Chef are captured by

the absence of sound! Of course the silence is broken by the tiger, at which point begins a sort of Audio World War III. Normal, to deafening silence, to World War III. What dynamic range! As drummers, and more so for myself, disappointingly, it seems that dynamic range is more a concept than a

A little while ago I set up a few microphones in the room and recorded a few solos in an effort to pinpoint the moment where I run out of talent and just start regurgitating whatever it is I know. Turns out that it was about a minute and a half. I hit a few books for a while, (Rick Gratton's book to be precise) to unlock the gates and then listened to a few of my favourite recordings. Four and More from Miles, 80/81 from Pat Metheny, Chick Corea's Three Quartets, whatever I pulled out randomly from the Blakey pile and then a little Keith Jarrette, The Koln Concert, to get the drums out of my head. I then sat down, hit record and did my best to let it flow, whatever "it" was. It was quite good actually. I was happy with the results in that it seemed as though there was a string of thought rather than a collection of thoughts. I was proud - for a moment. Though there was a wayward path, it was very narrow and defined by very concrete borders. The pulse was definitely within my comfort zone and on a

dynamic range scale of one to eighty I may

have hit three. A few years back in Germany I was fortunate enough to perform in a sort of drum duet with my good friend Dom Famularo. We took turns establishing a theme until it came together as a musical idea. Dom, the gentleman that he was, and is, allowed me to introduce myself first, drum wise. When he entered the conversation, he left me sitting there like a hormone laden teenage boy dropped into one of Hugh Hefner's mansion parties, jaw agape, nowhere to hide. For a moment, time stopped as I was introduced and overtaken by a flurry of dynamic range. Not indelible groove or

opposed to the path. In 45 seconds he altered whatever preconceived idea of a conversation I thought we were going to have. Caught having to express rather than think, I/we explored sound and space and as a player, grew tenfold in that 25 or so minute conversation.

So I reflected on this apparently forgotten experience and once again hit record and sat down behind the kit. What happened didn't change the world and I wouldn't exactly say that I went where no man went before, but what I will say is that in listening to what I recorded I could hear that I was listening to what I was doing. I wasn't just "doing". I was listening to the sound of the instrument and sometimes took the time to listen to the decay of the instrument without interrupting. Sometimes I was asking the instrument to speak to me and at other times shouting back. At one time I got a little lost in trying to extract as little sound, not volume, sound, as possible and then in the abyss, felt that I was catching on to that place where Dom brought me a few years back.

Exploring one's dynamic abilities is an arduous task as it requires you to be relaxed and focused. You have to listen, and listen carefully to both the instrument and to your own thoughts. It's not as simple as loud and soft. It's about breath and breadth. It's about the "thing" and the space around it. As a person, your dynamics, to a great extent, determine how intently people listen to you. As a player, your ability to make people focus on your groove becomes three fold. Combine this ability and mind set with a few like-minded compadres and the level of musicality becomes a trance.

Listen, and listen carefully.

Perhaps you are a parent and Apocalypse Now is a two-and-a-half hour epic that just won't happen unless you're just too buzzed out to sleep at two in the morning after a gig and you're trying to watch it all the time thinking that your children will be jumping on your head at 7 a.m. If this is the case, check out Bambi. Particularly the scene where Bambi is with his mom in the meadow, just before the smell of gun happy predators. This scene is also punctuated with a decay of ambient sound.

Mitch has held the drum throne with Crash Test Dummies since 1991 and is a touring clinician for SABIAN cymbals and Pearl drums. Check out www.mitchdorge.com for more information about his first solo recording, As Trees Walking, as well as his video Mitch Dorge, Downsampling Perception.

Mitch Dorge

outstanding pace, but three-dimensional

sound. He was in the same tempo ballpark that I had established but was the field as



Suggestions On Functioning Physically In Non-Classical Contexts

Introduction

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

This article will serve primarily (though not exclusively) the interests of (1) doublers and (2) flutists in the classical tradition who wish to produce more convincing results when playing in non-classical situations. It will examine the issue from a physical perspective – so I will not be discussing idiomatic details (i.e., time, rhythmic and melodic approaches) in relation to any particular bag or groove. Nevertheless, because the approach I'm taking is essentially physical, what I have to say is relevant in any non-classical playing situation - whether it's jazz, rock, pop, Cuban, Brazilian, flamenco, funk, etc.

Acoustics

The flute is an inherently soft instrument ... that's just the way it is. Also, in non-classical performance situations, because of the presence of bass and drums, the playing contexts are often very loud. Unfortunately, that's just the way it is. So you not only have to learn to reconcile yourself to these acoustical facts but also (and more importantly) you have to learn to cope with them

These acoustical realities are not entirely beyond challenging – at least in part. To illustrate, there is little doubt that the top end of the instrument is naturally much louder and more penetrating than the bottom end. So why not simply make use of this acoustical fact? I often hear flute players trying to minimize, if not remove, what they perceive to be a shrill edge from the top end of the instrument (I suppose in an effort to achieve what they presume to be a much "nicer" tone). Well, from the standpoint of the general volume level, this is hardly necessary because, more often than not, the playing context is very loud anyway. My approach to the top end of the instrument has always been very simple - I just "blast away!" - because this always works! And by taking this approach, I am not struggling with

what is a very natural acoustical tendency of the instrument. I guarantee you that, if you do the same, eventually, you will get a good result provided that you keep your pitch under control and in order to do that, you must blow down and/or pull your head-joint out.

On the other hand, the bottom end of the instrument poses precisely the opposite problem. It is soft and does not penetrate well. Therefore, my the approach to the bottom end is, in the interest of balancing the overall intensity of the instrument, to make the bottom end as loud as I can! Admittedly, this is not as easy as dealing with the top end - but it can be done - broadly speaking, by blowing down. However, blowing down (in conjunction with pulling out your headjoint in order to rectify the pitch at the top end of the instrument) will likely lead to the pitch being flat at the bottom. Therefore, you must compromise. Generally speaking, if you have a good instrument, with a reasonably good scale, pulling your head-joint out about the thickness of a quarter to, at most, a quarter of an inch should put you in tune with the rest of the band throughout most of the range.

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



Talkin' The Talk

Let's run it down off the top. It's a straight-ahead chart. We'll do it up eventually, but for now, we'll take it down. The intro is rubato then the rhythm section vamps on D Dorian until I cue the head. It's a 'Rhythm' bridge with a half-time feel, then back to tempo for the last A. Guitar comps on the A section but lays out on the bridge.

After the head, it's open for blowing, with a two-bar break and stop-time for the first half-chorus of each solo. Don't take too many choruses, we don't want to lose them! After the last solo we'll trade 8s, 4s and 2s with the drums. On my cue, we'll play the shout chorus then back to the head. Tag the last four bars for the ending. Put a big rit on the last bar. Okay, let's do it. First time through we won't stop unless there is a train wreck. Don't worry, you'll hear it. It plays itself."

You Get That?

If you don't understand some of the above paragraph, then you gotta' get hip to some jazz vocabulary, you dig? Jazz has its own unique phrases and verbal shortcuts. Below you'll find the translation.

Translation

"Let's run it down off the top." It's a straight-ahead chart.

"Let's sight-read this arrangement from the beginning." It's a swing-style arrangement that is not complicated.

"We'll do it up eventually, but for now, we'll take it down." It's meant to be played fast, but we'll rehearse at a slower tempo. "The intro is rubato then rhythm vamps on D Dorian until I cue the head." It starts out-of-tempo, led by the soloist, then the rhythm section establishes the time feel with a short repeated section, all in the tonality of Dm7. I'll signal when it's time to start the melody.

"It's a 'Rhythm' bridge with a half-time feel, then back to tempo for the last A." The middle section of the tune uses the same chords as "I Got Rhythm", and the tempo feels twice as slow, although the chords move at the same speed. After the middle section, the feel reverts back to the original for the last section.

"Guitar comps on the A section but lays out on the bridge." The guitar player plays the chords during the first and last sections, but does not play anything on the middle section.

"After the head, it's open for blowing, with a 2-bar break and stop-time for the first half-chorus of each solo." After we play the melody, the musicians take turns soloing. The band stops on the first beat of the last two bars of the form for each soloist, who uses the open two-

bar space to start the solo. During the first 16 bars of each solo, the rhythm section plays a short note on beat one of each bar and leaves the rest of the bar empty for the soloist.

"Don't take too many choruses, we don't want to lose them!" Don't make your solo too long because the audience might get bored.

"After the last solo we'll trade 8s, 4s and 2s with the drums." Following the same solo order, the first soloist will solo for 8 bars then the drums play 8 bars. Then the next soloist will play 8 bars, followed by the drums.

This will alternate back and forth, eventually switching to 4-bar phrases and then 2-bar phrases.

"On my cue we'll play the shout chorus, then back to the head." When I signal, we'll play an especially energetic section of the arrangement. This section is played only once, after all the solos and before the melody is played for the last time.

"Tag the last four bars for the ending. Put a big rit on the last bar." To end the tune, repeat the last four bars. Slow down the final bar (ritard).

"Okay, Let's do it. We won't stop unless there is a train wreck. Don't worry, you'll hear it. It plays itself." Let's play it. Keep going unless things fall apart completely. You'll recognize the chords when you hear them. It's simple, a piece of cake. (Famous last words.)

by Chase Sanborn

by Chase Sanborn

"Onespectives with a limit of the limit of the

Chase Sanborn is a jazz trumpet player based in Toronto. He is a member of the jazz faculty at U of T and is a Yamaha performing artist/clinician. Jazz Tactics is the third book by Chase Sanborn. A wide range of products and information can be found on his Web site www.chasesanborn.com.

Digital Audio Zen and Technology:

Having earned my stripes in Nashville, a city which takes pride in "telling the story" through vocal performance. I find a lot of my attention in production, whether it's pop, country or rock, focuses on supporting the vocal. With the vocal as the foundation of almost all popular music, I am often confounded by the fact that there are producer/engineers that make their vocalists sound like musicians that never figured out how to play an instrument (no, this not a drummer joke) by drawing attention to their tuned vocals. The reality is that it has become easier to hear a poorly sung or produced vocal because of artifacts in auto-tuning. So why do it?

The original concept in tuning vocals was the possibility that a line that had a great performance could be kept over a line with merely good pitch. Since conception, this ideal has sometimes devolved into a method of adding yet more sterility to modern recordings. I happen to believe in the benefits of tuning, but have found them to be slightly incongruous to merely achieving perfect pitch. An unexpected benefit of careful tuning is that I can often get a better vocal performance from a vocalist. Enabling the vocalist to get into a performing state-of-mind rather than worrying about the mechanics of their craft, not only gets a better vocal performance, but often surprisingly improves their pitch too. This sometimes negates the need for tuning the track and gives a much more colourful performance.

So how does one mysteriously straddle the line between the hack on the corner, who just downloaded the cracked version of the latest tuning plug-in, and an engineer that can be considered a craftsman because of attention to detail and a strong distaste for unintentional artifacts?

The first step seems obvious, but it is of the greatest importance – record a great vocal! If you're recording to a hard-drive, you have almost infinite tracks; don't be afraid to use a few. Rather than punching, give the vocalist a bunch of passes and comp a master vocal. Inspire the vocalist by making it sound the way they want in the headphones while making the vocal big and rich in the control room when they come in for a listen. You should try, wherever possible when comping your lead vocal, to edit at zero crossings. Not surprisingly, zero crossings have very little to do with chickens and roads. It has lots to do with the fact that if your digital to analog converters are not outputting any

voltage, you are not going to hear the edits as they jump from one track to another on your master vocal track.

Listen to your edit, not to see if you can hear it. We know you can't (it was cut in at a zero crossing). Listen like you're the vocalist. Does the phrasing match? Is the timbre of the vocal consistent in your edits? Is the inserted edit rushing or dragging? *Note to vocalists* ... you must now skip to the next paragraph; conniving engineers may read on. You can always give the edit a little slide to the left or right. Don't let the singer see you do this, and don't worry, if you do it right and get it sitting nicely in the groove the vocalist will take all the credit.

Now for that big auto-tuning trick that gives you the pitch perfect track with no artifacts! First, understand the controls on the tuning software. I like to stick with chromatic tuning. If your vocalist is so pitchy that you need to enter the key of the song to correct to the right note, you need the vocalist to re-sing.

Slow down the amount of time that the software takes to pitch correct. Our ears are quite used to hearing vocalists reach for notes and then tune themselves on key as they sing the note. The software can emulate the same effect and it's much more likely to sound natural this way. Don't tune the entire track. If your ear says it doesn't need tuning, don't tune it.

And because I am a lousy magician, here I'll reveal a couple of tricks that you can try: For big backing vocals that sound naturally well sung, rather than Wilson Phillips-ish, double track each harmony. Try tuning one, leaving the other alone; this usually creates a nice natural sounding chorus between the tracks. If you need the tuning tighter, try tuning them both, but change the tuning time for one track (slow it down) so they are tuned at different rates and detune one slightly 1 or 2 cents. This will keep your backing vocals tuned, but

and not so artificial.

Bottom line, use tuning sparingly. Make it the cherry on top rather than a main ingredient. Until next time, keep the crumbs out of the keyboard and tell those vocalists to keep their greasy fingers off the computer screen!

it will keep the backgrounds sounding bigger

Alec is a producer/ engineer in Nanaimo, BC. He can be reached at Alec@Vinsynch.com.

World Radio History

Vocally Speaking ... The Cutting Edge

In this column, I would like to talk about **L** something that every singer who aspires to greatness must have: a cutting edge. This term is actually the title of an obscure movie about figure skating that I enjoyed very much, and more importantly, perfectly encapsulates exactly what I want to say in this article. In the movie, a figure skating duo from the United States is aiming to win the gold medal at the Olympics. During their practices their coach tries to find something that will give them an advantage over the competition. The turning point in their quest is when he asks them why they think they have a chance of winning? They couldn't come up with an adequate answer and he goes on to tell them that they need a cutting edge; something extraordinary that will ensure they become Olympic champions. He informs them that their competition will be doing essentially the same jumps and routines as them and, therefore, it really comes down to who has a better day instead of who the greatest skaters are. The coach then goes on to tell them about a very dangerous jump called the Deadly Spiral. It is so difficult and lifethreatening that nobody else would ever dare to try it. If the duo could master this jump then they would be absolutely guaranteed the gold medal. At first they are apprehensive but he convinces them that they have the technical skills necessary to safely nail

it. Much of the rest of this movie is about them practicing the move, nearly killing each other and then finally succeeding in their task – becoming Olympic champions. The Deadly Spiral was obviously their "cutting edge" over the other skaters.

Similarly, I have a lot of CDs in my collection with good music, decent songs and even adequate vocals, but the majority of them are missing their own "cutting edge". Take a moment to ask yourself: as a singer, what makes *you* different? I think you would agree with me that a singer who sounds just like everyone else is pretty boring. (Nobody ever sold a million records while performing in a tribute band!) Every singer that has become a legend (Elvis, The Beatles, Celine Dion) had something original and unique that sets him a part from every singer before him. Their voices were unique and original, but they also had other intangible qualities as well.

Now you are probably asking yourself what you can do to gain your own cutting edge. There are essentially two ways to do it.

The first way is to do it is as the aforementioned skaters did. Find or create something that will give you a leg up on the competition. It may be a particularly difficult or beautiful song that you learn how to sing exceptionally well. (Sort of like your own Deadly Spiral.) Or it could be the way you carry yourself on stage, what most people call stage presence. It can even be a unique look as long as it is relates well to the style of music you are performing. Most people wouldn't classify the members of KISS as being extraordinary singers and songwriters but they achieved a perfect balance between style of music, songs, vocals, image and performance.

The second way is to develop it from within yourself. It is important to understand that you already possess your own unique quality that separates you from every other person on the planet: your spirit. If you wish, you can take this to mean that I am talking about your soul. At the very least you have to admit that your DNA differs in some way from every other human being. Furthermore, your experiences are not completely alike those of any other person. Either way, what

you have to learn how to do is to unleash your own individuality and channel it into your vocal performances. Rob Thomas of Matchbox Twenty is a prime example of a singer whose cutting edge is his own inner energy, which is incredibly high and "orgasmic" and that transfers directly to the audience.

A singer can only invest their performances with their own individual spirit when they are grounded in flawless technique, which will also prevent them from damaging their main commodity, i.e. their voice. Whenever a new student starts instruction with me we first concentrate solely on the technical aspects of singing. As the student progresses and develops to the point that the technique becomes second nature to him, his individuality naturally starts to come out in his vocal performances. This is very exciting to witness and is one of the things I love most about my job. I vividly remember a student who once called me after a performance because he was very excited about what people were saying with regards to his new way of singing in light of the work we had done together. As is the case with many amateur bands, many of the same people (friends, family) usually come to all of their performances. This time, several had told him not only had his pitch and projection improved immensely but he also sounded more original and totally different. They told him that whereas before he had sounded like Bono of U2 and Michael Hutchence of INXS, now they couldn't really compare him to anyone else. He had developed his own cutting edge and was exhibiting something that was unique to him.

When a singer develops his own cutting edge it is truly a joyous experience. It's like witnessing the singer being reborn. Until next time, keep working at developing your own unique style and be sure to stay tuned for future excerpts from my new book, Vocal Science II – Flight from the Virtual Music to Reality, in upcoming issues.

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



by Diana Yampolsky

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World Radio History

When you sit down with an artist for an interview, you never know what to expect. There's the *always* appreciated one-word answers; the long-winded responses that never answer your question yet shamelessly promote a current album; and then the articles that seem to write themselves because the artist loves what they do for a living and are happy to talk about it. This interview was one of those. Following is a candid conversation with two members of I Mother Earth: Jagori Tanna and Brian Byrne. The guys spent some time with CM before doing their soundcheck for a show in early March.

Some things you'll need to know before diving in. Their new album is titled *The Quicksilver Meat Dream* and was released on April 8th. The band still consists of Jag on guitar while also co-producing, Brian on vocals, Bruce Gordon on bass and Christian Tanna on drums. They still round out their live performances with the addition of percussionist Daniel Mansila. The album was recorded over approximately a three-month period in Toronto at the band's own The Mother's Hip studio, with David Bottrill co-producing (his credits include Tool, Godsmack, Peter Gabriel etc.). David also mixed the band's previous album.

So sit back, put your feet up and start reading...

CM: Last time was obviously 1999's Blue Green Orange – recording-wise, anything you didn't get to try on the last record that you wanted to do this time?

Jag: One thing about us is that we've always been able to get away with whatever it is we happen to be doing at any given time, so we always try everything. Actually, we're not quite sure where we fit in these days. We don't really fit in with what some might call 'radio bands' in the first place so those kinds of limitations go out the window. It's kind of cool. A blessing and a curse at the same time!

