

BC MUSICIAN mag

AUGUST
2008
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jazz ISSUE

↘ THE JAZZ
STYLINGS OF
RANDY
BACHMAN ↗

MICHAEL KAESHAMMER
PLAYING WITH PASSION

jazz virtuoso
Olga Osipova



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Publisher/Editor-in-Chief

Teena Clipston

teena@bcmusicianmag.com

Senior Editor

Dean Unger

dean@bcmusicianmag.com

Senior Designer

Jenn Compeau

Contributors

Nat Jay, Angeline Smythe, Nathan
Stafford, Christina Zaenker, John Kereiff,
Scott MacGregor, Jenn Compeau,
Jenn Conklin, Jenn Ashton,
and Sarah Willard

Advertising Manager

Brad Krauza

Advertising

Dean Unger

Printing

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AMBRE RIPPON

With a musical resume that includes airplay on CBC Radio, gigging in Thailand and some impressive local media coverage, this compelling young artist could be one of Canada's next household names.



Vancouver Island-born, Ambre Rippon, is a powerfully versatile singer/songwriter rooted in traditional jazz, but she's not afraid to mix it up with a little R&B and Hip Hop. She's powerfully driven, keeps a cool head, and is winning over listeners from all over the world.

Ambre's pitch and resonance beg comparisons to industry greats like Dee Daniels, while her sharp, on-pace lyrics keep the ears tuned to refreshingly revealing personal stories like those of Alicia Keys or Lauren Hill. The self-released full-length CD *Ambre: Path of Soul*, is a must-have for jazz aficionados of all ages and persuasions. The 12-song disc features 3 distinct styles: bare-bones piano jazz (instrumentation by Ambre); a top-notch jazz trio; and the hypnotic Hip Hop beats found on tracks like "Apprehension".

"My main musical influences are so hard to narrow down. I'm influenced by many jazz artists including Nina Simone, Betty Carter, and Bill Evans. In terms of Hip Hop, I love Jurassic Five and Blackalicious, both of whom I've seen live. I listen to a lot of Urban R&B and rap, including Jill Scott and Angie Stone," says Ambre.

Beneath the songs, beneath the production and great lyrics, there's a developing story with Ambre. It's rare to find someone so comfortable with her experiences that she's willing



to tell them to anyone who will listen.

In March, 2003 Ambre performed at the United for Peace festival rally at Maffeo-Sutton Park in Nanaimo. The event was held to protest the U.S.-led invasion of Iraq, and a tearful Ambre finished her set by reminding everyone what was really at stake when a country goes to war.

"Well I'm hardly on any platform, I admire people who use their position to help others, in whatever form it takes. And as far as messages through the music itself, I think this is one of the most beautiful and powerful things about music, even in music without words for that matter."

"My next record will be more acoustic with live musicians on every track. It'll have a strong "jazzy" component, and be more soulful, with better production and new life experiences. I love what I did with my first album, and I know that the next one will be so much better because of the experience that I've had in studios and with the whole process.

"I don't have a manager and have worked very hard, but now that I've finished my first album, I just want to perform and work on other aspects of my career. I started interviewing managers before I left for Thailand, and am keeping my eyes up and ears open. Booking gigs is a lot of work."

Ambre's recent musical journey led her to South-East Asia in early 2008, but since her recent return, she's all business and very focused on working the domestic market.

"I performed at hotels and jazz clubs in Bangkok, which was an amazing experience. I was also working with kids and traveling a bit. Now that I'm back, I'm excited to start working on a new album and performing here again."

As a live performer, you can't ask for anything more from Ambre. When she plays, the atmosphere is intimate and peaceful. She's very much at home in front of a microphone and can melt the crowd with a simple smile. A very honest feeling comes at you when she's sitting there at her piano. It's as if for a moment, every person in the club sheds their skin, forgets the troubles of workaday life and indulges in the irresistible, subtle beauty of this artist.

Keep an eye out for Ambre Rippon in your local concert listings.

You can get your hands on her debut CD *Ambre: Path of Soul* through cdbaby.com or offstage at one of Ambre's performances. For a taste of Ambre's next album, click on the words "Haven't Met You Yet" at www.ambresong.com.

Nathan stafford is a writer & musician living in vancouver, bc. www.Nathanstafford.Blogspot.Com



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ARTS WELLS

indie arts festival
in historic Wells/
Barkerville
BY CHRISTINA ZAENKER

The “ArtsWells Festival of All Things Art” is a small and unique indie arts festival that’s garnering attention from across the globe. Set in the foothills of the Cariboo Mountains, ArtsWells is an inspiring festival that promotes collaboration and networking amongst musicians, artists, and audiences alike.

ArtsWells was started in 2003 by organizers at Island Mountain Arts, a non-profit arts organization in Wells that also runs a gallery, monthly performances, exhibitions, and a summer school of the arts, including a world famous harp program. From its modest beginnings, the festival now boasts a four-day lineup of over 50 musical acts on seven stages throughout Wells and the nearby historic gold rush town of Barkerville. You’ll hear top musical talent from across Canada & beyond. As well, during the week prior to the festival there are courses for songwriters and musicians, plus special performances by the instructors. This year will see the return of Linda MacRae (ex- Spirit of the West) from Nashville to teach an adult Songwriting course; musician/producer Corwin Fox and hip-hop artist Kia Kadiiri will teach Youth Songwriting and Spoken word poetry; and guitarists Celso

Machado and Don Alder will teach Brazilian and Finger-Style guitar.

Since 2003, Wells has become a destination for many musicians, including Geoff Berner, Ember Swift, Linda MacRae and Trevor Chan, of the No Luck Club. According to Geoff: “Artswells is unique in that it’s so artist-oriented. I’ve played every major folk festival in Canada and a bunch in Europe, and Artswells is really the most fun to play. The immediate sense of community and belonging is infectious. I love ArtsWells.”

Ember Swift, in her blog, wrote: “When we pulled out of Wells... I really didn’t want to leave. Just a taste of this warm community was a tease.”

For Linda, her love of the “staggering beauty” and “wonderful people” in Wells goes back to her childhood camping days, but she feels “ArtsWells has worked incredibly hard to create a sense of camaraderie among folks by bringing art, music and culture to the community.”

For Trevor Chan, who played the Saturday night licensed main-stage last year (where you could buy organic beer from Prince George’s Pacific Western Brewery!) the highlight was the atmosphere in the Community Hall. “It has great acoustics and the ArtsWells sound system kicks serious ass!”

In addition to live music, there’s also spoken word, visual art, and theatrical components to inspire and entertain. This year includes the tenth annual One Minute Play Festival and a new indie

film showcase at the historic Sunset Theatre in Wells. On Saturday and Sunday, festival goers can also take part in workshops ranging from yoga to juggling, drumming to Bass playing techniques, singing to Artist Trading cards. There are also many fun indoor and outdoor activities for kids at this family friendly event.

Many artists have stories of inspiration and friendships formed at the festival. When asked about her favourite memory from ArtsWells 2006, New Zealand's loop diva, Mihirangi, says: "hanging out with the other bands, especially [Dunster's own] MamaGuroove and jamming all night long. We all had such a wicked time." One of the many musical unions formed at the festival occurred in 2006, when Rae Spoon met Rodney DeCroo and soon thereafter formed Truckers Memorial, touring extensively over the next year with their newly recorded album.

A unique part of the ArtsWells experience is the Wells/Barkerville Elementary School, which is used as the festival hub for performers and volunteers. Inside the school there are accommodations, showers, practice rooms, and equipment lock-up, along with the memorable festival kitchen/dining/jam area. From Friday dinner to Monday lunch, vegetarian food is free for performers and volunteers, and is prepared by renowned chef and owner of the Ashcroft Opera House, Martin Comtois. Everything in Wells is within a short walk, including venues, restaurants, campgrounds and motels, so it doesn't take long for artists and audiences to quickly feel at home. The small town and colourful 1930's buildings give Wells an almost mythical quality, as musician/songwriter Tamara Nile reflects: "The town has personality and it's easy to become infatuated with the place. It's very attractive on so many levels, especially during Artswells. You find yourself thinking, 'maybe it can always be this way!'"

For those that don't know, just eight kilometers down the road from Wells is Barkerville Historic Town. Barkerville is a heritage site that showcases the town's gold rush past from 1869 to 1885. It's a must-see attraction for visitors to the Cariboo. From May to September, the town comes alive with costumed interpreters, theatre and musical revue shows, tours of historic buildings and collections, and operational gold rush era restaurants and stores. The ArtsWells Festival is another great reason to visit the area each August over the BC Day Long Weekend: to celebrate BC's rich and diverse culture from past to present. This year there'll be extra celebrations for BC150, including a big birthday cake at the showcase on Monday at the Sunset Theatre in Wells.

This year the festival runs from the evening of Friday, August 1st to Monday August 4th. Some of the lineup includes: Third Eye Tribe, Carolyn Mark, D.Rangers, Green TaRA, Wax Mannequin, Kris Demeanor, Jarimba, Navaz, Raghu Lokanathan, Yael Wand, Joey Only Outlaw Band, CR Avery, Shane Koyzan with Short Story Long, the Gruff, Headwater, and many more. For more bands, schedule, ticket and other information, check out www.artswells.com or www.imarts.com, or call the Island Mountain Arts gallery at 1-800-442-2787. To learn more about Wells and other nearby attractions (including the Bowron Lake canoe chain) check out www.wellsbc.com. Hope to see you in Wells for the festival.

Happy Birthday BC! *Fin*

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mark knopfler

delivers in SPADES

BY DEAN UNGER

Mark Knopfler brought Prospera place to its feet last Friday night – many times. The sold-out show featured songs from the new album with a tasteful mix of tunes selected from classic Dire Straits tracks dating back to the first self-titled album released in 1978.

With a nine-person ensemble including Guy Fletcher on Keyboards, Glenn Worf on Bass, Danny Cummings on percussion, and a whose-who list of other notable musicians on violin, cittern, vibes, guitars, string bass, saxophone and trumpet, the band's performance of "Telegraph Road" made those not familiar with Knopfler's repertoire instant fans. Those who were hardcore fans were enraptured by the melodic genius of Knopfler's songwriting. Half-way into the set list, he proved once again why Sultans of Swing is an anthem of modern music. As he lit into the song, the crowd was brought to its feet yet again.

Reading the blog reviews on the tour, two words are being used to describe the concert : "incredible experience". The stage presence and tonal range of the entire show was incredible. I haven't read more than a sliver of negative commentary except a few puritans balking at the performance of John McCusker on violin.

In 2007 Knopfler was named honorary "Doctor of Music" at the U.K.'s Sunderland University. Though sounding uber-modern and somewhat understated, the title is well deserved. Knopfler's rogue interpretation of the guitar is responsible for the sound that has become his trademark. He's left handed but plays right, and has developed a personal claw-hammer, finger-style of play as opposed to using a pick.

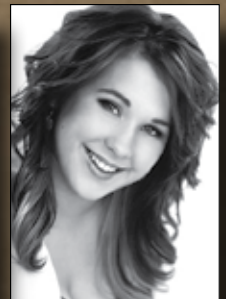
To some, the still unfamiliar tracks from the Kill to Get Crimson album didn't detract from the night. Performed with true Knopfleresque skill and precision, characteristic tones of songs like "True Love Will Never Fade", and "Heart Full of Holes", were an excellent addition to his set list.

Once every twenty or so years the opportunity to experience the presence of exceptional talent presents itself. And somehow the experience enriches your life. The band graced the stage like weathered veterans – not officers, but men who've lived their lives in the trenches. *Fin*



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WORDS OF ADVICE FROM S.L. FELDMAN & ASSOCIATES CEO & AGENT, SAM FELDMAN

For Sam Feldman, a perfect marriage of business acumen and early exposure to the music industry culminated in what is now Canada's largest full-service talent agency. Sam began promoting concerts and dances soon after he finished high school, and by the early 1970's, had taken on a gig as talent booker for a Vancouver nightclub. In 1971, the formation of A&F Music, with music magnate Bruce Allen, saw the company field an impressive client list boasting the likes of period headliners Doug & the Slugs, Trooper, Headpins, Art Bergmann and the late Brian MacLeod.

