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CANADIAN RECORDING
STUDIO GUIDE

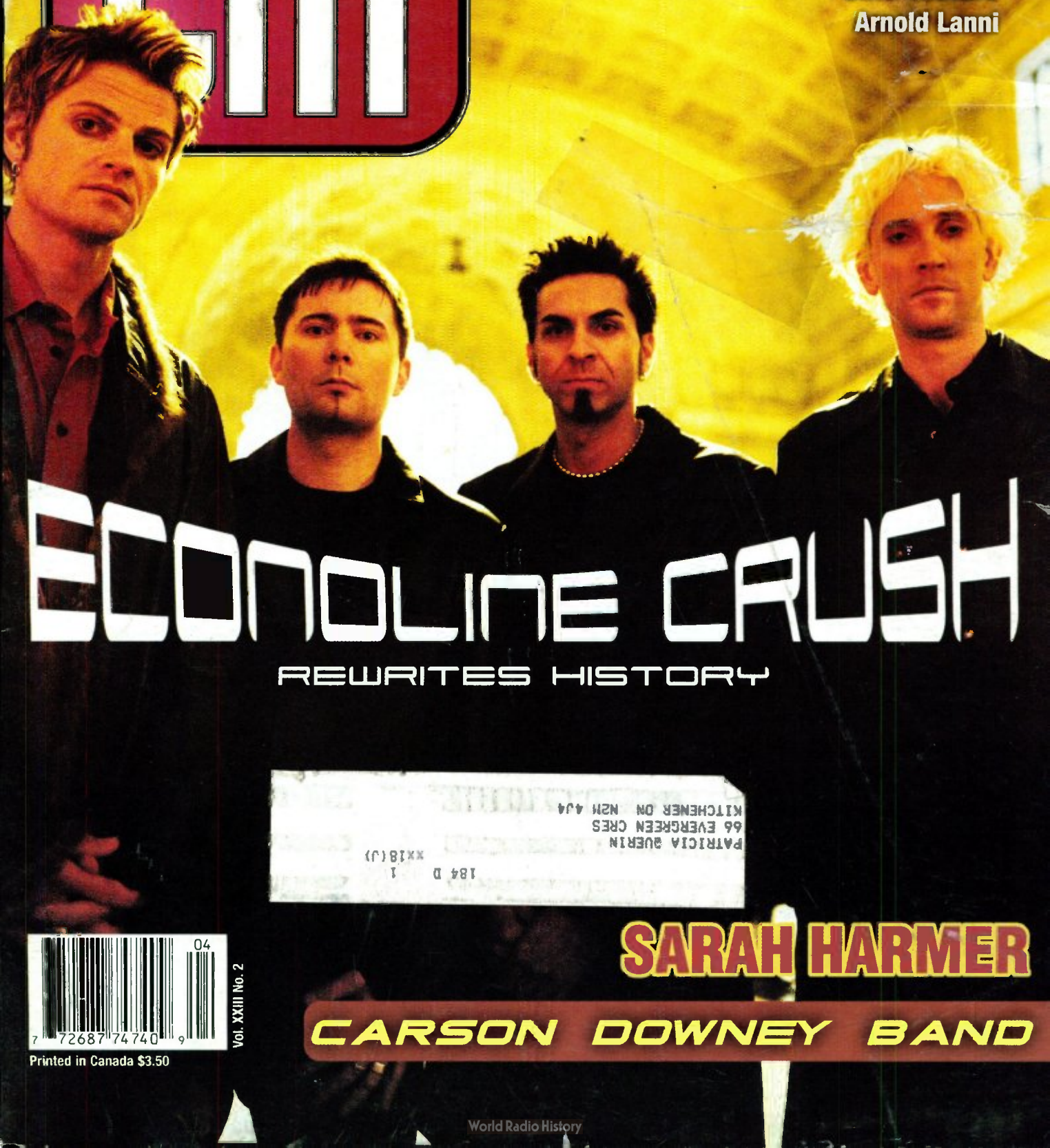
How To Find The Right Studio

Featuring Advice From Top Producers:

Paul Northfield

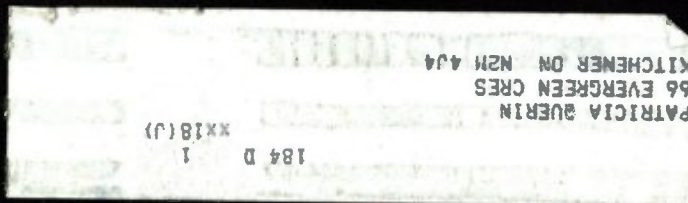
Dave Leonard

Arnold Lanni



ECONOLINE CRUSH

REWRITES HISTORY



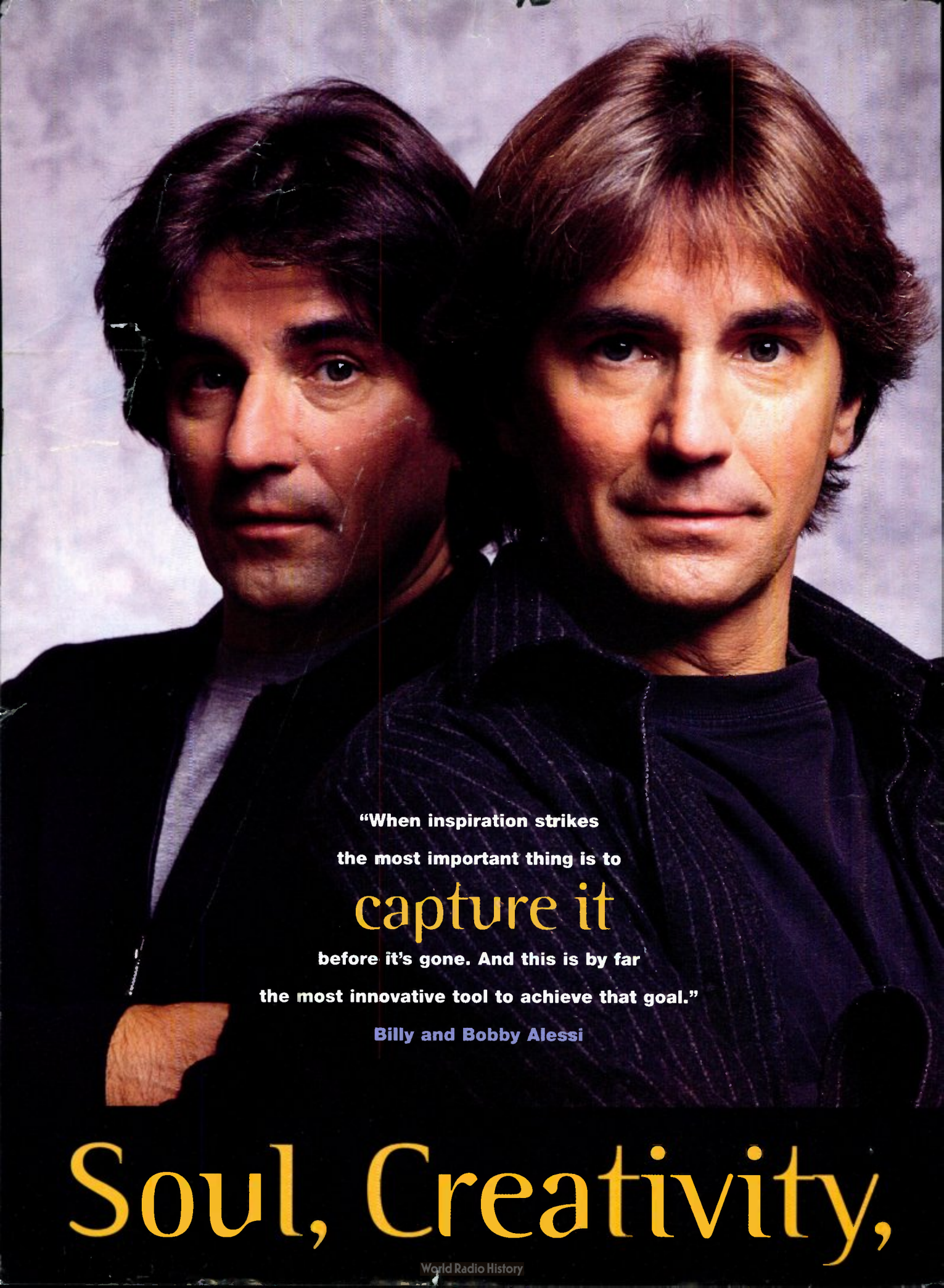
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Vol. XXIII No. 2

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Superhuman

*"I love the tone, the clean tone especially.
It's just so thick, it's so thick you can cut it with a knife."*
Matt Roberts on his Ibanez SA160 guitar.

By now probably everyone knows Three Doors Down's super-hit, Kryptonite, and their double platinum selling album, The Better Life. What everybody may not know – yet – is where a lot of the album's rich, superhuman tones come from. Well, we're going to reveal his no-longer-secret identity. Those thick, rich sounds come from a man who is able to bend steel with his bare hands, Matt Roberts, and his Ibanez guitars.

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CDs Versus Cassettes

Dear CM,

Tracey Allison ... "Are Cassette Tapes Dead?" Vol. XXIII #1 indirectly raises a good question for which I can supply some food for thought.

As a manufacturer of digitally duplicated cassettes which do not suffer by comparison to CDs, our sales increased 50 per cent in 2000.

There is no way you can adversely compare CDs and cassettes in motor vehicles.

1. Road noise mitigates against any possibility of proving that one sounds better than the other.
2. Except for the advantage of a CD 6-pack player loading a cassette is a one-hand job while your driving. Try taking a CD out of its jewel case with one hand.
3. There is a reason that off road vehicles typically include cassette players. You only need one guess for the answer.
4. Cassettes can pack 95 minutes of music. Note that most music is played end to end on a cassette – that's 47 ½ minutes per side or a little more than the average length of a commercial CD.

Remember that the BIG music companies have developed a public perception that CD's are inherently better than cassettes – that's only because it's newer technology, and they make more money! The fact that good cassettes can be more efficiently duplicated at a lower capital cost per unit drove them insane: it doesn't take any leap at all to fathom why they are intent on driving cassettes out of the market place. By the way does anyone remember the crappy sound that the BIG music companies issue on cassette? Isn't that why most people complained about cassette sound?

The issue of accessibility of tracks is a real red herring. Think of the last 10 times you played a CD. Of those, how many times did you select one track only to play?

Finally, Tracey says that most vehicles are equipped with CD. Does she realize that you can say the same about cassettes, because 25 per cent have cassette, 25 per cent CD only, with 50 per cent having both (my survey figures).

Unsigned
Canatron Cassette & CD Manufacturing
Nepean, ON

**Ed. All good points, but I think you misunderstood Tracey's comment regarding cassettes versus CDs in motor vehicles ... she was not comparing the quality, simply the quantity stating most vehicles still have cassette decks over CD players.*



The Missing Link

Dear CM,

Your recent article (Vol. XXIII, No. 1) about musical education on the Internet was very informative. However I found it a great disappointment that GuitarTricks.com wasn't even mentioned. I've been using their site for over a year now and can say without a doubt that it's gotta be the most comprehensive site on the Web. It's completely free and has more to offer than just about any other site out there. My playing has improved ten-fold since learning advanced techniques from their hosts like Terry Couch, Schmange, Magnus, etc.

Dave Barker
Toronto, Ontario

Ed. Thanks for sending in the site. It's tough to list every good Web site out there since there's so many. Readers, check out www.guitartricks.com.

Kind Words

Dear CM,

I think your magazine is great! I particularly like your songwriting and guitar columns. As a wannabe musician I find your magazine extremely helpful. Keep up the good work!

Derrick Doll
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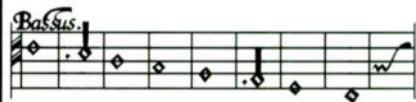
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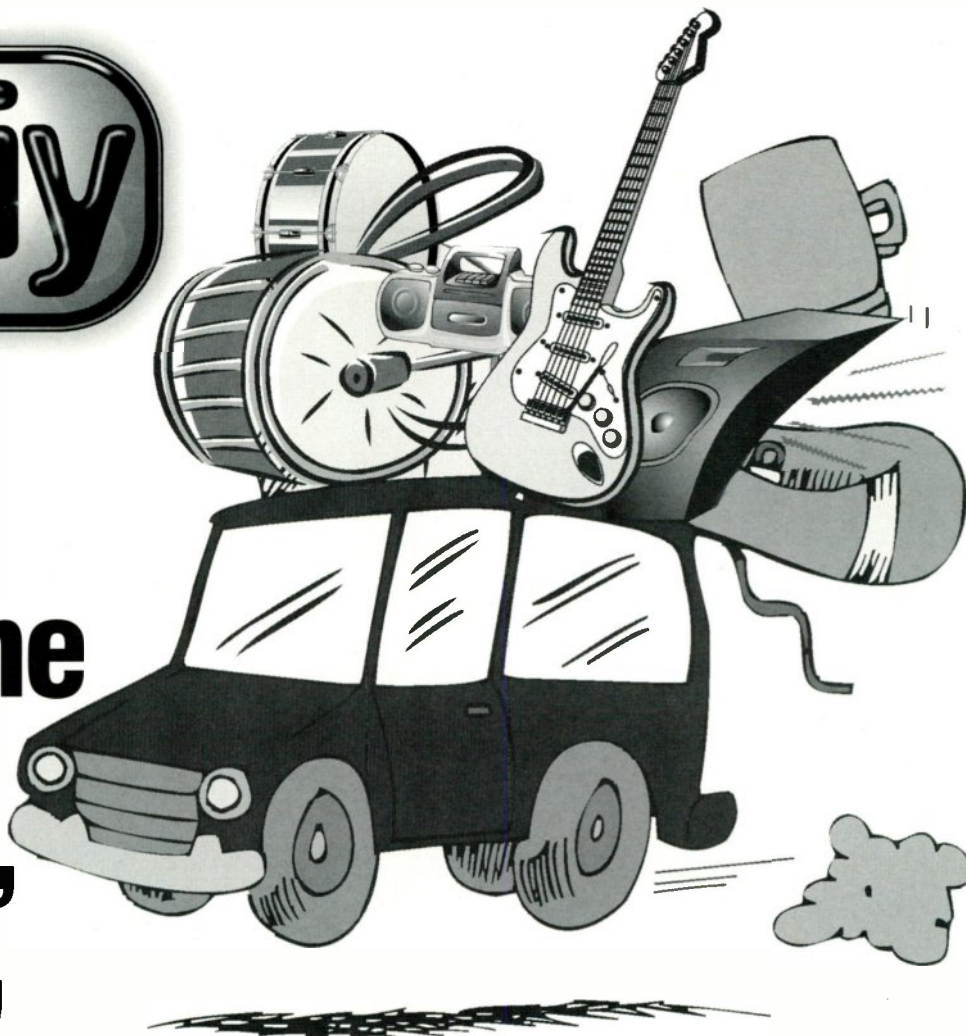
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diy



Hit The Road, Jack!

So you've decided to do your parents the ultimate courtesy of moving your act from its record-breaking two-year run in their garage, to the friendly confines of the pubs and clubs across the Great White North.

It may seem daunting at first, but you don't have to pawn your furniture and childhood hockey card collection to pursue your lifelong dream of being a touring musician. Canada has loads of opportunities for unsigned acts who want to earn their stripes on stage before they tackle that elusive big record deal. Here are just a few.

Try contacting the people at the Canadian Organization of Campus Activities (COCA). Every year COCA hosts regional and national conferences at which indie bands (should their demo make the grade) showcase their live act for talent buyers and bookers of about 70 university and college campuses across the country. For a small fee, and if your recording and/or press kit impresses the selection committee, you could be on your way to the conference to perform for the committee and expose that hidden talent your mom has known you to have for years.

"Sometimes a band will come to two conferences and maybe not make an impression the first time but they will the second time and sometimes that's what it takes," said Earle Taylor executive administrator of COCA. This year's national COCA conference will be hosted by the University of Calgary and Mount Royal College at the Marriott Hotel in Calgary, AB, June 8-12. To get on the mailing list for submission deadlines and dates for the conferences,

both in your region and nationally, you can e-mail COCA with your request at coca@gtn.on.ca. Their Web site is under some changes right now but can be reached at www.coca.org.

Eric Lawrence of Coalition Entertainment Management in Toronto says there is still merit in "cold-calling" clubs across Canada and pitching your act to the venues directly.

"If that's the way they want to go about doing it, if they want to get up there and play and build up their name that way first, yeah, cold call clubs. They all have people listening to music. I think you could pick up the phone to any of those clubs, and there's probably a voicemail that says 'if you want to send us some music, here's the address.' Someone is listening to stuff."

There are plenty of clubs that host live music nights in all major cities in Canada. Reliable places to find a list of clubs and how to reach them are *Music Directory Canada* and *Canadian Music Week's Session & Tour Guide*.

"If you have a strong enough live band, offer it up for free, or even \$100, 'our price is 100 bucks and we'll come play,' and work it. For what it may cost in the short run, if you start building something up, and that's your ultimate goal, then it's worth it," added Lawrence who adds that North by Northeast in Toronto is a great festival at which unsigned Canadian acts can get exposure.

"If you have a great live band, people will take notice and I think that great performers are getting signed more now than they have in the last 10 years."

Once you've got those gigs booked and you need places to sleep along the way (other than in the cab of your truck), give a call to the people at On Tour. They've handled acts such as Sarah McLachlan and The Tragically Hip, among others, but are willing to work with artists at all levels who are looking for quality accommodations without spending the big bucks.

"(Artists) don't have to spend the time themselves (booking accommodations). There are people like ourselves that are there to do it," says Dorothy McAuley of On Tour who has specialized in getting artists deals at reliable hotels in Canada for 11 years. She says there are deals to be had on accommodations but you have to be strategic in your planning.

"December, January, February is a better time to tour Canada if you're trying to save money on hotel accommodations, but then again you're working against weather conditions etc."

You can reach On Tour toll-free from anywhere in North America at (800) 440-0853.

If you're not ready to step up to that level of comfort, most bars and clubs should be able to set you up with an affordable night's rest after you've rocked their casbah. Ask if they can arrange beds for you and your crew when you're sending them your demos.



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TAXI Continues to Help Canadian Musicians

Michael Laskow, Chief Executive Officer of the Calabasas, California-based company TAXI, held a free music industry seminar at the Sheraton Wall Centre Hotel in the heart of Vancouver. The focus of the seminar was to help Canadian artists, bands and songwriters infiltrate the US market. Laskow shared the stage with his long-time friend and client, Canada's own Randy Bachman.

Although Bachman has had an extremely successful career as a recording artist and songwriter, he uses TAXI to shop his new projects to US record labels and to plug his new songs to pop, rock and country artists. TAXI not only exists to help people like Bachman, but songwriters at all levels of success. They highly encourage unknown artists to use the system to help get known. TAXI is an independent A&R company that functions on a global scale to help songwriters in the US, Canada and abroad get their material to top music industry executives.

Costing \$300 US, the service provides bi-weekly "Industry Listings" which inform members what A&R people, publishers and film/TV music supervisors are looking for. The artists and songwriters submit their work to TAXI, which screens each submission, and sends back a hand-written critique. The best of the submissions are sent straight to the music executive who requested the music.

For more information, contact: TAXI, 21450 Burbank Blvd., Suite 307, Woodland Hills, CA 91367 (818) 888-2111, FAX (818) 888-8811.



TAXI's Michael Laskow



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CHANGES

Metronome Canada Keeps Building Momentum

Canada's largest ever proposed music heritage and education facility is taking some big steps toward its official ground breaking next year.

Support for the Metronome Canada project has been overwhelming in recent months says president John Harris, and if the trend continues, the proposed site on Toronto's waterfront should be under construction in early 2002. "The public awareness campaign has now matured and kicked into high gear," said Harris adding 80 media patrons are now donating space and contributing to Metronome's exposure nationwide.

Harris was "astounded" by the response to 12 Toronto radio stations' unprecedented long-term commitment to air Metronome's public service announcement. A plan by Montreal-based Astral Media to erect their largest available billboards, will give Metronome promotional presence in Montreal, Ottawa and Toronto.

"But the big one is television," Harris said. "(We have) received our telecaster's number from the CRTC. We've finished the production of the 30-second spot, (and have started) to distribute to television. We should get an enormous amount of

airplay on television if the support we've had previously is matched by the television community. At which point we'll have radio, television, print and billboard media all happening simultaneously."

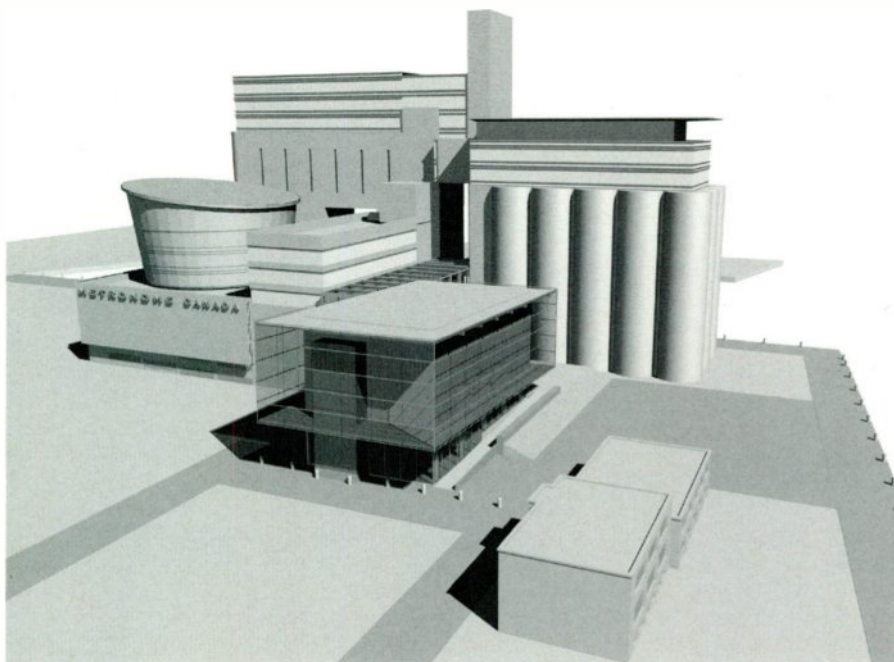
Harris said that many of the technical aspects of Metronome's makeup are in place but their focus for the time being is on public awareness and fundraising. "We are extremely encouraged by the progress thus far, in terms of fundraising. We're a little over \$7.5 million in total contributions, which includes cash, in kind, contributions and donated services."

Metronome Canada is a proposed \$75 million dollar project that will transform the area around Toronto's Canada Malting Silo Complex at the foot of Bathurst Street, into Canada's only "all-inclusive" facility for promotion and celebration of Canada's music history and prosperity both domestically and internationally. The complex, which will include among other things, an 800-seat performance theatre and a national malting museum and brew pub, is slated for grand opening in early 2004.

Performing artists from a wide spectrum of styles, including, Michael Burgess, Paul Anka, Philosopher Kings, Loreena McKennit, Oscar Peterson and Anton Kuerti, have thrown their support behind the Metronome Canada project. Harris added that these and other Canadian artists will be performing in support of Metronome at various events in the future.

"There's no question that this is the most challenging time period probably in history (for) raising money. For a whole bunch of reasons," said Harris. "However, having said that, we are extremely encouraged that we have had such positive support and response from so many different communities, including the media, the construction industry, the music industry, the heritage community, the local community, etc. And it's our view that, increasingly, people are seeing that what Metronome is all about is needed and is doable."

For more information visit Metronome Canada's Web site at www.metronomecanada.com.



Music Directory Canada Released

Music Directory Canada, one of the most essential guides to the music industry in Canada, has just released its Eighth Edition.

This guide features over 60 categories including booking agents, concert venues, custom duplicators, lawyers, management companies, music education, music publishers, orchestras, promotion & publicity companies, radio stations, record companies, recording studios, sound & lighting companies among many others. As an added bonus, it also features artist contacts, award winners, events, Canadian Chart Toppers, selected discographies, further suggested readings, a glossary and much more.

Each listing features company contact information including address, phone, FAX, e-mail, Web address and description. This 660-page title has proven to be indispensable for anyone wishing to contact individuals and companies in the Canadian Music Industry!

Music Directory Canada is available at music stores, record stores and bookstores across Canada. You can also order it by calling (800) 265-8481, or online at www.musicdirectorycanada.com.

The directory is published by Norris-Whitney Communications, who also publishes *Canadian Musician*, *Canadian Music Trade*, *Professional Sound* and *Professional Lighting* magazines.



For more information, contact: Norris-Whitney Communications, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (905) 641-3471, FAX (905) 641-1648, info@nor.com, www.nor.com.

Oh What A Feeling 2

Following the success of the 4-CD compilation, *Oh What A Feeling* in 1996, Universal Music Canada has released a second volume with 76 more Canadian tracks spanning four decades.

The compilation will again promote the some of the greatest musical talents this country has produced, while at the same time, making a significant contribution to several charitable causes.



Oh What A Feeling 2 will try to match its predecessor's sales of over 1 million copies and \$2.8 million raised for the Starlight Foundation, the Safehaven Project for Community Living, and the CARAS Music Education Fund. In addition to these charities, proceeds from the sales of Volume 2 will assist the Canadian Music Therapy Trust Fund.

The Guess Who, Rush, Bryan Adams, Gowan, Kim Mitchell, Neil Young, Matthew Good Band, Joni Mitchell, Blue Rodeo, Diana Krall, Our Lady Peace, Susan Aglukark, Gordon Lightfoot and The Tragically Hip, are just some of the diverse artists featured in the collection of over five hours of music.

Liner notes were written by noted Canadian journalist/musicologist Larry LeBlanc, who co-executive produced the collection with Randy Lennox, President and CEO of Universal Music Canada.

Artists To Get A Boost From Radio

The Canadian Association of Broadcasters (CAB) has unveiled a new program to help boost the promotion of Canada's rising talent.

The Radio Starmaker Fund is designed to be involved in the business of increasing the supply of good, playable Canadian music. "I think this is the kind of model that the industry has needed for some time," said CAB vice-president of radio, Richard Cavanagh. "We talk a lot about how important it is and how we're so dependant on each other, radio and music, that seeing this coming forth in terms of marketing and promotion is awesome."

The fund's coffers, comprised by private radio broadcasters, are at nearly \$26 million, expecting to rise over the course of the project. The money was raised by adding a three per cent levy to the sale of Canadian radio stations since 1997. Development of a separate fund, Fonds RadioStar, is under way for the French language market. "I think the idea is to create a new generation of stars, and maybe give a little bit more of an equal footing to some of the advantages that some of the global players have," Cavanagh added.

The fund intends to help boost the careers of artists who have had significant radio play of one or more singles from their first or second album. The allocated money is not for the purposes of recording, but for the artists to promote their music to radio and/or support large-scale touring.

More information on the Radio Starmaker Fund, and how to apply, is available at their Web site, www.radiostarmakerfund.com.

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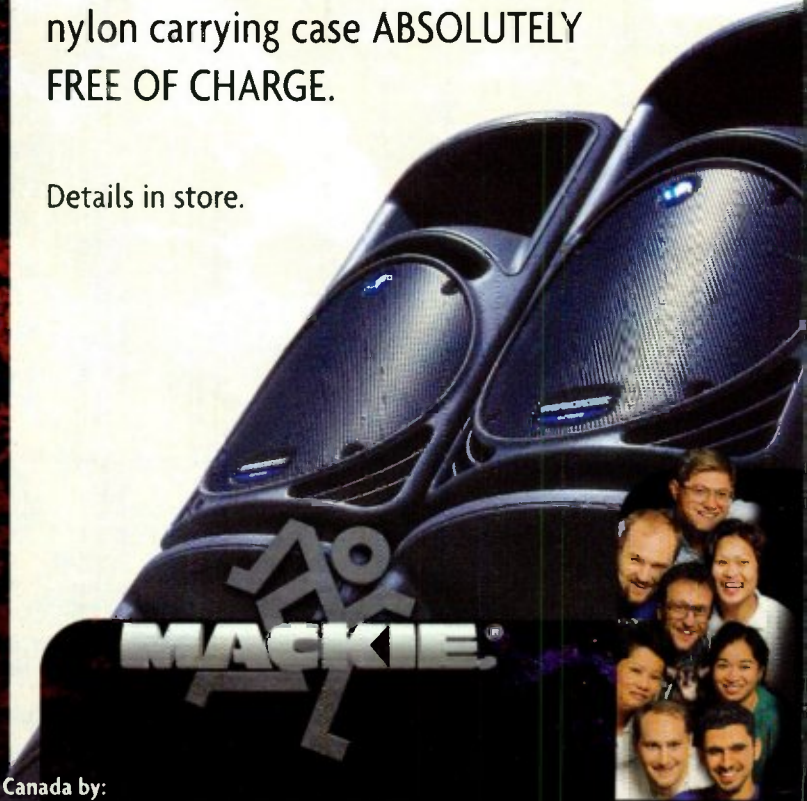


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World Radio History

Canuck Raises Eyebrows in Sunshine State

For more than five years, Alex O'Brien of Parry Sound, ON, made a career of helping people as director of human resources at West Parry Sound Health Centre.

But a leap of faith last year may see O'Brien spending more time soon making people feel better through the art of songwriting. O'Brien became the first non-musician to win top-prize in the lyric category at the USA Songwriting Competition held in Miami, FL in January of this year.

His lyrics for "Drum Machines and Beauty Queens" won him top honours as well as \$1,000 (US) cash and another \$1,000 in prizes, not to mention the publicity he'll generate after winning a competition of such prestige.

"I've been writing song lyrics since I was in grade seven," said O'Brien from his Parry Sound home where he lives with his wife and two children. "I've known since a pretty young age that I wanted to try writing creatively at one point in time in my life," said O'Brien adding that he and his wife, Kit, had been saving a little extra money for about 10 years to make it easier for him to pursue his "lifelong dream."

O'Brien had been putting off his request for a leave of absence from his job for some time before he decided last year that the new millennium was the perfect time to focus on his passion for writing. "I had a very good working relationship with my boss (at the health centre). He encouraged me and worked with me to make it work."

O'Brien stumbled on the USA Songwriting Competition while searching the internet for a musician to collaborate with. While his search for the musician wasn't very successful, O'Brien entered four of his over 300 lyrics into the contest, and by Christmas he had received an e-mail telling him the good news.