CM: Living in your own sheltered world...

Jag: Yeah, we're very sheltered. We tend to not listen to outside music when we're writing. We do what we do and that's it.

Brian: I'll ask him if he's heard of so-and-so, and he'll have no idea who I'm talking about. It's great for us because the music's

definitely not influenced by anybody from the last 10 years. Jag: [laughing] Yeah, all my influences come from like 30 years ago. However, influences come in many forms. When we started writing this record, we seemed to be writing from a really weird point of view. The songs sounded like we were letting too many outside influences affect them. It felt like we were trying to make too many people happy and didn't include ourselves in the equation. We got so far with it and scrapped everything. That's what took us so long! We got to a point where I knew I wasn't happy and I didn't think the band was happy either — definitely a bad place to be writing from. I wasn't even happy as a musician of even being in the band. I thought that if this is what we were going to continue doing just to exist in the business and not even be happy about it, then I should guit. It just wasn't fun anymore.

Brian: It's disheartening when you see your main songwriter like that. I don't want to see him like that...

Jag: [turning to Brian] I posed that question to you guys as well. Were you guys happy? Was I just the first to say it? Everyone had the same kind of look on his face in rehearsals. So we decided to try something at that point. We had to. We basically locked the door and started writing without thinking of any of the so-called 'consequences' and just let it happen naturally. In spirit it seemed closer to our first record [1993's Dig] that had an innocence to it that we loved. So as soon as we accepted that, everyone was happy. What does that tell you? You just have to be a happy band.

CM: How long did that lesson take you to learn?

Jag: A good five or six months of writing and demoing ...

long but valuable. We've spent our whole lives learning to play as best we can and being in this business can make you second guess the idea of showing it.

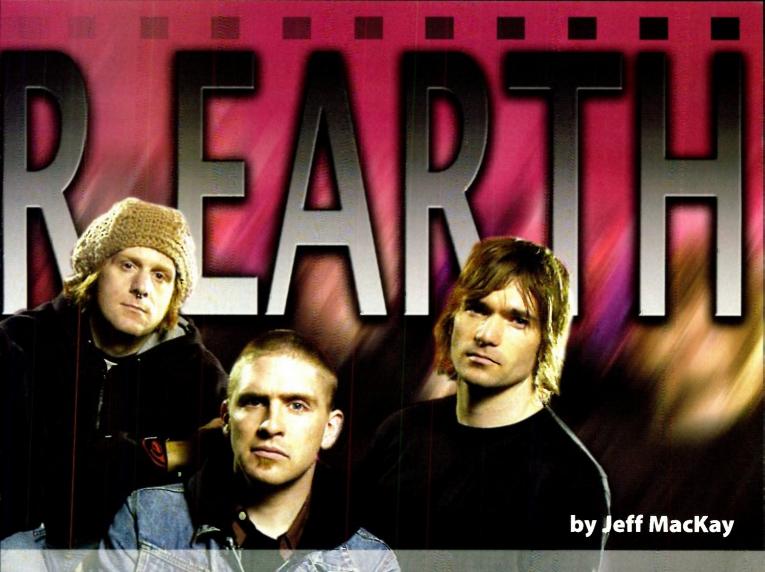
Brian: This record's outrageous. I mean it's all over the place. I don't understand it. I'm kiddling - I think it's beautiful, amazing. These three guys [Jag, Chris, Bruce] have been together for so long and are such great players, how can they aspire to be a dumh band? How can they do that? That's all backwards

dumb band? How can they do that? That's all backwards.

Jag: That [type of business thinking]'s insulting to our fans. It's like 'Okay, you're dumb and you will not understand this music so we'll dumb it down for you.' I don't think our fans are like that. Why would you do that to yourself?

CM: I know you've got a home studio so you're probably demoing constantly, but how do you record your ideas when demoing?

Jag: The record is very close to the demos, of course, not sonically, but in the arrangements. We re-record everything, but it's pretty much outlined to a point where it doesn't need to change. Although on every album there are parts of songs that are blank until the last possible moment. Sometimes Chris has to cut drums to absolutely nothing because whole sections aren't written yet. It's like 'Give us 16 bars of this, crash here.' He'll ask why and all we can say is Just do it. It will work out!' Brian: Jag would give me parts and ask me to sing them and I would ask him if we were demoing and he'd be like 'No, this is the way it's going to be. Jag already knows it. It's amazing. We've said it before: there are no egos to contend with in the songwriting department. I know I can't go in there and tell



them that I can go in and come up with better words or better melodies. If sumebody presents them to me it always impresses me. I can't fight that at the end of the day. I couldn't look at nuyself in the mirror and say 'Yeah, fuck them. I'm better than them. I could squeeze one in there't could twang around on a guitar and sing all I want but it isn't going to fit with this, This is serious writing. I believe in the music and I believe in what we're coing. I don' want to be in any other band, no matter what my role is.

Jag: I have some new roles for you then...

Brian: [laughing] I don't swing that way.

Jag: We always say that the idea wips the day. Put it on the table and don't pet a name to it. Everyone can just pick what he likes—whatever serves the song.

CM: So how does everyone bring ideas to the table then? Some groups record ideas at home then bring them to the other band members...

Jag: We're together at the studio every day. Our rehearsal studio's right there. Before we start working on a song, khave to bring it to these guys. They have to like it. If they really hate a riff, I'm not allowed to work on it. I mean, why would I? Unless I truly believe in it, then I ask them to wait until it's finished and then they will like it. It usually works out that way. We like to work with the motto 'jump to conclusions slowly.' The time for giving opinions isn't immediately after hearing a rough outline of something. If you jump all over it immediately, there is the possibility that you might crush a potentially good idea. You have to leave it, let it grow a little bit until whoever came up with it is ready for some criticism. Then it's ready to be judged. Chris is the same way with

writing his fyrics. He doesn't like showing it until he feels that he can handle a comment. Instead of 'What the fuck are you talking about?' which happens on every record. We're still trying to figure his shit out.

Brian: Yeah, he's a weirdo.

CM: How do you feel about singing someone's lyrics like

Brian: Honestly? We actually sit down and take time to talk about the songs. There are lots of things that I've written, but when I look at Chris' lyrics they read really nicely from beginning to end. No matter what it's about, I can always read something into it. If there's a good melody that's what really gets me. If there's something behind it lyrically that means something to me or to Chris and I know what it means to Chris, that's enough. I'm done. I can sing it. Sometimes there's a line or two that won't work. It won't be for what it means — it's not that I can't wrap my head around it — it will sometimes be a physical thing where I can't shape a sound so it will sound good. He'll know when I'll have trouble singing something as well, so it always seems to work out.

CM: The album title is odd. I know when I first heard it I was wondering 'What the fuck...?'

Jag: I know! But it will definitely give people a lot to think about when they see the package. Our fans will be able to put things together. You'd be surprised at how good they are at that. They come up with shit that I couldn't even think up. I ask my brother Chris if it's right and he'll tell me. It could be way off too. At least it gives people things to think about instead of just giving them a single on the radio and that's all we have to offer.

This is the first time we've done this. All the other records weren't done this way. We just wrote 12 songs and put them all together (on previous recordings).

Brian: It does show both musically as well as thematically but I feel it flows so much better than the last record. When I listen to the new record, it feels like a record that moves together. I won't say it's a concept record, but it is a cohesive package.

Jag: You know what usually gets in the way of something being very cohesive? Singles! We understand that record companies need them and that we'd be shooting ourselves in the foot is we didn't put forth the effort and work on them but it's still hard. This time around when we were asked about singles, they came about more as an afterthought. I swear to God that we wrote the singles in about five minutes ... okay, maybe 15.

Brian: That was the coolest thing when the first single came together. We were in pre-production and Jag had this idea. He said 'Play this, now play this, okay we're done.' It was all mapped out. It was done.

Jag: David was going a little nuts. He was saying 'You've got a single but you won't let me hear the melody.' We told him not to worry. We already had the music for it finished without the vocals and it sounded pretty good. When we finally got to the mixing phase we finished the vocals at the last minute. David finished mixing it and played it for everyone, including our managers and the record company. I was glad that nobody had to listen to it a thousand times and lose perspective on it.

CM: How's your group dynamic now? Are the roles in the band changing at all?

Brian: We've been together for six years now! I'm ready to hate

MOTHER EARTH

him now [pointing to Jag]. No, seriously, I still go over there every day looking forward to the work we're going to do together.

Jag: Everyone's got an open role now and if anyone wants to step up to the plate they're welcome to.

Brian: Things work well the way they are now. Like Jag says, any idea is welcome. What's the point of crying about something? If you have an idea, present it, and if it's not accepted, no big deal. You move on as a group.

CM: Everyone's got their own strengths to offer the group.

Brian: Exactly! And mine's keeping everyone in a good mood. That's what I do. If I'm upset about something I'll yell at Jag or he'll yell at me. That's what close friends or brothers do to each other. Who cares, get over yourself and get on with it.

Jag: We've been doing this together long enough that we can all agree that we don't have time for bullshit. It's why we changed gears in the early stages of this record. From that point on we've been stronger than ever.

CM: So back to the record - instrumentation...

Jag: Well I'm still playing guitar [laughing]...

CM: Did you guys try anything new or introduce any new elements this time?

Jag: Yeah, well this time we focused on a different kind of percussion. When we used traditional instruments it was more Brazilian in feel. For the most part we were relying on Jag: I will play anything. I play a baritone guitar *a lot* now [tuned a 5th lower than a normal guitar]. That one ended up on three or four songs! Guitar-wise, I play whatever I'm physically closest to usually. I used the same strings for the whole record unless I broke one. I'm lazy! Even with Bruce on the last record, it seemed more about the quantity of basses that we could fit in. This time around it was basically his favourite bass through his favourite amp for the whole record. I think he was happier that way as well. We stopped all the fucking around and just got down to it.

CM: With the actual recording, have you gone all-digital now?

Jag: No, we still record the drums analog. We went to Phase One this time around. I'm guessing that next time around we will try doing them at our place [the band's studio]. We're just so comfortable there so why leave? Chris hates going to other studios so we might as well stay. When he was all finished this time, he said 'Fuck it, I'm out of here,' and he went camping. Then we came back to our place and cut everything else using Pro Tools.

CM: What's your signal path for recording? I know you used to have a Mackie board at the studio...

Jag: We don't use anything like that — just for monitoring purposes now. We ended up using the usual Neve, API and Avalon preamps. We'd usually go through 1176s or distressors for compression and then straight into Pro Tools. For guitars I ended up using my normal setup, which is a Naylor head into a Budda cabinet. David's really into multi-amp setups so I also ran a Marshall at the same time into another Budda. We combined them with this cool amp splitter from Radial

CM: How involved were you guys in the mix?

Jag: I was still with David for 24 hours a day it seemed, but mixing is still his domain. I'm there simply for a different perspective.

Brian: I finalized my mix from the Irish Heather actually. [A nearby pub.]

Jag: I did my thing with David and then we'd have the guys come in to listen. It's that first listen thing. Do you like it or not? Make some comments, then everybody backed off to let David do his thing.

Brian: I can't wait to hear the final mixes of tracks, but I know Jag and David know what they're doing.

CM: You're not in there looking over their shoulders...

Brian: [laughing] Yeah, I don't know about that snare in that part...

Jag: Nobody talks about anything but his own part.

CM: Is that a rule?

Jag: No, no, no. Why should Brian be concerned with the snare sound if Chris is happy with it? Chris will say 'Fuck you.' We do it one by one. Someone will play a part and we'll sit down and talk about every part. We play the song for each guy and focus on his own parts. We go through it basically bar by bar. We make the executive decision together as to whether it's finished or not.

Brian: I find Jag's great in that role of producer. When we actually get down to recording, it's actually a hell of a lot more relaxing having him in that role.

Jag: I have to become 'professional' at that point. When you're the guitar player in the band, that's all business as usual, but when you go into production mode it's about making these guys feel good about what they're playing and getting it done.

more electronic elements that are very distinctive.

CM: So the percussion's gone?

Jag: To a certain extent it's still there, just not how we've used it in the past. We seem to be using more rhythms made up of noises instead of the traditional stuff we were doing before. We still rely heavily on traditional percussion live but we've just added some new flavours.

CM: I'm sure there are lots of effects that you've used in the software programs that you're running....

Jag: Actually this is a pretty atmospheric record. We really got into crazy delays. We just wanted to do some different things and working with David helped push the record in that direction. He really likes experimenting with sounds and he created some great things. It wasn't premeditated or anything, we just got into fucking around with sound a little bit more than usual.

Brian: It's a real comfort to hear it now that it's finished and know that they did a really good job with the effects in that they weren't like kids with new toys.

Jag: That's always the danger. Everyone has Pro Tools now so everyone can do just about anything — even sing in tune now.

Brian: [jokingly whispering] Don't mention that...

Jag: It's all about making it sound like you just hit 'record' and it sounds exactly how you imagined. That's not really the case though. Many things on the record are just accidents that worked. A lot of organized fucking around actually.

CM: Was there one guitar in particular that you ended up playing throughout the record? Was there one instrument's sound that you fell in love with for this album? Engineering called the JD7. It's awesome. I also have a really nice Budda amp which sounds like a hot-rodded Vox. We didn't use it that often though. For Brian's vocals we used pretty much the same preamps and compressors. We went through the exercise of trying every microphone ever invented and ended up back with what we used on the demo! A \$300 mic through an Avalon 737. It just worked. In a blind test we all immediately picked that combination. It's always fun to experiment even though you end up right back where vou started.

CM: Jag, what did you bring to the table as a producer this time?

Jag: Aside from the songs and all that?

Brian: A better attitude and a great smile!

Jag: That's more up to the guys to answer. I think I'm good at getting performances out of the guys as I pretty much know their abilities inside and out. When we started working with David, we knew him well, but not that well in a producer's role as he only mixed our last record. He proved pretty early on to us that he could be trusted with helping us achieve what was required. Between the two of us we beat the guys up pretty efficiently! You never know if an outside producer is going to place his own ego into the mix, which just won't work with a band like us. Decisions have to be made based on the music and not ego. We were lucky in that David has no ego to speak of and backs up his ideas with talent. David and I got along really well too, which for us, is the key as we are basically locked in a room for three months putting this thing together under some extremely tense conditions. It would be cool to work with David again.

CM: Is it hard switching hats like that when you go to a producer's frame of mind from a guitarist?

Jag: We do have the tension of writing and then we'll ask ourselves if we are happy first, then I have to switch fast and say 'Okay now! Let's get to work!' Rehearsals run like a machine from that point on because everybody knows what it takes to get the record made.

CM: What about mastering? Where'd you go?

Jag: Bob Ludwig mastered it at Gateway Mastering in Maine. A 13-hour drive . . . my buddy and I rented this giant gold SUV and we took a road trip. We got there, we mastered it, and as soon as we were done we drove back home. I needed to get away from the studio and go see some . . . hills. [laughs] It was good because I got to have my first listen from a different perspective on the way home. We just cranked it up and didn't say a word. It was a good moment for me because it was actually done.

Brian: That's when he actually exhaled.

Jeff MacKay is Editor of Canadian Musician.

The Mother's Hip Recording Gear

2 Neve 1073 preamps/EQ 2 API 512 preamps 4 API 550/560 EQ

2 Urei 1176 compressors 2 Avalon 737 SP preamp/ compressor/EQ

Universal Audio 2610 preamps 2 Empirical Labs Distressor compressors ADM stereo compressor 2 dbx 160 KRK 7000 monitors Mackie HR824 monitors

CIII

2 Macintosh G4 DPs running separate Digidesign Mix and Mix Plus systems 6 Digidesign 888/24 interfaces Logic Audio and Pro Tools



amhnait (pronounced Dav-ven-net) Doyle has to catch a flight to Vancouver in a couple of hours to begin the national Bluebird North songwriters tour, but here she sits, without a hint of stress, at a trendy College Street café called Kalendar in Toronto to talk about her new album, Davnet.

"I didn't think I wanted to do music because I didn't want anyone's opinion," she is saying of that time in 2001 when she found herself without a recording contract anymore. "I didn't want anyone's opinion at all about what I should be doing. It's only when you have no pressures, and no one really cares if you're going to make music or not, that you realize that you really do want to."

Although a rep from EMI Music Canada accompanies her to the interview, she's no longer signed directly to the label as a solo artist. But she maintained a good relationship with EMI and struck an enhanced distribution deal for her independently made album, where the company actually helps with things like promotion and publicity. She is, however, signed to EMI for Saltwater Trio, a new group she has formed with fellow Maritimers Kim Stockwood and Tara Maclean. The three have recorded a good six songs together, in sessions with Maclean's husband Bill Bell, who produced Danko Jones' Born A Lion; and Nashville producer Jay Joyce, who has worked with Patty Griffin, Tim Finn and John Hiatt. The rest of the album will be recorded before May, for release in early fall, if not before.

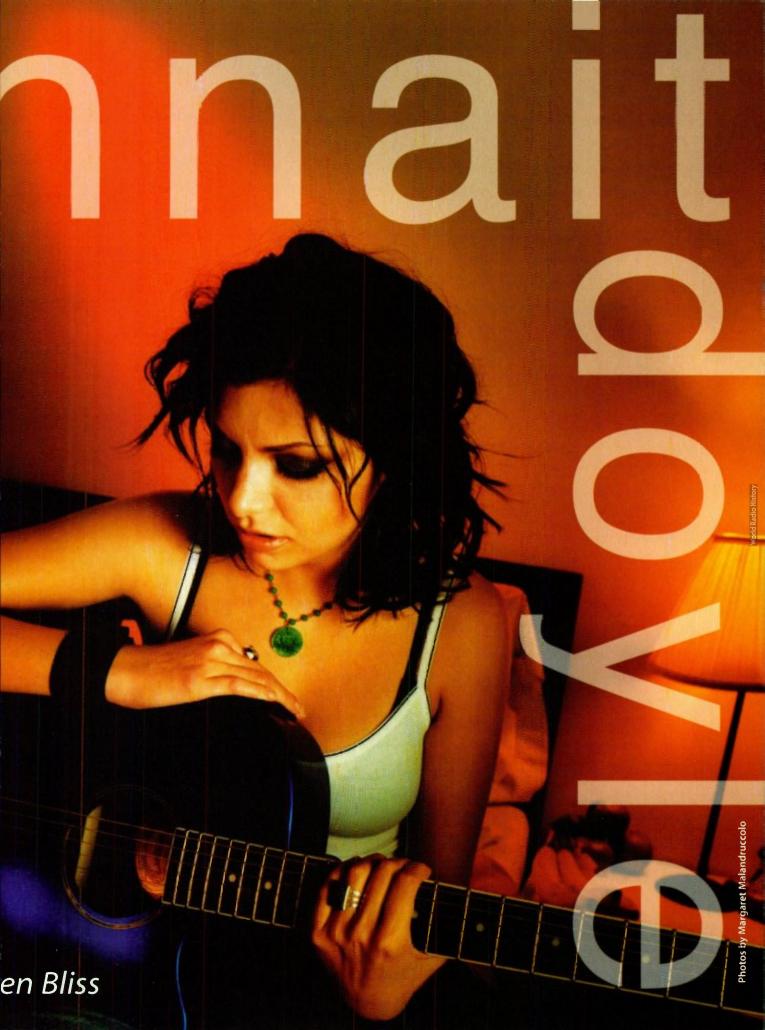
"It's three-part harmonies. We split up the songs, in terms of who takes what lead on different verses and different songs, and the harmony blend is amazing," Doyle enthuses. "This is really gonna be an incredible vehicle for all three of us to go out there and have fun with music. When we do tours, we'll also be doing our own music." Doyle's own music has changed significantly over the course of a recording career now approaching eight years.