Today, S.L. Feldman & Associates, has five divisions: S.L. Feldman & Associates, Characters Talent Agency, Music Supervision Services, Little Big Man Booking and Macklam/Feldman Management.

The company represents more than 250 performers, including international artists Robbie Williams, Dido, Coldplay, Sarah McLachlan, Bryan Adams, Diana Krall, Nelly Furtado and many others.

How many cd's from prospective artists do you receive in a week?

about 10 to 15

How do keep fresh when your listening to all of those CDs? Do you get desensitized?

I don't listen to all of them. I have very accomplished staff members that listen to them and give me their opinion, unless I have a compelling reason to listen to them myself.

How long does it take you to make a determination if the person your listening to is a good fit for Feldman & Associates or not?

Obviously, the music has to excite me and from there there's a due diligence to establish the character and potential of the prospective client.

What do you listen for when you're listening to a demo CD?

Talent and uniqueness

What turns you off when you're approached by a prospective artist or listening to a demo CD?

Lack of talent, unrealistic expectations.

What should young musicians be thinking about when they are preparing to approach the market - in terms of image, style, professionalism? What defines the "IT" factor?

Your born with the 'it' factor. You either have it or you don't. It is wise to have an objective look at major talent all over the world as your competitors, as apposed to just your own backyard.

Does your agency manage studio and session musicians? What characteristics define a pro studio musician compared to someone with star quality?

We don't represent studio musicians. Studio musicians must be precise, where as star quality artists must show uniqueness and feel.

What is the single biggest reason an otherwise talented artist might fail? Is there a certain amount of serendipity involved in success or is it all essentially within the artists control?

Poor business decisions, unrealistic expectations, and substance abuse

Is there a misconception among artists about how much work is involved in being successful?

Yes, not with all but with many.

You've signed many prominent jazz artists over the last decade - Krall, Buble, Denzal Sinclair, Melody Gardot, Jill Barber, and Norah Jones.

Do you see Jazz making a comeback after it's post-war surge that carried it through to the mid-seventies?

Yes, since the success of Diana Krall, the genre has grown dramatically

Is jazz generally a club attraction as opposed to being a coliseum draw?

Jazz music suits smaller venues. It requires intimacy to get to the listener.

With CD sales still suffering from the MP3 fallout, where do most revenues come for prominent jazz artists?

Touring

Have there been changes in jazz forms over the last decade - the way artists interpret the genre?

Jazz, by it's definition, always changes

With the former question in mind, is there still a draw to vintage jazz?

I think there is a desire by the true jazz fan to seek out authenticity. There is nothing more authentic than the original form.

Do you think jazz is a genre that really requires some form of musical training to be successful, or can it be played and performed successfully with street smarts?

Yes *Fin*

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the musical evolution OF RANDY BACHMAN

BY JOHN KERIEFF

After selling over 40 million records, it's safe to say that Randy Bachman is a rock star in every sense of the term, save the decadent opulence usually associated with the gig. Born Randall Charles Bachman, Sept. 27, 1943, in Winnipeg, Manitoba, he's a founding member of The Guess Who, a band that outsold

The Beatles in 1970; a founding member of Bachman-Turner Overdrive, has enjoyed a robust solo career for years, and is probably responsible for more hit records than anyone you can name off the top of your head. When he's not on the road, he's doing a weekly CBC radio show called "Vinyl Tap" telling stories from his forty-odd years in the music business, or hanging out at home on Salt Spring, off the coast of Vancouver Island.

"I always call Randy the one-trick pony" says his second wife Denise. "All he lives for and all he has ever done in his life is music. But he does that one trick really well. If they could dissect his brain, the part that represents the creative impulse and music would be like a grapefruit and everything else would be the size of a pea. He doesn't have any other interests other than music."

Whether Bachman realized it or not, jazz was part of his rock & roll DNA from the very beginning. In his formative years he was lucky enough to take guitar lessons in Winnipeg from Lenny Breau, an unusual jazz guitarist who met a shady end some years later when he was murdered in Los Angeles. Though only a year older than Bachman, Breau left school at 14 to play in a band with his parents. His mother's stage name was Betty Cody, his father, Hal Lone Pine,

and Breau was dubbed Hal Lone Pine Jr. They were a going concern, both as a live attraction and on the radio. After hearing the band on several local radio broadcasts, Randy went to one of their appearances, befriended Lenny, and began taking lessons from him, learning the Chet Atkins picking style that Breau used in playing country music.

As a tribute to his mentor, Bachman started his own label, Guitararchives, mainly as a way to expose the reclusive Breau's music to the world.

Randy liked to rock (still does), but consider some of the music he wrote with Burton Cummings in The Guess Who. The jazz touch is unmistakable in hits like "These Eyes" and even "Laughing", while "Undun", written entirely by Bachman is nothing if not jazz, using a chord progression he borrowed from Breau. Breau had suggested the sequence as a way to end a song, but Randy thought flipping it around and using it as the intro might be more interesting. The result was a song that many Guess Who fans (including this writer) consider a favorite; a song Burton Cummings calls 'one of the best songs ever written'.

After Bachman's abrupt departure at the height of Guess Who fever in 1970, he went on to form the short-lived Bravebelt, which morphed into Bachman Turner Overdrive. Ask anybody to name a song when you mention BTO and they'll talk about "Takin' Care Of Business" (Elvis loved it, adopting it as his motto) or "You Ain't Seen Nothin' Yet" - both barnstorming rockers that are virtually guaranteed to bring down the house. But the success of "Undun" left an impression on Bachman, and he flexed his jazz muscles once again on "Lookin' Out For #1" and "Blue Collar". As for BTO's up-tempo rockers, Bachman thinks their four-on-the-floor danceability are thanks to him playing polkas at a young age on his guitar while backing his brother Gary, who played the accordion.

Flash forward a few decades to 2004, when Bachman stepped out of his comfort zone to fully indulge his jazz jones, releasing *Jazz Thing*, an album of mostly original tunes written in traditional jazz style. "It was in me to do a jazz album after 'Undun' and 'Looking Out For #1'", Randy notes in his biography. "People would tell me to do an entire album like that, but I never felt confident enough. Rock & roll was always way easier for me... jazz was frightening. It had all these weird notes. But my career was on auto pilot. I was in a comfort zone and jazz was like jumping over that fence and going out into the world and finding out what it's like to do something different." An interesting quote from a man that many players consider to be 'a guitarist's guitarist'.

It took Bachman awhile to work up the courage to embark on his jazz expedition, but once he did, there was no turning back. "When I got into the mindset to actually do it, I had to practice to be good enough to do it well," He notes in *Still Takin' Care Of Business*. "So I picked up DVDs and videotapes of all these jazz guitarists and tablatures and notes for jazz licks. I practiced two hours a night for two years- I wanted to be conversant in the jazz field, the jazz idiom, and its musical language. So I immersed myself in it."

The jazz community as such was indifferent to Bachman's efforts, but *Jazz Thing* in 2004 and *Jazz Thing II* in 2007, which features New Guitar Summit (Gerry Beaudoin, Jay



Geils, Duke Robillard), have been embraced by fans. In 2008 Randy was invited to return the favor and sit in with New Guitar Summit for Shivers, guesting on two tracks on the new disc, "Your Mind Is On Vacation" and Everybody's Crying Mercy".

At this point in his career Randy is making music to please himself first and foremost. Jazz is a challenging next step in his musical evolution, but he hasn't abandoned rock & roll. Last year he released an excellent covers album with his partner Burton under the banner Bachman Cummings (ex-bassist Jim Kale owns the name 'The Guess Who'), consisting of songs that inspired the two as young musicians growing up in Winnipeg. The tracks include a slow jazz remake of The Beatles' "I'm Happy Just To Dance With You" and a version of "American Woman" that patterns itself after Cream's "I Feel Free".

Of his renewed collaboration with Cummings, Randy says "We don't know where the future is going but it's very exciting for us. We want to do a Jukebox II, only with seventies songs this time. We've already recorded Neil Young's "Like A Hurricane". We'd like to do a jazz covers album following that, where Burton and I do Georgie Fame and Chet Baker, that kind of stuff. After that we might write a new album together."

The latest word has Randy and Burton heading into the studio in February for more recording, possibly on the jazz covers album Bachman eludes to. Whatever is next under the Bachman Cummings banner, the fans that have been there for both artists throughout their careers will surely be lining up to buy it.

Quotes excerpted from "Still Takin' Care Of Business: The Randy Bachman Story" by John Einarson with Randy Bachman, the updated edition, published by McArthur & Company, 2007. Fin



Emm Gryner

Nothing lost in translation

BY DEAN UNGER

Listening to Hello Aquarius, in the early morning before the interview, I'm struck, in my state of dedicated half-sleep, by the resonant chime, sounding after every turn-around. Suddenly I'm fifteen again, sitting on the breakwater after dark, my front-row seat to the strong south-easter' blowing in over the ocean; behind me in the harbor the clang of metal cleats knocking rhythmically against boat masts. A few songs, perhaps an album later, I realize many of her songs tie into this same, deep, universal tone that is tonic to the collective psyche: the smell of the fresh, cotton-checked table cloth at grandma's house; rain on the car-roof at night when you were a kid... It is abundantly clear that Emm understands the alchemy of creating sound, making her instruments mete out her vision, her intent, and you get the comfortable feeling you are in good hands.

The remarkable thing about Emm Gryner is that, outside of a short date with Mercury Records, she has almost entirely managed her own career. She's had three Juno Award nominations, lots of radio play, and has earned the resounding respect of her peers. She started her classical training at age five, a time when most girls her age were playing with dolls and colouring out of the lines. She had graduated her studies by the time she was thirteen.

"One of the biggest challenges I had to overcome when I first started out on my own was to have had this formal training and then try and lose it when I started writing my own music. I prefer straight forward progressions compared to the complexity I learned as a child. There are fewer rules in genre music. The stuff I wanted to write had less structure. I like that when I'm hearing someone else play piano as well. I like a song to be clean, so that every note, every instrument, can be heard in relation to what's around it.

"I'm a little more interested in melodies now than I used to be. I think in the past I might have sacrificed melody to say something. Whereas now I write songs that are more universal in their presentation. And I try not to get too complex about how the song comes out."

Great art in many forms can come either from process – observation, assimilation and execution, or in a flash of intuition. "My songs are never premeditated. If anything I just try to guide really literal thoughts, a series of words that I like, a feeling or idea, and build the song around them. I'm a fan of economy. I try to find the simplest way to get something across without losing anything in translation. Of course everyone has their own experience with a given song, but I love it when people take something poetic from it that relates to their own life."

Listening to selections from each of her seven albums in succession, her work supports itself, meshes together like geographic layers to form an evolution of her development as an artist. *Asia Blue* is a distinct departure from her previous writing. "We're affected by our environment and by our age," Emm explains. "Songs are snapshots of being where you are... your level of maturity and how hard it is to get by."

A line from "Blackwinged Bird", captures the spirit of the entire album *Summer of High Hopes*: 'Real girls don't take aim, like kings do these days'. "That line, the song itself, is a commentary on the way that world leaders, politicians, and heads of companies choose to do business," Emm explains. "Not to paint them all with one brush stroke, but there seems to be a lot of insensitivity behind big business tactics, and there are always victims in some respect or another. If our leaders were more honest with their being human and capable of making mistakes and owning their mistakes, it would make transitions and relationships – both personal and in the big picture - easier."

Despite all that she's had going on recently, Emm says there was never a pinnacle or defining moment of her career: the phone call, the conversation, or knock on the door where she knew she'd finally arrived. "I was too busy to be waiting for things to happen. I am really happy with this new album though. This past year has been really good for me that way.

I was happy to get the funding and get some good people behind me..." she pauses. "There was the call I got about joining David Bowie's band though. I knew that it would lead to other things. But honestly, I think too much came from that experience. You learn so much touring with legendary musicians - you learn so much lyrically, musically, and creatively. There's a lot to take in. I try to see people for who they are. So he's a person to me as well – not just a this music legend."