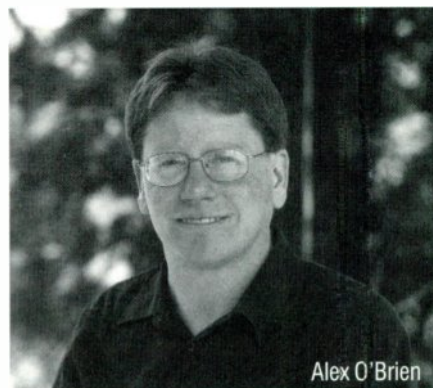
"I figured they were pretty good songs that I was sending in but I also knew that they got tens of thousands of entrants and it's the USA Songwriting Competition and I'm Canadian and not a musician."

"So to be quite honest although I felt they were good songs, I didn't really expect to win or even necessarily get honourable mention," he said, adding he has a lot of respect for the competition's judging committee for being "merit-based" in their selection.

The newest celebrity in Parry Sound would recommend his journey to others who wish to follow in his footsteps, but warns that it could take several years of planning.

"If truly that is your passion, and you feel you have some talent, plan well ahead enough that you're not stranding your family or going broke. It's been a hugely rewarding experience. Even if I didn't win the contest, I felt really good about the year off," which included writing four plays, and compiling a book of 82 song lyrics and a book of poetry.

"Drum Machines and Beauty Queens" was written a few years before the contest and is described by its writer as "a scathing but fun attack on commercialism, superficiality and greed in society."



Alex O'Brien

"I was just saying to my wife the other day that I'd love to meet the person on that committee who out of these thousands of songs said 'Hey, this one seems pretty good, let's go with that.' I'd like to shake his hand."

Although he is a big Bruce Springsteen fan, O'Brien doesn't feel they write in the same style even though friends and relatives have been urging him to send his lyrics to The Boss for years.

O'Brien says his prize-winning lyrics might be more suited to the musical styles of R.E.M., The Kinks' Ray Davies, Blue Rodeo or Cowboy Junkies.

Since returning from his trip to Florida in January, he has spent most of his time promoting the victory and hasn't been actively pursuing a publishing deal or a musical collaborator to work with his lyrics. But he's hoping that the exposure will help him expand his career as a songwriter. O'Brien can be reached via e-mail at alexob@vianet.on.ca.

Other Canadians to receive honourable mention at the competition were Roger James and Doug Reansbury of Kingston, ON, for their song "The Great Square Dance of Life." James is a performing singer-songwriter.

SOCAN Honours Number One Singles

The Society of Composers, Authors and Music Publishers of Canada (SOCAN), have recognized The Tragically Hip with Number 1 plaques for the achievement of their single "My Music At Work".

"My Music At Work", the first single from The Tragically Hip's latest album *Music @ Work*, reached number one on The Record's Album Rock chart as well as MuchMusic and MuchMoreMusic video countdowns between July and August 2000. The song is co-published by The Tragically Hip's five publishing companies.

Plaques were presented to band members Gordon Downie, Gord Sinclair, Rob Baker, Johnny Fay and Paul Langlois before the band took to the stage at Toronto's Air Canada Centre December 3.

SOCAN plaques were also awarded to first-time recipients Robbie Patterson and Glenn Marais for their song "Everybody Wants To Be Like You", recorded by Virgin Records artist Snow and published by EMI Music Publishing Canada and peermusic Canada Ltd. Both the songwriters and performer were presented plaques by SOCAN board member and EMI Music Publishing Canada president Michael McCarty, at a SOCAN Number 1 party, December 6.

Ed Robertson and Steven Page of Barenaked Ladies, no strangers themselves to SOCAN hardware,

were presented Number 1 plaques for the first single off their latest Reprise Records album, *Maroon*. Their single "Pinch Me", published by Treat Baker Music Inc. and Warner/Chappell Music Canada Ltd., reached number one on the MuchMoreMusic Countdown, Oct. 20, 2000. The songwriting duo of Page and Robertson were presented their plaques during soundcheck for the band's November 24 performance at Air Canada Centre.

Carolyn Dawn Johnson received her second SOCAN Number 1 plaque for her song "Georgia", which she co-wrote with Troy Verges (BMI). "Georgia", is the first single from Johnson's forthcoming debut album on Arista Records.

SOCAN board member Stan Meissner presented Johnson with the award at Toronto's Rivoli on November 19, 2000, where she was a featured performer at the Songwriters Association of Canada Bluebird showcase.

"Georgia", published by EMI Music Publishing Canada reached number one on both The Record's Country chart and Country Music Television (CMT) Canada's Video Countdown between October and November, 2000.



Barenaked Ladies receive their Number 1 plaque from SOCAN: (L to R) SOCAN's Earl Rosen and Linda Saranchuk, BNL's Ed Robertson, Steven Page, SOCAN's Irene Zeltway, Warner/Chappell's Andrew Mech.



The Tragically Hip receive their Number 1 plaque from SOCAN: (L to R) Gordon Downie, Johnny Fay, Paul Langlois, SOCAN's Irene Zeltway, Gord Sinclair, SOCAN's Linda Saranchuk, Rob Baker, band manager Jake Gold.

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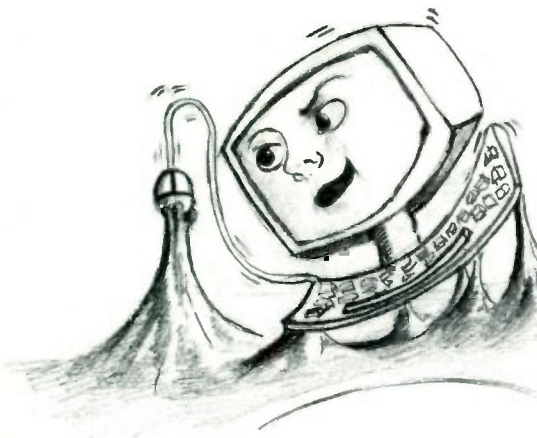


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ROAD test

Line 6 Bass Pod Pro

How I Spent My Christmas Vacation



by Rich Priske

There are two things that generally identify any true bass player. One, a bad back, and two, an uncanny ability to disappear without a trace whenever it is time to move gear. So, anything that promises to replace the monster amplifiers and cabinets that we bass players are forced to use if we want to be heard is met with great enthusiasm.

In just a little over three years, Line 6 has gone from 10 to over 100 employees and grown into one of the top five guitar amp manufacturers. Recently, *Music Trades*, a leading trade publication, named Line 6 the 'Fastest Growing Company in the Industry'. This is due, in part, to the introduction in 1996 of the world's first digital modeling guitar amplifier, the AxSys 212. Since then, a number of innovations and designs have firmly established "software" driven amplifiers to the forefront of modern music.

The Bass POD Pro is a rackmount version of the Bass POD, featuring Line 6 amp and speaker cabinet modeling, bass effects modeling (including programmable compressor, modeled after the studio standard LA-2A), a crossover and noise gate. In addition, Bass POD Pro's unique Dual Output design allows you to have amp/cab/effects tones on one output, and a high quality DI (with or without effects) on the other. It also features 1/4-inch and XLR analog outputs, AES/EBU and SPDIF digital outputs, mono pre and post effect loops, and line level input. Other than the extra ins/outs, there is virtually no difference between the Bass POD and the Bass POD Pro.

The unit is solidly built, designed for flexibility and ease of use both in the studio and on the road. Black, with red lights, there was no trouble scrolling through the presets on a darkened stage. The controls felt solid and were not all that confusing, although, you are going to want to keep the well-written and amusing manual handy! To me, the sign of a good piece of gear is how quickly I can get to a good sound. Right out of the box, I plugged the unit into the wall, powered it up, set the amp model to "Rock Classic" (based on a 1974 Ampeg SVT. For what I assume are trademark issues, Line 6 uses euphemisms for brand names), bypassed the effects, and selected the bass input. I then plugged in my workhorse Gibson Thunderbird, strung with DR strings, and plugged in a pair of AKG K270 studio headphones. With some minor tweaking of

the tone controls, *voila!* I had my sound! Cool! Flipping around the other amp/cab emulation's found that the unique characteristics of each rig were there. The "Eighties" setting sounded like my old GK 800RB, complete with that annoying pick attack, same thing with "California", emulating the Mesa/Boogie 400+. One surprise was the "Session". Blindly flipping the dial, I stopped and went, "*whoa, that sounds cool*", checked the manual, and was shocked to find that "Session" is based on the SWR SM-400, an amp I have never been particularly fond of. Under a normal situation, I would not have considered plugging into this amp. My loss, had it been a session. Other emulations are "Stadium", based on the Sunn Coliseum 300, "Adam & Eve", based on the Eden Traveler WT-300, the "Flip Top", an Ampeg B-15, and "Sub Dub", a super-low sound designed by Justin Meldal-Johnsen, bass player for Beck, Tori Amos and others. Very cool. There are also a number of bass guitar-oriented effect emulation's built in. You can find the classic "Octave Down" Boss OC-2 Octaver, "Bass Synth" Boss SYB-3 Bass Synth, "Rodent" Pro-Co Rat Distortion, and "Tron Down/Up" the classic Mu-Tron. For some reason, only one effect can be applied at a time, save for the bizarre choice of the "S/H" (Oberheim Voltage Controlled Filter), which is also available with "Gray Flanger" (MXR Flanger) or "Danish Driver" (tc electronics Booster Line Driver + Distortion). Noticeably absent is an analog delay, and perhaps tremolo/vibrato or reverb. A lowpass filter (with selectable crossover frequency up to 1kHz) is available to help preserve low end.

To get the most out of the Bass POD Pro; you will need a computer. Downloading and installing the 1.45 MB SoundDiver software (available at the well laid-out Web site) took about five minutes. Once it was installed, I hooked up the Bass POD Pro via MIDI in/out on my soundcard. And behold! A whole new world of sound editing. The SoundDiver software does for the POD what Mesa does for the Akai sampler (without all the crashes!) Every parameter is available, plus some parameters which are only controllable through the software. These include volume and wah range parameters for the optional floorboard. The graphical interface makes it easy to tweak away. One can easily design custom sounds, mixing and matching amplifier

heads and cabinets. Moving a control on the unit moves the control on the screen, making it easy to learn which knob does what. The POD also has the ability to send and receive program changes and controller notes via MIDI. Each knob is assigned to a specific controller (all charted out in the manual) for total sequencer-based automation. Once you have a bunch of custom sounds, you can save them to the hard drive of your computer, and/or upload them to the Line 6 Web site to trade with others, downloading new patches as you go.

Okay, time for the real test. I threw the unit into a two-space rack bag, and walked into the MGB Happy Funland Rehearsal Complex. Setting the unit up to feed the monitor console alongside my rig was a breeze. We then A/B'ed the same setting I had dialed in at home with my real Ampeg SVT through an in-ear monitor system. Paul, our monitor technician, and I agreed that the two sounds were very nearly identical.

When I first started to use the unit, I made the mistake of approaching it as an effects unit, only to be disappointed with the results. When I approached it as an amplifier emulator, as it is intended, I was blown away. Will it replace your current live rig? Remember that the key word here is "emulation". While the Bass POD Pro does an excellent job recreating the distinct sounds of the various rigs, nothing can replace the random transients you get from moving air with a speaker, weird tube noises, etc. You may want to consider hitting a good tube preamp before the POD. Darrell, my overworked and underpaid tech agrees. Although his back prefers the Bass POD Pro, nothing can replace the real thing. The studio, however, is where this unit really shines. The MIDI control and the digital output make it a natural fit into any ProTools system. All in all, the Bass POD Pro does what it says it can do with style, quality and attention to detail. A great unit and a quality addition to any rig.

For more product information, contact: Power Music Marketing Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1, (905) 405-1229, FAX (905) 405-1885, sales@power-music.com, www.power-music.com.

Rich Priske is bassist for the Matthew Good Band.

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Vibro-Tek

Double Whammy

by Rich Priske

Whammy bars. You either get them or you don't. Whammy bars conjure images of big hair, spandex and neon-coloured guitars. Virtually eliminated from the scene during the Cleansing Years of Grunge. Feared and reviled for years.

So what place does a whammy bar have on a bass guitar? Good question. They look strange, go out of tune and your guitar player will look at you weird.

The Double Whammy is unique because, as the name implies, it is split down the middle, allowing you to bend one, two or three strings up or down, while maintaining pitch on the remaining string(s). It came installed on my favourite, a Gibson Thunderbird bass. This is a feat in itself, and testimony to the quality of workmanship of Vibro-Tek, as the T-bird is probably the most difficult instrument to retrofit. There is no locking nut, the strings feed through your original nut. The body of the bass was routed out to accommodate the bridge, look at the back of any Strat-style guitar and you'll get the idea. The strings are fed through the bottom of the bridge, and through the body of the guitar. The bass arrived strung with DR strings perfectly inonated, and stayed that way the whole time. The post and string spacing is fully adjustable to allow for any width neck. The unit comes with its own Allen key, a nice touch. The split is made possible by the patented steel hinge, allowing one side of the bridge to move, while the other side stays put. The patented Ground Zero Device, the key to the functionality of the unit, controls pitch while at rest. The Ground Zero Device controls the return point of the unit, providing a constant, yet adjustable "zero" point. You control the amount of vibrato range that the unit can produce by moving this point around. Tension is controlled by an array of springs; less springs mean a "looser" feel and a quicker response. The unit is finished by two low profile bars, a traditional style bar that attaches to the hi "G" side of the bridge, and a shorter version which attaches to the rear of the bridge, between the low "E" and "A" string. The bars are both fitted with

foam sleeves for comfort, and can either swing free to be grabbed for as needed or locked into position. The choice is yours.

So, how does it sound? It took a minute to get used to the whammy bar sticking out over the bridge. Then I immediately began dive-bombing like I was in the middle of the South Pacific 60 years ago. Once that was out of my system, I played a couple of simple lines, adding vibrato at select spots. Hmm, interesting. Playing with a pick proved to be the most challenging. Moving the shorter bar right out of the way allowed for palm muting, and was easy to grab for at the right time. Resting my palm on the bar and bending up to notes sounded very natural and smooth. There is also plenty of sustain, even during slow dives. Using both bars together brought about the most interesting sounds. Playing fingerstyle, double stops, bending first one bar, then the other, then both! Wow! Add some delay, and you have some truly unheard of sounds. The possibilities seem endless. All in all, it was very easy to get comfortable and start playing.

The Double Whammy is a solidly built device that seems capable of withstanding all but the most tortuous playing conditions. It stayed in tune, it doesn't look out of place and it comes with a limited lifetime warranty. Four-string series Double Whammy's are available now, while 5- and 6-string models should be ready by the fall. A very cool unit and a must for anyone who wishes to explore outside of the norm as well as the player who just wants to spice things up a bit. And it *will* scare your guitar player...

For more product information, contact: Vibro-Tek Industries, 13-1080 Cliveden Ave., Delta, BC V3M 6G6 (604) 517-1677, FAX (604) 517-1630, info@mydoublewhammy.com, www.mydoublewhammy.com.

Rich "Rock" Priske plays bass with the Matthew Good Band and has a closet full of spandex...

Korg CX-3



by Kevin Young

Combo Organ

So you want all the majesty, power and versatility of a B3 without the back strain and hassle of hauling the real thing around? More important than the question of sheer bulk, the most valued aspects in an organ simulator are a sensible interface and its ability to faithfully reproduce that distinctive B3 sound – all the woof, grunt, screams and whimpers of the beast itself. I generally find it fairly easy to poke holes in the design or sound of machines that purport to reproduce unique vintage sounds. Not so here.

Released in late 2000, the CX-3 is actually an update of a pre-MIDI keyboard of the same name that came out in the early 1980s and, until organ simulators became more commonplace, was widely used by those who owned one, and much coveted by those who didn't. Though related in name, the new CX-3 is a far more powerful and versatile machine.

First, the CX-3 sounds great. Nothing can replace the original Hammond, partly because each instrument sounded slightly different, but this comes close. It boasts an exceptionally fast key response and reproduces the dynamic range of the Hammond very well. 128 intelligently named presets – 64 in each 'Normal' and 'EX' mode – ranging from convincingly throaty rock sounds through a number of classic jazz, funk and church organs. The presets have been designed by a variety of players and matched to their individual Hammonds so, in some ways, the CX-3 is several Hammonds in one compact box. Like the original, all the necessary real time controls – drawbars, percussion, Leslie speaker controls and a dirty big knob for selecting chorus or vibrato with three settings for each (no groping around on a dark stage

to find this one) – are close at hand just where they are on a Hammond. In addition, bass and treble controls, reverb, keyboard split function and its markedly warm overdrive are also accessible on the main panel. Keeping the control panel essentially true to the original will benefit players who have spent a great deal of time on the Hammond. Chorus/Vibrato and percussion controls are virtually identical with the exception that there is no '2nd' percussion switch.

As you would expect, all the parameters of the original Hammond and Leslie combo – and more besides – can be manipulated with far greater ease on the CX-3 than on a real Hammond. All the more so owing to an extremely transparent and user friendly interface. All percussion, drawbar, Leslie and FX parameters, including individual Leslie horn and rotor transit are easily accessible in Edit mode. The CX-3 has three pedal inputs: expression and two discreet, assignable inputs for transmitting program changes or to control hold, split, rotary speed, amp gain, or reverb. When using the latter two it is possible to specify whether all, or only internal parameters will change. If only internal is selected the player may scroll through various presets while performing while still maintaining full control over front panel parameters.

One particularly impressive feature enables a second keyboard connected to the Korg to function as a second manual to which vibrato/chorus, drawbars and any of the 64 presets in Normal mode can be assigned. Thus precluding the need to buy a far bulkier and no doubt more expensive simulator that has a second manual physically attached. In Normal mode, whether splitting the keyboard or attaching a second manual, a total of 9 of the 18 drawbars

can be used for each of the upper and lower manuals. Though the split function, and the option of connecting a second manual are unavailable in EX mode, a total of 13 drawbars can be used as for greater than usual control over harmonics, while the upper 5 add percussion. True to the spirit of faithful reproduction, in Global mode the expression pedal (now included with purchase) may be assigned to drive both volume and overdrive.

On the down side existing presets can't be tweaked using the drawbars in real time unless you're in Edit mode; it takes several key strokes to get there, but once in, both manuals can be manipulated with ease. It would also be nice to have a few alternatives to organs on board to layer in, some strings and such, but the intent in here was clearly to focus on accurately reproducing the original. In this, the Korg CX-3 delivers admirably.

Distributor's Response: The Korg CX-3 is a tonewheel-modelling organ for those who want only authentic organ sounds. Therefore, Korg chose to focus on getting the best quality organ sounds possible. Further, the Korg CX-3 stays as close and faithful to reproducing the original Hammond B3 both in tone and layout. Korg is the only manufacturer who has two sets of drawbars on a single manual instrument. Most traditional B3 players do not use presets, so the limitation stated in the CX-3 review is not often a problem for these musicians.

For more product information, contact: Jam Industries Ltd., 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, sknowles@korgcanada.com, www.korgcanada.com.

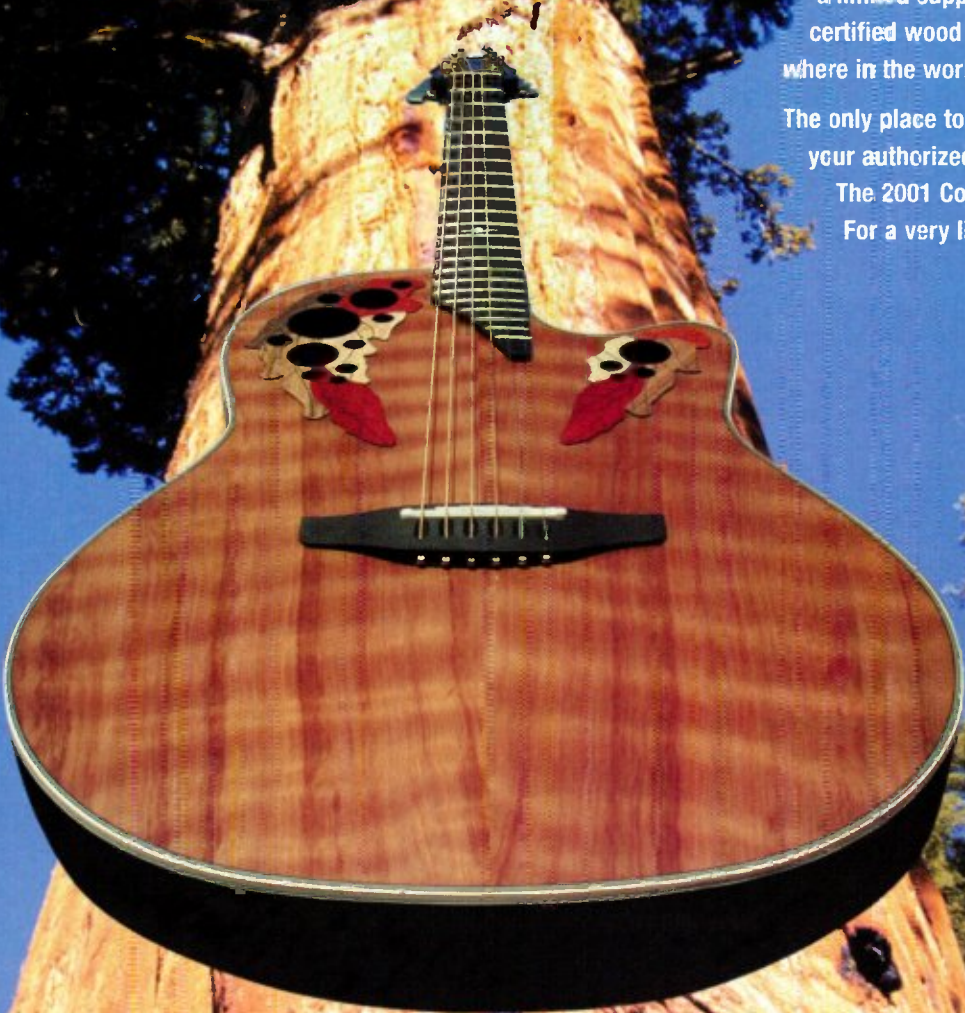
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World Radio History

intervallic concepts on the fingerboard



by Levon Ichkhanian

This issue, CM brings you part one of a two-part guitar lesson from Levon Ichkhanian.

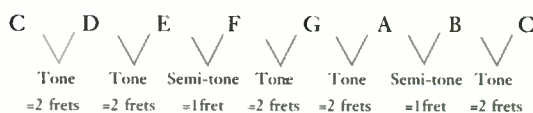
This article will demonstrate an approach to hearing the sounds of each fretted note by utilizing intervallic exercises. This approach will assist you to improvise more melodically, as it will enable you to transfer the sound heard in your head onto the fingerboard. It will also assist you in transcribing, learning melodies, coming up with new voicings with chords and familiarizing and extending your possibilities on the fingerboard.

The distance between any two notes is an interval. When intervals are played one after the other, the interval will be melodic. When played together, it is harmonic.

There are two ways of identifying an interval: size & quality. SIZE is identified by the number of letters from the tonic to the next pertaining note. From "C" to "E", "E" is considered a 3rd interval counting C1, D2, E3.

QUALITY - Intervals are divided up by these qualities: Unison, Major, Perfect, Minor, Diminished and Augmented. We will utilize the "C" Major scale for the purpose of the exercises.

C Major scale



Unison, Major and Perfect intervals.



The rest of the quality terms of intervals are derived by using accidentals (sharps # or flats b) in front of the scale degrees. An interval is diminished when it is lowered by half a step or Semi-tone (one fret). An interval is Augmented when it is increased by half a step (one fret).

Major intervals become minor when decreased by a semitone (one fret). Here are the Major intervals from the C Major scale decreased to make them Minor intervals.

See example 1.

Exercise 1:

Unison	Major 2nd	Major 3rd	Perfect 4th	Perfect 5th	Major 6th	Major 7th	Octave

Example 1:

Major 2nd	Minor 2nd	Major 3rd	Minor 3rd	Major 7th	Minor 7th (also referred to as flat 7th)

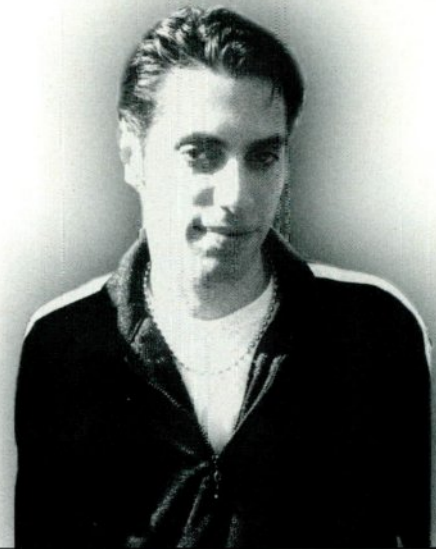
Perfect intervals become diminished when decreased and Augmented when they are increased by half a step.

Levon Ichkhanian is a D'Addario clinician and jazz faculty member to the National Guitar Summer Workshop. He is currently wrapping up work on his follow-up to his debut CD After Hours, which blends contemporary jazz wit worldbeat overtones and features John Patitucci and Paquito D'Rivera. Visit Levon online at www.ours.com/levon.

warm

up

exercises



by Tom Brislin

We're about ready to dig into the workout. However, just as an athlete must warm-up their muscles before strenuous activity, we should do some warm-up exercises at the keyboard. You'll find that this warm-up routine gets the blood flowing in the hands, even (and especially) when you play the exercises slowly.

Here are two separate warm-up exercises dealing primarily with finger independence.

Warm-Up Exercise #1: Independent Digits

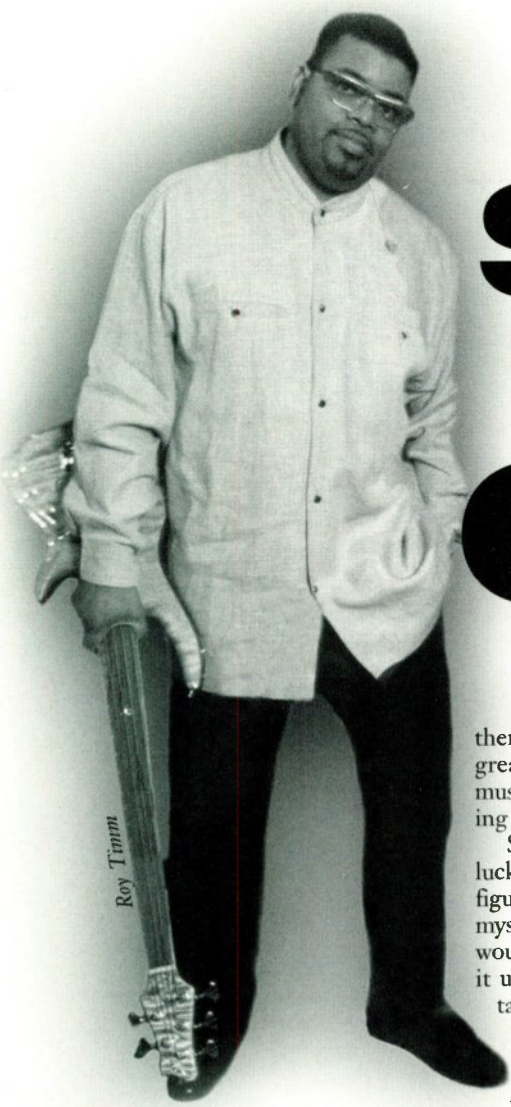
Play this exercise slowly. Lightly press down and hold all five fingers of each hand on the keys for the notes shown in the first measure. Both hands play a repeating note with finger one while the other fingers are held down. Then hold finger one down with the others as you play repeated notes with finger two, then hold finger two down as you play with finger three, etc. Continue to hold all other fingers down as you play each measure. Once this is completed, you should reverse the exercise, applying all the fingers from five inward toward one. Remember not to get too tense!

Warm-Up Exercise #2: Parallel Motion

Parallel motion is when multiple lines of music move in the same direction, ascending or descending, with the same intervals. In this warm-up, the five fingers of both hands play up and down the lower five notes of the major scale in all keys. Use the same fingering for each key.

Tom Brislin is a keyboardist, vocalist and songwriter who appears regularly in the New York and New Jersey areas. He has performed and/or recorded with artists in many styles of music including Meat Loaf, Glen Burtnik and Michael Brecker. Currently, he fronts the original modern-rock band, You Were Spiraling, and has produced the band's two CDs: You Were Spiraling and The Hello CD.

strike a chord



Roy Timm

by Orin Isaacs

The reason I've decided to focus this column on chords is because I'm always shocked at how many of us play them but don't know how to use them properly, or truly understand them. So instead of going through theory 101 I'll just try to set most of you on the right track.

Some of you might be asking, "Why do I need to know how to chord on my bass in the first place?" I think it's good to have a handle on as much as you can in terms of trying to master your instrument. The more you know the more you have to offer. Not to mention most of you are already outlining chords with your bass lines anyway you just don't realize it.

I remember when I was around 18 and in rehearsals with Salome Bey we were getting ready for a few dates with the Windsor Symphony Orchestra and the musical director was Doug Riley. Salome was promoting her jazz record that Doug Riley had produced and she wanted to do a three-song medley from it. She hated the idea of going from one song to the next like every other medley, so she decided to feature each musician in the band by doing a song with

them. Everyone thought that would be a great idea and she started to hand sheet music for each song, my song was "Do Nothing 'Til You Hear From Me".

She started to rehearse each person, luckily, I wasn't first so it gave me time to figure out what I wanted to do. I thought to myself, I could just walk the bass line but that would be too predictable so I decided to mix it up with chords, a little walking, some tapping and of course a little thumb.

I quietly worked it out and because I had a basic knowledge of chords I was able to work it out fairly fast on the bass.

Now it was my turn, so I started it off with a walking bass line outlining the chords on the intro. When she hit the verse I started to chord the changes while slipping in and out of a walking bass line. For the chorus I added a tapping groove by tapping a two-note chord up the neck with my right hand while walking the bass line with my left. Since it was a medley, it was a shortened version of the song, after the chorus we tagged out and that's when the thumb came out. Luckily the last chord was G7 so I could hit all those lovely harmonics found on the 5 & 7 fret to end it. When we finished everyone thought it was great. I'll never forget when Doug Riley leaned over to me and said, "If you keep playing like that you'll go very far." He doesn't know it but he was the main guy I was trying to impress, after all, they don't call him Dr. Music for nothing.