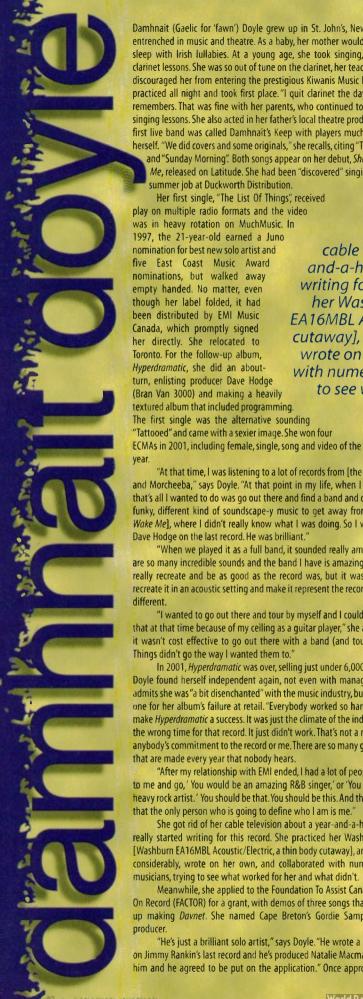
The 27-year-old Newfoundland native, who makes Toronto home, has released three albums, her Celtic-influenced pop debut, *Shadows Wake Me*, in 1996; followed by the contemporary-pop of 2000's *Hyperdramatic*, and now *Davnet*, which falls somewhere between the two. As she turned from teenager to adult, she also grew musically as she tried to find her footing in the music business and a sound with which she's comfortable.

Davnet is more roots-y and organic than Hyperdramatic, but no less youthful. The single, "Another California Song", which includes background vocals from Stockwood and Maclean, is a bright pop song about Doyle's loves, while the superb rocker "Deal With God" is a dark telling of the pursuit for fame. "Every Hit" has a harmony-heavy hillbilly vibe, recorded when she had a cold, while "Is It Right" is a late-night smoky gem.

"Now I know exactly what I'm doing," Doyle declares, the radiance on her face backing up her words. "I love the other records, but this is really representative of the music that I love – Steve Earle, Emmylou Harris, Lucinda Williams, people who sort of lay it on the line. I think I've achieved that type of honesty on this record."

by Ka





Damhnait (Gaelic for 'fawn') Doyle grew up in St. John's, Newfoundland, entrenched in music and theatre. As a baby, her mother would sing her to sleep with Irish Iullabies. At a young age, she took singing, guitar and clarinet lessons. She was so out of tune on the clarinet, her teacher actually discouraged her from entering the prestigious Kiwanis Music Festival. She practiced all night and took first place."I quit clarinet the day after," she remembers. That was fine with her parents, who continued to pay for her singing lessons. She also acted in her father's local theatre productions. Her first live band was called Damhnait's Keep with players much older than herself. "We did covers and some originals," she recalls, citing "Tell Me Why"

and "Sunday Morning". Both songs appear on her debut, Shadows Wake Me, released on Latitude. She had been "discovered" singing at her summer job at Duckworth Distribution.

She got rid of her

to see what worked for her and

what didn't.

Her first single, "The List Of Things", received play on multiple radio formats and the video was in heavy rotation on MuchMusic. In 1997, the 21-year-old earned a Juno nomination for best new solo artist and five East Coast Music Award nominations, but walked away empty handed. No matter, even though her label folded, it had been distributed by EMI Music EA16MBL Acoustic/Electric, a thin body Canada, which promptly signed cutaway], and improved considerably, her directly. She relocated to wrote on her own, and collaborated Toronto. For the follow-up album, Hyperdramatic, she did an aboutwith numerous local musicians, trying turn, enlisting producer Dave Hodge (Bran Van 3000) and making a heavily textured album that included programming. The first single was the alternative sounding "Tattooed" and came with a sexier image. She won four

"At that time, I was listening to a lot of records from [the band] Texas and Morcheeba," says Dovle, "At that point in my life, when I was 22, 23, that's all I wanted to do was go out there and find a band and do more of a funky, different kind of soundscape-y music to get away from [Shadows Wake Me], where I didn't really know what I was doing. So I worked with Dave Hodge on the last record. He was brilliant."

"When we played it as a full band, it sounded really amazing. There are so many incredible sounds and the band I have is amazing. They could really recreate and be as good as the record was, but it was difficult to recreate it in an acoustic setting and make it represent the record. It was too different.

"I wanted to go out there and tour by myself and I couldn't really do that at that time because of my ceiling as a guitar player," she admits, "and it wasn't cost effective to go out there with a band (and tour properly). Things didn't go the way I wanted them to."

In 2001, Hyperdramatic was over, selling just under 6,000 copies, and Doyle found herself independent again, not even with management. She admits she was "a bit disenchanted" with the music industry, but blamed no one for her album's failure at retail. "Everybody worked so hard to try and make Hyperdramatic a success. It was just the climate of the industry. It was the wrong time for that record. It just didn't work. That's not a reflection on anybody's commitment to the record or me. There are so many great records that are made every year that nobody hears.

"After my relationship with EMI ended, I had a lot of people come up to me and go, 'You would be an amazing R&B singer,' or 'You should be a heavy rock artist.' You should be that. You should be this. And then I realized that the only person who is going to define who I am is me."

She got rid of her cable television about a year-and-a-half ago, and really started writing for this record. She practiced her Washburn guitar [Washburn EA16MBL Acoustic/Electric, a thin body cutaway], and improved considerably, wrote on her own, and collaborated with numerous local musicians, trying to see what worked for her and what didn't.

Meanwhile, she applied to the Foundation To Assist Canadian Talent On Record (FACTOR) for a grant, with demos of three songs that didn't end up making Davnet. She named Cape Breton's Gordie Sampson as the producer.

"He's just a brilliant solo artist," says Doyle. "He wrote a song or two on Jimmy Rankin's last record and he's produced Natalie Macmaster. I knew him and he agreed to be put on the application." Once approved for the grant, and pooling her own money as well, Doyle headed east in December of 2001 to work with Sampson. When she arrived, they came up with the chorus for "Another California Song" on the first Saturday she was there, and set that aside until later.

On the Sunday, he tossed out the word "afterglow" as a proposed song title. Doyle started playing a verse she had kicking around and finished the lyrics. "It's about someone who feels that they've missed out on chances in their life. They've just taken the wrong roads," she says. The recording on Davnet is from that very day - including her vocal. The entire process and result made her reassess the entire album.

"I thought I had written most of the record and only needed to write a few more with Gordie, but then I realized that I really had to start all over again because ['Afterglow'] really just raised the bar in terms of the type of record I wanted to make," she says. "I realized that I really wanted to make a record that I could go out and tour, if I need to go out there and represent with just cable television about a yearme and my guitar. For me, that meant just sitting down and really writing and-a-half ago, and really started songs that were stories in writing for this record. She practiced themselves, as opposed to just a her Washburn quitar [Washburn

soundscape over a total record. "The thing with the songs on Hyperdramatic is that all of the songs were lifted directly out of my diary entries, so it was very me-centric - my personal feelings. There are elements of that on this record, but there are also elements of stories that touch me personally and affected me."

"Now When The Rain Falls" is about an abused woman, who ends up killing her husband. "Maybe she did it accidentally and maybe not," Doyle teases.

"Jeff" is the oldest song on Davnet, co-written with Craig Northey [formerly] of the Odds five years ago, a week after the drowning death of

"Another California Song" is about "all the loves I've ever had in my entire life. It's like four minutes and 43 hours (long)," she laughs. "Butterfly" was inspired by the book Kit's Law by Newfoundland author Donna Morissey. "That song is told from the perspective of the young man, in the ghost of Gerald or his young love," she says.

Of particular interest are "Sinkin' Stone", parts I, II and III, minute-plus interludes that divide the album and are recorded quite lo-fi. The lyrics were inspired by actress Cameron Diaz's role in Vanilla Sky. "She gave me nightmares," says Doyle. "It's a song that I wrote from the point of view of someone who's completely obsessed with someone and if they don't have them, they're going to kill them.

"I'm certainly not going to say that that's from my point of view or I could be in some serious trouble," she jokes. The idea to break up the song into three parts with different vibes came from Sampson, says Doyle."We did the first one, just myself and Gordie, in a little room. The second was with a full band and I'm lying down on my back with the mic in front my face recording that; and the third one is me a cappella, with Gordie in the control room. I was just singing it and everybody else was gone."

The final track listing includes a handful of songs co-written with Sampson, plus collaborations or contributions from Steve Kreclo of the Carnations; Jeff Pearce of Moist; Ron Lopata and Dayna Manning; Jamie Robinson; and Eliza Jane Scott. With enough songs for the album, she says they recorded in a variety of studios, mostly at Presence in Toronto by Matt DeMatteo with overdubs at Wellesley Sound.

Her band was comprised of drummer Chris Lamont, bassist Peter Murray, guitarist Justin Abedin and Sampson on acoustic guitar, piano, B3, Rhodes, keyboardists, banjo "and all sorts of stuff." Other musicians, like cellist Kevin Fox, also lent their talents. The only programming on Davnet can be found in "Traffic" and "Another California Song". The album was engineered by Matt DeMatteo, Gordie Sampson, Sheppy and Bart Zych.

"A lot of the songs have my original demo vocal on them because we wrote them and then recorded them instantly, just as a guide track, and when we went back to do the real vocal, they just couldn't be matched, just because the sincerity and the raw impact of just writing it was already on tape," she says.

The very last track on the album, "Is It Right", has a smoky feel that Doyle says was captured live with the band at Presence."It's moved now, but that old studio had the most amazing vibe and every instrument just felt so amazing. My full band was there and we never get a chance to hang out and we loved doing that song, having a great musical experience. It was like playing it live."

"Deal With God," was the last song actually written for Davnet, and is a standout. Written with Sampson, while in pre-production at Wellesley, the original design was for a "Pat Benetar cowbell rock tune" so they would have something fun to play live. They wrote it in 45 minutes. "It's not a cowbell rock tune anymore," she says. It's just a rock tune.

"The song is about me watching friends of mine and their desire for fame, which freaks me out, because that's the last thing I want."

She knows she's chosen the wrong profession for anonymity. "It's not good when you go to the doctor's office and they're like, "I saw you on the East Coast Music Awards. You were awesome," she laughs. "I can get accustomed to it, but this song is about people who make music so that people will look at them.

"My biggest pet peeve is someone blowing smoke. If somebody came up to me and said that they really love my record and that they really genuinely meant it, that would make me feel so wonderful, that I accomplished what I set out to do, but when people around you feel like they had to prop you up, that makes me feel really ill. That's what I dislike about (fame) the most."

After mixing was done at various locales, by Vic Florencia at Iguana; by Sheppy and Sampson at Lakewind in Cape Breton; and by Jamie Foulds at Soundpark, Doyle decided not to shop around for a record deal. She took the name Turtlemusik, the label belonging to her new manager Sheri Jones (Kim Stockwood, Gordie Sampson) and put it through EMI's associated labels division.

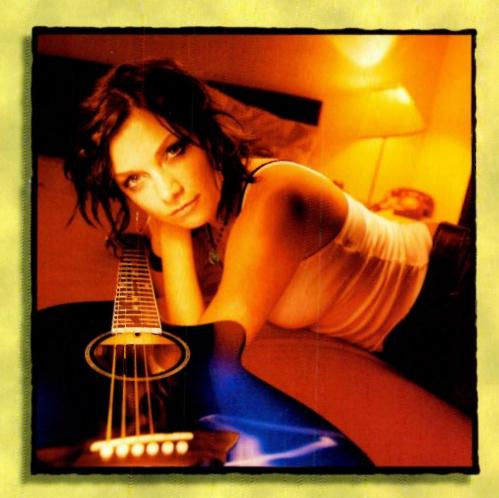
"I didn't play the record to any label (in an effort to get a deal), because I really wanted to retain artistic and creative control," says Doyle. "I've found that I've done my best work for my solo record when it's me driving the ship. Also, we're signed as a trio directly to EMI and I really want to keep it within the (EMI) umbrella in Canada because I know the team there. It would be easiest and most effective and fastest to put it out though this team. Deanne is a really great friend over at EMI and I got a really great deal over there, so it makes complete sense.

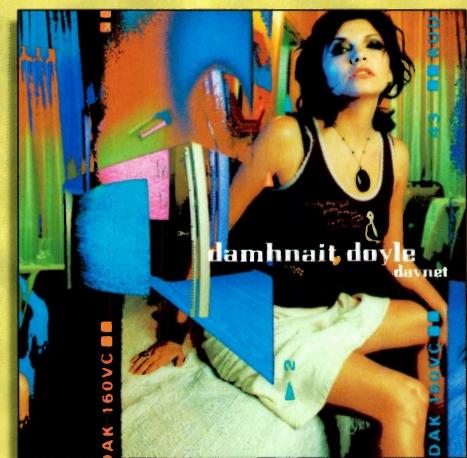
"Everything happens for a reason," she adds."If I'd had a huge success with *Hyperdramatic*, then I would be pegged into that style of music and now here I am owning my own record. I love it. It's completely representative of me. I'm working with great people at EMI. I have fantastic new manager, Sheri Jones from Halifax, and I have a great team around me. There's really an added incentive to go out there and really sell your record door-to-door when you know *exactly* where every penny is coming from [laughs]. I'm really thriving on that."

With that, she darts out the door to pack and board a plane to begin her first national tour behind *Davnet* — with just her and her guitar.



Karen Bliss is a Toronto-based freelance writer.





FEATURING: RANDY BACHMAN • TRENT

is is the story of Canadian rock and roll, from his early days with The Guess Who, outselling The Beatles in their heyday, to even greater success with Bachman-Turner Overdrive, Bachman has been an integral part of some of the most recognizable tunes in popular music.

After pulling back from the insanity of the rock and roll lifestyle more than once in his career, Bachman is now comfortable enough with his legacy to release his latest album, Every Song Tells A Story. He is on the phone from his office in Vancouver to talk about his influences, obsessions and the stories behind some of his more famous songs.

The genesis of Every Song Tells A Story was prompted by Bachman's attendance at an annual songwriters event called Tin Pan South in Nashville, Tennessee, eight years ago. Asked to sit in for the Legends night at the famous Ryman Auditorium, Bachman found himself in a different position—that of singer/songwriter.

"I had never done this before - never sung "These Eyes". I'd always had a great singer like Burton (Cummings) to sing them," he explains. "So I'm up on stage at the Ryman, feeling the vibes of Hank Williams, Johnny Cash, and all the other greats that had played there before and I was nervous because I was on first. I was used to

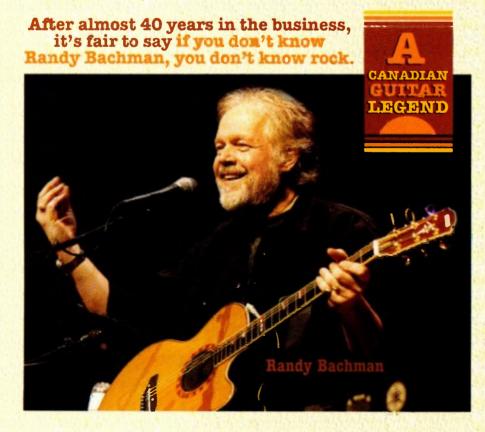
having a band backing me up, but that night it was just an acoustic and I. I was terrified. So I told the story behind "These Eyes", and the audience seemed enchanted, until I realized it was time to start the song. I thought at first that my voice was feeding back, so I leaned away form the mic, and it was then I realized that the entire audience was singing along. Obviously, my voice sounded nothing like the record, but it didn't matter – they loved the song."

A few years later, Bachman found himself in a similar situation at the Rock And Roll Hall of Fame in Cleveland, sitting in a songwriters circle for a question and answer period with the audience and revisiting his memories of creating some of his more famous tunes. After discovering a tape of the session on sale on eBay a few weeks later, Bachman decided to create his own version, hooking up with Global Television and the Canadian Cancer Society for a benefit concert that was taped for broadcast.

The result is Every Song Tells A Story, a collection of fond memories and new performances of old favourites from his entire career. Hits such as "Undone", "No Sugar Tonight", "Let It Ride" and others are performed by Bachman and his band prefaced by his personal take on the birth of each track.

"It's a whole different kind of entertainment for me to be this storyteller, but I'm amazed at some of the stories myself," he admits. "When I tell the stories, I'm amazed at how some of the songs came together, because at the time, you treat them like tiny instances in your life, or little riffs that you string together and you have no idea that decades away, people will still be singing them."

After all these years and hundreds of performances of each song, Bachman still manages to find a spark of inspiration up on stage. In fact, he says, it's almost like playing them for the first time. "Every night I'm so close and I'm reading people's faces, and they're singing the songs. A lot of them have tears and a lot of them are dancing," he says. "It's a real trip down memory lane and





RR • KIM BINGHAM • JON BUCKLAND

each song has a new meaning to me every night because it has such meaning for these people."

Known for such rock standards as "Takin' Care Of Business" and "American Woman" Bachman may surprise a few fans with his love of jazz and country styles. An early and major influence on his career was jazz guitar legend Lenny Breau. Growing up in Winnipeg in the '50s as a violin student, Bachman was turned on to rock and roll, like so many others, by the appearance of Elvis Presley on the Ed Sullivan Show. His conversion to guitar was immediate, and Bachman soon learned songs by Johnny Cash and the Shadows, a pre-British Invasion instrumental band that also informed the playing of another ex-Winnipegger, Neil Young.

Winnipegger, Neil Young.