Slow and steady as it may have seemed, over the last year or so her career has gained momentum. In addition to the tour dates and the media demands, she's been getting kudos from industry icons like Bono, Nelly Furtado, and Burton Cummings. "I've been approached by some interesting people who have expressed interest in recording their own versions of some of my songs. Burton Cummings said he wanted to do "Revenge", Tom Cochrane wanted to do "Wisdom Bus". It's really flattering when someone wants to use my songs, but I have two minds about it: You can be this person that all these people love and still not have a proper career. It helps to have that kind of endorsement, but I would much rather have a proper career than be a favorite of famous people. I just try to be real about it.

"The producer I worked with on the newest album bought an older, two-inch tape machine to do the job. I think he bought it just so he could have it in the studio (laughs). But he maintains he bought it specifically for the project. The new album is really kind of retro. When I got dropped from Mercury, I knew exactly what I wanted to do: something very earthy: acoustic guitar, cello, and drums - nothing too big. The album I did for Mercury was an expensive album with a lot of stuff on it. It was good for that sound but I wanted to do something where you could hear every instrument and I wanted to be in charge of it. I recorded "Science Fair" and "Songs of Love and Death" with an 8-track.

As we wrap up the interview and slip our coats on, it occurs to me to ask if she'd ever been accused of having an old soul?

"It's funny, we were just talking about that on the bus-ride here," she smiles. "When you're young and you write something that resonates with people they look at you and say you're so prolific, you're so wise for your age, you must be an old soul. Then when you reach your late twenties, you become older, so you're not allowed to be an old soul anymore. Getting old is a gift but in this society it's not perceived as a gift. You accumulate wisdom, and it's liberating to get older and not really care about what people want from you or even what they think about you. The matriarchs and patriarchs used to be revered in society and now we don't do that anymore. We need to get back to our roots that way."

In the short – perhaps too short - time I spend talking with her, and listening to her infectious melodies, she takes root. The next morning I find myself humming a bar to "See the Sea", while brushing my teeth, thinking about timeless music, politicians and old souls. Sammy Kahn once said in an interview with Paul Zollo: "let the architecture of the melody dictate the rest of the song". It's possible that the architecture of personality dictates the reality we create. Emm is a shining specimen of principle in action. *Fin*



MICHAEL KAESHAMMER

**This international jazz
star still calls BC home**

BY SARAH WILLARD

Five years may have passed since internationally acclaimed jazz pianist, Michael Kaeshammer, made the big move to Toronto from the West Coast. But whenever the talented musician crosses the Rockies, he still thinks of BC as home.

“I grew up in Germany, but I moved out to BC when I was

18. I moved to Vancouver Island and lived there for eight years,” reminisces Kaeshammer. “So it always feels like I’m coming home.”

Kaeshammer began making his mark while in BC, with local gigs. People started to pick up on what the piano-man was

doing, and the resulting media buzz greatly improved his lot. Since then, Kaeshammer has toured the world over.

One of this star's most anticipated dates is on August 9: Kaeshammer was selected to perform at the Canada House during the Summer Olympics in Beijing. "I went to Torino in 2006 to play the Winter Olympics. I was there for the Governor-General. She had invited me to play her party, so I did. The people who had organized the event called me up half a year ago, and asked me, 'Hey, do you want to play Beijing?'" says Kaeshammer.

The 31-year-old jazz star recently released his fifth album. *Days Like These* has been called a culmination of all his professional experiences in a decade-long career. The album explores some previously uncharted territory for Kaeshammer, in both the variety of jazz styles, as well as diving headlong into his blossoming singer/songwriter role.

Recorded in various studios in LA and Toronto and produced with veteran bassist David Piltch, *Days Like These* was initially recorded for the digital realm. But Piltch and Kaeshammer then decided to take the time to explore other recording options.

"We recorded one song onto tape, then again on Pro Tools. And then we A-B'd it as the song was playing. And the difference was like day and night, it really was. So we re-recorded the album on tape," explains Kaeshammer.

For anyone who has done studio recording, the sounds of acoustic pianos are well known to be one of the most challenging of instruments to capture.

"You have to put your head inside the piano, and see where the sounds are coming from. What we did in the studio was open it to full stick, and had two stereo Telefunken's in the top. Then we put two rhythm mics in the bottom. We covered it all with a blanket and put a room mic on top of it. That way we had the option of using six or seven mics at any one time," explains Kaeshammer.

"I usually go to a studio that has a really good mic selection. We experimented with different mics to see what sounds best, and the old telefunken did it. It sounded so warm. Like a real instrument."

Growing up in a small town in Germany, Kaeshammer was always surrounded by people living real lives: lives that included music.

"There was always music around at the house. I can only remember jazz being played," says Kaeshammer.

"My dad was always playing early jazz, like Louis Armstrong and Count Bassie, and even a little bit of ragtime jazz. (My dad) showed me some stuff when I was very little, on the piano."

"My parents used to have these house parties: they would barbeque and stuff," says Kaeshammer. "At the end of the night, when my dad had had enough wine, he would sit down at the piano and we'd have a sing-along. It was such a cool thing. That's really why I play this style of music and this instrument."

At the tender age of seven, Kaeshammer made a decision that greatly affected the course his career. "My mom put me into classical training, because my dad wasn't really an advanced player," says Kaeshammer. "So we went to this conservatory in the little town where I grew up. There was an opening for trumpet or piano, and my mom looked at me and said, 'Well,

what do you want?'" I said I wanted piano because I wanted to be like my dad."

His love affair with the piano has only grown with the years. Asking Kaeshammer to speak of his beloved instrument is akin to asking details about a sensual and open-minded lover.

"Every piano is different. Even if you get the same brand and the same model, it still sounds different - I think it's because in its own way, the instrument is alive," says Kaeshammer.

Kaeshammer is impeccable when it comes to presenting his music as an extension of himself, and is careful to only play jazz standards that he has a personal connection to.

"You have to have a connection. When I sing in my shows, I want to tell a story; the story that I draw from the music and the lyrics is a priority. And realizing that helped my piano playing too. There's no difference between playing the piano and going shopping or going for a run. It's just you, and that's all you have to be all day long. That shouldn't change when you're playing.

"The point of music has to be coming across in the performance. I don't think that music is about being a virtuoso, or using a song as a vehicle to bring your ego out. But rather, play music for what it's all about. And that always changes, depending on where you play. I always want to have fun. It's my favourite part of the day: it brings out happiness and joy. Really, it's so easy for me to just sit down and play, and let go. And I want the audience to come away with that (kind of) experience. That's really what art is about: it's to feed your soul.

"Whether you come out of Julliard or Humber College in Toronto, the point of music is not really taught in school. You have to learn the ropes by actually going out and playing gigs. You may try and lift other people's stuff from CD's, or practice using books, but you've gotta use those things as a tool to grow your own style, rather than trying too hard to sound like someone else.

"On a career level, creative visualization can really help to make things happen. Don't push it too hard or live out of your means, just try your best. Life and a career can be really enjoyable if you look at it that way."

Kaeshammer's sense of fun and organic spontaneity has woven itself perfectly into his passion for music.

"It really kind of evolved. When I moved to Canada, having a career in music really wasn't even an option. In the town I grew up in, no one really made a living doing music. My dad never gave me the option of becoming a full-time musician. He wanted me to have something else, something to fall back on. When I came to Canada, I moved from Germany to Victoria. It was the first time that I'd lived alone. I was in a new country, and I went around to all the bars and pubs, and I saw these guys playing and making a living at \$75 a night. And they made it work, and that was really an eye-opening thing. So I wanted to do it, too.

"Things from there, kind of evolved. I did a CD in university. It was supposed to be a demo, and then it started going into HMV in Victoria. People would request it after having heard me play in pubs and bars in Victoria. Then I had a distributor call me up, saying 'People are looking for CDs from you'. So I got a distribution deal, and started playing it pretty heavily. It all kind of came about organically. I worked hard, but still... Life's fun." Fin

roots & blues festival

Celebrates Sweet Sixteen

BY SARAH WILLARD

The 16th annual Salmon Arm Roots and Blues (SARB) festival is putting the finishing touches on this year's upcoming event. With fifty acts on seven stages, a quick glance at the 2008 itinerary promises all the great music one comes to expect from the entertainment-filled weekend, plus a reinvented focus: family fun. "It's a really family-friendly event," says Lori Wilbur, the festival's publicity and marketing manager, who has been actively involved in the event for the past nine years.

"We definitely have a wide variety of things to do for families."

As someone who has attended the festival with kids in tow, I can attest to the fact that this music weekend already had a

lot going for it for all ages. But the shift in focus demonstrates an even greater willingness to be a completely inclusive event. Wilbur points to an expanded lineup of family-oriented performers, especially those who really involve their audience's participation: a must for keeping kids' attention.

"The only hazard this year is that there are so many things to do that the kids won't want to leave," laughs Wilbur. "Parents might not get to see all the music that they want to."

Children's performers include BC's own CirKids, an eight-piece ensemble that combines a number of circus disciplines, including acrobatics, dance, and aerial work, as well as Aaron Gregg, a comedic stunt superstar who blends zany antics with mind-blowing stunts and technology. Even the most cynical kid can't help but have a great time.

Additionally, families can gravitate toward the Family Fun Zone, open 10:30 am to 5:00 pm Saturday and Sunday. Here you can find children's programming, art activities, climbing wall, bounce house, workshops, science activities, and a giant inflated whale tent.

"The Dancing Bear Theatre is a giant inflated whale-tent where the storyteller Mark Seuss will be performing at different times both day and night," explains Wilbur. For those unfortunate few not in-the-know, Seuss has been called the Robert Munsch of the next generation, which pretty much guarantees some very happy and non-stop giggling campers.

SARB's Executive Director and interim Artistic Director,



Hugo Rampen, is also excited with the family-focus for this year's event. Although this is only Rampen's third year in an administrative role at SARB, he's actually been involved in the background of this festival for years.

"I've been a music agent for ten years, touring music all around the world and touring world-music all around Canada. Salmon Arm was actually one of my clients," explains Rampen. "When the position came open, I applied and was hired. I was really happy to relocate to British Columbia from Ontario."

With all the performers in this year's lineup, Rampen is especially excited about one workshop in particular. 'Tragedy begets Beauty', features members of four bands, including BC-based M'Girl, an Aboriginal women's trio specializing in urban, world-beat music. Rampen's interest in this workshop is sparked by his own involvement in it's creation.

"The idea really came when I used to book an artist named Tarig Abubakar. He went back home to the Sudan and was killed in a car accident. I wrote an obituary, and became a support person for caring friends to call. Quite often I would get calls from members of the African community in Toronto, and they would just be wailing on the other end of the phone. It was really hard to deal with. And I thought, 'Well, this is the way they express grief' and it's totally different from the way our white Anglo-Saxon community expresses it. I had the opportunity to create a workshop, and to look at that aspect of their culture in particular. A Lament is an expression of grief expressed through song. Historically, laments go way back in all cultures, even as far back as our white Anglo-Saxon ancestors. There are Armenian laments, Native laments called Honour songs, and in African-American culture they're called Moans. I thought that this was something I wanted to put together, so I contacted a bunch of friends that could help, and got the names of artists who might want to be involved."

Traditionally, laments are sung by women so, upon recommendation, all three M'Girl members, Renae Morrisieu, Sheila Maracle, and Cheryl L'Hirondelle, as well as Monika and Lala from Njava, Mariam Matossian, and Linda Tillery of the Grammy-nominated Cultural Heritage Choir, responded to the call. The two-part workshop will be held at 12:55 Saturday and 1:15 on Sunday at the World Stage.

BC musicians, and BC women in particular, have always held places of importance at SARB. The self-described twenty-first century gypsy roots trio, Po'Girl, is one.

Singer-songwriter and Po' Girl founder, Alli Russell is very excited to take part in the 2008 festival - a second stint for the artist. Back in 2003, the newly formed Po' Girl lucked out when a New York based duo was unable to attend, due to plane's being grounded during the huge NYC blackout. Despite forest fires and tightly squeezed transportation, the girls made it happen.