I could go into what the chart looked like and show you note for note what I did but I don't think that's important. I think that we've all messed with chords one way or another so I think it is more important to understand what a chord is and why they're important to us bass players. Let's first define what a basic chord is. Some people define a chord as two or more notes played together, while some say it's three or more,

while others say it's four or more. Since my first introduction to chord theory was through a jazz improv class I learned the four-note method. Which meant your basic chord was built off the 1st, 3rd, 5th and 7th degrees of a scale. There are seven basic scales called the Modes. I know most of you have heard of them and most of you know a couple of them, and trust me, if you learn them inside and out it will liberate you in terms of your basic harmonic knowledge and your ability to outline, play and decipher chords. A mode is basically a scale within a scale starting and ending on the same note utilizing the notes within the key you're in. Ever have someone say "the song is easy it's just a one six two five in C" or received a chart that was just Roman numerals were you confused or did you jump all over it. Here's a little quiz:

- What chord is found on the 6th degree of C major?
- What chord is found on the 3rd degree of F major?
- What chord is found on the 2nd degree of G major?

If you don't know the answers, then you have to do your homework and learn the modes inside and out if you want to get to the next level. If you're laughing to yourself saying Orin only knows one chord then you're already on your way and I promise you I'll make the next quiz harder. 'Til then, mad love to all my bottom dwellers.

Orin Isaacs is the Bassist/Musical Director of Open Mike with Mike Bullard which can be seen nightly on the Comedy Network and CTV. Check out his album entitled Where I'm From in stores and online. Orin can be reached online at orin@mocamusic.com.

P

percussion

relax

Staying relaxed when playing the drums is one of the most important aspects of achieving maximum satisfaction throughout your performance. It is the notion to assume that the uncertainty has occurred that unnecessary confusion and frustration has resulted from trying to play a piece of music. Naturally, we tense, hold our breath, and wish for a satisfactory outcome. It would be nice to feel relaxed throughout a performance physically and mentally.

So how do we achieve that feeling? First of all, setting up your equipment to meet your comfort is essential. I recall in past performances, not receiving an opportunity to adjust my equipment until the concert. Throughout the first song, I felt tension in my right hand from hitting the ride cymbal because of it being a few inches higher than normal. Such differences could affect the entire performance. Drums, cymbals, including your drum throne should always be adjusted to suit your comfort. It's always important to experiment with your equipment. This is all part of the musical journey you will endure throughout your drumming career.

I have changed my set up drastically throughout my years of playing. Why? I'm always seeking the ultimate personal setup. Everyone is different! Experiment with your equipment. Try altering your drum set after a week. If you're a beginner, proper height of your throne is crucial! A successful aid is to position your throne at a height that your arms are positioned at right angles over your floor tom and snare drum. As well as having your feet at right angles on the pedals. A difference of one inch of your throne can distort the way your equipment sounds and feels. A tip for when sitting in with a band using another drummer's gear, is to NEVER ALTER THE POSITION OF THE SET. It is unprofessional and impudent. It may become a challenge to play, however look at the fact that you're only sitting in for a tune or two.

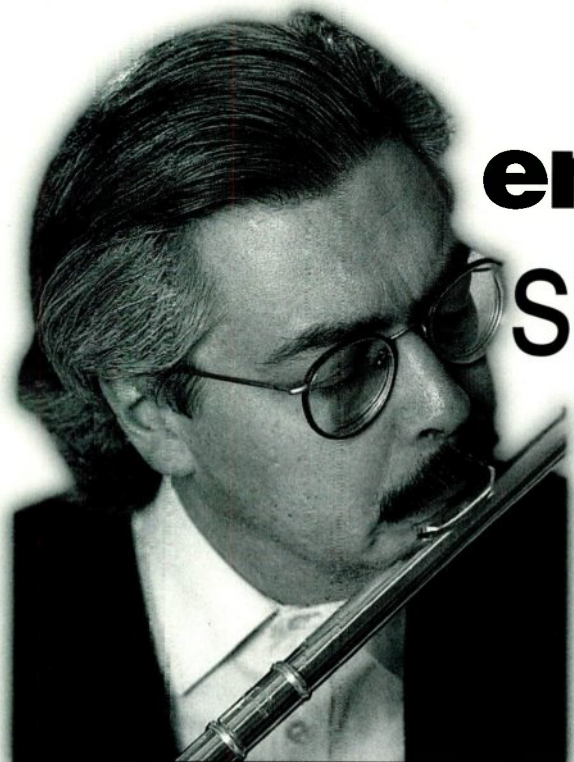
Once your personal kit is set to your standards, it is important to begin focusing to mentally prepare (learning how to relax). Feeling confident with a musical piece (groove, fill, lick) may not always achieve gratifying results. Practice is essential, although the ability to perform COMFORTABLY is the art – to embrace music with sole relaxation remains the essence in feeling confident. What I do to try and help avoid this dilemma, is think of the easiest beat you learned to play. Usually this would be your first rock beat you learned (bass drum beats 1 and 3, snare drum 2 and 4, hi-hat playing 8th notes). It is possible to have become so familiar with this piece that carrying on a conversation while playing is simple. It all remains in your muscle memory. Like tying your shoes – you don't concentrate – it comes naturally. Attempt to transfer the energy you apply to your practicing to other musical pieces to attain optimal results throughout your career. Repeating the pattern over numerous times is required. It's the essential approach for better understanding and performance. Throughout my

clinics, I stress the importance of remaining calm, especially during solos, including warming up and proper breathing strategies prior to the performance. Whether the solo is 5 or 35 minutes in length, it is always important to have FUN!

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.salemdrum.com.



by Jeff Salem



by Bill McBirnie

embouchure ... shm'embouchure

WOODWINDS

This is part of a series of articles that is dedicated primarily to those who play flute in non-classical contexts. However, this series is likely to be of relevance to most wind players. So, whenever you see the word, “instrument”, feel free to substitute your own horn because what I have to say about the flute may well apply to your own instrument!

Embouchure ... Shm'embouchure

I have seen a lot of players and teachers become very, very – and, in my view, overly – preoccupied with the embouchure, regarding it as some sort of means to achieving a vista of “colourations” and “shadings” and ... and ... God knows what all! After a while, I admit, I really don't know what they're all talking about. Quite frankly, I feel that fixating on the embouchure can result in a lot of wasted time and lead the player to fail on the more fundamental requirements of the instrument.

After long years of experience, I am utterly convinced that the embouchure is not nearly as critical as most people seem to think it is. In the final analysis, your lips are nothing more than a “cushion” for the air. It follows that tension in your lips is NOT required to produce a good sound. And, strangely enough, what little tension is required is called for at the BOTTOM end of the instrument (and not a lot of tension at that!) Tension is ABSOLUTELY

UNNECESSARY at the top end of the instrument where (you guessed it!) most people get very tense! Indeed, players often allow themselves to get so tense that they actually pinch the sound at the top end of the instrument and thereby compromise what should be the loudest register! (Think about what I just said! See what I mean? I rest my case!)

What follows from this? First, when forming an embouchure, don't purse your lips tightly forward. Second, don't draw your lips tightly back. The best way to describe a good flute embouchure is...a relaxed grimace with the corners of your lips drawn slightly down (and perhaps just a little more so as you approach the bottom end of the instrument).

Also, don't introduce needless motion into the embouchure. If you observe my embouchure in performance, you will see that it really doesn't change much – from the bottom end to the top end of the instrument – even when I move rapidly from one extreme to another – up or down – either by way of glissando or large interval. In fact, if you observe closely, you will likely find it quite remarkable how little my embouchure changes ... AT ALL. And that is precisely the point! Motion in the embouchure is largely unnecessary because, in the end, it can only lead to loss of control with unsettling consequences to the sound. So minimize any motion in your embouchure! I guarantee

you that, ultimately, your sound will be much more fluid and connected throughout the entire range of the instrument.

Also, keep the cavity of your mouth and throat open. Perhaps the best way to describe the ideal physical state is to imagine the sensation that you get just before you yawn. Now mimic that state. See? Very simple! And you really don't need to know anything more than that about the inside of your mouth!

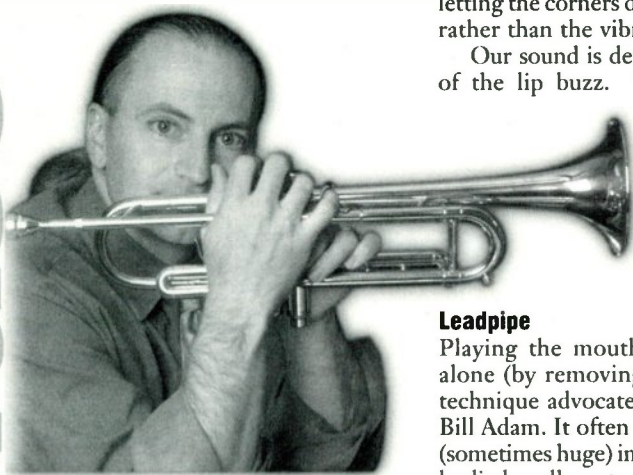
Finally, embouchure problems are often identified as the culprit for deficiencies in sound when the deficiency actually stems from a much more fundamental source – namely, LACK OF AIR. I am now going to come full circle and return to the most important topic (Lots of Air!) and declare, yet again, without absolutely no equivocation, and with even more emphasis now. What is really important is NOT your embouchure. In the end, what is really important is the amount of AIR you put into the instrument. And it's that simple! Don't let anybody try to complicate the matter for you. I repeat. It's that simple! MORE AIR!

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

B

Brass

in the corners



by Chase Sanborn

For brass players, the most crucial muscles are in the face, radiating outwards from the mouth corners. This is where we get the strength to compress the lips together in order to produce vibrations. Strong corner muscles are the key to range, endurance and control. Here are some exercises I have found helpful to target and develop the corner muscles.

Lip Buzzing

Buzzing the lips without the mouthpiece is the subject of some controversy. It is a real workout for the corner muscles, as they must create all the necessary tension in the absence of a mouthpiece rim. Some feel that lip-buzzing creates excessive embouchure tension, and I agree it has that potential. It is important to buzz the lips with as close to your normal embouchure as possible.

Before I start to practice, or at other times in the day, I lip-buzz a second-line G and play a descending scale through three to four octaves, until I get to where the lips are just flapping. By not starting too high I avoid distorting the embouchure with excessive tension, and by descending deep into the pedal register I promote relaxation and blood circulation.

Rim Visualizer

The rim visualizer is a mouthpiece rim mounted to a holder that allows it to be inserted into the leadpipe like a mouthpiece. Most often sold as a device to view the action of the vibrating lips (something I've found to be of limited value) it is a useful connector between lip buzzing and mouthpiece buzzing. I do my mouthpiece buzzing routines on both the visualizer and the mouthpiece. The corners must stay very firm when using the visualizer and I try to

bring that same firmness to the mouthpiece, letting the corners do the brunt of the work, rather than the vibrating points.

Our sound is determined by the quality of the lip buzz. The visualizer lets you focus on the essential vibrations, and makes obvious the fact that our instrument is really our body, not the mouthpiece or tumpet.

Leadpipe

Playing the mouthpiece in the leadpipe alone (by removing the tuning slide) is a technique advocated by legendary teacher Bill Adam. It often produces improvement (sometimes huge) in the ability to play a full-bodied, well-centred note. I start on a first space F and play that for a while, looking for the centre of the pitch where the sound is the most resonant. Next I play a G on top of the staff, and slur between these two notes. Next I add the D above that and finally the high G, slurring up and down between these four notes (F, G, D, G). This is a wonderful exercise for slotting and airflow, and teaches the feeling of centering a note. The leadpipe has only a few resonant pitches; the trumpet has one for each note of the chromatic scale. Finding and playing in the centre of each note is the key to playing with maximum efficiency.

As you add the rim, mouthpiece, leadpipe, and finally the trumpet, the additional tubing makes it easier to produce the lip vibrations, and you should use this to your advantage. Maintain the firm corners but allow the resonance of the pipe to feed the vibrations of the lips. Search for the position on each

note that allows it to respond easily and with the most focused sound.

Long Tones

Long tones are excellent for developing the embouchure muscles. The following long-tone exercise is simple, but effective. I call it the 'Swiss Army Knife' exercise since it impacts on so many aspects of playing. (Speaking of the Swiss, you have to admire a country that has never fought a war and issues corkscrews to all its soldiers.)

Utilizing a light breath attack or 'whisper tone', slur a C major triad up and down (C-E-G-E-C) starting on third line C. Each note should be a slow whole note with a fermata on the last note; the five notes should occupy an entire breath. Without relaxing the mouth corners or disturbing the mouthpiece setting, take a breath through the nose and repeat the five notes down an octave starting on low C. Then once more down another octave, starting on pedal C. Remember: don't relax the mouth corners during the breath! This can be hard to remember since it is such a habit to release the muscles at the end of a phrase. It may help to watch in a mirror as you do this to make sure you are keeping the corners firm throughout all three sets.

This trio of triads (alliterations always allowed) is repeated going up in half steps as high as you can go. On a good day I get up to a double-B or C. The soft breath attack develops response, the long tone develops sound quality and breath control, the sustained mouth corner tension develops endurance, and the ascending arpeggios develop range.

Chase Sanborn is a trumpet player and teacher in Toronto. The author of Brass Tactics and The Brass Tactics Companion, Chase has just released his second CD entitled Sweet & Low. You can hear a cut from this CD (and others) on his Web site www.brasstactics.net.

Swiss Army Knife Exercise

♩ = 40 Breath attack or whisper tone

Keep corners set, breathe through nose. Continue...

Keep corners set, breathe through nose. Continue...

Repeat entire exercise up in half steps to the top of your range.



by Paul Lau

from beginning to end

(practical technology)

digital music

Recently I started writing on the resurgence of MIDI but after a few critical e-mails I must adhere to some of the readership. I know sometimes the cross-section of readers' experience with recording varies but there is an underlying factor that everybody wants to get to the final burn and CD (the easiest or the most creatively-efficient way).

In the technical sense we can get all messed up in the technology without realizing how to use it in a practical way. In this article which may be broken down into subsection articles in the future is a "practical application" of the component parts from pen and paper-to-CD. Let's start here with a real CD project that I am beginning to work on called "In A Life Time" (Ewan John Meyer a.k.a. EWAN is a new RB recording/performing artist on the B.O.M. label). Working with him from scratch begins with the lyrics. I believe that's where the key is - the fundamental establishment of the foundation of the CD starts here! Here is where we begin the project, a bit of humming, a bit of talking and batting lyrics around at this stage. How does digital audio pertain to this? Quite simple, let's see what technology has to offer.

Have you ever wanted to capture the moment, but you're not at a studio? Well there are mini-tape devices for under a \$100 that are easily carried around and even digital voice recorders that fit in the palm of your hand, this is a must for any songwriter. Basic 101 in recording the lyrics or melody. Here's another cool trick, working with another solo artist RayRay (also a member of the band Jet63), with ingenuity using the telephone! What you may ask? Well, if you pay for an answering service, you have at

your disposal for the quick fix, a digital recorder at the touch of your finger tips, call yourself and sing right into your own personal recorder. Remember, it usually only saves for a week! With all that said the next most "critical" element to me is the melody, no melody, no song.

Now melody is a miracle, it just happens, sometimes it just comes through the voice instrument, sometimes it comes out through an instrument i.e. piano, guitar, etc., but originality is the key here! The "groove" is the feel of the song, some say it is the style. Let's take our RB project with EWAN, once the lyrical content is established there are three elements that we would be working on to create a combination for the groove. (I need to preface here that this is one practical way to produce and get to the end result, the CD burn but is not, and I repeat is *not* the only way to get there.) The three elements are drums/percussion, bass and chords. Now some may disagree that the groove is just bass and drums, and that syncopation, push and pull is found only in that but I have to add the chords to feel my way around. (Maybe because I'm a keyboard guy?) Anyway, how do we find the perfect drum/bass combination? Is it just trial and error or can you hear it? Technology has brought us along so far you don't have to "play" anything into your computer, it's just a grab and drop or paste into the program.

When MIDI appeared years ago, it was really cool cause the keyboard, guitar guys could use a sound module instead of a drummer (it was easier and one could layer themselves too). It kind of worked, but to me wasn't the real thing. Then came the DNA templates for real human quantization and feel factors, but the quality of the drums were still lacking.

Now with real high fidelity samples and loops at a very non-prohibitive cost everyone can have spatially "real" groovy drums. I feel that a combination between playing over-dubs and sample loop drums in this project is the most effective way to get the lock on the groove. Bass samples are the same if you can play it in, do it! If you can't then use the samples because they are amazing and don't forget digital editing plays a very important part in the creativity of the loops. Timing of the samples through programs like Acid and locking them together are so easy, but easy is not a bad thing! If it sounds good go with it, 10 hours in the studio does not mean it is better than an hour!

In the next article I will relate the chordal structure with the drum and bass and how all three relate to one another. After that we go into the voice application and how that is recorded and laid down. Continuing from there the sweeteners like overdubs of other soundFX and instruments. I will also touch on the digital application of mixing and mastering which are both creative processes that are usually overlooked. Finally we will then look at the CD burn, and the question "at home or the manufacture-cost effectiveness?"

"Til then get the pen and paper out!

Paul Lau B.Sc. is a Creative Music-Internet-Digital Consultant, Managing Director of S.N.C. Christian Productions/SoundLab3 and co-owner of www.yourwebperson.com. You can also hear Paul on his new solo release gospel album Do You Know Jesus? You can reach him at dcaudio@inforamp.net.

V every voice IS different

vocals

I believe that everybody can sing and everybody should. It is the ultimate release, when your body, mind and soul all connect to make sound. Everyone's voice is different, therefore the way you take care of it should also be different.

With some people, you hear their joy and sorrow not through the words they sing but through the sheer emotion of their voice. I listen to Tom Waits' well-worn growl and I might as well be in his favourite bar immersed in a haze of cigarettes and booze. Now, I don't know Tom Waits or Joni Mitchell personally, but I hear their lives through their voices, or what I perceive to be their lives. And part of music is building an illusion – isn't it? Then there are the voices that are close to being

technically perfect. You can hear the training and that too is inspiring.

Basically I view my voice as a work in progress, it is constantly changing and I explore it everyday. I have realized that playing live and recording require different vocal approaches. For instance, when I play live I tend to start on ten in order to command the attention of the audience, then about halfway through the real adrenaline kicks in. It is similar to running on a treadmill, it's an uphill battle until you hit that plateau and then there is no pain and you can go on forever. It's almost as if the adrenaline attacks my sense of vocal restraint (that's my excuse anyway).

However, with recording I endeavour to capture intimate vocals takes that would grow on people with each repeated listen as opposed to grate on their last nerve.

You also want to serve the lyrics – grandiose vocal stylings in place of simple melodies have done more harm to children than Marilyn Manson for sure.

Being a singer is a lot like being an athlete, you won't make that game winning free throw if you don't have the belief that you can actually do it. If you don't bring confidence to the stage or the recording studio, warming up for three hours won't help you. You need to believe in your ability to be in control of your voice, not the other way around. Once you have mastered this lesson there are a lot of things you can do to keep your voice in fighting form. Do warm up before you sing. Try not to shout – ever (I don't have that one down pat yet). Stay out of over conditioned/over heated rooms and vehicles (use a humidifier). Hydrate your body and vocal chords – drink

water, water, water. Don't drink milk before you sing (unless it's in coffee – sometimes the dark side wins) and my favourite thing for a tired voice – Fisherman's Friend!

I began taking voice lessons when I was very young and I thank my parents for their constant support and foresight. Growing up I had a feeble soprano voice that just wouldn't do what I wanted it to. When I was 15 I realized that I simply was not a soprano – I was a belter. With my newfound voice I employed a lot of the lessons given to me by my many valued teachers – the most important being breathing properly. The key to getting the most from your voice without injury is standing up straight, breathing directly into the diaphragm, contracting your stomach muscles and singing from this isolated area. To improve your posture you should do regular sit ups. It also strengthens those singing muscles. There are many breathing exercises you can do, one of the most effective is one that teaches you to conserve your breath. Keep your back straight, shoulders back and breathe deeply into your diaphragm without raising your shoulders. When you have inhaled all you think you can, take another breath, then another and then another. Then while letting out as little air as possible, exhale really slowly. Ideally you should spread this breathe out for about a minute, but start realistically at 20 seconds and then working towards your goal all the while building your diaphragm as a muscle. A variation on this exercise is to exhale in short breaths as if you were blowing out birthday candles, without taking in another breath.

Sing through colds, it will only add character. Focus on your voice as a serious instrument and it will only build character.

Damhnait Doyle is a Toronto-based and Newfoundland-bred singer-songwriter. She is currently writing and recording material for her new record. She also recently cleaned up at the East Coast Music Awards, winning Female Artist of the Year, Single of the Year, Video of the Year and Best Pop/Rock Artist. (Congratulations!)

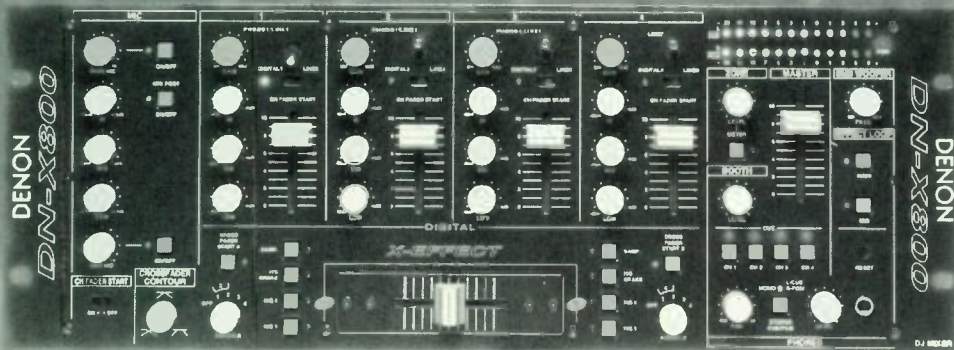


by Damhnait Doyle

When was the last time you were completely blown away?

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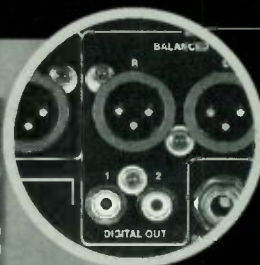


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X-EFFECT, you'll find your imagination is the only limit to the exciting things you can do with DN-X800. So, whether you're a club DJ, a mobile DJ or a studio cat, the DN-X800 is the only ammunition you'll need to bring the house down.

DIGITAL INPUTS AND OUTPUTS

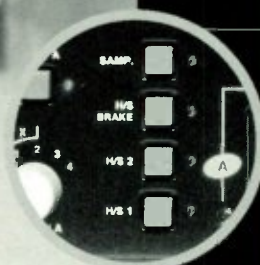
- 4 digital inputs: sampling rates (32kHz - 44.1kHz - 48kHz)
- 2 digital outputs (44.1kHz) coax
- 24 bit D/A Converter (all digital inputs)
- 20 bit A/D Converter (both digital outputs)



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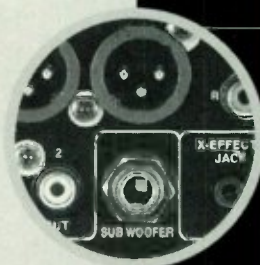
- Sampler Trigger
- Hot-Starts Trigger
- Brake/Platter-S Trigger for Hot Start



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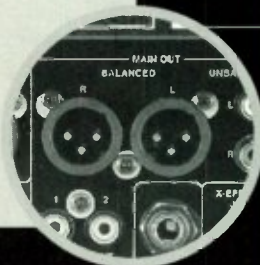
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World Radio History

W

process of songwriting



by Rick Rose

Songwriting is the only job where you can't go to school, buy software for it, or rely on machinery. All you need is a rhyming dictionary, handheld recorder, guitar or piano, pencil and lots of paper. The way to perfect your craft is by paying attention to people's conversations, be empathetic, read a lot (and *understand* what you're reading), and watch a lot of movies. Store all these feelings inside of you and most of all don't be afraid to express yourself. These eventually will turn into songs.

If you're forte is melody, team up with a lyricist! If you're an idea guy, you'll need to team up with both. Gadgets such as drum machines, MIDI gear, synthesizers are great to get you inspired or motivate you, if a drum beat is what it takes to ignite an idea for you to write a song, go for it, but it's going to have to come from within.

I've always looked at songwriting like writing a mini novel that lasts about four minutes with a musical landscape in the background. Every word counts and every note in your melody is crucial – there's no room for just the attitude, "ah, that's good enough." Remember you're trying to touch people and get them to react to the songs, make them laugh, cry, think, reminisce, celebrate, fall in love, remember, discover, whatever it may be. It's important that they get something out of the song. If you get goosebumps when you're writing something, it usually means you're on to something.

I remember writing a song that I got a movie script for, from Orion Films, the movie starred Cheech Marin and Eric Roberts. The musical producer of the film, the late Paul A. Rothchild (The Doors,

Janis Joplin) sent me the script and said we're looking for a theme song with 129 BPM (beats per minute) that sums up the entire movie in less than five minutes. I lived with the script for a while, and wrote one song that did nothing for me. The second idea, from the very first line, I started getting goosebumps. It just felt so right and things started to flow. I worked a few more days on it, and it ended up being the theme song and performed by Bill Medley (Righteous Brothers) and up for a post Grammy Nomination. I would also like to mention there were 15 other famous writers that submitted their "Rude Awakening" song to Paul, mine was chosen and I got the call when I was singing in a bar for \$65. The other 15 writers songs were not chosen cause it didn't fit the picture. And all of these writers have all written number one songs.

The gist of that example is, if it's starting to flow, don't stop, keep going, because most of the time you'll have a song that will be worthy.

Definitely have sounding boards consisting of all types of people: old, young, musically-inclined, musically illiterate. If you're a performer that plays live, play your stuff without introducing the song. Watch for body language. Did the song stop a conversation? Does someone all of sudden look towards the stage? Do they come up to you on break and ask who does that song? These are songs to pay attention to, because after all, the people are the judges.

Just like an author describes a place in a novel, when writing a song, the listener should be able to hear, feel, see, and smell what is going on in the song. As a writer, you should bring them to that place in the song where they want to keep visiting. It's like a getaway or a holiday – something that they

can look forward to. You'll have a hit song on your hands if this happens.

Write down everything that sounds like a song title because it's going to make life easier when you sit down to write a song. Make sure you have all kinds of melody pieces recorded because it's good to dig back as you might find something that could work at a different time and place.

Good luck and most of all don't let the industry beat you up. Don't loose sleep over it because a song that you write will find its way to a publisher, producer, or an artist, if that's exactly what they're looking for. If your song is rejected it might just not be suited for that project. Remember that the producers and artists know exactly what they're looking for. They are looking for 10 songs from maybe 1,000 songs that they have listened to. Yours may easily be the one, if it fits their vibe.

In the next issue I will cover the topic of writing and recording for a Publishing Firm. When you're signed to a publisher it's a whole different world!

Rick Rose is now in his fifth year with Sony Tree Music Publishing in Nashville and has just over 200 songs in his catalogue that he's written with writers such as Desmond Child, Anton Fig, Monty Powell, Tom Douglas, Dave Gibson, Naisoe Sheridan, Paul A. Rothchild, Mick Ronson, Jim Steiuman, Billy Falcon, Cyril Rawson and many others. He also has cuts with artists such as Bill Medley, Atomic, Doc Walker, Robyn Scott, In Theory, Lennex, Perfect Affair, and his own CD Songs From The Studio B Sessions on Bandana Records, and he's managed by legendary manager Dee Anthony. For CD purchase info please check out www.rickrosemusic.com, or you can e-mail him at rickrose.ent@bome.com.

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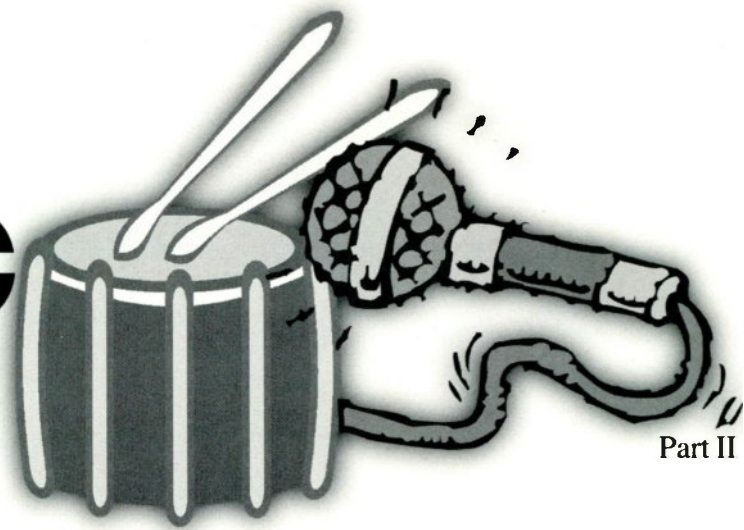
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mic selection



Part II

by Jim Yakabuski

Following is part II of a guide to miking drum kits in a live setting...

“You Use A Sidestick Mic”

It’s a shame that really good drum chops often get missed because live sound engineers can’t mic everything. How many times have you seen (not heard) a drummer wailing away on a cowbell, being enjoyed by no one but himself? The same problem also happens with a group of tiny cymbals that are not getting picked up by an overhead. We can’t always mic everything, and because of budgets and the necessity for speed at certain shows, we simply have to do the best we can. When you’re putting a tour together for the road, though, it’s nice to mic up the kit with the intention of capturing all the toys the drummer has.

One mic that I never used much before, but have recently discovered adds a lot of depth to my drum sound, is a sidestick mic. By “sidestick”, I mean the process by which a drummer lays his stick inside the rim of the snare and hits the top of the rim on the other side of the drum. It’s a very woody sound and is usually quite hard to pick up in its entirety with just the main snare-top mic. To aid in amplifying this, it is helpful to have another mic that points towards the spot where the stick hits the rim. If it just isn’t possible to free up a microphone to use for this, then another approach is to ‘Y’ the snare-top mic into two channels of the board and designate one as the sidestick mic. With this separate channel you can add some hi-mid EQ, and maybe a little more level, to get those sidestick shots to really cut through. I like to add a deep haunting verb to this mic as well to really bring the sidestick shots to life. You may have to ride the fader or use some muting cues to turn this mic on and off, as it will drastically colour the sound of your snare drum if left hot all the time, but used wisely, it will really add some zest to your drum sound. Since everybody picks on drummers all the time (you’ve heard the one that goes: what do you call a drummer that just broke up with his girlfriend?...Homeless!), it is the least we sound engineers can do in a humanitarian way, to let the drummers of the world be heard. If we don’t want to hear what they have to say, we should at least hear what they have to play.