Born in Maine in 1941, Lenny Breau came from a musical family, playing with his parents Hal "Lone Pine" Breau and mother Betty Cody in their country and western band throughout the '50s as "Lone Pine Junior". Lenny was the lead guitarist in the band and was known for his mastery of Travis style picking, playing mostly Chet Atkins and Merle Travis instrumentals. The family moved to Winnipeg in 1957, and by 1959, Lenny had left the band to pursue his jazz influences, studying under pianist Bob Erlandson.

Bachman was soon exposed to the music of Lenny Breau and his family. "They had a show on the radio called *Caravan* and they wore those Nudie suits from Los Angeles," says Bachman. "I listened to the show every weekend and every week they would announce the intermission, which is when Junior would come up and play. I couldn't believe the sound that came out of the radio. It was the most amazing guitar that I ever heard. I thought Junior was a whole band. A couple of weeks later they were playing near my house and so I went and waited for Junior to come on."

"I looked around and only saw one guy, Lenny Breau, standing onstage with his orange Gretsch guitar, playing through a Ray Butts Echosonic amp with a little slapback on it," he continues. "I never heard anything like that in my life and when he was finished I asked him where it all came from. He showed me his fingerstyle, picking bass notes, and I quickly begged him for lessons. I needed to know how to do that."

"Every day I would go to his house after lunch when he would be waking up from last night's gig and I would sit with him in his room with old 45s and albums, moving the needle back and forth picking out licks. He told me about a Chet Atkins album I could buy, so I got it, went home and spent two weeks learning every cut. I was determined not to go back to Lenny's house until I had it figured out. When I showed Lenny, he smiled, showed me an easier way to play and everything opened up for me. That became my modus operandi: I would struggle to learn songs and he would show me an easier way."

Bachman was soon plundering the songbooks of Chet Atkins, Merle Travis, Les Paul, Bernie Kessel and other guitar greats, admittedly a great way to learn, but too refined for the young rocker who was beginning to get excited by Chuck Berry and the Ventures. This jazz education would soon resurface in songs like "Undone", "Looking Out For Number One", and throughout many of his solos with BTO. It

by Rod Christie

few insiders but largely unknown to the record buying public, Breau's style was innovative and original.

"We didn't know at the time what was going to happen. We were just two kids who were hanging out but that period of time set my musical tastes and guitar playing for life. It was like my kindergarten in guitar." It also instigated Bachman's love of Gretsch guitars, another of his lifelong obsessions. "I saved for years to buy my first Gretsch, which I used later on 'Shakin' All Over' and 'Takin' Care Of Business'. That was my guitar. I would never sell it or trade it. Then it was stolen in Toronto in 1976 right after we finished recording a BTO album."

"I would carry this guitar everywhere. I would even chain it to the toilet in the bathroom of the hotel I was staying in," he continues. "We were checking out and I let one of the roadies take care of it and he came back 20 minutes later and told me it had been stolen. I went to the police and every pawnshop in town but I never got it back. I did the same in every town I travelled to for years and while they never had my guitar, they would offer a white one, or a silver one. Soon I had 3, then 20, then

"When I showed Lenny, he smiled, showed me an easier way to play, and everything opened up for me..."

also paved the way for a lifelong friendship between Bachman and Breau, who was only two years his senior.

Tragically, Breau was found dead in his pool in 1984, a suspected murder victim whose death has gone unsolved. He had been suffering from various drug-related problems for years, and had never quite lived up to his early promise as a guitarist. In memory of his friend, Bachman has set up the Lenny Breau Project in an effort to bring Breau's music to a wider audience. Long revered as a jazz guitar original to a

50, and now I have 350. They were so cheap for so long I just gathered them."

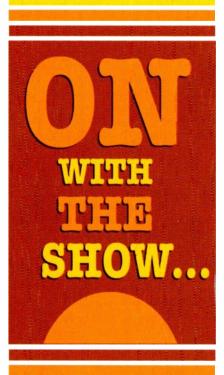
Swiftly filling up the bedrooms his grown children left behind, Bachman added Fenders, Gibsons, Rickenbachers and an assortment of Nationals, mandolins, banjos and other string instruments to his collection. He soon became known as a Gretsch expert, possessing one of the largest, if not the largest, collections around. "People would call me asking about certain parts on the guitars, so I would go get one of my guitars, and describe the part to them.

When Fred Gretsch decided to bring back the guitars after buying back the name from Baldwin, he found all of the original templates had been burned. I loaned him my guitars, one at a time, and he copied them for the new Gretsch line. The deal was when they finished, I would get the first prototype so I now have all of the first reissues of the new Gretsch guitars out now."

"They're making them a lot better than they used to," he says, referring to Gretsch's notorious inconsistency in manufacturing. "Now they're all well-made in this factory in Japan. The neck joint is better, the pickups are better and Fender is now distributing them. I just made a deal to send them more of my old ones, like my '55 White Falcon, so that they can copy, caliper and measure it. I'm also going to do Gretsch trading cards, like bubblegum cards with guitars on them, to be sent out with packs of strings. Some of them will be rare, so to get the whole set you will have to do some trading on the Net. Whoever gets the first whole set will get a free guitar from the

Perhaps realizing that his collection has gotten out of hand, he suggests that he might sell the lot, or at least give them to Gretsch to start a museum. "After all," he says, "It's gotten to the point where I can't even play them all any more. The obsession is over." He may not have any time anyway, what with his busy touring schedule. He's still playing the occasional date with the reformed Guess Who, as well as numerous solo corporate gigs and regular shows promoting Every Song ... and trips to Sweden and other countries to attend songwriting workshops. Read on for more on Randy Bachman and the fancies and foibles of other guitar players.

For this year's annual 'guitar feature', *CM* has gathered a mix of guitarists to seek their advice about



playing,
practicing and
the equipment
they use.
We've
gathered four
different
styles of
players for
your
enjoyment:

Randy Bachman - After reading the previous section focusing on the man himself, there's little more to say.

Trent Carr – With a style as brash and in your face as frontman Hugh Dillon, Headstones guitarist Trent Carr plays rock guitar in the traditional sense. Seamless riffing with no room to spare for wasted lines he is one fourth of the Headstones' loud, fast and economical sound. **Kim Bingham** – Best-known for fronting her own group, The Kim Band, this guitarist has found time to share her style of rock guitar as a member of David Usher's band in her spare time.

Jon Buckland - Playing in a deceptively simple and understated manner, Jon Buckland is the secret weapon behind the Coldplay sound. The only British rock group in recent history to actually make good on the lavish hype accorded them, Coldplay hit big in 2002 with their album *A Rush Of Blood To The Head*, racking up all kinds of awards, including a recent second Grammy win.

Did you start out playing guitar? What made you pick it up in the first place?

Carr: My brothers and sister all took piano lessons, so I played as a kid and still play a bit now. It completely references the way I play guitar. I've written on piano and transposed it to guitar. I'm not much of a guitar player, though, I just happen to be the player in the band and I write songs on guitar. I went to art school, and I've always thought of myself as a graphic artist, but I had the dream to be in a band, more so than an artist.

Bachman: I played violin from age 5 to 14, and on violin you play one thing – lead. I also knew harmony and counterpoint and played in quartets and such. When I got old enough I wanted to quit because I spent all my time practicing and didn't play sports. Then I saw Elvis on TV, and that was eye opening. I saw Elvis on Ed Sullivan and I said I want that. I need that. It was so exciting.

Bingham: I started out playing piano then switched to guitar when I began writing rock songs. It comes more easily to bang out a rock

song on guitar than piano.

Buckland: Piano was the first instrument, or rather organ, and I started when I was around seven. I did that for a couple of years. My brother had a guitar, and a couple of my uncles played, so they were always around and I just started playing. Why? Because it was cool. I wanted to be a keyboard player, but when I realized it wasn't cool, I switched.

Who was your earliest inspiration when you were learning to play?

Carr: Pete Townshend. *Live At Leeds* is my guitar bible. If you watch our set and listen to that record you can hear a lot of similarities. I was a big KISS fan and Jimmy Page freak growing up.

Bachman: My cousins had a Martin guitar, and they taught me three chords, enough to play "I Walk The Line" by Johnny Cash, then they went away fishing for a few days. When they came back, I could play all of the Shadows and all Scotty Moore's lead lines. It was around the same time that a guy named Lenny Breau moved to Winnipeg.

Bingham: When I first heard Carlos Alomar's guitar solo on David Bowie's song "Stay", I was hooked. It's got a funky, gritty, sexy vibe that attracted me. I play with that same kind of energy going.

Buckland: The ones that really made me want to be in a band were the Stone Roses, their first album, and *Pills, Thrills and Bellyaches*, by the Happy Mondays. I spent a lot of time learning how to play those records. The Roses just seemed so effortless. Every part was really good; the bass playing, drumming and guitar all sounded so effortless and not at all ostentatious. Just really cool.

How has your playing style changed since you started? What inspires or informs your playing today?

Carr: I heard a live Jane's Addiction record the other day, and Dave Navarro is a monster. I also saw The Who last year and Townshend is doing stuff now that he never used to do. He plays like a virtuoso now.

Bachman: I still see certain guys that boggle my mind. I'm thinking of Tuck Andress, because I think he would sound like Lenny Breau if Lenny were still alive. I've developed a friendship with the guys in Soundtrack Of Our Lives [from Sweden]. We're doing a two-sided 45 single together. These guys grew up on BTO,

so they know all my songs. It's nice to have a connection with young guys like that, and they're incredible live, like the Stones with the two-guitar attack.

Bingham: My style has become more about my right hand and rhythm playing. A good rhythm player adds a lot of character to the music, besides just filling in chords. My favourites who do great rhythm are Neil Young, John Lennon, Kurt Cobain and Richie Havens.

Buckland: I'm hearing things all the time. It changes every time I hear a bit of music that I like, especially when they are doing something I would have never thought of.

Is there a secret to your sound? What is your live/studio setup?

Carr: I have two Mesa Boogie Triple Rectifiers and a Roland Guitar Processor Rack that I use for a stereo split, which just makes it sound a little wider. I put it through a chorus, which is turned all the way down, just for the feel. I have a whole pedal board that I use a lot, but only for colour. The sound is all in the amp. I use a Strat



'94 reissue, as well as an Ibanez and a Parker Fly. It has an odd shape, but it has an acoustic pickup, it stays in tune and it's all graphite. It's just a good, durable, reliable road guitar.

Bachman: What I love playing onstage now is the Yamaha Frank Gambale model. I haven't played a guitar that is this sweet to play and sounds as good in years. I was looking for a guitar that would get me new sounds plus my old retro sound, which is a mixture of Les Pauls, Stratocasters and stuff like that. The Frank Gambale guitar has a fat SG shape with Seymore Duncan humbuckers, a 5-way switch and coil splitters, and now I don't have to switch guitars at all during a show. It gives me tone for lead and rhythm for all the Guess Who as well as the BTO stuff.

Bingham: For my sound, I go for a good tube amp, with either channel switching or a distortion pedal for two basics sounds: crunchy and crunchier. I haven't found a solid-state amp I like yet. I can't live without I I-gauge strings. I play too hard for anything lighter to hold up. My studio and live set-ups are the same, because I like to be able to recreate what I record and be the least gear-dependent possible. Buckland: I only have a few spare guitars, but I use the same guitars onstage that I record with. Generally I use a Fender Thinline for the



Coldplay's Jon Buckland, right, with singer Chris Martin.

majority of the songs. I also use a Gibson 335. I used to be into Telecasters, and used them all over *Parachutes*, but the Thinline sounds warmer with the humbuckers. There really isn't a secret to the sound. If there is one, it's probably the Fender DeVille amp that is the key. What is the one piece of equipment you can't live without?

Carr: I've really grown attached to my whammy pedal.

Bachman: I like Yamaha's Silent Guitar. I've taken it all over the world songwriting. It breaks down to pretty much nothing, the outside frame comes right off, and it sounds great. The built in effects are quite incredible and it's made to plug into a drum machine. Essentially, it's a practice guitar, but I use it to travel and for songwriting. It is just a plank like an old Les Paul, with a black resin outline that has the shape of a regular guitar but no body.

Buckland: I've got a lot of pedals. The Line 6 delay is one that I probably can't live without. It was a great day when I bought that. I had an old tape delay that I loved, but they never worked. I got the most amazing sound in rehearsal, but I would go to record and it would speed up. Amp wise, I used to have a Fender Twin and we'd have to spend



30-45 minutes every single gig, setting and resetting for every room. It gets a bit frustrating. In some places they sound just awful. Also, when you hire vintage gear you can get the worst sounding amps, they are not all good. But when you find one of the good ones, they're great. I use new ones now on the road and in the studio, because even in the studio you need some kind of reliability.

Guitar breaks – emotion vs. technique? Do your solos showcase your abilities or service the songs?

Carr: I'll listen to the song first and try to run the solo in my head. I try to hear it and think if I can sing it, I can play it. I don't really sit and wank until it sounds good. The good thing about Pro Tools is you can punch in as many different ways as you like, then listen to the whole piece and play it once as a whole.

Bachman: Almost any solo I play is very melodic. Lenny taught me early on that you should sing any solo in your head *then* figure out how to play it on the neck. There's no point in playing something if the average guitar player won't get it, because they won't buy it. You don't want to sell to other musicians, you want to sell to kids who dream of playing their favourite song. A young musician won't start out playing "Giant Steps", he'll start with "Takin' Care Of Business". It's the old George Harrison thing. You try to play a solo that fits the song.

Bingham: I'll always go with emotion over technique when it comes to guitar breaks. My solos stay simple and generally add another melodic hook to the song.

Buckland: I think that you don't go for perfection alone, you go for perfection and feel. If it's perfectly in time, it has to feel right, and if it's lazy, it still has to feel right. I don't mind mistakes, as long as they build character. Chris [Martin, singer] usually starts the song from a melody or a chord sequence, either a whole or a part of a song. Then, he and I will work on it, building guitar parts and just chipping away. I need to work with the band. At home I'll get ideas from other things and use them, but quite often I'll start with something that I wouldn't think works, and we stick with it. That happened with "Yellow". I'd basically written the riff four years before but I'd never been able to do anything with it.



Do you still spend time practicing?

Carr: I try to get my playing more articulate. Seeing Ian [Thornley, Big Wreck guitarist] in the studio was great. He plays hard and fast and loose, but it's very articulate. Aside

from that, I don't really practice.

Bachman: I've played a lot over the past few years with the Guess Who, and in between that I do my own thing. Even now I'm playing two to three times a week, mostly corporate gigs, keeping my band and I in shape.

Buckland: I work out some songs. Listen to music. It's important to practice a little. I don't get too anal about it. I just enjoy it. Don't treat it like practice. If you do hours of scales, it only means that you can play fast.

songwriters week, to write with other people and some regular collaborators there.

Bingham: I tend to go back to old school stuff to pick out ideas, like Hendrix, The Funk Brothers, Sly Stone, Mick Ronson with David Bowie. But then hip-hop productions by Timbaland, N.E.R.D. and Dr. Dre really turn me on, so I like to bring those two different worlds together in my music.

Buckland: I do get into ruts, but you just have to listen to other players, work out other peoples' songs to break the mould of what you are doing. If I ever get stuck trying to play a certain thing in every single song I'll go away and listen to someone else and that usually opens up my playing, or at least another way to approach the song. It's not the notes they play, but the feeling.

Bingham: I've got a cigarette box amp that I like play the guitar through to warm up a little before a gig. It's a Smokey amp, made in California. It looks like a pack of Marlboros.

Buckland: I warm up before every gig, just play for an hour or so. Usually I've not been playing all day, doing interviews and such, so I just need to get the blood flowing to the fingers.

My little cousin wants to be a rock star. What advice would you give him?

Carr: I know that it makes a difference if you keep going and don't give up. We didn't know anything when we started making demos, but the right people kept hearing it, so we kept on playing.

Bachman: Be on time, don't do drugs and practice. It's easy. It's what Lenny didn't do. He was like my model of what not to do. He was always late, always high.

Bingham: Whatever you've got, you gotta bring it whether it's for an audience of 2 or

duitar Web Sites

www.ubl.com

A good all-around music site that's worth spending some time searching. Sections for musicians can be found to those who look for it.

www.musicbooksplus.com

www.olga.net

A library of files that shows you how to play your favourite songs on guitar. The files come from other Internet guitar enthusiasts who took the time to write down chords or tablature and send

www.guitarsite.com

www.guitartabs.cc

www.guitar.about.com

www.chordfind.com

www.worldguitar.com

www.wholenote.com

www.guitarists.net

www.betterguitar.com

This Web site is divided into three main secti equipment, instruction and influential players.

www.harmonycentral.com

www.riffinteractive.com/ expguitar/electricguitar

roots 1.htm
Featuring historic facts about the evolution of the instruments, the artists whom made them famous,

www.classicalguitarmidi.com

www.provide.net/~cfh

www.gigstreet.com

www.gruhn.com

www.gbase.com

www.garysguitars.net

www.elderly.com

www.tundramusic.com

Do you find yourself getting into ruts? Where do you turn for fresh ways to play?

Carr: We try to get together, Tim [White, bass]. Dale [Harrison, drums] and I, and we jam in the studio. We'll turn on and go for 45 minutes or something, just to get completely experimental. I've known Tim for 30 years and Dale for 8, so there is a lot of communication going on there.

Bachman: I'm doing a lot of songwriting right now, writing with a bunch of different people, and that allows for different chord inversions and experimentation. When this tour is done I'll be going to Sweden for a

Do you subscribe to any vital pre-show rituals? How do you warm up before gigs?

Carr: I don't eat too close to the show, no more than five hours. I never really have any problems in terms of playing. I have more leeway than the rest of the guys regarding how I feel. I don't do scales. I just move my fingers up and down the strings, fretting just to loosen them up.

Bachman: I usually play the first song I ever learned, as well as "Caravan" by Lenny Breau. I also play a bunch of harmonics and bend a few strings.