"We drove up here in a 1985 Saab, through the fires and through a mass of rerouting," recalls Rus-

sell. "I remember stopping in a gas station in Chase, and the trees on the other side of the lake were going up like matches. I'd never seen a wildfire like that."

"As a touring artist, it's often very isolating. But at the festival, it's an amazing cross-pollination melting pot. One thing I love about Canadian festivals is our take on workshops. We throw bands together, give them a scene and see what happens. My favourite element is the unexpected magic that can occur. It's the old alchemy that the whole is greater than the sum of its parts."

CBC's Daybreak South will be broadcasting from downtown Salmon Arm on Thursday and Friday morning, as things gear up for the show's official start. Outside the festival grounds, several 'outreach' activities and performances have been scheduled, providing a fun and free way to give back to the community and those unable to attend the festival itself. For these and all other details, please visit SARB's official website, at www.rootsandblues.ca, or call their info-line at 250-833-4096.

A reminder to all those attending, book your accommodations early, as things fill up very fast, including the adjacent campground.

"The goal of the festival society is to continue to bring exciting live, international artists to Salmon Arm," adds Wilbur. It doesn't take much to see that not only is the goal being met, but truly exceeded year after year. *Tim*





The first few times through, it became increasingly obvious there was something else I was supposed to “get” about the song and, possibly, the album as a whole. I felt compelled to peel back the layers, to reveal the intricate relationships between tone, rhythm, melody and lyrics.

olga osipova

A modern take on old themes

Imagine: a smoky lounge in prohibition-era New York, a raven-haired beauty, one hand rests on the Grand, her voice drifting like a silken ribbon around the room; a troop of soldiers tramps through the bombed streets of Cologne drinking disenfranchised wine straight from the bottle, thoughts of home on their minds, but trudging to the next unknown destination in what seems an endless war...

I'd just finished listening to "Tango" - track seven on Olga's Velvet and Lace CD - for the third time, sitting in a chocolaterie café downtown Kelowna. Every song on the record seemed to reflect a different shade of the jazz spectrum: Unavailable has an old country Italian feel; in St. Petersburg, I hear ghosts of Mississippi drifting between the phrases; So Blue - resonant, smoky, blues riffs posing as arpeggios woven into the fills. Still, others clearly reflect a modern take on old themes. The texture of the album as a whole is an informal study of the jazz discipline covering almost the entire spectrum; each song reflects a different shade, a different color.

The first few times through, it became increasingly obvious there was something else I was supposed to "get" about the song and, possibly, the album as a whole. I felt compelled to peel back the layers, to reveal the intricate relationships between tone, rhythm, melody and lyrics.

I was in the midst of my conundrum with a mouthful of hand-made chocolate truffle when Olga arrived. Turns out she shared in my love of all things sweet - which, by the way, do nothing to betray her aesthetics.

Ten minutes into the conversation I found myself drawn in, as if through a door to some unexpected Utopia.

"I started composing from a very early age, taking poems from famous writers and putting them to my own music based on how I believed the story should be told musically. That led to writing my own poetry and putting music to it. I enjoyed the writing and composing and per-

forming but not once did I feel this burning desire that I heard people talking about - when you were a musician you were supposed to feel this desire; that you could not even think of doing something else."

Her uncle, known in Europe as a famous classical virtuoso, recognized her gift when she was very young, and made sure that Olga received classical piano lessons from the best instructors in the country. By the time she was 14, she was already an award winning concert pianist. But after performing classical for most of her childhood, she admits to finally finding her groove in another genre. She found enjoyment and success with a jazz a cappella while attending university in Germany.

"I finished my master's degree in Linguistics in St. Petersburg and then went to Germany to study Music at Carl von Ossietzky's. I was conflicted because I had walked away from a very promising academic career as a Linguistics professor in St. Petersburg - a job that was offered to me right at my master's thesis defense. I finished my degree with a "with excellence" distinction, an honour that only the top five percent of all master's graduates receive in Russia. I think what made it hard for me was just walking away from the prestige of a university career and starting from scratch in Germany. I still made that decision because I knew Russia was not the right place for me to be and I started to realize what my real passion is - although I loved languages, I was gravitating more and more to music. But it was composition and singing I was excited about, not classical piano or teaching. It was hard to commit to music completely because I couldn't see how it could be a career - every professional musician I knew was doing a combination of teaching and performing other people's compositions, mostly classical. I hesitated at first, but soon the desire to do music was so strong that I started to realize that 'where there is a will there is a way' and once



you commit to something things start happening.”

“When I went to concerts in Russia & Germany, a performance was measured by what went wrong or what could have been better,” Olga says. “During the intermission and after the show, people liked to talk about what was wrong with the performance, not what was right. At intermission, everyone would stand in the lobby and try and outdo each other with their criticisms – it was all very presumptuous. It wasn’t about what you enjoyed on an intellectual level. It was more about taking it apart – criticizing the performance. Classic audiences don’t show much enthusiasm. There is dead silence, you play and afterwards everyone claps. You don’t really feel a lot of energy there.

“It was an awkward situation because when I was in the audience, I did what everyone else did. It was not a Russian tradition though, and I don’t think Russians are raised that way or have that belief system; it was just the way of that intellectual elite society that my family was a part of. But then when I was on stage, it was frightening because I knew what was going on in the audience. (laughs)

“It’s part of the reason I moved away from classical piano and eventually came to Canada. People here are a lot more enthusiastic and appreciative and less critical. I do find that here they talk loud in the audience though. It’s like they don’t know how to whisper. That doesn’t happen back in Europe.

Everything I’ve done to this point – the classical training, the concertos, my education, my life in Germany, has informed who I am now and what you hear on the record. When I write, I write for enjoyment and for the song.

With the benefit of perspective, the depth and texture of the album becomes a little clearer. The brushwork on *Butterfly* is a direct line – as is so much of the innuendo in the *Velvet and Lace* – to the past. But despite all of the historical context, the album is as much modern as it is a skillfully crafted interpretation on historical jazz elements.

“It’s about where I want the song to take me,” Olga says. “When I walk into the studio, I have a theme or an idea on paper, but I encourage the musicians to interpret as well. The album is a collective effort in that respect.”

“Different languages lend themselves better to different forms. German does not generally go well with jazz,” Olga explains. “But it is brilliant for Chansons.

With Tango I wanted a Spanish feel so I asked my friend who speaks Spanish how to say ‘madly in love’. She said ‘fuego de amor’ meant ‘fire of love’.

I loved it. It was so resonant and the phrase fit beautifully into what I was trying to do with the song.”

At some point during the interview the light goes on, and for a moment I ‘get it’. The story in each song is multi-layered.

The story each instrument tells, the story the lyrics relate, the melody, the rhythm, and the overall texture of the song itself, are all the product of discipline and dedication.

The composition reflects the lyrics, the melody reflects the words; the album as a whole is a carefully crafted composition rich with crisp, clear smoky tones, and masterful recording.

“I like to provoke people, to make them think. Music must touch you. My lyrics usually have irony in them I achieve by suggesting things but not quite going there. I like to experiment with perception too. For instance you think it’s jazz and then suddenly it shifts and presents shades of old European music, then it shifts back. Or you just start getting into a bluesy groove and suddenly find yourself listening to a classic 2-5-1 jazz progression that starts a third below, leaving you a bit perplexed and wondering if the song is “just teasing”. I like to write from a theme or story: there’s something happening, like a scene from a movie playing in my head: what will they say? What will they do next? And the music grows out of that.” *Tim*

MELODY PRIMER *for jazz guitar*

BY SCOTT MACGREGOR

It's certainly not easy to go from rock player to a jazz musician, but with a good understanding of some basic concepts, the journey can seem less daunting and light will soon shine at the end of the tunnel.

Learning arpeggios and scales is important to jazz improvisation, but you'll be saying very little (in fact, almost nothing at all) until you have a good grasp and understanding of melody. I stress how important it is to learn as many melodies as you can, both jazz and non-jazz. If you have a Real Book, make a habit of learning at least two songs a week; get those sounds in your head.

Jazz melodies often have a dissonant quality to them, therefore, actually listening to jazz is as important as physically playing jazz; the ear needs time to accept certain tones and progressions that aren't standard fare in most forms of music. When I first began to play songs from the Real Book, I was often convinced that I was reading the notes wrong or that I was somehow making a mistake in my playing; certain songs just didn't sound quite right.

As a starting point to get your ear attuned, I recommend listening to Louie Armstrong. Most of the time his vocal melodies are not overly disguised with extra notes and odd phrasings that can confuse a listener or player who's trying to learn by ear. To someone who's just getting into jazz, Armstrong's style will make a lot more sense than avant-garde players like Keith Jarrett or Thelonius Monk.

Before learning to improvise and play jazz melodies, one should have a good handle on simple, garden variety melodies. Try playing note for note along with easy songs like "Mary had a little lamb", "Three blind mice" and "The Canadian national anthem" on your guitar. Once you're able to do that, try changing some of the phrasing or adding extra notes. Start off at about half speed and gradually work your tempo up as well. Try to become as proficient as you can at hearing a melody and being able to replay that melody on your instrument.

Once you have a handle on the simple melodies, try improvising a jazz melody. Take a piece like "All things you are". There are countless renditions of this classic out there. Try listening

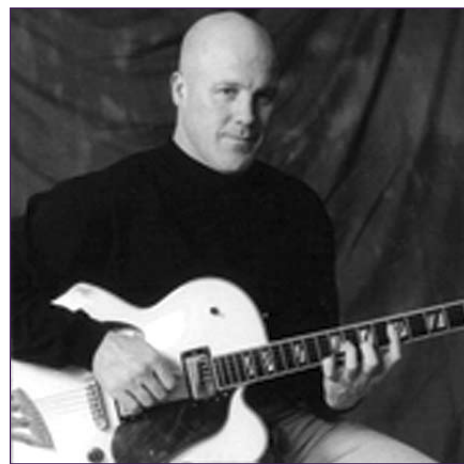
to a few different versions and take notice of how each player adds his or her own phrasing and touch. This song is in most Real Books and Fake Books. Whether you use these publications, or you download the track via MP3, make sure you have a reference

at your fingertips to help out if you get stuck.

After you've heard a few renditions of "All things you are" and the tune is stuck in your head, it's time to try a little improvisation. Before playing the melody on your guitar, start off by scat singing or whistling the tune. Taking a few moments to do this will shake you up so you won't be as bound by the mechanics of the guitar going in. It's always important to keep things simple at first and build from there. After you've found your legs, throw in some improvisation. Start with some subtle changes and work your way up. Then change the phrasing a bit; make some notes longer and compensate by making others shorter in order to fill the space of the bar. Try adding in some extra notes where the melody rests and there's not much going on.

Improvising jazz melodies is an essential skill for jazz guitarists. The best method to acquire that skill is to start with the basics and work your way up. Remember to keep it simple and build from there.

Scott MacGregor is an accomplished Vancouver Island guitarist, specializing in all forms of jazz from avant-garde to fusion. He's a graduate of the Musician's Institute of Technology in Los Angeles. Fin



lessons from the road **a guide to what not to do on tour**

BY NAT JAY

"How was your tour?" everyone's been asking with enthusiasm.

"It was...exhausting," I say.

"Did you have the time of your life?" others ask.

"Well, not really. There were definitely good moments, but it was a lot of work."

