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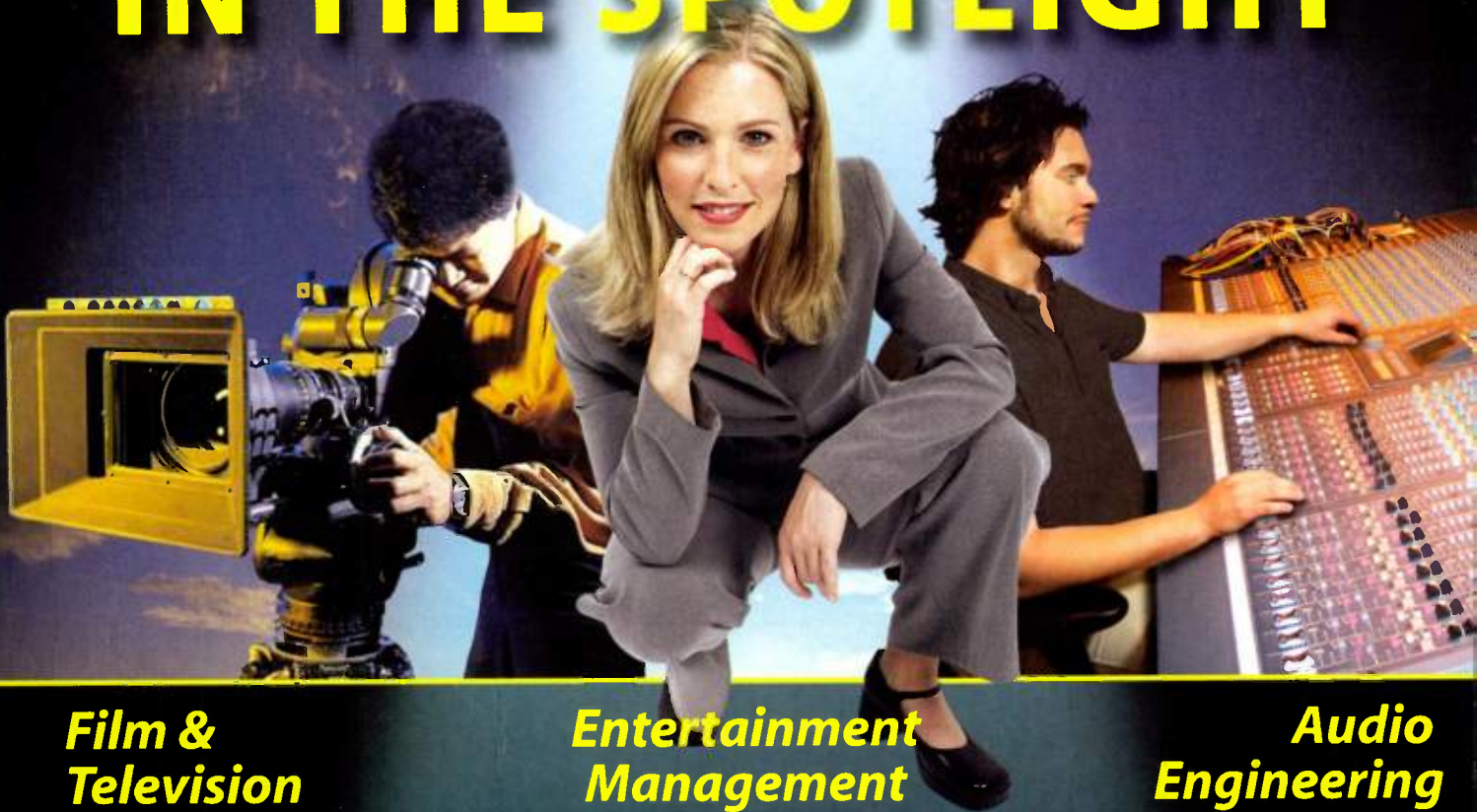
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Vol. XXIX, No. 2

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World Radio History

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Building A Street Team

by Katie VanSlack

As a budding musician on your way to stardom, you know that getting to the top may or may not be as easy as you once thought. Whether or not your rise to fame has been an easy one, one thing we can all agree on is that you can use all the help you can get! Having said that, you'll realize that there's nothing like having a strong team behind you to back you up and promote your art. Let's build your street team!

What The Hell's The Point?

There's almost no marketing method that works better than word-of-mouth. If someone sees an old black and white flyer on a telephone pole, he's likely to walk by without much notice. But if someone hands them a flyer and quickly gives a promo slogan and words of encouragement, the person walking past will be more inclined to read the flyer and ask some questions.

"A street team is essential when it comes to grass roots marketing and creating awareness," says Darren Pereira, Founder of Smoke & Mirrors and Co-founder of Indusblue. "From handing out flyers, putting up posters, selling CDs, sending E-blasts, etc. All of these aspects are fundamental to effectively creating a 'buzz' for an artist/band."

Darrin Pfeiffer, On-Air Personality for 102.1 The Edge, Founder of High 4 Records, Gibson Guitar Rep, Wakestock Co-Booker, and Last Gang Record-Tour Director, agrees that this is a type of grass roots marketing. "Basically to help spread the word to the people."

What Makes A Solid Street Team?

One thing's for sure, you don't want a group of people "promoting" your work if they don't even like what you do. You need to find about five to 10 people who love your music and genuinely want to see you succeed.

"An effective street team is made up of individuals who are tech savvy, dedicated, enthusiastic, hard-working, and have good communication skills overall," advises Pereira. "Ideally I would hire music-loving students in either high school or college."

Pfeiffer agrees that a good street team is a group of people that believe in the band/artist. "They'll go the extra mile." He says he'd hire "music lovers that want to break into the music business and hard-working people that love being part of a team."

Where To Set Up...

Obviously a street team wouldn't do much good out in the boonies somewhere in a small town of 900 people. But if for some reason this is where your target market is, then you could at least set up at the big four-way stop in the centre of town!

Ideally you would want to hit up the large cities such as Vancouver, Toronto, or Montreal, or the closest large city in your area. Pfeiffer agrees and says that you want to set up your street team in major cities where you're selling your CDs. Get down to the busiest, yet safest, part of town and target anyone and everyone who would be interested in the band/artist that you're promoting. Also think about where your target market would hang out: be it the local café, a nightclub, a bar or pub, and outside of venues that play similar music.

Pereira informs that a street team can be assembled on the street or online. "It really just depends on how you approach your targets. You could recruit people from various schools or take the online route by alerting people through sites like Myspace or Facebook."

Load Up The Workhorse!

Getting a loyal street team set up may be hard enough, you don't need to dissuade anyone by giving him a heavy luggage that's bursting with swag. So what should your team be carrying in their travels?

"When a street team is on the streets they need to have all the basic tools to create the awareness," says Pereira. "From posters, to CDs, even T-shirts – anything that helps promote the artist and make that person a household name."



"Most of the time it's posters. Plastering them to walls, putting up or handing out flyers. In some cases, stickers and pins will be given out as well as promo CDs," advises Pfeiffer.

There are many promo materials and swag that you can create to promote yourself. Be it posters, CDs, T-shirts, stickers, or pins, the most important thing is getting it into people's hands and leaving an impression. Have a street team that's enthusiastic about your work, and encourage that enthusiasm to be contagious to the masses.

It's All About The Benjamins!

Well up here in the Great White North I guess it's all about the loonies and toonies! And on your climb to the top you already know that every dollar counts. So, luckily, street teams are known for working for free – well, for no money that is.

"Technically street teams don't get paid. Usually the label will supply the street team with free goodies like T-shirts, CDs, concert tickets, etc.," says Pereira. "Some independent labels might pay the street team by commission if they're selling CDs, but usually street teams don't get wages at all."

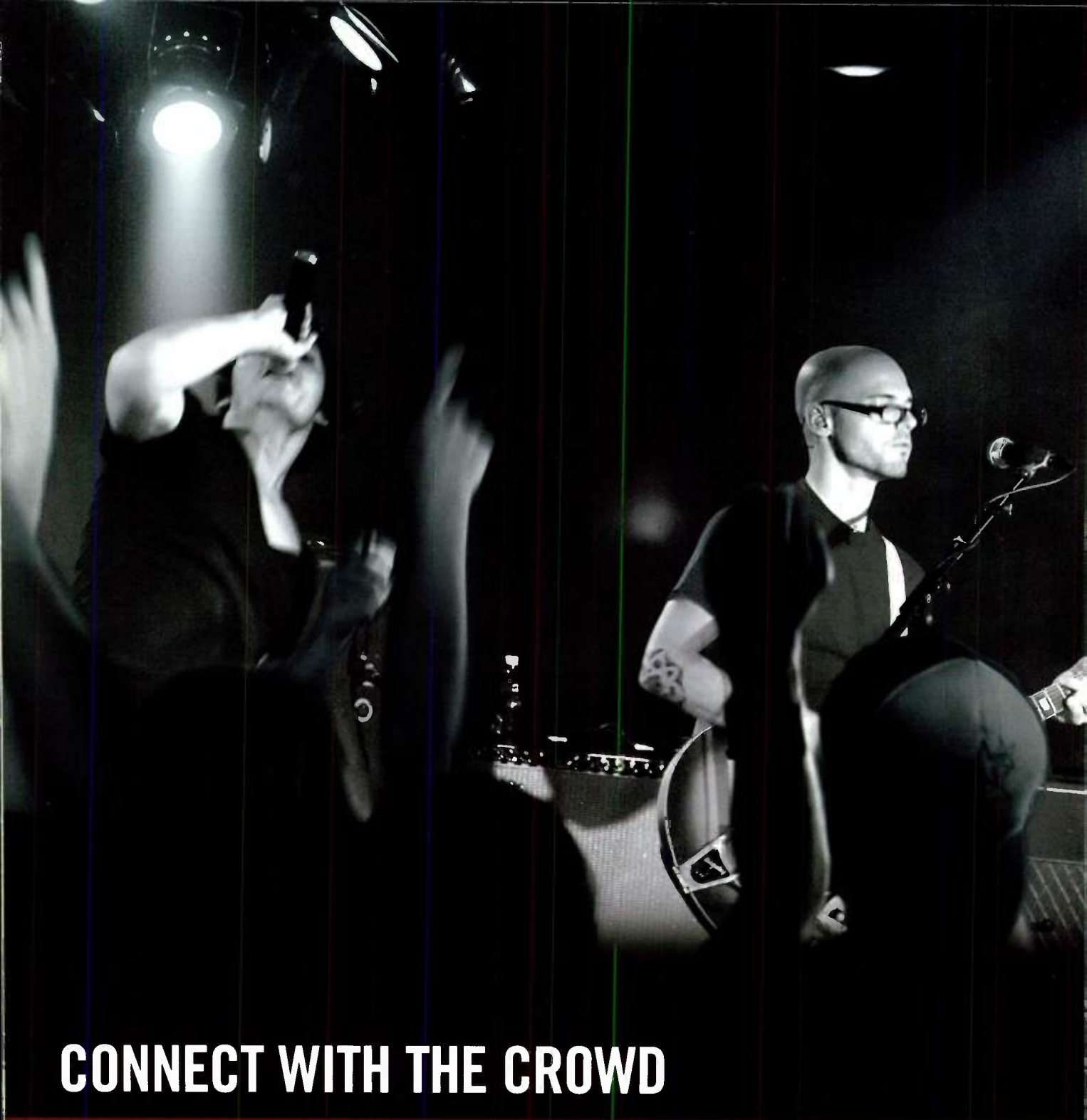
Pfeiffer adds, "Most don't get paid at all but get compensated by free CDs, concert tickets, and by getting to meet and hang with the band. Most are doing it for free."