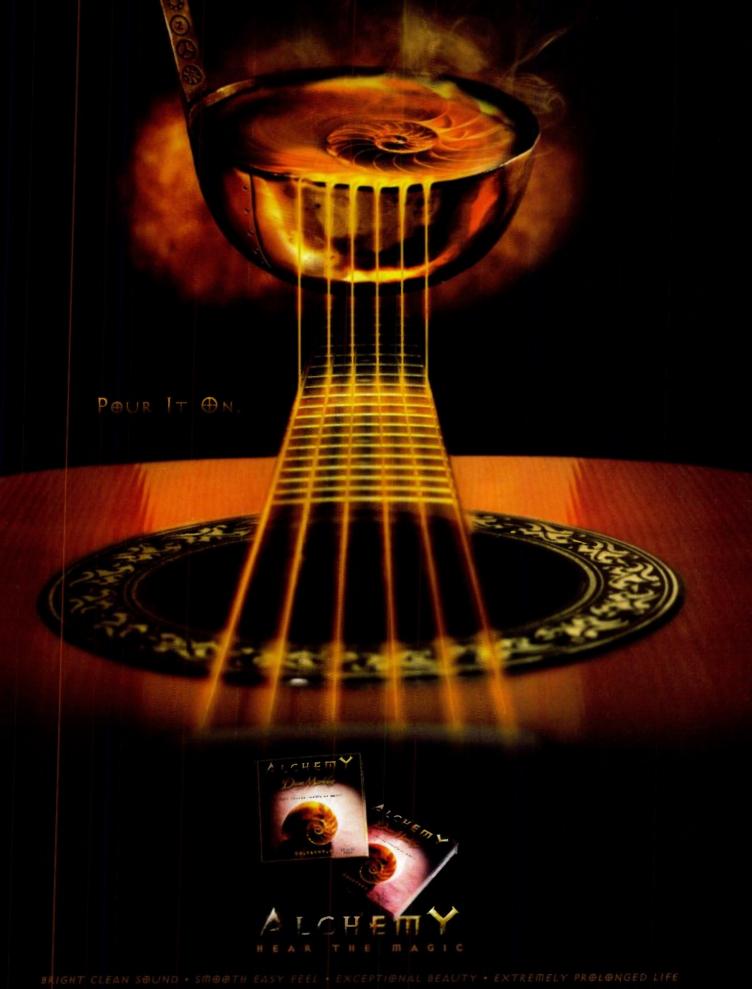
20,000. Have fun and good luck.

Buckland: Advice...(long pause) Always use heavy picks, medium strings and light guitars. Why? Heavy picks so you don't have to hit the strings so hard, medium strings so you've got a lot of sustain and light guitars so you don't do your shoulder in when you are playing for a few hours.





Rod Christie is a Toronto-based freelance writer.



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What top guitar players and techs are saying about EXP strings

"D'Addario EXP strings provide insurance against corrosion and tarnish. The coating helps preserve the crisp tone that Dave prefers." W

Dave Matthews guitar technician

"I like the new EXP strings. I can get through 2 to 3 more shows on the same set of strings than I could on typical phosphor bronze strings. All around, they're the best acoustic string, period."

Lenny Kravitz guitar technician

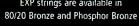
"I really like the EXP strings. I don't notice much difference in tone from the regular phosphor bronze, but they last longer. I think the EXPs are a far superior string." David

Grissom

session and touring guitarist

"The EXP coated strings ring above the rest. They really have a clear tone and they stay brighter longer than any other acoustic strings we've tried."











Deciphering Duplication A Look At Replicating Your Art

f you're tired of showing up at your gigs with a bunch of discs you just burned on your buddy's computer; if your fan base is a little unclear as to why, according to the CD they just bought, your band has changed its name to Memorex; or if your concept of artwork is your brother's inkjet printer and a Sharpie - read on.

Sure your music may be on the verge of breaking through to the mass market, and soon your major label multi-album contract may allow this step to be merely a signature and a nod, but with more and more musicians adopting a do-it-yourself attitude, to stay competitive you'll need to know how to search out the best deals, how to make sure you are getting what you need and how to be sure you are only duplicating CDs, not costs. In this feature we offer advice from some of the largest and most respected duplication houses in Canada, as well as a tale or two from artists on the front lines about what to expect and what to look out for.

You Trying To Start Something?

With hoodie cinched, hightops laced and a finished mix in hand you're ready to go out and face the duplication industry, almost. There are a couple quick things to consider before your shopping begins. First, mastering. The final rung on the recording ladder, mastering is the waxing after the wash; sure

by Ryan McLaughlin

the car is clean without it, but damn doesn't it look fantabulous when it's waxed. Same deal.

Mastering will give your disc consistency track-to-track and even the best mixes can have some rough edges that need to be smoothed out by a professional mastering engineer. An engineer generally charges by the hour (\$60-\$90), but often a duplication facility will offer mastering as part of a packaged deal. This can be a blessing or a burden. If all you're getting is some generic knob (turner) that isn't going to

spend any quality time on your project, no matter what the price, you are better to search elsewhere. However, many duplicators farm out this part of the process to very professional mastering facilities, and you can often score a great deal, simply because the duplicator is vying your business and the mastering house is giving them a discount for the secure and continual workflow. For more information on mastering, check out www.digido.com/cdmastering.html

some excellent articles by mastering veteran Bob Katz.

The other item you are going to want to sort out before worrying about mass production is artwork. Okay, I'm not going to use the tired and worn "book by its cover" adage - if you're sharp enough to read our magazine, I'll surmise you've got the gray matter to know that in this industry image is everything (next to the music of course, wow, I got tingles of a lynching). Professional artwork can mean the difference between getting top placement on the racks and being a doorstop for some music store's back room. "How you look is subjective, but keep in mind that if it looks like crap people may assume it sounds that way. Ultimately the music is the product, but the packaging and art, lyrics, etc., all add to the overall experience and may introduce your music to somebody new by piquing their curiosity," explains Lindsay Gillespie, President and founder of MMS Direct. one of North America's largest disc manufacturing facilities.

Sharing some additional advice, Ball Media's New Media Designer, Lucas Duguid, tells, "Try and work within your means. If you're a young band just starting out, selling your product from the stage (or your trunk) stick to the simple layouts - a one or two panel booklet in a CD single package. When you get an album or two under your belt then try something a bit more extravagant." He also advises seeking out someone who specializes in album design or graphic arts. "If you're stuck, talk to the people at your studio, they should be able to point you in several directions. Too many times a young band will rely on their best friend's girlfriend's kid brother who owns a copy of Photoshop and who is willing to work for beer."

Once you get the concept of your artwork all figured out, you next have to make sure it will be in a format the duplicator can use. This varies from company to company, so be sure it can be adjusted easily to the required medium. Outlining what his company can facilitate, Lindsay said, "We've worked with everything from napkin sketches to final film. Basically we can work with anything, reflective art, digital files on disc or via FTP, etc. Or clients sometimes supply final art and sometimes we create it for them, or any stage in between. We have three full-time designers on staff, plus a multimedia and DVD guy for enhanced CDs and authoring. We use all the major software and are Mac and PC equipped, so there's not much we can't handle." Generally speaking, make sure your digital artwork has a minimum resolution

CD Replic8

If you're sourcing out CD duplicators, a great place to start is www.cdreplic8.com. The site is free to register and super simple to use. Simply fill out your project details (amount of CDs you want, type of packaging, whether or not you need mastering, etc.) and it is posted on the site for service providers to start bidding on it. Forget calling hundreds of duplicators to compare prices, let them come to you. The project details are sent to a number of companies that match the specs of what you need, and they then post a price as well as an outline of what that price includes. I posted a simple CD project and within a couple of days I had close to 10 different price quotes along with complete descriptions of what they offered for the money.

As a user, you are then able to scroll through all the bids that have been made on your project. Should any seem like a good deal, or if you require more information, contact with the company is simply a click away. Messages are all handled discreetly by the Web site, so no personal contact is required until you deem it needed. The site is a great way to put yourself in the driver's seat of your project. At the very least it will give you an impression of what you can expect to pay to get your disc duplicated, and at most it could save you some serious coin.

of 300 dpi (dots per inch), is converted from RGB to CMYK, incorporates a bleed for trimming after printing and if it is going on store shelves, it will need a UPC code – often this is offered by the duplicator for free or a nominal fee. Many duplicator sites offer free template downloads to help you or your designer with the proper specs for all artwork.

Talking Shop

Now you're ready to walk out that door and begin shopping for your duplicator, which ironically, will begin in the comfort of your own home. The best place to start, according to Glen Meighan, co-owner of St. Catharines, ON's Advanced Graphics, is the Internet. "The Web is a great place to start in researching for a CD duplication company. Reviewing a company's Web site will usually give an indication as to what the company is capable of producing." He went on to explain that if the company has been in business for a good length of time logic would dictate that there is a reason they're still in business. When indie artist Matt Ruttan (meraudio) was looking around for a duplicator for his CD, Angles & Gasoline, he told me that the

company's reputation was really what sold him. "What made them stand out was that a friend had used them and had a good experience. There never seems to be any fine print in word of mouth.

"There are plenty of manufacturers. You don't have to be an ass, but there's no problem with saying, 'Can I see some examples of your work? Thanks for the quote. I'm going to compare these numbers to some others around town.' Know what you want and how much you can afford to spend."

A number of factors will dictate the cost you are quoted for your project, and this is an area you really need to brood over. Sit down and come up with a plan on what you intend to do with your finished product. Is it going to retail stores? Being sold at shows? Shopped to record labels? Sent to media outlets? Your needs and numbers will change depending on what your plan is. It is a generally accepted rule of commerce that the more you purchase, the cheaper it will be, but spending an extra \$1,000 to get a few cents per CD off the price might break your bank. never mind leave you with a basement full of discs that you can't unload. Every musician naturally wants to assume that 1 in 3 Canadian's will be buying their CD, however, financially it is a good idea to realistically consider the amount of CDs you can sell at a show, sell through consignment, distribute through your Web site, etc. Glen states, "It's very important that you have realistic expectations on how many CDs you'll be actually selling. Though the unit price of a CD comes down on a higher volume order. you have to be careful on not blowing your band's budget because of unsold CDs ... The advantage of a short run is that you can have CDs produced as you require them. This also gives you the flexibility to add or change tracks as you require. Also, there's the time factor. Short runs, such as 500 CDs and under, can usually be turned around in a couple of days. Comparing this to a long run process, your turnaround time can very from 7 to 12 working days. It is something you should consider, and to give yourself plenty of lead time." Ball Media's Trevor Cherewka explained that musicians can expect to pay between \$2.15-\$2.35 disc for 500 CDs and \$1.59-\$1.79 on 1.000 CDs (standard CD packaging) but he emphasized that the best thing to do is shop around for a few quotes making sure the quote includes a complete breakdown of all costs, so there will be no surprises. Prices often don't include taxes.

shipping and a $\pm 10\%$ over under run charge.

The packaging you decide to go with will also largely be dictated by the project's end use. A CD that is being produced to go to store shelves will often times be quite a bit different than one being presented to the media. Radio stations and print media (magazines, newspapers, etc.) are accustomed to receiving CDs with limited or absent artwork, and are often more concerned about hearing the music. whereas someone who is paying \$10 or \$15 for your disc might want a bit more pizzazz than a cardboard sleeve labelled with magic marker. Having recently put out his first solo disc (2001's Supertonic), Spirit Of The West drummer Vince Ditrich shares his thoughts on packaging: "There are two schools of thought. The old school likes to maximize punch in the packaging, replete with lyrics, photos, contact info, thanks, etc. It's fun, attractive, more formal and if done well can give the perception of sophistication, prestige or even success. A lot of new indie acts are including only a simple card, perhaps with a logo or graphic on the cover and a great big fat obvious URL on the inside. Fans can find this site wherein all the credits, lyrics and photos are included, not to mention gads of bonus material too big for a CD package.

"Old farts like me tend to think, 'If they want the lyrics they can buy the album and read them from the booklet. Otherwise listen carefully for a change!' However, younger farts aren't so stodgy and realize that Google will get you to the unofficial site of the one Superfan who invested \$20 in the album, set up a site, transcribed the lyrics, figured out the guitar tabs and has compromising photos of the keyboardist shagging a goat."

Trevor shed some light on choosing packaging, explaining, "You want to match your packaging with who the end user will be. If you are shopping around a demo then you might want to save some money and pick something economic to package in just like if you wanted your CDs to end up on the store shelves you might want to consider packaging that will stand out."

End of the Line

With the process explained. I asked Matt if he had any pearls of wisdom he could pass on to help the next wayfarer on the path to duplication. He said, "I'm always weary of people trying to 'up-sell' me. It took me an hour to get here by subway and you're trying to squeeze me for another 50 bucks?! Also, if I don't get along with someone I won't do business with him. Beware of jerks, they are usually a reflection of the company that hired them."

He added, "I would highly suggest that



Lindsay Gillespie



Trevor Cherewka



Matt Ruttan



Glen Meighan



Vince Ditrich

What's The DIFFERENCE?

They both have a circumference of 14.13". store data in the same way and make great coasters, so really, what's the difference between a standard CD and a CD-Recordable (CD-R)? Standard CDs (usually a silver surface) are pressed into plastic from a glass mastered mould, while CD-Rs have the data burned into a chemical dye (usually green or blue) by a high powered laser. Though both act in much the same manner, having the data stored in microscopic 'hills and valleys' in an outward spiral from the discs inner edge, CDs have the proven track record of over 20 years of longevity whereas CD-Rs are relatively new and their quality may not stand up to the test of time. Also, CD-Rs and the more recent CD-RWs (Rewritables) may have some problems being played in certain (especially older) CD players, as the CD-R surface is not as reflective as a pressed CD's surface and older and weaker lasers often have trouble reading them.

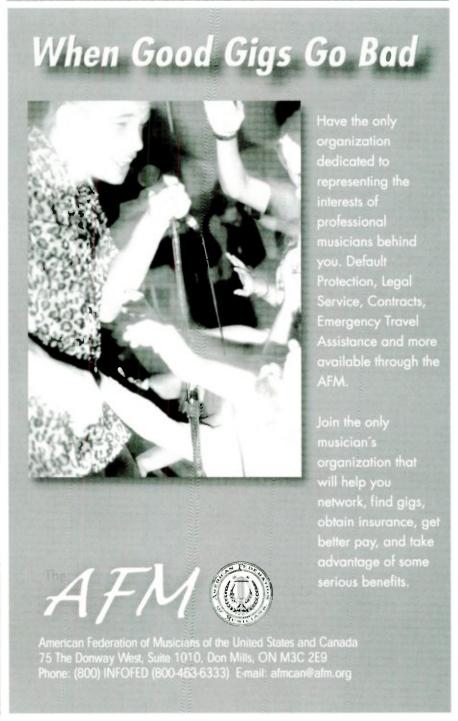
artists bands always create a fake 'must have it by' deadline. Forecast this date well ahead of your *real* deadline. My experience was great, but as per the inevitable I had a few set backs on the timing of my project that pushed the completion date back a bit = no fault of the company, just Murphy's Law. The CD was still ready two weeks before the CD release. Even if you know Moses there will always be delays."

With so much affordable new technology coming on to the market, many artists may consider the replication industry too pricey when compared to inexpensive do-it-yourself duplicators. These new small run machines are great for a number of applications and can certainly save you in a pinch if you need some quick copying done, but if you are looking for a professional product, you still have to go to the

professionals. Lindsay concluded with this clarification: "Anyone can make a disc. It's how they do it that differentiates a replicator. Find someone who can provide all of the other services and products you may need like art, printing, mastering, etc., and ask for references. A good reputable operator won't cost more but they will take better care of you. Make sure you are not dealing with some guy in a basement with just a desk and a phone. A penny a disc on 1,000 units is \$10. Do you really want to play a gig with no discs to save \$10?

Ryan McLaughlin is Assistant Editor for Canadian Musician.

See Duplicator Directory on page 52



GLOSSARY

4+1 or Four over One: A printing term that refers to the outside of the package printed in full colour and the inside in black and white.

4+4 or Four over Four: A printing term that refers to packaging that is printed in full colour, inside and out.

Barcodes: Universal Product Codes (UPC). A series of vertical lines and numbers which are unique to each individual product and identify it when computer scanned.

Bleed: In artwork or film, extra image area which extends beyond the trim line.

CMYK: A scheme for combining primary pigments. The C stands for cyan, M stands for magenta, Y is yellow, and K stands for black. Many paint and draw programs can make use of either the RGB (Red, Green, Blue) or the CMYK model. The RGB scheme is used mainly for computer displays, while the CMYK model is used for printed colour illustrations such as CD booklets.

Electroforming: The process by which a metal master (or 'father') disc is created by electroplating nickel onto the glass master. The father is then used to create a 'mother', and from the mother, a 'stamper' is created to be used in the injection moulding machine to create the CD (or used in the press to press a vinyl record).

Exabyte: A type of digital tape storage medium.

Glass Master: The first step in the CD replication process. A large glass disc which is coated with a photosensitive material is bombarded with laser light to encode the data. The glass master is then exposed and developed to create a 'father'.

Injection Moulding: A step in the CD replication process where melted plastic is injected into a mould (which contains the 'stamper') under pressure, cooled and removed as a solid, clear plastic disc. The formation that was on the stamper has now been transferred to the plastic disc.

J-Card: Printed cassette insert which when viewed from the side resembles the letter 'J'.

Jewel Box: The standard, universally accepted plastic CD case.

Label: The printing on the actual CD. Accomplished by screen, pad or offset printing methods. Also refers to the paper label affixed to a vinyl record.

Master: Usually refers to the final recording to be used as a source for the mastering process. This master is usually a DAT or 1/4" tape. With regards to a CD-ROM, the master refers to the disk image that has been written to a Pre Master CD, Exabyte tape or 4 mm DAT tape.

Mastering: The process where information (audio, computer data, or both) are formatted, encoded and written to a Pre Master CD. Depending on the final format (CD-DA, CD-ROM, etc.) different encoding options will be utilized.

Metalizing: The process by which the clear plastic disc created in the injection moulding process is coated with a micron thick layer of aluminum.

Mixed Mode: A special type of CD which contains different types of information in separate tracks on the CD. The most common form of mixed mode CD places computer information in track 1 and audio information in the subsequent tracks.

PIT (PITS): The information on a CD surface. By exposing a photosensitive layer on a glass master to laser light, and then washing away the exposed material, pits are formed. The track is written in a spiral from the inside of the disc to the outer edge.

Turnaround time: The time required to master, replicate, and ship your order. It is usually measured from the time pre-mastered data, artwork and other materials are in the possession of the duplicator.

Thanks to Music Manufacturing Services for this partial listing of their glossary, which can be found online at www.mmsdirect.com.



DUPLICATORS

Below you'll find a listing of companies that can help you realize your dreams of producing your very own CD. This list is by no means complete, and if any companies are excluded, we apologize in advance. This list was gathered from resources available at our fingertips at the time of publication. Keep in mind that you don't need to stay in your own area to get your CDs manufactured. You may find a better deal somewhere else.

46 Productions

St. Charles, IL (630) 365-5003, www.46p.com

Accudub Inc.

Toronto, ON (416) 504-5262, www.accudub.com

Accurate Audio

Toronto, ON (416) 928-2978, redliner@on.aibn.com

Advance Graphics

St. Catharines, ON (905) 684-7567, www.advancegraphics.ca

Alshire Custom Service

Burbank, CA (800) 423-2936, www.alshire.com

Ambassador Records

Oshawa, ON (905) 579-7476, www.ambrec.com

Americ Disc Inc.