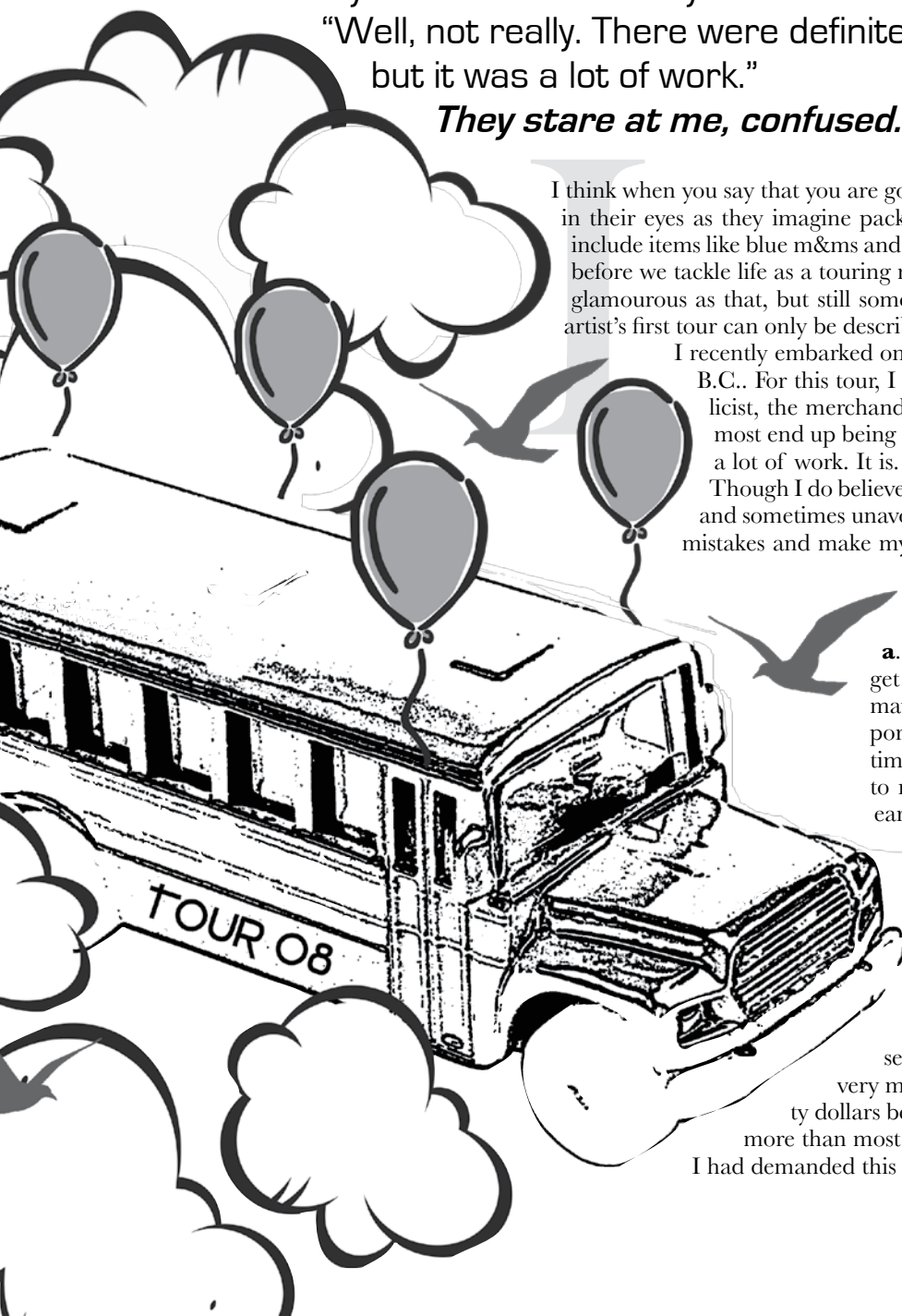
They stare at me, confused.

I think when you say that you are going "on tour," people immediately get stars in their eyes as they imagine packed stadiums, luxury buses, and riders that include items like blue m&ms and plush toilet seats. I also think that, as artists, before we tackle life as a touring musician, what we envisage is maybe not as glamorous as that, but still something revered and exotic. The truth is, an artist's first tour can only be described as one thing: a learning experience.

I recently embarked on my first ever 10-show tour in Ontario and B.C.. For this tour, I was the booking agent, tour manager, publicist, the merchandise manager, and the artist - which is what most end up being on their first few tours. This may sound like a lot of work. It is. Naturally, there are details that get missed. Though I do believe some of these things are a kind of initiation and sometimes unavoidable, I am willing to open up my book of mistakes and make myself look like somewhat of a fool in hopes that you won't make as many as I did.

Lesson #1-Clarify Before You Go

a. Clarify the amount that you are going to get paid by the promoter/venue booker. This may be a door deal or a guarantee, but it is important that you get this information ahead of time, preferably in writing, so that you have this to refer to when it comes time to collect your earnings. After I finished playing one night, the booker at one venue asked me, "How much did I say I'd give you?" I was so tired and wanting to go to sleep in my fancy, one-star motel room that my answer was, "Um, I don't know actually. I don't think you ever said." Subsequently, he went and checked back in his email, where he found an email he had sent me that stated that he could offer, "not very much." Great. To him that meant fifty or sixty dollars because he hadn't fed me, which was actually more than most places, so I couldn't complain. However, if I had demanded this information ahead of time, there may have



been room for some bartering. On this night, there was none. After obtaining this info, I would also recommend having a print-out of it on hand to refer to, just in case a promoter tries to pull a fast one on you.

b. Clarify what other artists you are playing with. Make sure that there is at least one local artist on the bill. I got booked with one other band from Halifax and neither of us had any draw. The only thing that brought people out that night was the NBA Final, which they turned off so that I could play. Needless to say, I didn't make many fans that night. Even if there are local acts on the bill, connect with these artists beforehand and talk to them about doing some promotion together. I arrived at one place where the local artist said, "Yeah, I forgot about this gig, and then Jeff called me up to make sure I was coming and I thought I might as well do it." Not surprisingly, no one came.

Lesson #2-Bring A Friend

I quickly learned that touring solo has its disadvantages. Yes, it was some good "me" time: I could do whatever I wanted, didn't have to share a bed/room with anyone, and didn't have to feed or pay any band members. However, I realized a few aspects of being on your own that weren't quite as appealing:

a. I got lonely. I had to hang out by myself almost every single day. Luckily I stayed with some cool people (other artists, friends, etc.) that showed me the town a couple times, but generally there was a lot of "me" time, which gets boring after a few days. It also sucked when I was playing in a venue I'd never been to (most of the time) and afterwards, having no one to sit with. So while trying to look like the cool artist that just delivered a wicked set, I looked like the loser with no friends. Yes, this was a golden opportunity to meet new people, but when you're tired and you've been talking to people for a week straight, and you're sober (please note: you might not have this problem), sometimes you just wanna hang out with your buddy and make fun of the crazy drunk fan who is currently slow dancing with herself.

b. Things that might be funny together, are really scary and frustrating when you're alone. For example, getting lost might be hilarious if you're with a friend, fumbling over a giant map on the 401 and having just missed the 427 exit. Alone: complete freak out.

c. Merch can be hard to handle, mainly because there is no one selling it for you while you're onstage. And as soon as you're finished performing, you have to pack up your gear so the next band can come on, talk to the promoter about settling up, get something to drink or eat, talk to fans and other musicians. If you have someone you trust taking care of it for you, it's certainly a weight off your shoulders.

d. It's hard to carry everything. Maybe this is because I'm a bit of a wimpy girl and I also pack too much. But a guitar in a hard case, a suitcase, a merch case, a backpack and a purse is still a lot for one person. It's also not a practical amount of items to be carrying into stores or restaurants. On a hot day in Toronto, I found myself and all my luggage sitting on the corner of King and Peter awaiting the airport shuttle bus. I was parched. I was directly outside a Shoppers Drug Mart. And there was not a hope of me and all my luggage getting up those four stairs and into that store to get a bottle of water.

"Hey friend," I would have said to my travel partner, "Watch the stuff. I'm gonna go get us some water."

Lesson #3-Get Organized

a. Get all your merch tools together. Because I had picked up my debut album from the manufacturer the day before I left for Toronto, I was not used to having merch of any kind. CDs, plus whatever merch you have (T-shirts, buttons, stickers, undies, etc.) should fit neatly into some kind of HARD container (A backpack? Not ideal. I came home with a stack of cracked CDs) that can also carry everything else you need. This might include a tidy and professional-looking email list--not one that is folded into four, has food stains on it and has been crushed in the bowels of your backpack (yes, I felt like an idiot); a sharpie--for signing autographs (get used to it) and writing set lists; business cards--some with your personal info on it for industry types and some without that you can hand off to fans; pen and paper--to keep track of sales; an envelope, pencil case or cash box--to keep your money in. After this complete lack of organization, I now have a nifty set of vintage suitcases (a smaller one for CDs, a bigger one for T-shirts), a guestbook for fans to sign their name, email and add a comment, and plenty of stationary.

b. Get good directions. Get them off Mapquest or Google Maps, and even if you do, check with a real person to make sure. A lot of my friends who are in bands that tour the country have a GPS system in their vans, which becomes their bible for the tour. Always have a cell phone with you and someone you know you can call, either locally or elsewhere (that has Internet access) to help you if you're in a bind. In my rental car, I got completely lost in the pouring rain of Kitchener/Waterloo and ended up calling my mom for help. From Kelowna, she was able to look up directions for me online from the random residential neighbourhood I was lost in, right to the venue.

c. As mentioned before, bring print-outs of the email correspondence with the promoter in order to avoid any confusion or dodginess. Don't be afraid to pick up the phone before you leave town to try and get answers out of these guys. I was. In my sometimes ineffective, passive-aggressive approach to life, I relied on email, which wasn't always forthcoming. This is where you need to set the sensitive artist aside and slap on the "don't mess with my act" booking agent hat.

As they say, "you live, you learn," or in this case, "you tour, your learn." I am sure that I will still make some of these mistakes, and plenty of others, on subsequent tours, but I'm also sure that I'll get better at it and more accustomed to it with experience. It is definitely a part of my job as a musician that I didn't realize was so much work, with so little glamour to accompany.

At no stage in the game is touring a glamorous venture, even in a giant tour bus when you have to sleep next to/on top of/below your five smelly/snoring band members. But it's when you're up there for the fourth night in a row, guitar in hand and singing your heart out, that you understand why you put up with it, and why you grow to love the road as a second home.

*Nat Jay is a recording artist and freelance journalist from Vancouver and can be reached at: natjaymusic@gmail.com info@natjay.com or www.natjay.com. *Tm**



pemberton FESTIVAL

"Awesomeness!"

BY JENN COMPEAU PHOTOS BY JOSHUA ESTABROOKS

From a Barn Dance featuring some great local talent like folk-like singer Trish Jamieson, to an intense Nine Inch Nails performance, to a spicy tranquil moment with England's Coldplay, the Pemberton festival has proved that Canada can pull off a fabulously, successful festival.

With Mount Currie, as a backdrop behind both of the stages, and the cool, refreshing, swift Lillooet River close by to cool off in, really, what better site to have a festival than Pemberton? The friendly and welcoming locals were also a highlight of the event. The residents of Pemberton not only put up with noisy masses of almost 40,000 people, but also went out of their way to accommodate visitor's needs to pull off the event successfully.

