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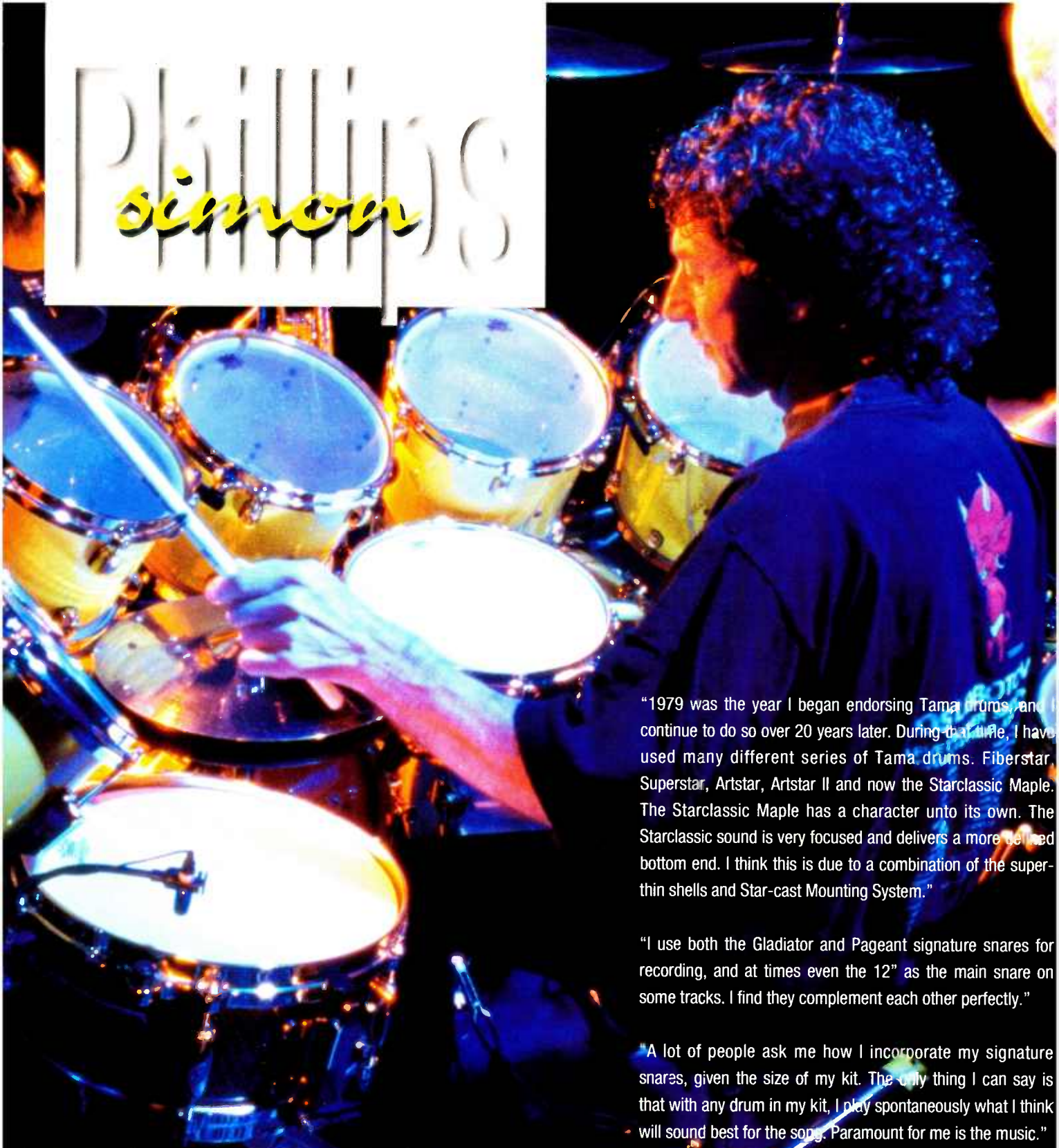
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Jennifer Temple



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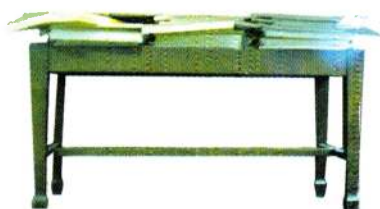
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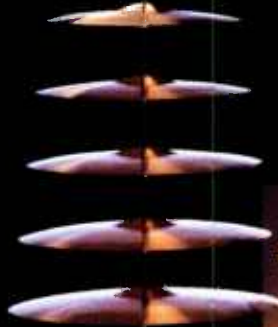
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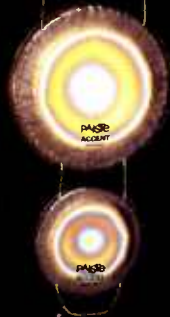
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CYMBALS SOUNDS GONGS

When You Think Sampling...

Yamaha makes a lot of great products. So when you think of Yamaha, maybe you think of pianos, digital mixers, or even motorcycles. But over the last few years, Yamaha has quietly developed the broadest line of professional sampling products on the market, from desktop phrase samplers targeted to the DJ/Remix market (the SU200 and SU700) to the critically acclaimed A-series rack mounts and all the way to the least expensive sampling keyboards and modules (the CS6X and CS6R). Check out some of their great features at www.yamahasyth.com or your local Yamaha dealer. Then think of what you could do with this whole new set of power tools.

RECORDING

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Yamaha makes sampling simple: hit record, listen, hit stop. You've not only created a new sample, it's automatically looped!



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Yamaha has plenty of ways to change the tempo of loops without changing pitch so you can sync loops of different tempos together.



Loop Divide & Loop Remix

These two Yamaha-exclusive features make it easy to slice loops into discrete sections and then automatically rearrange those parts to create thousands of variations from one loop.

THINK YAMAHA



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All Yamaha samplers have phat resonant filters and tons of killer effects (what else would you expect from the world leader in synths and digital mixers?)



Resampling is a Snap

Once you've finished warping a sample with Yamaha's cool tools, you can resample it and save it. Then you can start the creative process all over again!



Choose Your Product

Yamaha sampling products come in all shapes and sizes, and each one is amazingly powerful. The most important thing when buying a sampling product is the Yamaha logo.



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Great Job!

Dear CM,

My name is Sara and I am a 16 year old aspiring singer/songwriter. The reason I'm e-mailing you is to congratulate you on the great job you're doing with your magazine, *Canadian Musician*. It's a GREAT magazine, although I have a suggestion. Maybe in one of your upcoming issues, could you include some contacts? That would be a big help, not only to me, but to all the singer/songwriters and musicians out there who don't know where to send their stuff. Thank you! Keep up the great work!

Luv,
Sara LaFratta

Dear CM,

Your magazine is very interesting and great! (Just thought I'd let you know.) I was wondering if it's not a problem for y'all to send me some addresses of record companies/agents that I can send my demo tapes to. Please help me because you're my only hope. Thanks for reading and answering this letter. Have a nice day and take care. Thanks a bunch!

Sincerely,
Cheryl Regala

**Ed. There are many directories available that list record companies, recording studios, publishers, producers, agents etc. that provide the information you may need. Two Canadian publications that come to mind are Music Directory Canada and Contact. Try those for starters ... you'll find all the contact information you need in those publications.*

Vocal Praises

Dear CM,

Thank you for sending me issues of your magazine. I have enjoyed them immensely. It's so good to read about Canadian artists for once. Lately I have been buying only Canadian-based music because I'm tired of Americans "trashing" us because we have some terrific talent from this country invading their space.

I am interested in the articles by Diana Yampolsky on vocals. I have a weak voice and don't use it enough so when I step up to a microphone at a jam session, they have to turn it up. I never was an entertainer but more of a songwriter.

Anyhow, I look forward to receiving more *Canadian Musician* magazines.

Sincerely,
Evelyn Theise



Poor Review?

Dear CM,

After reading the product review on the Audix OM2, I was incensed at how the reviewer took 75 per cent of a page to discuss how to qualify and quantify a microphone instead of actually putting the effort into truly checking into the wonderful mic he had. If one is going to set criteria as to how a microphone performs, one should begin by understanding the basics of how a microphone works and the manufacturer's intent with respect to the design. The review is not a review, but some guy's idea of how to test a cardioid mic and applying this to a hyper cardioid.

The OM2 is our best selling mic, and it blows away the competition. He has the gumption to call it good? Some questions raised about the review: Where did the mic get tested on a live stage? It is designed to work in a high noise environment and it will typically give you more than a 3dB to 6dB increase in gain before feedback over comparable mics? What mics did he compare it to? He calls the value and price and value for the product "good".

I am extremely disappointed.

Peter Janis
CableTek
(Canadian distributor of Audix microphones)

**Ed. Peter had sent in a lengthy letter explaining many of the features he felt the reviewer missed when testing the product, but for space reasons we can't list them all. The reviewer tested the microphone under differing conditions and thought the product was very good. We try our best to be as objective as possible when reviewing product, and are equally as objective in selecting individuals to write the review. We get asked all the time why we don't include prices for products, and we don't for several reasons. Some products we receive are prototypes, and don't have a list price yet. Prices fluctuate, and can change in the two months between issues. Lastly, we have simply been given false prices and then readers have been misinformed of a product's cost. As a result, we simply don't list price.*

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Farmclub.com



Nickelback – one of the Canadian groups who have appeared on Farmclub.com

The online community of Farmclub.com is one that may be stirring up stereotypes in the music industry as we know it. Farmclub consists of a Web site, a television show (touted as the “only Web site with a TV show, instead of a TV show with a Web site”), and lastly, a record label. This site could be considered a frontrunner in interactive convergence – a one-stop site for musicians and music lovers alike.

Started by Jimmy Iovine, co-chairman of Interscope Records, and Doug Morris, chairman of Interscope’s parent company, Universal Music Group, the site offers unsigned artists the chance to reach a world-wide audience by uploading their music – making it available for download.

The site also acts as a classifieds section for musicians, allowing artists to post themselves online whether they’re looking for a band, or a musician to fill a hole in a band. Musicians can search by province/state, and also by instrument, helping to narrow down that potentially exhaustive search.

Also available online, are tracks from any artist that has submitted music for consideration, and that has been successfully screened to make it online. Web surfers can vote for their favourite indie band and help the band’s chances of making it on television alongside some of the hottest-selling acts out there. Farmclub.com offers maximum viewer input as fans choose unsigned bands through upload music on the Web site. Over 100 new unsigned bands will be showcased on the show this year alone.

Previous episodes of Farmclub.com have included performances from Eminem, Creed, No Doubt, Papa Roach, and Canadians Barenaked Ladies, Nickelback and

Kittie. Unsigned Toronto bard Bomb32 made the cut and was broadcast on television earlier this fall. Groups or artists perform in front a live studio audience (including dancing girls for that all important eye candy).

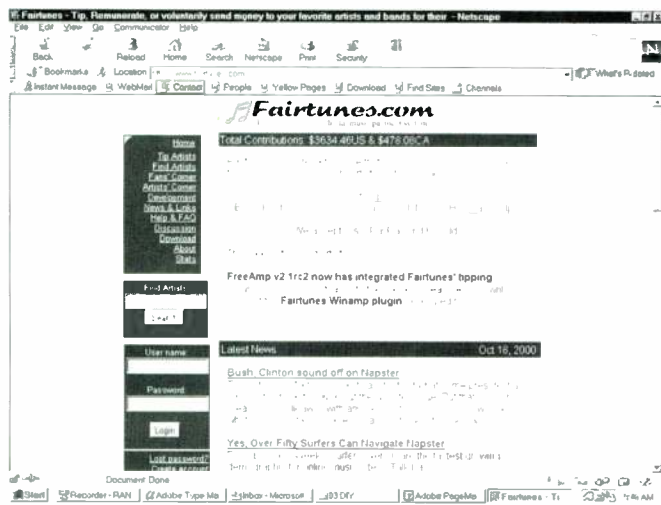
The Web site also features message boards, chats with celebrity musicians and music lovers, interviews, music, video clips, top 10 most requested songs in the digital jukebox, which five of them make it into the FC5 countdown on TV, top 10 video picks, and much more.

The show is hosted by former MTV VJ Matt Pinfield and Ali Landry, known for starring in Doritos commercials, and can be seen in Canada on MuchMusic, Tuesdays at 9 p.m.

The online record label signs, develops and promotes artists discovered online and through traditional sources and distributes their records via Universal Music Group.

Check out the site at www.farmclub.com for more information.

“Tipping” Musicians on Fairtunes.com



If you are one of those people who is against downloading MP3s from sites like Napster or if you are feeling a bit guilty about all the MP3s you’ve downloaded without paying, Fairtunes.com has the answer. This new Canadian-based Web site offers a new way for artists to get paid and in some cases help them survive.

Fairtunes.com is an Internet service that allows digital music consumers to voluntarily send money to artists for their work. This site allows fans to “tip” an artist for their work and you can also include a message. Fairtunes’ goal is to connect fans with artists directly.

Fairtunes came along at a time when digital music has become very popular and many people feel that music sharing sites like Napster will begin to cut into physical record sales. Some even think it will lead to the death of the record store. At Fairtunes they think fans care enough about the success of artists that they will be willing to pay the artists for their work.

On the site they have a search box where you can search for any artist and if the artist you are looking for is not listed you can also add an artist. Then there is an area where you can make a financial contribution to the artist securely with your credit card online or you also have the option to mail Fairtunes a cheque. Fairtunes will locate any artist you specify and forward them the money.

You can check how many contributions have gone to each artist on the site. Total contributions to date are \$3274.96 US and \$469.58 Can. The minimum contribution is currently 25 cents due to fixed cost involved in credit card transactions.

For more information, contact: Fairtunes Inc., 616 Kilkenny, Winnipeg, MB R3T 3E1 www.fairtunes.com.

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Mike Collins - Electronic Musician (US)



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Metaphor Mechanics 101

by James Linderman

The metaphoric turns of phrase that populate the lyrics of popular songs eventually become common idioms that we embrace and then eventually discard like all of the disposable elements of modern pop culture.

Great songwriters, consciously or sub-consciously, learn how to spin these idioms into fresh lyrics.

Those of us who like to look under the hood to see what it is that makes language seem to jump off the page can devote their life to the study of metaphor mechanics but like the study of automotive mechanics, this is not for everyone.

A great way to learn how to create some original figurative language (without having to take 13 grades of English over again) is to try a more recreational and practical approach like the exercise that follows that I call "Metaphor Mechanics 101".

Try writing out a list of popular idioms (and song titles or lyrics) replacing some of the nouns and verbs with blank spaces. Look at any Songbook table of contents or a Dictionary of Popular Idioms for possible choices.

Save the _____ last for _____ of many _____

Help me _____ through the _____ seems to be the _____

If you could _____ my _____ has broken _____

Here comes the _____. You've got a _____

Now make a list of nouns and a separate list of verbs to take the place of all the words that were removed. The lists featured here were made from somewhat randomly selected words from a dictionary.

Nouns: bridge, face, failure, fear, fortune, hope, house, line, molehill, moment, mountain, pride, rain, smile, spirit, trail.

Verbs: ask, borrow, call, climb, fall, fear, find, learn, lie, say, search, smile, stand, walk.

The next step is to mix and match the various nouns and verbs by inserting them into the blank spaces of the idioms. Then try adding interesting descriptive words (adverbs, adjectives and pronouns), if needed, to create an original metaphor.

Save the last climb for someone else's mountain
I climbed a mountain made of many molehills
Help me smile through the face of my misfortune
My only hope seemed to be my greatest fear
If you could find the lies hidden in the face of all my pride
The spirit of the moment has now somehow been broken
You've got a smile that can always stop the rain
Here comes the fear of falling off the edge of this horizon

This exercise can be great for getting a new collaboration started as it does not commit or pressure anyone to have to be the first to bring a song idea as a sacrificial offering to the table. You also get a glimpse of how well your new potential writing partner thinks "on their feet".

It may also be handy to keep this exercise in mind for times when you are not able to write (i.e. dry spells, when you are too busy or when you might be struggling with a particularly difficult bridge section).

You also never know when an exercise like this can actually start you on the path to actually writing a song... Enjoy the ride (metaphorically speaking). James Linderman lives and works at theharmonyhouse, a music lesson, songwriting and music pre-production facility in Newmarket, ON. He is a collaborating songwriter and consultant for The Toronto Office of Catholic Youth and leads music workshops across the country.

James Linderman lives and works at theharmonyhouse, a music lesson, songwriting and music pre-production facility in Newmarket, ON. He is a collaborating songwriter and consultant for The Toronto Office of Catholic Youth and leads music workshops across the country. James has a Canadian University and American College education in music composition and is the author of The Carter-parry Songwriters Workbook. For more information, contact theharmonyhouse@home.com.

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MOXY Back For More



After 24 years MOXY fans are once again enjoying the Canadian rock sounds from the band's new album *MOXY V*.

The Ontario-based band started in 1973 and released their first album, *MOXY I* in 1974. After completing four albums with such hits as "Moonrider", "Can't You See I'm A Star", and "Sail On Sail Away", MOXY disbanded in 1979.

In the early '80s, lead singer Buzz Shearman died in a motorcycle accident. Over the years, attempts were made to resuscitate the band after his death, but they never got back together until last fall.

MOXY's drummer Bill Wade engineered and produced the new album in his studio, and they completed *MOXY V* early this year. "Basically the only reason we were able to do it is because we still have a ridiculously strong fan base in San Antonio," explained lead guitarist Earl Johnson. In the past MOXY developed a fanatical fan following in San Antonio, TX, and toured a lot through Texas and through the mid-west of the US. Johnson said, "They gave us a second wind so we put new product out."

Today MOXY consists of original members Johnson, Wade, Buddy Caine on guitar, and new members Brian Maxim on lead vocals and Jim Samson on bass. "This is Brian's debut recording. He was friends with the guys in the band for a long time so he was a suitable choice for it."

After so many years apart, what inspired MOXY to get started again? "I didn't have any interest in coming back to go to play without having something to play for and the new product is it. The new CD gives us something to go and get the fire going again."

MOXY V was released in early August and includes 12 new tracks. The band feels it is a continuation of the style and edge they had developed when they recorded their third album, *Ridin High* in 1977. "This album is truer to that style, a straight hard rock-type sound." Some of the songs they have been getting the most response from so far have been, "Working Man" written by Wade, "Nitro



Love" by Caine, and "Candy Delight" by Johnson. Johnson feels the new album really is a second chance for MOXY, and one that's different than the first. "At this point it's back to the basics. It's back to doing it because you love the music."

The band was happy with the outcome of *MOXY V* and they have had an excellent response from MOXY fans as well as new fans. They begin touring in No-

vember in San Antonio playing a 6,000-seat venue, and will be playing in Canada on later dates.

Johnson explains, "It's not a one shot deal." The new album kicks off a new start for the band who plan to continue going forward with it. "The future hinges on finding one breakout area in Canada and some support here in Ontario. If we can get enough money to finance the next one, that's all we care about at the end of the day, and that's what we're hoping to achieve at the end."

Timeline

1973 MOXY formed in Toronto, ON.

1974 Recorded first album, *MOXY I* with Mark Smith of BTO fame and with a special guest appearance by guitar legend Tommy Bolin.

1975 In the Spring they released "Can't You See I'm a Star" as their first single with heavy radio support from CHUM 1050 in Toronto.

In July, MOXY goes to the Lone Star State for their first headline appearance in the US, with AC/DC as the opening act.

1976 In the Spring they record their second album *MOXY II*.

"Take It Or Leave It", the first single reaches the top 30 on CHUM AM in Toronto and gets picked up across Canada.

MOXY tours as the opening act with Black Sabbath and Boston throughout Texas, except for San Antonio where Boston is not the opening act. More Texas dates with AC/DC as the opening act.

In the winter MOXY and STYX tour through Ontario, Quebec and Maritimes together to sold out venues.

1977 MOXY records third album *Ridin High*. Buzz Shearman develops serious vocal chord problems and contemplates quitting touring.

In the winter Buzz leaves the band and is replaced by Mike Reno of Loverboy fame. He records *Under the Lights*, MOXY's fourth album.

1978 Mike leaves the band and Buzz returns on vocals. Their record contract expires and they do one last tour in Texas.

1979 MOXY breaks up.

1983 Buzz dies in a motorcycle accident and the band does a benefit concert for his wife and son.

2000 *MOXY V* is recorded and the band is released through Pacemaker records. MOXY prepares to return to Texas for a major concert.



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Tea Party Releasing Retrospective Collection



Having just spent an astounding 17 months touring around the world three times, the Tea Party are releasing an ultimate collection of new, hit, rare and remixed tracks entitled *Tangents: The Tea Party Collection*.

Over the past 10 years, the Tea Party have gained a solid fan base and have sold in excess of 200,000 copies of each of their four albums. The new album features "Walking Wounded", which was released to radio and video formats in mid-October. The album also includes the hit songs "Temptation", "Heaven Comin' Down", "The Messenger", "Fire in the Head", "The Bazaar", "Sister Awake", "Release" and "Psychopomp". Mark your calendar for November 14/00, the date the album will be released. For more information on the band, check out www.teaparty.com.

Recent Canadian Certifications



Courtesy of Canadian Recording Industry Association, www.cria.net.

- Barenaked Ladies, *Gordon* (Warner Music) – Diamond (1 million)
- Great Big Sea, *Up* (Warner Music) – 4 x platinum
- Matthew Good Band, *Beautiful Midnight* (Universal Music) – 2 x platinum
- Eric Lapointe, *A L'Ombre De L'Ange* (DEP Distribution) – 2 x platinum
- Barenaked Ladies, *Maroon* (Warner Music) – 1 x platinum
- Treble Charger, *Wide Awake Bored* (BMG Music) – gold
- Great Big Sea, *Great Big Sea* (Warner Music) – gold

Mike "Mic Mac" MacKinnon

In the early morning hours on Sunday, August 13, at age 34, Mike MacKinnon lost his life as a result of injuries sustained in a fire in his Toronto area home.

In life, Mike was respected as a top notch player who lived for music and through his music. In fact he was the eternally optimistic driving force behind his band both on stage and off – who never lost sight of his dreams despite adversity both in his personal life and professionally.

Recently, Mike was excited about the completion of the band's first album release as a signed artist due out this fall entitled "The Outside" on Now and Then Records in the UK. The record deal is for two albums and Andy Narsingh and Jim Theoharis, the two remaining members of the band, are committed to completing the second work in Mike's memory.

While writing and recording exclusively with Andy and Jim, Mike loved playing drums in his own unique high energy style and would play with just about any band that could get a club gig just to be in front of an audience. Prior to putting together Arsin, now known as Heaven's Fire, Mike played with

SOCAN Honours Kreviazuk, Kittie



Marni Thornton (SOCAN), Chantal Kreviazuk, Lyrne Foster (SOCAN).



Kittie: Talena Atfield, Fallon Bowman, Mercedes Lander, Morgan Lander.

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) presented Number 1 plaques to Chantal Kreviazuk at the Sony Music offices in Toronto, ON, September 14.

"Before You" was number one on the MuchMoreMusic Video Countdown in December 1999. Chantal wrote the song with BMI member, Jay Joyce. The song is published by Neverwouldathot Music.

"Dear Life" was number one on the MuchMoreMusic Video Countdown in May 2000. Chantal wrote this song with her husband, Raine Maida. The song is co-published by Neverwouldathot Music and Sony ATV Music Publishing.

SOCAN also presented Number 1 plaques to the members of Kittie for their CD, *Spit*.

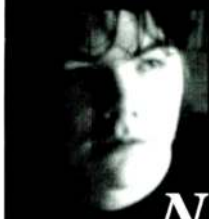
SOCAN presented the plaques to Kittie prior to their show at The Government in Toronto, ON, September 14. *Spit* reached number one on Billboard's Heatseekers Album Chart in February 2000. All songs on the CD are written by band members, Morgan Lander, Mercedes Lander and Fallon Bowman. Songs are published by Kittie Inc.

For more information contact: SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700. FAX (416) 445-7108. www.socan.ca.

Midnight, Without Warning, Thin Ice and Hunger as well as sitting in with some far more well known Toronto-based acts.

Mike leaves behind his mother Diane, his father Bud and his sister Marni. Mike was laid to rest in the Eden Cemetery in the town of Cabbay north of Oakwood, ON. A memorial benefit was attended by many Toronto-based musicians and raised money for the Starlight Children's Foundation in Mike's name.

Mic Mac you will be missed.



WELLESLEY
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NEWS & TIPS

News

RICHARD MARX, the original 80's heartthrob, came to Toronto to promote his new album "Days of Avalon". He kicked off his promotional tour with a CD release performance and industry party at Wellesley Sound Studios.

MICHAEL OCCHIPINTI's Bruce Cockburn tribute "Creation Dream" (produced by Jonathan Goldsmith) was released to rave reviews.

JANE BUNNET's "Spirit of Havana" is also receiving great reviews and is climbing the charts.

PLAYTONE, Tom Hanks and Gary Goetzman's production company, recorded and mixed music for their upcoming feature film "My Big Fat Greek Wedding". The musical direction was led by producer Mark Wolfson.

JOHN JOHNSON, the great Canadian sax man just produced a smooth and cool sounding project for Solitudes.

METRIC, a duo from England, completed recording and mixing their new single (produced by Dave Hodge). The recording has a unique sexy sound and is poised for great reviews.

DANNY GREENSPOON, producer extraordinaire, completed his project for Steve Cole, the respected jazz guitarist.

Equip News

THE VELVET ROOM's 24-bit PROTOOLS workstation is turning out great sounding tracks, and is available at the lowest price in town.

Specials

The great response to our **INDIE PACKAGE** has convinced us to extend the promotion: a full weekend of recording, mixing, mastering, and finally Graphics and CD Manufacturing for only \$2995, all inclusive!