Montréal, PQ (514) 745-2244, www.americdisc.com

American Pro Digital

Pointe-Claire, PQ (514) 695-6395, www.apd-disc.com

American Recordable Media

Lexington, KY 859-296-9400, www.americanrecordablemedia.com

Analogue Media Technologies (AMtech)

Verdun, PQ (514) 878-8273, www.amthdisc.com

Anderson Media Corporation

Markham, ON (905) 470-7635, andersonmediaco@aol.com

Aqua Signal Corp.

Batavia, IL (630) 232-6425, aquasig@aol.com

Armadillo Digital Audio

North Hollywood, CA (818) 754-1253, info@armadillodigital.com

Artemis Innovations

Hamilton, ON (905) 544-6081

Attisic Mediums

East York, ON (416) 469-5905

Audio Archives & Content Management

Corporation Richmond Hill, ON (905) 889-6555

Audio Art Recording Studio

Saskatoon, SK (306) 664-3156

Audiobec Recording Canada Inc.

Montréal, PQ (888) 384-6667, audiobec.com

Audio Duplication 4 U Inc.

Richmond Hill, ON (905) 889-6555

Audiographic Masterworks

Memphis, TN

(901) 821-9099, www.agmasterworks.com

AudioGraphix

Gloucester, ON (613) 742-5182, www.audiographix.com

Audio To Go

Toronto, ON (416) 927-0444, audio2go@idrect.com

B.C. Recording Ltd.

Nanaimo, BC (250) 758-3424, bcrecord@home.com

BLC Toronto, ON (416) 537-0968

Ball Media Corporation

Brantford, ON (888) 256-3472, www.ballmedia.com

CD Express Inc.

Saskatoon, SK (306) 653-7335, www.discandtape.com

North Hollywood, CA (818) 505-9581, www.cdlabs.com

CDman Disc Inc.

Vancouver, BC (800) 557-3347, www.cdman.com

CdR/Creative Digital Recording

Oshweken, ON (519) 445-0888

Canada Disc & Tape Inc.

Calgary, AB (403) 277-9292, www.candisc.com

Branch Office: Edmonton, AB (780) 461-3472, **Canadian Video Factory**

Calgary, AB (403) 287-9070

Canatron Corporation

Nepean, ON (613) 726-1660, www.canatron-wave.com

Capitol Records - EMI

Mississauga, ON (905) 677-5050

Cedar Valley Studios Inc.

Cedar Valley, ON (905) 473-5782

Cinram New Media Group

Scarborough, ON (416) 332-9000, www.cinram.com

Branch Offices: Vancouver, BC (604) 736-5596

St-Laurent, PQ (514) 331-1881

Coastal Mastering Studios

Vancouver, BC (604) 809-3473

Corporate Systems Center

Santa Clara, CA (408) 330-5552, www.dupeit.com

Creative Sound Corp.

Brooklyn, NY (718) 921-2807, www.csoundcorp.com

Crown Video Duplicating Inc.

Edmonton, AB (403) 471-1417

CRT Custom Products

Whites Creek, TN (615) 876-5490, www.crtcustomproducts.com

Crystal Sand Productions Inc.

San Francisco, CA (415) 864-7771

Cyber Audio

Kitchener, ON (519) 893-9705. www.cyberaudioonline.com

D.A.V.E. - Dome Audio Video Effects

Toronto, ON (416) 364-8512

DBA Production Group

Chelsea, PQ (819) 827-3113

DBS (Digital Business Services)

Toronto, ON (416) 693-9413, www.indimusic.com/dbs

Demodisk

Montréal, PO (514) 274-8545, demodisk@videotron.ca Demro Electronique Inc.

St-Laurent, PQ (514) 737-0818, demro@cam.org

Design Infinity

Toronto, ON (416) 513-0841, www.designinfinity.com

Digital CDFX

Vista, CA General@digitaldfx.com, www.digitaldfx.com

Digital Catering Ltd.

London, ON (519) 641-2554

Digital Disc & Design

Calgary, AB (403) 244-9405

Digital Dynamics Audio Inc.

Pittsburgh, PA (412) 434-1630, www.4ddai.com

Digital Force

New York, NY (212) 252-9300, www.digitalforce.com

Disc Makers, New York

New York, NY (800) 468-9353, www.discmakers.com

Disc Makers, Northern California

Fremont, CA (800) 869-0715, www.discmakers.com

Discovery Firm Inc.

Torrance, CA (888) 544-3476, www.discoveryfirm.com

Distortion Studios

Nepean, ON (613) 226-3177, www.distortionstudios.com

Docdata California Incorporated

Canoga Park, CA (818) 341-1124, www.docdata.com

DTS Technology

Agoura Hills, CA (818) 706-3525, www.dtsonline.com

Duplium

Thornhill, ON (905) 709-9930, www.duplium.com

Dupl-Tech

Montréal, PQ (514) 875-6491

Dynapak Cassette Manufacturing Inc.

Mississauga, ON (905) 625-8311, www.dynapak.on.ca

Earth Disc

Los Angeles, CA (800) 876-5950

Eastco Multi Media Solutions

Orchard Park, NY

(716) 662-0536, www.eastcopro.com



Enormous Studios Toronto, ON (416) 757-8775

Eckstein Multimedia Production Services

St. Catharines, ON (905) 685-1234, www.niagara.com/~eckstein/

Europadisk Ltd.

Long Island City, NY (718) 407-7300, www.europadisk.com

Evergreen Audio-Visual Ltd.

Unionville, ON (905) 477-9299

Ever-Reddy Duplicating Service

Markham, ON (416) 293-8100

Exomedia Inc.

Abbotsford, BC (604) 853-7971, admin@exomediainc.com

GMK Entertainment Service

Toronto, ON (416) 332-0553

Grandmasters

Toronto, ON (416) 876-7885

H.H. Bloom Sound Enterprises

Ottawa, ON (613) 232-0680

Healey Disc Manufacturing

Toronto, ON (416) 364-2649, www.healeydisc.com

Branch Office: Nepean, ON (613) 274-0004, www.healeydisc.com

Holborne Records

Mount Albert, ON (905) 853-5248

Imperial Tape Company

Santa Monica, CA (310) 396-2008, www.nutunes.com

Inner City Sound Studios

Regina, SK (306) 569-1212, www.icstudios.com

Jesco Audio/Video Ltd.

Richmond, BC (604) 232-4409 Just Dupe It

Nashville, TN (615) 255-1111, www.justdupeit.com

K. Productions

Toronto, ON (416) 588-7587

Kaba Audio Research & Development

Novato, CA (800) 231-8273

Kensington Sound

Toronto, ON (416) 593-9607

Klarity Multimedia

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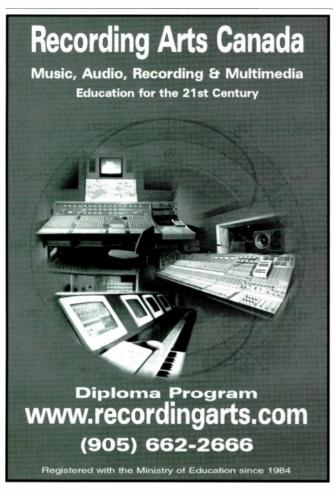
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Tribute

Songwriters!

have written many articles on songwriting, covering all types of topics such as Inspiration, Writing For A Publisher, The Art Of Songwriting, and many others, but with this story I thought I would share with you some songwriters that I think are worth researching, studying, and listening to. During the years of Beethoven, it was all melody and musical pieces that affected you and made you feel a certain way. It was done with just an arrangement of instruments and their different melodies and harmony. That was their way of expression and it sure did leave you feeling a certain way. There were no words or title that took you somewhere. It was just melody, dynamics and self expression!

In Nashville words are the most important; in Los Angeles it's the sound; in New York City it's the attitude; in England it's the passion; and in my opinion it's honesty - the good old fashioned truth. If the listener believes where the artist is taking them, then the song will affect that listener. There are millions of new bands trying to find their place in the music world and every band deserves the break and then hopefully the recognition for their efforts and courage so they can get to people with their creations. To master the art of songwriting and make a living at writing it will take many years, so try to invest in studying your occupation just like surgeons and scientists do.

For all the new songwriters who are trying to find their place in the songwriting world, you have to be always listening to songs, old and new, borrowed and blue! Let's begin with icons like Bob Dylan, Neil Young, Woody Guthrie, Johnny Cash, Hank Williams and Neil Diamond. I know to a lot of the new bands in the millennium, these guys might come off a bit too nostalgic, but when you get inside the lyrics that these troubadours wrote it is totally awesome and historical the way that approached writing

these songs. The most important aspects of songwriting are imagery and settings. Neil Young kept his songs in a very rural setting, at times very mystical, mysterious and left to the listeners to decipher the lyric whichever way they pleased. With tunes like "Powder Finger", "Sugar Mountain" and "Comes A Time", he brought you into his very interesting world. It became your world wherever you were at in your life. It made sense and you were the guy in the song that he was talking about. Neil broke the rulebook in songwriting every time he said something. Mind you it was a different era – the early '70s.

Bob Dylan is like no other. He walked his own walk and talked his own talk. He is an amazing poet and his songs can be listened to without becoming tiresome because it's almost like historical English classes with music and a vocalist behind them. Songs like "Blowin' In 'The Wind", "Positively Fourth Street" and "Hard Rain's Gonna Fall" were saying something. These songs are lectures, statements and the best messages to the people of that era. They are timeless lessons of life. I remember driving through the Rocky Mountains in my bar band days, I would always listen to Johnny Cash and Hank Williams because there is something so magical when their songs are on when you drive through the Wild West. The combination of Johnny Cash's raw voice and his lyrics that are so pictorial, he takes you to places that you have never been. Songs like "The Ballad Of Ira Hayes", "Orange Blossom Special" and "Jackson" all make you feel like you are experiencing your closest feeling of living in a time of adventure. Hank Williams' combination of his sad and lonely voice mixed with his heartbroken words brings you that lonely country feeling that you immediately get when his songs play – so powerful. Woody Guthrie, God bless the talent that this man had. America could have used his talent in



their political speeches and people would think a lot differently about life. Woody is definitely the godfather of storytelling.

So basically, if you're a punk artist, popsinger, fabricated packaged band, rap artist, folk singer, or whatever genre that you are classified as, study these guys and get inside their minds. Reading biographies on these writers is very stimulating and inspirational. They were living life differently in a time that we will never know about. Other great writers such as Warren Zevon, Lou Reed, Jimmy Webb, Tom Waits, there are so many. Yes we all know the great ones like Lennon, McCartney, Elton John and Billy Joel, but there are a lot out there that were never as popular. Search them out, read old reviews and get some music almanaes. Another amazing writer is Chuck Berry, If it weren't for this St. Louis guitar god and storyteller, we wouldn't have heard of The Rolling Stones. Listen to bands and songs that you think you would never want to listen to because maybe they were un-cool. Look at all the old rockers such as Chubby Checker, Jerry Lee Lewis, Fats Domino they all wrote great songs. You've got experimental songs that Bowie and Jim Morrison brought to the forefront with their courage of not worrying what the outcome was.

As a songwriter, don't be narrowminded. If you are writing you own hit CD, or writing for a music publisher, check it all out. It's fun, exciting and you will stumble upon songs that will knock you out and very possibly inspire your next Number One song!

Rick Rose is a staff writer for Sony Music and founder of Niagara Institute of Music & Arts and Tangerine Productions.

The **Ultimate** Recorded Guitar

h yes, the wonderful everlasting pursuit of the elusive recorded-guitar sound. At times fun and easy and at other times downright impossible! In this article I hope to convey my techniques on how to obtain this wonderful living, breathing sound. Not being fond of "newer" ways of recording guitar (i.e. amp modelling and the like) this article will be very "hands-on" in nature.

Having experimented with various musical instruments throughout my 20 years in music, the guitar has always remained first and foremost. Before I listen to all of the other instruments in the mix, the guitar sound will always be paramount in my heart. Prior to pre-production, I need to know what style of music is to be recorded. To simplify the process, let's assume we will be recording a rock song.

Room Choice

The room must be conducive to the sound one seeks. For a natural "room" sound, find a medium-sized room with reflective walls (like regular painted drywall), and place the amp in the centre of the room. For a more "produced studio" sound (my preference for a heavy guitar sound), find a room that is small and dampened. This can be created by using those office partitions or by hanging rugs or carpets or blankets around the amp - anything that soaks up the sound as opposed to reflecting it. Place the amp two feet from the wall facing the rest of the room with a large blanket or partition behind it.

Mic Choice

Although there are many excellent choices for instrument mics from dynamic to condenser to ribbon, I always come back to my good, old, trusted friend: the Shure SM-57. In my opinion, nothing beats it for guitar.

Pick-Up And Amp Choices

Selecting a pickup is important in this process as this is ultimately the first stop in a long line in determining your sound. For a good heavy rock or metal rhythm sound I would go with a bridge humbucker (Seymour Duncan "Full Shreds" or Dimarzio "Breeds". Good quality pickups are very crucial to your sound).

As for amps, I have always been partial to the recorded sound of a 4 x 12 driven by tube power. Great cabinets to use include Marshall, Mesa Boogie or Budda. I prefer Celestion Vintage-30 speakers in all applications. Tube preamps and power amps are very important especially when it comes to great clean sounds or ripping distortion that doesn't sound like a tin can. There are many great names that make good stuff out there. When looking for an amp, just make sure the tubes aren't included for decoration as many new amp and effects manufacturers have been doing lately. Whatever you do, don't skimp out on the cables! Purchase only good quality patch cords, guitar and speaker cable. Remember, these are the lifelines to your sound.

Check your guitar intonation and make sure it's set up properly. Avoid getting a wicked sound and later hearing out-of-tune chords all over the place in the mix. Do not use a gate or a compressor on your guitar before it is recorded. This, in many cases, will limit your sustain and diminish the full sound that would otherwise come naturally. Just your guitar, amp and cabinet. Remember

K.I.S.S. (Keep It Simple Stupid).

Mic Placement

This is a highly debated topic. I will give you my opinion and only that. I like to use three to four mics when I record: three SM-57s, and maybe one condenser. I find the best sounding speaker by hearing each one as they're played through. I place one 57 pointed just off the centre of the cone, about 1 cm from the grill-cloth and perpendicular to the cabinet. I do the same with the second best sounding speaker. So, two SM-57s paired up on two different speakers the same way (this will give that "in-yer-face" sound). The third 57 I put three feet in front of the amp on level with the centre of the cabinet (this will give the overall sound of the cab). The last mic is a condenser that I hang high up in the corner of the room to pick up the whole room sound (this will give you the ambient room sound).

Now, using four mics will give you phase problems so make sure they are all in phase. You can do this by hearing the amp through the studio monitors one mic at a time. Bring up mic one on the board and then add mic two and so forth. If the sound suddenly gets thin

while you add another mic then reverse the phase on that mic. If you don't have a phase reverse (+ or -) on your board, you have to experiment a little by moving the mic that is out of phase closer or further away from the amp. This will allow the sound waves to hit the mics at the same time and not cancel each other out.

You may not use all of these mics on the final mix but the option will be there in case you do. Set the amp on half volume and record it loud. Use the input fader on your board to control the input signal. Record at a decent level. When recording, especially digital, do not peak at 0 dBu, but rather peak at -4 or so. You can make it all sound louder when mastering.

Add your effect(s) of choice when mixing.

From one musician to another, this all comes with trial and error. I have been playing with these toys for the last 10 years and there is always a new challenge. I hope I have helped to guide you to your dream guitar sound, or, for some of you, got you started on the road to it. Just remember to get that guitar sounding sweet before you record it. We have a saying in the producer/engineer world that pretty much sums that up: crap in, crap out. You just can't work with a crappy sound no matter how many effects you drown it in. Here's to you attaining that pot of gold that is the recorded guitar sound. Cheers!

Nathan Chamberland is currently a staff producer for Tangerine Records, plays lead guitar in bis band FIREWALL, and is a guitar and barmonica teacher at Niagara Institute Of Music And Arts (NIOMA). Visit Nathan online at www.firewallmusic.com.

by Nathan Chamberland

Playing Live: How To Structure A Kick-Ass Set

Your band has been practicing harder than Pavarotti and Meatloaf wrestling over the last shrimp at the back-stage buffet. The gig's in two weeks. You've slaved over each note, every chord change, and every rhythmic shift. You've polished every song until it shines like Tony Levin's head.

Now it's time to put it all together into sets. Here are some tips on tracking sets for a kick-ass show.

Building an effective set is as important to the success of your show as choosing the right material and playing well. It requires as much care as arranging a song. During your set, you'll be taking your audience on a journey. So make it memorable for them. Give them ups and downs, highs and lows. Mix the comfortable with the unexpected, like a great vacation – sure, you enjoy the hours chilling around the pool but who can forget the night the crazy Cuban cab driver took you to that way-freaky club where the locals hang? Take the time to carefully plan your audience's journey with you and maybe they'll book their next trip with you too.

Open with your best song – the opening song establishes the tone for the evening. It's not a place to try out new or difficult material. It sounds harsh but the audience probably makes up its minds whether they're going to like you *in the first 30 seconds!* So open with a song you're completely confident playing. One major screw-up here can shake your confidence and lose the audience for the whole set.

Start with a song the audience will know and like – if people do judge you in the first 30 seconds, isn't it better to give them something you're pretty sure they'll like? Opening with your reggae-fied Zappa number may seem cool, but it's risky. You want the audience to say to themselves, "Oh, I love this song", not "What the hell is this?"

Good sets, like good sex, require tension and release – when you're doing the futon mambo, you don't just get in there and bang away (and if you do you're probably not getting many repeat bookings). No, you start slowly. You build desire. You change the pace, switch positions. Same thing in a set. It needs contour. Make it a roller coaster ride. Think of the great orators who mesmerize

a crowd with just their voice. They whisper, they shout, they roar, then suddenly they're barely audible so the audience has to lean in to hear. And they do this without your good looks or new Flying-V.

See the set as a whole, not a bunch of individual songs – just stringing together songs won't cut it. A set needs a beginning, a middle and an end. Think of the best concerts or the order of songs on classic albums like *Dark Side of the Moon*.

I May Be Totally Wrong But I'm A Dancing Fool

If you want to keep the dance floor hopping, here are some ideas.

By dancing I mean club dancing – not that weird three-four stuff on Channel 10. In terms of tempo, a comfortable range for most people is between about 100 BPM and 168 – unless you're a thrash metal band or attract those chicks who dance to Cowboy Junkies ballads.