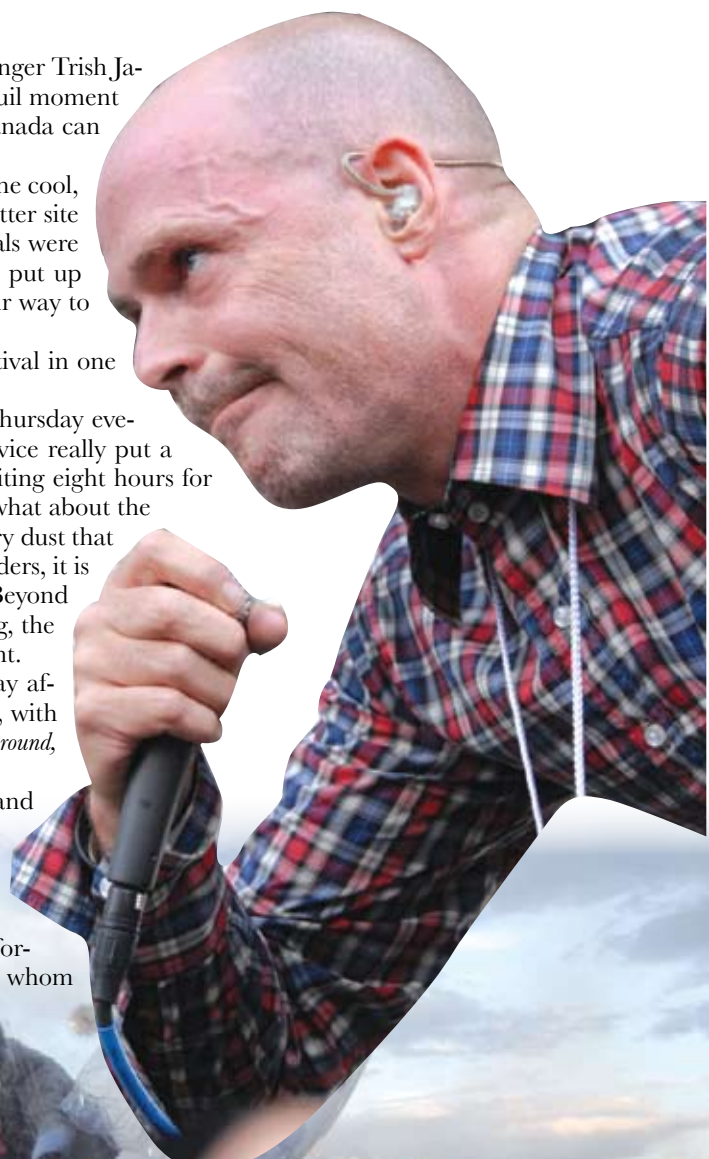
One resident of Pemberton, Tom Roberts, commented on the festival in one word "Awesomeness! Just absolute awesomeness!"

Of course with any first time large event comes learning curves. Thursday evening into early Friday morning the chaos of the lack of shuttle service really put a bad start on some people's weekend. Horror stories arose about waiting eight hours for a shuttle bus to escort their camping gear to the campground. And what about the dust! Most faces were covered with bandanas to avoid inhaling the dry dust that invaded eyes, ears, nose and mouth. Events with this many ticket holders, it is expected that porti-poties are dreadful and traffic is a cluster muck. Beyond the mayhem of cars, busses and bicycles and the smell nature calling, the weekend was filled with smiling faces and excitement from left to right.

Metric's Emily Haines opened the Mount Currie main stage Friday afternoon at 3:30 p.m. The band's high energy had the crowd riveted, with favorites like "Combat Baby" from 2003's album *Old World Underground*, *Where are you now*.

Several large, shirtless guys next to shirtless girls rushed the stage and struggled to keep their footing when Wolfmother hit the Mt. Currie stage. Guitarist and vocalist, Andrew Stockdale, brought a solid, Zeppelin style sound back to the new music scene.

Approximately 6:15 p.m. on Friday Serj Tankian's performance started and the crowd was about half the mass from the previous performance from Wolfmother. Many concertgoers seemed to be unsure of whom



this dark haired man with a white top hat was. As soon as the first vocal note invaded the ears of the people passing by, most recognized the unique, one of a kind voice was that of the front man of System Of A Down. A strange occurrence happened directly after Tankian's exit. Two private jets soared low through the concert area. On-lookers below wondered if Serj's well-known strong political views in American politics had triggered some members of the CIA to check on things in Canada.

After Interpol's performance, people started claiming their spots on the dry hay field for Friday night's headliner Nine Inch Nails. Although NIN lacks with audience interaction, the lights show was an optical treat. Lights were lowered down in front of the band with a static-like look. All that could be seen was the silhouettes of the band and their instruments. As lead singer, Trent Reznor, began to sing a spotlight would appear and clear a window, as he would appear from on side to the other of the Mt. Currie stage. The optical intensity tickled the audience's senses.

Both of the first two bands that opened Saturday afternoon's main stage, Quebec's Sam Roberts and Kentucky's My Morning Jacket, gathered a pretty good sized crowd but no band achieved the mob that Kingston, Ontario's Tragically Hip garnered. The energy was racing throughout the hot bodies of packed fans when they broke into the Canadian National Anthem just before Gord Downie and the boys hit the stage.

Opening with the first track, "Yer Not The Ocean", from their recently released album, *World Container*, the crowd pushed from left to right trying to get as close to the stage as possible. Gord Downie's energy transferred to the fans while The Hip played all time favorites like, "Music At Work", "Grace Too", and "Courage". Bobby Baker played a graceful and amazing guitar riff during "World Container" that left many wide-eyed with amazement.

The Flaming Lips were next on the bill. Wayne Coyne's unique performance just didn't seem to get the audience whipped up like Downie did. But by the second last song the crowd finally started to perk up - Just in time to get ready for Saturday's headliner, Tom Petty and The Heartbreakers.

Pumping fists

in front and linked arms at the back of the crowd, Tom Petty and The Heart Breakers soothed everyone's ears with great genuine classics like "Free Fallin'" and "I Won't Back Down". The skies held back the rain for the band long enough for a greatly appreciated encore.

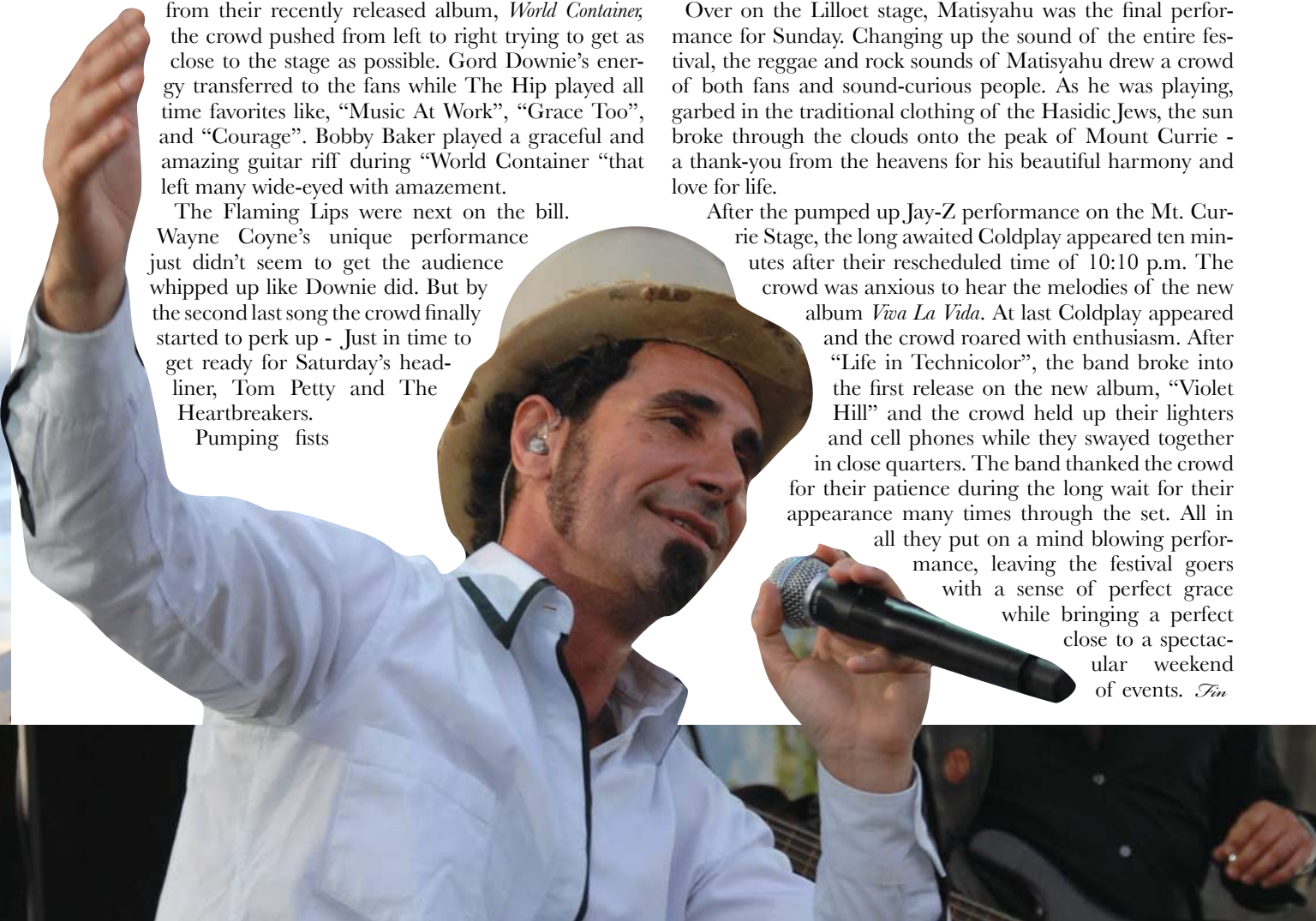
The Lillooet stage hosted Los Angeles' The Airborne Toxic Event, early Sunday afternoon. It was this band's first performance in Canada. For first impressions the audience and band seemed to have a well-respected view of each other. Singer and guitarist Mikel Jollett, poured his bleeding heart out on stage while singing "Sometime Around Midnight". Violinist Anna Bulbrook easily matched his soul-felt intensity. This is definitely a band to watch closely as they hit the Indie music scene.

Sunday morning the skies finally opened up and the much appreciated rain cleared some of the Vegas-like, desert dust clouds. Vampire Weekend opened the Mount Currie stage on the last day of festivities. These young, New York based college boys had a solid sound, including their multiple chart topper, "A-Punk".

Death Cab for Cutie made the main stage late due to the tardiness of the previous performance from N.E.R.D.. They mostly played songs from their new album, *Narrow Stairs*, though they did manage to fit in some favorites like "Title and Registration" and "Crooked Teeth". The audience received a grossly talented performance from the band, but unfortunately, the energy level of the performance was mediocre.

Over on the Lillooet stage, Matisyahu was the final performance for Sunday. Changing up the sound of the entire festival, the reggae and rock sounds of Matisyahu drew a crowd of both fans and sound-curious people. As he was playing, garbed in the traditional clothing of the Hasidic Jews, the sun broke through the clouds onto the peak of Mount Currie - a thank-you from the heavens for his beautiful harmony and love for life.

After the pumped up Jay-Z performance on the Mt. Currie Stage, the long awaited Coldplay appeared ten minutes after their rescheduled time of 10:10 p.m. The crowd was anxious to hear the melodies of the new album *Viva La Vida*. At last Coldplay appeared and the crowd roared with enthusiasm. After "Life in Technicolor", the band broke into the first release on the new album, "Violet Hill" and the crowd held up their lighters and cell phones while they swayed together in close quarters. The band thanked the crowd for their patience during the long wait for their appearance many times through the set. All in all they put on a mind blowing performance, leaving the festival goers with a sense of perfect grace while bringing a perfect close to a spectacular weekend of events. *Tin*





Jazz 101

A Primer

BY JENN ASHTON

Growing up in a family where Elvis ("The Pelvis") was revered as music suitable for Christmas Day, and Lawrence Welk went with Sunday pot roast, 'Jazz' was a word dimly associated with dark, smoky parts of New York City, seen only from a distance in black and white movies.

In my early life, Jazz music seemed only accessible if you were a 'beatnik', a New Yorker, a resident of New Orleans, or a musician far, far out of my league. Thankfully times have changed and today you'll find that, true to its roots in strong cultural relationships, Jazz continues to branch and expand its boundaries and has more venues of accessibility than ever before.

From its earliest beginnings in post slavery U.S.A., Jazz music has been a reflection of the times, growing stylistically in leaps and bounds alongside the advent of convenient media and recording techniques, the availability of instruments, and the empowerment of the musician.

Classically, a mixture of 'Ragtime' and 'Blues', Jazz music was the voice of the people, making its way from New Orleans and Scott Joplin's 'Maple Leaf Rag', through to the Clef Club in Harlem, into the trenches in WWI, France, and home again to the 'Jazz Age' of Louis Armstrong and Prohibition. Through it all, Jazz gained and maintained the attention of a generation. And, as with many a fine idea, Jazz grew and changed with every hand that touched

it, even grabbing the easily obtainable movie audience, giving us 'celebrity'. Vernon and Irene Castle taught people how to dance, Duke Ellington taught us how to swing. Band leaders like Count Basie and Glen Miller became 'stars' and led the way in the quest for virtuosity. The instrumentalists and techniques would eventually become BeBop and later, Rock.