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Events

6th Annual Northeast Regional Folk Alliance Conference

Lake Harmony, PA, November 10-12, 2000
(215) 546-7766, FAX (215) 732-7023,
info@nefolk.org, www.nefolk.org

Percussion Arts Society International Convention (PASIC)

Dallas, TX, November 15-18, 2000
(580) 353-1455, FAX (580) 353-1456,
percarts@pas.org, www.pas.org

CINARS 2000

Montreal, PQ, November 28- Dec. 2, 2000
(514) 842-5866, FAX (514) 843-3168,
arts@cinars.org, www.cinars.org

Midwest International Band & Orchestra Clinic

Chicago, IL, December 19-23, 2000
(847) 729-4629, FAX (847) 729-4635,
midwestc@wwa.com,
www.midwestclinic.com

International Association of Jazz Educators 28th Annual Conference

New York, NY, January 10-13, 2001
(785) 776-8744, FAX (785) 776-6190,
info@iaje.org, www.iaje.org

Resound Festival of Contemporary Music

Edmonton, AB, February 6-10, 2001
(800) 563-5081,
www.edmontonsymphony.ab.ca

International DJ Expo West

San Francisco, CA, February 13-15, 2001
(516) 767-2500, FAX (516) 767-9335,
www.djtimes.com

13th Annual Folk Alliance Conference

Vancouver, BC, February 15-18, 2001
(202) 835-3655, FAX (202) 835-3656,
fa@folk.org, www.folk.org

South by Southwest (SXSW) 2001

Austin, TX, March 9-18, 2001
(512) 467-7979, FAX (512) 451-0754,
sxsw@sxsw.com, www.sxsw.com

Canadian Music Week

Toronto, ON, March 28- April 1, 2001
(416) 695-9236, FAX (416) 695-9239,
info@cmw.net, www.cmw.net

New York Music and Internet Expo

New York, NY, April 21-22, 2001
(212) 965-1222, FAX (212) 965-0023,
www.newyorkexpo.com

Atlantic Band Festival

Halifax, NS, April 26-28, 2001
(902) 886-3060, www.bandfest.net

2001 AFIM Convention and Tradeshow

Los Angeles, CA, May 2-6, 2001
(606) 633-0946, FAX (606) 633-1160,
info@afim.org, www.afim.org

newMedia 2001

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

North by Northeast Music Festival and Conference (NXNE)

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

Country Music Week 2001

Calgary, AB, September 7-10, 2000
(905) 850-1144, FAX (905) 850-1330,
country@ccma.org, www.ccma.org

Celtic Colours International Festival

Cape Breton Island, NS, October 5-13, 2001
(902) 295-1414, FAX (902) 295-2912

DJ3 Atlanta 2001

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

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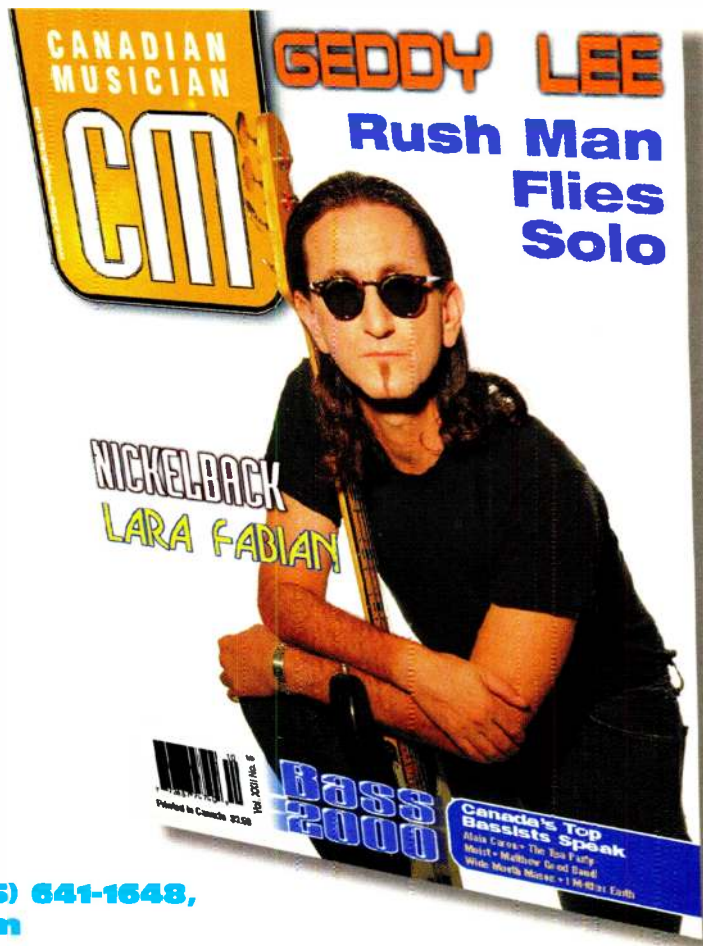
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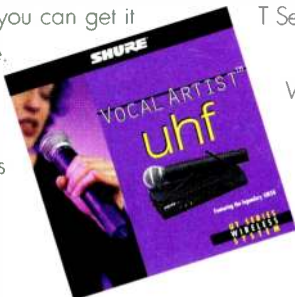
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Wake Up

Your Site With PERL Scripts



Your Web site is looking good, attracting some visitors and someone (maybe you) in your organization is taming HTML. Now it is time to look at ways to make your site more interactive for your visitors and automate regular tasks to keep your site up to date and running smoothly. The answer to many of these upgrades is the use of PERL scripts. Many of these scripts will add functionality to your site that is not otherwise possible.

Don't cringe in fear at the thought of learning PERL. Yes, it is a programming language, but many scripts are written ready to run with a few minor adjustments. Sure there will be some initial hair pulling, but after some practice, like anything else, it starts to make sense. If you are not up to the task, your provider should be able to help, or any decent Web developer or programmer. University or College computer students can be a great choice. Even if you delegate the setup, it is you that has to decide what your site needs or what will make it more exciting. So you have to do some research. A few possibilities are discussion forums, automatic link

pages and chat areas, classified ads, file management, guestbooks, mail utilities, postcards, shopping carts, traffic measurement, search utilities and more.

The best place to start is Script Search (www.scriptsearch.com). This site contains over 5,000 scripts and you can search by keyword or browse by category. Browsing is a great way to find scripts that perform functions you've never thought of. Scripts are also featured in all of the other Web-oriented programming languages. Many of the scripts are free and paid ones vary from \$25 to \$400. After you have read the description you can click on a link that takes you to the script author's Web site where you can download the files, read help files and get other useful information. A lot of the authors will also install their scripts and make modifications for a small fee.

To install the script, you will need FTP software to upload the files. You will need to find out the location of the PERL program on your server and in which directory to install the script. Some servers

require PERL scripts to run from specific directories while others permit the scripts to run anywhere. Most scripts include configuration instructions within the script and you work through it using a text editor filling in the blanks and making the necessary changes. Many include a readme file for further help. One thing that is crucial is file permissions on relevant directories and files. This is generally laid out in the instructions.

Once you think it is perfect, upload the script to the correct directory and try it out. They rarely work perfectly the first time and unfortunately there are few clear error messages; it just doesn't work. Like any programming language, PERL is unforgiving and a misplaced comma, period or slash will bring your script to its knees. A little bit of patience and a few more tries will bring results. When your first script works, you will be hooked and ready to try something more difficult.

A great book to read is *PERL For Dummies*, available at most on-line and traditional bookstores. To learn more online visit www.perl.com or search for "Perl" at Yahoo (www.yahoo.com).

You will definitely endure some frustration wrestling with PERL scripts, but it will be worth it once a few are working and your site has become more exciting and is attracting more visitors.

Resources

... **ProMusicFind.com** has recently acquired Music1Search, a huge database of inventories of record and CD dealers and collectors. The ProMusicFind database now contains over 6 million items including musical instruments, sheet music, videos, books, CDs, DVDs and other music-related merchandise. Drop by at www.promusicfind.com

... Vancouver's **iNoize.com** has launched a new system that allows users to share their music without infringing on the copyrights of record companies or their artists. Users download a small file and create playlists of favourite songs that they can play back at any time. The music is

streamed in real-time, using a secure, encrypted framework which eliminates the need to copy files. For more information, contact Craig Hamilton at craig@inoize.com or visit www.inoize.com.

... **A.C.T. Enterprises** designs and manufactures hanging hardware for the entertainment industry. At their Web site at www.act-ent-inc.org, you will find company news, products, order information, their catalog available as PDF files and links to other interesting sites.

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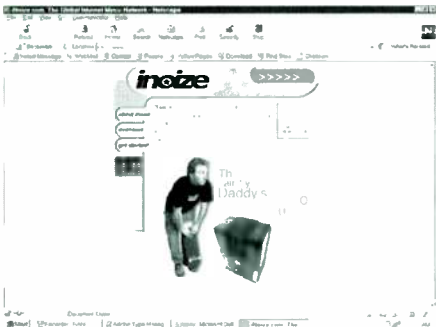
... **dbx** has created a dedicated Web site for their DriveRack loudspeaker management system. The site features PDF files of applications guides and manuals and downloadable DriveWare PC GUI and firmware operating software. Also included are sample application setups for DriveRack products, warranty registration and a UserGroup discussion forum.

... **Peate Musical**, Canadian distributor of a wide variety of musical instruments and accessories,

have announced their Web site at www.peate.com. Featured are a complete catalogue of their products, company profile, order information, a list of dealers and a password-protected dealer area.

... **Music Books Plus** has greatly expanded their catalogue and now features online over 4,000 books, videos and CD-ROMs on music, recording, audio, songwriting, MIDI, multimedia and the Internet. You can join the electronic newsletter or request a printed catalogue online at www.musicbooksplus.com.

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ROAD test

by Rich Priske

Aguilar DB 900

One of the first things most bass players encounter when they play live, or enter the studio for the first time, is the lowly DI box. This decidedly un-sexy piece of equipment leads to the first bouts of gear envy. What I mean by this: drummers get all these mics, guitar players have all these pedals, heck, even the singer gets candles and tea, while the bass player is handed a cold lump of metal. However, one cannot underestimate the importance of such a device. A good DI makes the difference between a good, clean tone and a noisy undesirable one.

Dave Boonshoft and Alex Aguilar combined forces in 1995 to create what is now an industry standard bass pre-amp, the Aguilar DB 680. A desire to create a vintage sound and feel with modern technology has led to the creation of the DB 900, the first truly high-quality tube direct box. The DB 900 features an all tube signal path, a Jensen transformer providing a balanced output, and a 10-year limited warranty. At 8 1/2" x 4 1/2" x 2 1/2", the DB 900 easily out sizes most conventional DIs. It almost seems that it would be happier in a rackmount design, thereby conforming to studio standards and cutting down on clutter. Front con-

trols include a high-impedance input and output, a low impedance output, and a ground lift. Rear controls include a 6-foot AC power cord (the DB900 is available as 100, 120, or 230 VAC) a 1/4 amp fuse and a power switch with an LED indicator.

Okay, but how does it sound? In a word, *smooth*. I plugged into my computer at home, running through a Mackie 1202 mixer into a Sound Blaster Live soundcard. Wow, this thing sounds good. I had to adjust the gain a tad, the output of the DI being a little on the quiet side. I immediately noticed a vast improvement over the conventional DI I had been using. The natural compression of the tube

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circuitry greatly enhanced the overall sound of the bass, smoothing out the rough edges while still retaining punch and clarity. Recording direct to disk at another digital studio, I again noticed the quiet output. Not a bad thing... just something to watch out for. Dropping into a pre-recorded track, I was amazed to find that virtually no EQ was needed: all the presence and bottom were there without crowding the mix. The low end was big and fat, with smooth highs without the harshness one usually gets recording straight to disk. Very cool. Next, I brought the DI to the studio where MGB are recording the follow up to *Beautiful Midnight*. Plugging straight into the DI, I was up and running with an incredible bass sound in minutes. Next, we added a miked Ampeg SVT (post-DB 900), with absolutely earth shattering results. Then we switched with a conventional studio DI. The sound was very thin and tinny in comparison. I also tried running an SWR Interstellar Overdrive post-DB 900 into the Ampeg. Awesome distortion tone, nice and smooth with lots of body – again none of the harshness I usually get when using distortion. All in all, very satisfying sounds.

In today's age of digital-multi-pod-rack-effects units, the DB 900 seems to be a bit of a one-trick



pony. But what a trick. The price puts it out of reach of the casual player, also making it hard to justify for all but the busiest of studio hacks. However, for someone who owns a digital studio, or a producer who is looking for consistently good tone, the DB 900 may prove to be an indispensable piece of gear. It is designed with the bass guitar in mind, but I imagine one could run keyboards, samplers or what have you with equally impressive results.

And, it comes with a 10-year warranty! I really cannot find fault with this unit. It is simply the best DI I have ever used.

For more product information, contact: Wes-Can Music Supplies, 8456 - 129A St., Surrey, BC V3W 1A2 (800) 661-9960, FAX (800) 600-6646, salem@direct.ca, www.zis.net/wescan.

Rich Priske is a Vancouver-based bassist who currently plays with the Matthew Good Band, and has previously performed or recorded with Art Bergmann, Bif Naked and DSK.



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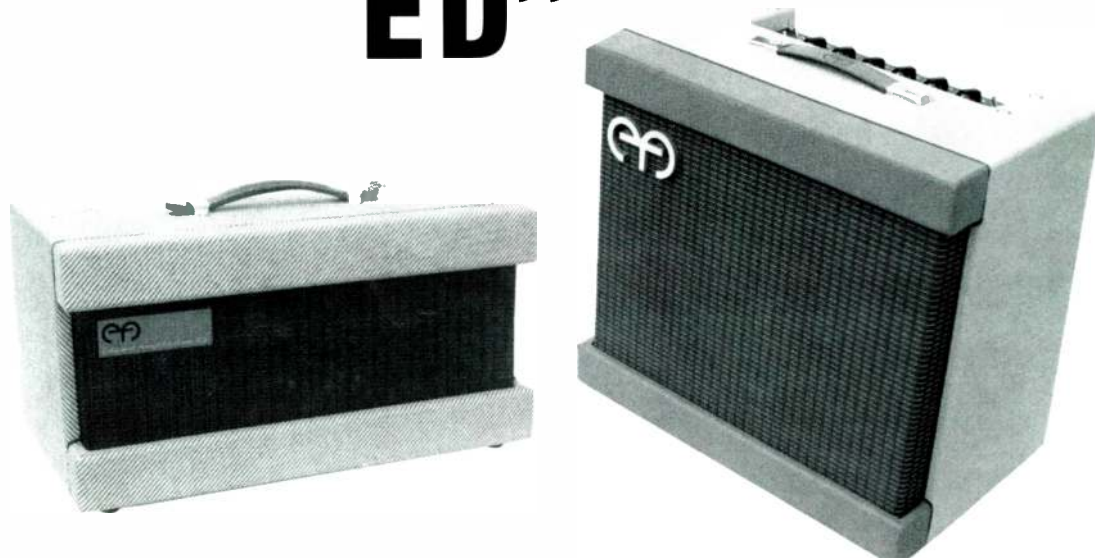


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Edward Amplification's "ED"



by Mike Francis

The "ED" combo guitar amp is designed and manufactured by Edward Amplification right here in the quiet and unassuming little town of Stoney Creek, ON. Unlike Stoney Creek the "ED" is anything but quiet and unassuming. (Just kidding about Stoney Creek by the way.)

This little baby's a gem, and even if its purpose in life is a bit specific (I'll explain later), there's a bigger more powerful and multi-purpose version on the way soon. All amps are handmade one at a time to assure quality control. As tested it is 18 watts, using class "A" design. Technically, class "A" means that it runs the tubes at half-power all the time. What it means to your ear is that it sounds warmer at lower levels than some other amps.

The control panel is top-mounted and is set up very straight-ahead with volume, bass, treble plus two toggle switches for boost and gain that work independently. The boost increases the gain by a factor of two, in the high position on the "gain" switch it is increased by tenfold, causing the output section of the amp to distort big time. All this sound is handled nicely by a front mounted 12" Celestion speaker.

It is also equipped with reverb and tremolo. I'm not usually a fan of built in spring reverb but this one sounds great and the tremolo is deep and strong, one of the best I've heard in an amp. There's also the power and standby/operate switches on the top panel, which glow red and green respectively on the pilot light – a very cool touch.

The back is equipped with an AC outlet (nice touch) and line out for direct recording and line in for use with multi-effects processors. All very well thought out. There is also a foot switch input, which

allows you to control all possible configurations between the boost, gain, reverb and tremolo settings from the floor.

It is very well organized and practical to use. It also looks very cool in a retro kind of way with many choices of colour and fabric in the grille cloth and tolex covering. Add to that, this little baby looks and feels solid as a brick wall. All in all, pretty impressive.

So, what's it sound like? Well, if you use it in a studio or live setting where it's miked it can really scream. With the boost and gain switches on together it sounds very raw and mean like a 100-watt amp but at a very comfortable volume level. Honestly, quite impressive. If you want to play blues like Stevie Ray or metal like Steve Vai, it is very convincing at a low volume level. (The rest of the band will love that.)

With just the boost switch in, it gives that perfect in-between sound where it's clean but beefy for single note lines and just a bit crunchy when you dig in harder or play chords. That's usually one of the hardest things to get, as we all know. I would characterize the tonal qualities of the pre-amp section as warm and creamy. There's lots of bright top end but it's still always rich and fat sounding. If you play in a variety of musical styles and situations this amp will definitely be useful.

It does have its own specific sound so if you only have one amp, it depends on whether or not this one works for your purpose. The only weak point might be that the totally clean setting does not have much headroom. By that I mean it's not that useable, probably because of the low wattage nature of the design. Another peculiarity is that the volume control is not useable in the clean and boost stages,

only when the gain switch is turned on. Call me old-fashioned, but it just doesn't seem right not to have a volume control active in these other stages.

This could be rectified in a soon to be offered more powerful version called the "SPECIAL ED" rumoured to be 30-40 watts and coming soon.

I tested two versions of the current 18-watt model. The small combo style and an optional stand alone head that you can plug into any 8-ohm cabinet. I preferred the solo head because I could plug into more efficient cabinets that made it sound even bigger to me. The combo version suffers from the same problem a lot of amps built into small boxes do. When not miked it sounds a bit boxy and too directional for me, but that's just my taste.

All in all this thing sounds great, looks very cool and is built to take a pounding. I look forward to the larger more powerful version to come which might give the same great crunch and super-saturated sounds, plus a clean channel with more headroom and a volume control. (That would be nice.)

Still, as I said before, if you're in a situation where it's always miked and you're using it for soloing and power sounds, it's amazing how great it sounds at lower volumes. It also has its own unique tonal characteristics, something I found to be a useful alternative.

For more information, contact: Edward Amplification Co., 41 Corman Pl., Stoney Creek, ON L8G 4W6 (905) 664-1274, FAX (905) 664-5319, info@edwardamp.com, www.edwardamp.com.

Mike Francis is a Toronto-based freelance session guitarist and producer.

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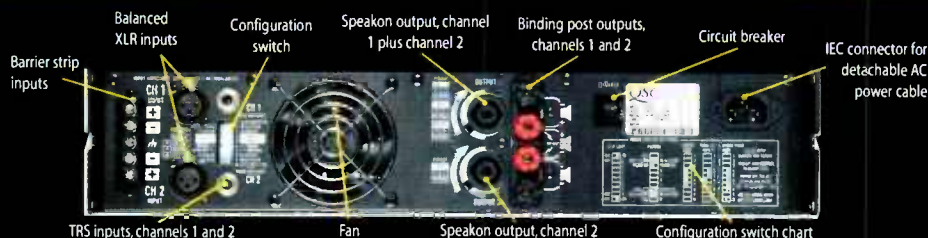
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by John Stowell

travelling smart with your guitar

Guitar

Whether you're a professional guitarist constantly on the road, or someone who takes the occasional trip with his instrument, there are some things to know that will make your travel less stressful.

The first decision to make is a choice of case, and there are merits to both options. I've used good-quality, soft gig bags for years, and I've had no problems to date. The advantages to these are several: you can strap your instrument comfortably on your back and walk easily through a busy train station or airport, and most often walk onto a plane with your guitar as carry-on luggage (more on this last benefit later). If I'm going through a revolving door or walking in a crowd, my left hand is always on the back of my bag so that I don't inadvertently hit my instrument on a person or hard surface. With some caution, you're generally fine. The cost of a good gig bag is between \$150 and \$375 Cdn.

There are a variety of good hard cases to choose from, ranging from plywood versions to moulded fibreglass custom models with locks and built-in temperature controls. These obviously offer the best protection, but they're also the bulky, heavy and expensive. Costs can range from \$750 to \$900 Cdn. They must be sent through as checked luggage on a plane, and they're difficult to

carry around – although some of them can be fitted with carrying straps.

Once you've settled on a case, there are some tips to make air travel easier. If you have a relatively thin guitar (a Gibson ES 335 or slightly fatter) in a gig bag, it's generally not a problem bringing your instrument on the plane with you. In my experience, it's not necessary to ask at check-in. If you're stopped, simply say that your guitar will fit in the overhead compartment. It should also go through the cardboard template that the airlines have installed at the x-ray check-points as well. Once on the plane with your guitar stowed above, sit under your instrument and keep a wary eye on other passengers as they put their own carry-ons in the overheads. Many people will not recognize your guitar as a fragile instrument, and may try to heft a heavy suitcase on top of it. Offer to shift your instrument around to accommodate their bag if necessary.

Here are two final observations on planes. In my experience, there are two large jets with very short overhead luggage compartments, the Boeing 747 and 777. In both of these planes, there are also numerous closets, and flight attendants are usually helpful stowing guitars. A "please" and a smile go a long way in those situations. The very small commuter flights have almost no overhead

space, but generally have some kind of small rear closet that's usable for our purposes.

If you're travelling by train, there is usually plenty of space in the racks above. You should sit under your instrument for the same reason that you do on a plane, and also because there is the possibility that someone could run by and grab your instrument if you're unaware.

A couple of other things to be aware of have helped me as I've traveled; it's useful to find a good music store and guitar tech if you're in a city more than once. You can get referrals from other guitarists that live in the area. If you have a pickup or jack that shorts out, you'll need some help. Always bring extra strings and cords on a trip for obvious reasons. If you have a big hollow body and are going to a wet from a dry climate, a humidifier in the case is also a good idea. Your instrument may play and feel a little different as you move around. This is to be expected.

Anticipating things before they happen on the road can help you avoid most nasty surprises. As a wandering minstrel for half of my life, my guitars and I have had a splendid time ... mostly. Have safe and musical travels.

John Stowell is based in Portland, OR, and has played and taught internationally for the last 25 years. His instructional videos, Jazz Mastery, Vols. 1-3 can be ordered from New Media Printing at (800) 666-9369. E-mail John with comments at jstowell@recreationalguitarist.com.



by Chase Sanborn

bell's palsy

Part Two

In my last column I described my battle with Bell's Palsy, a nerve disorder that causes paralysis on one side of the face. At that time I was three weeks into it, and was still experiencing severe playing problems. As of this writing (I'm in my 11th week) I'm happy to report that I feel almost fully recovered. I kept an ongoing log of my recovery. Currently up to 27 pages, I will condense it to a week-by-week synopsis.

Week 1

At the end of the first week I couldn't even form an embouchure, as the muscles on the unaffected side of the face would pull the lips over to that side. I could get a sound out of the mouthpiece only by holding my fingers against my lips on the right side, creating compression and stopping the air leakage. I had a range of about an octave with the worst sound you can imagine. I started an active program of physiotherapy and visited an acupuncturist and chiropractor. I was battling depression, but trying to stay proactive. I started my log and posted nightly on the Internet.

Week 3

By the end of the third week I could just barely get to the top of the staff. While I could see improvement, I was frustrated with the slow rate of recovery. Though the general symptoms had all but vanished, my embouchure still felt very stiff and foreign. I started practising some of my exercise routines, within my limited range and at very soft dynamics. One positive sign was that my sound was clear on the notes I could play.

Week 5

Throughout the fifth week the high register was still weak and unusable. Any attempts to push the limits were met with a collapsing mouthcorner and air leakage. I started practising out of etude books, and was happy to find that my technique and articulation seemed OK, and I had enough endurance to make it through a page of technical playing. I started to consider returning to work, though it was unnerving not to have all my range.

Week 6

I played my first two gigs at the start of the sixth week, one with my jazz quartet, and one with a wedding/jobbing band. Thankfully, both went well. These gigs were a tremendous boost to my confidence. I had really lost the feeling that I was a 'trumpet player'. They were also the first appearances I made in the musical community, and the genuine warmth I felt from everybody about my return to playing was wonderful. With those two gigs under my belt, I began to look

forward to the next one, though I was still leery about what I could handle. This week marked the final banishing of my fears that I might never be the same again. I knew it was just a matter of time and hard work.

Week 8

I spent the 8th week in Saskatchewan teaching jazz camp. This was a test of endurance as they were long days with a lot of playing during lessons and classes. I opted not to play lead in the faculty big band (leaving that chair in the capable hands of Brent Ghiglione) but otherwise found that I made it through the week fine, if a bit exhausted.

Week 10

I went camping during the 10th week, and though I brought my horn, played very little. No surprise there, but I was happy to find that upon returning home things felt OK, much better than a couple of weeks ago, when three days off wreaked havoc. I played two gigs immediately afterwards, and both went fine.

This brings me up to date. As I said in the beginning, I feel almost fully recovered at this point. My range is pretty close to what it was before, and I can pick up the horn and feel pretty normal. I don't feel quite as strong as I used to be, but every week continues to bring the return of more muscle control and strength.

Throughout this ordeal I maintained the philosophy that 'what doesn't kill me makes me stronger'. I was and am determined to turn this tumultuous period of my life into something positive. I kept the detailed log to help me through it, but also for others who find themselves similarly afflicted. One player who has contracted Bell's Palsy has already contacted me, and I'm sure there will be more in the future.

The other potential benefit is to me as a player. Having my ability to play the trumpet taken away from me and then returned in tiny steps forced me to really analyze what is going on when I stick that mouthpiece on my lips (even more than I already do). I think I am still too close to this to really know how it will affect my playing in the long run, but I know one thing for sure: I will never take playing the trumpet for granted again!