Words Of Wisdom...

"It's hard for a band starting out to get a street team together ... unless they have a lot of friends that are willing to do a lot of work for free. Most street teams work for bands that have a CD in stores and are backed by a label," says Pfeiffer.

"Find hard-working individuals who are music enthusiasts and focus on bringing in funds from as many sources as possible," advises Pereira. "Hard work and good music is very difficult to find in one place."

Katie VanSlack is the former Assistant Editor of Canadian Musician.



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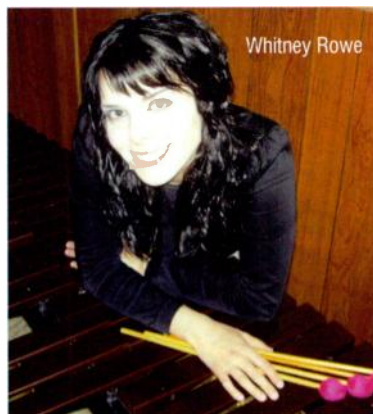
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SABIAN Announces Winner Of Percussive Arts Society Scholarship



Whitney Rowe

SABIAN recently announced Whitney Rowe as the winner of the 2007 SABIAN Percussive Arts Society (PAS) Scholarship (Canada). A percussionist and educator from Corner Brook, NL, Rowe was awarded an all-expenses paid trip to the 2007 PAS International Convention in Columbus, OH, and a one-year membership to the Percussive Arts Society.

Ian Turnbull, administrator of the Scholarship, commented, "Whitney Rowe exemplifies all that is great about young percussionists in Canada today. Bright, talented, and dedicated, she is an inspiring individual and the perfect choice to win the 2007 SABIAN PAS Scholarship."

Rowe is currently finishing her Bachelor of Music Education at Memorial University, St. Johns. In addition to playing percussion for the Newfoundland Symphony Orchestra, she is also a member of the Scrunchions Percussion Ensemble, a St. Johns-based ensemble dedicated to improvisation, composition, and the performance of new music. She also teaches music theory and is the director of the senior wind band at H.M.C.S. Acadia in Cornwallis, NS.

For more information, contact: SABIAN, 506-272-2019, FAX 506-272-1265, www.sabian.com.

Dave Langguth Eastern Canada Drum Clinic Tour 2007

Known most recently for touring with Nelly Furtado, Dave Langguth currently resides in Toronto where he teaches and maintains a constant performance schedule locally. He has performed with the likes of: Sass Jordan, Alannah Myles, The Kings, Rik Emmett, and most recently, Grammy award-winning pop star Nelly Furtado.

He is an active player, educator, and clinician. The Clinic Tour is co-sponsored by: SONOR Canada, SABIAN Ltd, Vic Firth Inc., and select SONOR Authorized.

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AFM News

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KoSa World

Boss Legend Series FDR-1 and the FBM-1

by Mike Turner

In the world of stompboxes, Boss is among the leaders and has been ever since forever. Boss pedals work. Always. They're built like tanks and I've never even heard of one that gave up the ghost. I've owned lots of them – I think I still own more than a half-dozen and I may have found a couple more to add to the collection.

These candidates for inclusion in Mike's Toy Closet are the FDR-1 and the FBM-1 from the Boss Legend Series. These pedals take advantage of Boss' COSM (Composite Object Sound Modeling) technology and aim to recreate certain sought-after vintage amps. The FDR-1 models the Fender Deluxe Reverb and the FBM-1 models the tweed Fender Bassman (Boss is great at snappy anagrams, no?).

Both pedals have six controls laid out on four knobs, the outside two of which are concentric. The centre two knobs on both units are the Bass and Treble controls. One of the concentric knobs (right on the FBM-1, left on the FDR-1) controls level on the outside and gain on the inside. The other is specific to the amp model. On the FDR-1 the second concentric knob controls the reverb and tremolo depth from the Deluxe. The rate of the tremolo is set by holding down the footswitch for longer than two seconds and then tapping the tempo in. The second concentric knob on the FBM-1 controls additional EQ functions that appear on a Bassman. The outside is Midrange and the centre is Presence. The final difference is that the FBM-1 has an additional input on the right side of the pedal that emulates the bright input on a Bassman. Did I mention that the Bassman pedal is tan and oxblood coloured so it looks tweed? Way cool.

I tested using a Les Paul Special loaded with Seymour Duncan custom shop P-90s and a Peavey 5150 2 x 12" combo amp. Starting with a clean tone, more or less balanced in terms of EQ, I plugged in the FBM-1 first and had at it. I should mention that I'm more of a Marshall/Vox/VHT/Mesa kind of guy, but I'm familiar with the tweed Bassman and the Blackface Deluxe (I own a Blackface Bassman ... does that count?). The sound of the FBM-1 brought the tweed Bassman to mind right away. That's pretty impressive, considering I was us-

ing a Peavey that's based on a Marshall! The distortion ranges from a light coat of fur to the thick and woody feel that the Bassman is famous for. Unlike most distortion pedals, the FBM-1 is quite dynamic to touch in that it does clean up nicely under a light, controlled touch and really opens up when you dig in. I was especially impressed by the Presence control – it really has got that "adding air" feel. I was also more of a fan of the Bright input, most likely because I was using the Stacked P-90s that, while hum-cancelling, are a hair darker than standard P-90s.

I'm a huge fan of the smaller black-face Fenders, including the Deluxe, and I have to say that I loved the FDR-1. It nailed the aggressive midrange and strong compression that makes these amps so freaking cool. Once again the dynamic aspects of the amp are captured pretty well here and with the addition of tremolo and reverb there's lots to work with to get that classic Fender vibe. The trem sounds great, although it's just a little counter-intuitive to use. At a low setting it gives a gentle shimmer which, along with the compression that the pedal gives, makes for some gorgeous sustaining chord pads. When I set it to the deepest setting I couldn't help but play my best version of "How Soon Is Now." I have to get my one complaint out of the way now. I didn't really dig the reverb. I found that above about 30 per cent I lost the original signal in a sea of mud. I also found the tone of the reverb pretty drippy and it seemed to be a bit too clanky to be really useful in anything other than the most discreet amounts.

Both of these pedals give what they promise and while I'm certain that purists will argue that they don't fully emulate these classic amps, I'd counter by challenging them to find a Deluxe or a Bassman for the same money as these pedals! If you happen to come by Mike's Toy Closet, you're going to find at least one of these pedals in residence and if I can convince my other half that I need the Tweed to match my shoes I'll have both!

Mike Turner is the co-founder and former guitarist of Our Lady Peace, as well as a partner in The Pocket Entertainment and The Pocket Studios. www.thepocketstudios.com.



Manufacturer's Comments

Although both the FBM-1 and FDR-1 are authentic BOSS pedals through-and-through, it's important to note that the Legend Series was designed in conjunction with Fender, and approved by Fender for their authentic tones.

Many guitarists agree that the magic production years were 1959 for the Bassman and 1965 for the Deluxe Reverb. It's for this reason that BOSS chose these specific years to model.

Like Mike, most guitarists start with a clean and balanced sound on their amps to check out the Legend pedals, and we've heard from many players raving about the classic Fender tone these pedals provide no matter what amp is used. They also work great as a pre-gain pedal into an already overdriven tube or solid-state amp.

Peter Lafferty,
BOSS Product Manager
Roland Canada



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World Radio History

Mackie SRM150 Compact Active PA System

by Michael Saracino



Live acoustic music can turn an average patio bar into a hot spot. All summer long I've been playing shows with Christina Piacenti and I've watched people pour off the streets for a drink, which then often ends up as an entire evening. I love the gigs, both for the fun of it and as a source of income. The only downside to all these gigs is the set-up and tear down. With this in mind, and no huge budget for roadies yet, I'm always looking at ways to make it easier. Enter the SRM150 from Mackie. The SRM150 is a compact 3-channel mixer/active speaker combo designed to serve a wide range of applications. This thing is extremely well thought out and well built, like most Mackie products. It has inputs for mic and instrument level signals (i.e. Acoustic/Electric guitars), it has phantom power, it attaches to both tripod stands and mic stands, it has a "thru" XLR jack with a mic/line switch for sending its mix to either loudspeakers or mixers, and it has an input for use as a straight-ahead powered monitor. For solo gigs in smaller venues with less than 100 people, you could get away with bringing the SRM150 alone, which would be so simple and compact. For larger rooms/crowds, you could bring the SRM150 and send the mix to a loudspeaker and have a great monitor and a perfect understanding of what the crowd's mix is like since it would be fed from your own mix through the SRM150. For duets that use more inputs, it would be best to bring an external mixer and send that mix or an auxillary mix to the SRM150 as a monitor.

I play in a duet so for my Road Test at the Blue Martini Lounge at the Hilton Niagara I used the SRM150 in conjunction with one of my loudspeakers and a mixer and I found it to be incredibly handy. Unlike bulky floor wedges, this thing is small and it really kicks. When you're playing on floor 32 of the Hilton, size matters.

For this particular gig, we set up one main large active speaker, which is connected to a Mackie VLZ mixer and used an aux send to feed the SRM150. It sounded clear and detailed, and the bass response was very acceptable for its compact nature and use. When setting up normal floor monitors you are limited in terms of positioning, but because the SRM 150 can be mounted on any standard mic stand, things were flexible. For mounting and positioning of the SRM150

we used a Hercules Mic stand, which handled the weight of the speaker without any problems. I put the stand off to the side and extended the boom arm in between Christina and I in a place that allowed both of us to get a nice amount of monitoring. The clarity of the speaker actually gave me a greater level of confidence when singing the more complex harmonies. If our set-up was smaller we could have gotten away with using the internal mixer, which would have made set-up even easier, but Christina sings and I play guitar, Roland V-drum trigger pedals, and do harmonies – so I needed the extra inputs.

I would definitely consider using this in some of the smaller venues in town as a main speaker when playing solo. There are other uses that I did not test for such as A/V applications, but logic dictates that it would handle these applications very well based on my other tests.

All and all, this is an extremely useful product that delivers on its promises. It's well designed and well built and would prove very useful in the arsenal of gigging musicians.

Michael Saracino – Winding Path Media.

Distributor's Comments

The Mackie SRM150 Compact Active PA System is ideally suited for applications ranging from A/V to live music performance and can be mic stand mounted, placed on a tabletop, or used in traditional stage monitor position. The built-in three-channel mixer provides 3-band active EQ, true 48V phantom power and accepts mic, line, and instrument level inputs. A built-in limiter protects the powerful 150 watt Class-D amplifier and exceptionally loud 5.25" full-range speaker. The cabinet is made of the same composite material as the legendary Mackie SRM450. MSRP \$389.99 CAN.