Avoid starting with anything over about 160 BPM – it's too fast. Besides, where do you go from there? However, you can work up to that tempo and whip them into a frenzy.

The first song of a dance set should be one that people know so they're comfortable stepping up to the floor. No one wants to look like a dork when the song suddenly swings into 7/8, syncopated time. Make them feel safe. Play something in a common time with a compelling rhythm that pulls asses out of seats. Listen to Gabriel's "Sledgehammer". If that groove doesn't move ya', check your pulse, partner.

After four or five fast dance songs, the audience's legs and ears may need a break. Move to some quieter material to give them a rest, get a drink or chat up the person they've been dancing with. A song people can slow dance to can be a good way to segue into an "unplugged" mini-set.

Drop the bottom out – sudden drops in intensity can be used to devastating effect. Listen to a great live album – the intensity builds until the guitars are in full banshee scream and the drummer looks like he's about to have a heart attack and you think

the singer's head is about to explode and it feels like the roof is about to blow off and then suddenly the bottom drops out. And all that's left is a drumbeat. Hear the audience roar!

Close with something catchy – send the folks out into the night with your music playing in their heads. Close with a strong hook and people will be humming it when they get home.

Once you've hit your high point, get the hell off stage – the old axiom of "always leave them wanting more" is true. Because the most important thing is....

Tim Elmy is a freelance writer and drummer. He plays with the Bingham Street Band in Toronto. He can be reached at timelmy@rogers.com.



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Distribution Agreements

The views and opinions expressed in this article are not meant to substitute for legal advice which should be sought in each particular instance.

Introduction

This article provides an overview of some of key provisions found in standard distribution agreements.

Term

The term of a distribution agreement will vary depending on particular circumstances. Average distribution agreements range from two to six years. In some cases a distributor may opt for a definite period of two years with options for two more years; and, in some cases an option for a further two years (six years total).

Territory

Most distribution agreements I have seen are for Canada only, however some distribution agreements are limited to particular regions of Canada (i.e., Québec; East Coast provinces). Canadian-based distributors may occasionally participate in foreign royalty income.

Advances

Some distribution agreements provide for advances while others do not. Advances can range from \$0, for an artist with no sales track record and little bargaining power, to seven figures, for an established label with a firm sales track record. You may be able to get some of this advance as non-recoupable while some or all of it will be recoupable from your net receipts from sales of records under the agreement.



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

Fees

One of key provisions in any distribution agreement is the fee structure. Distribution companies typically charge anywhere from 20-25 per cent of proceeds derived from sales of records. This percentage may slide one way or the other depending on the success of the parties. For example, if the distributor sells your record(s) to HMV for \$14 you would get \$10.50 (after deduction of a 25 per cent distribution fee).

The issue of "reserves against possible returns" is an important one to focus on in the negotiation. Distributors will often require the right to retain gross collected income in the event that some of the records shipped are returned from stores. Normally this reserve level is about 25-40 per cent of shipments and is liquidated with 12-24 months of holdback. Distributors may require a higher reserve level in the final periods under the agreement to protect them against being "out-of-pocket" with their artist/label partner at the end of the

Services

It is important to realize, whether you are an individual artist entering into a distribution agreement or whether you are an actual label, that distribution companies are normally only responsible for a limited number of functions including: shipping; safe storage of records; collection/invoicing; sales; and accounting. Many artists (and sometimes companies) are under the impression that a distribution company is somehow responsible for substantial marketing and promotion of records; however, this is not the case unless this is stipulated in your distribution agreement with the distributor. Some distributors will offer "enhanced" services over an above typical distribution services such as, extra marketing support or radio/ promotion services, which are provided for an extra fee on top of the fee described above. This enhanced fee can range from 5-20 per cent depending on the circumstances and the level of services requested.

It is important for the artist or label to consider whether or not they are equipped to handle the job of marketing and promoting their own records. Clearly, if a record is not marketed and promoted properly the distribution aspect is almost irrelevant.

Manufacturing

Distributors may also provide manufacturing services to its distributed artists and/or labels. This type of agreement is often called a "P&D Deal". In this case the "P" stands for "Pressing" and the "D" stands for "Distribution". Normally a price list will be attached to the distribution agreement to confirm which

prices will apply. It is important for distributed artists and/or labels to be careful to monitor and control production runs on their product because they will ultimately be responsible for these costs if the distributor has not recouped enough manufacturing costs from sales of records under the agreement. It is important for all parties to take a reasoned, well thought out approach to manufacturing orders. If you undermanufacture you could lose valuable sales. If you over-manufacture you could waste a lot of money or be on the hook for this cost.

Off-Stage Sales

Some agreements will make provisions for off-stage sales for the artist. The distributor will likely want to get "a piece" of these sales because, they would argue, these off-stages cut into sales that would go through their retail channels. The distributor may look to cover its manufacturing costs (if applicable) and at least its distribution fee for these sales. Obviously this is an important point for a label or artist who believes they will sell a substantial amount of records off-stage. It is a more important angle for distribution for the independent artist that faces a lot of barriers at traditional distribution channels (i.e. retail).

Product Commitment

Distribution agreements will often have language determining how many albums must be delivered during periods under the agreement.

General/Conclusions

Distribution agreements for labels get into more complicated issues such as recoupment of advances; cross-collateralisation of artist income streams; and more detailed product commitment language. Novice and experienced label owners often work alongside qualified counsel to ensure they are not selling themselves short or putting themselves in a vulnerable position under these tricky provisions.

Other issues are also addressed under most distribution agreements such as pricing issues; Internet rights; accounting; indemnities and post-term inventory return policies; however we do not have room to get into those points in this article.

A good distribution company is an essential ingredient in any record's sales success. It is important to do your research and determine who the best choices are. An experienced music industry attorney should be able to assist in making this determination as well.

Chris Taylor is a music lawyer with the law firm of Sanderson Taylor and works with Nelly Furtado, Avril Lavigne and Sam Roberts among others. Find him online at www.sandersontaylor.com.



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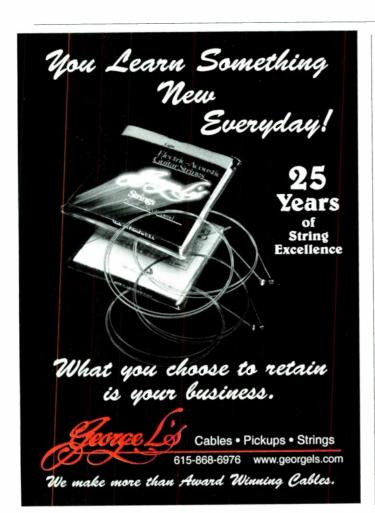
Deavey Electronics Corporation has released the follow-up to its RQ 2310 8channel mixer, the new RQ 2310 FX, which features Recall 48-bit digital effects and the award-winning Feedback Ferret technology.

Designed for project studios and live sound mixing, the unit features two stereo returns with separate volume for the monitor sends and pan, an output section that contains balanced XLR connectors for left/right/mono output, and a channel EQ with sweepable mid-frequency and two indicators - one for signal present and one for clipping, so distortion can be handled before anyone hears it.

The RQ 2310 FX's built-in recall 48-bit digital effects allows the user to instantly recall customized effects, such as reverb and chorus, from four store locations. The mixer's Feedback Ferret is a stereo digital feedback elimination system that utilizes a comprehensive 16 filters to automatically scan and filter feedback.

Each of the mixer's eight channels features PFL for monitoring and a mute button with an LED that serves as a signal present and peak indicator. Giving the mixer increased diversity, the RQ 2310 FX's A/B mix and main L/R output are assignable from each channel, allowing the user to configure the mixer as a 4-bus recording mixer or use the A/B mix as a sub group for live mixing. Additionally a post L/R fader mono out is provided.

For more information, contact: Peavey Electronics Corporation, 711 A St., Meridian, MS 39301 (601) 483-5365, FAX (601) 486-1278, www.peavey.com.







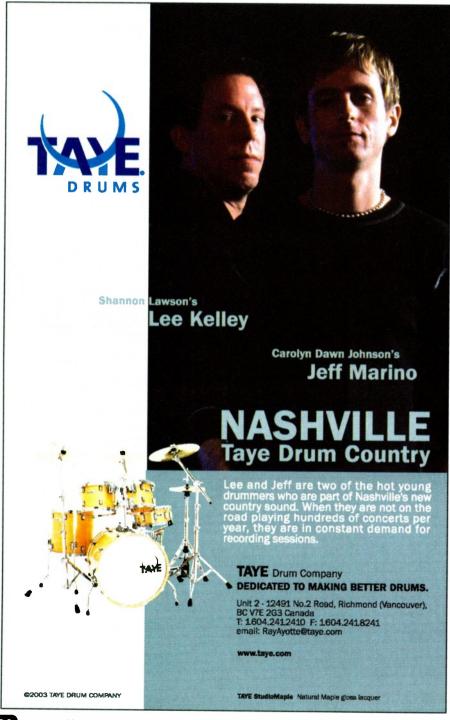
Palatino Bugle



The Music Link Corporation's Palatino line of instruments has recently released the WI-100 student bugle, an affordable bugle made from European bell brass.

Precision built, the Wi-100 is constructed of nonporous nickel-plated bell brass that gives the instrument a loud and clear tone as well as helping it retain its lustre and shine over the years. The bugle comes complete with a mouthpiece.

For more information, contact: The Music Link Corporation, PO Box 162, Brisbane, CA 94005 (888) 552-5465, FAX (415) 570-0651, www.themusiclink.net.



Samson C02, C03, C05 Condenser Mics



Samson Technologies has recently released three new condenser microphones – the CO2, CO3 and CO5.

The CO2 Pencil Condenser Microphone is designed for use with acoustic instruments, cymbals, percussion, piano and in overhead miking situations. The mic features a highly-focused cardioid condenser pickup pattern, gold-plated XLR connectors and is sold as a stereo pair in a rugged carry case. The mic is particularly useful in applications involving acoustic guitars where the mic is used on the neck of the instrument in conjunction with a large diaphragm condenser on the sound hole.

The CO3 Multi-pattern Condenser Microphone is a dual capsule mic featuring two large (19 mm) diaphragm capsules and switchable pickup patterns 9super cardioid, omni and figure-eight). Additionally, it offers a switchable high-pass filter, selectable 10dB pad, a gold plated XLR connector and 48-volt phantom power LED indicator. It is designed to be used in applications recording multiple vocals at once, acoustic instruments or general room miking.

The C05 Hand-held Condenser Microphone features a cardioid pickup pattern; smooth, flat frequency response, a multi-axis shock-mounted element, gold-plated XLR connectors, a carrying case and mic clip.

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



Ludwig Black Beauty Brass

udwig Industries has recently released a _collector's edition snare drum featuring the company's famous Black Beauty brass shell and accessorized with brass-plated hardware.

The Brass on Brass Black Beauty features a 5 x 14" or 6.5 x 15" brass shell with centre bead that is finished with a black beauty finish. The instrument's hardware includes brass plated die cast hoops, brass plated tube lugs and the brass plated snare strainer system, offering the latest in snare strainer design with the P86 Millennium Snare Strainer with a quick release and centre positioned snare adjustment knob.

For more information, contact: Conn-Selmer, Inc., PO Box 310, Elkhart, IN 46515 (574) 522-1675, FAX (574) 295-5405, custserv@selmer.com. www.selmer.com.

Taylor Expression System

aylor Guitars has recently unveiled its new Expression System acoustic guitar pickup and preamplifier combination. A collaborative effort between Taylor Guitars and legendary audio designer Rupert Neve, the unit was named for the expanded palette of musical "expression" it affords the player.

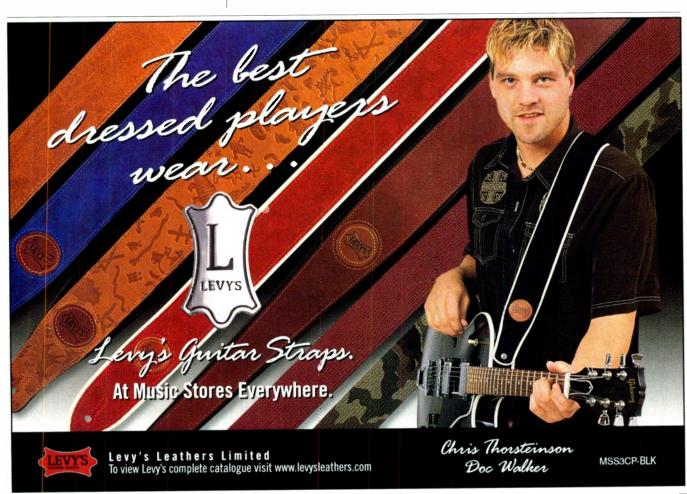
The system amplifies the natural sound of the instrument using sophisticated, high-end electronic components, low-impedance design and a network of three strategically placed dynamic sensors.





Additionally, the Expression System utilizes a low-key design in that the only outwardly visible sions of the pickup are three small, soft-rubber control knobs (volume, treble and bass). A small circular cover at the tail pin gives the player access to the two AA batteries used to power the Expression System.

For more information, contact: Taylor Guitars, 1980 Gillespie Way, El Cajon, CA 92020-1096 (619) 258-1207, FAX (619) 258-3799. pr@taylorguitars.com, www.taylorguitars.com.





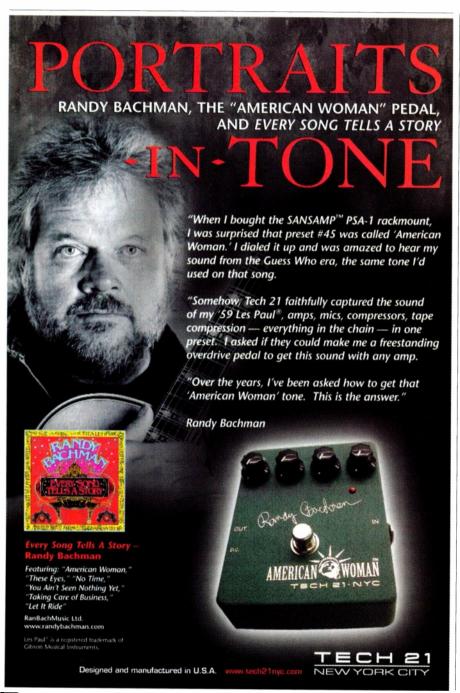
Washburn WI68 Electric Guitar

Washburn International, a division of US Music Corp., has recently released the latest addition to its Idol line of guitars – the WI68 Electric Guitar.

Originally designed by Washburn master craftsmen in 1999, the Idol line has gone on to win many awards. The WI68 has been dubbed the Patriarch of the Idol line, and features AAA figured Maple top, reveal binding, Mahogany body, stop tail with tune-o-matic bridge, a one piece Mahogany set neck and a Rosewood fingerboard.

For hardware the instrument offers Seymour Duncan USA pickups (with a split circuit pickup control system), exclusive Grover 18:1 gear ratio tuners and the Buzz Feiten Tuning System. The guitar is also available as a baritone and all the instruments are built in the USA Custom Shop.

For more information, contact: US Music Corp., 444 E. Courtland St., Mundelein, IL 60060 (847) 949-0444, FAX (847) 949-8444, info@usmusiccorp.com, www.usmusiccorp.com.





eMedia Piano & Keyboard Method

ong known for their innovative guitar tutorial software, eMedia has recently released Piano & Keyboard Method, a title that draws on the principles that made their previous tutorial packages so successful.

Starting with basic concepts and eventually leading the student ahead step-by-step, the software features instruction from Irma Irene Justicia, a pianist with a master's degree from Mannes College of Music in New York and who has taught for many years both privately and at music schools, including the Julliard School of Music.

Students learn sight-reading, creating accompaniments and transposition. With over 250 lessons, with demonstration videos, students gain all the skills needed for independent music exploration. The method is song-based, with over 100 songs, which helps make the learning more interesting, fun and rewarding. The company's custom interactive technology enables Piano & Keyboard Method to point out mistakes the student makes while playing, just as a piano teacher would.

For more information, contact: eMedia Music Corporation, 664 N.E. Northlake Way, Seattle, WA 98105 (206) 329-5657, FAX (206) 329-0235, alanc@emediamusic.com, www.emediamusic.com.



Roland Fantom-S/-S88



Fantom-S88

Roland recently released two new versions of the company's Fantom workstation: the 61-note Fantom-S and 88-note Fantom-S88 (featuring Roland's Progressive Hammer-Action Keyboard).

The Fantom-S/-S88 comes with 32 MB of sample RAM (expandable to 160 MB). Samples can be saved to the 16 MB flash memory or optional SmartMedia. An onboard USB port is also included for easy loading of WAV/AIFF files as well as for exporting a finished song to a computer for CD burning or Internet distribution.

The instruments feature all new Patches and Rhythm Sets, and for easier programming a Dynamic Pad Bank with 16 velocity-sensitive pads has been added for playing back internal sounds, RPS patterns or audio including loops.

The S/S88's new Mixer View screen makes editing a multi-timbral performance more like a digital mixer, using four knobs and the LCD to change track levels, panning and effects. A new Layer View screen offers quick graphic editing for layering and key zones. And with separate reverb, chorus and three multi-effects processors – plus a new mastering processor – users can mix down songs similar to working in a studio.

Additionally, the Fantom-S/-S88 features Roland's new V-Link, making it possible to trigger and control video clips from the unit when used in conjunction with the Edirol DV-7PR Digital Video Workstation. Included for connections are two pairs of stereo line outputs, a stereo line input, headphone jack, two pedal jacks, MIDI in/out/thru, a USB port and coaxial and optional digital outputs.

For more 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.

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Page	AdvertiserAd	Number

18	ACCUDUB	2112
71	AKG (ERIKSON PRO)	3/131
	ANG (ERINGON PRO)	2420
73	AKG (ERIKSON PRO)	
51	AMERICAN FED OF MUSICIANS	
61	AUDIO-TECHNICA	343/
17	B-52 AUDIO (INTELLIMIX)	3382
3	BURNS GUITARS (ADI)	3436
64	CAKEWALK	3202
15	CAKEWALKCOMMUNITY (WHITE RADIO)	3111
65	COSMO MUSIC	3438
24	D'ADDARIO US	3439
48	D'ADDARIO US	
. —	DEAN MARKLEY	
47		
70	FENDER (PARAMOUNT)	3113
65	GEORGE L'S	3368
55	GUITAR WORKSHOP	
74	HARRIS INSTITUTE	
6	IBANEZ (EFKAY)	3440
56	KETRON (FMZ MARKETING)	3387
14	KOCH (AÙDIONOVA)	3434
10,11		3433
67	LEVY'S LEATHERS	3330
16	LR BAGGS (WES-CAN)	3430
70	MMS-DIRECT	3270
8	MXL (YAMAHA)	3//7
_	ONTA DIO CTA CINIC	2022
18	ONTARIO STAGING	2450
4	PREMIER (B&J MUSIC)	3450
79	QSC (SF MARKETING)	3444
56	RECORDING ARTS PROGRAM	
72	ROLLS (WHITE RADIO)	3448
7	SF MARKETING - MI LINES	3442
57	SHURE - PG (SF MARKETING)	3443
21	SHURE - PSM (SF MARKETING)	3445
55	SUITE SOUND LABS	2988
66	TAYE DRUMS	3373
	TASCAM	3451
33	TECH 21	3/1/0
68	TONIOO	2100
13	TONOS	0000
2	TREBAS	3268
75	YAMAHA - 01XT	3446
80	ZOOM (OMINIMEDIA)	3435

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Native Instruments Reaktor 4

Native Instruments has recently announced a major update to its flagship software, Reaktor 4 modular sound design and music production studio, compatible with all major interface standards and operating systems (Windows, Mac OS 9 and OS X).