Chase Sanborn is a Toronto-based musician and teacher that you can find online at chase@brastactics.net, and www.brastactics.net.

Okay, I know I'm already in trouble for the title. This is not a tirade against music stores, dealers, manufacturers, advertisers or anything of the like. But it amazes me how the lack of communication between dealer and customer results in some strange purchases. So the least I can do is clear up a few myths...

1. "You'll have it up and running tonight!"

The single most abused phrase I've ever heard or read. Applies to computers, synthesizers, guitar effects boxes, potential spouses, software, and even patch cables. It's going to take time for you to figure out how to make the thing work properly. The best time to buy any new gear is between projects, not on the day that you start one.

2. "Available Soon."

The second most abused phrase I've ever heard or read. There are many factors that can delay the final release of a piece of software or hardware, including export problems and CSA (Canadian Standards Association) approval. Contrary to popular opinion none of the delays are based on the desire of a dealer to rip you off.

3. "It's got enough voices."

Many synth modules can handle up to 64 voices but that doesn't always mean 64 notes at a time. Drum tracks for instance are usually one-voice shots of rhythm. However, a piano sound or string pad is very lush and may be a combination of three or even four voices to make up one note. Get the maximum number of voices you can and be ready to get more.

4. "It's got enough outputs."

There are never enough outputs. In order to properly mix your music you need to be able to route sounds to a separate fader on your mixing console. Plan for at least six outputs on any of your synth modules or digital workstations.

5. "It's got a good hard drive"

No drive is perfect for every situation. Be sure the hard drive you're purchasing has been approved for digital audio and video recording by the manufacturer of your hardware/software system.

6. "It's compatible with other versions so it will never be obsolete."

It's already obsolete the moment you take it out to your car. But you'll never be up to date with everything and that's okay. One day you will upgrade this thing, or keep it for other uses when you get the next new big thing.

7. "We like you. Here's a Beta Copy."

Beta software is a cool way to collaborate with the designers of the software and give them your feedback while they can still change something.

This potentially beautiful arrangement is akin to your best friend coming to your house with the gift of a little puppy. Puppies are cute companions, but they do require care and attention. Do you have the time to train it? Do you have the time to risk an accident on the rug when company has come over? If you do, then try that Beta version. If you don't have time then be careful.

8. "These samples are copyright clean."

This means that the sounds or loop library that you just bought can be used indefinitely in any project you used, BUT ... read the fine print. In some cases it will say "For private music use only. Usage in commercial recordings require written consent from the supplier." This means having to get a letter of consent from the sampler sound company ... BEFORE you release your music.

9. "16-bit audio is garbage. Go 24."

While it's true that the increased resolution of 24-bits will result in more accurate calculations in digital compression, EQ, etc. the final result going to CD or D-Betacam video still has to be 16 bits. And let's not forget bad mic technique, improper levels at each

gain stage, noisy electronics and incorrect cabling. These factors will create far more problems than can ever be solved with a higher digital resolution. Get all that sorted out first before worrying about 24-bit audio.

10. "Don't go through a dealer. Buy direct from us."

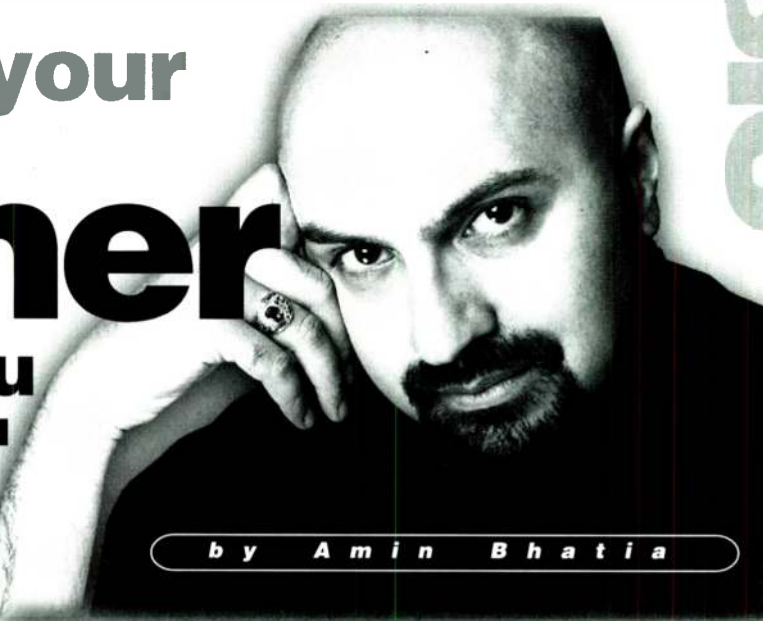
The Internet and the global marketplace have caused more and more manufacturers to offer a direct service. For some purchases like CD libraries or software upgrades it can be faster to go direct. However for the big ticket items, it still makes sense to go through a dealer who has the experience and flexibility to give you options on what to buy.

Yes, there are horror stories of dealers dumping useless gear on unsuspecting customers. There are an equal number of horrors involving musicians who eat up an entire day (and dinner time) of a caring salesperson, only to go down the street and haggle the same item for five per cent less from his or her competitor who spent no time at all. That's just not fair, people. Let's give dealers the same fairness that we demand from our clients.

My thanks to all the dealers who've helped me with my music purchases and for the tips that I've shared with you here. In our deadline-oriented business a good relationship with a dealer is invaluable.

Composer Amin Bhatia has been writing for TV and film for nearly 20 years. Recent scores include the IMAX film Goldfever and TV series Code Name Eternity. He can be reached through www.bhatiamusic.com.

10 things your Mother never told you ABOUT Music Stores





Vocal Constipation Or Vocal Diarrhea?

Vocals



by Diana Yampolsky

In last issue's column, entitled 'Vocal Inadequacy - In Need of Non-Surgical Voice Extension?', I explained how singers can compensate for short and/or thin vocal cords by strengthening their lower abdominal and upper diaphragm muscles and working on their facial cavities in order to make them larger and deeper. This month I cover two common "ailments" that have infected quite a few of the singers that I have met over the years: "Vocal Constipation" and "Vocal Diarrhea". I will describe the symptoms (so you can decide if you might be so afflicted?) and then outline the cures.

The more common of the two is "Vocal Constipation"; the majority of singers actually suffer from this "nasty disease" to some extreme. The symptoms of this "disease" are clearly visible and easily detected: red, stressed neck, bulging veins in the forehead and a very ugly sound coming from a poorly positioned body. Doesn't sound very attractive, does it? (You may even have seen these symptoms if you ever had your picture taken during a performance when you were trying to hit a high note; these symptoms are always present when you are trying to "force" out the sound rather than let it come out naturally.) Aesthetics aside, this is actually a very serious issue. While pumping the veins in this manner, the singer is depriving his brain of oxygen and cutting off the circulation, which can actually lead, in extreme cases, to a stroke or heart attack. There are actually known precedents of singers who literally dropped dead on stage!

Regardless of whether this "constipation" is causing discomfort for you or your audience, a cure is available. Firstly, be sure that your body is completely relaxed and at ease, paying special attention to the condition your neck is in. (If you feel that it is very strained, you need to release it from tension as soon as possible.) Secondly, pay close attention to the positioning of your shoulders. (Vocal "Constipators" always have their shoulders in an uplifted position that contributes to attacking the sound from the bottom of their throat, which leads to

additional strain on their vocal chords and their vocal box in its entirety.) In my book, *Vocal Science - Flight to the Universe*, there is a picture of a space shuttle (p.8) which describes the separation of the three components of the space shuttle when it is ready to take off. The lower part is the launching pad, which is equivalent to your physical body from the waist down. You have to stand solid on the ground and be very centred, but not tensed. Then you take a breath, which also involves three components of that whole-some mechanism; the lower abdomen, which is responsible for the support of the height of the sound (make sure you suck your air in, not out, as you will put the "brakes" on your movement), upper diaphragm, which is responsible for the width and body of the sound, and mouth breath, **on top of which** the sound will be flying on a parallel track in full synchronicity with it. This will allow your voice to work to its fullest capacity possible. This is comparable to the hundred tonnes of nuclear power that propels the rocket upwards and gives it a driving force. If you follow these principles, your "flight to the universe" will be a safe and pleasant one for you and your audience.

The other "disease", "Vocal Diarrhea", is less common, but as its metaphorical name-sake suggests, is quite "messy". Like "Vocal Constipation" it is also easily detected. Usually, the person with a weak vocal anatomy and a lack of knowledge of how to properly use their voice is most likely to be "afflicted". Recently, one of my clients came to me with a dance hip-hop track that was well written and produced. Unfortunately, her vocals were "dripping" all over the music and did not do justice to the song. (Initially, I did not even realize how good the song was because the vocals were so weak; sometimes people forget that the singer makes the song, and is responsible for properly delivering the main message. In my opinion, all performers should remember the following equation: good music + good singing + good production = the total performance. The puzzle cannot be completed if one of these components fails.) I also would like to mention that this particular vocalist was a slim female

of above average height. Therefore, it was quite natural that her vocal cords were pretty long but they were thin in diameter. The result of this was that she possessed a high, light soprano voice that was not really suitable for the R&B/Hip Hop that she was attempting to sing. As I already mentioned, I did not have a problem with the length of her vocal cords; the problem was the width. In last issue's column, I explained how you could work to extend the length of the vocal chords. In this issue, I will talk about how to widen, not the vocal cords (which is physically impossible), but the sound they produce. The width of the sound very much depends on the upper diaphragm, i.e. your rib cage. It works on a principle similar to the way in which an accordion works: the air is pulled in and pushed out as much as the musical phrase is demanding. In the instance of singing, the upper diaphragm carries the similar function. The singer has to assess the length/width of the upcoming musical phrase and open up the upper diaphragm accordingly. The body of the sound is very dependent on the flexibility of the upper diaphragm. In most cases, its proper use will compensate for inadequacy of the width of the vocal cords. By the way, the length of the vocal cords can be "extended" through the proper use of the lower abdomen. The more you can tuck your tummy in, the better lift your sound will have off of the vocal cords and the higher the arc will be and the longer the trajectory of the sound will be. The inertia will complete the flight.

To conclude, both of these "illnesses" can be cured with the proper "medical assistance" of a good vocal "doctor". Look for more prescribed medicines in the coming months and visit my Web site for more vocal prosperity tips.

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

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born, I started to write songs for the first time that I thought were actually pretty good, and it started to give me the idea that I could maybe make a living doing it, make a career for myself. When I got a little bit older and got into Leonard Cohen and people like that, I decided that I wanted to try to write songs that I could grow old gracefully with. I didn't want to write songs about being old. I just wanted to write songs that were relevant to who I was at that time, and that's what I'm still trying to do.

Neil Osborne: I don't remember. However, the way I discovered how to write songs was by trying to copy other songs and not getting it right, but having something else instead: a new song! For instance, one day I was trying to figure out the song "Tell Me Why" by Neil Young, and ended up with a song called "Alcohol Heart".

Damnait Doyle: I don't actually recall the first song I wrote because since I was a child, melodies and words have always been bumping into each other in my head.

Edwin: When I was 16 I wrote a song called "One More Time".

Scott Moffatt: The first song I wrote was called, "Walking Down The Road". It was a diddy, but a good start.

• Do you prefer to write alone or collaboratively?

Steven Page: On this record [*Maroon*], Ed [Robertson] and I actually did the most we've ever done. We co-wrote 11 of the songs on this record. There's something nice about feeling the ownership over the song, and it certainly feeds your ego if you write something by yourself and it's successful. You certainly think "all that's mine, and the world will know that every word of that is mine." But at the same time, I think we write better songs [when we're] partnered up. I think they can be more clever, because you're trying to impress each other, but they can also make more sense, because you have someone else saying "what the hell does that mean? Is this making the song say what we want to say?" And I think we've done it long enough now as a duo that we've just gotten better at it, and we trust each other a lot, so we can kind of say anything we want.

Ron Sexsmith: I'm into collaborating, but I'm kind of selfish in terms of my own records. I don't think I'd want to collaborate for my own records. I'm kind of old-fashioned in that way. I like the idea of Gordon Lightfoot records, that somewhere in time he wrote those lyrics and he wrote that melody. The same with Dylan. But I would love to collaborate for other projects, and I'm just starting to do that now. I just wrote a couple of songs with Glenn Tilbrook [of Squeeze] actually, although it was over the phone lines. I faxed him a lyric for this one love song, and I didn't hear from him for the longest time, so I just assumed he didn't like it. The next thing I know, I get a tape from him, and he had put the most beautiful music to this lyric I wrote. He asked me if I'd come down to his studio and sing on it with him. So on the cab ride to his place from London — it was about a 45-minute cab ride — in that time I wrote another song and I gave it to him when I got there, and apparently he's just put music to that, too. But that's really my only [collaboration].

Neil Osborne: I write both alone and with the band, but with no one else.

Damnait Doyle: I'm really enjoying writing alone these days, but that's a result of working with so many wonderful writers and learning so much from



Edwin

SOCAN

It would be impossible for a composer, lyricist or songwriter to keep track of all the times their works are used in public performances. That is why there is the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), a not-for-profit performing rights society.

Performing right is the right to publicly perform or communicate a copyright-protected musical work, or to authorize others to do so in return for royalty payments. The performing right is important because performance is the main way that music is used, so performing right royalties are often the primary source of income for music creators.

SOCAN's role is to license music users for the performance of music in Canada, to collect license fees, and to distribute performance royalties to those whose works have been broadcast or performed in public. "If one is a songwriter whose songs are out there getting played, or they have a record released or they are playing live shows, they should certainly become a member and there can be some royalties for them," said Dave Betts a Member Services Representative at SOCAN. "A common misconception about registering with SOCAN is one registers just to protect their copyrights and we don't protect your rights here at all, not to that degree. We are not the copyright protection agency, we are a performing rights society."

There are many benefits to being a SOCAN member, including making some money. "The great thing about SOCAN in my opinion is it really is a way to ensure that one does get compensated for usage of their works. I know lots of artists in Canada that have sold a great deal of records and have never made a dime from the sales of their records but they have made some decent money through royalties and mostly through performance royalties."

In order to become a SOCAN member composers, songwriters and lyricists must have created musical works that fall into at least one of the following categories:

- The work must be published by a person or company that carries on business as a music publisher;
- The work has been recorded by a person or company that carries on business as a record company;
- The work was or will be a performance that is licensed by SOCAN (i.e. radio, television, or live setting).

There is no charge for a songwriter to become a SOCAN member and you can request a membership application kit by phoning SOCAN or visiting their Web site. SOCAN presently has over 20,000 active Canadian composers, songwriters, lyricists and publishers with memberships. SOCAN also presents a variety of seminar and workshops for their members.

SOCAN is headquartered in Toronto, ON with offices in Montreal, PQ, Vancouver, BC, Edmonton, AB and Dartmouth, NS and is represented by affiliated performing rights societies in most countries worldwide.

"Education is a big part of what we do here and the more people know about us and the more people that know how important it can be for them in the future, the better. We try to encourage our members to call us anytime they have any questions or concerns."

For more information, contact: SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108, www.socan.ca.

CMRRA

The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is Canada's largest mechanical and synchronization licensing body. CMRRA acts as a licensing agency on behalf of people who own copyrights. "We tend to call people who own song copyrights music publishers, but in fact our clients come from quite a diverse range of categories," explains David Basskin President of CMRRA. "Some are actual commercial music publishers, companies in the music publishing business, but a great many are songwriters who own their own songs, and as far as we're concerned if you own your song you are a publisher."

Reproduction right is the right to produce or reproduce a musical work by means of a recording. Mechanical right refers to audio reproduction like CDs, cassettes or tapes, and synchronization right refers to the use of recorded music in films, video or television productions. This non-profit agency represents more than 30,000 copyright owners and on their behalf issues more than 100,000 licenses a year to major and independent record companies, collects more than \$12 million in royalties from record companies each year, issues synchronization licenses to film, television, radio and advertising producers, collects and distributes in excess of \$1 million in fees and royalties on such licenses annually, and much more.

As a songwriter you have the option to collect your reproduction rights on your own. "So the question is if you can do it by yourself why would you hire CMRRA to do it. There are several answers. First of all, it's a complicated and time intensive job. It can take up a great deal of your time and money chasing down royalties." CMRRA negotiates with copyright users to establish standard industry rates, terms and conditions and undertakes legal proceedings to protect the rights of its principals. "When you are with CMRRA you get your songs licensed quickly, you get your royalties collected quickly, you get questions answered rapidly and most of all it's inexpensive. Our commission on mechanical royalties is five per cent, this is one of the lowest in the world."

Anyone can join at anytime they want, but there isn't an automatic flow of revenue there unless your songs are being used by record companies. "My advice to anybody who owns a copyright is sign up with us, that way when you do get recorded, you're simply in the position that you can say to the label, 'I'm represented by CMRRA, you can get a licence from them.'" There is no charge to join CMRRA, there is no annual membership fee, and members can terminate their affiliation with CMRRA at any time. CMRRA derives its income exclusively from commission on revenues which it receives on behalf of its publishers. Any person or organization who owns, or has the right to administer reproduction rights in music in or outside of Canada can use CMRRA's services, including songwriters (either in their own name or in that of their publishing companies). "The services at CMRRA are open to everybody regardless of whether or not they have a publishing deal."

"You don't assign your rights to CMRRA, you retain your rights. You appoint us as your non-exclusive agent, which means you can still maintain a fair degree of control over the use of your songs. So our job is to help our clients collect their money on a timely basis inexpensively and to make sure their rights are respected."

Check out CMRRA's Web site, which now delivers important services called "CMRRA Direct". This allows clients to look up how their songs are registered. Also on the site is the "Ask us a Question" section, where individuals can submit a question, even if not represented by CMRRA. "If people would like to know about CMRRA, we'd love to hear from them."

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them. When I have exhausted the immediate ideas in my songbook, I have about six people that are friends that I can't wait to write with. I find it very energizing to hash out ideas with people I respect even if I don't end up writing the song with them. A lot of the time, when we write a new song, my friend Dayna Manning and I will play it for each other over the phone, just to get an honest or uncensored reaction.

Edwin: I like to write collaboratively and alone.

Scott Moffatt: It's good to start a song alone so you can get your ideas across and put them into a song. Then you can go to other people.

• Now the traditional question: What comes first, the music or the words, or both at the same time?

Steven Page: Usually, it's a bit of both. In a co-write situation, one of us will come to the other with some degree of a song. Usually Ed has just a bit of melody and maybe a few lines. He'll come with maybe a whole verse, melodically – melody and chords and so on, and an idea of some lyrics, but not much – and he and I will sit down together and write the whole song. With my songs, usually I start with a phrase or a couple of phrases here and there. When I come to Ed, I've got kind of a verse and chorus and maybe even a bridge idea, and some idea of what I want to say with the lyrics. And then we'll sit down and kind of reshape it all and write all the lyrics together. I think with a lot of songwriting teams, people tend to write music together, but lyrics tend to be a little more individual. But

with us, we tend to write almost all our lyrics together.

Ron Sexsmith: Each song has its own circumstances surrounding it. There have been songs, which started with a melody would just be 'this tune' for the longest time, before I came up with anything. And sometimes I've started with a complete lyric, but in general it's a combination of both. Or maybe I get a phrase. A song like "Thinking Out Loud", it was just a common phrase, and I remember walking around and singing it all these different ways until I came up with a tune that I thought I wasn't stealing from anybody [chuckles]. A lot of songs come like that.

Neil Osborne: Usually, I have bunch of scribbles (words) lying around that I marry with a bunch of jams lying around.

Damhnait Doyle: Well, it varies what comes first, but they definitely come separately. It's kind of like a painting – the final product exists because you can see it, but there is no road map or how-to guide. It just happens differently each time.

Edwin: Each song is different.

Scott Moffatt: Sometimes it is good to start with an idea, but usually we start with a chord progression and mumble words to a melody.

• Do you write on any specific instrument? Guitar or piano, for instance?

Steven Page: Usually we both write on guitars. With [Ed] being a better guitarist, often I will put mine down



David Basskin

Songwriting

[laughs]. But we just kind of sit with guitars. I have a studio set up in my basement that we used this time around for demoing stuff. And demoing's always a weird thing, because producers and record companies and whatever else all want to hear demos, but in some ways the band doesn't. I mean, some members of the band want to hear it because they want to hear how they can fit into the framework, and other members of the band really just want melody and a strummed guitar and lyrics and then let them figure out their part around it. I think part of the magic of being in a band is how the songs metamorphose over time as each band member throws his ideas into it and kind of helps in the arrangement. So it's always a tricky thing, how much do you do in a demo stage? But it's also so fun that you can't stop. I've got a little ProTools system, so now it's like 'oh, we can do 24 tracks of backup vocals!' Just 'cause it's fun!

Ron Sexsmith: I tend to write mostly without an instrument, actually. When I was a courier, for example, I was really having a prolific few years there where I was writing constantly, just on the job. The melody is the easiest part for me. Sometimes it starts with a line or two. I'd be walking down the street and I'd be humming to myself, and I always carried around a book of ideas that I'd scribble things down in, and that's still pretty much the way I do it. Generally, what happens when I get a song in my head, or something that seems like it could be a song, that's when I'll break out the guitar, or if there's a piano around I'll sit down at the piano and figure out what chords might go with it. I'm starting to write a little bit more on the piano, actually. It's always been my favourite instrument, I'm just not very good on it.

Damnait Doyle: I generally write on guitar because it's always accessible and it's just plain sad when it's not being played. I have written on piano and I love it. It's a completely different experience then writing on the guitar and I would do more of it if I had one!

Edwin: Mostly guitar.

Scott Moffatt: We usually write with guitar.



The Moffatts



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How has your songwriting changed from your first songs to now?


Steven Page: I think over time, we've figured out how to do it, which in some ways is good and in some ways is bad. There's something incredibly charming and magical about not knowing how to write a song. I always knew, obviously, about verses and choruses and so on, and how chords related to each other. But when you don't know what you're good at, you kind of try everything. I think in some ways we're always best when we try and fail at something. Even in an arrangement of a song, you say 'I want it to sound like Mitch Miller.' And someone else in the band has no idea what a Mitch Miller record sounded like, and rather than going and getting a Mitch Miller record, just letting them figure out what they think it is, and getting it wrong is often far better than trying to do a perfect rip off of something. And it's the same thing with writing. When you don't know what you're doing and you get it wrong, you can come up with some really interesting and exciting ideas.

Ron Sexsmith: Lyrically, I think I've gotten a little better at just speaking my mind. The really early songs, I think it just comes from being a bit young. Sometimes little pretensions set in and you get a bit flowery or you get into all of these images and stuff. I think when I moved to Toronto, I started to hear people like Kyp Harness and Bob Snider who were so good with words that it made me want to just give up. From that, I decided that I have to try and take a different approach and write more directly and write in a conversational mode. But I think just over time you get more confident. It's still hard though. Lyrics are the part I always get snagged on, and I think that'll never change.

Neil Osborne: I guess we're not as self-conscious of what we write now.

Damhnait Doyle: My songwriting has changed from my last record in the same way you changed from when you were 18 to 24 — a helluva lot in every way imaginable. Every way!

Edwin: My songwriting is more focused.

Scott Moffatt: I think we are now challenged by writing something more in-depth lyrically. We really enjoy being personal and more experimental. 

Jim Kelly is a Toronto-based freelance writer.



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treble charger



by Rod Christie



Wide Awake
Bored

photos by Jeff Machau

It took two kicks at the can, but Treble Charger have done what they've always threatened to do: created the rock album of the year. *Wide Awake Bored* is an 11-song maelstrom of hooks and harmonies that bounces your stereo right off the shelf. It also finds them working with more direction and maturity than before, although the usual injection of cynicism and loveorn confusion is still very much in evidence.

At the time of this writing, the album is doing better than anything they've put their name to previously, and the band themselves are fresh off the Summersault tour that put them on a bill with heavyweights like the Foo Fighters and Smashing Pumpkins. Guitarist, songwriter and newlywed Bill Priddle was enjoying his honeymoon and was unavailable, so his counterpart, fellow guitarist and songwriter Greig Nori fielded questions over the phone from his sister's house in North Bay. A second interview with bassist Rosie Martin and drummer Trevor MacGregor was conducted over coffee the next day.

Nori's enthusiasm for the new tunes is palpable over the phone. "We're doing our best to bring back the rock," he says. "It was very deliberate on my part. I had been noticing for a long time that when we played live we tend to rock out our songs a little bit more than on the album. This time around, I really wanted to write songs with a certain rockability built into them so when we play them live we have a lot of fun playing them."

"That's one thing you realize when you do an album, is that you have to go out and play the stuff, and you have to play it a lot," he continues. "We're the type of band that likes to be energetic and rock out, and I wanted to write an album that reflected that and allowed us to do that. That was a boundary that I set up for myself."

Sitting on a sun-drenched patio with the city roaring around us at full throttle, Martin calls the change part of the band's evolution. "The band has moved away from the indie rock sound slightly and gone towards a radio rock sound," he says. "That's what bands should do. If you look at bands that have been around for a long time, they often take the sound that's current and put it into their music. Rock and roll has always been a recipe with different ingredients. It goes back to the blues, and you can add whatever you want to it. That's the beauty of it, it keeps changing."

The album was recorded at Sound City Studios in Los Angeles, which might be familiar to some as the place where Fleetwood Mac made *Rumors*. "That kind of blew me away," says Nori "but I guess the biggest claim to fame was that it was the only studio Led Zeppelin recorded in when they were in LA. But you know we heard something that our producer, Matt Hyde, had. He had the original outtakes for the lead for 'Communication Breakdown'. He's got just the guitar, and I guess it's been passed around LA among produc-

ers. It wasn't recorded in LA, but he happened to have it. We sat and listened to it, and man, it's insane."