Shaunna Thompson, Media and PR Manager
LOUD Technologies Inc.
www.loudtechinc.com

PowerTracks Pro Audio 12

by Eric Price

On deck for our Road Test this issue is PG Music's PowerTracks Pro Audio 12. This is PG's \$49 US (yes, you read that right) MIDI and digital audio sequencer. With a version number of 12, you can safely assume this sequencer has been around for a while and is well established.

First, the lowdown on PowerTracks before we begin delving into its newest features ... PowerTracks is a 48-track MIDI and digital audio sequencer for Windows-based computers.

The digital audio portion of the program features up to eight auxiliary busses for up to 16 effects per track and is capable of using both VST and Direct X effects plug-ins. You can import CD audio WAV files, Windows media files, and audio from video. Other highlights include time stretch and pitch shift audio, CD burning, and adding up to four harmony parts to any audio track.

The MIDI section of the program includes, among other things, the ever-popular piano roll editor, and the ability to convert MIDI tracks to audio along with a pretty decent notation section for making band charts and such.

The first new feature listed is the Audio Chord Wizard 2.0. The Wizard is a program built in to PowerTracks with the ability to detect tempos, bar lines, bass notes, and chord changes from audio files and then chart them out. Some of you may recall I looked at the original version of this software earlier this year when I reviewed Band-in-a-Box. At the time, I felt the program wasn't quite as useful as I had hoped for. It's nice to see they haven't rested and already have an update to the Chord Wizard. The question being, is it improved as they claim?

After some testing, I did find the Wizard a bit better at detecting chords than the original version and, true to their word, it was also better at tempo detection. For best chord detection results, though, it is pretty critical to align the bar-lines – otherwise you will have one confused Wizard. With some songs that can be as easy as properly setting bar one and all the rest of the bars will

align themselves. The other new and important feature PG added to the Wizard was allowing the program to detect up to two chords per bar. I still really like this feature and hope they continue to improve its accuracy and speed.

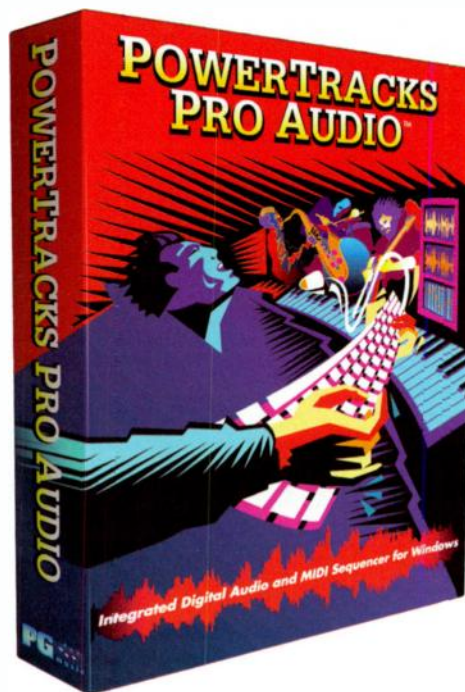
Next on the big list is RealDrums. This feature was added to Band-in-a-Box and is now featured in PowerTracks also. Basically, RealDrums is a collection of drum loops varying in styles and bar length that can be added to enhance your material. Where RealDrums shines is in how the drummers were recorded at different tempos. The loops are not just sped-up or slowed down. The loops also feature different fills for different tempos. The big benefits of these, as opposed to using MIDI tracks, is having improved drum sounds with all the nuances of a real drummer such as various cymbal taps, subtle drum rolls, or complex fills. The fact that the drums intelligently play differently at faster/slower tempos and respond to MIDI volume changes allows you to create some very fine drums tracks quickly and easily.

Other new updates include support for wireless remotes and the ability to split MIDI drum parts into different tracks (a favourite feature of mine).

Audio upgrades include higher precision for the Audio edit window and a new right mouse click contextual menu being made available. Floating tempos, track names shown on the mixer, cross-fades for audio paste, and, very important, new file backup options. Visit the website where all the new additions are listed and detailed along with some demonstration videos.

Clearly the program has features you would normally expect to find in the higher-priced echelon of sequencers. I must say for beginners, intermediates, and possibly even some pro users this program has a lot to offer. It is not overly complicated to use and you can work very quickly in it and, of course, it's pretty hard to beat the price!

For system requirements, pricing and more visit the PG Music website: www.pgmusic.com.



Eric Price is based in the Niagara Region. He has worked in music/software retail for almost 20 years and currently owns his own consulting company. He teaches music software and builds computer music systems. Visit him at www.gepconsulting.com.

Manufacturer's Comments

PowerTracks Pro Audio 12 is a fully-featured music sequencing and digital recording program with seamlessly integrated digital audio/MIDI recording, notation, instant audio/vocal harmonies, intelligent chord symbol interpretation from MIDI files, piano roll with graphic control editing, and support for DirectX and VST plug-ins. Unique features like the RealDrums with live audio drum recordings, plus the amazing Audio Chord Wizard that analyzes and writes the chords from audio recordings, set PowerTracks Pro Audio 12 apart from the competition. PowerTracks Pro Audio 12 turns a typical Windows computer into a music production powerhouse!

Catherine Cantwell,
Marketing Manager
PG Music Inc.
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Expanding Your Chord Vocabulary

by John Stowell

I began to explore unusual chord voicings when I started to play informal solo guitar gigs in the late 1970s. Without any real game plan or strategy for learning inversions or creating arrangements, I gradually found myself attracted to the close intervals of the harmony of pianists Bill Evans and Herbie Hancock. By employing open strings and training my hands to stretch, I learned how to incorporate both close and wide intervals into my chord vocabulary.

There are many great resources available in print and online to aid you in learning new chords. In my experience as a player and teacher, the only way to retain unfamiliar fingerings is to place them in a context, i.e. a short cadence or chord melody arrangement. Once a given sequence has been executed numerous times, the shapes and sounds have become internalized; in the process you're simultaneously developing muscle memory and ear training. My newly acquired chords can then serve me in other contexts such as other arrangements, sounds to employ when comping, or as the basis for some single line ideas.

It's necessary to look at some other guitarists' chord melodies initially to give you some input and a point of departure. Copying and using other great musicians of the past as sources of inspiration is part of everyone's apprenticeship. Eventually, variations on what you've learned will suggest themselves, and your own voice will begin to emerge.

For this article, I've selected my original tune "Ghost in the Corner." When I compose, I always write on the guitar, essentially creating a chord melody a bar or two at a time. I begin with a few chords in a sequence that engages me harmonically and emotionally, and the melody always seems to flow from this small beginning (eventually).

A few things to point out here: the mixed meter of the tune might seem confusing initially, but the melody should guide you through the process of feeling the phrases after a few repetitions of the piece. Note the use of open strings, used in some cases to create tensions (the open high E string over the $A\flat 7\#9$ and $G7\#11$, both in bar 1) or consonance (the open high E again over the $F\#m11$ in bar 2). I love the ringing, chime-like quality of open strings, especially when combined with fretted notes in a chord.

In bar 7, the $B7\#9\#5$ and $Em6$ both employ large stretches. My hands aren't large; I've learned how to use the sides as well as the tips of my fingers. As a result, I can accommodate close in-

tervals. If you're not comfortable with these shapes, try playing a portion of the chords or fingering the inversions higher up on the neck.

If you'd like to hear recorded versions of this tune, I have an instrumental version with bassist Jeff Johnson and drummer John Bishop (*Scenes Along the Way*/Origin Records) and a vocal version with singer Cheryl Hodge (*Heres or Theres*/Jazz Boulevard Records).

I hope my thoughts and chord melody have given you some inspiration and food for thought. Good luck!

GHOST IN THE CORNER

JOHN STOWELL

ENTERED BY JONAS MUSICSTORE.COM

Engraving by Hemme Luttjeboer

Guitarist John Stowell is based in Portland, OR, and has performed and taught internationally for 30 years. His *Mel Bay* book/DVD *Jazz Guitar Mastery* was published in 2006 and his *Truefire* CD ROM *Modern Chord Melody* will be released in late 2007. Questions or comments are welcome and can be directed to John at his website: www.johnstowell.com.



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player has to bring his or her own strong sense of time to the bandstand. If one of you has weak, inconsistent time it will be very difficult to make the combined groove work. Both the bassist and

tempos. Slow tempos are great because the beat discrepancies become much larger and more obvious. This may be the single most beneficial exercise. It gives you the control to change

the bass Department Head at Number 5 College, the author of *The Jazz Bass Line Book* published by Advance Music and co-author of *Contemporary Music Theory*. For more information visit www.mikedownes.com or e-mail mike@mikedownes.com.

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In The Studio With

HEDLEY

For Famous Last Words

by Karen Bliss

There's a tiny warning sign taped to a wall at Rock Beach Recording, a cozy studio in the beachfront community of White Rock, BC, a half-hour's drive from Vancouver. It reads: "This Is Where We Play Nudie Stairs."

The inconspicuous scrap of paper is at the top of a flight leading to a living room setting where Hedley frontman Jacob Hoggard peacefully works on his laptop, fixing up lyrics to songs that will comprise the rock band's sophomore album, *Famous*

Last Words. "I've done three drafts for every song," he says.

It's also where he sometimes "plays" this one-sided sport of nudie stairs. The notice, he reasons, "is pretty much a disclaimer that says I am not responsible if you are walking up these stairs and I take off your clothes. It's not my fault."

Hoggard and his bandmates — bassist Tom MacDonald, guitarist Dave Rosin, and drummer Chris Crippin — achieved nearly double-platinum (200,000) sales on their 2005 self-titled debut on Universal Music Canada, but through the course of working that album for two years they frequently stripped down to their

Y-fronts or boxers or bare ass, onstage, on-air and on a whim.

So why should the fun end just because there's no audience or cameras?

During the month-and-a-half Hedley is holed up at Rock Beach, recording most of the new album there (it would also spend three weeks at Hipposonic, a week at Mushroom, and a week at the Warehouse, all in the Vancouver area), Hoggard played nudie stairs with – or, more accurately, on – the perpetually good-natured Rosin; Greig Nori, the former Sum 41 manager/producer and ex-Treble Charger singer hired to produce *Famous Last Words*; and guest Dave Genn of 54-40/ex-Matthew Good Band, who co-wrote five of the new songs and was brought in to lay down some of the more tricky guitar and keyboard parts. Hoggard shows them no mercy. "I sit up here in my little area and if I hear them coming, I just pounce and attack and try to remove their pants," says the 23-year-old singer-guitarist.

Has he been successful? "No, they throw elbows and stuff half-way through."

Downstairs, Nori is sitting at the console, a Solid State Logic SL 4000 G. The room hasn't been personalized like some bands might've done, just a few Hedley touches, namely a battalion of miniature toy soldiers and a plastic horse humping a plastic pig. There's also a banner still up from MacDonald's birthday. "Do variations," encourages Nori. "Your middle line is catchier than your end line."