Changes in Jazz music often reflected the changes going on in the early-mid-century world: the wartime recording ban and the Draft itself aiding the decline of the Swing Band. Traditional Jazz was digging its heels in with the launch of its own specialized media like 'Blue Note Records' and 'Downbeat' magazine. The traditional jazz camp kept to its own style, making it seem a little sheltered and perhaps a little 'snobbish'. (Insert my fear of Jazz here).

On the other side of the line though, new things were happening. Miles Davis gave us the 'Birth of Cool'. And in the 50's the 'teenager' was invented as a target market and the 'pop' star was born. Jazz grew the feathers of BeBop, Hard Bop, Soul, Funk and Rock while still dividing again to maintain its social reflective abilities into 'Free Form Jazz' (and spawning the term 'Beatnik').

Brought about as an artistic translation of the American Civil Rights struggle, Free Form did keep the genre relevant and pliable, though this form never really caught on.

In the 1970's Jazz went back to Europe, and despite going underground and mourning as some of the Jazz greats passed on, the electric guitar kept Jazz evolving into new forms. Ornette Coleman went electric, and Herbie Hancock even set sales records for Jazz recordings. Here too came Jazz 'fusion', the stylistic mixing of musical genres, which gave us Chick Corea, Carlos Santana and Jeff Beck.

The 80's brought reissues of the classics and a new generation of fans to Traditional Jazz. Wynton Marsalis went back to an acoustic sound and Jazz seemed to return to its roots. This was followed by a lull in the 90's and a further reorganization of how music is made, heard and sold.

With the growth of the world wide web and the accessibility of music in general, Jazz now seems to be holding its own. In fact, we're even embracing a new population of performers such as Dianna Krall and Jamie Cullum, and new fusions such as World and Electro-Jazz. There may even be a deeper direction approaching, and as Francois Houle, Jazz Musician and Artistic Director of the Vancouver Creative Institute, predicts: "Not fusions, but deeper rooted ideas, keeping respect of traditions but moving forward aesthetically."

So, considering Jazz as 'art' - a mirror of contemporary society - it is safe to suggest that the genre will keep on expanding, gaining new ground and new audiences. *Fin*

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July 23, 2008

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CD RELEASES

BY JOHN KEREIFF

COME INSIDE

Crop Circle

(Crop Circle) ★★★★★

Finally- a West Coast rock band that DOESN'T sound like Nickelback! This, Crop Circle's debut, is one hell a cool rock album. First thing you notice when slapping this bad boy on is that singer Sean McCormick sounds like Chris Cornell, one of rock's best vocalists, and that's just for starters. As Crop Circle grinds and jams their way through eleven tracks, they manage to sound like the past and the present, at times invoking early 70's psychedelia powered by the molten, sweaty guitar work of Brian Garbet- Pearl Jam meets Steppenwolf, if you will. If you can read the fine print on the back cover (I can, but only if I squint) it notes "Recorded in 13 days, no vocal auto-tuning, samples or drum-quantizing appear on this recording." In an era where we are expected to be routinely amazed by studio trickery such as Pro Tools, Crop Circle has blessed us with unabashed, knuckle-dragging, give-me-another-beer rock & roll. To some, *Come Inside* will sound like a dated mélange of psychedelic rock and early 90's grunge- to others, it will sound like great rock & roll. I think I've made it pretty clear how I feel. *Come Inside* belongs on my "Ten Best Of 2008" list. KEY CUTS: "Capitalist Bitch", "Hideaway", "The Other Side"

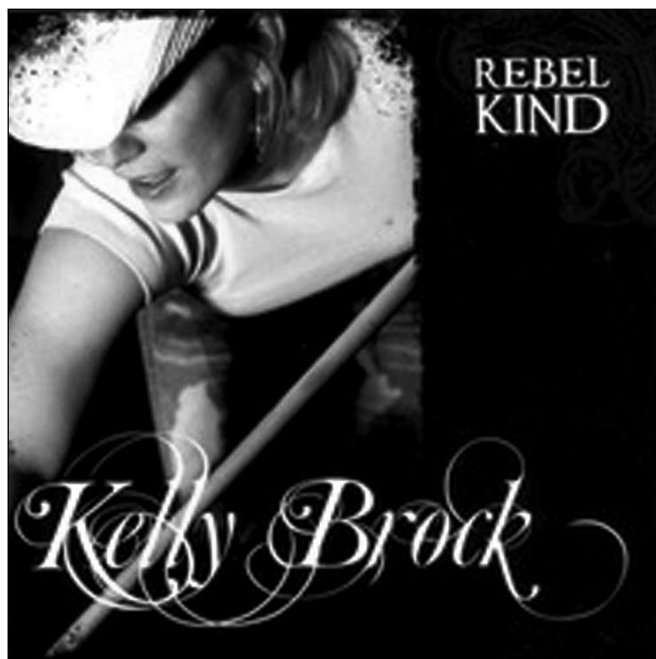


REBEL KIND,

Kelly Brock

(Pacific Music/ WEA) ★★

The 4th album for this Vancouver-based singer and first with major label distribution, is country music with equal parts pop & rock, and lyrics everyone can identify with. If country music is the white man's blues, Brock's latest album has one foot planted in Nashville and the other in Memphis. Songs from her first three independently released albums (*Kelly Brock*, *So Close*, *Dirty Dishes*) have appeared in numerous TV programs and films, but *Rebel Kind* has all the ingredients to be her breakout disc. Kelly co-wrote ten of these twelve songs, reaching as far back as '94 to find "Walk That Talk". The standard country elements are here: booze, romance, divorce - but not necessarily in that order. Musically, *Rebel Kind* straddles country, rock and blues, with pedal steel on the down-low and fiddle taking over for lead guitar. The bio calls RK "boot stomping, fiddle-rocking, country/pop/rock that will satisfy fans of everyone from Tanya Tucker to Bon Jovi", a typically overblown P.R. statement that's within spitting distance of the truth. The upbeat songs are fun and the ballads, while a little saccharine, tug mostly at the right strings. Overall, Brock and producer/ collaborator Craig Zurba, have made all the right moves to deliver an engaging, entertaining album. KEY CUTS: "Drinking Song", "Single And Lovin' It", "Rebel Kind", "Walk That Talk"



PAULINE KYLLONEN

Pauline Kyllonen

(self released) ★★★

This self-titled four-song e.p. is a promising start to a young career. This disc owes its existence to the song “Rainbow Café”, included here. Kyllonen entered the tune into Music BC (Map Program), winning her three days at The Factory Studios in Vancouver. The Vernon based singer/ songwriter engaged the talents of drummer Pat Steward (ex- Bryan Adams/ current New Odds) as well as New Odds bassist Doug Elliot- talk about the stars lining up in her favor. Kyllonen’s sound is a cross between country and roots music, some rock influence too. She has a decent but ordinary voice and her lyrics can be clunky, but these are minor quibbles. I wondered if “Unlucky” described her own love life, and was “Rainbow Café” about a real person, or was it just a charming vignette? Another half-dozen songs to get a firmer grip on who Pauline is, would’ve been nice. “Unlucky” is an energetic opener that’ll have you tapping in time on the steering wheel, but Kyllonen prefers balladry as her main form of expression. As a preview of things to come, PK is a nice taster, and the star is “Wasn’t Thinking About You”, a song so much stronger than the others melodically and lyrically that it really stands out. **KEY CUTS:** the two songs just mentioned Website: **HYPERLINK** “<http://www.paulinekyllonen.com>” www.paulinekyllonen.com

SHIVERS

New Guitar Summit

(Stony Plain) ★★★★★

Here is the second terrific disc from Jay Geils, Duke Robillard and Gerry Beaudoin, featuring special guest Randy Bachman on guitar and vocals for “Your Mind is On Vacation” and “Everybody’s Crying Mercy”. If you like vintage guitar-based jazz, this absolutely belongs in your music collection. These three guys have been performing together since ’97, which shows in their nearly telepathic performances. “It’s about amazing communication. The three of us really like and respect each other” notes Beaudoin in the liner notes. And given Bachman’s talent as a player and recent jazz discs (he used New Guitar Summit on his acclaimed “Jazzthing II”) he fits in here seamlessly- just one of the guys. *Shivers* is smooth, it swings and caresses like a gregarious lover you wouldn’t mind getting to know again. This isn’t the real crazy, out-there stuff, but it still possesses an undeniable vitality. It’s the kind of jazz that hasn’t really been in vogue for quite a while, but in the hands of masterful musicians such as New Guitar Summit, it sounds as fresh as it did back in the days of zoot suits. I would’ve been tempted to call this set “The Well”- it’s deep, cool, and each draught of its magic tastes more delicious than the last. **KEY CUTS:** “Blue Sunset”, “Your Mind Is On Vacation”, “Everybody’s Crying Mercy”

VELVET & LACE

Olga Osipova

(OO II) ★★★★★

If you like smooth jazz with smoky, romantic lyrics- this is a delicate treat you can’t ignore. Born and raised in St. Petersburg, Russia, and a classically trained pianist, Osipova has been performing this kind of music since she was 15. After continuing her musical training in Germany, she moved to Canada, which is our good fortune. She is not just interested in singing the cabaret style torch ballads of old Berlin, she writes the stuff too. She also produced V & L, giving each instrument room to breathe, and yet they work together as one. The disc was engineered and mixed by Jim Leguilloux (Treefort Studios) - a fixture on Kelowna’s music scene I recall from my days as a DJ in that city in ‘94. This kind of music requires a deft touch, and the line between reverence for the style and parody can be thin. A couple of times, and only for a moment, Osipova’s vocal had me thinking of the late Madeline Kahn’s cabaret scene in “Blazing Saddles”, and some Ron Burgundy jazz flute wouldn’t have been out of place. Rockers, punks, rednecks and hip-hoppers won’t dig this, but those with a taste for jazz will. Turn the lights down, throw on a beret, light a French cigarette if you smoke, close your eyes, and let the sublime charm of *Velvet & Lace* sweep you off your feet. **KEY CUTS:** “Night Butterfly”, “St. Petersburg”, “So Blue” *Fin*



ROLAND ANNOUNCEMENTS

EDIROL DEBUTS UA-25EX

2-Channel USB Audio/MIDI Interface Includes Onboard Compressor/Limiter

NASHVILLE, TN – At this year's Summer NAMM show, held from June 20-22, EDIROL was pleased to announce the new EDIROL UA-25EX, a 24-Bit/96 kHz Audio Capture unit that offers high-resolution sound quality, rugged durability, and complete portability for computer-based recording.

Its high-grade aluminum chassis shields the EDIROL UA-25EX from high-frequency interference from other electrical components and gives it a durability that can withstand hard impacts. The wide range of input and output ports on the unit include: a pair of redesigned pro-grade mic preamps on Neutrik XLR/TRS combo jacks with 48V phantom power, switchable Hi-Z input for direct guitar connection, S/PDIF optical I/O ports and MIDI IN/OUT ports.

Boasting a set of new professional features, the EDIROL UA25-EX allows for the best-sounding recordings possible. The analog compressor includes switchable attack times and a simple but effective single-knob threshold control that makes adjusting recording levels a no-fuss task. The analog limiter easily prevents clipped waveforms from resulting in digital distortion and the new ground lift switch eliminates ground loop noise, a common occurrence when using computers on stage or in the studio.

The latest WDM, MME and ASIO 2.0 drivers for Windows XP and Vista (both 32-bit and 64-bit versions available) are included in the bundled CD-ROM which also includes the CoreAudio (Universal Binary) drivers for Mac OSX, including Leopard. Also included with the UA-25EX is a CD-ROM that includes Cakewalk's Production Plus Pack, a feature-rich audio production software bundle consisting of SONAR LE, Project5 LE, and Dimension LE, providing musicians and producers everything they need for powerful and intuitive PC-based recording.