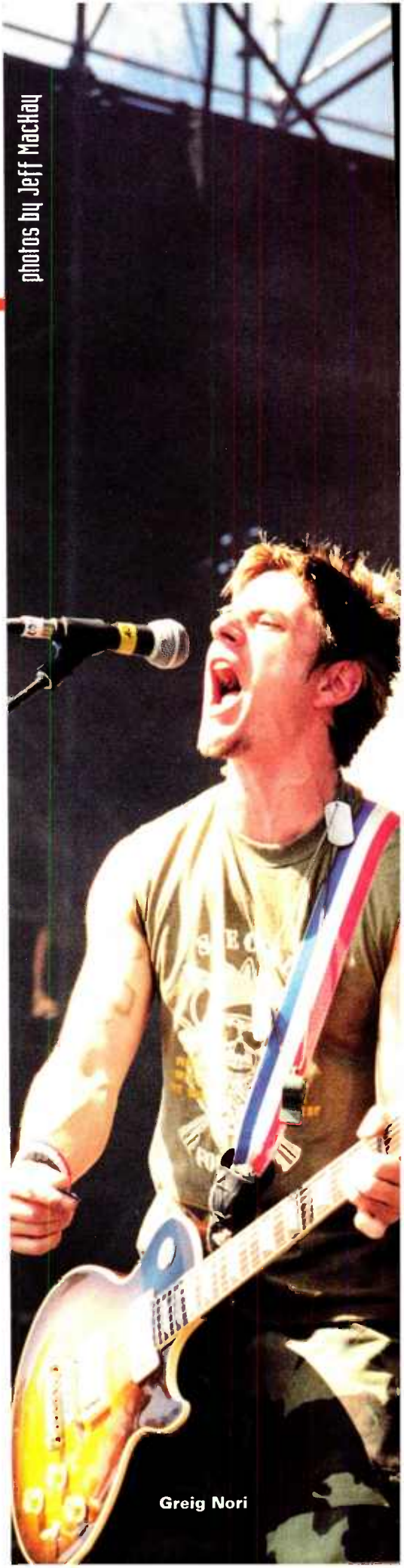
"It's just the lead track, you don't hear any of the other music. All you can hear is Jimmy Page and this noisy amp, and then you hear the lead track from the song, and it's insane how sloppy it is. You could never get away with something like that now, but that's the genius of the way he played. It was really exciting to hear that."

The band had initially wanted to record the album in Toronto but bowed to the wishes of producer Matt Hyde and decided that a trip to LA would probably be as much fun as work, anyway. "We talked about doing the album here," says MacGregor. "When we originally hooked up with Matt Hyde, he came up here to Toronto to meet with us. We said we wanted to do the album here, it makes sense, and it will save us a lot of money. The American label was really against it, they wanted us to record in LA or New York, and we just thought this might be our chance to go and live somewhere else, so we went to LA for five or six weeks."

"It's common to go to where the producer is from to record your album," adds Martin. "We did the last one in Boston because the producer said he'd rather be in his own environment and go home at night, and so did Matt. He's got a lot of other projects on the go and he's got a lot of gear. He's got all kinds of amps, and at least 20 guitars, and that would never make the trip up here. He would be scrounging around, and wishing he had all of his gear and you don't need problems like that when you are recording. But LA is great, and I was happy to go and live there for a while."

Nori was comfortable with the decision to record at Studio City, but remains unconvinced that one studio is inherently better than another just because of its history. "I've recorded down there myself with Sum 41 (the band he produces and manages) and I know the studios down there, and I know them in Toronto, and I'll tell you, there's no difference. I'm not sold on that at all - not for a second. Recording is done in LA because most producers live there, and because it's one of the centres for music. That's why so many bands are going to record there. But it was fun, we had a good time."

The album was recorded in two parts, beginning with sessions in the spring of 1999 which were mostly scrapped, and returning later that year, in the fall, to complete what they had started. "We were shuffling the songs, that's why it was done in two parts," explains Nori. "We canned a lot of the songs in the first half when we came up with a more concrete direction. We asked if we could go in later and do the other half, so we could have a chance to write more songs that would fit what we wanted to do, and everyone was cool with that. It was also that the record company wasn't hearing a lot of songs that they liked either, so when they heard we canned half of them they were very happy."



Treble Charger

All members agree that producer Hyde became the fifth member of the band during the recording, and both Nori and Priddle found themselves deferring to his songwriting and arrangement skills on more than one occasion. "It was love at first sight, a match made in heaven and all that fun stuff," laughs Nori. "It was like Matt just totally understood our band. He knew everything we needed to do and what we needed to accomplish. When we first met, we were kind of floating around a bit, unsure of what we wanted to do. As soon as Matt came into the scene he identified all the strong stuff and really helped move it in a direction. He was unbelievably hands-on, a great contributor."

"We had to pass everything by him, he was like the sounding board," continues Nori. "He would say things like 'I don't think that chorus is cutting it', and we'd believe him. Before, we'd say 'Here's the music, can you go and produce it for us', and we weren't as open to change as we were on this one. For some reason, Matt just had this collaboration with us where we just had this blind trust and faith in him. It didn't come from nowhere, because when you'd see the kind of stuff he'd

unusual for any other recording, claims Nori. "One thing I noticed was that the drums were recorded extremely well," he says. "We brought in this guy named Joe Barisi (Kyuss, Rage Against The Machine). He's known for his bottom end, he's all about bottom end. He was very scientific about the way he engineered the drums. He was out there with measuring tapes on the mat, making sure that every mic was equidistant from the snare for the room mics. I was very impressed with that. He was forever taking pictures of the entire thing."

"Matt has a few good toys," he adds. "He's got this Helios EQ that came from the Rolling Stones' Mobile Studio. Someone got a hold of it and stripped out all the EQs and the board and sold them off individually just because there were so many big albums recorded on them, the biggest being *Sticky Fingers*. That's something that we used, I think for vocals. I think I did most of my vocals through that."

Although the band made more of a conscious attempt to capture their live sound, Martin admits that it is harder to do than one might imagine. "People always say that we don't sound like our records (when

one in him somewhere down the line. It's like tennis, you have to rally a bit before you get into it."

The first single, "American Psycho", has taken off like a rocket, and is indicative of the album as a whole. "I know it was written when we were down there doing pre-production," says MacGregor. "The record company wanted to hear a hit, and they weren't going to let us proceed until they heard it, so Greig went away and came back with 'American Psycho'."

"I think 'American Psycho' stands out," says Nori. "One day I was driving my car and listening to the radio, and that song came on, and it was noticeably better in quality than a lot of the other songs. It just sounds great on the radio. I called up Matt and told him what a great job he did, but unfortunately down there, he's not hearing it on the radio. I don't know what he did, but it's jumping out of the radio."

Several songs on the album are a direct result of the band's tight collaboration with Hyde, and Nori found that his approach, as well as that of Priddle, was altered by their interaction with the producer. "Generally, we sing what we write, but on this album, because of Matt really, it ended up being a really great collaboration with great contributions by Bill toward my songs, and Matt, even, and I think it's for the better," explains Nori. "This is the most collaborative album we've done since the first one. I'm generally open to contributions anyway, but I think Bill opened up a lot more."

"It was Matt Hyde mostly," explains Martin about the opening of the band's collective songwriting mind. "He had a huge part in the arrangements, but I think more than that, Bill and Greig collaborated more. Some songs are distinctly from one or the other, but there are some that came from the ashes where both of them contributed. It would be hard to say who's had more input, regardless of who is singing. That turned out well for us, and a good example of that is 'Brand New Low'."

GEAR

Greig Nori

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come up with and what he's suggesting, you'd realize he's right on the money."

So the album was more of a learning experience than in the past? "I learned how to play Arkanoid," says Martin. "Matt is the master."

"We learned a bunch of new swear words," adds MacGregor. "But I also learned a bunch of cool arrangement ideas. Breakdowns, he loved the breakdowns. When to play the drums, when not to play, stuff like that."

The tracks were mostly recorded to 2" tape with a 48-track board and a slave reel, with a little ProTools to sweeten up the vocals, nothing that would be

they hear us play live). When we play live, we're just trying to get that raw energy across, which we attempted to do here, but of course, you're going to use the studio for what it is. It would be ridiculous not to, but still, we tried to keep that live feel on this one."

"We'd do a ghost track, or a scratch track, but then I like to work on my parts by myself," says MacGregor. "There were a couple of songs I just memorized and played along with the click, I found that a lot easier. We didn't do anything live off the floor."

"But you know, you try," says Martin. "You go in there with that intention on every song. We get it down, but usually, especially with the drums, he's got a better

"My favorite is track 5, 'Funny,'" he continues. "Matt had a little bit to do with the verse. He had the chords and said someone should make a song out of this, and Greig took it and ran. I like the way it turned out, and I like that I was given carte blanche on the bass. Plus, it's a good love song from Greig, and I haven't heard that in a while."

The mixing process was approached in much the same way as the band recorded the initial tracks. The first two attempts proved abortive, and veteran mixer Tom Lord Alge was brought in to finish the job. "There are a couple of tracks I wish we could have gotten mixed with Tom Lord Alge," says Nori. "He only did a

few, and I wish most of them had been with him. We tried one guy out in Vancouver, who I don't think really nailed it, and another guy down in IA, and that didn't work either. Finally we just threw our hands in the air and said 'We gotta go get Lord Alge', because 'The Lord' works in mysterious ways, and of course it sounded great. He charges a lot but earns his money. He did our last album (*Maybe It's Me*), and that's when I was really sold on him."

Nori also discovered the guitar he was looking for all along, courtesy of Hyde's large collection. "I used a guitar that Matt had, an '87 Gibson Standard, tobacco sunburst. It was lightweight, almost the exact guitar I've always wanted, and it's apparently the only year Slash uses. I wondered what it was about these guitars that makes them so good, because Les Pauls have good years and bad years. I found out that 1987 is a noted year because up until that point, they had started mass producing guitars at Gibson in order to compete with the Japanese. Then in '87, a private investor bought the company, and his sole goal was to win back the Gibson name, and that change was reflected in the quality. So Matt is the one that turned me on to this guitar, and I've since gone and got one myself, which he says is better than his."

Nori also says that he and Priddle have shifted from being Fender players to being Gibson players. Priddle preferring an SG, and that, contrary to Priddle's habits, he's ditched most of his pedals. "Bill's a pedal freak," he says. "Most of it is distortion, with a tremolo and one of those graphic EQs. He's also got an Electric Mistress, which is the sound you hear on 'American Psycho.'"

The harder sounds of the new album find Martin taking a similarly minimalist approach to playing. "Live, I use a '74 Fender Jazz through an Ampeg SVT," he says. "It's a '70s head and a '70s cab, with eight 10-inch speakers. It's a setup that every bass player should aspire to have and then go no further, because that's all you need. I don't really use pedals anymore, but I keep a Rat or a Metal Zone for some of the sounds from previous records."


While the rest of the band is taking it easy for a few weeks until they resume a heavy fall touring schedule in preparation for an American release of the album in December, Nori finds himself working the cell phone and laptop, even as he heads down to the beach. He's taken on the additional task of not only producing a band, Sum 41, but managing them as well.

"It's been great to write with them and produce, and I continue to do it because it has really opened up a whole new world for me," says Nori. "Other than our own career, it's the best thing that has happened to me. It's an unbelievable amount of work. I've had all kinds of heavy-duty work before, but nothing compares to the amount of work that has to go into this. There's

Rosie Martin

'74 Fender Jazz
Japanese Fender Jazz
Hofner
Ampeg SVT '70s head and 8 x 10" cabinet

a real appreciation from my end for all the managers who have worked with us. I go about things in a totally different way than I used to. I don't take things for granted anymore. It's funny, when you're on the end of trying to make it work that you realize how difficult it is trying to get money out of a record company, or how lucky you are to get a certain tour or to even be on a bus for the tour."

"The amount of money that goes into radio and promotion, now I know down to the cent," he continues. "The number of people that work on your behalf at the record company and the passion they have for your music. I didn't really pay that much attention to that before, but if bands knew what really goes on, they'd be more appreciative of what they get." 

Rod Christie is a Toronto-based freelance writer.



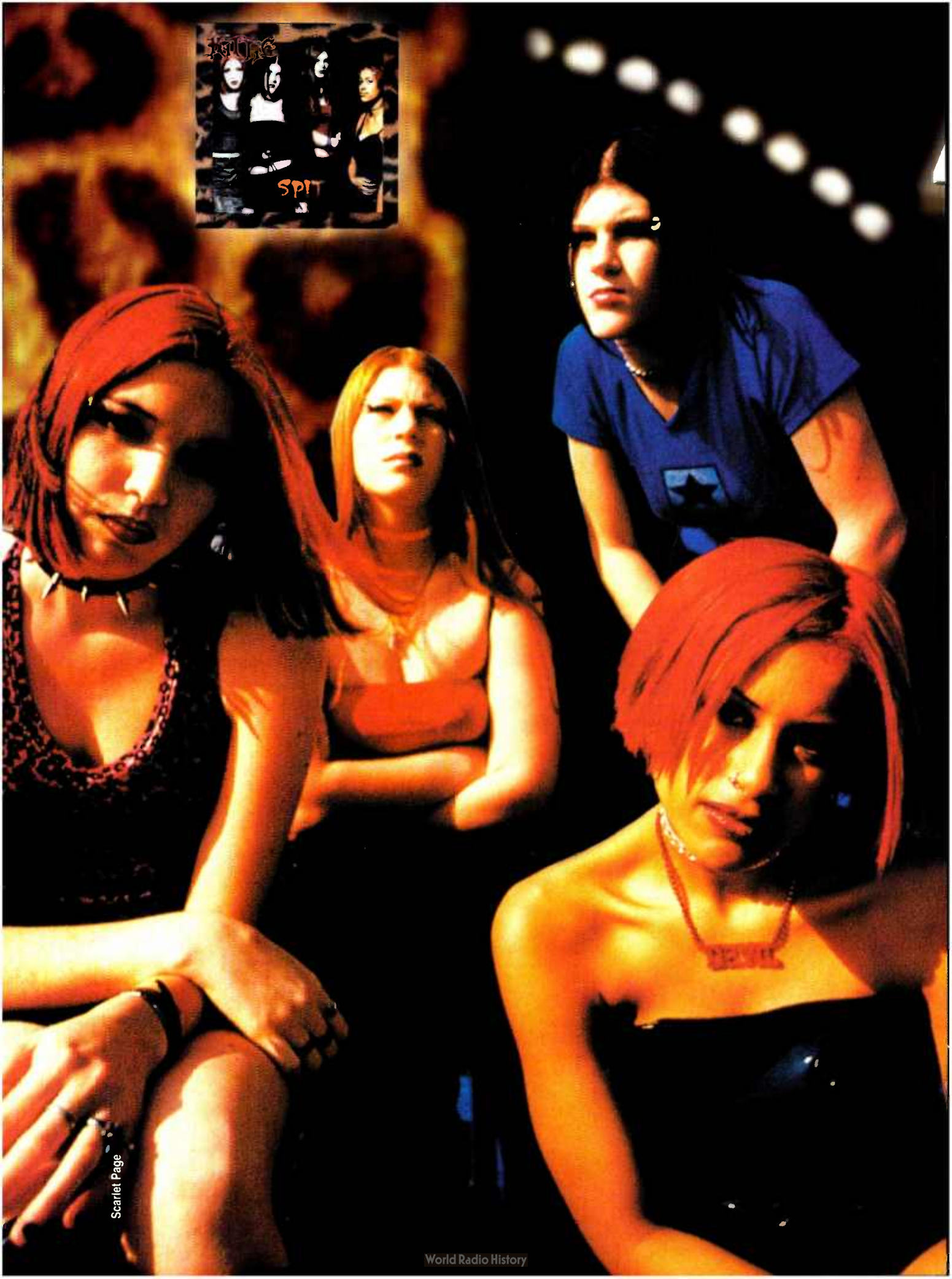
Trevor MacGregor



Rosie Martin



Bill Priddle



Scarlet Page

Kittie

by Jim Kelly

Live Photos by Jenn Temple

They're sick to death of hearing about it. Yes, they're girls. Yes, they're still in high school. Yes, they play in a thrash 'n' burn metal band. You got the facts straight, Columbo, now can we get on with talking about music? But somehow when it comes to London, Ontario's Kittie, us media hounds can't seem to let it alone, always harping on the age and gender thing. But I suppose that comes with being in the spotlight, and since they released their debut CD, *Spit*, last winter, the feline-monikered quartet has been attracting lots of attention, especially south of the border. By the end of this summer their album had gone gold in the States, having sold over 500,000 copies there. Although the disc has not been snapped up as quickly here in Canada, the band hasn't been touring here as extensively either, a situation they began to remedy with their first ever cross-Canada headlining tour in September. They spent this summer fine-tuning their chops and upgrading their road diploma on the premiere heavy metal tour: Ozzfest, the massively successful travelling metal circus headed by the king of metal himself, Ozzy Osbourne.

When you hear the near-psychotic, eye-bulging, demonically-possessed growl on songs like "Suck" and "Brackish", it's a little odd to reconcile that heavy sound, the corrosive guitar riffage and the pounding drums with the fact that these are four high school girls. But as much as they naturally hate to keep hearing about it, it's simply an unavoidable fact that these are the things that set them apart from their peers. Let's face it, with few exceptions, heavy metal (and all its sundry variants) remains largely a male-dominated genre. When we caught up with Kittie guitarist Fallon Bowman last July during a day off between Ozzfest dates, I asked her whether they had been finding it difficult gaining acceptance and being taken seriously in the boys' club that is the metal scene.

"It wasn't a very prominent problem at first," Bowman clarifies. "It wasn't really an obstacle for us, or anything like that, but it was there to a certain degree. But I think it's dissipated. It's not an issue anymore."

Still, one can't help but wonder how four teenaged girls would fare on a tour populated by largely older, umlaut-laden men in leather. But according to Bowman, the other bands on the tour have been very good to them. Pantera, a band the girls much admire, and whose set they made a point of never missing, even invited them onstage toward the end of the tour. But they were enjoying themselves immensely even during the earlier stages.

"It's been going great. It's a very laid-back tour," says Bowman. "We play one day, and then we have a day off, and we get to see the city. It's very cool. The crowds have been amazing."

Bowman and drummer Mercedes Lander met in gym class and formed the band soon after with Mercedes' sister Morgan handling the frontwoman chores on lead vocals and guitar. Joined by bass player Talena Atfield, they began by banging out a repertoire of Silverchair and Nirvana songs, eventually progressing to the point where they started writing their own songs. Although they generally fit the description of a metal band, a closer inspection of their music and their style reveals dashes of glam, a few techno flashes, sprinkles of glitter and some of the broodiness of goth. Something along the lines of "glam-goth, metal-glitter," as Morgan has called the band. Whatever you call it, it was enough to get them signed to New York-based Ng/Artemis Records. Since then, their album has been hotter than Hell on a Saturday night.

"We didn't expect it," Bowman says of the album's success. "The songs were written when we were so young and just playing around in the basement. We didn't really expect anybody to really take note of it and really enjoy the music, and so it was completely overwhelming when people were responding to it, and it's been doing so well. It's all been positive. It's awesome."

So it seems Kittie has been accepted by the hordes, taken for what they are: a group of young metallers that launches an intense, thunderous sonic attack, with songs that don't pull any punches, musically or lyrically. With song titles like "Suck", "Do You Think I'm A Whore" and "Get Off (You Can Eat A Dick)", it's understandable that some people might peg these girls as some sort of foul-mouthed, slatternly metal chicks; Courtney Love's little sisters. And perhaps that's part of the package. But the band has said that people aren't looking closely enough at what they're saying in their songs, and that many people aren't able to get past the band's image. Do the girls still feel they're being misunderstood?

"Not really," says Bowman. "I think that question has been so common in a lot of our interviews, and we've just kind of turned it around, to give an explanation of why we did that, or the meaning behind it. I think people are really starting to get it, and people aren't being as skeptical anymore, which is good. People are noticing it more for the music, and not for the image, which is very reassuring for us."

Okay, so let's get down to the music. *Spit* was recorded at E.M.A.C. Recording Studios in London, a small downtown studio where the band had also put down some of their first demos, so they felt quite comfortable in the familiar surroundings. This was their first time experiencing the complete process of recording an actual album, and it turned out to be a good experience for the band. Especially when they managed to secure the services of an A-list record producer. It happens that the owner of the studio had gone to school with GGGarth Richardson (Rage Against The Machine, L7, Red Hot Chili Peppers, Ozzy Osbourne), and had passed along a bunch of the band's songs to the star producer. Richardson was impressed and offered to produce them.

"We were very, very, very pleased to have someone of his stature," beams Bowman, "because we weren't even signed at that point, so it was really cool. GGGarth was phenomenal. He just made us feel even more confident in what we were doing."

Kittie

Richardson's approach was to put the girls in the driver's seat; to let them tell him what they wanted. When they met to discuss the project, they told him that they wanted a sound that wasn't too over-produced and slick – something that sounded live and raw, yet still possessed the quality of a professional, studio-produced recording. "And he caught it perfectly," Bowman enthuses. "It was great. We were so pleased when we heard the finished product. We definitely came out better musicians, because just something about the orderly [aspect of] the whole recording process, we had more confidence in terms of being musicians and not being afraid to just give it our all."

The band members are self-taught for the most part. When Bowman formed the band with Mercedes in 1996, she had just started playing guitar. As the band progressed she taught herself and picked up various things from others, as many players do in the fine tradition of D.I.Y. Singer Morgan Lander had been picking up the guitar on and off since she was about eight years old. Sister Mercedes had taken drumming lessons for about six months, but was wary of learning somebody else's style, so she quit and went back to square one to teach herself and let her style develop on its own. "And then there's Talena who had just picked up the bass when she joined our band," Bowman laughs. "But she had been playing guitar previously for about four years, so she had some experience that way."

For instruments and gear, the girls tend to keep it simple, and that was even more the case when they were recording the album.

"We used one of our guitars, because at that point we didn't have any really great guitars that sounded good. There was one custom guitar that was a homemade guitar that [GGGarth] used. It was really great, really chunky sounding, so we thought 'let's use this one!' He had so many guitar amps, though. He just had a whole bunch of heads that he would hook up together to get different sounds. And he would just hook them up and say 'do you like this?' and 'do you like this?' We did that basically for almost a day, just going through different sounds until we got the right one."

Their approach to achieving their sound is equally uncomplicated. "We just basically use the straightforward clean and dirty. We don't have anything like flange or anything like that. I have one pedal, which is an Ibanez Classic Phase. It's a big, silver pedal, and it's one of the most versatile pedals I've ever used. It can sound like anything, really, so that's basically the only one I'll buy, ever."

It's not hard to tell that these girls aren't the biggest gear-heads around. But that's cool, because, after all, it's not like they're looking to sculpt intricate and subtle soundscapes here. They're a brain-mulching, eardrum shredding metal band. What more do you need to know past how to find the "11" on the volume knob, except maybe how to find the "11" inside yourself. And that's where Kittie marks its territory, especially when it comes to the impetus for writing their lyrics.

"I think there's usually a personal connection to your lyrics, obviously, and there's more

Talena Atfield



Mercedes Lander



Morgan Lander



Fallon Bowman



GEAR LIST

Guitars:

GW custom Flying Vs and Gibson Goth Flying Vs for Morgan. Fallon uses ESP guitar models including the Viper, Stephen Carpenter Custom series and an Eclipse.

Basses:

ESP B315s

Strings:

D'Addario

Amps:

Morgan uses a Mesa Boogie Dual Rectifier and a 4 x 12" slant cabinet.

Fallon uses a Mesa Boogie Tremoverb with a 4 x 12" slant cabinet.

Talena uses Ampeg Classic SVT head with a SVT 8 x 10" classic cabinet.

No effects

Drums:

Yamaha maple custom absolutes 6 piece kit with a 22" kick, 14 x 6" wooden snare, 12", 13", 14" and 16" toms.

Cymbals:

are all Zildjian 14" high-hats, custom 16" crash, custom 17" crash, China, Z bell, 20" heavy ride.

Sticks:

Ahead aluminum

emotional drive behind it," Bowman says. "I know Morgan finds it hard to sing someone else's lyrics because of the feeling behind it."

Usually the person who will be singing the song will be the one to provide the lyrics, as Bowman did for the one song on which she contributes lead vocals. "I think that song's more like a diary entry almost. I was just writing feelings that were important in my life really."

Coming up with musical ideas is a collective effort, with each member contributing input with regard to their respective instruments, working out the arrangements together. But they don't write in accordance with any pre-arranged timetable or structure. Imposing those kinds of disciplines or routines just doesn't seem to work for them. Instead, they find that the music will often reveal itself when they least expect it, sometimes during sound check jams. "Songs will come out of nowhere, and all of us will just click and we'll know exactly what goes where, and what will sound good. We were just playing around, and all of a sudden we started playing this song. The majority of the songs on *Spit* came out of nowhere. It's just really strange how it all comes together."

Quite a few of the songs on *Spit* had been with the band for some time. Going back as far as 1996, Bowman and the Lander sisters had written as a three-piece, and by then they had worked up as many as six of the album's 12 tracks. So they had become pretty familiar with a lot of their material before venturing into the studio.

"Oh yeah," Bowman laughs. "For up to a year or so we've been playing those songs. Like, in little clubs, not in anything huge. [Just] for our friends or whatever."

Apparently the songs haven't changed much since then. When it came time to commit them to tape, the band decided to stick with the tried and true arrangements.

"I have demo tapes from 1996, with Mercedes and Morgan and I," says Bowman. "'Brackish' has been the same thing since 1996. It's so crazy to sit down now and listen to it, cause we added drum and bass loops, and we had a rave DJ come in and take his turntables and spin along with the guitars. That's the only thing that's different. The song structure and everything else is basically the same. Some of the other songs have not changed at all."

As for influences, they tend to stray from what one might assume. Morgan's tastes swing from R&B to black metal, to the relatively lighter fare of bands like Placebo and Far and even Gary Numan. If you scanned through Bowman's CD collection, you'd find Madonna and Depeche Mode alongside her favourite black metal and nu metal bands.


"I think the diversity of all of our influences definitely enlightens some of the music, because we all have very, very different influences. So really, when it comes to influences, we just say music in general, because music is such a universal thing. You can listen to anything and get something out of it."