Hoggard tries again: "And we'll never get back what we gave away."

"A – way," sings Nori, holding the 'A'. "It's gotta at least beat the line."

"Oh! It's gotta be a bit climactic. I thought that was the one that was the most climactic."

"It's got a pull-at-your-heart kind of vibe," Nori explains. "Every line in that song's gotta pull. It's gotta bring you to tears."

"Okay, I'm on it," says Hoggard and flies back upstairs.

Nori and Rosin get back to guitars.

"You know what, if it needs to be bigger, then we throw a baritone, a single note down the centre of it," Nori suggests. "It's darker than the one we just put down. It's less gamey. We may want to put a bit more. I know they might start cancelling each other out. I have a feeling this is the right way to go. Anything else, it just starts getting messy. It's still tight. Let's go with it."

"Okay," Rosin agrees, "how about with the tone back a bit?"

"Let's do it, right now," says Nori, "the tone back on the guitar."

"Yeah, to see what that does," says Rosin.



PLUGGING AWAY AROUND THE SSL 4000 G.



An hour later, Nori and Hoggard are sitting on the patio of Shinjuku Japanese restaurant, overlooking White Rock's Semiahmoo Bay. It's a beautiful May afternoon.

"He's got drool dripping out of his mouth," Nori laughs, as Hoggard lets the saliva drop, while eating edamame. "He's one of the funniest people I've ever worked with. He's up there with Steve [Jocz, drummer] from Sum 41. Every time he comes in the room, I'm usually in tears laughing at something."

A couple of unprintable exchanges about facial hair follow and the two are on a roll. While there doesn't seem to be any photographic documentation, Nori is sporting a handlebar moustache that would make Spinal Tap's Derek Smalls proud.

"I'm kinda going for the dad in American Chopper look," he muses. "You're going for that 'I can't wait to get into puberty,'" he says to the fresh-faced Hoggard. "No, you're like the 'Have you seen our son, lately? He's 10 and he has a moustache.'"

They are both in hysterics.

"What was it yesterday? 'Oh, here's your allowance,'" Nori laughs.

There is a significant age difference between the two, but they are clearly on the same wavelength: stupidly and creatively. That much was apparent following their first writing session together in Toronto for a week in February.

"I knew the singles," says Nori, referring to "321," "Gunnin'," "On My Own," "Trip," and "Villain" from 2005's *Hedley*. "I listened a lot to the demos that Darren [Gilmore, Hedley's manager] sent out and I really liked some things on it. Then, I went and got the album and I immediately thought that it was too slick for the way that I thought I knew Hedley was."

So what made Nori say yes to the production gig?

"You have to play nudie stairs with me," quips Hoggard.

"There's one thing in that week, and I'm sure I told you," he says to Hoggard, "when you showed up that time, remember you had all those songs? I'd never really heard them, and we sat down for the first day and we went through them all: 'Hand Grenade,' 'For The Nights,' 'Old School.' I already knew, but we started listening and I just realized right away that Jake has this unbelievable depth."

"I immediately phoned up Allan [Reid, then senior VP of A&R at Universal] and said, 'Wow, there's this whole side to this guy that needs to be realized' because some of these songs were going to

At Home With Terry Clarke

by Chris Taylor-Munro

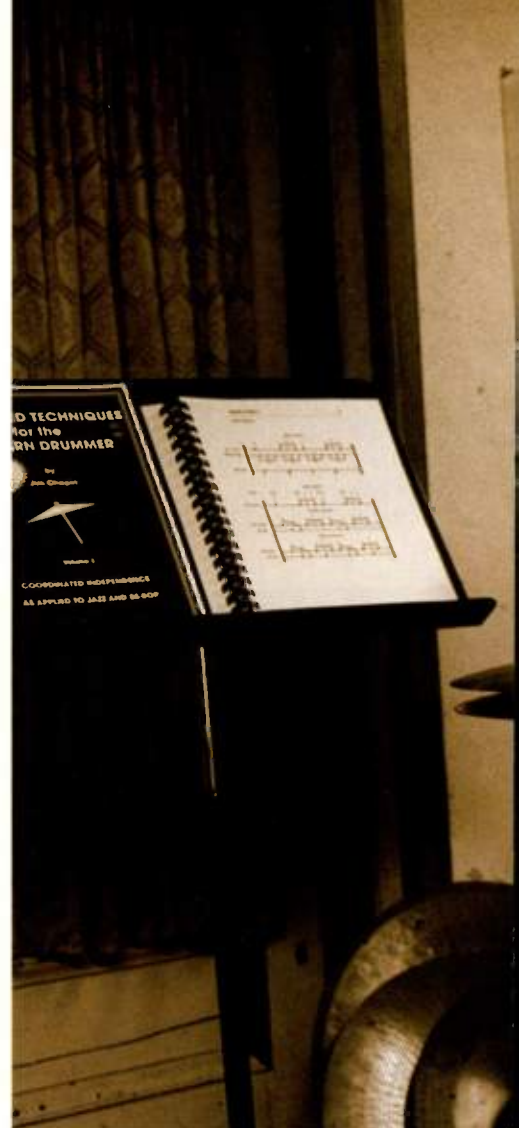
On a perfect Sunday afternoon, I walk up the driveway to the side of a downtown Toronto two-story home to find the kitchen side door open. I tentatively mutter a "Hello?" when a spry figure emerges and exclaims, "Chris?!" Although I'd never met Clarke in person before, he shakes my hand, immediately gestures me inside and makes me feel welcome by offering me a cup of coffee. I politely decline as I was already excited at the prospect of talking shop with a fellow drummer. Then it really hit me. I was about to hang with one of Canada's most accomplished musicians, a Member of The Order Of Canada, an adjunct professor at the University of Toronto, free to ask whatever question came to mind. It was like having a drumming genie in a bottle. No coffee needed, thank you.

With each step I take down to the basement pictures and gig posters spanning Clarke's five-decade career come into view. Some colour, some black and white – all facing a 1969 Gretsch Round badge kit tucked into the far corner surrounded by a (partial) collection of unmarked vintage cymbals. One could spend hours sifting through the stack of sonic history – with Clarke being able to share an anecdote about each cymbal, no doubt.

Clarke started out in Vancouver under the watchful eye of teacher – later teacher and friend – Jim Blackley and showed musical maturity beyond his years. In 1964, John Handy III was gigging in Vancouver and used a local rhythm section and decided, the second time 'round, Clarke and the boys should relocate to San Francisco, CA. So they did. Handy paid for the work permits and so began Clarke's career. Things really started to happen when a performance at the Monterey Jazz Festival became a Grammy-nominated release. Clarke begins, "Our band took off and we became quite a big hit. At 19, 20 years old we had a hit record on Columbia records. So it was pretty wild to be just thrown into that." San Francisco was a hotbed for music, of course – it was the '60s. Clarke continues about other up-and-coming acts he was rubbing elbows with. "It

was the renaissance ... it was happening right there. We would play at the Fillmore opposite Janis Joplin. We went up to see Keith Jarrett, Charles Lloyd, and Jack DeJohnette opening for the Grateful Dead in Oakland." Clarke shrugs his shoulders, "Grateful Dead? Who are these guys?" and begins to laugh, "I mean, who knew?" A couple of years later Clarke joined the The Fifth Dimension, a pop vocal group that toured the world and even performed for then U.S. President Nixon at the Whitehouse. Upon leaving the "Fifth," Clarke came to Toronto for his green card to be processed and an intended six month wait became a 15-year stint as a first call for jingle houses and live performances with artists such as the great Oscar Peterson. Clarke did eventually get that green card and at age 40 made the move to the "Big Apple." Flash forward 15 years again, and Clarke and family move back to Toronto. To date he has recorded over 300 albums, played every jazz festival you could google, and has multiple awards – including a Juno and Drummer of the Year at The National Jazz Awards for four consecutive years. The list of artists he's played with is extensive (read: way too many to list here.)

So what separates the greats Clarke admired and often shared the stage with? "The one thing I notice about their playing is that, pardon the pun, time stops in the sense that they are totally in the moment when they play. They are not distracted by anything. The intensity of that moment is so much more intense than anything else." So how does a musician develop this? Clarke continues, "It's a cultural thing. It's about being in a city and living where you're on the edge. There's something to be said for living on the edge. But it can also kill you. The stress of it." Stress is a word working musicians know well, and feel it both short and long term. Clarke seems to have taken all the years in New York City and held on to a piece of that intensity, but applied some of Toronto's "vibe" if you will. "That's what I'm noticing now in my own playing. There's kind of a mellowness, but I still have that intensity because added to all of this I'm getting older." Terry says laughing, "I don't have as much time left and I want to say something of my own and



I feel free enough in my life that I can say what ever the hell I want."

As many musicians have dealt with health issues, Clarke has now "found the right 'cocktail' so that everything works." He belongs to a local gym and maintains his health through cardio exercises and has worked with "every doctor out there" to overcome an issue with his right

arm and the confidence anxieties attributed to the injury.

So what advice does Clarke pass on to his students? "Learn how to get out of your own way. You can't see anything because you're so into what you're doing. You have no objectivity. That's why you need somebody that you respect to tell you OR yell at you to 'stop doing that bullshit.'" Blunt perhaps, but Clarke's easy-going demeanor comes across even when he's laying

to play for the music and please the bandleaders because they're the ones hiring me. Drummers don't hire you! It's getting the chops together so that you can throw them away ... so you know what NOT to play!" he exclaims.

Music often combines the traditional with the thoroughly modern as Clarke has recently returned from Vancouver, where he was asked to play on a recording of a different nature: "I just recorded acoustic drums for Band-in-a-

After backing so many artists perhaps the time has come for Clarke to do his own thing. "Well, I'm in the process of putting together what may be my first album as leader. I have some tracks that I have already done, but I have to clear some things with people before I can say what it is. It's something people have wanted me to do."

Clarke's wish to "keep getting the calls" is likely to be one that will be fulfilled. "I want to



it out there. He stresses the role a drummer must play. "We're in a very precarious position. We're kind of the leader behind the leader. We can make or break the performance."