“Hey, This Sounds Good Too!”

A lot of sound engineers have to get by with a very limited arsenal of microphones. And then there are the lucky ones who have a nearly unlimited supply of choices that they can try for various applications. Everyone has their favourite mics, but when you’re in a time pinch or a situation where only the most basic mics are available, the good old standards are a fine choice. On the blissful occasions when you have production rehearsals or a chance to spend time experimenting with different mics on an instrument, by all means check out some options.

I like to start with the mic I believe will work best and then set up a test mic in a similar position on that instrument and put it in an open channel on my mixing board. By switching back and forth between the two mics you can make a decision as to whether that mic is right in this situation. The main message here is, never stop experimenting with mic choices in varying situations. Also, don’t assume that a mic that worked well on guitar for one band will be the best choice for guitar with the next band you mix. Of course there are certain industry standards that are best suited for guitar, but try something different. I’ve had situations arise where I was halfway into a tour and the musician walked in with a new microphone and asked me to try it out. With great apprehension (and knowing full well I couldn’t say no), I did. Sometimes I would be pleasantly surprised and sometimes the results were unimpressive. The important thing is, try. You never know when you’ll stumble upon something that makes a dramatic difference. Some things must be considered though. Cost has a lot to do with this, as does reliability on the road. A great sounding mic can give up and die at the first sign of heat or moisture or one good whack with a drum stick, so consider this as well. Be adventurous and go looking.

This article is taken from Jim Yakabuski’s upcoming book entitled Professional Sound Reinforcement Techniques. It’s being edited for release this spring. The book is being published by MixBooks, an imprint of artistpro.com. You can also find the book online at www.mixbooks.com and www.musicbooksplus.com.

CM

BACK ISSUES



THE VERY BEST OF The Recent Years

1991

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

1992

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

1993

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

1994

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

1995

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

1996

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

1997

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

1998

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

1999

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

2000

- January/February - Matthew Good Band, Chantal Kreviazuk, Rascalz, Music Education
- March/April - Jane Siberry, See Spot Run, Finger Eleven, Recording Studio Guide
- May/June - Headstones, Damhnait Doyle, Limlifter, Guitar Summit 2000
- July/August - Wide Mouth Mason, Danko Jones, Natalie MacMaster, Software Review 2000
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Pre-Production

Part II

We continue with Hugh's series on pre-production, where last issue he covered some of the financial aspects to consider when entering the studio, including manufacturing costs of CDs, marketing, producers, and now he continues...

Recording Studio

The last couple of items you will get underway are discussions regarding what studio you will record at (if you are going to have a producer, they will want to be 'in' on this at the very least – get your producer involved in the other facets mentioned here as well; their experience will be invaluable) and final budget considerations, like, do you need to go shopping for more money? Remember, always add at least 20 per cent to any 'final' budget you come up with. It seems there are always things that get overlooked, and it never hurts to have a margin in your war chest. Remember to include spare strings, reeds and heads in the studio budget, and having instruments professionally set up prior to the sessions where necessary! If you will need an

instrument technician to be on call or at the studio, this is the time to realize that, and make arrangements.

Overall Schedule

As the shape of the project develops, the scheme of workdays/weeks has to be drafted up. Leave some time between each of the three phases, for rest and regeneration, and the added benefit of attending to life's little details between maniacally obsessive bouts of intensely productive work-focus. Warn friends and family members that you will have apparently submerged in some under-sea or equally remote venture, and that visits, hanging-out, etc. during any phase of the project, might well be a problem – unless of course such visits are a necessary factor in keeping people on track at the job site. In which case, plenty of lounge/recreation resource at the studio (and rehearsal?) facility will be necessary, and an observer's gallery, from which place people can observe, discuss, joke about, get up to go pee, show up with drinks and food, generally engaging in the seemingly unavoidable "support personnel" role of perpetual distraction, were they to hang out in the control room ... (hint, hint)

In The Meat Locker

Moving into the rehearsal space (unless you are more or less permanently set up in one) with the knowledge that the next while will be spent laying the sonic groundwork for your recording project is a heady and exciting time. *Take everything a step at a time, and give yourselves ample time to spend on each song.* Once the record is finished, you won't be able to go back ... depending on the kind of material you will be recording, it's not outrageous to figure on a day per song of rehearsal. Of course, it is most likely you will work on a number of different songs in each given day, but as a count of days, a day a song is about average. Remember to review rehearsal 'tapes' and go back to songs for review that you have 'finished' to play them into your muscle memory and check on the progress of needed 'refinements' from time to time.

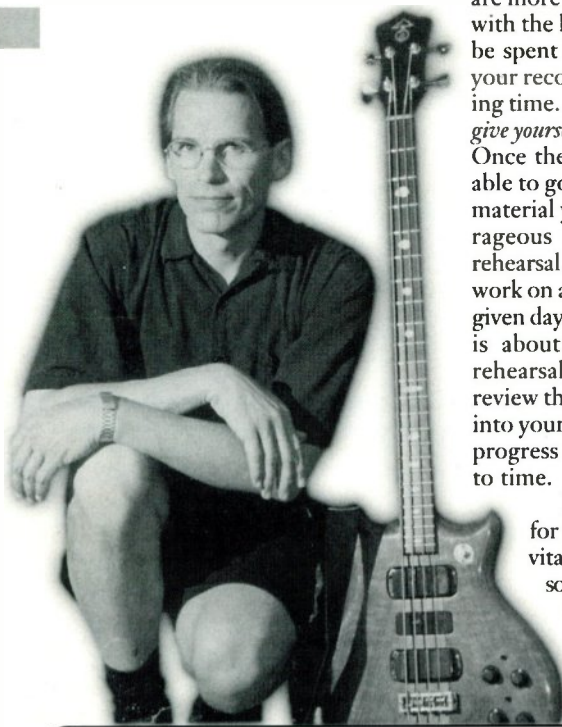
Recording the fruits of your labours for instant evaluation and posterity is vital. You will need to listen as you go so everyone can judge whether arrangement changes are working to their satisfaction, and you will need a reference in the studio for those seemingly unavoidable times of confusion where someone has forgotten a change or a part.

A technological marvel that is perfectly suited to the task of recording rehearsals (or writing sessions for that matter) is the portable MiniDisc recorder. In combination with a pzm mic, and set to mono mode, it is an unbeatable tool. In mono, you can get two hours (make sure you check this) on a disk, and you can index, title, erase tracks, re-arrange the playlist ... and the pzm mic gives excellent general pickup of the entire rehearsal space once it's properly placed.

When setting up, make sure everyone can hear everyone else, and that your producer can hear everything (except for maybe the grumbling about their approach or the work they make you do – keep that between yourselves...), and play as quietly as you can while retaining some semblance of 'your sound.' *You will be at this for hours, and do not want to do in your hearing prior to going into the studio. You want to stay as fresh as possible.* The byword here is co-operation; if, for instance, your producer asks you to put a blanket over your drumkit or to roll some of that expensive Ampeg bottom end out of your rig so the guitars and vocals can be heard, or turn your precious Soldano 4 x 12 into a pile of couch cushions, smile and do it, or find another way to a solution that works for everyone. Of course, if you don't have a producer, the best you can do is adjust what's necessary without totally offending each other so that what you are using to record the preprod rehearsals can pick up everything, which would be part of the producer's intent anyway, and get objective during your listening sessions.

Don't be shy about making some atmosphere in the rehearsal space. Lighting, wall hangings, food and drink, places to sit ... How well your minds are going to work is influenced by your surroundings. If you have any things you want to bring in to give the place some ambience, do it. You will be living here for many hours to come without respite, like make-believes in a bad science fiction film. Bring a Frisbee, but watch your fingers if someone has a wicked toss. Bring a change of clothes if you are doing the 10+ hour/day cramming style of pre-prod rehearsal, which will also serve to acclimatize you to the rigours (!) of long block-booked studio hours that are probably to follow.

Perhaps best known for his work with the internationally touring group Spirit of the West, Hugh's main joy in professional life is assisting others realize their artistic vision. He can be contacted via e-mail at mchugh@islandnet.com, or by mail at Box 30032, Saanich Centre PO, Victoria, BC V8X 3L2.



by Hugh McMillan

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B to sign or not to sign?

staying independent in the internet age

So you've spent your savings on the best musicians you know, funky art work and a basement-full of recording gear, and your independently-produced debut is finally in the can. The challenge now is how best to deliver it to your fans, recover your costs, and turn a profit. You've sent promo packages to the major labels, a few choice independents and your lawyer. While waiting for responses, you build your fan base playing the live circuit, and sell your CD off-stage for \$20 a piece. Your per-unit profit is around \$15. You also hone your "HTML" skills, register yourname.com and build a killer Web site, complete with a gig schedule, contact info, bio, photos and a chat room. Most importantly, it offers fans the ability to buy your music directly from you. Fans can even download individual MP3 tracks at a reduced cost (and increased profit margin, due to the elimination of manufacturing and shipping costs).

Then the label responses pour in. Among the stack of "you're great, but

not quite what we're looking for" letters, your lawyer calls with an expression of interest from one major. By this time, you've sold over 500 units on your own, pocketing \$7,500+ in profit. You also happen to have stumbled across recent articles discussing the complexity of major label recording agreements, and alleging the industry's failure to adequately serve artists (and fans) in the changing technological climate. You're now faced with a much-coveted dilemma: do I sign with the major or go it alone? The choice is no longer clear-cut.

If you're generating a steady income through live performances and direct sales, there may be a downside to becoming an exclusive major label artist. For example, under the "standard" artist agreement, the label owns your recordings, will want full or shared creative control, and has an exclusive hold on your services for multiple records. But the biggest hit will be in your compensation per record sold. Even artists blessed with a bidding war don't usually end up with first album royalty rates in excess of 18 per cent of retail. This base rate is artificial, however, since standard deduction clauses (for packaging, free goods, etc.) can erode what should be a \$3-per-unit royalty down to under \$1.50. And that's just for "normal retail channel" sales. Where records are sold through special promotions, record clubs, directly via the Internet or at discount rates, royalties are reduced significantly, if payable at all. In other words, the Canadian major label artist who goes Gold (sells 50,000 units (or 66,667 units with a 25 per cent allowance for returns) is in roughly the same income position as the independent who sells 5,000 units. The indie, however, retains full control over the creative process, owns his/her masters, is not in debt for unrecouped advances and can quit tomorrow if he/she so chooses.

That said, if your heart is set on international mega-stardom, your chances of getting there without a major label push are slim to none. Pop music consumers do not typically scour the Web in search of new and exciting material. They are far more passive. They listen to contemporary hit radio, watch MuchMusic, attend concerts and visit music retailers, all of which

influence what they end up liking and buying (or, unfortunately, downloading from Napster). When it comes to creating multi-platinum-selling music icons, force-feeding works well, and mass marketing is key. So the value majors provide to their artists lies in the millions of dollars they spend on promotion, and their ability to make mere mortals larger than life. While new technology has given independent artists theoretical access to an unlimited, global consumer base, the "build it and they will come" philosophy does not, as some might once have believed, apply on the Internet. The people who will visit your site and actually buy your records are those who are drawn there through some other form of promotion, be it your live shows, online marketing or word-of-mouth. Independent artists formerly signed to major labels are in a better position, as they often leave with some notoriety and an established fan base.

Perhaps the ideal compromise for an artist faced with this dilemma is a modified pressing and distribution (P&D) arrangement. Essentially, the artist-operated independent label enters into an agreement with the major label, under which the major will manufacture and distribute the record within its territory for a specified term. This is a licence – the indie retains ownership of its masters. Generally, the distributor takes a fee of around 20-30 per cent of its wholesale proceeds, netting the indie a per-unit revenue in the \$6-10 range. The distribution fee is determined largely by whether, and to what extent, the distributor has agreed to promote the record. "Carve-outs" by which the indie retains its rights to sell records off-stage and through the Internet should be negotiated and specified in the agreement. Where these rights are retained, the agreement must also deal with the terms and conditions on which the indie can purchase records from the distributor for resale.

Remember, music industry agreements are complex and contain a number of subtle, yet significant, negotiable points. It is important to seek the advice of an experienced and knowledgeable entertainment lawyer who can explain what it is that you are signing, and help you determine whether it will be to your ultimate benefit.

Jason Klein, B.A. (Music), LL.B. is an associate with the Information, Communications and Entertainment Group at Cassels Brock & Blackwell LLP in Toronto. He can be reached at jklein@casselsbrock.com.

by Jason Klein

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by Jeff MacKay

Econoline Crush ... the band name that still conjures images of a mangled van wreck, has resurfaced in Canada after several years of touring both the US and Europe. The band's relentless touring has honed their live chops and turned the band into a notoriously great live act. The band has always enjoyed putting on a show, an entertaining show, and had a chance to learn from the pros by living out a dream that many bands share – opening for KISS.

CM had the opportunity to talk to both Trevor Hurst, vocalist; and Ziggy Sigmund, guitarist, about the project that has occupied their last four years, titled *Brand New History*, which will be presented to the record-buying public at the end of March. The band is rounded out by members Dan Yaremko on bass and John Haro on drums.

Four years have passed since Econoline last released an album [1997's *The Devil You Know*]. A long time in the current music market of fast consumption, which leaves the band with a chance to make some changes. "Because of all the changes in the band, I felt with this record I had an opportunity to leave my imprint on it," shares Hurst. "It allowed me to take control and grab the reins. So I went out and wrote with people outside the band, not necessarily to come up with songs on the record, if we did that would be great, but more so to learn how other people wrote."

Hurst has been writing (lyrics/vocal melodies etc.) with Econoline Crush since 1992, and

"I'm very pleased with how it sounds. It has that x-factor that I think Econoline is known for."

— Ziggy Sigmund on the band's sound on *Brand New History*.

ECONOLINE CRUSH

REWRITING HISTORY

Richard Beland

felt he needed some time to fall outside of the old habit –to get away from the familiar and into uncharted territory. He spent time writing with a variety of people, which has created a mix of material for the new album. Some of the collaborators that ended up on the finished album include Chris Vrenna, former drummer for Nine Inch Nails; and Paul Raven, bassist for Killing Joke. Hurst explains that most of the songs on the album are written by "the main guys" in the band, while a few tracks that feature others have introduced a new flavour.

The band has had its share of growing pains, as members of the band have come and gone since the last release, but Hurst confirms that he doesn't feel the changes made are *that* extreme. The band has been ambitious in targeting new levels of success, and the results have made them happy. "I think that if you get a tiny piece of success, you really want a lot more," states Hurst. "From having the success in Canada, I wanted equal success in America. We toured and toured America and we achieved the same level of success of radio play, but the sales didn't quite come up where we wanted. So for this record we decided, okay, we're going to pay more attention to who we tour with and how we tour. How we could promote ourselves better. I think you just become a little bit more business savvy and at the same time you also realize that the only thing that's going to make you stand out from the crowd are the individuals involved in the whole project."

WRITING

The band's writing process was geographically spread across the Western Coast of North America, as Hurst has chosen to split his time between Los Angeles and the band's base, Vancouver. This distance may have affected the band's writing process in a new way, as they were shipping tapes back and forth to share ideas.

"We don't sit in a rehearsal room and kind of 'jam'. We did two weeks together in Los Angeles after we came up with a bunch of basic ideas. Then we split, went away and wrote. A lot of times I would be in Los Angeles, while Ziggy and Dan were in Canada, and they would be working together in Vancouver and they would FedEx me down what they're working on. We would talk about it on the phone, I would listen to it, go for walks, edit it somewhat, apply some kind of melody line, sometimes fly back up there and work with them on it, or sometimes just send the tape up there and ask them what they thought."

Perhaps the band should be introduced to MP3s? "I know, I know. We *should* do the MP3 thing," laughs Hurst.

Sigmund shares his point of view on the subject: "We were sending tapes; we were sending burned CD versions of stuff; and sending some computer files. It was kind of crazy because sometimes we'd have an idea and we would want Trevor to hear it right away. We'd be running to a courier, trying to get it to him same-day, and then call and be told the courier lost it. He came up [to Vancouver] and we went down there various times and worked on things, but there was *definitely*, a lot of mail involved."

Once the basics of couriers were mastered, the band starts out by stringing chords together to form a base, then adding a melody to it. Hurst finds the addition of instruments to be pleasurable as they progress. "I always like to have some more guitar, some more bass, or drums. I also like to add weird keyboard sounds, the type that you barely notice when you're listening to it, but it's there to keep the song going - I love that!"

The band is not in favour of writing on the road as their primary method. They enjoy letting an album breathe on the road for a while, to let them truly find what they

enjoy about what they've created. "You need a certain amount of time performing that record to know where it is that the next record should go," explains Hurst.

Once off the road, the band spent a solid year preparing demos. That may seem like a long time, but their management company continually finds ways to keep the band busy so they don't sit too long. "We would always be doing a gig somewhere even if we weren't on a steady tour, so we were never really completely down. We never had time where '*It's time to write now.*' It was more about getting ready for a show a week later, then spending two weeks to write, then another show to go do."

For lyric writing, Hurst was a little leery to air his dirty relationship laundry so publicly as he had on *Devil*. "It seemed like a good idea at the time," laughs Hurst. "A lot has happened to us as a band, and also as people, that we've grown up these past four years. This time out the album's basically about life. I always try to write about life on an emotional level, but there are a lot of great caricatures that we've captured in the songs that are written about a number of different topics. There are celebrations of music ... songs like 'Go Off' which is really about cranking up the AC/DC with friends. I think that the record, this time, has a lot of soulful elements to it. There's a lot more rock and roll."

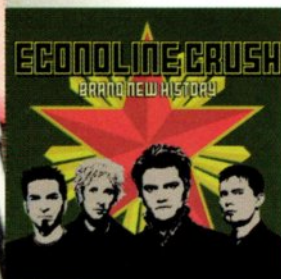
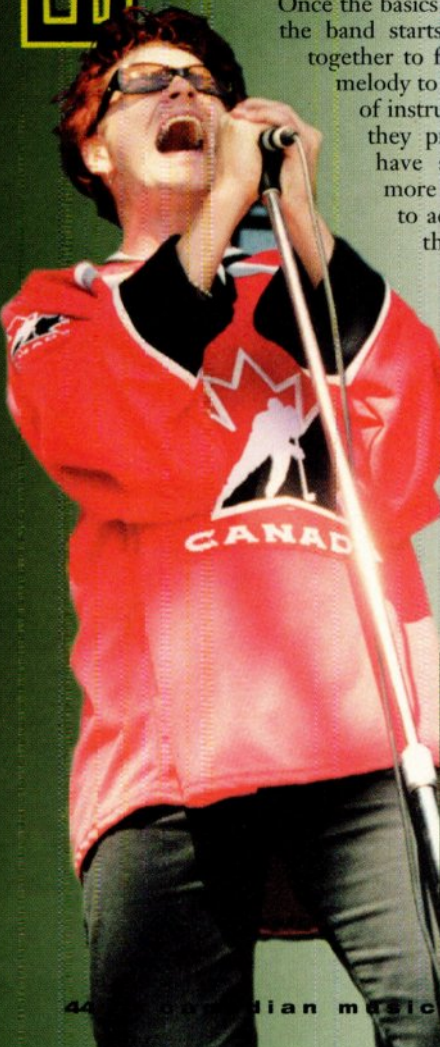
With the change in band members, naturally the writing process changed, but the question is how much? "Besides the geographical differences, it was pretty much the same way as the last album," assures Sigmund. "I didn't write that much on the last record, but on 'All That You Are', it was a song that I had already written and I gave it to the band and we 'Econolized' it. It's kind of a standard process that we start with the music and then we give it to Trevor at which point he has lyrical ideas. Then based on that, we may change parts to fit what he wants - it's a give and take process."

SELECTING A PRODUCER

Selecting a producer is perhaps one of the most important steps when thinking about recording an album. The producer can make or break a project - even if the band is seasoned at their craft. A producer can influence a sound of a band, sometimes in a positive way; or they can step back and let the band shine at what they do. Econoline falls into the latter category, showing that possibly the band has grown as a whole. Econoline selected John Travis to handle the production duties. Travis' previous efforts include such heavy hitters as Kid Rock, Sugar Ray and Buck Cherry. How much of an influence did Travis have on the band? "I think he's a pretty big influence actually," answers Hurst. "He's a really musical producer that stands out. He doesn't play any one instrument really well, but he plays a lot of different instruments and his style is a lot more based on feel than technical aspects. I think that comes from years of working in hip hop and styles of music where it's all about feel."

On previous albums, Econoline worked with different producers, whose styles of producing were radically different than Travis' techniques. "It was a complete 180-degree turn," states Hurst. "Sometimes my mind would be elsewhere while I was singing, where I wasn't in the 'magical moment' and he felt that was totally cool. It's wild because his approach is more about getting in there and singing the song. He would give direction, but it was usually minimal. That's why I sought him out. I went for lunch with him and he told me his life story. When he said 'I came to New York for a two-week vacation and I stayed for 10 years,' I knew this was the guy I wanted to work with. Is this guy adventurous? Does he seem like he's made some great records? He didn't really bullshit me. He simply asked if I wanted to record or not."

Sigmund has a similar take on Travis' influence on his guitar playing, in that it was minimal in approach. "He didn't really influence it at all. He would just kind of focus on different parts that he thought would make the song come out better. He would tell us what parts he would find appropriate at certain spots. It wasn't really an influence per se. So he wasn't getting in there



and tweaking your amps or anything? Sound-wise he is a really good engineer – same thing talent-wise. We spent a lot of time changing different things, trying to get more different tones.”

RECORDING

When returning to the recording studio after touring an album for four years, some artists may find that they've become something that they didn't expect. Econoline had changed somewhat, but their recording process benefited from the change. The group is certainly proud of their past efforts, but heard something different in their heads than what eventually ended up on tape. “With this record, the way I thought it would sound and the way it *does* sound are probably pretty close,” says Hurst. “On *Devil*, there were moments when we threw in everything, including the kitchen sink, and it got very thick at times. I thought the dynamics suffered because there was so much going on, and if we did limit that we could probably make sure that the dynamics of the song were there. I wanted to make sure that when we wrote an intimate verse, that any programming we used still allowed the verse to be intimate.”

Brand New History was recorded entirely on Emagic's Logic Platinum software. The band hasn't turned a tape machine on in four years ... they prefer recording digitally. “Most people use ProTools, but we were using Logic, because I think Logic's a little more flexible,” explains Hurst.

Technology-wise, the band didn't try anything too out of the ordinary. Hurst used a Shure SM57 for all his vocals on the album. “There was nothing really wacky like recording in the bathroom, but we did have a tonne of vintage guitars and amps to choose from which we made use of.”

The drums were miked in a very traditional way, recorded fully miked. It was then mixed down to two tracks and fired into the computer. A final track was used for hi-hats and cymbals.

The album was mixed at Scream Studios in Los Angeles, where John Travis handled the mixing duties. One track in particular, that appeared on MuchMusic's *Big Shiny Tunes 4* compilation was “You Don't Know What It's Like”, was re-mixed for *Brand New History*. All the programming was re-programmed, to give it a little more feel like the new album. Randy Staub handled re-mixing on that track.

At the time of this interview, the decision hadn't been made as to who would master the album. “John has a couple guys in Los Angeles that he likes and so we're kind of debating as to where we should go,” explains Hurst. “I feel if John wants to be there during the mastering and he has a guy in Los Angeles that he wants, I'm going to give him the benefit of the doubt. Because he's mixing towards the mastering, he knows what the mastering will bring to it. So I think that's an art all in itself and if he believes that he's got the guy in Los Angeles, then I'm going to trust him on that.”

THE SOUND

After the arduous recording process was completed, was the band happy with the finished sound? Did they capture who Econoline Crush is in 2001? The band had entered the studio with a certain feel that they wanted to achieve that would be the next sound of the band. “We didn't want to be completely tied down to anything, but we wanted it to sound like us,” explains Sigmund. “It was almost like we were trying to broaden the spectrum of our sound, but at the same time find out what our nucleus was. It was more like self-exploration to figure out what our sound is. If we do a song that's kind of acoustic, will it still sound like us? I think people will instantly recognize it as Econoline Crush. I'm very pleased with how it sounds. It has that x-factor that I think Econoline is known for.”

One of the major differences in the group's sound this time was the reduction of guitarists in the group from two to one. Sigmund was now responsible for filling the shoes of two players. “The primary difference is that I've had to pick which guitar part I'm going to utilize. I wasn't totally happy with being the

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only guitar player. I like the sound – the power of two guitars is a lot better. Essentially the songs were written for two guitars. It's simply more powerful and more interesting sounding and I just like the way two guitars sound together. Different voicings – it's a heavier sound, especially live, because you've got two engines just roaring together there.”

THE FUTURE


Bringing that sound of two engines roaring together has meant the band will need to hire a second guitarist. “We're getting another guitar player just to make it a bit heavier, but I think it will be good [the upcoming tour],” predicts Sigmund. “We're going to do a version of all the songs and ideally I would like to have an even bigger band, but we're gonna start with just one person now and see how it works, and take it one step at a time. There's some DJ parts on the record, on one song, and we might be able to substitute a guitar solo in there, or use samples or sequencing. There's nothing two guitars can't handle.”

“We're really ambitious with this record in that we want the live show to come up a lot from where we've been in the past. We've been a band that's run a sequence in one shape or form, ever since our inception and this may be the first record where we no longer run a sequence. We're going to try to get enough people on stage to play everything live,” says Hurst.

In terms of what scale of tour the band will embark on, Hurst seemed a little unsure, but excited nonetheless. “We might have a radio station hold a contest for winners to come see the band play for about 150 people. We might do a few of those. I think we're really going to do the Canadian thing. This is the country we're obviously from, and this is the country that supported us first. We're really going to get behind the record here in Canada and after we finish Canada and make all of our commitments here and we feel like we've done our thing, then we'll head to the states. Simultaneous CD release, finally, after all these years.”

“By supporting Canada, I think it's really kind of a great way to honour your hardcore fan base and to say thanks for sticking with us and waiting so frickin' long for this record. Here's a treat. I think Our Lady Peace did such a great job of promoting themselves and they worked really hard and they do the same thing in the States, they get out there and work. That's the one thing when you look at Canadian bands, that's one band that has a lot of commitment to their fans and to touring and I admire that because a lot of bands whine about touring. I don't think I've ever heard those guys whine.”

Hurst is obviously very involved in his band's decision-making process, which he shares with Canadian super-manager Bruce Allen. Allen has guided the careers of Bryan Adams, Anne Murray, Martina McBride and Econoline. “I have a great manager – the best band manager in the world. I don't have to worry as much, but they keep me up to date on everything. We really work as a team to try to represent the band in the way we *want* to be represented.”

“I'm really happy with the record and I think we've done a lot of good work,” Hurst enthuses, “and I didn't want to make the same record again and I feel the fans of our band appreciate that. You keep evolving as a band and hopefully the fans will stay with you on your journey to discover what you can do musically. There are no virtuosos in this band. It's no *Kid A*, it's just straight up rock and roll. But that's what we like.” 

Jeff MacKay is Assistant Editor of Canadian Musician.



Sarah Harmer

by Rod Christle

Life on the road is nothing new for singer/songwriter Sarah Harmer. From her early days as a member of the Saddletramps to years spent fronting alt-country hipsters Weeping Tile to her more recent work as a solo performer, Harmer has learned to accept the stress and tension of steady touring. But as she relates over the phone from her farm north of Kingston, coming home to find her front door swinging open in the breeze can be a little disconcerting.

"Well, my house is still standing, so I feel great," she says, "but I've been away for the past week. The weird thing is that there hasn't been a storm, because the driveway is still shoveled, but the front door was open. I don't know what happened. Maybe I forgot to shut it before I left." Everything seems normal, so Harmer merely chalks it up as another one of life's unsolved little mysteries.

It is no mystery that her new album, *You Were Here*, released in September 2000, has taken off to become one of the most critically acclaimed albums of the year. Her first record of original material as a solo act began as a personal project and was initially released on Harmer's own label, Cold Snap Records, but soon garnered enough attention to warrant a deal with Universal in Canada and Rounder Records in the US.

You Were Here features a compelling mix of roots, folk and pop influences held together by Harmer's voice, which finds its greatest emotional strength in her simple phrasing and natural delivery. Brimming with vibrant imagery, the songs range from the majesty of "Lodestar" to the intimacy of "Capsized". It must be hard work to make such intelligent and well-crafted melodies seem to appear effortless, but as she admits herself, songs will often come out of nowhere, as much a product of chance as craft.

"All of the songs were ready to go before recording, except "Hideout", which I was writing just as I went into the studio," says Harmer. "I wrote 'Capsized' right at the end of the session. We had some time left to fill at the end, and we thought we needed something else, so I just sat on the couch, set up a couple of mics and picked up the guitar. It was one of the songs with a less complicated production."

For some of the tracks, Harmer reached back into her old notebooks and pulled out songs that she had written years before. "'Don't Get Your Back Up' I wrote when I was 18, and we used to play it a bit in the Saddletramps. It was the first song that Pete (Prilesnik, producer) and I did, just kind of experimented on to see if we could work together," explains Harmer. "I just thought, here is an old song that I haven't played in 10 years, it would be a good place to start. 'Basement Apt.' is another song that I'd written five years before that felt like it still wanted to be a new song again."

Inspiration and influence for Harmer's songs come from all kinds of sources. Album credits indicate that lines from poems by D.H. Lawrence and an 19th Century French poet named Armand Silvestre were borrowed to complete the songs. "They were two different kinds of situation," says Harmer. "In the case of Armand Silvestre, I have a bunch of different kinds of books of French Romantic poetry from the 1800s, and I was looking through them trying to find a song to sing at my friend's wedding. Instead of trying to transcribe this piano music into guitar, which was very difficult, I took a few words of this English translation of this French poetry. Those words started the idea for this song that I wrote ("Open Window"), and four lines of the poem ended up in the verse. I wasn't trying to use them purposely, they just fit."

The other lyrical sample appears in "Lodestar"; again more by chance than any overt intention to use the words of others. "The [lines from] D.H. Lawrence were really serendipitous," she explains. "It was during a recording for Weeping Tile up at my house, and I had the song 'Lodestar' pretty much done except for the ending. The book was sitting on the coffee table, and the rest of the band was saying "OK, Sarah, we have to finish this recording now", and I said all right, no problem. I picked up the book, and it managed to perfectly fit into the song, and that was that. I did check the copyrights in the end, but those guys have been dead for a while, so it wasn't a problem."