But while their musical education appears to be well in hand, the September tour meant that school had to be put on the back burner. So when the rest of their friends were picking out new school clothes and finding their lockers, the girls of Kittie were scrambling to get their stage outfits dry-cleaned, or locked into that long drive between Edmonton and Winnipeg.

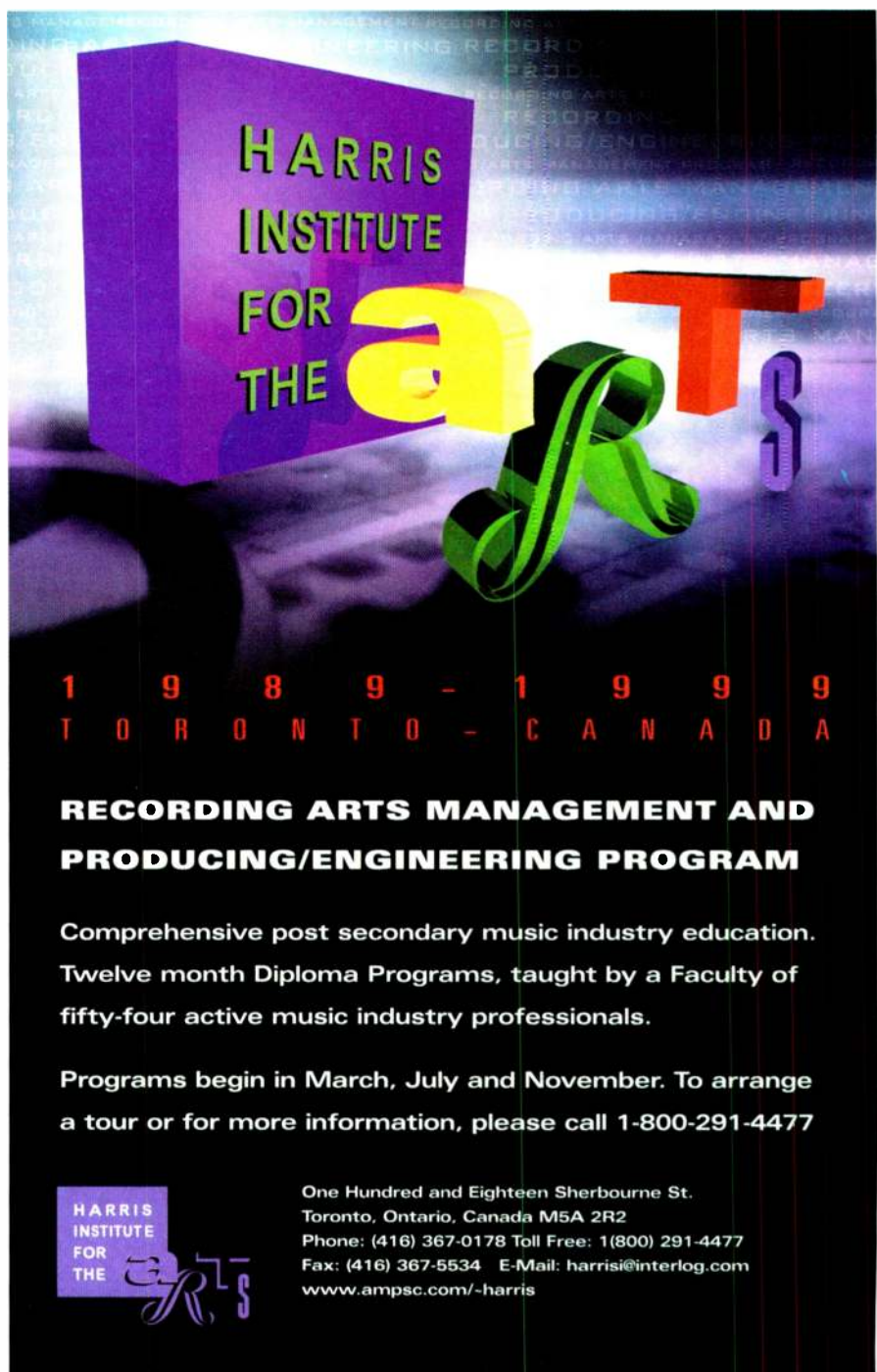
"We did our first tour with Slipknot, and we tried to do the whole school and touring thing," recalls Bowman, "but it was taking its toll, and we just decided to take a little time off and focus on this right now, and so we go back next year. It'll be kind of weird going back to school after having been away for so long."

After the conclusion of the Canadian tour, Kittie had planned to either test the waters in

markets that they haven't hit yet – possibly Australia and Japan – or maybe return to Europe, where they've toured twice already, playing some of the big festivals. "They're way more open-minded," says Bowman of the European crowds. "Just the fact that there's music playing in the background, they'll mosh to it, or they'll clap or jump or whatever. They're so enthusiastic over there, it's great."

But at the time of this writing, it looked like those plans had not come to fruition. Instead, a tour with Pantera is in the works for November. And that's probably just fine with the girls of Kittie. It's back to Rock 'n' Roll high school for another semester. 

Jim Kelly is a Toronto-based freelance writer.



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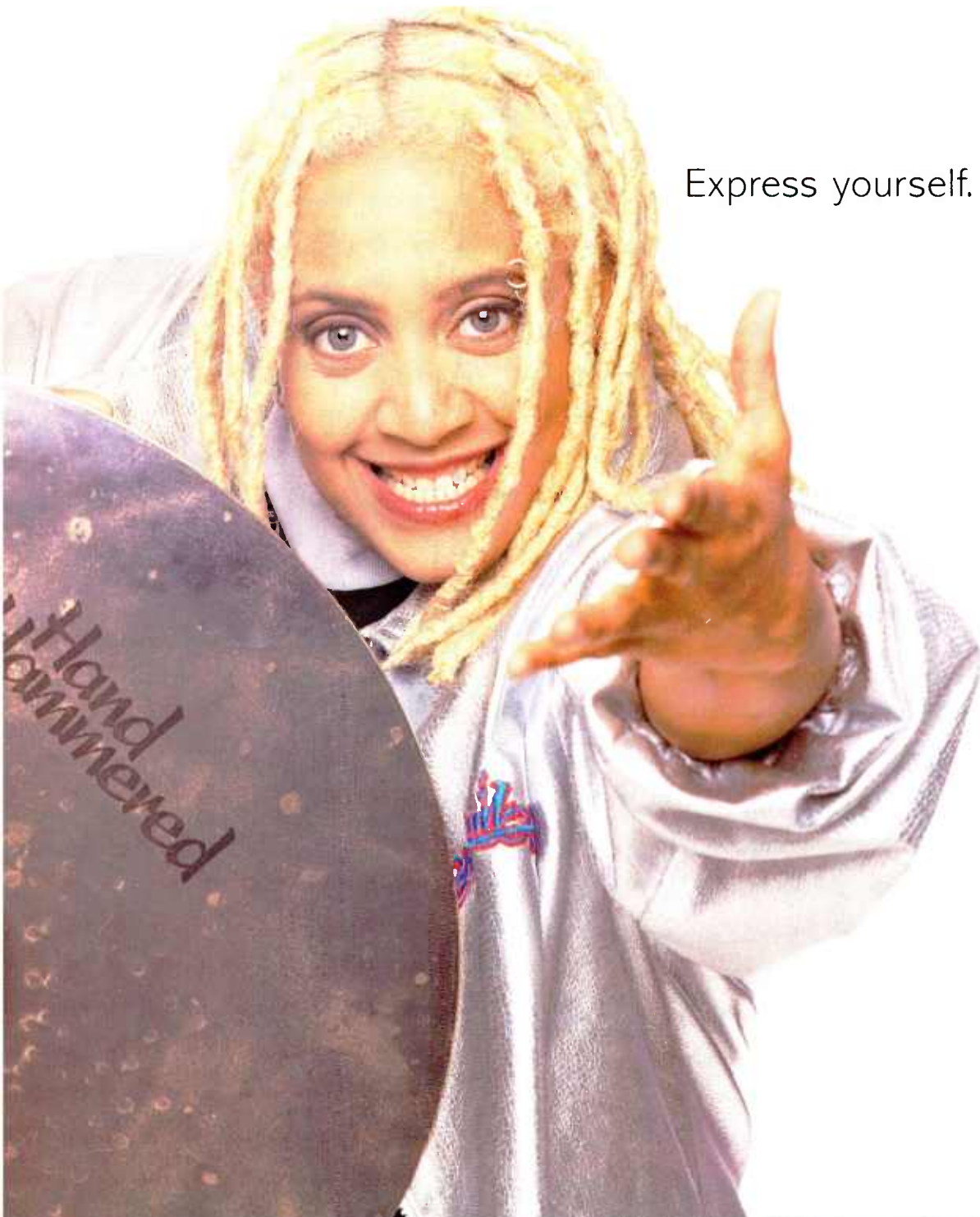
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DRUMMING

The World Renowned Language

by Jeff Salem

Having been to over 200 countries in the world, there seems to be one common attraction that we all tend to appreciate. *Music*, whether you are 5 or 55 years old, offers a sense of peace for everyone. Drums and percussion provide a solid foundation in the majority of musical works. Multicultural music demonstrates the reputable demand with the necessity of percussion to represent a multitude of ethnic vibes. A variety of percussion tools may be applied in world music, such as the bass and snare drum in a German polka, the use of bongos and claves in Cuban music, and the rhythm of a *Tonbak* drum dominating the moves of a belly dancer. Drums play a seductive role, influencing people to sway to the beat! I believe everybody has at some point wanted to sit behind a drumset or grab any type of hand drums and let loose. It is something about the appearance of the physical exertion associated with playing the drums, which entice people to play.



Previously having worked on a cruise ship as a Musical Director, I was granted the opportunity to visit Casablanca, Morocco. I appreciated the unlimited wisdom of the elderly people between the ages of 60-80 for whom I was accompanied throughout the majority of the voyage. Guess what the most common souvenir purchased in Morocco was? Some of you might think an expensive rug. Wrong! The majority of people purchased a hand drum call the *Djembe*, which is a West African drum. Why? People respected the instrumental vibe of the *Djembe* with its flavour of African culture and therapeutic resonance. Hand drumming is not only soothing to the ear, but is used as a form of communication amongst people. Participating in a drum circle requires anywhere from two to the desired amount of individuals. During the cruise, I participated in leading a large drum circle involving many people. It was AMAZING! In today's modern world, there seems to be an outbreak of percussion workshops than any other instrument! Many drum conventions involve a three- to four-day event incorporating a variety of workshops, seminars and clinics with spectacular performances from leading drummers whom are either educators, recording artists or touring performers. Keep in mind that these percussion conventions make a great designation for networking! Drummers enjoy sharing ideas, stories and even tricks amongst one another.

In providing drummers with beneficial perks regarding the pursuit of drumming as a profession, *Canadian Musician* has taken some of the world's leading drummers and asked them to share their personal thoughts and tips on their favourite instrument.

Percussionists *CM* interviewed this year: Vince Ditrich, percussionist from *Spirit of the West*; Rod Morgenstein, active performer, educator and clinician who has toured with several bands including *The Dixie Dregs*, *Steve Morse Band*, and *Winger*; Bob Moffatt, drummer for *The Moffatts*; Wilson Laurencin, drummer for *Open Mike with Mike Bullard's* house band as well as session drummer; Christian Simpson, current drummer for *Edwin*, and formerly behind the kit for *Glueleg*; Ian Browne, drummer for *Matthew Good Band*; Joe Bergamini, independent drumming artist, educator, and clinician who has performed with local and international artists; Mark Kelso, drummer for *Holly Cole*; Amy Sky; Amanda Marshall; Joe Sealy, among others and is also a session drummer throughout Canada; and last, but certainly not least, is Chuck Silverman, educator and clinician who has written several books and instructional videos on Latin Rhythms.

• How often are you practicing these days and what are some of the things you are working on?

Jeff Salem: Practice, Practice, Practice! As an instructor, a common question students ask me, is do I still practice? The answer is YES. I use the example of professional hockey players, or how they skate daily and go practicing their regular routine. Just like drummers, there is so much information provided through books, instructional videos, along with many other sources to refer to. Remember you never stop learning.

Vince Ditrich: Not that often, actually. I'm too busy writing, producing and being a Dad. After 30 years of drumming, my personal take on practice is to do it when you feel instinctively that you're getting rusty. That may mean every day, once a week, or even once a month. More important than the physical act of drumming is the mental focus. If you're in "the muse", with a soundtrack playing in your head 24/7 you're in effect practicing.

The musculature needs to be limber and responsive, too. But if I gig three to five days a week I really don't need to practice on the days off. If I have a long stretch of time-off I'll do some rudiments on the practice pad. Nearly all of my home practice takes the form of rudiments and sticking exercises.



Jeff Salem

DRUMMING

The World Renowned Language



Vince Ditrich



Wilson Laurencin

Rod Morgenstein: Unfortunately I don't get to practice on a drumset on a regular basis like in the past due to all of the traveling and touring that I do. But I still believe that daily consistent practice as opposed to one marathon practice day a week is the most beneficial way to improve and stay on top of things. When I'm on the road I warm-up on any surface that is available: chairs, beds, pillows, drum pad, etc.

Bob Moffatt: I carry sticks around with me everywhere and play along to CDs. This year we haven't really had much time to rehearse together as a band, but we usually extend our soundchecks to work on new parts.

Wilson Laurencin: I don't practice, part of the reason is because I play a lot and the other is I don't have the patience and/or discipline, but maybe one day I will.

Mark Kelso: Well, normally I like to practice whenever I get some free time to do so. I remember once being told in school to do all my practicing now because there won't be enough time once I start playing professionally. For the most part I've found that to be very true. That said though, I always like to work on my time feel and my groove. Sometimes depending on the musical situation, I'll work on some soloing ideas if it's required for say, Michel Cusson's band where the music is very challenging.

Joe Bergamini: I am not practicing as much as I would like to ... teaching, recording, and business seem to be closing in all around me! But I am squeezing in a couple of hours a week. The main thing I am working on now is Afro Cuban drumming with left-foot clave. It's finally starting to come along. The *Afro-Cuban Rhythms For Drumset* book is my main source, but I am also working on soloing over the clave. I also have been practicing Rick Gratton's *Ricks's Licks* for quite some time. What a great book. I still work out of *The Art Of Bop Drumming* as well. Finally, I have been checking out some Drum & Bass grooves, which sound killer on my 10" Snare, and working on broken rhythmic patterns for the feet (on double bass).

Chuck Silverman: I'm so involved with other projects which include writing and co-writing books and other educational productions, promoting and organizing drum and percussion study groups to Cuba, Brazil, and Uruguay, teaching both at Musicians Institute in Hollywood, California and in my home studio, travel, and work around LA, that practice time has taken a serious "back seat". When I have time, I'm working on double bass drum technique, and applying African influenced rhythms to the drums set.

Ian Browne: I'd like to say that I spend hours in the woodshed developing my impressive technical skills, but the truth is that I'm basically lazy and could probably count on one hand how many hours I've spent practicing alone. Everything I know about playing the drums in a band, I learned from playing with real live musicians. Recently I've been obsessed with the idea of the "flow" of a song, and how to achieve a good steady pulse that is unshakable throughout a live performance. I've been concentrating on physiological things like breathing and heart rate to make sure my sense of time is accurate.

Christian Simpson: When I am home I try to play a couple of hours every day, sometimes more sometimes less. When I am on the road, surprisingly I have more practice time. I bring along a practice pad kit that is so compact that I can even set it up on the bus. This enables me to wile away those long drives in a productive manner.

I am currently working through a book called *Progressive Independence* by Ron Spagnardi. I am trying to get my jazz chops together and improve on all round independence.

• What are your thoughts on match grip versus traditional grip?

Jeff Salem: Personal preference is the ultimate way in choosing a stick grip. Remember there is no right from wrong. You might find that you might change your grip several times throughout learning drums, this will depend on what your instructor taught you. I started off playing the traditional grip but then switched to the match grip, which became a personal favourite. Remember, it's what feels best for you.

Vince Ditrich: I started with trad grip when dinosaurs roamed the Earth, and spent the first 12-14 years purely trad. I found a need to move to matched when I started playing with those damn loud rock bands. You have twice the number of muscles working for you with

matched grip. I still do all brush work with trad, play swing w/ trad, and do a lot of lower volume stuff trad. I often switch from trad to matched several times in a song, especially if the dynamic changes require. Trad began as a method of playing marching snare, which was slung over the shoulder on a strap. It was worn to the left, on the hip, so that the legs were not encumbered and the drummer could stay in step with the rest of the troops. It also allowed the drum to be played on horseback.

Matched grip was considered extremely gauche to those of conventional wisdom; it didn't achieve general acceptance until guys like Buddy Rich and Louis Bellson started experimenting with it. (Rich may well have had it in his arsenal of pyrotechnics his whole career, as he seems to have had mastery of practically everything intuitively.) Savvy defenders of the "new" grip oft-times pointed out tympanists as their example.

Rod Morgenstein: Choose the grip that works best for you. When I first started playing there was a negative connotation affiliated with matched grip as only "rock" drummers used it. However, after years of feeling that my right hand (I'm a left-handed drummer) played a very poor and inconsistent buzz roll, I tried match grip and found that it worked better for me. Traditional grip came about as a result of marching band snare drummers finding a way to comfortably play the drum as it tilted to the left. I guess somehow this "traditional grip" then carried over to the drumset although there is no real need for it.

Bob Moffatt: I use match grip because I like to hit the drums as hard as I can and by using the match grip, it allows me to take the biggest possible down stroke. Although I started off using traditional grip, I was told very early to switch if I wanted to play hard.

Wilson Laurencin: I think the decision to use trad or match is personal, a comfort issue.

Mark Kelso: I say whichever one you prefer, you should use. It's up to the individual to choose. Just make sure it feels comfortable ... and even though I play traditional 95 per cent of the time, I play it because I like it and it works for me, not because I think it's better.

Joe Bergamini: Both grips are great. I use traditional for jazz because it seems to make me think and play differently. I also use traditional grip for rudimental playing. But when gigging/recording with 4Front, Power Windows, etc. it seems to always be matched grip. It's really a personal choice.

Chuck Silverman: I've used matched grip for many years and find it applicable to the musical styles in which I'm interested. Of course, timbales use mach grip and I play a lot of timbales. A funny and true story ... when I was in Recife, capital of Pernambuco State in northern Brasil, the drummers there, who play the "marcante" drums for the rhythm of Maracat, play a grip they call "traditional". I talked with several of the drummers and they say that this grip was a direct relation of the grip the Portugese conquistadores used when they colonized the area.

Ian Browne: I've seen some great drummers who played with traditional grip, but very few of them were playing in rock bands. I think traditional grip definitely has a different feel to it, especially when you're playing ghost notes. I've seen guys who get a pretty convincing rimshot out of a traditional grip ... for the most part though, I think your matched hand is always a bit stronger ... and as a result, fills on the snare can sometimes sound a bit lop-sided. I didn't grow up playing in a marching band, so I guess I have to play matched like almost everyone else.

Christian Simpson: I have always played match grip, so I can't really comment on which is more advantageous.

• Do see any advantages from one grip to another?

Jeff Salem: Many people have mentioned certain advantages with one grip verses another. It is commonly noted while playing Jazz, traditional grip is preferred. When playing rock, match grip is usually the grip of choice. I inform my students to experiment with both grips to allow them to decide which style suits them best. It's always a personal choice!

Rod Morgenstein: One very small advantage of the traditional grip is that it is easier to go to a cross-stick than from a matched grip. Also, I think for drummers who have played traditional in the past (like myself), it just feels awkward playing jazz with matched grip. But even though it doesn't feel right, I still play jazz with a

matched grip. Again I would say, experiment with both grips and see which one ultimately feels and works the best for you.

Wilson Laurencin: There are no advantages, but I will say that when playing a style of music that requires a lot of ghost notes, eg. jazz, it is easier to keep the notes soft when playing traditional grip because your hand is under the stick as opposed to on top of the stick, you can let the stick fall as opposed to throwing it down with the weight of your hand.

Mark Kelso: I guess there are certain advantages and disadvantages to both grips. It depends on how determined you are to make each grip work for you. Traditional sure takes a lot more work on the weaker hand though. This might sound funny but I do love the way traditional grip looks. I always loved watching many of the classic jazz players who always looked very cool with traditional grip. Remember this was pre-instructional video so you only got to see it once!

Chuck Silverman: It seems that when I play brushes, traditional grip works well. Also, brushes seem to lend themselves well to comping in a jazz format.

• Who were some of your early influences and who are some of the up-and-coming drummers that inspire you today?

Jeff Salem: We have all experienced watching or listening to a certain drummer perform which has total captivated everyone, while asking yourself, "I want to play like that person." The next time you play on your drums, for some reason you seem to play better. Why? Well one thing is that certain drummer motivated you and has left an impression that makes you want to work hard and achieve a certain level of satisfaction. You will find through your musical studies, that you will be inspired from many musicians. When people ask me who is my favourite drummer? Honestly, I can't give just one answer to that question. Have an open mind and take as much information in as you can. Remember, you can have 100 favourite drummers – there is no limit.

Vince Ditrich: As a kid I loved Barrett Deems, Gene Krupa, Buddy Rich. I also liked players like Irv Kottler, but only knew him as "the guy who plays for Frank Sinatra". I was in awe of anyone good enough to cut the Spike Jones gig as musical comedy at that level requires unbelievable control, mastery and timing. I was always impressed with guys who could swing, who played expressively with a melodic mentality. Ron Tutt, drummer for Elvis in the "Vegas Period", impressed me greatly. He was the first drummer I ever saw with a double kick or a chinese cymbal. Fast, flashy, imaginative – very appealing to a 10-year-old. Still appealing today. Jeff Porcaro was and remains an inspiration. Lest We Forget. Steve Gadd was very interesting and 20 years ahead of his time. He influenced a whole generation of musicians ... maybe two. I had a special place in my heart (pun intended) for Michael Derosier of Heart. What a character player! What oomph and passion! For the same reason I love Liberty Devito (Billy Joel). His recent stuff is more controlled and even, perhaps due in part to computer editing, but some of his late '70s performances were really eye opening for me. He had what at the time I assumed was a very New York vibe – many ethnic influences, with a raw unruly edge. I had a passionate love affair with Neil Peart, and indeed Rush generally, throughout the late '70s until the mid-'80s. Where other drummers dug big, substantial basements, he "cantilevered" his structures. Delicate and intelligent construction. Vinnie Colaiuta rocked my world in about 1980 or so. He continues to leave me misty-eyed. I loved Mark Craney, of Jethro Tull and Gino Vannelli. Speaking of Vannelli, I thought Graham Lear was brilliant, too. He also played for a while with Santana. If you were a drummer in the '80s and weren't aware of the paradigm shift brought about by Stewart Copeland, you were deaf. Phil Collins' drumming was and remains brilliant. People have a tendency to overlook exactly how damn masterful his kit playing is. He was one of the first players to highlight expert control of harmonics within mainstream high volume pop. Don't know what harmonics are on a drumkit? Listen to some late '70s or early '80s Genesis and then listen to another drummer from the same era. It might jump out at you.

In a similar league for a different reason is Jerry Marrotta (who I discovered in "Orleans", but went on to Peter Gabriel.) Conceptually brilliant, with long, inspired artistic through-lines. Alan White has some of the most interesting and tasteful phrasing in all modern drumming. He obviously sees his playing from a broader and longer perspective than most. I love Pat Steward's playing. It is joyful and full of remarkable

power. He is a close friend, too, which only makes his playing that much more moving to me, as if I understand a subtext which is not widely known.

Rod Morgenstein: When I first saw the Beatles on the Ed Sullivan Show I knew then and there that I had to play drums and Ringo Starr was the inspiration. My other earliest influences are Mitch Mitchell – the world's first fusion drummer. Clive Bunker. John Bonham. Billy Cobham and Tony Williams. Each of these drummers influenced me with their very unique, individual styles of drumming.

Bob Moffatt: My earlier influences include Dave Grohl and Lars Ulrich. No up-and-coming drummers have really inspired me today the way that Dave and Lars do.

Wilson Laurencin: My early influences were, Billy Cobham, James Bradley JR, Steve Gadd, and for the last several years the one and only Vinnie Colaiuta. As for up and coming drummers I find something in all the drummers out there that I like regardless of the style of music they are playing.

Mark Kelso: My biggest influence has always been my Father, Sam, who played drums for many years. My other early influences were Buddy Rich, Graham Lear, Jake Hanna, David Garibaldi, Peter Erskine, Casey Scheurell, Mark Craney, Bernard Purdie

and then Steve Gadd and Steve Ferrone changed my life. Nowadays, Brice Wassy from Cameroon absolutely slays me. There's also Paco Sery, Moktar Samba, Ricky Fataar, Carlinhos Brown, Dapnis Prieto and Manu Katché.

Joe Bergamini: My first big influence was Neil Peart and he continues to inspire me today. My other biggest influences have been Dom Famularo (who was my teacher for 6 years), Simon Phillips, Steve Gadd, Jeff Porcaro, Terry Bozzio, Manu Katche, and Ian Moseley (from Marillion). Drummers that I got into later on but that are also very inspiring to me are Vinnie Colaiuta, Buddy Rich, David Garibaldi, Steve Smith, Chester Thompson, Phil Collins, and Stewart Copeland. When I discovered Frank Zappa that was also a major landmark in my development! There are so many great drummers that the list keeps growing! There are many amazing players today that have raised the bar as far as the technical end is concerned, and that's inspiring and frightening at the same time!! Some of the players I have seen in the last couple years that are really pushing the envelope are Jojo Mayer, Akira Jimbo, Marco Minneman, Sam Aliano, and David Jones. I have the privilege of knowing those last two gentlemen, and they are wonderful people and astounding musicians. I should also mention John Riley, who I study with off and on in New York, as a wonderful influence as well. I rarely listen to music for technical musicianship alone, and I enjoy playing simple as well as complicated music. I think its important to be open to all the styles and to listen to everything.