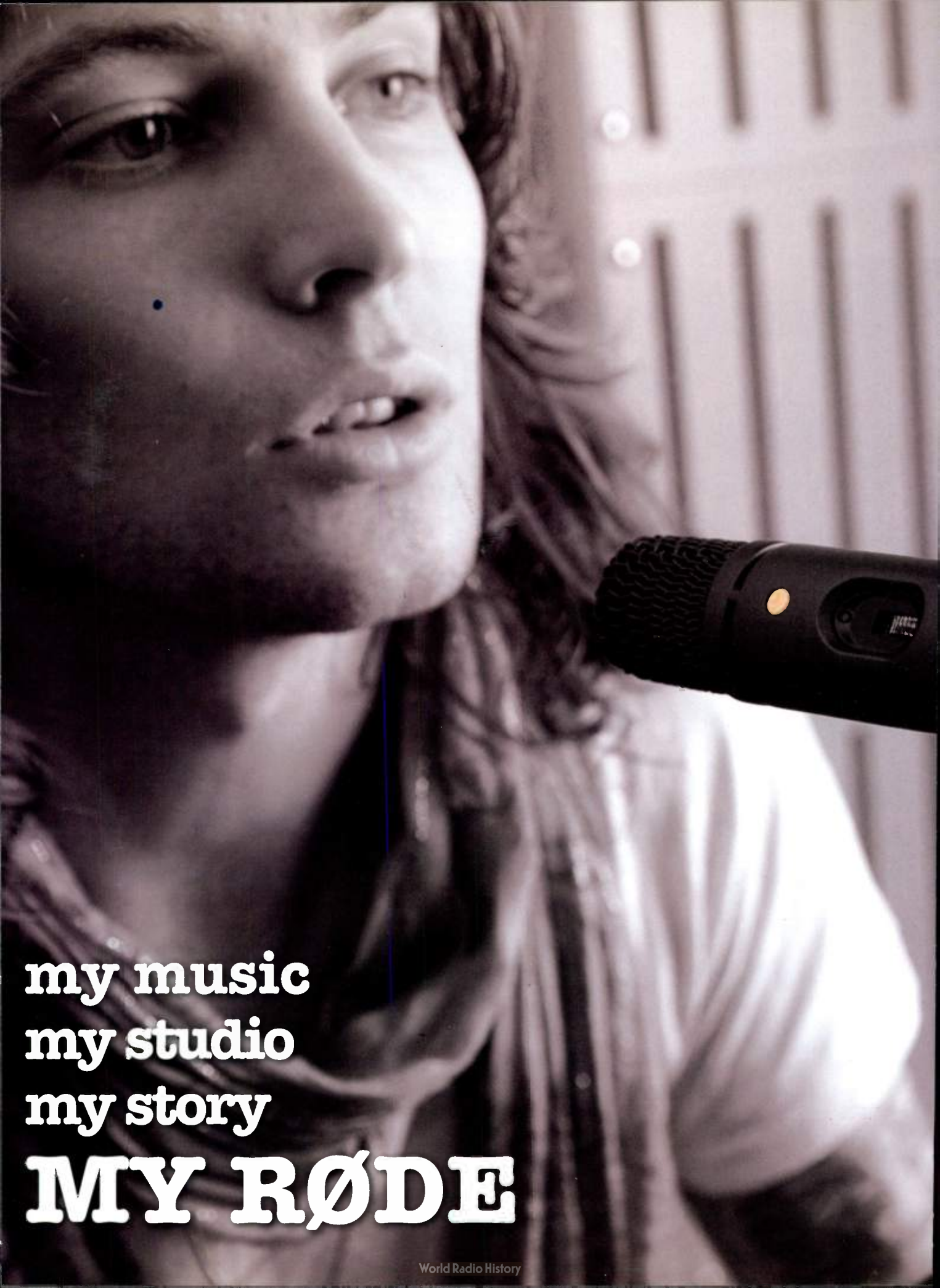
With regards to "chops," Clarke has them in spades but shares his opinion about the rivalry drummers often exude among their peers. "I'm not up there to play for drummers. I'm up there

Box. I replaced the MIDI drums. Spent five days in the studio, six hours per day, going over all the tempos and all the feels so people will be able take this software program and take a little of this and a little of that." Good to know the software folks go to the right players and now you can have your very own Terry Clarke on your next recording.

keep on maintaining a high level of proficiency, and get to travel. You know, having the Jazz Awards and so forth ... they're great honours," he says, beginning to laugh. "But you're only as good as your last gig." ■

Chris Taylor-Munro is a Toronto-based musician and freelance writer.





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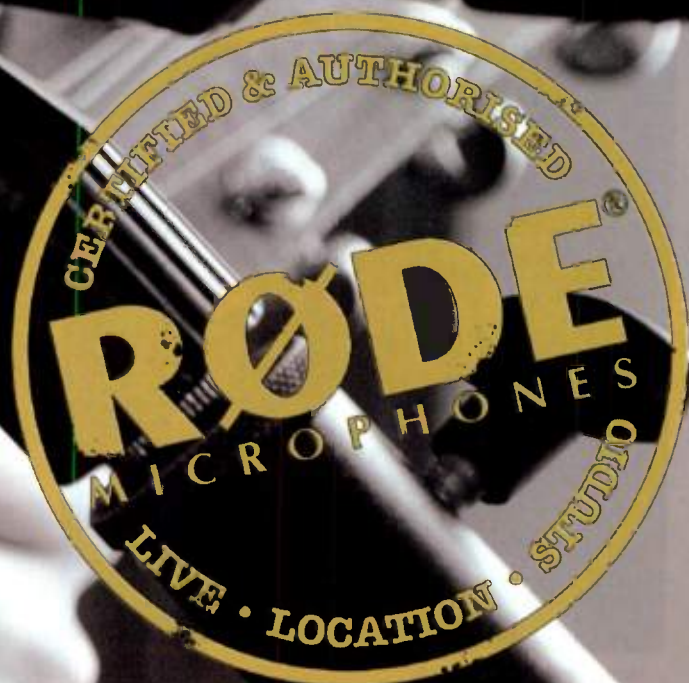
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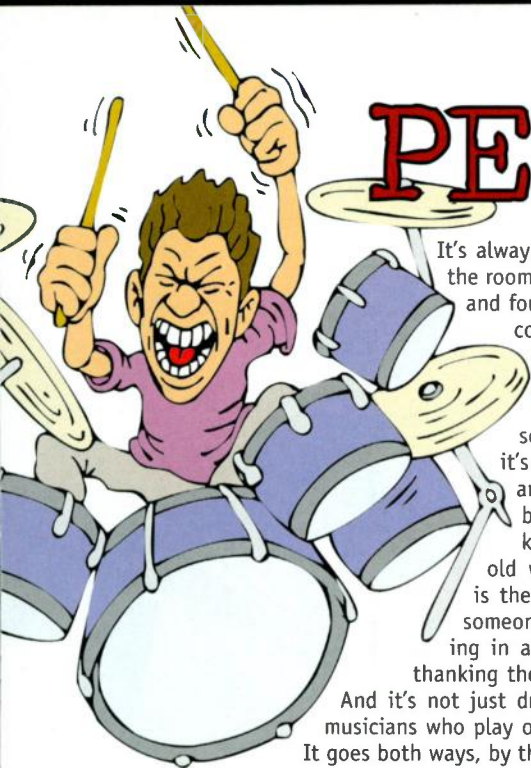
They Go It Alone

BY CHRIS TAYLOR-MUNRO

Ever go to a clinic and think to yourself, "I could do that"?

Maybe not play exactly what the artist is performing, but perhaps be a clinician? The best clinics I've had the pleasure of attending, and from time to time emceed, were highlighted by, of course, masterful drumming, well-spoken individuals, often intimate surroundings (small group, say 20-30 people), educational content, and last but not least, entertaining.

That's a lot to ask of someone before even thinking about giving a decent performance. Often, as in the case of some of this year's contributors, you're communicating in a second language. Still think you can be a clinician? This year's artists give some insight into their personal experiences and how they became prolific drum clinicians.



PERCUSSION 2007

It's always fun awaiting the featured artist to walk into the room whether it be at your local music store, a club, and for some of the legendary drummers, a theatre or concert hall. There's excitement in the air – you're about to witness firsthand a performance by an artist so adept at his or her craft that he or she can perform all by themselves. Although, yes, some clinicians often travel with a small group, it's the name on the ticket and poster that people are there to see. Even before the performance begins, you get to marvel at some glorious drum-kit, however big or small. Drummers young and old wonder, "Is that set-up similar to mine? Why is the throne set so high? How many cymbals does someone need?" – all the while whispering and pointing in anticipation for the emcee to say a few words thanking the sponsors and introducing "insert name here."

And it's not just drummers attending drum clinics. I know many musicians who play other instruments that love a good drum clinic. It goes both ways, by the way. A drummer can learn a lot by going to a bass or a guitar clinic.

Once again this year's contributors to the annual percussion feature are amazing human beings that have "it" going on.

From Japan, if ever there was a one-man show, it's Akira Jimbo. Jimbo's appearances include every drum festival on the planet and his own clinic tours on behalf of Yamaha and Zildjian, in addition to his busy session schedule. I was the emcee for a clinic he performed in Ottawa back in 2001 with a 200-plus crowd in attendance (even my dentist was there), all blown away by his technique. Aside from the numerous triggers attached to his kit that enable him to perform high-energy electronic compositions – all original with a few covers thrown in – his ability to play any genre was/is staggering and true to form. Ottawa responded kindly afterward that evening by introducing Jimbo to a French-Canadian gastronomic experience known as "The Poutine," so you know he's a good sport. Check out Jimbo's DVDs: *Fujiyama* and *Wasabi*.

Born in the south of Germany and now residing in Hamburg is a drummer who, at the age of 27, defies the old adage that some are born to play and some are born to teach. He does both to the "enth" degree. Benny Greb works as a studio and live player, teaches at the Hamburg School of Music, and has the honour of completing one of Sonor Drums' best clinic tours to date. With recent appearances at the NAMM show, Montreal Drumfest, and World Drum Festivals, Greb has garnered international attention that will only continue to grow. Greb released his first DVD, entitled "Vorschlag," in 2003, and more of his performances can be seen at his website: www.bennygreb.com.

Originally from Zurich, Switzerland, Jojo Mayer has called New York City his home since 1991. Hailing from a musical family background, Mayer had an incredibly early start to his profession. He began drums at age two, had his first public performance that same year, and was touring Europe with accomplished jazz groups in his late 'teens. Mayer's list of industry appearances since then reads like that of the seasoned veteran he's become. Along with the list of impressive artists Mayer has shared the stage with, such as Dizzy Gillespie and Nina Simone, he has become a pioneer in the "Drum 'n' Bass" scene, hosting a weekly event in NYC called "Prohibited Beatz" that has gone beyond a mere buzz in the culture for said genre with the "Nu-Skool Breaks," "Speed Garage," and the latest stylistical hybrids and mutations in DJ culture. His latest release, *Secret Weapons for the Modern Drummer* is his best work yet. For some great highlights of his career and the new DVD go to www.jojomayer.com.

Recently moved to San Diego, CA, Germany's Marco Minnemann has won accolades for his popular books such as *Extreme Interdependence*, (voted one of top five best instructional books by the readers of the industry's leading magazines), his DVD *The Marco Show* demonstrating his abilities for four limb independence and his over-the-top compositions as a writer, producer, and multi-instrumentalist. There's a story in the drum community of Minnemann performing at an industry showcase with Kenny Aronoff standing stage-side exclaim-

ing: "What the fuck is he doing?!" A question many drummers will be asking time and time again, as Minnemann is now a sought-after clinician and drumming superstar among his peers. For some demonstrations of his extreme technical mind and abilities, visit www.marcominnemann.com.