Harmer

It was the same type of easy going and experimental attitude that fuelled the recording of the album. Harmer co-produced and mixed with Pete Prilesnik in a studio that was cobbled together by Prilesnik out in Toronto's West End. "We called it West Lodge, because it was on West Lodge Street, but the studio didn't really have a name," says Harmer. "It was out in some warehouse in Parkdale, and it doesn't exist anymore, but it was a place that Pete had built up over about four years. He had done a lot of work on this place and managed to turn an old warehouse into a jamming place and studio. It wasn't in the nicest area, but it was within my budget and up my alley as far as studios go. It was very relaxed, which isn't to say there wasn't some level of professionalism."

Although Prilesnik had accumulated enough gear to mount a professional recording project, the stripped-down approach presented its own challenges. "There was some gear there, some nice old Peavey amps, and of course all the recording gear, but it was barely what we needed," she says. "It was a hole in the wall, up in an alley, and I actually stayed there for a while for want of anywhere else to sleep. It was a challenging record to make, but not for those reasons."

"It was the right environment," she continues. "I liked not having any pressure or expectations. I didn't have a lot of money, so there was the pressure of digging in and getting through the process of making it, resolving that and coming out with something. It took a lot longer than I initially thought it was going to take. I figured it would be a couple of weeks, but it took a couple of months. But I learned a lot – it was beneficial in that way. I really got to get in there and experiment, and there were days when things weren't working, and we could say "Let's come back and do it tomorrow." There was a real open slate when we started this record, so there was a lot of leeway to try things out."

Aside from being one of the more unique singers in Canada right now, Harmer is an accomplished instrumentalist, counting guitar, piano and drums in her arsenal of sound. "Singing is probably my main instrument," she says, "I grew up singing in church, in the choir. I have a big family, all girls and one boy, so I was singing a lot at home. She admits to taking piano lessons "under duress" when she was younger and picked up her first guitar when she was a teen. "I started playing when I was 17, just Neil Young three chord songs, and then I played drums. I was in a couple of bands before I sat behind a drum kit. I don't know if it was because I never really saw other women playing drums, but I figured if you can dance, you can play drums."

She briefly considered the option of playing most of the instruments herself, but after a few trial runs decided against it. "I'm not a hot drummer or anything, and I originally didn't know if I was going to play drums on the album or not. I played some pretty solid stuff, but there wasn't enough musicality. I could have gone that route, but I wanted to try and find some actual drummers. I like thinking about playing all the instruments, but it was really nice to say I'm co-producing and to try to hear what other instruments could go in there and get some other people to come in and lend their own musicality to the project."



Natasha Nicholson

There is a broad selection of musicians playing on the album, which is remarkable considering the focused sound of the music. Drummers-about-town Gavin Brown and Damon Richardson make appearances, as do Luther Wright and Cam Giroux, Harmer's co-conspirators from Weeping Tile. There is even some inspired use of cello, trumpet and clarinet scattered about. "I had some friends that played those instruments, and I knew I wanted them," says Harmer. "The clarinet and the trumpet were played by friends of mine, Spencer Evans and Benjamin Perosin. I played a couple of shows with them, and they played on the *Songs For Clem* recording (Harmer's previous release, a low-key effort recorded on the back porch of her farm and released independently). So it was just friends of mine that I could call up and put in here and there, kind of a library of sounds that I had in mind."

While the amount of gear they had was limited, the imagination of Harmer and Prilesnik was not, and some unusual choices entered the mix. "I played a Wurlitzer on some tracks," she explains. "As far as that went, there wasn't a lot of extra gear in the studio to choose from. It's not like Ocean Way or something, where they have all kinds of keyboards, or a new amp every time, it was more a product of what was kicking around, or who had left their amps there. Pete did have a bunch of gear, including the Wurlitzer and a Farfisa, and I heard some keyboard parts, so I tried both of them and used them where I could."

"We had a couple of different acoustics at different times," she continues. "The main one was an old Gibson with a $\frac{3}{4}$ size body. I don't even know what year it was, maybe a '58 or a '62, but it was a really nice little guy. You can hear it on 'Uniform Grey' and 'Capsized'. It's got a warm, dead string sound, you know, dead in a good way. An old, well-traveled kind of dead."

For the electric guitar parts, Harmer mostly played her own Telecaster, with other parts contributed by Prilesnik and Gord Tough. "We actually had a nice Ampeg amp that we used for a lot

of the guitars, and I have an amp that was built by Bernie Roenick in Hamilton out of a film projector," she says. "He gutted an old film projector and put in this 18-watt amp that's just excellent. I've used that live for five years, so it's my little buddy. I don't know too much about how he built it, but I played one with Weeping Tile, and borrowed one from him when we recorded 'Cold Snap'."

Harmer's concept for the recording was a mix of preconceived ideas and pure experimentation, and at first she was unsure that she really wanted to hand over any of the production tasks to Prilesnik. In the end, though, he proved to be an integral part of the sound on the record. "It worked out great," she says. "It was a real test of my strength and determination. It wasn't an easy process in a lot of ways, but a lot of it had to do with the intensity of the material. Making records is an emotional thing, and that was really challenging, but Pete brought a lot of his instincts and a lot of his tastes, which I like. He really didn't settle for anything, and he really put his heart into it. He played a lot of bass on the record, and he really wanted to get into that "sweet spot" where it just feels right. He didn't want to settle for something that he didn't feel, and I'm grateful for his dedication and his musical guidance."

Their collaboration continued during the mixing process. "I'm not totally as gear savvy as I could be," she explains. "I'm interested in what everything does, what compression does to the vocals, and what different levels do, and I was there to learn about all of this. It was also because I was there when it was recorded, and I could remember where everything was, like if we had a tiny little organ on track 12 that we could punch in. Pete obviously cared about the recording, and he was right there for it, but I also had to have my eye on it to make sure that it was the way I wanted it."

This attentiveness to every detail goes back to Harmer's days in Weeping Tile, and while some of this attitude carries over as part of the DIY ethic, it reveals a great dedication to the work. "A lot of it is going with the mood and trying to take it to that place where you're really cooking, and really working it, and there are a lot of details to pay attention to," she explains.

"I don't really try to predict the future, or try to guess what is going to happen with a recording, but I was excited in my own little corner that I had these songs," she continues. "I really liked the production job that Pete did on Chris Brown and Kate Fenner's record, and on Big Sugar's first record, so I was excited about working with him, and he clicked with the songs. I've never worked with a producer before, and he brought some of the more commercial ideas, and he had more of an eye for the overt musical aesthetic. He didn't really know the music that well before we started, and I don't think that he really wanted to. I think he wanted to come at it more as a listener, someone who would be more objective of the material than I would be. 'Commercial' is such a vague word, what does it really mean? We made those kind of decisions along the way, but we looked at it more along the lines of what would make the experience more musical and enriching."

The idea for a solo record was instigated by Harmer's performance for the CBC, when she was asked to perform solo so they could record

it for their Heartland program. "It was just an extension of what I was doing, making music with different people, or with no people," she says. "I hadn't done a lot of solo shows when they asked me, but it felt really good. I wanted to drop it down to just a guitar, so after that I went out and did a few more shows. It wasn't a giant philosophical choice, but I think the change came at the right time."

She has assembled a live band to take on the road in support of *You Were Here* that includes some familiar names from the liner notes of the album. Kevin Fox is playing bass and cello and John Obercian plays drums and some electric guitar. The lineup is fluid, though, and will often expand as players become available. "I'm doing a bunch of summer festivals," she says of what amounts to at least a half-year of roadwork. "I'm trying to find time to do some recording. I write

stuff here and there, but shaping them into songs doesn't really happen on the road. I soundcheck new stuff, but it's enough just to be wearing clean socks. It's physically tough to get around and to work it, and you don't really have the space to free float."

As for Weeping Tile, Harmer isn't willing to promise anything, but she does float a bit of hope for fans across the country. "I still think of us as an entity," she says. "The others have a band (Luther Wright and the Wrongs), and I just wanted to step aside for a while and do my own thing. We still see each other, but everybody is busy. We still play together a couple of times a year, but it is what it is." CM

Rod Christie is a Toronto-based freelance writer.

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Richard Telford

THE CARSON

World Radio History

DOWNNEY

by Martin McQuaig

At first glance it's easy to see how Carson Downey earned the boyhood nickname "Tonka." But after seeing him "unload" the blues on stages across Canada in 2000, his fans know that this truck can deliver.

And now the burly Haligonian (actually from the Halifax borough of North Preston) is preparing his three piece blues band for their second trek across the

Great White North since the release of their debut album *All The Way* last year.

Carson, bassist Marlowe Smith and drummer, and little brother, Murray Downey have formed the band's unchanged line-up for 10 years.

But before the album deal, the awards, the critics' admiration and long before the coast to coast, and soon to be international, tour schedule, Downey was a sleeping volcano just waiting for the right chance to erupt on to the music scene his own way.

While Downey's guitar work on *All The Way* might lend to the theory he was born with a pick in his hand, his musical knowledge and influences are many and varied.

"It all starts in the church here," he said. "That's how everybody gets into the music scene. Everybody knows how to sing first of all and after that you pick up an instrument and you start playing it. Really, in the community, there's a lot of talent," says Downey who still lives along side his family on Downey Road in North Preston.

The first instrument he picked up was a far cry from the Fender Strat, he now carries with him like a security blanket.

"When I was in school, I started with the school band, with the ukulele. The teacher I had was playing a ukulele, and I said to myself, 'Geez, I want to play that,' but you know the teacher's uke is always bigger than the uke you get. So when I got my uke it was so small, I said 'I got the wrong one.'" Downey, who adds he's always been one of the bigger kids, persisted in his attempt to master his tiny instrument, but came to the well-informed conclusion that he "had no use for it," and began to keep his eye open for a new love.

"My brother-in-law was playing in this band called The Hands of Time. So I go with him to hear it. He's playing this really funky stuff, and the guitar player there was wicked – a friend. Martin Smith. I said to my brother-in-law, 'Oh my God, that's the instrument I want to play right there ... *the guitar*.'"

"A couple of days later I asked my mammy to buy me a guitar. I got one, and actually my brother-in-law was the one who showed me my first chords, so he put me on my way. There was no stopping me then ... no stopping me."

Even though Downey had the size to master the guitar early, he found the guitar his mother, Maureen, had bought him to be quite heavy. He pushed on, practicing incessantly, but eventually the pain in his shoulder became too much and he felt it was time for a change.

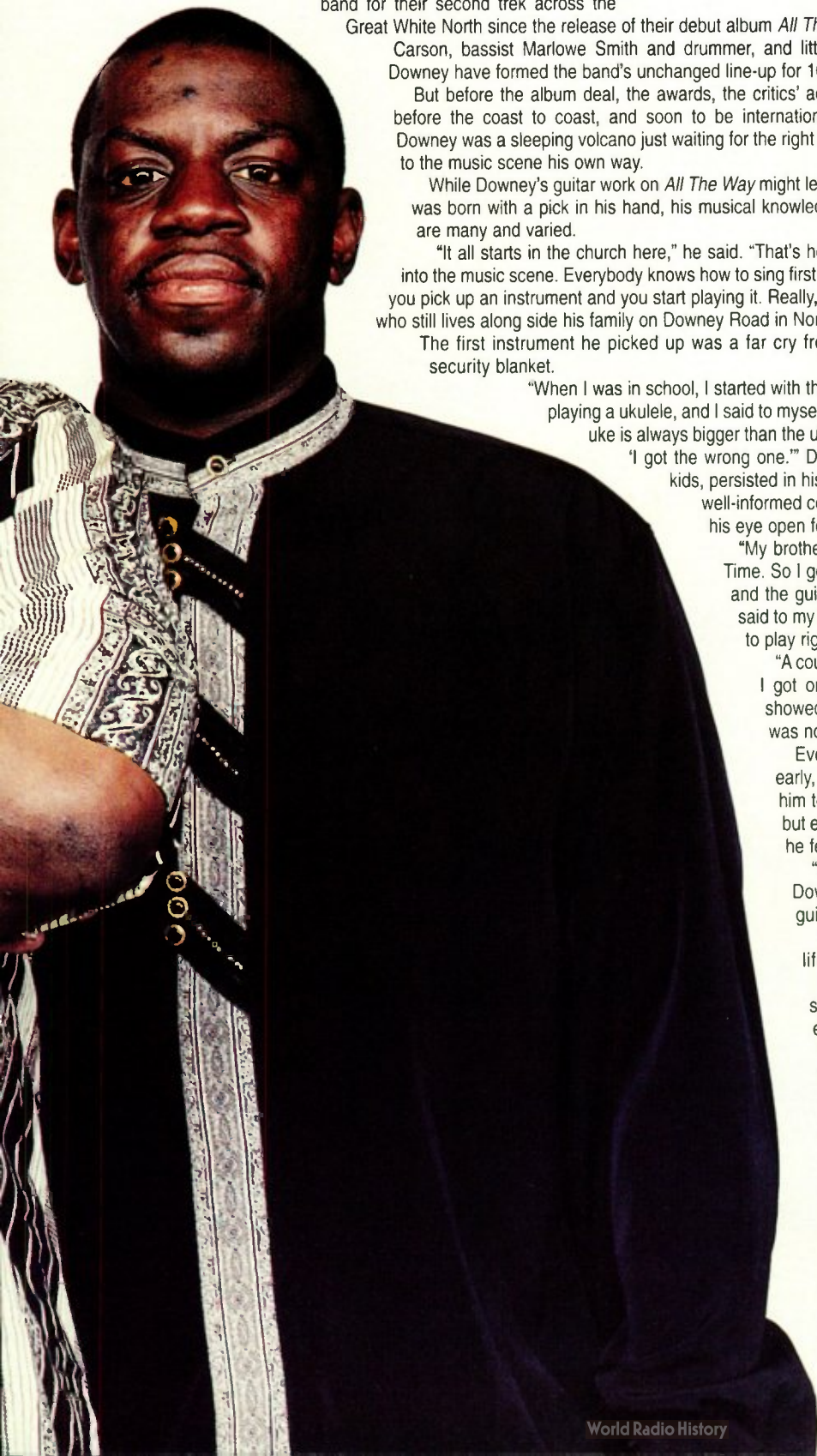
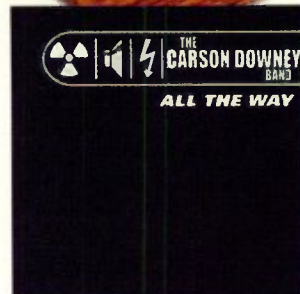
"It was giving me a buzz in my shoulder, big time," Downey recalls. "I laid it on the bed and I looked at the guitar and I said, 'What can I do to lighten this guitar up?'"

What he did next would give him a story to tell for a lifetime.

"I said to myself, 'how about drilling some holes straight through (the back of) the guitar and see if that will eliminate some of the wood. That's the idea right there. So I go up the street to my buddy's house and I said do you have a drill? He said, 'Yeah.' I thought he had an electric drill but he didn't. He goes downstairs and brings up this drill (from) back in the '60s, the one where you screw the handle around. He said, 'no it won't hurt nothing,' so we started drilling, as he started drilling, he started tearing wood off the guitar. Oh my god. We drilled 12 holes through the guitar, and the guitar was wrecked. I said, 'I can't go on playing with a guitar looking like this.' I mean, it was looking bad. *Real bad*. When you looked at it, you could see my body through it."

The young Downey was crestfallen that the guitar his mother had bought him, that he loved to play so much, was now a gouged mess of wood

BAND



chips in his friend's backyard. He didn't know what to do about his problem, but he knew he wasn't taking his beloved guitar home in that condition.

"I said 'Look, see what you can do with it.' So I let him deal with it and I went home, feeling as bad as I could. The next morning I go back up, he's sitting on the sofa with his hands all bandaged up – his hands had been bleeding. I said 'Oh my God, did you get it?' He says, 'yeah, I managed to get it together.' I went to look at the guitar and he had these coins, on the guitar," said Downey who still laughs to this day about his guitar's new look. "Man it was looking so nice and I was so happy. He put these old quarters in there and I haven't paid the man yet."

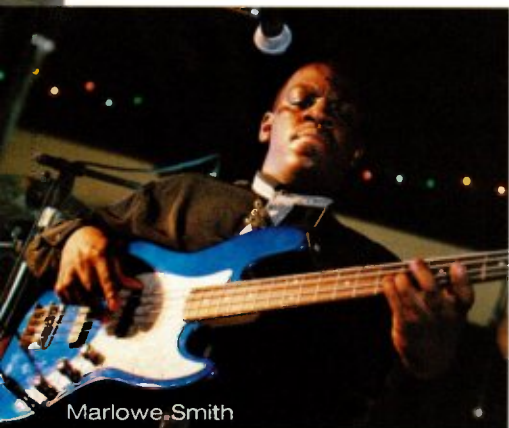
Since then, Carson and his guitar, nicknamed "Reenie" after his late mother Maureen, have been inseparable. He still glows on stage, not only with his energy, but with the shiny quarters embossing the body of his guitar.

He started out trying to form a band within his large family of 10 children. His older brother Peter played drums, his younger sister sang, and a couple of friends lent their talents on bass and congas.

Downey said it would take about a week for his first band to learn each cover song in their repertoire. He had no formal training on guitar at the time, and was learning chords to play covers of songs that his brother-in-law would teach him. The band eventually had enough songs together to play at parties and community centres in the area.

"After a while the guys in the band said to me, 'Well, you've gotta start doing something other than just strumming,' because I was just playing rhythm right, 'you've gotta start learning how to lead.'"

The first song he learned to pick out was called "Mr. Mystery", taught to him by his brother-in-law. He instantly fell in love with his new-found playing style and says he hasn't been able to stop since.



Marlowe Smith

But just how did this East Coast kid, in a place where Celtic, Country, and Indie Rock have been the musical archetypes for years, discover his genius for the blues?

"It [writing own stuff] took a little while after that, I wasn't playing the blues, I was playing pop and funk and stuff like that," said Carson, adding he had just started to be turned on to Johnny Winter and B.B. King among others at the time. Initially he was just listening to some blues and not trying to play it with his bandmates.

"My brother-in-law took me out this night and we went to hear Joe Murphy and the Water Street Blues Band. I was sitting back listening to the band, and Joe Murphy came over to me, he knew I was playing guitar, and he came over to me and he said, "Do you want to play a couple of songs?" Well I was kind of scared because I didn't know much about the blues, but I was ready to do it anyway, so I got up and played three songs with him, everything went great. A couple of days later, he calls me on the phone and says, 'Would you like to play in my band for a while?' I said okay."

Carson went on to perform and do some recording with Joe Murphy in the ensuing three years, before deciding he had enough blues under his belt to start up his own band.

"A reality check came in there because that's when I started writing and, you know, creating my own style – my own grooves."

Carson's younger brother Murray joined him on drums, while his brother-in-law played bass. But his brother-in-law's work schedule forced him to look for another bassist to fill in from time to time. Eventually, Marlowe Smith became a full-time member of the band and they began a regular schedule of touring throughout Canada's East Coast.

One fateful night at the East Coast Music Association's 74-hour jam session in 1997, The Carson Downey Band got the break they were looking for.

"We was putting on one hell of a show, so he (Loggerhead Records president Andrew McCain) was just walking out the door, he stopped, and he looked back and he asked the guy who was there, 'Who is this band?' I've gotta talk to them.' And he was leaving so I don't know how he managed to get my number, but he did, he found out who I was, and in the next couple days he called me on the phone and told me who he was and that he wanted to meet me and have a talk. He asked me if I have any originals and I said yeah I'll bring them along."

That got the ball rolling for the band who started to piece together their first full-length CD.

Loggerhead Records enlisted the services of producer Wayne Nicholson, and co-producer James Logan, who also pitched in with vocals and guitars on the band's debut. The Maritimers didn't have to travel far to record the album at Halifax's Solar Audio.

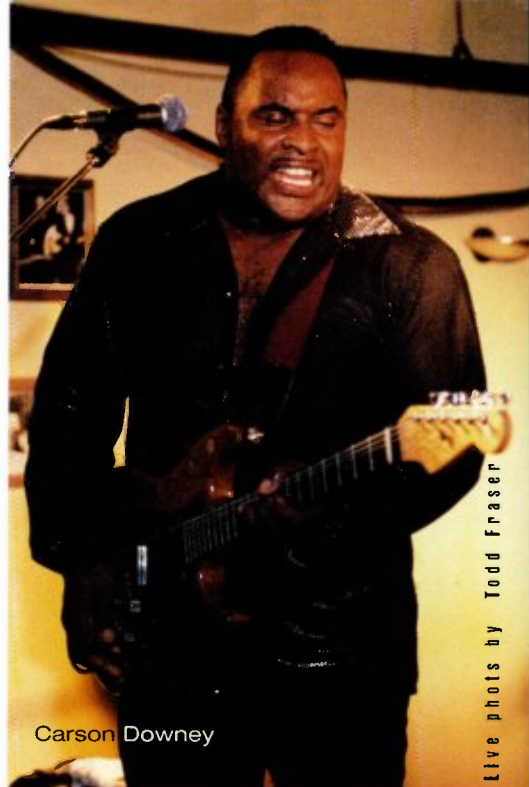
Murray Downey recalls going into the studio for the first time to record *All The Way* and how Carson helped his bandmates acclimatize to the unfamiliar surroundings.

"The first time going into the studio I was very nervous. I just thought that we were gonna go into the studio, lay those songs down, and that was it," said the drummer who gave up his own construction business to pursue his musical career with his brother.

Murray said he had trouble keeping time with the metronome in studio after so many years of playing by ear and feel. He said it helped that the band was able to record their way.

Carson had insisted the band record off the floor as their ability to feed off of each other was one of their greatest strengths.

"That's the only way we really know how to play, is playing around each other," Murray said. "When we play music, we contact each other making sure we know what's going on."



Carson Downey

Live photos by Todd Fraser

Upcoming Canadian Dates

- 02/25 - The Government, Toronto ON (Opening for Buddy Guy)
- 03/01 - The Black Sheep Inn, Wakefield, PQ
- 03/02 - The Silver Dollar, Toronto, ON
- 03/03 - Mermaid's, Hamilton, ON
- 03/05 - Brass Taps, U of G, Guelph, ON
- 03/06 - Brass Taps, U of G, Guelph, ON
- 03/07 - Brass Taps, U of G, Guelph, ON
- 03/08 - Double Olive, St. Catharines, ON
- 03/10 - Boomerz, London, ON
- 03/12 - The Apollo, Thunder Bay, ON
- 03/13 - Driller's Club, Dryden, ON
- 03/14 - Royal George Hotel, Winnipeg, MB
- 03/15 - Crawdaddy's Louisiana Bar & Grill, Saskatoon, SK
- 03/16 - Crawdaddy's Louisiana Bar & Grill, Saskatoon, SK
- 03/17 - Crawdaddy's Louisiana Bar & Grill, Saskatoon, SK
- 03/19 - The Sidetrack, Edmonton, AB
- 03/20 - BJ's Q Club, Grand Prairie, AB
- 03/21 - 4th Avenue Blues Club, Prince George, BC
- 03/23 - The Yale, Vancouver, BC
- 03/24 - The Yale, Vancouver, BC
- 03/28 - Star June Town Pub, Nelson, BC
- 03/29 - The Eldorado Lounge, Fernie, BC
- 03/30 - Knos, Calgary, AB
- 03/31 - Knos, Calgary, AB
- 04/02 - Bartley's, Regina, SK
- 04/04 - Louis Pub, Saskatoon, SK
- 04/05 - Windsor Hotel, Winnipeg, MB
- 04/06 - Windsor Hotel, Winnipeg, MB
- 04/07 - Windsor Hotel, Winnipeg, MB
- 04/10 - The Apollo, Thunder Bay, ON
- 04/12 - The Townhouse, Sudbury, ON
- 04/14 - The Circus Room, Kitchener, ON
- 04/18 - The Black Swan, Toronto, ON
- 04/19 - The Black Swan, Toronto, ON
- 04/20 - The Rainbow Bistro, Ottawa, ON
- 04/21 - The Rainbow Bistro, Ottawa, ON
- 07/07 - The Ottawa Blues Festival, Main Stage, Ottawa, ON

"After a few weeks everything started smoothing out and (the band) felt loose and felt they could do what they want to do, so it all worked out great," Carson said. "He [Nicholson] gave us the go ahead, to you know, do what we feel, the same way we perform on stage."

Carson said he brought 22 songs to the table when it came time to record *All The Way*, but the final track selection came down to what the band felt they were performing best in the studio. Carson says he'll hang on to the rest of that material, hoping some of it can improve after road-testing and make it on the next album.

"Oh my God, I get so many compliments," said the normally modest guitarist after taking the album out on tour last year.

"There's a tune on the CD called 'All the Way' and I can hear them in the audience saying, 'All the Way, All the Way, All the Way' and geez, you know, what a feeling for us because they want to hear it."

Downey is currently on a cross-Canada tour and says the band is looking forward to playing for all of the new friends they made on the road in 2000. After that tour, which includes an opening slot for blues-guitar legend Buddy Guy in Toronto, the band will make their first ever appearances in Europe this summer before returning home for a series of festival dates in Canada and the US.

So how will these three Maritimers be received south of the border?

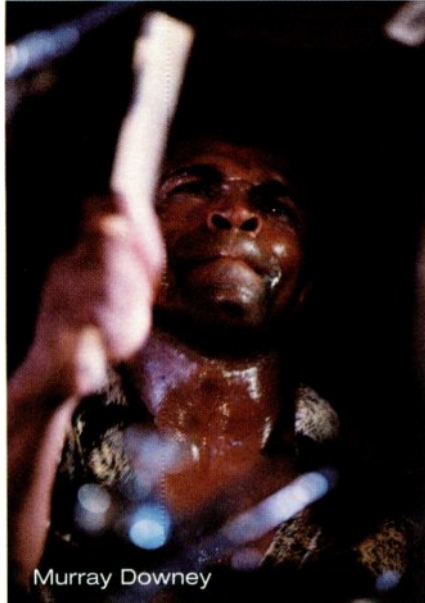
"I did the Western tour, and everywhere I went they were asking me, 'Where you from?' and I'd say, 'Uh, Nova Scotia,' and they say, 'No,' and I say, 'Sure.' They would say, 'Well the only thing

out of Nova Scotia is, you know, Celtic and whatever else,' and I said, 'Well you don't see me with a skirt on, right? There's Blues there too.'"

And Downey is just as thrilled with being so well received despite having an unexpected sound coming from the East Coast.

"That's a great thing there," he said. "I mean every night we go to work, we go to play I mean, I leave it all on the stage. I give it everything I've got, 'til I've got no more to give."

They haven't had many changes in gear over the years either, the focal point of that fact being on Carson's quarter-laden Strat.



Murray Downey

"No actually, we keep it simple. The bass drum, two guitar amps and that's it. We keep it simple. Oh yeah, it's heavy. We're a three-piece and we pour it on thick because with a three-piece you've got to. I have to have my amp at a certain height that I can do what I want to do. And when we play, you can call it loud, you can call it what you want, but that's just the way we play."

The band will have more luggage to pack this spring after taking home New Artist of the Year and Drummer of the Year (Murray Downey) honours at this year's Toronto Blues Society Maple Blues Awards. They also took home East Coast Music Association awards for New Artist/Group of the Year, and Blues Artist/Group of the Year.

All the while the Downeys' thoughts will be with their late mother and father who were their first musical inspirations. The liner notes in their CD included a full page dedicating *All The Way* in their parents' memories.

"We had to do that," said Carson. "Because growing up we had nothing and they [their parents] struggled to get us the instruments to play. The least we could do is dedicate the album to them."

No doubt Carson, Murray and Marlowe, will also be taking the thoughts of everyone back home in North Preston with them as they begin their year of heavy touring.

"Yeah I take things with me in my head. But I told everybody this is the road I chose so you know I have to do it," said Carson who has always felt the support of his family.

"They're always behind me." ■

Martin McQuaig is Editorial Assistant for Canadian Musician.

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CHOOSING



by Julian Mainprize

There inevitably comes a time for most bands when, after years of rehearsing and gigging, it's time to take the next step. Whether it's going to be a high quality demo, an indie release, or a major-label production, a good studio recording becomes a necessity.

Step number one, above all else, is pooling your financial resources. Once you have assessed a total, mutually agree as a band that you will not go over that amount. The last thing you want as you're laying down drum tracks in a \$1,000 a day studio is the added pressure of worrying about running out of money!

You now have two very important questions to ask yourselves. "How do we choose which studio to record in?" and "Do we need to bring a producer on board, and if so, how?"

This article is the product of conversations with three of the top producers of Canadian and international musical talent today: Arnold Lanni, Dave Leonard and Paul Northfield. It should help guide you and your band in the right direction.

The number of professional studios out there, from basements to mansions, is huge, so how do you choose which one is right for your band's particular needs?

Arnold Lanni: It's no different from a restaurant: we can all eat at home, so why do we go out? You look for atmosphere; atmosphere is conducive to a good time out. You look for substance; if the food's crap you have no reason to go there. It's a fine balance between the two. Same thing with a studio, you have to make sure that it isn't just a clinical place to make music with a bunch of equipment, but no atmosphere. But you also don't want to come in to find it just feels awesome but nothing works. Also, don't bite off more than you can chew. If you're just doing a demo, you don't have to pay top dollar, you can work deals out. If someone says, "We've got a 96 input SSL [Solid State Logic] console," and you're a three-piece rock and roll band, who cares?

Paul Northfield: Every project is different, some start life inside a computer as a writing project, while others start life with a band on stage, and there is a big difference. That has the largest impact on what decision you make. Usually, choosing a studio pivots around the drum room, because most guitars tend to get done again after the initial bed tracks are down. You need a certain ceiling height, you want it to be quite live. The value in big studios, or ones that have lots of gear is that you can make comparisons: you have two or three places to set up the drums, or a huge array of microphones or outboard gear to start from.

Dave Leonard: If you're on a limited budget, I don't see a great drum room as a necessity. Look for a studio with reasonable rates and something close to adequate accommodations. It's also important to have a good staff engineer or choose a studio where your own engineer is comfortable.

Every producer/engineer, including these three, has their own personal preferences when it comes to what gear a studio should have.

AL: If you're a true fan of making records you have to have some basic tools: great microphones, great compressors, great

EQ, and a good medium (tape or digital). You have to have some tube gear and some solid state gear because everything reacts differently to different sources. I like anything made by Manley, tube related stuff, or vintage stuff, LA2s, LA3s [Universal Audio compressors], that's all great stuff.