I'm also very interested in arrangement and production, and I believe that drumming must fit into the whole picture to really work at its most inspiring level. So my CD collection runs a pretty wide gamut of material! Artists that I am listening to right now, just for great songs and great grooves, are Randy Newman, Toto, Ben Folds Five, Thomas Dolby, Joey Baron, Earth Wind & Fire, Steely Dan, and Queen.

Chuck Silverman: Early influences include John Bonham, Clive Bunker, Clyde Stubblefield, Jab'o Starks, Philly Joe Jones, Elvin Jones, Guillermo Barretto, Nicky Marrero, Eddie Palmieri, James Brown, The Meters, Zigaboo Modeliste. Today I listen to Cuban drummers such as the drummers with Bamboleo – Ludwig Lopez Pastoriza, Herlan Llopis, Giraldo "Piloto" Barretto, leader of the great Cuban band Klimax, Osvaldo Fattoruso from Montevideo, Uruguay.

Ian Browne: In my "college days", I liked a lot of the jazz players, particularly Jimmy Cobb, Art Taylor, and Philly Joe Jones. Even though I'm now playing the "modern rock and roll" music, I still find myself gravitating towards music that was made in the '60s, like The Who, the Kinks, the Beatles ... There's just something about the sound of those records that is so totally heavy ... I think it was because recording equipment hadn't really been designed to handle the kind of volume levels that drummers like Keith Moon or Mitch Mitchell were capable of generating, so that the sound you're hearing is of tubes blowing up. I was a huge Police fan growing up, so Stewart Copeland is usually in my top three most influential, along with Bonham (of course), and Phil Rudd from AC-DC. There have always been good drummers around, and there still are a few around ... Brad Wilk of Rage against the Machine, for instance. I'm a huge Jon Spencer Blues Explosion fan, Russell Simins' drumming is so raw and funky.

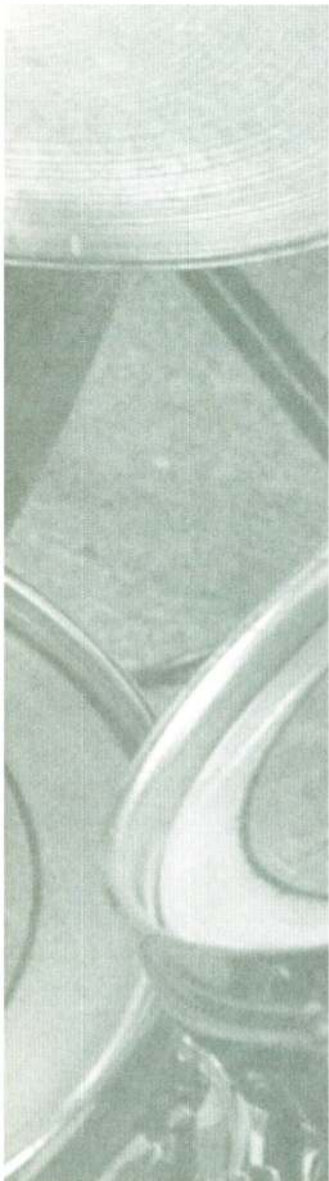
Christian Simpson: Vinnie Colaiuta, Terry Bozzio, Bill Bruford, Carl Palmer, John Bonham, Gary Husband, Michael Giles and Narada Michael Walden are a small sample of drummers that I have found to be very influential to me. This list is anything



Jennifer Temple

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but complete since there are so many others that I could add.

Virgil Donati is one of the more recent players I have gotten into lately.

• **Besides practicing with a metronome to work on your time, what are some other tips you can give drummers to practice developing good time?**

Jeff Salem: I can write a whole book to emphasize on how important it is to have good time as a drummer. Just remember you could have the fastest hands, quickest feet in the world, all the crazy stick tricks and know hundreds of cool funky grooves, however if your timing isn't accurate, nothing else matters. You won't be getting many phone calls to work with other musicians. So I stress the importance on purchasing a metronome if you already don't have one and practice daily with it.

Vince Ditrich: Listen, listen, listen. Play with old vets who already have good timekeeping abilities. Carefully prod around your own psyche as you play and note carefully how your focus and concentration affect the voodoo world of timekeeping. Be aware that decisiveness is extra-ordinarily important in the presentation of "tempo". Trust your own judgment. Even if you aren't "bang-on" the tempo, don't look to anyone else for corroboration. Worst case scenario is that you're wrong. Nobody dies! Oh yeah ... Listen.

Rod Morgenstein: I think practicing with a metronome is the single most important way to develop your time. But here are three suggestions. First, set the metronome to a quarter note pulse at 120 bpm and try to match the quarter notes on the snare. Then play a beat for at least one minute. Second, cut the number of beats in half so that every other beat is silent (the metronome will be playing half notes). Match the half notes on the snare for several measures and then play a beat for at least one minute. Thirdly, cut the number of beats in half again so that, in effect, the metronome is playing a whole note. Matching this click on the snare drum will be quite a challenge as each click has a lot of dead space in between. At this point, it is important to sub-divide the beat in your head. Since the metronome is effectively sounding on beat one, you need to hear beats 2, 3 and 4 in your head. This will help strengthen your time concept. Once again play a beat for at least one minute. Of course, it is also extremely important to play music with other musicians as this is the way that it all truly comes together. Every musician feels music differently and their input can be of tremendous value.

Wilson Laurencin: A good tool for developing your time is to record yourself playing with a click or drum machine, playing various styles and tempos with fills and listening back to it so you can hear where you might speed-up or slow down.

Mark Kelso: Playing along with CDs is essential. Not only can it help you play in time but you also learn about different grooves and different time feels. It also helps show you where NOT to play fills! It really helps develop your listening skills. Also, try learning to understand that there is a certain amount of space between each played note. Don't be in such a hurry to get to the next one. Relax and take your time. These days playing with good time is crucial in certain musical environments because of all the drum loops and click tracks that we have to play with.

Joe Bergamini: Aside from playing with other musicians, playing with along records/CDs is the single best thing for working on your time, because it helps you understand the groove. I would also say that the many great play-along educational packages that are out now also help to assist any drummer in working on their time, since most of these books/CDs have minus-drums tracks with click to play to (just like you would in the studio). For beginners and intermediate level players, I would recommend Steve Houghton's *The Drumset Performer*. Also, Dom and I have a play-along book coming out in 2001.

Chuck Silverman: Practice with CDs where the time keeping is key. I spent hours and hours playing with James Brown's music and that of Eddie Palmieri and Los Van Van. Play with good musicians who respect time and respect the groove.

Ian Browne: Nothing beats playing with a metronome to tighten up your sense of time. Besides that, though, listen to your bass player! Bass players generally play simple rhythmic figures that are designed to compliment the drum pattern (i.e. quarters and eighths most of the time unless you're Les Claypool), so they're generally

more in tune with the pulse of the song than, say, a keyboard player. The drummer and the bass player should be as close to psychically linked as possible, to be able to intuit the push and pull of the meter of each song.

Christian Simpson: There is nothing more rewarding than counting off a song from LED metronome then looking back at it half way through a song and realizing that you're right on it. I have played for years with a click live and in the studio and this has really helped develop my internal clock. Outside of playing along to a click track or drum machine I recommend playing along to CDs that you know were recorded with a click. Don't just go for the snappy tunes either, really dig into the slow stuff as it is much harder. A lot of time fluctuations seem to happen when drummers go for "the fill." Keep a count in your head, keep your hats going, whatever it takes to maintain your focus. Strong time and feel are the most important parts of this gig.

• **What would you say was the biggest highlight or performance of your career?**

Jeff Salem: As musicians, we have all felt certain highlights throughout the growth of our career. Everything from the satisfaction of jamming with a band for the first time, to seeing your name listed on the billboard at a local club of your first professional gig, to the experience of 10,000 fans screaming to the sounds of your drums resonating during your drum solo. It's these rewards and gratification that keeps our passion, and the love of playing music, grow stronger and stronger.

Vince Ditrich: Drinking a whole litre of beer in seven seconds and not spewing up ... while dancing with a tambourine.

Rod Morgenstein: I will never forget when the Dixie Dregs opened for the Billy Cobham and in the late '70s at the Roxy in LA, and the venue was filled with a "who's who" of the jazz rock fusion scene: John McLaughlin, Jaco Pastorius, Stanley Clarke, Lenny White, Michael Walden. In fact they all ended up on stage for Billy's encore. It was amazing. Even more amazing was getting to meet all of these musical icons!

Bob Moffatt: I would say Lisbon, Portugal because this was the best that we all "clicked" as a band – everything just came together like never before.

Wilson Laurencin: It's hard to say what the single biggest performance has been because I've had the opportunity to play with some famous people so I don't think there is one performance I can pick out, but I can say that getting to work with John Patitucci on a recording project was one of my highlights!

Mark Kelso: I definitely enjoyed sitting in and playing percussion with Bonnie Raitt at Skydome in front of 18,000 people. Terrifying, but fun! Playing with Randy Brecker as a guest with the Montuno Police was also very enjoyable. Working with Pete Townsend on The Who's "Tommy" was really great. And of course a big thrill was hanging with Steve Gadd in Japan (when I was there with Holly Cole) and almost getting to play tennis with him. I'm sure I could have beat him ... Aaah, he's probably great at tennis too.

Joe Bergamini: It's hard to say if there has been one ... I haven't played Carnegie Hall or the *Modern Drummer* Festival or anything like that yet. The release of the *It's Your Move* book (which I co-wrote with Dom Famularo) was a big thing for me. We had been working on it for awhile. In my band Power Windows I have had the chance to play in front of Dom Famularo, Mike Portnoy, Jason Bonham, and Joel Rosenblatt ... so those were all pretty cool gigs. Getting covered for the first time in *Modern Drummer*, and releasing my CD were also highlights. The best is yet to come ... I hope!

Chuck Silverman: So far, playing with KLIMAX in Cuba.

Ian Browne: I really like playing big outdoor shows, because the rush of 40,000 people all pogo-ing to the song you're playing is unlike anything you can describe. It's like landing the space shuttle, you know? . So, I'd say that our last show at Molson Park in Barrie really stands out in my memory, because even though it wasn't our first time playing to an audience that size, it definitely was one of the first times that I got the distinct feeling that most of them were there to see US.

Christian Simpson: My previous band and soon to be current band Glueleg, opened up for KISS at Copps Coliseum. This would have to be one of the highlights of my career. Another big moment

would probably have been playing in Montreal for 50,000 people with Edwin. Walking out to see a crowd like that is pretty mind blowing!

• What was the most embarrassing thing that has happened during a live performance?

Jeff Salem: Drop a stick, lose a beat, or even fall off your drum throne. These are the moments that we never forget. They always seem to happen during an important performance. We all go through these kind of unexpected surprises, my advice is to laugh it off and remember these embarrassing moments make great stories in the future.

Vince Ditrich: Drinking a litre of beer in seven seconds but spewing it up.

Rod Morgenstein: I've been witness to some very embarrassing moments in my bands, but fortunately I've never been the actual one involved. Like the time Allen Sloan, the Dixie Dregs violinist's hair caught on fire from a flash pot. The funny thing was, he didn't know his head was smoking and interpreted all of our facial and hand gestures to be part of the show. When he finally realized what was happening, he went crazy and we were hysterical laughing. Fortunately, he only lost a small patch of hair.

Bob Moffatt: I broke a snare drum during a song and they had to get another snare because it was at the end of the song. This wasn't embarrassing to the audience, but it was to the crew as it was a bad sounding back-up snare.

Wilson Laurencin: I remember when I first started playing, doing a concert at my junior high school, midway through a song my drum throne broke and I fell. That was embarrassing.

Mark Kelso: Where do I even start? Once a stage fell apart during a song and my kit went all over the place while I kept trying to play! Another time I counted in a song at the wrong tempo and looked at everyone else like they had screwed up only to realize seconds later that it was MY fault. Ouch! They still don't let me live that one down. I was so sure it wasn't me. Oh well. Tripping over a monitor while running onto the stage and ending upside down on the steps to the drum riser was pretty funny as well. There's too many to mention.

Joe Bergamini: I got an unstoppable nosebleed on stage with Power Windows one night. It wasn't pretty. I finished the song with one hand holding a towel to my nose and then had to stop the show. After 10 minutes it stopped and I went back out there!

Ian Browne: I'm knocking on wood as I type this, but I've never really been caught with my pants down on stage. Oh, hang on a second ... no, wait ... oh, that's right— I DID pull my pants down on stage in Regina. I think it was a while ago, before we had any fancy lighting effects, so I thought I'd create an "effect" of my own.

Christian Simpson: I seem to have blocked out all memory of embarrassing moments while on stage although I'm sure there has been many. I do remember one time I caught a cymbal straight up my thumb so deep that my thumb nail was standing up at a 90° angle from my thumb which I had to plop back down again. My nail was a millimetre away from being torn right off. That was obviously more painful than embarrassing but what the hell.

• If you had a chance to assemble your own ultimate dream band, who would the players be and why?

Jeff Salem: I believe we have all had a vision of playing with the ultimate band. Even at an early stage of playing the drums, I always remember doodling during school class a picture of my favourite band of that month playing a big concert with huge amplifiers on stage with an enormous drumkit with many cymbals with guess who is sitting behind the kit? Just as the teacher catches you, you complete the picture by drawing your initials on the front of the bass drum just like Buddy Rich had.

Vince Ditrich: We could go on for hours about this, but I have said on several occasions that, if time-travel was possible, I'd go back trying to bag a few gigs. I'd stand in the rain for hours to audition for Spike Jones. A long stint with Louis Armstrong and his All-Stars is a recurring fantasy. A night or two with Stephane Grappelli would have been mighty fine. Session calls with Sinatra/Riddle in the glory years of Capital would be sublime. As far as the living are concerned ... I'm workin' on it! Imaginary "Dream Team" aside, suffice it to say that even though they live far from the epicentre of influence and power, some of my west coast colleagues are of world class ability and are good friends to boot. The musicianship is always important, but once having reached a certain level of ability the camaraderie and warmth begin to count, especially over the long-term. Bassist Doug Elliott (Odds) is hard to beat in any setting, before you even

take his exemplary musicianship into account. My guitarist friend Marc Robichaud is modest to a fault, easy-going, yet plays with such broad capacity it leaves me spinning. It's been my experience that musical brilliance — or at least the potential for it — is often under your nose. I'd rather work WITH one great player than have five working FOR me. At any rate, the players who have truly committed to succeeding won't hold you back for long, if at all.

Rod Morgenstein: My dream band would include Jimi Hendrix, Ian Anderson, Robert Plant and Paul McCartney. They come from four of my favourite all-time bands and I could just imagine what would happen when we all started jamming.

Bob Moffatt: My ultimate dream band would consist of: Eric Clapton (on guitar), Flea (of the Red Hot Chili Peppers on bass), and Moby (for keys and programming).

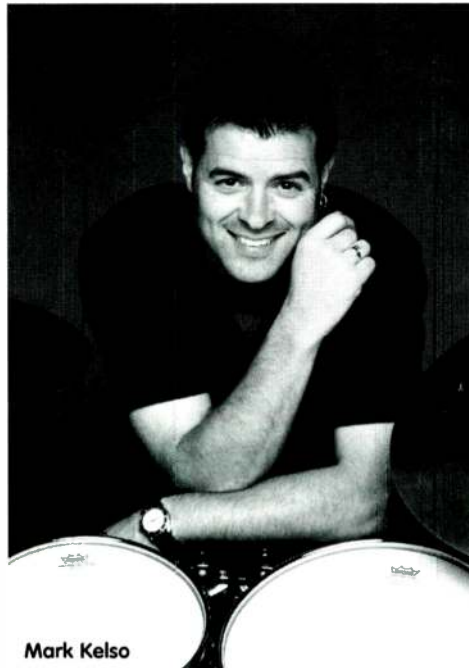
Wilson Laurencin: Bass: Anthony Jackson, find any recording with Anthony on it and you will see why! Keyboards: Chic Corea, he is an unbelievable musician who also plays drums. Guit: Don't need one when you have Chick Corea on Keyboards!

Mark Kelso: Hmm, that's tough. I'm Art Neville on Hammond organ, Stevie Wonder on Keyboards and vocals, Buzz Feiten on guitar, Bonnie Raitt on guitar and vocals, Fred Wesley on Trombone, Maceo Parker on Alto, Pee Wee Ellis on Tenor, Chuck Rainey on bass, Carlinho's Brown on Percussion and myself on kit. Why? Because it would be DAMN FUNNY! Not to mention soulful.

Joe Bergamini: That's tough ... well, honestly, Zak Rizvi, who is in Power Windows and 4Front, is part of my dream band and my real band! Honestly, I really love working with Zak and I hope we will continue playing together for the rest of our lives. I love his writing, and I can play drums just the way I hear them in his songs. But excluding him (sorry Zak), I would say Steve Lukather, David Paich, and Mike Porcaro. That's right, I wanna be in Toto. I LOVE how every one of those guys plays and sings. They are unbelievable musicians, great writers, and they play with heart! If Toto was on the road, then I would get David Garfield on keys, Steve Vai, Dominic Miller, or Mike Landau on guitar, Freddie Mercury or Stevie Wonder on vocals, and Anthony Jackson, Geddy Lee, or Victor Wooten on bass. I wonder what that would sound like?

Ian Browne: Just me and Sheila E. "Trading Fours".

Christian Simpson: My ultimate dream band would be: John McLaughlin (guitar), Allan Holdsworth (guitar), Vinnie Colaiuta (drum), Keith Emerson (keys), Jaco Pastorius (bass), Jamie Muir (percussion) King Crimson. Hold the vocals, there's no room with this line up, but if I had to choose, I would take Robert Plant circa 1969.



Mark Kelso

• Any tips on tuning the drums, live and in the studio?

Jeff Salem: Tuning the drums is one area with many different ways of receiving great results, much like people who tell you many unique remedies for the common cold. Some work for certain people and some don't. Just like tuning, I feel we can always learn new and helpful tips on getting the sound we want out of our drums.

Vince Ditrich: Yeah, buy new heads and put the damn things on. Then shut-up and play.

Rod Morgenstein: Drum tuning is still a mystery to me. Every drum and every drum head has its own characteristics that define its sound. As a general rule, I don't like to dampen the snare or toms. I enjoy the natural sound. I do believe in working with your sound engineer both live and in the studio to get the best sound possible. This may involve some compromise for the greater good, as a resonating drum can cause with the overall sound of the band. I tune the top and bottom heads close to the same pitch. The large floor tom is tuned as low as it will go and still be musical sounding. My smallest tom is tuned relatively high. This sets the guideline for how the three middle toms are tuned. Generally there is at least an interval of a third between each drum.

Bob Moffatt: Tips on tuning live — I like to tune my drums lower so there is more resonance. Tips on tuning in-studio — I like to tune my drums so they are tighter so the resonance is easier to control.

Wilson Laurencin: The tuning of drums is a personal, but here is a good starting point. Toms: tune your bottom head a bit tighter than the top. Snare drum: bottom head, where the snares are, should be fairly tight, the top head should be tuned up or down depending on how much crack you want out of the snare. Bass drum: the batter head should never be tight, more loose. The front head is a tricky one because it could have a hole, which could be of any size and in any position. But do not keep the front head loose, with or without a hole. You only need slight padding in the bass drum, not five pillows! These suggestions will help you live or on the studio.

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Bob Moffatt

Mark Kelso: I always use Yamaha drums live and in the studio and I never have a problem. They are very easy to tune and always sound great. I usually keep the bottom head of the toms slightly higher in pitch than the top heads. I try and tune the tom to the natural pitch of the drum shell. Tap the drum shell without any heads on it and you will hear a slight tone, which is where the drum is going to sound best. I move the pitch of the snare and kick around depending on the type of song.

Joe Bergamini: I don't use any muffling except in the bass drum. I tune my snare and toms fairly tight (but not choked) for definition. I like to toms to sing! I tune the bottom head a little tighter than the top head on all drums, and I try to get each head in tune with itself by using the tried-and-true star-shaped tuning pattern. I don't change tuning for the studio except for the kick ... sometimes we need to muffle it a little more.

Ian Browne: Even though drum tuning isn't exactly what you'd call an exact science, there are certain physical principles that can be applied to great benefit. First, you must develop your sense of hearing to be able to detect all the overtones a drum produces when it is struck. By the time you accomplish this, you'll be about 8" years old, and deaf. Then, by manipulating the tuning pegs by tiny increments, set both the heads seated on the drum to resonate in sympathy with one another so that the desired pitch rings the loudest of all the overtones present in the spectrum. The tricky part of the equation is that temperature, humidity, barometric pressure, a soft breeze, etc., will affect the tuning of the drum. So you must re-tune them (especially the damned toms) almost constantly to achieve the desired sympathetic vibration. Eventually you may decide to do what I do ... have a beer and let the sound guy worry about it!

Christian Simpson: Start off by giving your drum head the tap test. It should have a lively tone, if it has a dull thud, scrap it. To seat the head properly on the drum, tighten the lugs a half turn starting at 12 o'clock, then six, three, nine so on and so on. Once you have the head fairly taut crank it way, way up. Leave for a few hours then tune down a half turn at time until it is completely de-tuned, then tune back up until all wrinkles are gone. Tune from here to personal preference, trying to attain the same note from lug to lug. I prefer live and in the studio a more staccato sound so I tune a little higher than most. I believe this helps the overall kit when trying to cut through a wall of guitars.

• **What are some of your personal goals in drumming you would like to achieve within the year?**

Jeff Salem: Setting goals and following through is a great way to feel personal satisfaction. I try to set daily goals, example: learn a new song. Weekly goals, example: have my single paradiddles at such and such tempo within the week. Monthly goals, example: to have played 20 live dates with my band. Finally, yearly goals, example: learn to play double bass smooth and comfortable. It is up to you on how much you want to persevere. But if you follow through, you will feel you have achieved many great accomplishments.

Vince Ditrich: I'd need to make 10 million dollars by December first.

Rod Morgenstein: I'm very excited about a soon to be released drum set book I've been working on for the last year and a half. It is called *Drum Set Warm-Ups* and will be released from Berklee Press. It hit me smack in the face that ours is the only instrument that does not have a set of warm-up exercises. We have *Stick Control*, *Master Studies* and a host of other snare/pad warm-up books but nothing for the drum set. And clearly, the drum set demands a much wider range of body motions and movements. Imagine a guitarist warming up exclusively on a slab of wood! In effect, it will be the drum set equivalent to *Stick Control* and *Master Studies*. Jordan Rudess, Dream Theater's keyboardist and I have begun work on the second Rudess Morgenstein Project CD which we hope will come out sometime next year. Also later this year, I begin recording with John Myung, Dream Theater's bassist, and Ty Tabor, King's X's guitarist. Both of these projects are especially important to me as I am involved in the song writing and production. The Dixie Dregs toured this year with Dream Theater across the US. We followed it this summer with a Steve Morse Band and Dixie Dregs East Coast tour and will continue with this line-up in January on the West Coast. At this point, there is a very good chance that Winger will be touring next

summer, which would be a real thrill for me since we haven't played together in seven years. My personal goals are always to find balance in my musical career. As an Associate Professor at Berklee, author, clinician, and recording and touring musician, I feel very lucky to experience each of these varied aspects of the music business.

Bob Moffatt: My personal goals are to create more of an individual sound.

Wilson Laurencin: A constant goal is to develop my own style of playing.

Mark Kelso: I'd like to continue to keep healthy, and to keep my passion for music as strong as ever. I'd be happy getting to still record lots of original music... and to perhaps one day put out some sort of drumming CD in the future.

Joe Bergamini: Within the year? Get the new 4Front album out. Get the Play Along Book I wrote with Dom out. Do some more retail drum clinics. Practice more.

Ian Browne: I'd like to be able to play a shuffle beat like Alanna Myles' "Black Velvet" and have some triplet fills prepared that I could just throw in there to spice it up a bit.

Christian Simpson: My goals for this year would be to become a better, well-rounded player. I have always been more of an outside rock/fusion guy, playing a lot of chops, intricate patterns, odd times, etc. What I really need to focus on is my feel, especially playing simpler slower patterns. Really nailing the feel on these types of grooves is much harder than some might think. I would also like to start performing at some clinics for my company endorsements, Yamaha Drums and Sabian Cymbals.

• **What type of warm-up exercises do you do before a live performance?**

Jeff Salem: Warming up is the key to a relaxed performance. The last thing you want to happen is to feel pain throughout your wrists, cramps in your legs or even back pains. Once this happens, you stop thinking about how much you are enjoying playing the drums, you are just thinking about when is the performance going to end. Just like a runner will go through a series of stretches before they run, having a daily warm-up routine will make you play with more confidence.

Vince Ditrich: Stretches of hands, arms and shoulders. Rudiments. About 20-30 minutes worth before a concert.

Rod Morgenstein: Some basic stretching, and warming up on a pad, chair, couch for about 30 minutes to an hour seems to get the muscles warmed up. I practice basic rudiments and some of my own concoctions. Try playing eighth note triplets RRRLLRRRLLL, and in the first measure accent on 1234. In the second measure accent on the middle note of each triplet and in the third measure accent the third note of each triplet. Then imagine playing the same exercise and playing the accents on a tom tom. Don't forget to tap your foot on quarter notes.

Bob Moffatt: Prior to a performance, I prepare by doing push-ups and also doing vocal warm-ups.

Wilson Laurencin: I don't usually warm-up before I play, but if I do I just do some single strokes, flam taps, paradiddles, etc.

Mark Kelso: I'd have to say that I rarely ever warm-up before a gig. I usually warm-up on the first song. Sometimes I will play some paradiddles or something but that usually puts me in a technical frame of mind, which I don't like. There are some Yoga stretches that are good for the back and neck that I will occasionally do too. Sometimes I just practice thinking of the different song tempos to check my meter memory.

Joe Bergamini: I don't always warm-up before a gig. Sometimes, if I am relaxed and comfortable I can go right out there no problem. If I do warm-up, I do slow Free Strokes and Moeller Strokes (techniques I learned from Dom, that he learned from Joe Morello & Jim Chapin) that get the blood flowing and relax me. I used to do paradiddles and fast rudiments to warm-up, and I found that it actually made me more tense. Slow and easy is the name of the game for me when it comes to warming up.