Aldo Mazza has the honour of being an internationally recognized performer both on drumset and as a percussionist. He is a faculty member at the McGill Conservatory of Music and a part-time instructor at McGill University in his hometown of Montreal. Along with his appearances on recordings with Céline Dion, Jon Bon Jovi, and countless other artists, he is the founder and artistic director for KoSA International Percussion Workshop, an increasingly popular week-long event held in Vermont and Cuba for those seeking to immerse themselves in something more than a two-hour clinic. See www.kosa-music.com to read more about Mazza and the community he has inspired.

To this day, one of the most requested clinicians and most recorded drummers for the past two and half decades is Kenny Aronoff. Aronoff was named the #1 Pop/Rock Drummer and the #1 Studio Drummer for five consecutive years by the readers of *Modern Drummer* Magazine, and in addition has played on over 30 Grammy-nominated recordings. I had the privilege of meeting and emceeding a clinic of Aronoff's, and I feel inspired by the confidence he exudes in his playing, and in his sharing of his vast knowledge with other musicians. Check out www.kennaronoff.com.



AKIRA JIMBO

kennyaroff.com to find out what he's up to these days.

At what point in your career did you give your first clinic?

AJ: My first Clinic was in 1982, two years after I became a professional drummer. My first clinic outside of Japan was in 1997.

BG: I think I was about 20 years old when I started to perform that way. Although that sounds early it was after I studied music and was playing a lot in the German music scene ... today it sometimes seems to me that drummers want to have a 'solo career' first before they get recognition as a player in bands. I think that's not the way to do it.

JM: About a year after I was signed to SABIAN and SONOR as an endorser – around '87.

MM: I gave my first clinic in 1996 in a small shop in Southern Germany. I was nervous as hell and even my beater slid out at one point – I had to start over with my solo again ... but in the end everything worked out well.

AM: I gave my first clinic when I was still in college. At the time I was touring around the world with my group, REPERCUSSION.

KA: In 1977. At the time I was playing in a fusion band in Bloomington, IN.

Up and coming drummers wanting to bask in the glory of their peers all want to know: How do I become a clinician? Scott Atkins from Coast Music sheds some light: "We try to accommodate the requests from our retail partners where possible. A lot of times, these requests are based on the artist's current popularity – maybe a recent performance at a major drum festival or trade event, an educational DVD that has come out, or a recent concert tour that has brought the drummer through town." Clearly establishing yourself as a player with some type of "buzz" is needed before becoming a clinician, much like becoming an endorser for a company, but you gotta start somewhere. John P. DeChristopher, VP Artist Relations for Zildjian World Headquarters, explains how Zildjian chooses a good candidate: "Be a good communicator and educator, and get your act together before trying to be a clinician. Also, understand that the most in-demand clinicians are usually the most popular and high profile players, i.e. Steve Gadd, Vinnie Colaiuta, Dennis Chambers, Steve Smith, Cindy Blackman, etc. This does not mean they are the best clinicians by definition, but they are who our dealers will request most often, based on their customers requesting them. Carter Beauford is one of the most requested artists for clinics, but guess what ... he doesn't do clinics." So I asked our featured artists:

How were you first approached to be a clinician?

AJ: People asked me to do some clinics. I tried and I felt great inspiring younger drummers.

BG: I had a cymbal endorsement and the company asked me to play at the Frankfurt music fair. After that went quite well we did a little tour through Germany.

JM: A SABIAN rep asked me if I wanted to perform at the International Drummer meeting in Koblenz.

MM: Well, my old cymbal company talked me into this. Which was good because all of a sudden I was in the spotlight alone, without a fortress of a band behind me. That is quite tough, all of a sudden you are also the entertainer!


AM: When I began touring nationally and internationally, our agent/manager would be contacted by various schools or organizations about adding some clinics while on tour ... and



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PERCUSSION 2007

MM: It's actually sometimes more convenient as a soloist. You don't have to share the whole band costs. Means: better hotels, food, girls, and you don't have to wait for everyone to show up at lobby calls.

AM: When you are travelling in a clinic situation, all the details are focused on you. You need to be very organized, very professional, arrive prepared musically as well as take care of any business items, media relations, instruments needed for the event, etc.

KA: When I'm doing clinics it's a pretty hectic schedule. An example of a day as a clinician would be driving or flying to the clinic, which could take anywhere from one to five hours (if it's an international clinic), then a three-hour set-up and sound check. After that, I'll sometimes do an interview. Then the clinic is usually 2 ½ hours, followed by an hour for autographs. After that, I pack up my personal equipment, and in most cases, I'll have dinner with people from the store that put on the clinic. Then I head back to the hotel to do business, sleep, and start over again the next day.

So do the artists get paid? And by whom? John P. DeChristopher comments, "Sometimes cost comes into play. If a dealer has a limited budget, there are some artists that are willing to do clinics for a smaller fee in order to gain exposure. Also, the artist's drum company and its willingness to participate financially can have a lot of bearing."

As mentioned in each of the artist's bios, clinics are only a part of what these drummers do to make a living. So how important are they and:

How do you split your time as a clinician and working on other projects?

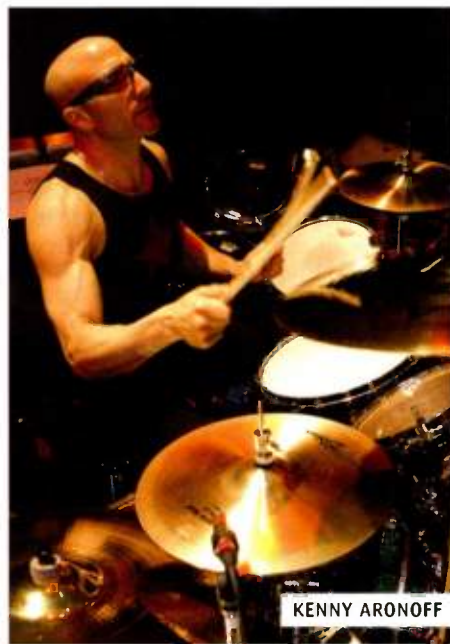
AJ: One third of the year, I work as a clinician. Two-thirds of the year, I work as a regular drummer.

BG: I would say the clinics are 20-30 per cent of my work as a musician. I enjoy it, but I do so many different things. I play in different bands and do studio work and touring. I produce and write music. Just recently I produced, arranged, and wrote music for an audio book. I didn't even play drums on it at all ... so lots of different stuff.

JM: My work in production and touring with bands has priority. I fill in clinic activities in between. Because of the release of my instructional DVD though, I currently dedicate more time to expose myself to the drumming community and increased the number of clinic performances over the next few months.

MM: Well, clinics are not the main focus. I just do them in between tours or if I have time for them. I'm basically doing something around 20-30 clinics a year – the rest is band and studio.

AM: I divide my time in as much balance as possible. Most of my activities are performing, teaching, and recording. Since I love doing clinics, I intersperse clinics



KENNY ARONOFF

over the year so I do not do too many at once. It is a balancing act in that it keeps me fresh, and I look forward to the next project with excitement. I usually then do not get a chance to get stale in my presentation and presence.

KA: Usually I'll do about 30 clinics a year, and so that leaves the rest of the year to do recording and touring.

Can you give an example of one of your most memorable performances and why it was so?

AJ: A clinic at Resurrection Drums in Miami, 1997. That was my first clinic outside of Japan. Only 20 people showed up.

BG: Well, that was probably the Montreal Drumfest because it was the biggest drum festival till that point. The other players were big names and no one knew me. I really was nervous, but as soon as I started to play the crowd went nuts. Suddenly everything seemed so easy and I had so much fun. It was a great night, resulting in a cool Youtube clip and international recognition.

JM: I try not to fall in love with memorable performances anymore. I try to enjoy them while they're happening, then I delete them. Since I stopped doing that, I'm able to perform more 'memorable' performances. However, the most memorable one, for obvious reasons, was probably my first public performance at age two.

MM: Yes, we got stuck on a connecting plane – the gate broke and they had to keep us waiting in the plane for over an hour and



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When I spoke from stage and at some strategic spots, it was like wearing headphones and hearing everything in three-dimensional stereo.

KA: Recording and performing with the Buddy Rich Big Band in New York City.

Any advice to other artists about giving a successful clinic?

AJ: Please enjoy doing the clinic. If you are having fun, people will enjoy your clinic.

BG: Be honest and give everything. Be there for the people and not for you, and although it's a clinic, play music!

JM: Have an idea why you are there in the first place. Have a concern to communicate something useful and express it clearly.

MM: If you talk, talk slow. If you walk on stage, walk slow and relaxed. Think slowly and wisely about explaining. When you play, **PLAY FAST AND FURIOUS!**

AM: Be really good at what you do, and learn how to communicate your ideas in

an organized fashion (join Toastmasters, for example). It helps if you are actually excited about what you do and understand the impact you have on younger minds ... positive inspiration goes a long way.

KA: Just show people what you do best and demonstrate that.

Heed the advice given above and keep in mind the title of "Clinician" is a by-product of the hard work and commitment of each individual, not the sole goal, and perhaps we'll be attending a clinic with your name on the poster someday. My thanks to Jimbo, Benny, Jojo, Marco, Aldo, and Kenny for sharing their take on being a clinician. Please support these fabulous artists and their sponsors by treating yourself to a clinic sometime soon. ■



Chris Taylor-Munro is a Toronto-based drummer and freelance writer.

we missed our second flight. So we got in late. The clinic was supposed to be at 6pm. I showed up at 6.30pm and had to build my drumset in front of a waiting audience staring at me. That was very weird.

AM: One of my most memorable performances includes my first concert in Greece with my group, REPERCUSSION. In Athens we were to perform in an outside amphitheatre. When we arrived, there was no sound system and no mics whatsoever. I was just amazed at the acoustics, which allowed me to speak to the audience with no mic and it heard everything. So well-designed were some of these exterior amphitheatres that playing acoustically and speaking was absolutely perfect.

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Production Agreements In The Evolving Music Business

by Jason Klein

The recorded music business is evolving. In recent years, we have seen fewer major label direct signings, but steady growth in deals at the independent level. Due to changing consumer trends in music consumption, major record companies appear to be streamlining their operations to focus on the more lucrative and predictable business of licensing and distribution, while increasingly shifting the speculative business of artist development and production to smaller businesses with a greater appetite for risk.

Production Companies, Labels, and Distributors

In contrast to the "direct sign" model, where a major record company does everything from development and A&R, to production and marketing, to sales and distribution, there is an increasing trend toward compartmentalization of roles. For example, a developing band might sign a "production agreement" with a "production company," which licenses the completed record to an independent record label, which is distributed by a major record company. The production company (usually owned by a producer) finances the production of the record. The label licenses the record from the production company, taking responsibility for the marketing, promotion and sale of records. The label's distributor collects a wholesale price from retailers, retains a distribution fee and flows the balance to the label. The label pays the production company a royalty under its licence, and the production company accounts to the band under the production agreement. This illustrates the fundamental nature of the production agreement – it is the contractual foundation of the band's recording business.