PN: I usually want a fair bit of Neve gear around because it tends to be great for recording bed tracks, then I'll sit there for a couple of months working essentially inside a computer. On my most recent gig I cut directly into Logic on a G4 [Macintosh] computer with a Mackie digital console as the A/D [audio to digital] converter.

DL: For tracking, I look for API and Neve consoles or pre-amps/EQs, 1176s [Universal Audio compressors], Distressors [Empirical Labs Inc.], and good sounding analog machine or dig format (Otari Radar, Digidesign ProTools, Emagic Logic). Then for overdubs, to save money, I just need one good recording chain to cut through. For mixing, using a SSL console is important to me.

Let's get a little more into the analog/digital debate. Going digital can save a band a lot in tape costs, but does sound quality suffer too much as a result?

AL: I prefer digital myself -- only if it's good. I like to record in the digital domain, and then mix in analog. Analog, to me, sounds more musical. Mixing in analog on a nice desk, you get this headroom, this openness and space. Mind you, if I had a band that could just play their asses off, and it was all about capturing a performance, a one-take, then maybe tape would be the way to go. It's just easier to do things in a digital domain: you can bounce things around, cut them, change them, store them. The problem with digital is it's like chasing your tail, if you sneeze it will change.

PN: Making records has become quite a collage of technology in making records. It's all a matter of taste. Traditionally I've always gone to analog, but because hard disk recorders are getting better and better sonically, there is no fundamental reason why not to go directly to hard disk. You need to mix and match. If you track drums on analog tape, you've just added \$5,000 to the budget. But I find the sound of entirely digital quite cold, and there is often a separation in the sounds where you want them to knit together. A little analog harmonic distortion helps to glue things together and give you a bit more density.

DL: Digital is becoming less and less expensive, while analog is going in the other direction. I like to lay down analog rhythm tracks, which I'll then transfer to a digital format for editing and overdubbing.

THE RIGHT STUDIO



Producer Dave Leonard, second from right, with the Barenaked Ladies.

So let's say your budget demands that you cut a few corners. Which ones can you cut and which ones can't you?

AL: You can do anything that's loud at a big studio, and then do vocals in a demo studio where all you need a good preamp and mics. Then, come back to a good studio to mix, because that's where you are going to get good bang for your buck. In the end though, it's the song that captivates you, or the guy who delivers that song. If you're the genuine real deal, I don't care, I'll do it on a cassette.

PN: You can cut back between the tracking of the drums and the mixing, during which you shouldn't limit yourself by working with rudimentary gear. In between, though, you have a million different scenarios from working in your kitchen – which I've done with David Usher – to whatever.

DL: Everything boils down to good songwriting!

It can be quite a psychological adjustment, going from basement to professional studio, especially with a big-time producer breathing down your neck. The meter will be ticking, so how can you prepare?

AL: Just have fun. A lot of these guys psyche themselves out, especially when they are meeting a producer that's done a few records. They get an attitude like they are not going to be good enough. We're not listening to that. If they are a little bit nervous, that's cute. I was nervous my first time too. Be yourselves – that's why you're here. Also, anything mechanical, do it off the premises: a squeaky pedal, new drum heads, setting up your guitar for good intonation. The other thing is that when you're in a basement rehearsing at 140 dB you don't hear shit, everything sounds amazing. Then all of a sudden you come into the studio. When practicing, keep the volume down, play to a click, then tape yourselves and listen.

PN: The single most valuable thing a band can do is to know as much as you can about the people they're working with, and to be really aware of what you want out of a producer and a studio. There is no alternative to being well rehearsed, although it's not like you want to be so rehearsed that there's no inspiration left. Whenever a new band walks into the studio, it's important for them to be aware of the fact that if they can go up and play confidently live, then there's no reason why they can't capture that in the studio. If they can do that, they can make something even more powerful.

DL: Above all, don't over think it. A band can also prepare their gear for recording by reducing excessive buzz or noise before coming into the studio – if it doesn't sacrifice their sound.

We've seen the title on all our favourite recordings, but what exactly does a producer do, and do you need one?

AL: There are different kinds of producers. There is the delegator, who will manage the session. There are bands that want that, they don't want anyone to fuck with their sound. Then there are the guys who are just sound people. They don't know much about gear, they know what feels awesome, what sounds cool and make their decisions that way. Then there are the ones who come in from an engineering background. Bands will call these guys when they don't need a producer, but more of a guy who can capture what they are doing. Then there are the guys who come in

and start with the song. That's what I like. My idea is that it's like building a house, you don't worry about the roof until the foundation and walls are solid. We'll start at the beginning, rip every song apart, and find the weaknesses, and fix the fault lines. I don't like to cover them up with reverb, or an effect or some really fancy production technique, because eventually the weak spots are going to come through. As far as producing yourself, it depends on your age. As you get older you have a better understanding of who you are. When you're a kid writing a song you think that every song you've written is the best thing that anyone's heard, that's what I look for. To become who they need to become, they have to have that fearlessness. But you also need to have that connection to take it to the outside world. You need someone impartial, someone who can tell you the truth without fear of losing their job.


PN: If they are doing it themselves, and they are doing it with their own money, there's nothing stopping them. I think, because of the technology that's available now, you can get a very long way in terms of getting your ideas down. But at the end of the day, if you're a live performance band, you're going to need some technique in terms of recording great sounding tracks. The role of the producer depends on the band. Some producers are good at capturing the intensity of the band as they play. Whereas, other producers are fundamentally songwriters and arrangers, who is someone who will come in and start re-writing parts. You choose a producer whose talents marry well into what you do as a band. A good producer should understand what you want to do and help you to do it better. Maybe they've come in with an experience you haven't had, they are a resource. Sometimes you come in to a band that has a lot of inspiration but it's scattered and you need to focus it. It's a general responsibility of how the record ends up sounding in terms of the energy and the power that comes across.

DL: Producers set the pace. They are able to keep the whole session moving smoothly because they know what is important in the big picture. One of their musical goals is to establish good dynamics between song sections. If a band is considering producing themselves, they should try co-producing two or three tracks with an experienced studio engineer first. If they are having problems, technical or musical, then they should find a good producer.

Now that we're a little clearer on the role of the producer, how does a band go about choosing one to work with?

AL: That's a very tricky question, because most producers don't know their ass from a hole on the ground. You need a guy who can record the little textures, the nuances that make a track unforgettable. Send demos along. Good producers are busy, but just get on the phone and bug them. We're always looking.

PN: If I were a band trying to choose a producer, I would listen to lots of different things that a particular producer has done, to get an idea of what they can do with different projects. Someone with versatility can be very useful. Bear in mind, though, that what you hear on someone else's record is not necessarily what you're going to sound like, because you are a different band.

DL: A band should take the time to look at the discography of various producers. They should have phone conversations and then meetings with those producers whose work they like. 

Dave Leonard is an Engineer/Producer who has worked with the likes of The Barenaked Ladies, Wide Mouth Mason, Moist, Prince, and Fishbone amongst many others. His discography is available at www.worldsend.com.

Paul Northfield is an Engineer/Producer based at Le Studio in Morin Heights, Quebec. Some of the artists he's worked with have included Marilyn Manson, Rush, Uzeb and Moist.

Arnold Launi is an Engineer/Producer and musician who works out of his own Arnyard Studios in Toronto. His producing credits include work with Our Lady Peace, Finger Eleven, and he used to be a member of both Sheriff and Frozen Ghost.

Julian Mainprize is a Toronto-based freelance writer.

RECORDING STUDIOS

Following is a comprehensive listing, by province, of all the recording studios and recording services facilities that responded to our inquiries. For an expanded listing, go to the *Canadian Musician* Web site at www.canadianmusician.com. You can, of course, contact any of the companies listed and enquire about their services and arrange for a tour of their facilities.



Alberta

Aardvark Recorders/Professional Audio Resources

207-324 7 St. S.
Lethbridge, AB T1J 2G2
(403) 328-4261, FAX (403) 328-4261
mnpicker@agt.net
studio-lessons.com

Airwaves Recording Studios Ltd.

1505-17 Ave. S.W.,
Calgary, AB T2T 0E2
(403) 228-4645, FAX (403) 244-0009
www.cadvision.com/airwaves

Ambassador Productions Inc.

DUPO #43029
Calgary, AB T2J 7A7
(403) 931-2443, FAX 931-3901
chaulkw@cadvision.com
www.waynechaulk.com

Amber Waves Recording Studio

204-2910 16 Ave. N.
Lethbridge, AB T1H 5E9
(403) 329-6657, FAX (403) 380-3684

The Banff Centre Recording Studios

Music & Sound Department
PO Box 1020, Stn. 23
Banff, AB T0L 0C0
(403) 762-6188, FAX (403) 762-6338
studios@banffcentre.ab.ca
www.banffcentre.ab.ca/music/sound

The Beach Advanced Audio Production

619 11 Ave. S.E.
Calgary, AB T26 0Y8
(403) 237-6267, FAX (403) 237-6128
beachinc@home.com
www.thebeachaudio.com

Beta Sound Recorders Ltd.

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(780) 424-3063, FAX (780) 425-2789
betasnd@icrossroads.com

Blackman Productions Inc.

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pblack9976@aol.com
www.blackmanproductions.com

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ctcparlp@ecn.ab.ca

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Lips Inc.

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www.riverrockmusic.com

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louster123@aol.com

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www.airwavessound.com

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janed@armoury.com
www.armourystudios.com/studios

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www.bakerstreetstudios.com

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www.beattylane.com

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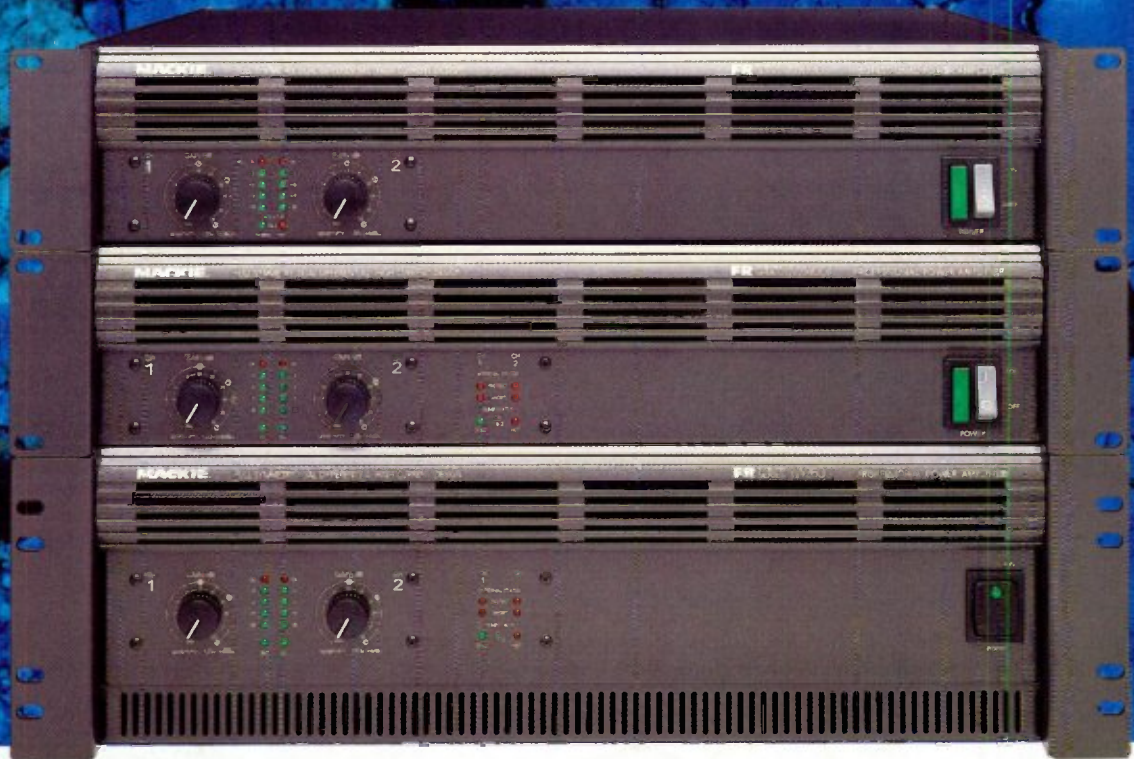
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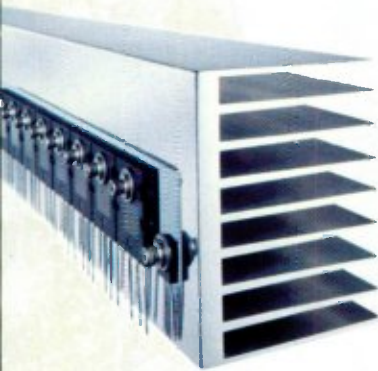
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REVmusic

25 St. Nicholas St., #405
Toronto, ON M4Y 1W5
(416) 925-5669, FAX (416) 925-5669
revgary@home.com

R.S. Sounds & Production

40 Winding Way
Brantford, ON N3R 3S3
(519) 753-7819
rssounds@hotmail.com

Raven Street Studios

1540 Raven Ave.
Ottawa, ON K1Z 7Y9
(613) 798-0070, FAX (613) 798-0070
ravenstudios@on.aibn.com
www.ravenstreet.com

Reaction Studios

48 McGee St.
Toronto, ON M4M 2K9
(416) 461-7869, FAX (416) 461-7071
reaction@interlog.com
www.interlog.com/~reaction

Red Line Recorders

612 Yonge St., #201
Toronto, ON M4Y 1Z3
(416) 963-8000, FAX (416) 963-4947
redliner@on.aibn.ca

Red Shift Productions Inc.

225 Mutual St.
Toronto, ON M5B 2B4
(416) 977-9740, FAX (416) 977-7147
dubbing@mcclear.com

Renaissance Productions

RR#1
Blythe, ON N0M 1H0
(519) 523-4724/(519) 526-7281
wayne@renaissanceproductions.com
www.renaissanceproductions.com

Rock It Sound Studio

2071 Portway Ave.
Mississauga, ON L5H 3M6
(905) 274-8869, FAX (905) 274-8869
mark@recordingstudio.ca
www.recordingstudio.ca

Rocket Digital Post & Sound

635 Queen St. E.
Toronto, ON M4M 1G4
(416) 778-6852, FAX (416) 778-9926
clinton@mijo.ca
www.mijo.ca

Round Sound Studios Inc.

60 Phippen Rd., #44-45
Concord, ON L4K 4M8
(905) 660-5815, FAX (905) 660-5028

Rumble-Fish Studios

108 Woodbine Downs Blvd., #7
Toronto, ON M9W 5S6
(416) 675-0113
david@rumble-fish.com
www.rumble-fish.com

Debi Sanderwalker Entertainment

544 Willowbank Trail
Mississauga, ON L4W 3K2
(905) 275-4744
doremi@debisanderwalker.com
www.debisanderwalker.com

Scene by Scene Audio

259 Danforth Ave., #200
Toronto, ON M4K 1N2
(416) 463-5060, FAX (416) 463-3324
bill@sbys.com
www.sbys.com

Sequence Music

19 Mercer St., #201
Toronto, ON M5V 1H2
(416) 217-0505, FAX (416) 217-0333
sequence@interlog.com

Silverbirch Productions

680 Queens Quay W., #600
Toronto, ON M5V 2Y9
(416) 260-6688, FAX (416) 260-5126
info@silverbirchprod.com
www.silverbirchprod.com

Sonic Workshop

174 Spadina Ave., #600
Toronto, ON M5T 2C2
(416) 504-0511, FAX (416) 504-5542
www.sonicworkshop.net

The Sound Foundry

13740 Tecumseh Rd. E.
Windsor, ON N8N 3T5
(519) 979-6040, FAX (519) 979-6040
soundfoundry@hotmail.com
www.soundfoundrystudios.com

Sound Ideas Recording Studio

105 W. Beaver Creek Rd., #4
Richmond Hill, ON L4B 1C6
(905) 886-5000, FAX (905) 886-6800
www.sound-ideas.com

Sound of One Hand Studios

1570 Liverpool Ct.
Ottawa, ON K1B 4L2
(613) 741-3590, FAX (613) 741-9834
studio@soundofonehand.com
www.soundofonehand.com

Sound Proofs Recording Studio

37 Scarborough Rd.
Toronto, ON M4E 3M4
(416) 690-3888, FAX (416) 693-0117
work@om.ca
www.om.ca/av

Sound Stage Niagara

7040 Thorold Stone Rd.
Niagara Falls, ON L2J 1B6
(905) 358-6592, FAX (905) 358-6592

Sound & Vision Studio

480 Richmond St. E.
Toronto, ON M5A 1R2
(416) 214-0885, FAX (416) 368-9419
djain@sympatico.ca

Sound Works Inc.

500 Newbold St
London, ON N6E 1K6
(519) 686-5060, FAX (519) 686-0162

Soundfield Studios Inc.

189 Church St.
Toronto, ON M5B 1Y7
(416) 867-9023, FAX (416) 363-3907

Soundtech Recording

5940 Abbott St.
Windsor, ON N9J 3L6
(519) 972-7325, (519) 972-9758
mark@soundtechrecording.com
www.soundtechrecording.com

Soundwave Studio

RR#1
Drumbo, ON N0J 1G0
(519) 469-9116
surfin@execulink.com

Soundwerx Recording Studio

180 Wings Rd., #20
Woodbridge, ON L4L 6C7
(905) 851-6270, FAX (416) 746-3770
swerx@interlog.com
www.soundwerx.on.ca

Spike Sound Studio

523 Parliament St.
Toronto, ON M4X 1P3
(416) 960-1853
g7angels.com

Squash Sound

PO Box 10076
Winona, ON L8E 5R1
(905) 628-1870, FAX (519) 643-7356
squash@soundwave.com

Star Struck Studios

59 Marilyn St.
Caledon East, ON L0N 1E0
(905) 584-0480
shapeshifterstudio@hotmail.com
www.go.to/shapeshifter

Starlink Sound

G.B. 102, RR#4
Brighton, ON K0K 1H0
(613) 475-3500, FAX (613) 475-5812
starlink@reach.net

The Stone House

RR #3
Bright, ON N0J 1B0
(519) 463-5559, FAX (519) 463-5559
dagwood@oxford.net

Studio 11

17665 Leslie St., #5
Newmarket, ON L3Y 3E3
(905) 895-1902, FAX (905) 895-1902
studio11_@hotmail.com

Studio 92

397 Donlands Ave.
Toronto, ON M4S 3S2
(416) 467-9597, FAX (416) 696-7901
studio92@idirect.com
www.studio92canada.com

Studio 107

5 Medway Cr.
London, ON N5X 3S9
(519) 679-0278, FAX (519) 679-5702
pvenesoe@uwo.ca

Studio 1291

1291 Main St. E., PO Box 321
Hawkesbury, ON K6A 2R9
(613) 632-4261
rbrault@sympatico.ca

Studio 306 Inc.

17 Central Hospital Ave.
Toronto, ON M5A 4N4
(416) 968-2306, FAX (416) 968-7641
jen@studio306.net

Studio 8 Recording Facilities

14 Goodmark Pl.
Toronto, ON M9W 6R1
(416) 674-3364, FAX (416) 674-3364
studio8@yahoo.com
www.studio8.cjb.net

Studio A - Mirador

31 McBrine Dr., #10
Kitchener, ON N2R 1J1
(519) 748-9599/(888)227-8293, FAX (519) 895-2997
info@studioa-mirador.com
www.studioa-mirador.com

Studio Works

3250 Ridgeway Dr., #4
Mississauga, ON L5L 5Y6
(905) 828-8100
studio@imaginationworks.ca

Studioasis Media Corporation

793 Pharmacy Ave.
Toronto, ON M1L 3K2
(416) 285-1111, FAX (416) 285-9617
studio@studioasis.com

Summit Recordings Ltd.

1585 Britannia Road E., Unit # E-9
Mississauga, ON, L4W 2M4
(905) 670-0068, FAX (905) 670-0014
summit-recordings@on.aibn.com

Summit Sound SIAD Inc.

184 McAndrews Rd.
Westport, ON K0G 1X0
(613) 273-2818/(800) 403-9755, FAX (613) 273-7325
info@summitsound.com
www.summitsound.com

Swordfish Digital Audio

730 Upper James St., #4
Hamilton, ON L9C 2Z9
(905) 574-8283
info@swordfishdigital.com
www.swordfishdigital.com

Synthetic Ryme Productions

207 Blue Willow Dr.
Woodbridge, ON L4L 9E1
(905) 264-1120, FAX (905) 264-1130
dbijan@aol.com
www.syntheticryme.com

Synchronicity Digital Audio Inc.

415 Yonge St., #1403
Toronto, ON M5B 2E7
(416) 971-2365, FAX (416) 971-7758
syncdigi@sprint.ca

Tanis Productions

1341 Matheson Blvd. E., #1
Mississauga, ON L4W 1R1
(905) 624-8484, FAX (905) 624-4224
juke2net@sprint.ca

Tattersall Casablanca

22 Boston Ave.
Toronto, ON M4M 2T9
(416) 461-2550, FAX (416) 461-9709
jane.tattersall@tatsound.com
www.tatsound.com

The B Group

2200-2202 Jane St., #2, Box 2
Toronto, ON M3M 1A4
(416) 241-9787, FAX (416) 241-7552
www.bgroupmusic.com

The E Room

116 Beaconsfield Ave.
Toronto, ON M6J 3J6
(416) 533-1740, FAX (416) 533-4837

The Other Studio

33 Fraser Ave., Unit G09
Toronto, ON M6K 3J9
(416) 534-2595, FAX (416) 534-2012

Thunder Dome Sounds Inc.

41 Strather Cr.
Markham, ON L3S 1C5
(905) 475-9460, FAX (905) 475-7110
eddie@eddiebullen.com
www.eddiebullen.com

Tornado Alley Digital Audio

22460 Woodbine Ave.
Queensville, ON L0G 1R0
(905) 478-2993, FAX (905) 478-2611
tornado@netrover.com

Towne Music

3333 Martin's Pine Cr.
Mississauga, ON L5L 1G3
(905) 828-4519
dnerd@bigfoot.com
www.bigfoot.com/~dnerd

Toybox/The Command Post & Transfer

179 John St., 8th fl.
Toronto, ON M5T 1X4
(416) 585-9995, FAX (416) 979-0428
www.compt.com

Umbrella Sound Studios

121 Logan Ave.
Toronto, ON M4M 2M9
(416) 463-6262, FAX (416) 469-3730
info@umbrellasound.com
www.umbrellamusic.com

The Upper Room Recording Studio

50 Gervais Dr., #202
Toronto, ON M3C 1Z3
(416) 385-1650, FAX (416) 385-0269
record@netrover.com
theupperroom.on.ca

Vari-Media

1433 Matchett Line, RR#11
Peterborough, ON K9J 6Y3
(705) 740-0608, (877) 548-0888
FAX (705) 740-2985, (877) 615-2703
studio@vari-media.com
www.varimedia.com

Venture Music

72 Ellsworth Ave.
Toronto, ON
(416) 652-0544, FAX (416) 652-0544
pjouellet@aol.com

Vespa Music Group

155 Tonryok Rd., #15
North York, ON M9L 1X9
(416) 745-0444, FAX (905) 337-3330

Vyner Road Recording Studio

9 Vyner Rd.
Toronto, ON M2L 2N3
(416) 391-0250
www.vynerroad.com

Waxworks Creative

60 New Dundee Rd., #1101
Kitchener, ON N2G 3W5
(519) 895-2008, FAX (619) 895-0542
waxworks@waxworks.com
www.waxworks.com

Wellesley Sound Studios

106 Ontario St.
Toronto, ON M5A 2V4
(416) 364-9533, FAX (416) 364-6422
info@wellesleysound.com
www.wellesleysound.com

Whirlwind Sound

550 Queen St. E., #G-100
Toronto, ON M5A 1V2
(416) 361-5087
brmoncarz@whirlwindsnd.com
www.whirlwindsnd.com

Wide Sound Creative Recording Production

365 Roncesvalles Ave., #101
Toronto, ON M6R 2M8
(416) 588-7587

Willow Music/Riverside Studio

PO Box 1696, Stn. Main
Holland Landing, ON L9N 1P2
(905) 836-8352, FAX (905) 836-1559
info@willowmusic.com
www.willowmusic.com

Winfield Sound & Media

3269 American Dr.
Mississauga, ON L4V 1V4
(905) 672-9191, FAX (905) 672-0495
email@winfieldmedia.com

Worth Productions

96 Tamworth Rd.
Willowdale, ON M2N 2P2
(416) 730-1624, FAX (416) 730-1236
worth@interlog.com

Zolis Audio

154 Bathurst St.
Toronto, ON M5V 2R3
(416) 504-5991, FAX (416) 504-6097
jzolis@zolisaudio.com
www.zolisaudio.com

Prince Edward Island

Studio Baobab

RR#2, PO Box 144
Wellington, PE C0B 2E0
(902) 854-3400
jacs@pei.sympatico.ca

Quebec

La 25eme Piste Inc.

910 de la Gauchetiere E.
Montreal, PQ H2L 2N4
(514) 849-2420

A R P Track Productions

34 des Ormes Rd.
Ste. Anne-des-Lacs, PQ J0R 1B0
(450) 224-8363, FAX (450) 224-8064
www.recordingarts.com

Air M.S. Média Inc.

2251 Papineau Ave.
Montreal, PQ H2K 4J5
(514) 522-2241, FAX (514) 522-2341
airms@cam.org
airms.ca

Amadeus Studios

990 Ruisseau St.
Ste. Antoine, PQ J7Z 6R9
(800) 906-8816, FAX (450) 436-8816
studio.amadeus@sympatico.ca

Audio Bec Le Studio

530 Haskell Hill
Hatley, PQ J0B 2C0
(819) 566-1668, FAX (819) 822-2122
audiobec@abacom.com

Audio Post-Production SPR Inc.

640 St. Paul W., #600
Montreal, PQ H3C 1L9
(514) 866-6074, FAX (514) 866-6147
spr@mink.net
www.studiospr.com

B.L.A. Productions

6310 Clairborne Ave.
Charlesbourg, PQ G1H 6T9
(418) 627-0329
briggittela@sympatico.ca

Bonsai Audio

347 des Vosges
Laval, PQ H7K 3G9
(514) 967-8614, FAX (514) 967-9817
www.zonem.net

Carolee Music

901 Kenilworth Rd.
Montreal, PQ H3R 2R5
(514) 341-6721, FAX (514) 341-2738
lamusik@sympatico.ca

Click Music

7578 Henri Bourassa Blvd.
Charlesbourg, PQ G1H 3E6
(418) 621-0515, FAX (418) 621-0519
info@clickmusic.ca
www.clickmusic.ca

Covitec

1500 Papineau Ave.
Montreal, PQ H2K 4L9
(514) 527-8671, FAX (514) 526-1871
www.covitec.com

Cyberfilms FX

232 Patriot S.
Mont-St-Hilaire, PQ J3H 3G6
(514) 990-2326
www.cyberfilms.com

DNA Productions

4200 St. Laurent Blvd., #409
Montreal, PQ H2W 2R2
(514) 842-5491, FAX (514) 842-5491
smokie@total.net

Dimexs Inc.

9998 Lajeunesse
Montreal, PQ H3L 2E1
(514) 384-3737, FAX (514) 384-7207
info@dimexs.com
www.dimexs.com

Duff Music Inc.

821 Taschereau St.
Amos, PQ J9T 2A1
duffmusic@cableamos.com
www.duffmusic.com

Echo Base

2121 Hingston Ave.
Montreal, PQ H4A 2H9
(514) 486-0876
donolo@colba.net
www.geocities.com/echobasestudios

Fast Forward Inc.

2220 Beaconsfield, #6
Montreal, PQ H4A 2G8
(514) 481-8855, FAX (514) 481-0445
fastfor@cam.org

Force Majeure Productions

Montreal, PQ H2L 1M8
(514) 993-8270, FAX (514) 598-8167
info@forcemajeure.qc.ca

Ground Control Studio

1372 Notre-Dame W., 2nd Fl.
Montreal, PQ H3C 1K8
(514) 925-0050, FAX (514) 925-0056

Groupe Concept Musique

460 E. St. Paul St.
Montreal, PQ H2Y 1V3
(514) 842-0422, FAX (514) 842-4300

Groupe Post-M

640 St. Paul St. W., #108
Montreal, PQ H3C 1L9
(514) 954-5088, FAX (514) 954-5090

Horizon Audio Creations

PO Box 486, 74 de L'Anse Rd.
Hudson Heights, PQ J0P 1J0
(450) 451-4549, FAX (450) 451-4549
reachcraigcutler@cs.com

Horking Pig Productions

400 Ste. Helene St.
Longueuil, PQ J4K 3R2
(450) 674-0237, FAX (450) 674-0237
michelgionet@artop.ca

IARC Convergent Media

1414 Victoria Ave.
Windsor, ON N8X 1P3
(519) 973-1752, FAX (519) 973-1801
www.rossrecording.com

Imuson Recording Studio

451 St. Jean St.
Montreal, PQ H2Y 2R5
(514) 845-6612

Inukshuk Productions

PO Box 286, Building 10
Inukjuak Nunavik, PQ J0M 1M0
(819) 254-8788, FAX (819) 254-8113
info@inukshukproductions.ca
www.inukshukproductions.ca

Karisma Audio

1565 Iberville
Montreal, PQ H2K 3B8
(514) 522-0802, FAX (514) 522-7559
info@karisma.ca

L.A. Records

PO Box 1096
Hudson, PQ J0P 1H0
larecord@total.net
www.total.net/~larecord

Listen! Audio Productions Ltd.

308 d'Youville Pl.
Montreal, PQ H2Y 2B6
(514) 842-9725, FAX (514) 844-7736
susan@listenaudio.com
www.listenaudio.com

Mecart

110 de Rotterdam
St. Augustin, PQ G3A 1T3
(418) 878-3584, FAX (418) 878-4877
mecart@mecart.com
www.mecart.com

Média Musique

8480 St. Michel Blvd.
Montreal, PQ H1Z 3E8
(514) 721-1518, FAX (514) 722-2764

MIDI II

3284 Edgar
Laval, PQ H7P 2E2
(450) 628-6434, FAX (450) 628-7646
midi2@videotron.ca

Midi-Plus Consultants Inc.

1279 Sapinière
Cap-Rouge, PQ G1Y 1A7
(418) 652-1252, FAX (418) 654-1109
info@midi-plus.com
www.midi-plus.com

Muses Le Centre 2000 Inc.