Ian Browne: Usually I just drink about four litres of water and pee, like, six or seven times. Sometimes I'll do a few stretches.

Christian Simpson: Before shows I stretch my hands, forearms, shoulders and neck. Then I will put about an hour in on a pad, banging out doubles, paradiddles etc. Just to warm-up my hands. I

start lightly then progressively hit harder. Post show I have to ice down my hands as I have had problems with tendonitis in the past. Stretching and warming up is essential as cold muscles can't stand the shock of smashing into a drum kit.

• Do you in a studio situation prefer to record with or without a click track?

Jeff Salem: In the recording studio, I believe it's equally important to be comfortable playing to a click track and without one. When it comes to personal preference, I feel it is based entirely upon the musical situation. If you are recording with a jazz trio, most likely you will play without a click track. If you are recording a pop CD, I believe it's important and you will get better results recording with a click track. Remember practicing with a metronome at various tempos and styles will make you more comfortable in the studio if a click track is called for.

Vince Ditrich: I generally do as the producer asks. If I'm in a situation where the decision is left up to me, the session drummer, I have to infer that the producer hasn't thought the process through fully, and I ask for click. This way there is no problem later, when the producer realizes that there should have been a click.

Rod Morgenstein: For recording I prefer using a click track as it really aids in keeping the time from wavering. The click track is not the "enemy" as some make it out to be. It is there to help keep everything consistent. Do yourself a favour and become friends with it before you find yourself in what could be a very uncomfortable recording situation.

Bob Moffatt: In the studio I prefer to record with a click track for consistency.

Wilson Laurencin: I prefer to record with a click or percussion sequence of some kind.

Mark Kelso: I find each situation equally challenging and I like both options. It really depends on the style of music being recorded. On a dance track or music for TV or film, a click is absolutely necessary, while using a click on a jazz tune would probably make it feel awful. Music can still feel great without having strict metronomic time.

Joe Bergamini: Depends on the song. I like both techniques.

Ian Browne: I think some songs sound better with a click track, and others sound better just played "au naturel". I like to be able to try doing takes of a song both with and without the click, to decide which feels better. I also find that click tracks are especially useful if you're really hung-over and can't quite get your head around that whole counting thing.

Christian Simpson: I prefer a click track, so I don't have to worry about time fluctuations allowing me to concentrate more on the groove. Click tracks can be intimidating at first but with a little practice can be an ally as opposed to the bane of your existence.

• What was your educational background in drumming and who and where did you study?

Jeff Salem: We always seem to have great memories of our educational background. I still remember the first pair of drumsticks I bought which happen to be on the same day that John Bonham of Led Zeppelin died. We always remember that first drum lesson, the first drum beat we played to the first attempt at a drum solo. I just recently recorded a session where my first drum teacher was playing congas on a track. I looked at him during the recording and felt this great chemistry happening and thinking this is the guy who first showed me how to hold drum sticks.

Vince Ditrich: I was born a drummer to the best of my recollection, and I have continued my musical education, via hands-on experience, to this very day.

Rod Morgenstein: As a teenager I studied with two local drum heroes – Howie Mann and Al Miller. Howie was my teacher for five years and taught me all the basics. I studied with Al for a year and he focused predominantly on my hand technique. Sadly Al passed away earlier this year. He was a wonderful man and teacher. I received my Bachelor's degree in Music Performance at the University of Miami in Florida.

Bob Moffatt: I have never had a drum lesson, but from listening to bands and watching drummers I have taught myself to play.

Wilson Laurencin: I studied drums at the best school in the world, Drummers Collective in New York City. I highly recommend it!

Mark Kelso: As I mentioned earlier, my Father was my main teacher. He taught me really important things at a young age such as being relaxed while playing, how to swing, how to move freely around the kit, being versatile and enjoying different kinds of music, the importance of using my ears and being aware of what else is going on around me, introduced me to the brushes and taught me my rudiments ... and told me

when I was over playing! My high school music teachers, Paul Miner, Ron Botnick and Lou Bartolomucci, were instrumental in helping me develop my skills as I grew. I also studied at Humber College with Roger Flock and Don Vickery and they helped me prepare for the realities of being a working musician. I really learned a lot from percussionist Rick Lazar. He helped me approach the kit from a percussionist's point of view and he definitely helped broaden my knowledge with regards to African, Brazilian and Cuban music.

Joe Bergamini: I started playing at age 12, and took lessons for about three years from local teachers who taught me to read, and play basic beats and rudiments. In high school I did everything I could get my hands on ... marching band, rock bands, plays, talent shows. I recorded in the studio for the first time at age 14, and was always doing sessions with local players. After high school I went to college to study Architecture, and was playing the New York club scene. At that time I met Dom

Famularo and studied with him for 6 years. He is the one responsible for giving me the courage and many of the skills to become a full time musician. Now we are best friends, and we work together on books, CDs, and other industry projects. As far as I am concerned, Dom is part of my family. ... I am very thankful to have in my life, Dom introduced me to Al Miller, and I studied with him for two years. Al was the college music education I never got... he got my reading and big band chops together, and taught me a lot about teaching. He passed away this past year ... he taught many drummers on Long Island, and was such a great person. I will always remember those lessons fondly. From there, Dom told me to take a lesson or two from guys that were passing through town that he knew, so I had a lesson with Kenny Aronoff, David Garibaldi, and

Willie Ornellas. Each gentleman showed me something important I was lacking. In 1998-99 I took several lessons with John Riley, who really helped my jazz playing a lot. So I pretty much got all my drum training from private lessons. Also, I bought hundreds of CDs and attended literally dozens of drum clinics as well as NAMM and PASIC shows ... so I was (and still am) always getting inspiration and ideas from the best drummers out there.

Ian Browne: I went to Vancouver Community College for two years, in the degree transfer program. I majored in jazz drumming, but I also did quite a lot of vocal jazz stuff there as well. I abandoned my studies to go on tour with a vocal group.

Christian Simpson: I have had lessons with different people over the years but I am mainly self-taught. I listen to an awful lot of music and always have.

• What are some drum books or videos you find to be very informative and influential?

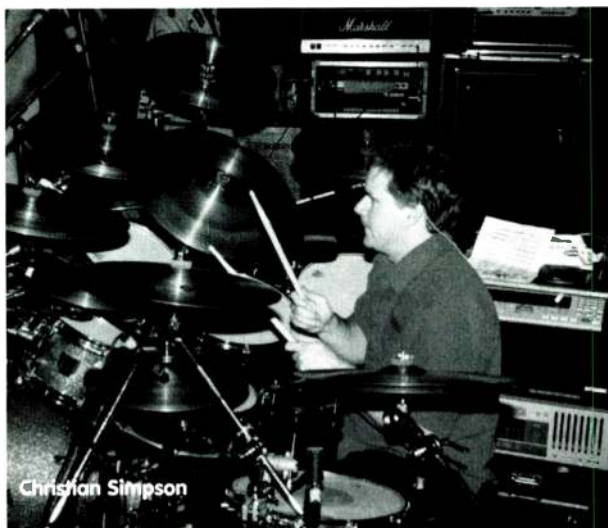
Jeff Salem: In today's drumming society, there are more than 1,000 drum books and instructional videos combined for you to learn from. You have everything from learning to play African rhythms on the drumset to the art of brushwork available both in book form and video. I still go through my huge collection of books and videos and try to learn something new everyday. All this information is out there and is waiting for you to eat it up.

Vince Ditrich: I have no drum videos. On a shelf somewhere in my office is "Stick Control" and "Syncopation". I dust them occasionally.

Rod Morgenstein: I'm currently enjoying *Inner Rhythms-Modern Studies for Snare Drum* by Frank Colonnato published by Hal Leonard. The book is extremely challenging in the tradition of Albright and Cirone. *Beyond the Backbeat: from Rock & Funk to Jazz & Latin*, is another cool new book. It's by Larry Finn, an Associate Professor at Berklee, and it shows how closely related rock, funk, jazz, and latin drumming styles are to one another. In addition to my forthcoming drum set warm-ups book, I've gotten tremendous feedback on the *Drum Set Musician* (Hal Leonard) which I co-wrote with Rick Mattingly. This book comes complete with a play along CD (14 tracks) and is a beginner/intermediate method book. It treats the drum set as a musical instrument and will have a first day drum student sitting behind a drum set learning the coordination to play a genuine rock beat. All of the tracks are played first with drums and then with a click track so the student can develop good time and apply all of the beats and fills in a musical setting.

Bob Moffatt: The only magazine I have found influential is *Modern Drummer*.

Wilson Laurencin: I think Ted Reeds' *Syncopation* is the most important book to have because it is so versatile. As far as videos go most of the stuff out there is good but



DRUMMING

The World Renowned Language

if I could only have one it would be the *Modern Drummer 2000 Festival* video because it has Vinnie Colaiuta on it.

Mark Kelso: Because I grew up pre-instructional video, I never used them as a tool. I think that if everyone studies the same videos and learns the same licks, you run the risk of sounding like everyone else. Sometimes it pays off to do what everyone else is not doing. I never used books until I went to College and the one I got the most use out of was the classic Ted Reed "Syncopation" and George Lawrence Stone's "Stick Control". They were easy to adapt to a musical exercise as opposed to a technical one.

Joe Bergamini: I mentioned some earlier, and I use dozens of different books in my teaching. Let's see ... Of course *Stick Control* is a standard. Here are some other mainstays for me: *Advanced Techniques for the Modern Drummer*, *Advanced Funk Studies*, *Afro-Cuban Rhythms for Drumset*, *The Art of Bop Drumming*, *Future Sounds* (David Garibaldi), *Rick's Licks* (Rick Gratton), *Bass Drum Control* (Colin Bailey), *Portraits in Rhythm*, *Brazilian Rhythms for Drumset*. I am also just getting into *The New Breed*, which is totally amazing. For videos, my hands-down favourites are Jeff Porcaro's old Star Licks video, and the *Toto Live In Paris* concert video. Talk about a how-to demonstration on grooving! Those are my desert island videos. I also really enjoy Simon Phillips' two videos, and Terry Bozzio's three-volume series *Melodic Drumming and the Ostinato* (that series kept me busy for over three years). I also highly recommend *The Gadd Live on Digital Video*, which was recorded in 1988. While not a "drum video," it is one of the most inspiring drumming documents I own. Lately I have been studying Akira Jimbo's videos ... they are really inspiring too. I have only scratched the surface ... there are many more.

Ian Browne: Drummer no read books! Make smart, hurt head! UNGA BUN-GA! [See page 26 for more information on this subject]

Christian Simpson: Virgil Donati's *Power Drumming* video has some great workouts. Ted Reed's *Syncopation* and George Stone's *Stick Control* are essential reading. Gary Chester's *New Breed* is something I've scratched the surface of and kudos to anybody that can get through it as it is brutally hard.

• **What advice would you give to any up-and-coming drummers who want to make a career in music?**

Jeff Salem: I always say to be successful as a musician you have to focus on three key areas:

Practice consistently and always work on learning new ideas. You always want to maintain and keep up with your artistic form of drumming. Remember you never stop learning.

Attitude and your communication skills are very important. You want to always have a great working relationship with other musicians. Always try to have a positive attitude.

Business skills are very important as you grow with your career. Always try to be responsible and professional in every situation as possible. In closing, the most important part about being a professional drummer is to have fun and enjoy your musical journey.

Vince Ditrich: If you're actually and truly going to make a career of music as a drummer, there's not much I could advise or teach. It's a calling, not a choice, and events will unfold as they should. Drummers by nature and necessity are stubborn, hard-headed and competitive bastards. It's their blessing and their curse. A real drummer follows his or her instincts and will not be dissuaded by *recherchez* admonitions, especially by those who "teach because they cannot do".

Rod Morgenstein: My parents taught me that you have to follow your dreams and try to live a life without regrets, so I always encourage people to give it their best shot. On a practical side though it's important to recognize the uncertainty of any career in the performing arts. And so, I always suggest to young people to get an education, which can enable them to have a backup plan if Plan A doesn't pan out. I also try to impress upon drummers to take up a harmonic instrument like the guitar or keyboard as it not only will enhance their musical knowledge and make them a more "musical" drummer, but it can also perhaps open up the door for songwriting.

Bob Moffatt: My advice to drummers is to work hard, never give up and find your own style.



Rod Morgenstein

Wilson Laurencin: 1. Be familiar in as many different styles of music as possible.

2. Try and be open minded.

3. Don't put other people down; it won't make you any better, especially other drummers. Remember it is a brotherhood.

Mark Kelso: Learn how to sing – it gives you a great appreciation for a song. (besides, singing drummers work more) Learn a harmonic instrument – it helps you understand what the other musicians are doing. Don't forget why you got into music in the first place – it's FUN! Make friends with keyboard players – they always do the hiring! Be truly dedicated and be sure that it's what you really want to do in life because it isn't always easy. Learn about business – they don't call it the music business for nothing – be a musician first and a drummer second!

Joe Bergamini: Aside from practicing your instrument as much as possible, get your business skills together. Learn how to teach. You need to diversify yourself today in order to survive in this business. If you want to stay home and wait for the phone to ring for your next bigtime gig, I would say you had better keep your day job! Today's musician more than ever needs serious business, education, and communication skills to make it happen. If you are not interested in developing those things, you might be better off doing something else for money and just playing music for your own personal enjoyment & fulfillment. Learn as many styles as you can and play as many gigs as possible. Take lessons and by all means ... GO TO SEE DRUMMERS PLAY LIVE. There are tons of great books, videos, and CDs ... and you should use all these ... but nothing replaces sitting in the same room with a master and watching him or her play right before your eyes. That's truly magical!

Ian Browne: Do it for love, not money. If you want to make money in the music business, get a degree in Entertainment Law and start writing songs for N'Sync ... I wish I was kidding.

Christian Simpson: Keeping your ears wide open is extremely important. Listen to the masters in this game and learn as much as you can. Becoming a great player takes a lot of time and practice, it is definitely something you can attain with a lot of hard work. Also keep the "ego" in check and try to get along. I have seen a lot of guys lose gigs because they buy in to their own greatness. Always keep in mind that there are a lot of great players out there ready to take your place so chill out with the attitude and put the energy in to playing.



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





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“There are two
kinds of music, the
good and the bad.

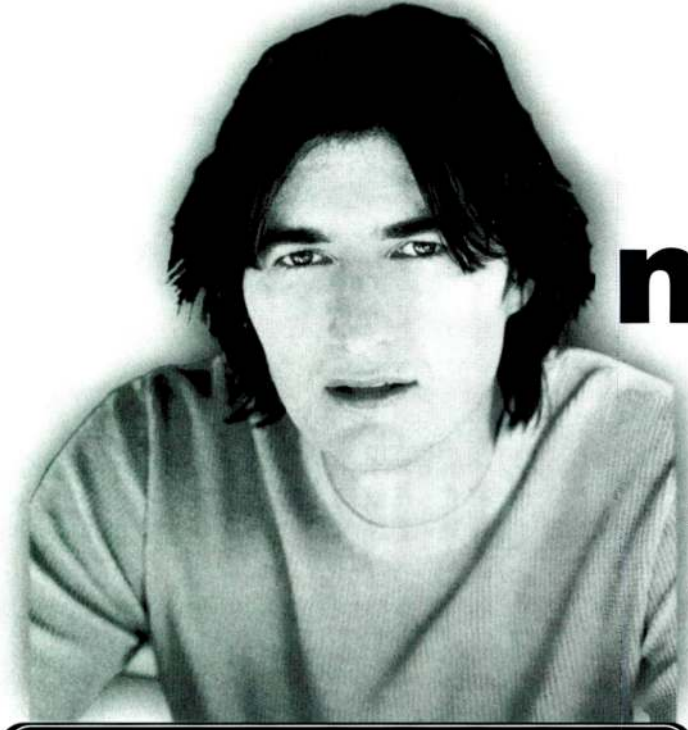
I play
the good
kind.”

– Louis Armstrong
(1900-1971)

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by Warren Hill

methods and inspiration for songwriting

Canadian Musician brings you saxophonist Warren Hill, who is originally from Toronto, ON. Warren now resides in Boulder, CO, where he writes and records. *CM* had the opportunity to interview him recently on his songwriting methods...

•How do you write? Do you write your own music from square one, how do you do it?

WH: I'm a melody guy, I don't really sit down at the piano and come up with interesting changes and things like that. For me, it always starts with the melody. So I carry a little dictaphone around with me and I write when I'm inspired - which can be in the strangest places on ski slopes and on the toilet - crazy places. Most of the time it's in the shower and I have to get out and get dried off quickly so I can find my tape recorder. I just sort of go around, even on an airplane, and I just compile all these melodies. When I'm getting ready to make a record, I'll sit down with my little tape recorder in front of the piano and just start going through them. There's usually about 100 or so of these little ideas that some of them work together and some don't. Some of them are horrible, and I just kind of weed through it.

Then I build the harmonies, the harmonic aspect around it, that's pretty much where it comes from. One of my current singles, "Mambo 2000", was written while I was making breakfast one morning. It's not a very glamorous story or inspiring but I was

just making some eggs and this melody came to mind and it was born.

•What inspires you, when you're in the shower or wherever, what makes your mind all of a sudden go off, to say 'That's a great idea I have to get that on tape', what sparks that?

WH: I don't even know, it's probably some subconscious thing. There's so much music now ... there's so much content that we're just being bombarded with on a day-to-day basis. You can't go anywhere and not have music in the background ... shopping malls, television etc. I find half the challenge is trying to have an original idea because everything everyone does is derivative of something, something that they've heard. It's just how you piece it together in your own way. I'm always coming up with melodies and I say to my wife, 'Does this sound like anything?' and she's got this sort of history of pop music in her brain and she'll say 'Oh yeah that's such and such,' 'Okay I'll scrap that, I knew I heard that somewhere before.'

Something will just come into my head and I usually have to be alone without any distractions and with quiet. That's why I like the shower, or sitting on a chair lift going up to ski with the quiet serenity of the mountains and the snow falling. If I'm not thinking of anything else I'll usually come up with several musical ideas. I'm always tapping my feet or my fingers. Some inner beat is always

kind of going on, people are always complaining 'Can't you ever sit still?' I guess not. There's always something floating around in there.

•Once you've dried off or found your tape recorder, and gotten your idea to tape, how do you weed out the bad ideas? What do you listen for?

WH: I guess I just kind of know. A lot of times I'll just leave things for later because a lot of times they'll be half finished ideas. If I'm not inspired at the time I hear it again then I'll just save it for later and maybe the inspiration will come a couple of months later down the line. For this current album I drew from maybe about 20 songs or something. A couple of them have been around for a few years and I just finally had the inspiration to finish them. I don't like to force things. If I have an 'A' section for a record, I want the 'B' section to come to me naturally. I don't want to force it just for the sake of needing songs on the record, I would much rather do a cover or something. I guess I kind of treat my songs like they're all good. They were good enough to put down on the tape, I'm excited enough about it that I want to get it on there, so it's worthy of something ... worthy of some home somewhere down the road.

Warren Hill is a Toronto-born saxophonist, vocalist and writer whose latest album is Lovelife.

Where Has All The Good Sound Gone?

why^{high} technology does not necessarily improve sound quality

Many musicians are quick to learn about and embrace the latest emerging technology as it pertains to their specific craft. MIDI is an example of a system that initially, some thought to be too advanced for the average musician to manage until a few well-known artists made it known that they were using it. Before long, a high percentage of players had dabbled with it and many truly took advantage of the creative control that it offers. In the extreme, some musicians took the "Don't fix what ain't broke" approach while at the other end of the spectrum some self-professed techno-wizards attempted to run complete MIDI controlled shows – sometimes with catastrophic results. Studio engineers and live sound technicians are no different. They share just as many differing philosophies as to how to create a good sound and what technology should be employed in order to accomplish their goals.

Over my many years in and around the music industry I have seen some live performances that had sound that was breathtaking. I would cite Celine Dion, Supertramp and Pink Floyd as examples of having achieved the "state of the art" in both recorded and live sound at various times over the last 20 years or more. There are many excellently produced CDs especially in the jazz and classical categories just as there are many sound reinforcement system installations in theatres that are absolutely wonderful to listen to as well. However musicians need to know why sound can be excellent sometimes and "bite" another, in addition to understanding why some of the best sounding recordings and concerts may have happened, more frequently, years ago.

Reason 1 – Analog audio had been refined to an art form with its origins dating back to Alexander Graham Bell. While

tube technology was extremely inefficient due to heat loss, it sounded very pure and warm. Transistors were bulky compared to integrated circuits but they were produced on printed circuit boards that simply had more conductor for the electrons to flow through. Many audio designers maintain that "If ICs are so good, why don't you see them in any of the finest audio amplifiers?" Fact is that the transistor has rivaled tubes in sound quality while being a far more efficient device. The IC might never be able to produce enough current reliably to be considered for amplification but it has a home in many other low current applications like mixing consoles and processors of most every type. In plain English this means that today you can still find "state of the art" analog studios and sound reinforcement systems that can sound amazing. Analog is not perfect. It has noise, it has heat loss, it has distortion, but it *is* easy to listen to.

Reason 2 – The digital revolution has moved so fast that not enough attention has been paid to how the product sounds compared to how many functions it can perform. The current digital mixing consoles are sold on their features. Further proof of this is the re-emergence of tubes in combination with transistors and ICs in processors designed to add warmth to the sound. If you are continuing to doubt the above, buy your next CD from the store then download the hit song from the Internet, burn a copy of it and listen to them both in a high-end, hi-fi shop on a set of speakers worth over \$3,000. The difference between the two discs will astound you.

Reason 3 – People. A Front of House engineer that has been on tour with a metal band for the last 10 years probably does not hear well anymore. Conversely, a graduate of a production school program has not had enough hands on experience to make a good



by Ted Barker

recording or handle a live show. A person can read all the books on golf ever written and not break 100 playing the game. You have to do it to be good at it! It will not hurt if you have a solid understanding of acoustics and electronics while you are at it. I have seen PA technicians put speaker boxes out of phase, have no idea about time alignment of drivers vs. delay lines vs. delay effects. Front of House sound "engineers" who must have gotten the gig because of how they hop their heads in time with the flashing red lights on the console and studio engineers who got their gig because of how cool they were to party with. If you choose people carefully the system that they recommend will probably make you, as an artist, sound good and in all likelihood will contain the best of both analog and digital.

Ted Barker is a Toronto-based freelance audio engineer.

where's the vibe, man?



When does an engineer/producer feel like they're in engineer heaven? Consider the scenario of my most recent recording project: a large, extraordinary recording room with beautiful ambience, tons of natural light shining through the skylight; eight of the most valuable vintage tube microphones on the planet by Neumann/Telefunken and AKG; dedicated, exceptional musicians willing to go the distance and a singer/songwriter with enormous talent. All the elements for a magical experience. And *was* it magical? You betchya! Recording projects range from being magical experiences to challenging and/or frustrating ones. So it's especially wonderful when one is as magical as this one was – from start to finish! And does it show on the recording? You betchya again! *Dreamwalker* by Laura Bird – recorded, mixed and mastered in a total of nine very efficient days over a five-week period, pulled off almost completely without a hitch, is a very special album.

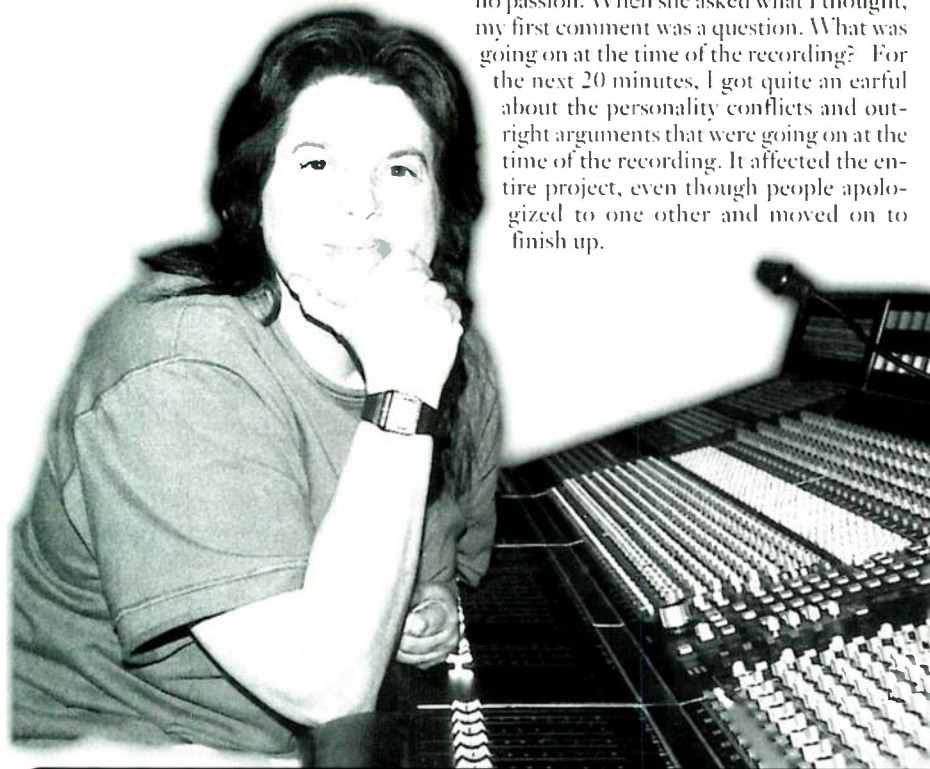
Recordings take on a life, a vibe of their own and without really knowing it, the listener can often feel the personal dynamics going on at the time of the recording. How it feels to be together making music *really matters* and shows up on tape (or whatever format you're using these days!). We're not just recording music and sound, we're recording a vibe, an energy that was happening between people at the time of creating music together.