Production Agreements vs. Producer Agreements

Given their similar titles, there is often confusion as to the distinction between a production agreement and a producer agreement. The names are often mistakenly interchanged, and an inexperienced artist presented with one or the other by her producer would likely assume they're the same thing. But the business relationships that they contemplate are entirely different.

A "producer agreement" (or "producer services agreement") involves the artist (or her record company) hiring the pro-

ducer to render production and related services in connection with the recording of masters to be owned by the artist (or record company). The producer is typically paid for his services, and his involvement following completion of the work is limited to collecting royalties (or "points") if the masters produced are commercially released or exploited.

A "production agreement," on the other hand, looks very much like a traditional recording agreement. The artist is typically bound to record exclusively for the production company for a period of time, usually covering two or more album cycles (though the production company's right to record subsequent albums is often tied to negotiated conditions being met). The production company pays all recording costs and typically owns the masters. Rather than the artist paying producer royalties, the production company pays royalties to the artist, based either on a percentage of the retail or wholesale price of the record, or a negotiated split of the production company's "net receipts." The definition of net receipts is likely the most important financial term in any profit sharing agreement, and must be carefully negotiated.

Rationalizing The Production Agreement

Whether a production agreement makes sense for a particular artist depends on her circumstances. Where the artist has a budget and merely requires a producer to produce a record, which she will own and solicit or exploit through her own network (e.g. lawyer, manager, label, etc.), it might make sense to stick with a services agreement, hire the best producer she can afford and own her masters. On the other hand, where a producer invests significant time and money in an artist's development, is willing and able to cover recording costs, has the resources, business sense and connections to secure and maintain the business relationships required to sell records, and is able to account for royalties payable on an ongoing basis, a production deal might be appropriate. From the producer's perspective, a production agreement ensures a longer-term involvement with the artist, unlike the traditional "fee for service" arrangement.

Ancillary Revenue Streams

A fundamental problem with the "old model" of the music industry is that the major record companies, who spent mil-

lions of dollars finding and developing new talent and building their careers – enabling them to tour, sell merchandise, and earn publishing income – only partici-

ipated in record sales revenue. The labels' financial investment and promotional efforts built the goodwill in artists' names and images, but they did not share in the related merchandising, sponsorship, and endorsement income. Similarly, the labels financed artist's concert tours (i.e. through "tour support"), but never participated in any of that revenue. Now that record sales are dwindling, labels (and, by extension, production companies) are looking for ways to diversify their revenue base to justify their continued investment in artists' recordings and careers. To that end, it is not uncommon to see proposed recording and production agreements tap into merchandising, live performance, publishing, and other revenue streams. While including non-record revenue sources in a production or recording agreement is not currently accepted as the norm, participation in one or more of these areas may be justified, depending on what the label or production company contributes to that area of your business. Since industry standards for "multi-rights" deals have not been established, professional advice is essential to ensure that any non-record revenue participation is appropriate and justified in each case.

To sum up: as an artist, you should take the negotiation of a production agreement as seriously as any other recording agreement. It is fundamental to your career to establishing the legal framework for your recording business, and to potentially impacting other income sources as well. Production agreements have many negotiable parameters, only a handful of which are mentioned in this article. Always seek advice from an experienced music lawyer before you sign any contract, particularly one as important as a production or recording agreement.

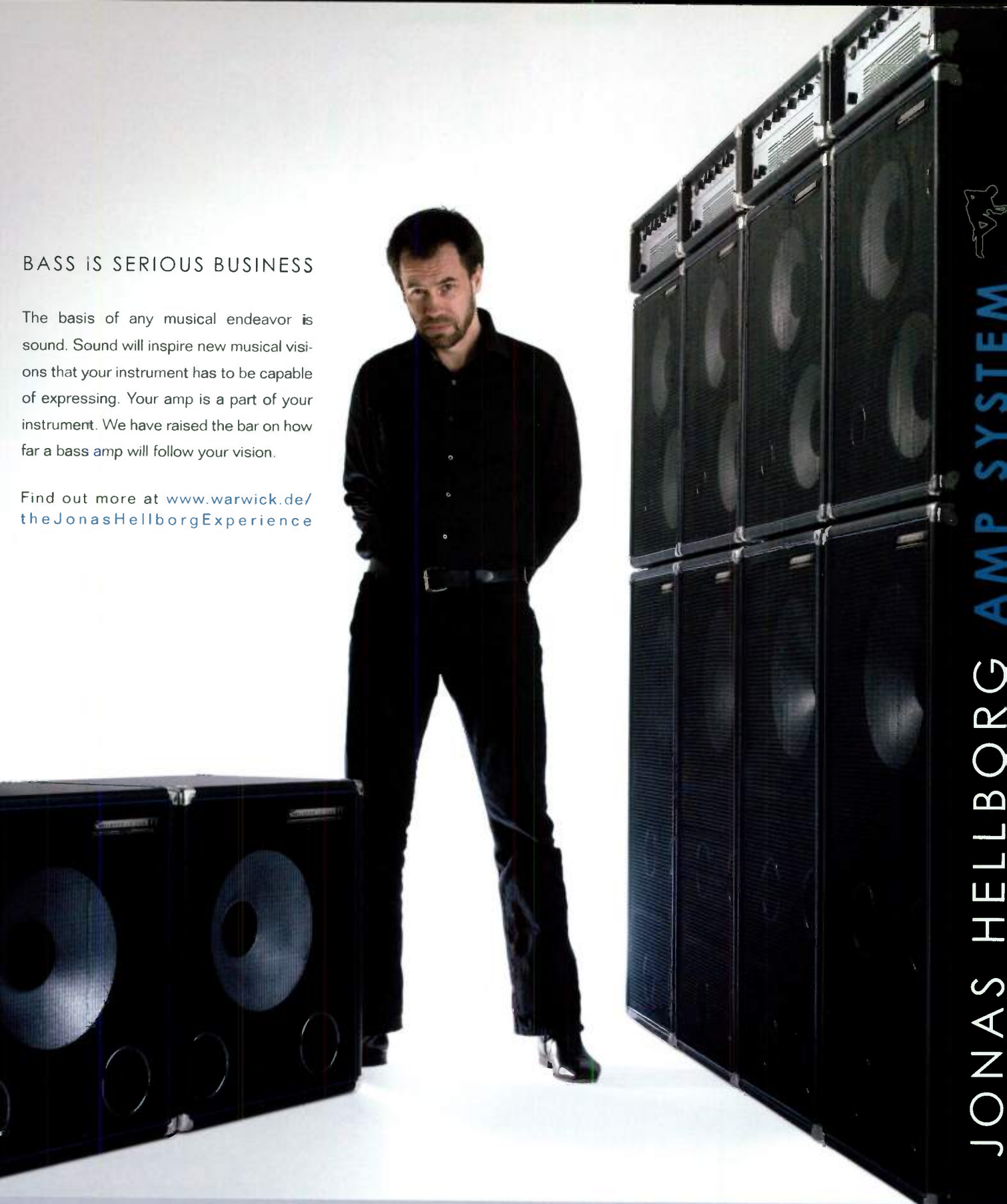
Jason Klein is a lawyer and founding member of the entertainment law firm, Taylor Mitsopoulos Burshtein, which represents clients such as Nelly Furtado, Sum 41, Billy Talent, Alexisonfire, Bedouin Soundclash, and Three Days Grace, among many others. For more information, please see www.tmblawyers.com.



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Gibson Dave Grohl Inspired By Guitar Model

■ Gibson Guitar's Custom Shop recently teamed up with Dave Grohl to release a new electric guitar: the DG-335, inspired by Grohl's favourite Trini Lopez signature model circa 1964-1971.

Grohl Inspired By DG-335 has the Firebird-style headstock with six-on-a-side tuners set into an ES-335 style semi-hollow body. The body has diamond f-holes and a double cutaway design. It is made of laminated maple on the top, back, and rims. The inlays on the rosewood fingerboard are acrylic split diamond, which is unique to the original Trini Lopez model. With 22 frets, the scale length is 24 3/4".

The DG-335 has a Burstbucker 1 in the neck and a Burstbucker 2 in the bridge. All of the hardware is chrome and controls include two volume, two tone, and a three-way selector switch. The nut width is 1 11/16" and the bridge is an ABR-1 and stop tailpiece. This guitar is offered in Grohl's favourite pelham blue or ebony.

For more information, contact: Yorkville Sound, 905-837-8777, FAX 905-839-5776, canada@yorkville.com, www.yorkville.com.



MTD Kingston KZX Basses

■ Power Group recently teamed up with MTD Kingston to announce the limited edition KZX model of basses.

The KZX is available as a 5-string bass and incorporates Bartolini pickups and a 9 V preamp. The 3-band active preamp features a switchable mid-range that is activated via a push-pull pot on the midrange EQ control and an active/passive selector that is activated via a push-pull pot on the master volume control.

The KZX features a burl maple top finished in hi-gloss translucent black. It has smoked chrome hardware, a chrome logo, and a smoked chrome truss rod cover. The first 30 instruments are individually signed and numbered by Michael Tobias himself.

For more information, contact: Power Group Ltd., 800-276-9372, FAX 888-298-1133, sales@power-music.com, www.power-music.com.

Mapex Pro M Shell Pack

■ Mapex has released a new seven-piece Pro M series shell pack finished in a new honey maple burst, which brings out the maple wood grain.

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For more information, contact: SF Marketing Inc., 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



Levy's Gothic & Mirror Straps



■ Levy's Leathers has released new Gothic Straps and new Mirror Straps for the guitar.

The new straps added to the Gothic line feature plaid fabric with leather bootstraps and suede leather tooled with gothic designs. Pictured are model M17BSP in red or green plaid, MS17T05 with bats, and MS17T04 with skulls.

The new Mirror strap line features models with a vinyl reflective material. Pictured are model M17MR with full front mirror, model M17MF with a flames design, and model PM28-2MRV with rivets.

For more information, contact: Levy's Leathers Ltd., 204-957-5139, FAX 204-943-6655, levys@levysleathers.com, www.levysleathers.com.



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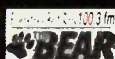
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Washburn Baby Jumbo Acoustics

Washburn Guitars has released a new line of acoustic guitars: the Baby Jumbo series.

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Both Baby Jumbo models are made of solid rosewood sides and back, and have an ebony fingerboard and bridge. The WB400SW features a solid cedar top, Grover gold tuners, and a bone saddle and nut. The WB400SWCE offers a cutaway body for easy access to the upper frets, has a solid spruce top and Washburn's B-Band-designed preamp system.

For more information, contact: Erikson Music, 514-457-2555, FAX 514-457-0055, info@eriksonmusic.com, www.eriksonmusic.com.