1600 de Lorimier, #240
Montreal, PQ H2K 3W5
(450) 677-2345, FAX (450) 679-8922
muses@vif.com

Musilab

960 St. Georges St.
Drummondville, PQ J2C 6A2
(819) 474-1232, FAX (819) 474-6859
info@musilab.com
www.musilab.com

Newrock Studios

141 St. Jean
Quebec, PQ G1R 1N4
(418) 523-7170, FAX (418) 266-5649
newrock@newrockstudios.com
www.newrockstudios.com

Onde-Spirale/Spiral-Wave

10 Reinhardt
Hull, PQ J8Y 5V4
(819) 778-6009, FAX (819) 777-7463
ospirale@ondespirale.com
www.spiralwave.com

PJ Productions

8 St. Francois St.
Victoriaville, PQ G6P 1R3
(800) 265-0111, FAX (819) 758-0619
www.pjproductions.com

Piche Note

945 Etienne Parent
Laval, PQ H7E 3A2
(450) 661-9660, FAX (450) 661-0383
pierre@netrover.com
www.surf.to/yanne

Piccolo Inc.

1977 LePailleur
Montreal, PQ H1L 6E4
(514) 351-0009, FAX (514) 351-2891
piccolo@studiopiccolo.com
www.studiopiccolo.com

Les Productions A.B.

488 Brochu St.
Sept-Iles, PQ G4R 2W8
(418) 962-9698, FAX (418) 968-9698

Productions Audio Z Inc.

PO Box 329, Stock Exchange Tower, #2603
Montreal, PQ H4Z 1G8
(514) 393-3525, FAX (514) 393-9652
info@audioz.com
www.audioz.com

Productions Culturelles

Marie Victorin St.
Varenes, PQ
(450) 929-3170, FAX (450) 929-4865
sebdesch@videotron.ca

**Productions Daniel
Mercure Inc.**

825 des Mesanges St.
Longueuil, PQ J4G 2B5
(514) 383-0205, FAX (514) 382-7061
a.badeaux@videotron.ca

**Productions Quebec
Multimedia**

368 St. Pierre
Rimouski, PQ G5L 1W3
(418) 722-8740, (877) 520-2100, FAX (418) 722-8740
jacques.landry@pqm.net
www.pqm.net

**Les Productions Révolu
Son**

Angle Inberville & Masson
Montreal, PQ H2G 2E4
(514) 526-9715
revoluson@videotron.ca, revoluson@hotmail.com

**Productions Sonores
Innovation**

460 St. Paul E., #302
Montreal, PQ H2Y 3V1
(514) 982-9827, FAX (514) 849-8630

**S.P.R. Inc. (Studio Place
Royale)**

640 St. Paul W., #600
Montreal, PQ H3C 1L9
(514) 866-6074, FAX (514) 866-6147
spr@mmlink.net
www.studiospr.com

Silent Sound

3880 Clark
Montreal, PQ H2W 1W6
(514) 842-1303, FAX (514) 499-9388
apelbaum@microtec.net
www.silentssound.com

Sinistresound

1180 St. Antoine W., #101
Montreal, PQ H3C 1B4
(514) 937-9107, FAX (514) 937-8953
info@jazzpharmacy.com
www.sinistresound.com

Sonnez

5603 St. Urbain
Montreal, PQ H2T 2X3
(514) 272-6536
gleboeuf@cedep.com
www.gaetanleboeuf.qc.ca

Sonogram

990 Salaberry, #200
Laval, PQ H7S 2J1
(450) 662-2311, FAX (450) 662-2338
sonogram@vif.com

Star Records Studio

451 de L'Église
Verdun, PQ H4G 2M6
(514) 766-7449, FAX (514) 766-0793
studio@star.ca
www.star.ca

Le Studio 408

2525 Rachel E.
Montreal, PQ H2H 1S2
(514) 866-2329, FAX (514) 866-2329
studio408@qc.aira.com
www.studio408.com, www.cdexpressonline.com

Studio Centre Ville Inc.

1168 Bishop
Montreal, PQ H3G 2E3
(514) 878-3456, FAX (514) 878-9542
scv@citinet.net

Studio Champagne

275 Des Braves Blvd., #300
Terrebonne, PQ J6W 3H6
(450) 964-9793, FAX (450) 964-4143
studio@studiochampagne.com
studiochampagne.com

Studio City Magic

12 Thomas Dennis
Notre-Dame-De-l'Île-Perrôt, PQ J7V 7P2
(514) 425-1791
nickful@total.net

Studio Créason

5221 Berri St., #100B
Montreal, PQ H2J 2S4
(514) 273-9559
creason@qc.aira.com

Studio de la Côte

2845 Côte Terrebonne
Terrebonne, PQ J6Y 1E2
(450) 471-9689, FAX (450) 471-9689
delacote@videotron.ca
pages.infinet.net/delacote

Studio Digisoun

PO Box 471
Magog, PQ J1X 4W4
(819) 843-5408

Studio du Divan Vert

158 Bernard St E., #401
Montreal, PQ H2T 3C5
(514) 273-6013
divanvert@vif.com

Studio Ekonomik

160 St. Augustin
Montreal, PQ H4C 2N4
(514) 937-2000, FAX (514) 937-6432
mail@ekonomik.com
www.ekonomik.com

Le Studio Harmonie

1586 Joliette St.
Longueuil, PQ J4K 4W3
(450) 463-3829, FAX (450) 679-8922
studio.harmonie@videotron.ca

Studio Heri-Son

466 de La Cathédrale Ave.
Rimouski, PQ G5L 5M8
(418) 722-6899, FAX (418) 721-4422
www.procd.qc.ca

Studio La Majeure Inc.

110 Bleury St., 4th Fl.
Montreal, PQ H2Z 1N4
(514) 871-9585, FAX (514) 871-9584
info@lamajeure.ca

Studio Martin

88 Notre-Dame St. E.
Victoriaville, PQ G6P 3Z6
(819) 752-5912

Studio Michel Dionne

115 Repos
St. Lambert, PQ G0S 2W0
(418) 889-0132, FAX (418) 889-0132

Le Studio MIDI 5

5 Beauregard
Warwick, PQ J0A 1M0
(819) 358-6451
rdoyon@ivic.qc.ca

Le Studio Mobile

PO Box 367, Outremont Stn.
Montreal, PQ H2V 4N3
(514) 273-6861, FAX (514) 273-4605
info@studiomobile.com
www.studiomobile.com

Studio Morin-Heights

201 Perry
Morin Heights, PQ J0R 1H0
(450) 226-2419, FAX (450) 226-5409
nath@studiomorinheights.com
www.studiomorinheights.com

Studio Multisons Inc.

1208 Beauvillier E. #101
Montreal, PQ H2S 1T7
(514) 272-7641, FAX (514) 272-3191
article@sympatico.ca
www.sympatico.ca/article

Studio Nicko

176 Jacques Cartier S.
St. Jean-sur-Riche, PQ J3B 4H9
(450) 358-9929, FAX (450) 357-9929
nouellet@qc.aira.com

Studio Parametres

223 St. Marie St.
Terrebonne, PQ J6W 3E4
(450) 964-7473, FAX (450) 964-8751

Studio du Roi

880 du Roi, #301
Quebec, PQ G1K 2Y2
(418) 522-5744, FAX (418) 522-5744
psalz@webnet.qc.ca

Studio de Son Central Inc.

3575 St. Laurent Blvd., #512
Montreal, PQ H2X 2T7
(514) 282-1660, FAX (514) 282-1575
info@studiocentral.qc.ca

Studio Son G

1662 Lotbiniere St.
Longueuil, PQ J4G 2J9
(450) 651-5407, FAX (450) 651-5407
pages.infinet.net/song
song@videotron.ca

Studio Tram Ltee

995 d'Youville Pl.
Quebec, PQ G1R 3P1
(418) 523-3376, FAX (418) 653-2408

Les Studios Cinar Inc.

1207 St. Andre
Montreal, PQ H2L 3S8
(514) 843-9000, FAX (514) 843-9587
www.cinar.com

Les Studios Marko Inc.

910 La Gauchetiere E.
Montreal, PQ H2L 2N4
(514) 282-0961, FAX (514) 499-1227
info.pub@markoaudio.com

Les Studios Nostre-Dame

390 Notre Dame W., #320
Montreal, PQ H2Y 1T9
(514) 987-9721, FAX (514) 987-9720
nostredame@videotron.ca
www.nostredame.com

Studio Peter Pan

2000 Notre Dame E.
Montreal, PQ H2K 2N3
(514) 527-0930, FAX (514) 527-9834

Le Studio Playhouse

5000 Buchan, #601
Montreal, PQ H4P 1T2
(514) 733-7569, FAX (514) 733-7569
playhoustudio2000@yahoo.com

Studio Sygma

5243 de Lorimier
Montreal, PQ H2H 2C1
(514) 524-6377
studio.sygma@excite.com

Studio Tempo

0707 Charlevoix St.
Montreal, PQ H3K 2Y1
(514) 937-9571, FAX (514) 937-8201
tempo1@total.net

Surf Studios

Montreal, PQ
(514) 273-1109, FAX (514) 273-1109
surfstudios@moncourrier.com

Tam Tam Studio

230 Limoges
Sorel, PQ J3P 1V3
(450) 743-0573, FAX (450) 743-9030
a.lacombe@enter-net.com
www.boulevardmusique.qc.ca/musique/

The Fridge

3815 St. Hubert St.
Montreal, PQ H2L 4A4
(514) 522-8407, Ext. 5, FAX (514) 522-8487
thefridge@toxrecords.com

Total Création

747 St. Joseph Blvd.
Hull, PQ G8Y 4B7
(819) 771-1441, FAX (819) 771-5755
fmonique@videotron.ca
www.totalcreation.qc.ca

Unison Studios

508 Cherrier St.
Montreal, PQ H2L 1H3
(514) 844-0844, FAX (514) 286-4245
www.tgorecords.com

Saskatchewan

Audio Art Recording Studio

628B Broadway Ave.
Saskatoon, SK S7N 1A9
(306) 664-3156, FAX (306) 664-3338
audioart@home.com

Cosmic Pad Studios

2710 Millar Ave.
Saskatoon, SK S7K 4J4
(306) 933-2914, FAX (306) 933-3183
ross@cosmicpad.com
www.cosmicpad.com

Freedom Sound Recording

104 4th Ave. N.
Yorkton, SK S3N 1A5
(306) 782-4523, FAX (306) 782-4526
info@freedomsoundrecording.com
www.freedomsoundrecording.com

Inner City Sound Studios

1731 Ross Ave. E., #6
Regina, SK S4N 7K2
(306) 569-1212, FAX (306) 789-7122
linda@icstudios.com
www.icstudios.com

New Music Productions Ltd.

603B Park St.
Regina, SK S4N 5N1
(306) 721-2590, FAX (306) 721-2055
info@newmusicproductions.com
www.newmusicproductions.com

Port-Trax Recording Studio

PO Box 147
Caronport, SK S0H 0S0
(306) 756-3371
port-trax@slyngshot.com

Sound Edge Productions

3120 8th St. E., #106-430
Saskatoon, SK S7H 0W2
(306) 668-1934
bartdmckay@home.com

Talking Dog Post & Sound Studios

1212A Winnipeg St.
Regina, SK S4R 1J6
(306) 359-3662, FAX (306) 565-2933
talkdog.sound@sk.sympatico.ca
www.talkingdogstudios.com

Touchwood Recording Studios

562 Rink Ave.
Regina, SK S4X 2E9
(306) 775-1929, FAX (306) 775-3014
recording@touchwoodstudios.com
www.touchwoodstudios.com

Wood Music Services

PO Box 356
Camduff, SK S0C 0S0
(306) 482-3644
woodmusic@sk.sympatico.ca
www.woodmusic.com

For an expanded listing, go to the Canadian Musician Web site at www.canadianmusician.com



RECORDING SERVICES



Accudub Inc.

70 Bathurst St.
Toronto, ON M5V 2P5
(416) 504-5262, FAX (416) 504-1254
rickb@accudub.com

Services Provided: CD and CD-ROM manufacturing, audio cassette manufacturing and duplication, graphics, printing.

Acrobat Music Inc.

1013 Mountcastle Cr.
Pickering, ON L1V 5J4
(905) 420-8625, FAX (905) 420-8626
jmorgan@acrobatmusic.com
www.acrobatmusic.com

Aesthetic Corporation

181 Carlaw Ave., #218
Toronto, ON M4M 2S1
(416) 461-9697, FAX (416) 461-5181
yuri@aesthetic-corp.com
www.aesthetic-corp.com

Services Provided: Audio post-production; specializing in sound design for feature film and television.

Air M.S. Studio

2251 Papineau
Montreal, PQ H2K 2G5
(514) 522-2241, FAX (514) 522-2341
airms@cam.org
www.airms.ca

Services Provided: Remote recording, post-production.

Akrobat Mastering

1315 Pape Ave.
Toronto, ON M4K 3W9
(416) 425-2450, FAX (416) 444-0251
akrobat@interlog.com

Services Provided: Analog & digital pre-mastering, audio restoration, digital editing, voice-over recording, Internet audio delivery.

Americ Disc Inc./Disque Améric inc.

355 Ste. Catherine W., #500
Montreal, PQ H3B 1A5
(888) 666-6096, FAX (514) 745-7650
info@americdisc.com
www.americdisc.com

Services Provided: CD replication, manufacturing and mastering services for DVD, audio CD, CD-ROM, CD printing and packaging.

American Pro Digital

195 Labrosse Ave.
Pointe-Claire, PQ H9R 5Y9
(800) 273-3472, FAX (514) 695-0593
info@apd-disc.com
www.apd-disc.com

Services Provided: CD-ROM, DVD, CD audio and cassette replication services.

Analogue Media Technologies (AMTECH)

55 Duke St.
Montreal, PQ H3C 2L8
(514) 878-8273, FAX (514) 878-3693
info@amtechdisc.com
www.amtechdisc.com

Services Provided: CD duplication, artwork, graphics.

Arnold Hugo Stolting

Toronto, ON
(416) 545-2303
arnoldsbedroom@home.com
www.arnoldhugostolting.com

Services Provided: MIDI and audio music recording, full production and mastering (CD) on location.

Articulate Music

722 Coxwell Ave.
Toronto, ON M4C 3C2
(416) 465-5671, FAX (416) 461-4653
dvirgin@ionsys.com

The Audio Group

701 Rossland Rd. E., #451
Whitby, ON L1N 9K3
(416) 410-8248, (888) 410-8248
info@theaudiogroup.ca
www.theaudiogroup.ca

Services Provided: Complete CD packaging, specialized location recording.

Audio Masters

462 Delaney Ct.
Burlington, ON L7L 5T6
(905) 639-9029/(877) 771-9029, FAX (905) 639-9872
info@audio-masters.com
www.audio-masters.com

Services Provided: 24-bit digital recording, editing and mastering, CD duplication. Specializing in remote and studio recordings.

Audio Post-production S.P.R. Inc.

640 St. Paul W., #600
Montreal, PQ H3C 1L9
(514) 866-6074, FAX (514) 866-6147
spr@mmlink.net
studiospr.com

Services Provided: Complete audio post-production services for feature film and television series, including foley, ADR, sound design, mixing in dolby digital and dolby surround, dubbing with Rythmoband.

Audio Trax Digital Performance Concepts

15 Towns Rd., 2nd Fl.
Etobicoke, ON M8Z 1A2
(416) 339-0056

Services Provided: 24-bit hard disk based studio and mobile systems, mastering, graphics, duplication.

The Audio Truck Inc.

212 Bain Ave.
Toronto, ON M4K 1G1
(416) 599-7722, FAX (416) 463-4221
spoon@interlog.com

Services Provided: Mobile Recording studio.

Audiobec Inc.

600 Port Royal W.
Montreal, PQ H3L 2C5
(888) 384-6667, FAX (514) 388-1488
info@audiobec.com
www.audiobec.com

Services Provided: Audio cassette, CD and CD-ROM duplication, CD business cards.

B. Musique Productions/Studio

331 Bartlett Ave., #105
Toronto, ON M6H 3G8
(416) 531-2649, FAX (416) 534-2831
bmusiq@interlog.com
bmusique.com

Services Provided: Engineering, musical accompaniment, production, arranging.

Ball Media Corporation

422 Grey St.
Brantford, ON N3S 4X8
(888) 256-3472, FAX (519) 756-8641
sales@ballmedia.com
www.ballmedia.com

Services Provided: CD audio/ROM, DVD, cassette, video replication, printing, packaging and fulfillment.

The Banff Centre Recording Studios

Music & Sound Department
PO Box 1020, Stn. 23
Banff, AB T0L 0C0
(403) 762-6188, FAX (403) 762-6338
studios@banffcentre.ab.ca
www.banffcentre.ab.ca/music/sound/

Services Provided: Audio recording, audio post-production, CD mastering, MIDI studio.

Bastion City Mobile Recording Ltd.

3760 Departure Bay Rd.
Nanaimo, BC V9T 1C4
(250) 758-3424, FAX (250) 758-3424
info@bcrecording.ca

Services Provided: Mobile recording, CD burning, CD duplication, synchronization to video, audio for multimedia.

Bedside Recording Studio

618 Ashburn St.
Winnipeg, MB R3G 3C5
(204) 786-1157

Services Provided: Mastering, recording.

Blue Sky Entertainment Services Inc.

1496 Lower Water St.
Halifax, NS B3J 1R9
(902) 453-4429, FAX (902) 453-4459
dana@blueskymedia.ca
www.bluesky.ns.ca

Services Provided: CD and cassette manufacturing, duplication, printing and packaging.

CBC Sound Mobile Truck

25 John St.
Toronto, ON M5V 3G7
(416) 205-5533, FAX (416) 205-5551
cbc_sound@toronto.cbc.ca

Services Provided: Remote recording.

CD Express

1106 Broadway Ave.
Saskatoon, SK S7H 2A1
(888) 214-4444, FAX (306) 653-7335
info@cdexpresscanada.com
www.cdexpresscanada.com

Services Provided: CD manufacturing, digital bin tape, real time music, high speed voice tape, CD-R duplication, graphic design and printing.

The Cassette Plant (a division of Holborne Distributing Co. Ltd.)

1260 Gorham St.
Newmarket, ON L3Y 7V1
(905) 773-6848, FAX (905) 853-2955
info@holborne.on.ca

Services Provided: CD replication, CD-R pre-mastering, cassette duplication, graphic design.

Cedar Valley Studios Inc.

16549 McCowan Rd.
Cedar Valley, ON L0G 1E0
(905) 473-5782
barry.mcviccker@sympatico.ca

Services Provided: Music, commercial and industrial recording, audio post-production; also audio post-production for industrials, videos, television, movies; location audio and video recording; equipment rentals.

Cherry Beach Sound

33 Villiers St.
Toronto, ON M5A 1A9
(416) 461-4224, FAX (416) 461-4607
cbeach@interlog.com
www.cherrybeachsound.com

Services Provided: Full music and commercial audio production, CD mastering, audio restoration.

Cinram New Media Group

5590 Finch Ave. E.
Scarborough, ON M1B 1T1
(416) 332-9000, (800) 667-3827,
FAX (416) 298-4314
www.cinram.com

Services Provided: CD audio, CD-ROM, DVD, video cassette and audio cassette manufacturing; replication, duplication, packaging & design, project coordination, database management, warehousing, distribution, fulfillment.

Other Locations:

3066 Arbutus St.
Vancouver, BC V6J 3Z2
(604) 736-5596, FAX (604) 736-3297
evann@cinramwest.ca

7405 Trans-Canada Hwy., #315
St. Laurent, PQ H4T 1Z2
(514) 331-1881, (888) 857-011

Coastal Mastering Studios

112 E. 3rd Ave., 3rd Fl.
Vancouver, BC V5T 1C8
(604) 809-3472, FAX (604) 809-3473
bbremner@coastalmastering.com
www.coastalmastering.com

Services Provided: Blend of high-quality digital and analog mastering services.

Demo Disk

7611 St. Denis
Montreal, PQ H2R 2E7
(514) 274-8545
demodisk@videotron.ca
www.spinball.net

Services Provided: Mastering, duplication and design service.

Denmark Productions

33 Punchbowl Dr.
Halifax, NS B3P 2C4
(902) 477-0399, FAX (902) 477-5880
denmark-productions@ns.sympatico.ca
www3.ns.sympatico.ca/denmark-productions

Services Provided: Analog and digital recording, mastering, graphics, CD and cassette duplication.

Design Infinity

219 Carlton St.
Toronto, ON M5A 2L2
(416) 513-0841, (800) 359-9685,
FAX (416) 513-0842
sales@designinfinity.com
www.designinfinity.com

Services Provided: CD, cassette, CD-ROM, DVD and vinyl manufacturing, printing, graphic design.

Distortion Studios

58 Antares Dr., #1A
Ottawa, ON K2E 7W6
(613) 226-3177, FAX (613) 226-1053
www.distortionstudios.com

Services Provided: Analog and digital multi-track recording, voice-over and narration for multimedia applications.

Duplium Corp.

35 Minthorn Ct.
Thornhill, ON L3T 7N5
(905) 709-9930, FAX (905) 709-9439
info@duplium.com
www.duplium.com

Services Provided: CD replication, CD-R duplication, custom CD and CD-R screen printing and packaging.

Dynapak CDs

3121 Universal Dr.
Mississauga, ON L4X 2E2
(905) 625-8311, FAX (905) 625-5209
dynapak@netcom.ca
www.dynapak.on.ca

Services Provided: Compact disc, audio cassette and CD-ROM, CD-R manufacturing, video duplication.

E.M.A.C. Recording Studios

432 Rectory St.
London, ON N5W 3W4
(519) 667-3622, FAX (519) 667-4810
emac@emacstudios.com
www.emacstudios.com

Services Provided: Digital editing, assembly and mixing, audio-to-video synchronization, music scoring, jingle and radio spot production, audio duplication.

Eckstein Multimedia Production Services

1 Geneva St.
St. Catharines, ON L2R 4M2
(905) 685-1234, FAX (905) 685-1234
eckstein@niagara.com
www.niagara.com/~eckstein/

Services Provided: Audio and video production for broadcast, Internet, disc or tape; CD recording and editing; video duplication; foreign video conversion; audio and video Web site enhancement; film and stills to video and stills from video; audio and video cassette repair.

Emmanuel Recording Studios

38 Thommount Dr., #22
Scarborough, ON M1B 5P2
(416) 283-7477, FAX (416) 283-7292
mail@emmanuelrecordingstudios.com
www.emmanuelrecordingstudios.com

Flying Disc Remote Recording

119 Hinton Ave.
Thunder Bay, ON P7A 7E3
(807) 345-1928
ciccare@northroute.net
www.theflyingdisc.com

Force Majeure Productions

Montreal, PQ
(514) 993-8270
info@forcemajeure.qc.ca
www.forcemajeure.qc.ca

Services Provided: Mixing and post-production studio.

Goblin-Cross Records

79 Degrassi St., 3rd Fl.
Toronto, ON M4M 2K5
(416) 399-6348, FAX (416) 778-4806
goblin@goblin-cross.com
www.goblin-cross.com

Services Provided: Disk-based multi-track recording, editing, CD-R mastering, mobile recording, production, project management, consulting.

Kip Gordon Mastering

295 Dufferin St.
Toronto, ON M6K 3G2
(416) 531-2048

cgordon@compt.com

Services Provided: Professional mastering and editing, tape restoration and noise removal, CD-R, DAT, 1/4", MiniDisc, cassette refs.

H.H. Bloom Sound Enterprises

386 Maclaren St.
Ottawa, ON K2P 0M8
(613) 232-0680, FAX (613) 236-7637

Services Provided: Audio cassette duplication, phonograph record and audio cassette duplication.

Healey Disc Manufacturing

79 Berkeley St.
Toronto, ON M5A 2W5
(416) 364-2649, FAX (416) 364-2650
info@healeydisc.com
www.healeydisc.com

Services Provided: CD manufacturing, duplication and related services.

Other Location:

29 Cleopatra Dr.
Nepean, ON K2G 0B6
(613) 274-0004, FAX (613) 274-0631

David Hillier Production Services

526 Tower Rd.
Halifax, NS B3H 2X3
(902) 499-8497, FAX (902) 423-1536

Services Provided: Mobile/location; multi-track music recording for CD, film and television, specializing in unusual locations and styles of music.

Hutt-Biggs Productions

300 Trillium Dr., #9
Kitchener, ON N2E 2K6
(519) 748-1115, FAX (519) 748-2264
dbiggs@sentex.net

Lacquer Channel Mastering

297 Lesmill Rd.
Toronto, ON M3B 2V1
(416) 444-6778, FAX (416) 444-0251
info@lacquerchannel.com
www.lacquerchannel.com

Services Provided: CD mastering, lacquer mastering for vinyl.

LiveWire Remote Recorders Ltd.

103 Borden St.
Toronto, ON M5S 2M8
(416) 975-0905, (416) 347-0901,
FAX (416) 975-9434

doug@livewire-remote.com
www.livewire-remote.com

Services Provided: Mobile 48-track recording, tour recording, equipment rentals, portable systems for worldwide shipment.

MMS Direct

25 Defries St.
Toronto, ON M5A 3R4
(416) 364-1943, FAX (416) 364-3616
info@mmsdirect.com
www.mmsdirect.com

Services Provided: CD, cassette, vinyl, DVD manufacturing, packaging, design, mastering.

Other Location:

4710 St. Ambroise, #241A
Montreal, PQ H4C 2C7
(514) 935-0410, FAX (514) 935-8773

Magma Music Productions

1304 Seymour St.
Vancouver, BC V6B 3P3
(604) 836-4075

www.magamusic.com

Services Provided: Mastering.

Magra Multimedia

1061 St. Alexandre, 6th Fl.
Montreal, PQ H2Z 1P5
(514) 286-2472, FAX (514) 286-0341
info@magramultimedia.com
www.magramultimedia.com

Services Provided: Mastering, duplication, artwork, graphics.

Metalworks Recording and Mastering Studios

3611 Mavis Rd., #3
Mississauga, ON L5C 1T7
(905) 279-4000, FAX (905) 279-4006
mail@metalworks-studios.com
www.metalworks-studios.com

Services Provided: Recording, mixing and mastering, tape restoration.

MidCanada Production Services Inc.

509 Century St.
Winnipeg, MB R3H 0L8
(800) 772-0368, FAX (204) 772-0360
info@midcan.com
www.midcan.com

Services Provided: Complete audio services, bands, television, film and corporate.

MusicLane Mastering

110 Konrad Cr., #6
Markham, ON L3R 9X2
(905) 479-7560
infomusiclane@home.com

Services Provided: Audio pre-mastering, sonic restoration and remastering, vocal recording, offspeed DAT for music video production.

New Market Multimedia

317 Maple St.
Newmarket, ON L3Y 3K3
(905) 895-1921, FAX (905) 895-7530
nmmstudios@hotmail.com

Services Provided: Location and live recording, duplication services, artwork.

Night Deposit Studios

139 18th Ave. N. E.
Calgary, AB T2E 1N1
(403) 277-8030, FAX (403) 277-8020
nds@night-deposit.com
www.night-deposit.com

Services Provided: Full-service analog and digital recording.

Number 9 Audio Group

314 Jarvis St., #101,104
Toronto, ON M5B 2C5
(416) 348-8718, FAX (416) 348-9668
number9@tth.net, grondina@number9audio.com
www.number9audio.com

Services Provided: Analog and digital recording, mixing, mastering, CD-R duplication.

Onde-Spirale/Spiral-Wave

10 Reinhardt
Hull, PQ J8Y 5V4
(819) 778-6009, FAX (819) 777-7463
ospirale@ondespirale.com
www.spiralwave.com

Services Provided: Music composition, album recording.

The Other Studio

33 Fraser Ave., #G09
Toronto, ON M6K 3J9
(416) 534-2595, FAX (416) 534-2012
www.theotherstudio.com

Outreach Productions Inc.

127 Rocky Rd.
Keswick Ridge, NB E6L 1V1
(506) 363-3901, FAX (506) 363-4312
danny@outreachproductions.com
www.outreachproductions.com
Services Provided: Audio, video, multimedia, specializing in CD recordings, corporate videos, business card CDs.

Pacific North Studios Ltd.

257 W. 28th St.
North Vancouver, BC V7N 2H9
(604) 990-9146, FAX (604) 990-9178
pjewer@home.com
www.pncd-arts.com

Services Provided: Audio mastering, graphic design, CD and cassette duplication, distribution, promotion, printing and packaging.

Phat Pat Productions Ltd.

PO Box 1893
Hanna, AB T0J 1P0
(403) 854-3743, FAX (403) 854-2434
patrik_s@telusplanet.net
Services Provided: Independent producing and engineering.

Post Modern Sound Inc.

1720 W. 2nd Ave.
Vancouver, BC V6J 1H6
(604) 736-7474, FAX (604) 738-7768
mbaxter@postmodernsound.com
www.postmodernsound.com
Services Provided: Full-service audio post-production for film and television.

The Power Plant Recording Studio

25 Toronto St.
Barrie, ON L4N 1T8
(705) 725-1604, FAX (705) 725-1347
powerplt@bconnex.net
Services Provided: Recording, mixing, mastering, production.

Praise Sound Productions

3475 Seaforth Dr.
Vancouver, BC V5M 4C6
(604) 431-9887, FAX (604) 431-9897
Services Provided: Real-time cassette duplication, recording studio blank cassette winding, CD production outer boxes.

Precision Sound Corp.

3117 Norland Ave.
Burnaby, BC V5B 3A9
(604) 299-4141, FAX (604) 299-4146
sales@precisionsound.com
www.precisionsound.com
Services Provided: CD-R replication, CD, cassette, CD-ROM, video duplication, DVD authoring and duplication, graphics, printing, custom packaging, fulfillment services. Offers broadcast and professional blank media.

Other Locations:

310 Judson St., #8
Toronto, ON M8Z 5T6
(416) 253-1889, FAX (416) 253-8088

15397 117th Ave.
Edmonton, AB T5M 3X4
(780) 436-4197, FAX (780) 436-5057

2840-19th St. N.E.
Calgary, AB T2E 6Y9
(403) 250-3144, FAX (403) 250-3898

Prodigy Audio Resources

93 Bunting Rd.
St. Catharines, ON L2P 3G8
(905) 984-8807
prodigy@niagara.com
Services Provided: Mastering, audio repair.

Les Productions Revolu Son

Angle Inberville & Masson
Montreal, PQ H2G 2E4
(514) 526-9715
revoluson@videotron.ca, revoluson@hotmail.com

Punch Media Inc.