How do you know if the personal dynamics of the people you have chosen to work with is going to feel right? Short answer – you don't! Just because you have chosen experienced, reputable people to work with *does not mean* you'll get along with them. I've often heard horror stories of personality conflicts that really got in the way of a recording project. One time, an artist I know asked my opinion of her new album. This is an artist whose songwriting and singing I think *very* highly of. When I heard the album, I was surprised and disappointed because it seemed rather "flat" ... no vibe, no passion. When she asked what I thought, my first comment was a question. What was going on at the time of the recording? For the next 20 minutes, I got quite an earful about the personality conflicts and out-right arguments that were going on at the time of the recording. It affected the entire project, even though people apologized to one other and moved on to finish up.

In comparison, here's an example of when greatly recorded vibes outweigh everything else. A few years ago, after a very long session of working on percussionist Ubaka Hill's album, *Dance the Spiral Dance*, we were officially finished for the day. I put away the microphones except one that I couldn't get to because so many instruments were in the way. I went to dinner and when I came back, I heard from inside the large recording room, an incredible after-hours drumming party going on with 10-12 people. I was *so* drawn to this intense, spontaneous energy that I couldn't stay away. I walked into the room and felt an overwhelming desire to capture this "party jam" on tape so everyone could enjoy it later. I sneaked into the control room and not being fussy about what format I was going to record it on, (cassette, DAT) I popped the first blank tape I could find into a machine (it ended up being a DAT). I then realized there was only one microphone in the room left plugged in, and it was not in an ideal position for recording (it was pointing at the ceiling) but it didn't matter, after all, it was "just a jam" and not for anyone else but ourselves. I didn't want to disrupt the energy in the room by setting up more microphones or letting them see that I was about to record them. I turned on the EV RE-20 microphone that was pointing at the ceiling and recorded 11 minutes of this party jam. The recorded jam's energy was *SO* intense and felt *SO* good that we decided to use 3:30 of this wonderful vibe on our final album, regardless of the "less than ideal" style in which it was recorded. Moral of the story – energy and vibes matter much more than technical/sonic perfection, ANY DAY!

I would like to acknowledge Fscarpment Sound in Aetons, Doug Walker Microphones, Pizazzudio and the Lacquer Channel for their participation in Laura Bird's album project. Ubaka Hill's album was recorded at Applehead Recording Studio in Woodstock, New York.

Karen Kane has been engineering and producing music since 1974. Her credits, profile, and other published articles can be seen at her Web site www.total.net/~mixmama.



by Karen Kane

B

partnership agreements among band members

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 discusses some of the basic terms and issues surrounding a typical band partnership agreement.

Musicians often avoid the uncomfortable, and somewhat complicated discussions surrounding the business structure of their creative entity (sounds uncomfortable already right?). Although it is not often necessary to delineate the rights and obligations of individual members/partners at the first band rehearsal, it is prudent to be aware of those rights and obligations at an early stage in the relationship. Consider the following when thinking about your working relationship with other band members.

Defining The Partners

Who are the partners? Sometimes the answer to this question is not so simple. A partnership involves commitment and potential liability. On the positive side, it can also guarantee rewards. In smaller tight knit groups it will be easier to define the partners as opposed to larger ensembles where part time/guest performers may not be included as partners. There are no rules to fully define who a partner is. Each circumstance dictates its own course. A partnership agreement should clearly list the partners.

Decision Making

How are decisions of the partnership made? Bands decide many things. For example, songs to include on an album; expenditures; hiring/firing personnel (i.e. managers, booking agents, publicist, etc.) and tour scheduling.

Partnerships will typically elect to decide most issues by a majority vote with each partner retaining one vote each. In some circumstances individual band members may unilaterally determine more minor issues such as expenditures below \$250.00 or issues of a "nonsubstantial" nature. More substantial matters such as the execution of exclusive recording agreements or the forced departure of a partner may require near unanimous decisions.

Leaving Partners

Leaving partners may or may not retain their interest in the partnership depending on the language found in the partnership agreement. For example, a partner may only be involved in the recording, release, and promotion of one album in a band's five-album career. If the partner is forced out of the partnership by the other partners should this leaving partner be denied income related to the album which he/she was integrally involved with, or, should he/she continue to collect a portion of royalty income following his/her departure from the group? Should it matter whether the partner left the partnership voluntarily? Should it matter if the partner left the partnership due to legitimate health or family concerns?

Again, these questions merely raise a portion of the issues that you should review

to payment to the partners. Musicians may elect to divide profits evenly or disproportionately depending on the level of contribution of each member. For example, one or two partners may be primarily responsible for conducting band business and may, as a result, collect a larger share of partnership profit.

Generally

In this article I've tried to outline some major points and issues that should be addressed in band partnership agreement, however, space does not allow me to discuss more issues that arise in such agreements. For example, band members should be aware of the implications of spousal rights under the country's varied family law legislation. Your attorney should also review with you the pros and cons of utilising a corporate entity as your basic structure for conducting band business. Finally, and perhaps most importantly partners should understand the issues of liability which arise when conducting business under a partnership because decisions undertaken by individual partners on behalf of the partnership can potentially have serious ramifications for other members of the partnership.

A partnership agreement does not have to be in writing to be enforceable. The law states that a partnership may be deemed where persons are carrying on business together with a view to profit. Many bands are acting as a partnership and may not even realize that obligations may have attached despite the lack of a written agreement.

A properly drafted partnership agreement should clearly delineate the rights and obligations of individual band members. However, even the most comprehensive document cannot account for the myriad of issues which arise. Often partners must revise and amend their agreements as the relationships between the partners evolve.

Next issue: Feel free to submit your questions to ctaylor@sandersontaylor.com. We will be answering selected questions in the next issue.

Chris Taylor is a lawyer with Sanderson Taylor a Toronto-based music law firm and currently works with Nelly Furtado (Dreaurworks), Jacksoul (BMG) and Sum 41 (Island) among others. Find Chris online at www.sandersontaylor.com.



by Chris Taylor

when discussing your partnership agreement with your music lawyer of choice.

Ownership Of The Name

As the band gains profile in the marketplace the band name gains value. Who retains the rights to use the name when, and if, the group disbands?

Division of Income

I hopefully the partnership will make a profit. When it does, the partnership agreement should clearly describe how and when the profits are to be divided among the partners. Typically, partnership agreements will require that particular expenses be paid prior

“I want it that way.”



Tim Lamoy (left), House Engineer for the Backstreet Boys, and Monitor Engineer, Chris Holland

Introducing the ATW-7373 Handheld Condenser Wireless System

Tim Lamoy and Chris Holland, sound engineers for the hugely successful Backstreet Boys, know exactly what they want from a wireless system. That's why they switched to the new Audio-Technica ATW-7373 handheld condenser system for the group's all-critical vocal sound.

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- Send a cassette/CD of one (1) song, including typed lyric sheet, along with your name, address and telephone number to the participating radio station in your area.
- Song must be original and not published or distributed previous to competition.
- All entries must be received by the station no later than 5:00 p.m. on January 5th, 2001.
- Contestants must be 19 years of age or older.
- Contest is void where prohibited by law.

For full contest details, pick up an application at participating radio stations and music stores nationwide or visit the *Canadian Musician* Web site at: www.canadianmusician.com



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Marshall Acoustic Soloist Line

Marshall Amplification recently released the Acoustic Soloist series. This new line of combo amps are designed specifically for amplifies acoustic guitar. This new range of acoustic amplifiers contains highly efficient combos with the portability required by the gigging player.

The compact AS50R is ideal for the acoustic musician who wants a system suitable for small gigs as well as at home. This 2 x 8" Acoustic combo features two independent channels with Master Volume and separate Volume, Bass and Treble controls. Two specially designed 8" speakers and a high efficiency piezo tweeter allow the AS50R to faithfully reproduce every subtle nuance of acoustic instruments, and an internal limiter is provided for maximum level without distortion.

The 2 x 8" AS100D Acoustic combo provides the acoustic player with the power to perform, while rendering natural tonal reproduction. It is loaded with two specially-designed Celestion 8" speakers and two high fidelity dome polymer tweeters for true acoustic reproduction. Utilizing 50 W x 50 W of stereo power, the AS100D has a special built-in limiter to ensure distortion-free performance, even at high volumes.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069. eriksonmi@jam-ind.com, www.jam-ind.com.



Zoom PS-02 Palmtop Studio

Zoom recently introduced the PS-02 Palmtop Studio. It combines a smart multi-track recorder, drum and bass machine, guitar multi-effect processor and amp modeler in a super compact device small enough to fit in your jacket pocket.

The new PS-02 gives you the power to record a complete song by combining three audio tracks with the ability to digitally "bounce" tracks together. The bounce function has panning capability so you can overdub or bounce several tracks without adding noise. Each of the audio tracks offers 10 additional virtual tracks or "takes" to choose from. Seventeen minutes of stereo audio can be stored on a 64 MB SmartMedia card at the HiFi setting

(32 kHz), or over two hours in Mono "Normal" mode with a 128 MB SmartMedia card.

It features a selection of high-quality stereo drum patterns, drum kits and mono bass sounds as well as a range of Zoom guitar and bass modeling sounds. Also, dedicated vocal effects can be used with the PS-02's built in microphone. Other features include a backlit LCD display, a built-in dynamic microphone and auto-chromatic tuner, battery operation and supplied accessories such as an 8 MB SmartMedia card, power supply unit and a belt carry strap.

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



Zildjian 8" Splash

The Avedis Zildjian Company recently announced a new addition to its popular line of ZBT bronze cymbals, the new 8" ZBT Splash.

The new 8" ZBT Splash is a fast, bright and cutting Splash sound, and is the perfect add-on for any cymbal setup. The 8" ZBT Splash joins the existing 10" ZBT Splash to give drummers an even greater selection of sound and choice. Maximum performance and maximum value make this the ideal first Splash.

For more information, contact: B&J Music Ltd., 2360 Tedo St., Mississauga, ON L5A 3V3 (905) 896-3001, FAX (905) 896-4554, bjmusic-kmc@kaman.com.



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hot gear



Ron Greene's *Music Dials*

Ron Greene recently released *Music Dials* for guitar, bass, mandolin, banjo, keyboards, band instruments available with instructional CDs which help today's players learn to jam and play along in any key.

The new CD packs contain three powerful learning tools which were developed with professional musicians and teachers. They include the unique Music Dial reference guides, lessons which teach the player the fundamentals of music and how to use the dials, stereo jam tracks which give the player a practice platform for honing their skills while playing along with a real band using a variety of styles in all popular major and minor keys. The CDs contain 12 lessons and 25 Stereo Jam Tracks.

For more information, contact: Ron Greene's Music Dials, (970) 259-5214, ron@frontier.net, www.musicdials.com.

Emerson Ironwood Piccolo



Emerson Musical Instruments recently added the ironwood piccolo to its Boston Legacy line of piccolos.

The new Boston Legacy ironwood piccolo produces a very responsive and sweet sound, delivering a rather light sound when compared to the line of grenadilla wood instruments.

Ironwood is a very hard domestic wood with beautiful brown and black wood grain and the new piccolos are crafted in the best piccolo making tradition.

For more information, contact: Emerson Musical Instruments, Inc., 600 S. Industrial Parkway, Elkhart, IN 46516 (219) 522-1675, FAX (219) 295-5405, music@emersonflutes.com.

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Sonor Jubilee Snare Drum

Sonor recently introduced a Jubilee Snare Drum, a 14 x 15" drum constructed from extremely thin Vintage Maple Shells. It has an exclusive high-gloss lacquer finish in Stain Black, which allows for maximum colour compatibility.

The Jubilee Snare Drum has die cast heavy duty rims and 10 tension rods top and bottom. Each owner will receive an individual brass badge with their signature engraved onto the badge and a registered serial number making this drum a unique and personal masterpiece. Production is strictly limited to the year 2000.

For more information, contact: Hohner, Inc./HSS, 1000 Technology Park Drive, Glen Allen, VA 23059 (804) 515-1900, (804) 515-0840, jcoassaboon@hohnerusa.com, www.hohnerusa.com.



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Sabian Signature Liquid Ride



Sabian recently collaborated with Chester Thompson, the famed Phil Collins and Genesis drummer, to create the 22" Signature Liquid Ride.

Featuring a solid, unlathed bell, a slightly flanged edge, and a hand-hammered surface, the Liquid Ride complements Chester's heavier, more solid sounding Signature Precision Ride with a thinner model offering glassy, sticking definition and a shimmering presence warmed by a liquid wash of tone. The Signature Liquid Ride is hand-hammered from pure B20 bronze.

For more information, contact: Sabian Ltd., 219 Main St., Meductic, NB E6H 2L5 (506) 272-2019, FAX (506) 272-2040, sabian@sabian.com, www.sabian.com.

Meisel Chin-Chum

Meisel Stringed Instruments recently reintroduced the Chin-Chum chin rest pad.

With the Chin-Chum violinists no longer have to 'take it on the chin.' This cushioned, ultra-suede padded chin rest cover, also protects the neck from the chin rest's metal clamp. It is available in three sizes: Super, Standard, and Suzuki (small) and the Chin-Chum is easy to install.

For more information, contact: Meisel Stringed Instruments, PO Box 90, Springfield, NJ 07081-0090 (973) 379-5000, FAX (973) 379-5020, meisel@worldnet.att.net, www.meiselmusic.com.

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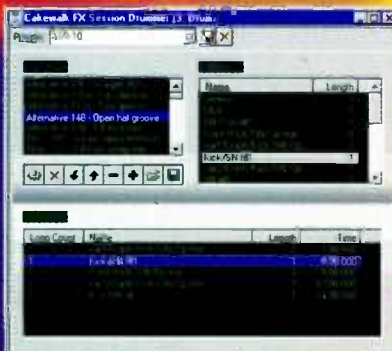


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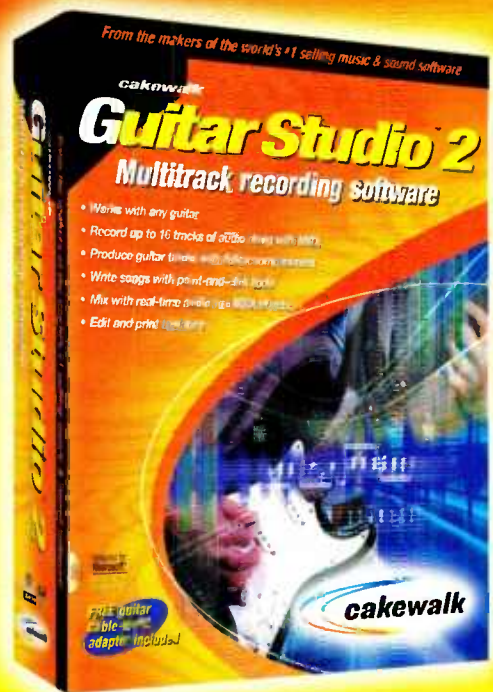


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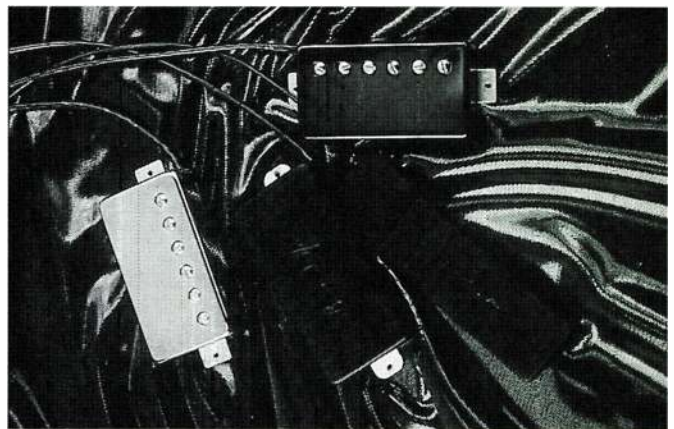
Taylor Big Baby Guitars

Taylor Guitars recently introduced the Big Baby, a new guitar roughly 15/16ths the size of a full-size Taylor.

Like its sibling the Baby Taylor, the Big Baby has Taylor's new-tech neck design, which, among other benefits, greatly simplifies the process of doing a neck reset.

The Big Baby has the same Dreadnaught shape, the arched sapele-veneer back and sides and solid spruce top, but with the 25 1/2" fret scale of a full-size guitar. Its strings are at normal tension and the top is large enough to produce a complete acoustic guitar tone, albeit one that's sweeter and smaller than a full-size Taylor Dreadnaught.

For more information, contact: Taylor Guitars, 1940 Gillespie Way, El Cajon, CA 92020-1096 (619) 258-6957, FAX (619) 258-1623, sales@taylorguitars.com, www.taylorguitars.com.



Benedetto Jazz Guitar Pickups

Seymour Duncan recently teamed up with jazz guitar maker Robert Benedetto and released Benedetto jazz guitar pickups.

The Benedetto product line is currently four models deep with the S-Series, pickguard-mount, suspended humbuckers; the B-Series, full-size humbuckers; and the P.A.F. and A-Series, both of which are full-size, metal covered humbuckers.

Both the S- and B-Series are cast in Benedetto's proprietary Ebonova material and are available in 6- and 7-string versions. The P.A.F. and A-Series are available with either a gold-plated or black nickel-plated cover. The P.A.F. series are vintage-voiced and the A-series have a fatter, warmer, "jazz tone."

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



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Fender American Series

Fender Musical Instruments recently announced the all-new American Series. This new line replaces Fender's American Standard Series. The new American Series are simply better sounding and better playing guitars and basses.

All four of Fender's core models, the Stratocaster, Telecaster, Precision Bass and Jazz Bass, will be included in the new American Series. When designing the specifications for the new line, Fender's Research and Development team placed an emphasis on three factors: tone, playability and value. In terms of musicians' "wants", this meant that the overall feel of these new guitars should combine both modern and vintage manufacturing techniques with a sense historical aesthetic accuracy.

The American Series Strats now feature staggered machine heads that require one less string tree on the headstock. With this, a lesser tension is put on the strings that allows their natural tone to ring through.

All four of the core models will also feature updated necks with a more comfortable and playable feel. The new American Series guitars and basses will now include hand-rolled edges to give the neck a feel similar to that of a guitar that has been properly broken in.

For more information, contact: Fender USA Corporation, 7975 N. Hayden Rd., #C-100, Scottsdale, AZ 85258 (602) 596-9690. FAX (602) 596-1386, www.fender.com.


Gibson Angus Young Signature SG




Gibson recently released the Angus Young Signature SG, a faithful reproduction of the artist's trademark axe. It was designed and manufactured to the lead guitarist of AC/DC's exacting specifications.

Some of the new SG's features include a mahogany body and neck, fingerboard/inlay, 22-fret rosewood fingerboard with pearl trapezoid inlays, tone and volume controls, and a three-way selector switch. It also features an engraved lyre vibrola, an Angus Young Signature pickup along with a '57 Classic rhythm pickup, a "Devil" peghead decal and comes with a special Angus Young Signature SG hardshell case.

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



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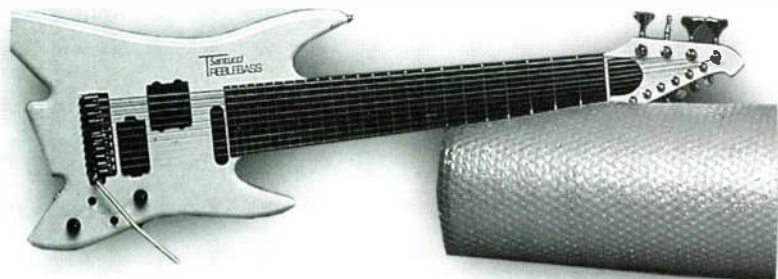
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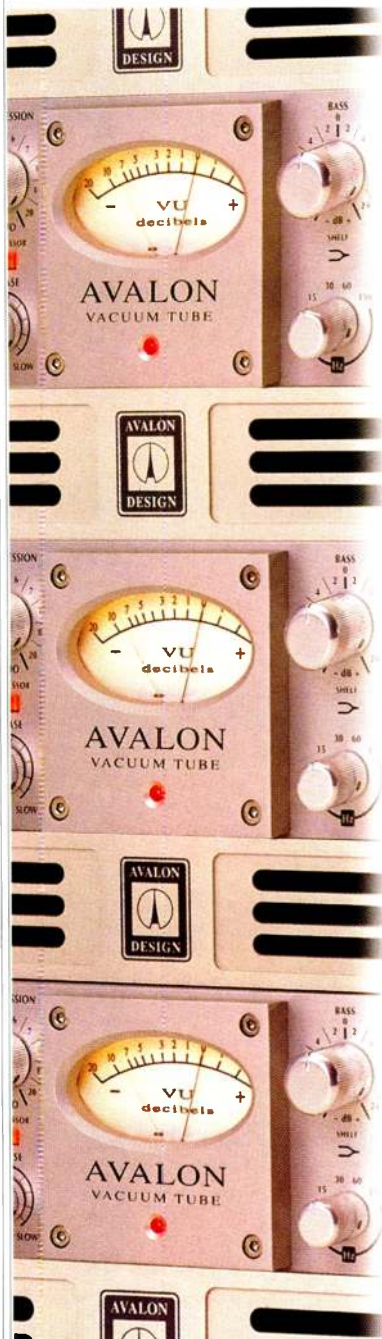
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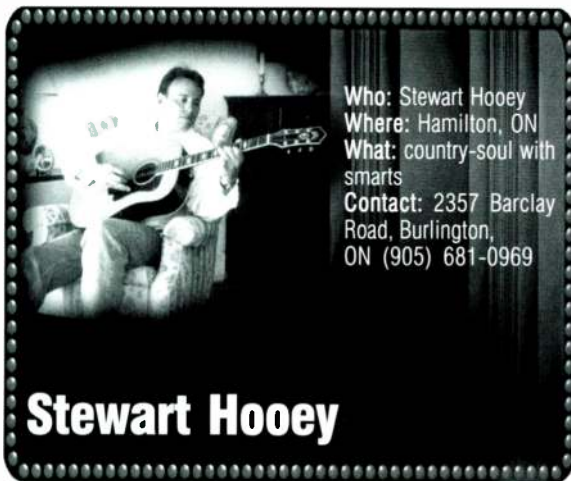
by Jim Kelly

Sometimes it takes a few trips around the block for an artist to find the right path. For Shannon Lyon and his most recent album, *Summer Blonde*, that road leads to where the pavement turns to clay. Having released a string of solo albums since 1995's *Buffalo White*, all of which Lyon says have ended up "in limbo" and can't be found anywhere, the Kitchener-Waterloo singer-songwriter took some time to get various aspects of his personal life together. Then he returned to the studio refreshed and with a clean slate. In fact, he's been saying that *Summer Blonde* feels like his "first record." "I was really finally focused," Lyon explains. "The songs I was writing at that point, it felt like I jumped on a really good tack, emotionally. It just felt right." And it sounds right, too. With acoustic instrumentation and sparse arrangements creating a sound as open and spacious as a prairie afternoon, *Summer Blonde* evokes the lyrical country-folk of Neil Young's classic *Harvest* album. With Lyon contributing crisp, straightforward acoustic guitar, hickory-flavoured vocals and the occasional harmonica, the album also features the soft weep of pedal steel guitar courtesy of Kim Deschamps, and beautifully blended vocal harmonies by the lovely, honest voice of Lisa Winn. From the breezy, carefree opening track "The Hobo Song", to the rustic fatalism of "Right Time Of The Year", and the heart-rending, breakin'-us-up title track, the songs are sometimes pure and easy-going, sometimes bleak and introspective, but always satisfying and always real. Highly recommended.



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Where: Kitchener-Waterloo, ON
What: fresh, acoustic country-folk
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Shannon Lyon



Who: Stewart Hooley
Where: Hamilton, ON
What: country-soul with
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Stewart Hooley

Stewart Hooley is making a move. He's taken a leave of absence from his teaching job in Hamilton so he can pursue his fledgling music career. After listening to his second album, *Daughters Of America*, I think he's doin' the right thing. The record is rich in smart lyrics and soulful country craftsmanship, but the accent is as much on the 'soul' as the 'country,' owing as much to Memphis as to Nashville. "I'm two-thirds coming from a soul, R&B, pop perspective, and maybe one third country," he says, professing his love for '60s soul as well as country coolios like Ricky Skaggs, Dwight Yoakam and Lyle Lovett. Reflecting that eclecticism, the album's lead-off track, "Incomparable", begins with a gospel-flavoured intro, before kicking into gear as a rousing paean to the perfect woman. The superb "Radio Tower" is a tribute to the late night radio dial visitations from powerful southern US AM radio signals, bringing in exotic R&B, blues, country and soul music that has been the salvation of many a budding Canadian musician. "Famous Partners" is a drinkin' buddy song with a twist that's just screaming for a video, and the title track is a soulful plea to the gentler sex from a guy who's just looking for a little mercy. All Stewart Hooley's looking for is to get some distribution for his record and hopefully parlay that into some radio play. If there's any justice in this world, he won't be going back to his teaching job any time soon.

How unique is Vancouver's Zubot and Dawson? So unique they had to come up with a new word to describe their music. They've followed up on the success of their 1998 debut album, *Strang*, (an album which won them a Juno and a West Coast Music Award) with *Tractor Parts: Further Adventures in Strang*. And what is Strang? It's a word they invented to describe the kind of music they make, "as opposed to tacking on a whole bunch of adjectives," explains Steve Dawson. Essentially, it's shorthand for the heady mix of influences and styles they use to create something original. Though most of the instruments on *Tractor Parts* are acoustic and rootsy, they are played with a distinctly non-traditional twist. This, in addition to the occasional loops and drum sampling, and support from such cameo instruments as a hurdy-gurdy and a "\$15 roadside synth," gives their arrangements a fun, innovative edge. "We were just trying to avoid a standard, stock, acoustic-sounding record because there's tons of those and we wanted to try and make something that was sonically rich and interesting to listen to," says Dawson. Dawson's Hawaiian and dobro work is stellar throughout, and he picks a mean 6-string, too, while Zubot's fiddle and mandolin playing is truly exceptional. But it's not just that Zubot and Dawson (et al.) are superb players, it's because they play with an exuberance and a spirit of freshness and originality that just can't be beat. Strang days indeed.



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Jim Kelly is a Toronto-based freelance writer.

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