Reaktor 4 features a new level of modular music making, providing sounds that are brighter, smoother and warmer than previously available. Newly added anti-aliasing oscillators from the Pro-53 provide rich analog sound, while several new filter macros provide the backbone for a series of world-class synthesizers and samplers.

The new version is also easier to use; instruments, macros, modules and samples can be imported via Drag & Drop rom the convenient interreted browers, and Backter A features excelled a constant and a samples can be imported via Drag & Drop

from the convenient integrated browser, and Reaktor 4 features graphical sample mapping that allows velocity splits and 32-bit sample support for maximum flexibility and sound quality. A reworked snapshot manager can generate random patches and also morph between any two patches to create smooth sound transitions.

A completely new interface design gives the software a fresh look with redesigned graphics, a trimmed-down toolbar and more. VST support has also been improved to seamlessly integrate into any VST compatible sequencer. In addition to standalone operation with ASIO and Core Audio, Reaktor 4 can also be used as a plug-in with VST 2.0, Audio Units and DXi.

For more information, contact: ThinkWare, 109 Woodbine Downs Blvd., #12, Etobicoke, ON M9W 6Y1 (416) 798-4293, FAX (416) 798-1755, salescnd@thinkware.com, www.thinkware.com.









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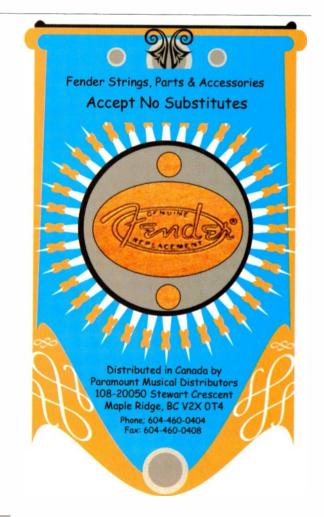
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Gibson Gordie Johnson Signature Model

Gibson Guitars recently introduced the Gordie Johnson Signature Model SG guitar. This very limited edition guitar builds on the famous SG 1961 Reissue model, but is offered in a rare ebony finish. The "SGJ" (as Gordie calls it) is equipped with Gibson's P94 single coil pickups and is shipped with a unique hard-shell case and leather strap that both sport the "HUGO, Hugo Boss" logo. Gordie's signature appears engraved on the truss rod cover. The guitar also features "Witch-hat" volume and tone knobs. "I have never seen an artist as stoked about an instrument [as Gordie is]," says Ron Tizzard, Vice President of Gibson Canada. "This instrument is as unique as the player it recognizes while offering a variety of truly unique tones."

For more information, contact: Gibson Canada, 550 Granite Ct., Pickering, ON L1W 3Y8 (905) 837-8481, FAX (905) 839-5776, info@yorkville.com, www.yorkville.com.



Tech 21 Trademark 300



Tech 21 has recently increased the power of their successful Trademark 200 guitar amp by boosting it up to 300 W and renaming it the Trademark 300. As well the guitar amp head now features a more modern, industrial look, but in an act to keep everyone happy, the company is including the classic cabinet face design as well, so users can simply switch the faces depending on the theme of their gig, or the mood they are in.

The 3-channel Trademark head is designed for the professional player looking for a traditional stack rig, but without being locked into one particular amp style. The head features three independent, identical preamps with a choice of California, British and Tweed amplifier styles. Each channel has drive and level controls as well as 3-band active EQ (+/-12dB).

Additional features include Boost function (up to 9dB) for solos, SansAmp XLR direct out, series effect loop, parallel effect loop with mix control, buffered tuner output and parallel speaker outputs. An included footswitch allows for the changing of channels, activation of the Boost function and the engaging of each of the two effect loops.

The unit is covered in black vinyl and complemented by a decorative vented metal plate. The Trademark 300 cabinet measures 25" (L) x 11.5" (W) x 9.5" (H) and weighs 36.5 lbs. Optionally, the self-contained electronic chassis is removable and can be mounted (with an included kit) into a standard 19" rack — the rackmountable chassis weighs 21 lbs.

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



Primera Bravo Disc Publisher



Primera Technology, Inc., has released the Bravo Disc Publisher, offering all the power of a full CD duplicating and printing system at an affordable price.

The Bravo unit is designed for hands-free, automated production of up to 25 CDs or DVDs per job. Utilizing an advanced robotic mechanism, the system transports discs into the built-in 48x CD-R recorder (or optional combo DVD-R/CD-R recorder) where they are burned and then moved to the integrated printer and printed in full colour at up to 2400 DPI resolution.

The system can be attached to any PC running Windows 2000/XP and equipped with a FireWire (IEEE 1394) and USB port. The Bravo Disc Publisher also comes with all the necessary software to copy discs, as well as the SureThing CD labelling program. The system can optionally be connected to a Mac equipped with OS X.

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

Make Mixing Simple

Mixing microphones with CD/DVD/video players should be simple and efficient. Rolls provides the way with a host of rack mounted multi-purpose mixers like the RM64 Four Zone Mixer, the RM67 Mic/Source Mixer and the RM70 Mic/Source Selector.



RM64 Four Zone Mixer FEATURES:

- · Two Mic Inputs with Trim controls
- Four RCA source inputs
- Four Balanced XLR Zone Outputs
- Automatic paging
- · Remote Volume jack for each output

RM67 Mic/Source Mixer FEATURES:

- Three XLR mic inputs with switchable phantom power and input padding
- Four stereo RCA line/consumer level inputs
- · Mic Insert jack for adding signal processing to the Mic Inputs
- · Stereo Record Out
- Remote Volume jack (connects to 20K ohm audio taper potentiometer)

RM70 Mic/Source Selector FEATURES:

- Four stereo source inputs for cassette players, CD players, tuners, etc.
- Three XLR balanced Mic/Line inputs with switchable phantom power
- Phantom power and Mic/Line switches on XLR inputs
- Bass, Treble and Level controls for Source inputs
- Tone and Level controls for each Mic input
- · Clip indication on the microphone channels
- JOIN connector for multiple zone creation
- · Music-On-Hold and Talk-Over functions
- · Mono/Stereo operation



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Cakewalk Project5



Cakewalk has announced the development of the Project5 soft synth workstation, offering a complete suite of synthesizers, samplers, sequencers, audio and MIDI effects and audio looping tools in an integrated studio environment. The software also allows users to customize and expand their software studio with support for additional soft synths, audio and MIDI effects, sample formats and any Windows-compatible audio hardware.

Project5 gives electronic musicians all the tools they need to experiment, create and perform music. The soft synth workstation includes a polyphonic analog-modelling synth, professional sampler, drum synthesizer, sampling drum machine and a groove sampler. The Project5 sequencers allow real-time and step-recording, as well as piano-roll style editing and step sequencing. The software also allows advanced capabilities for synth layering, keyboard mapping, real-time pattern triggering, an intuitive live-performance audio engine and ACID-compatible loop support.

Users can utilize included synths or add DXi or VSTi synths to expand the studio as well as edit and mix using Project5's included audio and MIDI FX and additional MFX, DX or VST effects. The software can also be integrated with a ReWirecompatible host, such as Cakewalk's SONAR, for advanced audio recording, editing and mixing.

For more information, contact: Cakewalk, 51 Melcher St., Boston, MA 02210 (617) 423-9004, FAX (617) 423-9007, sales@cakewalk.com, www.cakewalk.com,



K 171 and K 271 Studio Headphones

A KG Acoustics has recently announced the release of the K 171 Studio and K 271 Studio closed-back professional headphones, which join the company's line of successful headphones featuring the new XXL speakers and patented Varimotion diaphragms.

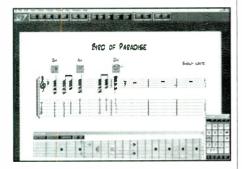
Where the K 171 is an entirely new design, the K 271 Studio is the successor of the K 270 closed-back studio headphones. Both models feature a futuristic yet ergonomic style with a rugged connector for the plug-in cable. In response to customer feedback, AKG has replaced the mini TRS jack originally used on the K 141 Studio and K 240 Studio with a mini XLR connector, providing reliable contact and automatically locks as it is plugged in.

The K 271 Studio are circumaural, closed-back headphones for high attenuation of ambient noise, ideal for classical orchestral recording. all styles of jazz and especially digital remixing of rock recordings. The units also fit well in standard broadcast, TV and live sound applications where isolating headphones are essential.

The K 171 Studio is a supraaural, closed-back design with good ambient noise attenuation, and is designed for DJ, broadcast and home audio use. The headphones have been made to be convenient, rugged and loud headphones ideally suited for tough day-to-day use.

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

Sibelius G7 Tab Software



Software Developer Sibelius has announced the release of G7, a program for guitarists and songwriters to convert and produce guitar tablature.

Lyric and chord symbols can be added instantly to create lead sheets or Piano-Vocal-Guitar arrangements. The program also allows a user to scan tab and turn it into standard notation (sheet music) or visa versa, scan standard notation and turn it into tab.

G7 reads and saves ASCII tab and MIDI file formats so musicians can share music by e-mail or on the Internet. Tab can be entered using the software's interactive fretboard, a mouse, the keyboard, playing live or scanning — tab can then be saved as a Web page, making it easy for musicians to share their music by posting it on the World Wide Web.

Additionally, all guitar tunings and number of strings are support, and a drum pattern generator can create drum notation automatically for spnowriters

For more information, contact: Sibelius USA Inc., 1407 Oakland Blvd., #103, Walnut Creek, CA 94596(925) 280-0600. FAX (925) 280-0008, infousa@sibelius.com, www.sibelius.com.





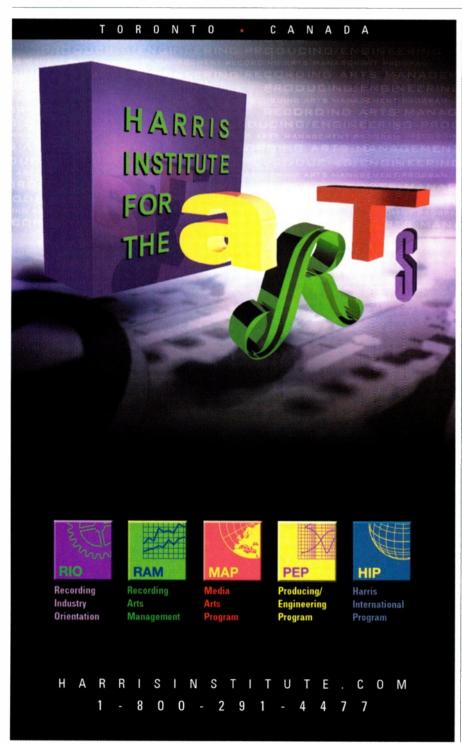
not Geal The Frank Vignola Jazz Series

Mel Bay has recently published two new books in *The Frank Vignola Jazz Series* for guitar instruction. *Comping the Blues* features 12 rhythmic comping studies with chord grids, notation and tablature. The 16-page book shows guitar accompaniment in a short, precise manner, using a stabbing chord style that only throws in voicings at the important places, not ringing throughout the entire piece.

In 240 2-Barr Jazz Guitar Riffs Frank Vignola is a 32-page book that presents 2-measure riffs to use over specific keys in major, minor, dominant 7th and blues groupings. Each section includes 60 2-bar riffs, five riffs for each of the twelve keys - designed to be used as fills, solo material or as melodic ideas to create your own

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





Lace Rat Fink **Bass**

ace Music has recently released the newest addition to its growing Rat Fink line of guitars the Rat Fink Bass.

The bass features the famous Rat Fink logo created by hot rod legend Ed "big Daddy" Roth, Powered By Lace P Series pickups, a 34" scale length, bolt on neck, one volume and two tone controls, Rosewood fingerboard and chrome hardware. The instrument comes finished in a glass black body and neck.

For more information, contact: Lace Music Products, 5561 Engineer Dr., Huntington Beach, CA 92649 (714) 898-2776, FAX (714) 893-1045, www.lacemusic.com.

Burns Flyte Guitar

eaturing styling that was originally inspired by the Concorde jet, Burns Guitars has recently re-released the Burns Flyte Metallic Silver.

Originally made popular in the '70s by the British rock bands T-Rex and Slade, the instrument features a solid Alder body, bolt-on hard rock Maple neck, 22-fret/25" scale with mother-of-pearl bound Rosewood fingerboard, Burns humbucker pickups with coil tap at bridge, Floyd Rose tremolo and availability in either silver or satin black.

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

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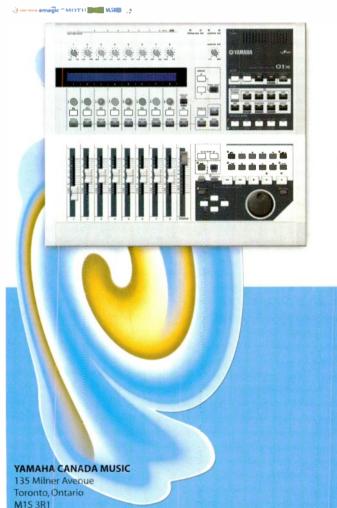






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Comprehensive software support means that it's truly plug and play with most of the popular DAW software out there on both the Mac and Windows platforms. Another plus is that you won't have to do any surgery on your Mac or PC because there's no PCI card to install - laptop computers featuring a Firewire port are just fine with OIX and mLAN. The best part is that all this power and convenience will come at a ridiculously low price!*



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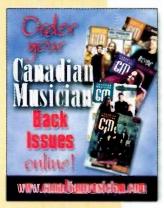














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Danielle Hébert

Who: Danielle Hébert Where: St. Mathias. PQ

What: Ethereal Pop

Contact: Hystar Entertainment, (604) 936-7803, hystarent@shaw.ca

Québec native Danielle Hébert's latest release The Alien Suite is an exceptional recording. It is her second full-length and first all English release. Although the CD was actually recorded in 2000, it has recently been re-released.

The performances, compositions, arrangements and production on *The Alien Suite* are all excellent. Hébert cites Beethoven, Miles Davis and Hendrix as early influences, and her compositions reflect this broad scope of styles. The CD's title alludes to the ethereal collection of music within as each song definitely evokes its own atmosphere.

What immediately draws one's attention when listening to *The Alien Suite* is Hébert's hauntingly beautiful voice, both as a lead vocal and in rich harmony tracks. As exceptional as her voice is though, it's hard not to also appreciate Hébert's guitar playing. Given its presence in the recording, it is obvious that the guitar, whether an acoustic or an electric cutaway, is Hébert's songwriting tool, but it is also much more. Basic strumming, hard funk riffing, light finger picking, and lyrical lead playing are all in Hébert's repertoire and she craftily exploits them all to create her complex musical moods.

Hébert has experienced an artistic epiphany of late and the band she used to support her on this recording and on tour is no longer together. She has taken a musical pause to devote more time to her other artistic passions: sculpture and graphic design. Luckily, music hasn't taken a permanent back seat in her life and she is currently working on a new project, in French this time. This is good news as it would be a travesty for her to stop something for which she has such obvious talent.

Enter the Haggis

Who: Enter the Haggis Where: Toronto, ON What: Alternative Celtic

Contact: Trevor Lewington, (416) 532-1722, www.enterthehaggis.com

If you're looking for something that will help soothe you mid-work week, stay clear of Enter The Haggis. Subtlety is definitely not a word found in this band's vocabulary - at least not in complimentary usage. Upon seeing their name and a few song titles ("Scotland the Brave/Hava Nagila", "Ride My Monster") I knew this band was all about having fun. Enter The Haggis' recorded music is pure energy and their most recent release Enter The Haggis Live is proof that their live show is equally charged

The Toronto-based five-piece's roots are deeply set in the Scottish/Celtic musical tradition but the band's music also has a heavy rock influence. Haggis' award-winning fiddler Brian Buchanan and bagpiper/penny whistler Craig Downie are responsible for bringing Canadian East Coast and Scottish musical traditions to the band first-hand. The rhythm section, quitarist Trevor Lewington, bassist Mark Abraham and drummer James "Seamus" Campbell are all schooled musicians and graduates from various Toronto music faculties. The musical result is a front-line pair of Celtic virtuosos on top of a rhythm section as tight as a vice.

Enter the Haggis play a lot of festivals throughout Canada, so if you're looking for a raucous night of all out fun - with or without whisky - definitely go check these guys out.

Watson

Who: Watson Where: Toronto, ON What: UK Rock

Contact: www.watsonrock.com

Although Watson is a fairly new incarnation, its members have played an active part in the Toronto music scene for several years in a variety of different bands. Watson itself was formed when guitarist Kevin Watson and drummer Paul Caruana, both originally from the UK, renamed and reshuffled their Toronto band The Lost Messiahs. Part of the reshuffling included adding singer Kieron Daly, another UK import, and bassist/engineer/

Given their years and their roots, it's not surprising to discover that Watson's sound has a definite late '80s flavour to it. After all, their acknowledged influences do include the likes of The Police, Jeff Beck, and Genesis. This doesn't, however, mean that these guys are out of date and stuck in the past. While you can hear where their roots lie, their sound definitely has a more contemporary, aggressive tone to it. I couldn't help thinking of a cross between Echo and the Bunnymen – Kieron's vocals especially – and treble charger.

The fact that these guys have been playing for a while is a definite asset. Years spent in a variety of different rock bands have paid off, at least performance-wise. I'm sure they're still waiting for the financial kick backs. Every one of the musicians has ability on their respective instruments and this style of music.

There is a whole lot of sixteenth note riffing on guitar and bass with driving drumming underneath, so be warned, this is definite air guitar music. If you don't want anyone but your mirror to see you, make sure the door is closed when you put Watson in your CD player.



Enter







Julian Manprize is a Toronto-based freelance writer.

7.8

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The New FMX 1850HD

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