Roland is a world leader in the design, manufacture and distribution of electronic musical instruments, professional audio equipment, multimedia products and music accessories. For more information, contact Roland Canada Ltd, 5480 Parkwood Way, Richmond BC V6V 2M4, (604) 270-6626 (x102 for media use only), www.roland.ca.



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AUGUST EVENTS

CENTER OF GRAVITY **AUG 2ND & 3RD 10AM - 9PM**

Kelowna City Park

A festival style event showcasing some of the world's top freestyle mountain bikers and beach volleyball athletes. Concert, Beer Gardens, Fashion Show, Kids Zone and more.

- "Volleyfest" - world class in two double elimination tournaments.
 - "Flirt'n with Dirt" - world's most extreme riders - course built right in City Park.
- 250 470-9979 www.centerofgravity.ca**

1ST THURSDAYS ART CRAWL IN THE DISTRICT **AUGUST 7TH 4 - 7PM**

Kelowna's Cultural District

Celebrate the arts in your community • visit studios, galleries, shops.

- Artists@Work in the RCA - free food and music, meet the talent!
 - Neighbourhood Nosh at the Laurel Packinghouse Wine Shop - free wine tastings.
 - KAG open til 9pm - browse the exhibits
 - Farmers Market every Thursday downtown at Dolphins Parking Lot
- www.kelownaculturaldistrict.com**

MARDI GRAS STREET FESTIVAL **AUGUST 9TH 10AM - 5PM**

Downtown Kelowna

20th Annual DKA Mardi Gras with 3 entertainment stages, vendors, sidewalk sales, a kids zone and food galore! Bring the whole family down to Bernard Ave.!

250 862-3515 www.downtownkelowna.com

A CHORUS LINE - VIVA MUSICA **AUG 15TH - 23RD 8PM**

Kelowna Community Theatre

This modern classic chronicles the joy, despair and triumph of 17 dancers as they audition for an 8-member Broadway chorus.

250 860-1470 www.ticketmaster.ca

ROMAN DANYLO **AUG 16TH 8PM**

Rotary Centre for the Arts

Come see the star of "Comedy Inc." in this hilarious variety show consisting of sketch, stand-up, and improv.

All types of comedy on a wide range of topics.

250 717-5304 www.ticketmaster.ca

BASEMENT MUSICIANS' & COMMUNITY DRUM CIRCLES **AUGUST 7PM**

Rotary Centre for the Arts

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Community Drum: August 6th & 20th, no experience necessary, drums provided.

250 717-5304 www.rotarycentreforthearts.com

www.kelownaculturaldistrict.com

HIT THE BOOKS

Jazz programs around the province

British Columbia has long been a hotbed for jazz musicians, vocalists and educators. It's a province with strong musical tradition, and world-renowned post-secondary institutions.

Here is an example of some notable jazz programs in the major regions of BC:

1) LOWER MAINLAND/SOUTHWEST

Capilano College offers a Two-year Jazz Studies Diploma Program, aimed at students looking to take on a career as a touring, recording or instructing jazz musician.

Cap's Bachelor of Music (Jazz Studies) is open to students already holding the diploma above. Students may choose from one of the following options: Vocal Performance, Instrumental Performance and Arranging/Composition. This program includes all the prerequisites for the Music Teacher Education Program at UBC. (www.capcollege.bc.ca)

UBC offers a BMUS (Bachelor of Music) transfer program in conjunction with several lower mainland colleges. The program offers jazz master classes and performances given by a wide range of professional jazz musicians. UBC Jazz Ensembles perform up

to six concerts per year, giving current students a chance to demonstrate their skills and develop as a group. (www.arts.ubc.ca)

The British Columbia Conservatory Of Music offers classes at the Burnaby, Port Coquitlam and Vancouver Campuses. The Jazz Piano Program provides students with all the tools necessary to become a performer while being exposed to legendary jazz musicians. All students are encouraged to take part in group-performances to develop their interactive music skills with other professional musicians. (www.bccmusic.ca)

2) VANCOUVER ISLAND/COAST

Vancouver Island University (formerly Malaspina College) offers a Bachelor of Music in Jazz Studies - a modular approach to a music program. On the technical side, students select their elective courses on the basis of their musical needs, passing a series of exams at their own pace. This is a great program for students at varying skill levels. VIU also offers a Jazz Studies Diploma; a hands-on learning program, based on ensembles and group music. Students also enjoy a lesson in jazz history and a look at jazz as a business. (www.mala.ca)

The Victoria Conservatory of Music offers a Diploma in Jazz Studies with teachings from some of Canada's top instructors and musicians who have worked with greats like Brian Adams, David Foster, Kenny "Blues Boss" Wayne, Buddy Guy, Charlie Byrd and more. (www.vcm.bc.ca)

3) KOOTENAY REGION

Selkirk College has a 2-year Contemporary Music and Technology Program, which boasts to be the only program where students can play more than jazz, but a variety of musical styles for both artistic and commercial use. The curriculum includes instruction on the instrument of your choice, plus an option for a music degree pathway to Berklee. Primary instructional styles are jazz, pop and rock. (www.selkirk.ca)

4) THOMPSON/OKANAGAN REGION

Thompson Rivers University offers a Bachelor of Music Performance program, which is open to graduates of The Vancouver Academy Music Program and The Royal Conservatory of Music Diploma Program. This is an Open-Learning program designed for those students seeking a flexible schedule and an 'accessible, recognized and quality post-secondary education'. (www.tru.ca)

5) CARIBOO & NORTHERN BC REGIONS

UNBC (University of Northern BC) offers a Certificate of Music Foundations in conjunction with the Prince George Conservatory of Music. The Music in the 20th and 21st Centuries course covers jazz music as well as contemporary classical, world music, electronic and everything in between. (www.unbc.ca)

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Young female guitarist looking for another guitarist, a bassist, and a drummer for punk-rock band. Vernon based. Talent not important. The Clash, DOA, The Buzzcocks, The Jam, Social Distortion, etc. Must have/know of a rehearsal space. Email Suzanne at wrecking_crew77@hotmail.com

Blues Guitarist wanted for local blues project in the Kitimat, Terrace, BC area.

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County recording artist looking for Bass Player and Drummer, serious players only reply. Have great lead guitar player. Call Dale 493-2407 or reply to mysticentertainment@shaw.ca

Old-Time Musicians Wanted - pro fiddle player just relocated into Summerland looking for fellow musicians to form old-time band for paying gigs and functions on weekends and occasional evenings. Call Mike at 250-404-0347.

EMPLOYMENT OPPORTUNITY

B. C. Musician Magazine has an immediate opening for a sales and marketing representative.

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If you'd like more information on how to access these funds contact
Jason Mann – Vice President of Programming – Vista Radio:
jmann@vistaradio.ca

insider's EDGE



BY JENNIFER CONKLIN

MOVIE MUSIC

Is it just me or are soundtracks taking over the music world? I probably have zero credibility in this department due to the fact I still own a cassette tape of the *Xanadu* soundtrack but... hear me out!

Garden State put out a soundtrack that was a flowing piece of loveliness from beginning to end. Suddenly The Shins were all the rage and even though the film was fabulous, the soundtrack took on a life of its own. If you haven't seen *Once*, you

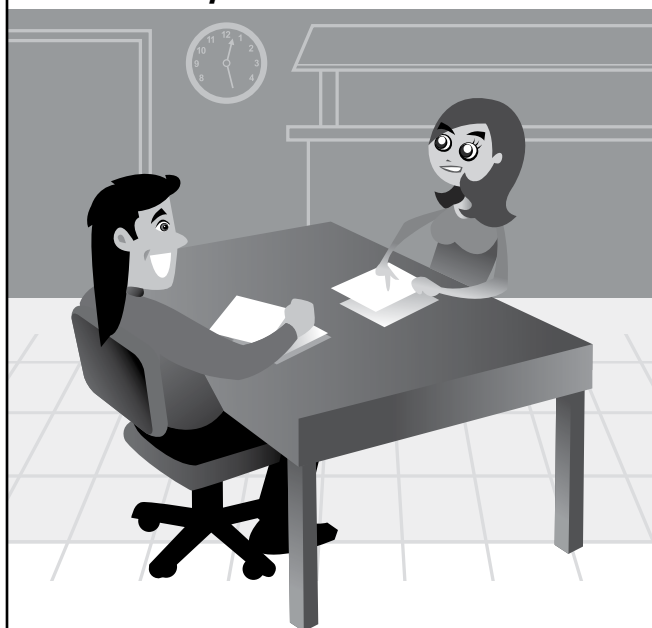
should. Not because the film won an Oscar for best song, but b/c it's just plain awesome. I hate to say it's beautiful (because that sounds gay) but it really is. It's funny, and the music is amazing. The whole thing was filmed with a camcorder for 100K. Glen Hansard (The Frames) and Markéta Irglová created some magic together, so get to it and go rent it.

Across the Universe, how can you go wrong with Beatles tunes and theatrics? Okay, well maybe it wasn't for everyone but I loved it.

Into the Wild has Eddie Vedder on the job and it's also a keeper. I don't say that just b/c I've always thought Eddie should marry me. Aside from the heartbreaking but enlightening true story that is *Into the Wild*, the soundtrack is equally engrossing. Thank you Mr. Vedder. Call me!



BROKEN G-STRING



"Being a roadie for Twister Sister is cool, but how does that qualify you to be head of our HR department?"



THE MUSIC GURU

Alan Cross would be the person I'd want to get stuck on a deserted island with. If you've never listened to *The Ongoing History of New Music* then you are musically stunted. *Alan Cross* is a Canadian radio DJ (102.1, The Edge) who has surpassed mere DJ status and is considered a Musical All-Knowing God. I exchanged emails with him once about Kurt Cobain's suicide. It was thoroughly magical to converse with someone who spends more of their life researching music than I do. Even the episodes about music I don't particularly care for hold my attention for a full hour and have often made me look at a band in a new light. Google the radio show and check out past shows and topics and then you can be like me on Sunday mornings. If I'm late by even one-minute past 9 am, I'm frantically trying to turn the radio on so I don't miss a moment. He's like crack.



TRAIN WRECKS

Courtney Courtney Courtney...stop messing with your face. Have you see what *Courtney Love* has done to herself? My gawd. She's the walking poster child for bad plastic surgery, and why you shouldn't do drugs and eating disorders. I love *Hole*. I don't care if Kurt helped her write *Live Through This*, I really don't. I just want her to get her ducks in a row and do something cool. I'm not sure the movie about her life is going to be IT though. Fascinating story I'm sure, but the circus is too distracting. "I met Courtney Love and she said she'd like to sleep with me, but couldn't because of my pop star thing. So I said I couldn't sleep with her either because of the ugly thing."

---British HYPERLINK "http://www.hollyscoop.com/courtney-love/robbie-williams-thinks-courtney-love-is-fugly_13231.aspx" \t "_top" singer Robbie Williams hits out at the former *Hole* rocker. Who do you think would win in a fight between *Courtney Love* and *Amy Winehouse*? Neither, both would be too malnourished to take a decent swing. I wonder if these two know each other? What if they became best friends...and put out an album together? They could call it *Live Through This: The Rehab Years*. I hope they never collaborate.



TOADS STAY HOME

I felt bad for George Stroumboulopoulos (yes I did indeed copy/paste his last name into this Word document!) recently. I was watching *The Hour* and he had *Bryan Adams* on and I gotta say, Mr. Adams was a tough interview. Not b/c he was particularly challenging, but he acted like he was too bloody good to participate. George is a pretty good interviewer so I blame Bryan Adams for being a boring toad. *Nikki Sixx* (*Motley Crue*) and *Kat Von D* (*LA Ink*). What do you think of THAT match up? I dig it. I don't even care that he's 100 years old and she is just out of diapers. They are weirdly hot together. If they have babies I can't wait to hear the freaky names they come up with. On a final note...*Milla Jovovich* (supermodel/actress, most recently *Resident Evil*) makes music. Did you know that? Currently on her website there are a ton of demos, very cool. Her 1994 album *The Divine Comedy* was shockingly good. Check her out. *Fin*

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