76 Richmond St. E.
Toronto, ON M5C 1P1
(416) 868-6633/(888) 397-8624,
FAX (416) 868-0395
sales@punchmedia.com
www.punchmedia.com
Services Provided: Graphic design and printing, audio mastering, CD-ROM duplication, CD manufacturing, Web site design, blank cassettes.

Put It On CD

4 Glen Manor Dr.
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(902) 469-3423, FAX (902) 469-3804
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RDR Music Group

299 Lesmill Rd.
Toronto, ON M3B 2V1
(800) 557-3723, FAX (416) 445-3077
rdmusic@interlog.com
Services Provided: CD manufacturing, design, print, colour separations, DVD, cassettes, LP jackets.

RSB Disc Inc.

8400 Côte de Liesse
St. Laurent, PQ H4T 1G7
(800) 361-8153, FAX (514) 342-0401
francinel@rsbdisc.com
www.rsbdisc.com
Services Provided: Pre-mastering service, audio CD, cassette, CD-ROM, CD-I, shape CDs, fan discs, CD business card, DVD duplication, graphics, printing, fulfillment.

Reaction Studios

48 McGee St.
Toronto, ON M4M 2K9
(416) 461-7869, FAX (416) 461-7071
reaction@interlog.com
www.interlog.com/~reaction
Services Provided: Music recording, mixing, mastering.

Record Time

31 Peet St.
St. John's, NF A1B 3W8
(709) 754-6480, FAX (709) 754-6481
rhollett@roadrunner.nf.net
Services Provided: Music recording, arranging, sound-for-picture.

Red Shift Productions Inc.

225 Mutual St.
Toronto, ON M5B 2B4
(416) 977-9740, FAX (416) 977-7147
dubbing@mcclclear.com
www.mcclclear.com
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Reel North Recording Studios

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www.righttracks.com
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Rock It Sound Studio

2071 Portway Ave.
Mississauga, ON L5H 3M6
(905) 274-8869, FAX (905) 274-8869
mark@recordingstudio.ca
www.recordingstudio.ca
Services Provided: Full-production tracking, overdubs, mixing.

Rocket Digital Post & Sound

635 Queen St. E.
Toronto, ON M4M 1G4
(416) 778-6852, FAX (416) 778-9926
www.mijo.ca
Services Provided: Digital online editing, graphics, multimedia, stock music, DVD.

Rydev Magnetics Inc.

120 West Beaver Creek, #6
Richmond Hill, ON L4B 1L2
(905) 709-3046, FAX (905) 709-2494
kim@rydev.com
Services Provided: Audio cassette manufacturing.

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8400 Côte de Liesse, #214
St. Laurent, PQ H4T 1G7
(514) 342-8513, FAX (514) 342-2910
alain@rsbdisc.com
www.snbmastering.com
Services Provided: Mastering and CD duplication.

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34 Nelson St.
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www.sascom.com
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FAX (613) 226-1053
jeff@sharkfindigital.com
www.sharkfindigital.com
Services Provided: Mastering, audio enhancement, restoration.

Silent Sound

3880 Clark St.
Montreal, PQ H2W 1W6
(514) 842-1303, FAX (514) 499-9388
www.silentsound.com
Services Provided: Recording, mastering, video mixing, CD, CD-ROM and audio cassette duplication.

Silverbirch Productions

680 Queens Quay W., #600
Toronto, ON M5V 2Y9
(416) 260-6688, FAX (416) 260-5126
info@silverbirchprod.com
www.silverbirchprod.com
Services Provided: Recording, mastering and CDs.

Sinistresound

1180 St. Antoine W., #101
Montreal, PQ H3C 1B4
(514) 937-9107, FAX (514) 937-8953
info@jazzpharmacy.com
Services Provided: Mastering, editing, mixing, in-house composing, producing and arranging

Solar Audio Productions

2315 Hunter St.
Halifax, NS B3K 4V7
(902) 423-0233, FAX (902) 496-4425
solar.audio@ns.sympatico.ca
www.solaraudio.com
Services Provided: Album, film and television scores ADR, film and television 5.1 mixing.

Sound & Vision Studio

480 Richmond St. E.
Toronto, ON M5A 1R2
(416) 214-0885, FAX (416) 368-9419
djain@sympatico.ca

Services Provided: Remixing, production, recording, A&R contact (major labels).

Sound of One Hand Studio

1570 Liverpool Ct., #1
Ottawa, ON K1B 4L2
(613) 741-3590, FAX (613) 741-9834
studio@soundofonehand.com
www.soundofonehand.com

Soundaround Inc.

5186 Dundas St. W.
Toronto, ON M9A 1C4
(416) 236-2934
info@soundaroundinc.com
www.soundaroundinc.com
Services Provided: All studio & location recording services.

Sound Works Inc.

500 Newbold St.
London, ON N6E 1K6
(519) 686-5060, FAX (519) 686-0162

Starlink Sound

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starlink@reach.net
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Studio Arts

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www.svpproductions.com
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Montreal, PQ H2V 4N3
(514) 273-6861, FAX (514) 273-4605
info@studiomobile.com
www.studiomobile.com
Services Provided: Location recording.

Studio Morin-Heights

201 Perry
Morin-Heights, PQ J0R 1H0
(450) 226-2419, FAX (450) 226-5409
nath@studiomorinheights.com
www.studiomorinheights.com
Services Provided: Recording, mixing, guidance.

Les Studios Marko Inc.

910 La Gauchetiere E.
Montreal, PQ H2L 2N4
(514) 282-0961, FAX (514) 499-1227
info.pub@markoaudio.com
Services Provided: Recording studios specializing in radio and television commercials, features and television series.

Les Studios Notre-Dame

390 Notre-Dame W., #320
Montreal, PQ H2Y 1T9
(514) 987-9722, FAX (514) 987-9720
nostredame@videotron.ca
Services Provided: Post-production for video and film, foley, music recording.

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PO Box 4741
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(780) 674-3601, (877) 866-4827,
FAX (780) 674-4038
wdixon@summitapi.com
www.summitapi.com
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FAX (613) 273-7325
info@summitsound.com
www.summitsound.com
Services Provided: Album and jingle production, CD mastering, CD and cassette tape manufacturing.

Stratford Internet Technologies

500-1168 Hamilton St.
Vancouver, BC V6B 2S2
(604) 683-0250, FAX (604) 683-7570
info@stratfordinternet.com
www.stratfordinternet.com
Services Provided: Audio mastering, surround sound mixing, interactive media authoring, video editing. Specializing in DVD authoring, DVD audio, CD-ROM, and repurposing content for a variety of new interactive media technologies.

The Tape Company Canada

35 Valleywood Dr.
Markham, ON L3R 5L9
(905) 940-9800, FAX (905) 940-4555
www.thetapecompany.com
Services Provided: Provider of professional audio recording media.

Tape-1 Cassette Services Inc.

15531 24 Ave., #8
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(604) 536-4808, FAX (604) 536-4806
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PO Box 189
Pincher Creek, AB T0K 1W0
(403) 627-4319, FAX (403) 627-4319
tatanka@telusplanet.net
Services Provided: Cassette and CD duplication, in-house graphics, digital and analog recording.

Tidemark Music and Distribution

1791 Barrington St., #1400
Halifax, NS B3J 3L1
(902) 792-2400, FAX (902) 425-4334
tidemark@perimeterrecords.com
www.tidemark.ca
Services Provided: Manufacturing and distribution.

Towne Music

3333 Martin's Pine Cr.
Mississauga, ON L5L 1G3
(905) 828-4519
dnerd@bigfoot.com
www.bigfoot.com/~dnerd
Services Provided: Tracking, mixing, mastering, arranging, production.

Ugly Pumpkin Studio

135 Douglas Ave., #3
Saint John, NB E1B 2T1
(506) 633-6111
scottjt@nbed.nb.ca
Services Provided: CD-R and cassette mastering, MIDI sequencing, remote recording.

Virtuosi Productions

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Ottawa, ON K2C 4A4
(613) 729-8207, FAX (613) 729-2033
virtuosi@capitalnet.com

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163 Jackson St. W.
Hamilton, ON L8N 3A6
(905) 522-1101, FAX (905) 645-2048
www.chtv.ca

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106 Ontario St.
Toronto, ON M5A 2V4
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info@wellesleysound.com
www.wellesleysound.com
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sales@wimmedia.com
www.wimmedia.com
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www.sunshine.net/whiteline

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jzolis@zolisaudio.com
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Marshall Valvestate 2000 AVT

Marshall has recently released a new series of seven AVT (Advanced Valvestate Technology) amplifiers and speaker cabinets.

Each model in the AVT line features a preamp stage driven by an ECC83 Dual Triode Valve. The valve plays a central role in the gain, distortion and tone generating circuitry. When the AVT Overdrive

channel is selected, the ECC83 is saturated, producing wider dynamics and feel.

Marshall has worked closely with Celestion to develop a range of loudspeakers that deliver the sound of a large 4 x 12" cabinet in the AVT series' compact, closed-back cabinets. Models AVT100, AVT150, AVT150H and AVT275, feature on-board digital effects sections. Each section houses 16 effects including Chorus, Flange, Delay and 10 different Reverbs.

The AVT150, AVT150H, and AVT275 include an Acoustic Simulator channel, allowing for various acoustic guitar simulations from an electric guitar. Other amps in the new line include the AVT50

50-watt, 2-channel, closed-back combo, and the AVT50H 50-watt, 2-channel head each with reverb, CD input, headphone jack, speaker emulated output and series FX loop.

The series also features two new cabinets, the AVT 412 A, and the AVT 412 B. Both are 200-watt, 4 x 12 Mono, extension speaker with four Celestion 12" speakers. The A model has an angled face, while the B model is flat.

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.eriksonmusic.com/eriksonmusic.

G-Major Guitar Effects Processor

TC Electronic has introduced the G-Major single-space rackmount guitar multi-effects processor. The processor includes optional MIDI foot controller, and guitar effects such as reverbs, delay and pitch.

The G-Major can run up to seven different effects and a tuner simultaneously.

The processor features effects such as reverb, delay, compression, filter/mod pitch, chorus/flange, tap delay and gate with sub algorithms in each of its effect blocks for a variety of effects available



through a user interface. In addition, the G-Major has a built-in switching relay that allows analog pre-amps or other equipment to be controlled through its preset change.

For more information, contact: Power Music Marketing Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229 FAX (905) 405-1885, sales@power-music.com, www.power-music.com.



DW Lacquer Finishes

Drum Workshop has introduced six new lacquer finishes for DW Drums in 2001.

American Ash, Vertical Cedar, Curly Maple, Kurillan Birch, Red Oak and Mapa Burl (shown in photo) will be added to DW's existing line of finishing options, all of which are available in high-gloss, clear or coloured top coats.

The new lacquer finishes were selected after DW's worldwide search for new woods, and will be used as the final ply on DW's classic all-maple Collector's Series drumshells.

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

**Yamaha
BB3000MA
Michael Anthony
Signature
Electric Bass**



Yamaha has released a professional 4-string electric bass designed to achieve the sound of early '80s rock. The BB3000MA, named for Van Halen bassist Michael Anthony, is a variation of the BB3000S which Yamaha introduced 20 years ago, and was designed in collaboration with Anthony and the Yamaha Guitar Development division.

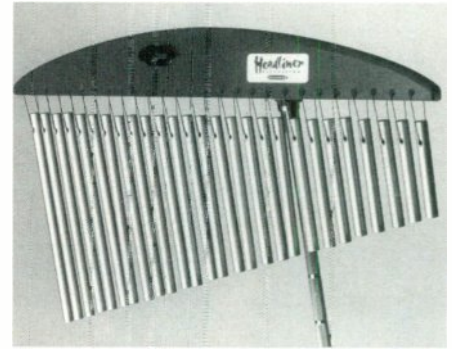
An original neck-through-body design features a streamlined body style, P/J format Alnico V pickups and a low mass bridge. The thin Maple and Mahogany neck and Ebony fingerboard offer improved access to the upper register. A low mass Hipshot "D" Tuner lever lowers the bottom string from E to D. The headstock features a "4-in-line" tuner design and Nickel hardware. The body is available in Black Metallic and Mist Green Satin finishes.

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

Headliner Chimes

Headliner Percussion recently announced the arrival of a new 27 tone-balanced chime set. Suspended from a rounded, coloured wooden arm, the chimes can be mounted on any normal cymbal boom arm. The balance of the wooden arm allows for equal swinging of the 27 individual silver chimes fixed by nylon strings.

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



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Sonor Force Series



Sonor has announced they have expanded the range of drum sizes available in the Force 2001 and Force 3001 Series.

The Force 2001 Series will now offer 8" and 10" toms and a 22" bass drum. A new Fusion set consisting of 22" bass drum with 10", 12" and 14" toms and 14" snare with hardware has been added to the line. Additions to the Force 3001 Series include a 20" bass drum and single toms in sizes 12", 13", 14" and 16" sizes.

For more information contact: Hohner, Inc./HSS, 1000 Technology Park Dr., Glen Allen, VA 23059 (804) 515-1900, FAX (804) 515-0347, jcrossaboom@nornerusa.com, www.hohnerusa.com.

Meinl Marathon Cymbal Box



Meinl USA has introduced Marathon Cymbal Set Boxes, to introduce the beginning drummer to the Meinl line of cymbals.

The box comes with three cymbals, 14" Groove Hats, 16" Mega Crash and 20" Cool Ride, plus a portable gig bag for the cymbals and a catalogue of all of Meinl's percussion products.

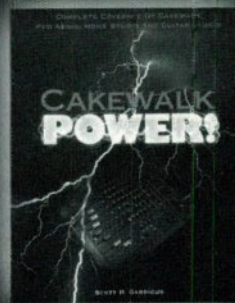
The sets are available in three styles, B18 Bronze, N12 Nickel Silver and M38 Brass.

For more information contact: Ekay Music Group, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872.

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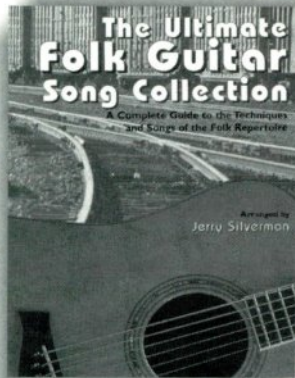
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The Ultimate Folk Guitar Song Collection

Warner Bros. Publications has introduced *The Ultimate Folk Guitar Song Collection* arranged by Jerry Silverman. The 240-page songbook features music, chords and lyrics to 150 folk classics for guitar. It has a two-page diagram of 108 basic guitar chords as well as timing, picking and strumming techniques and lessons.

For more information contact: Warner/Chappell Music Canada Ltd., 15800 North West 48th Ave., Miami, FL 33014 (800) 327-7643, FAX (305) 621-1094, wbpdealers@warnerchappell.com, www.warnerbrospublications.com.

Sabian HHX Cymbal Series



Sabian Limited recently introduced the HHX cymbal series. This new series of professional cymbals features "Tone Projection," an exclusive performance-enhancing feature that delivers musically rich hand hammered tone with the added benefit of advanced projection.

Individually handcrafted from premium B20 Sabian bronze, HHX is heavily hammered. Super-size hammer marks across the bow and bell produce shimmering tonal colour and shimmering, penetrating with a touch of semi-dry darkness. High profile shaping raises the pitch of the sound for increased projection.

In addition to a roster including Studio, Stage, and Power models, HHX will assimilate a small selection of models originally introduced to the company's Hand Hammered series.

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.



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hot gear

Multitar from Musitron



Musitron of Newport Beach, CA, has introduced the multi-functional Multitar guitar.

The guitar allows players to simulate a 6, 8, 9, 12, Nashville and Nashville 8-string guitar in one instrument. Thanks to its Triaxe adapter, any combination of strings on the Multitar can be lowered to transform the 12-string guitar into one of five other guitar models.

The adapter is mounted halfway between the end of the neck and the bridge and can be installed inside the sound hole of an open, or on top of a closed top acoustic guitar.

Musitron plans to introduce a student model and several high-end models of Multitars featuring the patented Triaxe adapter.

For more information, contact: Musitron, 3419 Via Lido #605, Newport Beach, CA 92663 (562) 592-4812 FAX (562) 592-4812, sales@musitron.com, www.musitron.com.

Planet Waves Guitar Polish and Cloths

Planet Waves has added two new guitar polishes and two cloths to their line of guitar care products.

The guitar polish/spray produces a clean static-free finish on the guitar by removing fingerprints, dirt and smudges. The guitar polish/conditioner prevents warping and cracking of the guitar's finish for prolonged life of the instrument.

The cotton flannel cloth with pick up dust and dirt while the pre-treated cloth can clean the guitar without the need of extra polish.

For more information on the products contact: D'Addario Canada, 50 W. Wilmot St., #13, Richmond Hill, ON L4B 1M5 (905) 889-0116 FAX (905) 889-8998, daddariocan@globalserve.net, daddariocanada.com.



LP Pro Conga Bag With Wheels

Latin Percussion has recently introduced a new conga travel bag.

The LP Pro Conga Bag with Wheels is equipped with wheels making it conducive to airport travel. The bag can be carted over flat surfaces without strain when tilted, but can also stand upright on its own. The padded nylon bag also includes straps for toting by hand or over the shoulder, and side pockets for conga accessories.

For more information contact: Coast Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, info@coastmusic.ca, www.coastmusic.ca/coastmusic.

GNX2 GeNetX Guitar Processor

Digitech, a division of Harman Music Group, has introduced GeNetX guitar signal processing technology.

GeNetX allows the guitarist to create his own custom amp models, through an intuitive user interface. Turning the warp knob will create a wide selection of tones and textures between any amplifier and cabinet models.

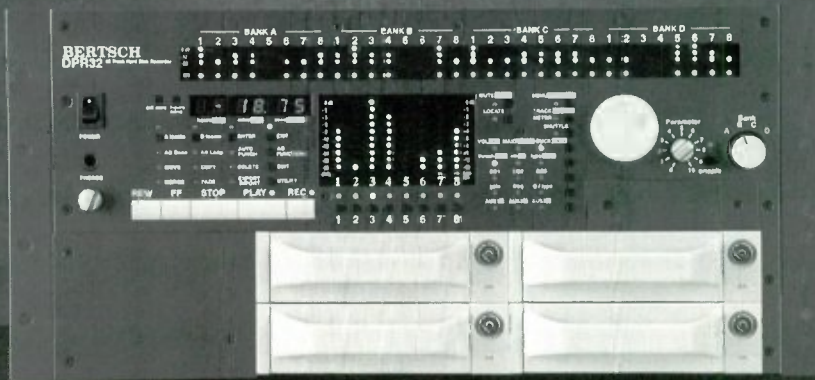
Available in the GNX1, GNX2 and GNX3 processors for live sound, and the Genesis3 for studio applications, GeNetX technology comes complete with dual-platform (Mac and PC) based software for editing of parameters and programs.

The GNX2 processor features the ability to create and save amp and cabinet sound combinations, as well as simultaneous use of 11 studio-quality effects.

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

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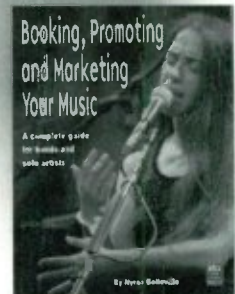
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Traynor Custom Valve 40

Yorkville Sound has recently introduced the Traynor Custom Valve 40 (YCV40) guitar amp.

The YCV40's tube overdrive is driven by three Sovtek 12AX7WA dual triode preamps, while tube power is provided by two Sovtek 5881WXT beam power tubes.

The amp includes a single 12" Celestion Red Label speaker, separate tone controls for clean and dirty channels, long Accutronics reverb springs for authentic vintage sound, and BC powered filament supply on preamp tubes for reduced hum. The new amp sticks to its classic appearance with its black vinyl covering, chrome-plated corners, all plywood construction, and front-mounted Traynor logo.

The YCV40 makes a point of reducing signal-to-noise ratio with the auto-matching tube circuit that maintains bias balance as tubes age to eliminate hum. The conservatively driven output is designed to extend tube-life.

Three basic tones, clean, crunch and overdrive, give good tone at low levels and extra strength when the amp is cranked.

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

Houston MIDI/USB Controller

Steinberg has introduced the Houston MIDI/USB remote controller for mixing within their Cubase VST engine.

Houston, designed without need for a mouse or PC keyboard, features nine 100 mm touch-sensitive motorized faders, eight rotary encoders with LED position indicators and a matrix of buttons. It also is equipped with a large LCD display, transport controls and a jog and scrub wheel, as well as a numeric keypad for entering values and selecting setups and marker positions.

Designed for total hands-on mixing within Cubase VST, Houston features the all-for-one or one-for-all layout, which allows both the display and rotary encoders show the same parameter for all eight channels or eight related parameters for one channel.

Parameters for both VST audio effects and VST Instruments can be displayed, edited, and automated from Houston's controls.

Houston is able to open and close windows remotely, and change the currently addressed set of eight VST audio channels regardless of whether they are audio, group or synthesizer channels.

Requirements for the Houston controller are: a USB port or a multi-port interface where one in/output is reserved for Houston, Windows 98 (Second Edition), Windows 2000, or Windows ME, or Mac USB drivers in preparation, multi-port MIDI-interface, and Cubase VST version 5 or higher.

For more information contact: Steinberg Canada, 580 Marlee Ave., North York, ON M6B 3J5 (416) 789-7100, FAX (416) 789-1667, info@ca.steinberg.net, www.ca.steinberg.net.

Zildjian Heavy Ride

Zildjian has introduced the 21" K Zildjian Heavy Ride cymbal. The 21" model is a new version of Zildjian's established K model.

The 21" K was designed for a louder, Rock-oriented use. The cup, weight and flat taper combine to produce a deep, low-end ride sound. The cup size to playing area ratio of the cymbal produces a balanced articulation and tight stick definition with a loud cutting bell sound.

For more information contact: B&J Music Ltd., 2360 TedLo St., Mississauga, ON L5A 3V3 (905) 896-3001 FAX (905) 896-4554, www.kamanmusic.com



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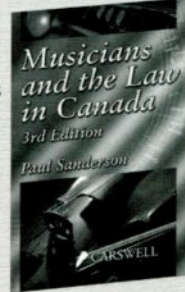
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RainSong DR1000, JM1000 and OM1000 Guitars

RainSong Graphite Guitars has introduced three new models to add to their WS1000 model in their graphite acoustic guitar series.

The Dreadnought (DR1000) is designed with the traditional bluegrass, country and flatpicking guitarist in mind. With its large, deep body and wide waist the DR1000 produces a sound loud enough to

compete with banjos, mandolins and other volume-drawing instruments in any acoustic setting.

The Jumbo (JM1000) has the largest body of any RainSong guitar, and with it comes a large volume and presence. While producing a powerful sound, the slender waist gives it fingerstyle grace. The Orchestra Model (OM1000) is smaller than the DR1000

and the JM1000, and is designed for a more intimate playing style. It features separation of individual notes, and an expansive dynamic range.

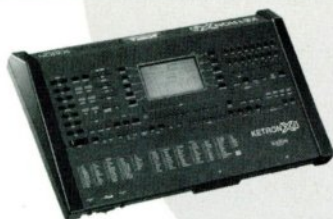
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Regal RD-2 Metal-Body Guitar

Regal recently released the new RD-2 Duolian which has a brightly nickel-plated steel body and a slim, fast-action mahogany neck.

The fully-adjustable neck has a rosewood fingerboard and joins the body at the 14th fret for ease in playing. The f-hole body, coverplate and tailpiece are true to the vintage original and the 9 1/2" spun resonator cone and "biscuit" bridge provide the amazing tone and carrying power which has made this style of guitar world-famous.

Deluxe, 15:1 ratio sealed tuning machines tune easily and securely. The fingerboard has mother-of-pearl dot position markers and low, smooth nickel-silver frets.

For more information, contact: Bingley Distributors, 280 Dufferin Ave., Trenton, ON K8V 5G2 (613) 394-4729, FAX (613) 392-4094.



Gordon Lightfoot D-18GL Signature Model



C.F. Martin Guitar Company has honoured Canadian singer/songwriter Gordon Lightfoot by issuing the D-18GL Gordon Lightfoot Limited Edition Signature Guitar.

The top is made from solid bookmatched Engelmann spruce, while the two-piece back and sides are genuine quilted Mahogany. Aging toner on the top, a tortoise coloured pickguard and a high gloss lacquer finish give the guitar an enhanced vintage appearance.

The bridge is black African ebony, with abalone bridge pins and an ebony endpin.

A profile silhouette of the Edmund Fitzgerald is inlaid on the 12th fret. The signature of Gordon Lightfoot is inlaid between the 19th and 20th frets.

The D-18GL is limited in production number to 61. Each is numbered and signed by both Lightfoot and Martin Chairman and CEO C.F. Martin IV.

A portion of the proceeds from the sale of the limited D-18 models will go to the Gordon Lightfoot Scholarship Fund at the Great Lakes Maritime Academy, at Northwestern Michigan College.

The fund was established in 1976 by Lightfoot to help prevent freshwater shipping disasters like the one that inspired his hit, "The Wreck of The Edmund Fitzgerald".

For more information, contact: C.F. Martin & Co. Inc., 510 Sycamaore St., Nazareth, PA 18064 (610) 759-2837, FAX (610) 759-5757, www.martinguitar.com

Hamer Chaparral 12-String Bass

Kaman Music recently added the new Chaparral 12-string bass to its Hamer Import lineup. The new bass was designed after the Hamer USA Chaparral 12-string long scale bass.

The Import version features a mahogany body, hard rock maple neck with two truss rods, and a split "V" headstock. The fingerboard is rosewood with mother-of-pearl dot inlays. Two humbucking bass pickups are complemented with active electronics adding to the versatility of this unique

sounding instrument. The Chaparral bass combines the four fundamental bass strings along with an accompanying octave string doubled for a full, rich sound.

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



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SHOWCASE

by Jim Kelly

I know we're only a few months into 2001, but I think I've just found my favourite new artist of the year. Colleen Power is from St. John's, Newfoundland, and if you need a convenient comparison, think Melanie Doane meets Liz Phair. But such comparisons can't do justice to someone as original as Colleen. Having performed solo and in various local bands over the past 10 years, she released her debut solo CD, *Lucky You Are*, this past fall. Let me tell you again, this is one of my favourite CDs of the year. Power's fine singing is sweet and lilting one minute, raucous and raunchy the next. Her delivery and phrasing veer from coy to cocky to caustic. Then there are the songs: beautiful, funny, biting, surprising, kick-ass – they cover a lot of ground. The gentle, acoustic folk of the title track, the straight-up, punky rock of the hilarious "T-Shirt Song", the razor-edged kiss-off anthem "Liarcheeterloser", and even reggae with "Chickadee". Though it may not endear her to myopic, format-loving record labels, that eclecticism is one of the CD's great attributes. "Every song I write is different from the last one. I don't know what it's gonna be," Power says laughing. She even sings three songs in French. With the singles "Mommy's Boy" and "Happy Girlfriend" getting radio play at college stations in Boston and back home on The Rock, let's hope that's just the beginning. Witty, touching, sassy, charming – Colleen Power is an incredible talent who I'm sure you'll be hearing more from.



Who: Colleen Power
Where: St. John's, NF
What: Eclectic debut from a dazzling talent
Contact: Baygirl Music, PO Box 13423, Station A, St. John's, NF, A1B 4B7 (709) 576-6785, FAX (709) 726-2466, dickall@hotmail.com.

Colleen Power



Who: Vinnick Sheppard Harte
Where: Toronto, ON
What: Folk-pop with heavy hooks and heavenly harmonies
Contact: (416) 988-5229, vshmusic@hotmail.com, www.vshmusic.com.

Vinnick Sheppard Harte

It's a recurring theme – the sum becoming more than the individual parts. Witness Crosby, Stills & Nash. Lennon & McCartney. Peanut butter & jam. Well, add to that list the Toronto-based trio Vinnick Sheppard Harte. Individually, Suzie Vinnick, originally from Saskatoon but known around the Ottawa and Toronto scenes, Kim Sheppard, formerly of the West coast group Grace Under Pressure, and Montreal-born Elana Harte are uniquely talented singer/songwriters. Together, though, they are something truly special. After meeting at a festival, Harte asked the other two to join her for an up-coming gig. "There was no real rehearsal," Harte recalls. "The harmonies came together so quickly. We just looked at each other and said 'Uh, something's going on here.' It was magic." They've now spun that magic into a new CD, *And They All Rolled Over...* The three chose the best of their individual songs and co-wrote others, collaborating on the arrangements. Their driving, rhythmic acoustic guitars and stellar harmonies shine through on the upbeat "Drive That Rhythm", the sprightly "Elvira's Last Ride", an ode to an ailing auto, and the passionate yearning of "Rescue Me". When you see them play live, what really comes across – aside from the excellent musicianship and killer harmonies – is that the trio really gets a kick out playing together. There's hardly a moment when they're not sharing a smile. When you add that kind of contagious joy to three wonderful talents, it's a combination that's hard to beat. Anyway you add it, these three make one great act.

Whether she's on a "Scrappy Bitches" tour with pals Veda Hille and Oh Susanna, playing with her band handsome boyz 3, or going solo, Kinnie Starr delights in engaging her audience. Previously signed to Mercury Records in the US, Starr released one very well-received album, *Tidy*, but had her follow-up put on hold while the Universal-Polygram merger was going down. Now, back in indie-land, she's put together her most recent CD, *Tune-Up*. Its heavily dub-inflected hip-hop grooves have made the album a favourite on college radio, and its organic qualities make it a compelling listening experience. Starr calls it "chunkhop." "I don't have the knowledge base yet to make my beats really super-tight and clean," she says. "But I like that sonically. I'm happy with the way that came out." Heavy dollops of bass hit you in the loins while ambient sonic elements dance around warm Wurliizer and guitar samples. Starr's entrancing lyrics are alternately sung, rapped, whispered and chanted, mixing the personal and the political while her timing and phrasing keep you pinned. On "Miles", her hypnotic rhyme-flow rides a rootsy guitar figure over a head-bobbing rhythm track, while "Red%*" uses samples of aboriginal chanting with modern beats and Starr rhyming in English, French and Spanish to create a sense of community-in-song. And the aptly titled "Warm" is sweetly sung and as soothing as a cup of hot chocolate on a stormy day. Kinnie Starr is a fiercely original artist, and with *Tune-Up*, she's definitely firing on all cylinders.




Who: Kinnie Starr
Where: Vancouver, BC
What: Organic, dub-inflected, alterna-hip-hop
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Kinnie Starr

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Jim Kelly is a Toronto-based freelance writer.



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