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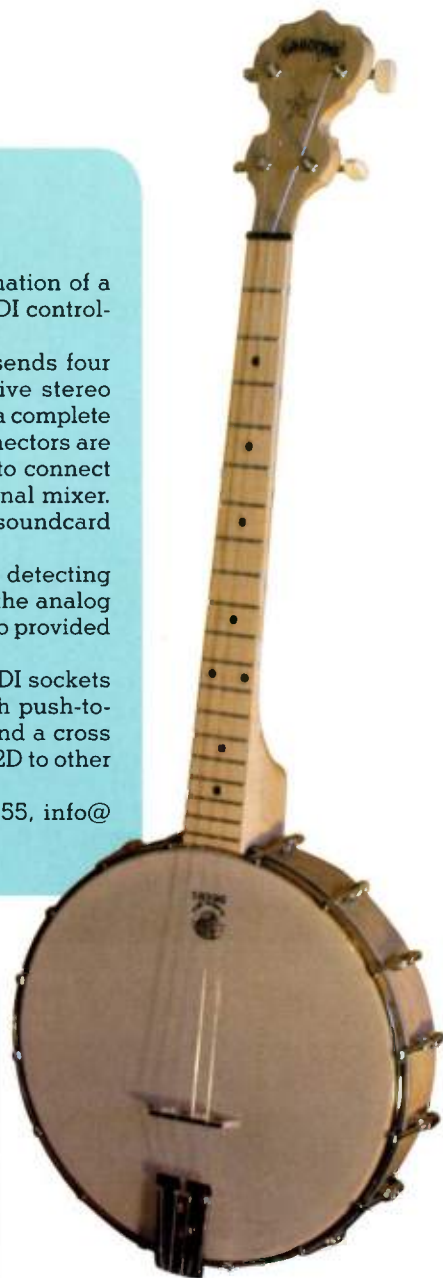
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For more information, contact: Erikson Pro, 514-457-2555, FAX 514-457-0055, info@eriksonpro.com, www.eriksonpro.com.



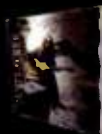
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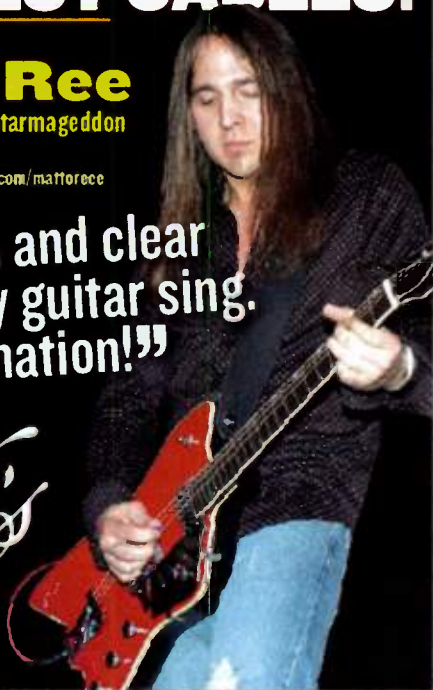
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Music journalist Karen Bliss,

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by Karen Bliss



Sean Sisk Photography

JOHN ALLAIRE

Who: John Allaire
Where: Ottawa
What: downtrodden odes
Contact: john@johnallaire.com, 613-276-0719, www.johnallaire.com.

John Allaire sure tosses in a load of instruments on this rootsy recording, *Ghosts Of The Royal Motel*, which gives it a little more pizzazz than most – vibraphone, organ, sax, pedal steel, banjo, cello, viola – but it's not overpowering. The 12-song collection is perfect barroom cool. He's got one of those rough 'n' tumble voices that lures you in right with the opener, "Angels," a lyric about everyday angels that features a verse by prominent guest vocalist Amanda Rheame. A great storyteller, Allaire has some standout lines in "Bourbon." It's a shame the lyrics aren't included in the liner notes. Strange a song so enjoyable is about a suicidal guy with nothing to live for except the woman who pours his bourbon. More warped humour pops up in the boogie-piano lament "Keep The Rhythm," complete with effective pauses and a chuckle at the end. The singer-songwriter did time in the '80s and '90s in a band called The Town Cryers and in 2003 released his solo debut, *Crime And Punishment*. In 2005, he linked up with a backing band, the Campistas, and put out *Thank You Waitress*, which received chart-topping play at many campus radio stations and even got some attention in Europe. To date, the self-funded album has sold about 1700 copies. *Ghosts Of The Royal Motel* should easily do the same.

DAVID ACE DEAN

Who: David Ace Dean
Where: Montreal
What: ace
Contact: Kim Clarke Champniss at kimcc@sympatico.ca, www.davidacedean.com

John Sakamoto of the *Toronto Star* and well-regarded *Anti-Hit List* wrote of this young artist: "Imagine Beck circa *Sea Change* crossed with Depeche mode circa *Precious*," and few could put it any better. This 22-year-old recorded his self-titled debut album with Byron Wong, the one-time member of My Brilliant Beast, and went on to produce numerous David Usher albums. David Ace Dean's album has been four years in the making, written in Toronto, Montreal, and Halifax. Dean sings and plays guitar, bass, keys, and "machines." Wong handles piano, machines, scratches and noise, and there are a few guest musicians. Strangely, but perhaps showing what era Dean's head is in, the album is divided into sides one and two, like a vinyl recording. The first half kicks off with the poetic rap "Only Child," the more Beck-like spoken vocal, and is followed by the altogether different "Centuremetry," more Depeche Mode-y with its ping-pong beat and Dave Gahan singing style, just not as dark. Another great cut is "Great Expectations," a slow, sombre piano number, underscored by synthesized orchestra. The second half seems less finished, and the songs don't pull you in the way the first half does. Still, by then, you're hooked on D.A.D.

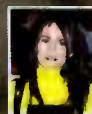


LONELY HUNTERS

Who: Lonely Hunters
Where: Calgary
What: lo-fi lonelies
Contact: lonelyhunters@gmail.com, 403-999-2566, www.myspace.com/garethsband, www.grumpycloud.com.

The debut album from Lonely Hunters is comically titled *The Chaste Are Chased*, and how very true that is. Perhaps they should change their name to Virgin Hunters, unless they're the ones being chased? Enough silly musing, the Calgary-based four-piece is headed by vocalist/guitarist Gareth Williams (from Winnipeg's The Horribly Awfuls) and rounded out by Laurie Fuhr (vocals, bass), Ben Rayner (drums) and Tynan Groves (guitar). The album was made by just Williams and Fuhr "with help from" an assortment of friends/colleagues before Groves and Rayner joined. Recorded by Ryan McVeigh at Winnipeg's Face Value Studios, *The Chaste Are Chased* is "rough around the edges" as Lonely Hunters' bio states, with an early-'90s lo-fi pop feel. Williams handles lead vocals, which are rather rough, while the diametrically opposed Fuhr, with her sweet, thin voice makes a stark contrast (like LEN's Constanza siblings). They have some quirky lyrics in their quirky pop songs, such as "For True," which begins "Hold my head while I sick on your shoe," and "Dirty Tricks," which mentions the word "syphilis" (maybe that's where the chaste business comes from?). The band is part of Grumpy Cloud Records, an artist-run collective of Winnipeg natives now scattered throughout Canada, and including the bands Cone Five, The Consumer Goods, and The Haste.

Karen Bliss is a Toronto-based music journalist, who operates her own Canadian music news column at www.jam.canoe.ca/music/lowdown and is the Canadian correspondent for www.RollingStone.com. She has also published an anti-racism children's picture book, *The Girl With Pinhead Parents*, available at www.MapleMusic.com.

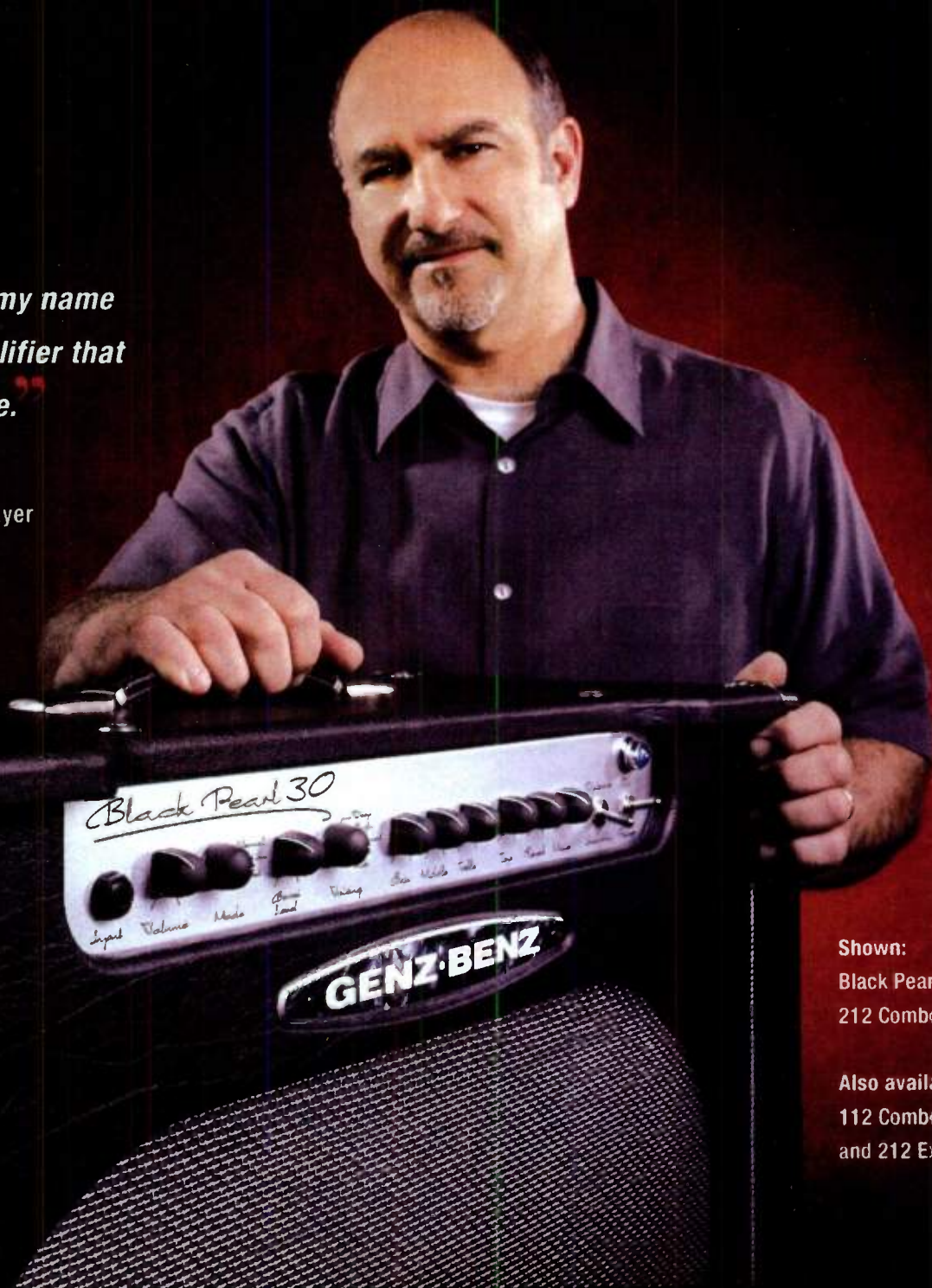


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