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Tips For Indie Artists

Applying To Showcases

by Katie VanSlack

■ There are hundreds of festivals and events that take place throughout the year where musicians can showcase their talent and meet other artists, network with music industry professionals and in some cases win some great prizes. But what's all involved with actually applying to and playing at showcases?



Daara playing at Vancouver Folk Music Festival.

The first thing to consider when researching festivals and showcases is if your style of music will be suitable for the showcase. Most showcases will state what genre they're looking for. Do some research to find out what the festival does and what type of performers they presented in the past. Angela Harris, Performer Services for the Vancouver Folk Music Festival (VFM) suggests that you should look at archives and research some of the artists' Web sites that have been in the festival. This will give you a good idea if you fit in musically. Travis Bird, Manager for North By Northeast (NXNE), says that services such as Sonicbids, an online submission platform, allows artists to find hundreds of genre-specific festivals, everything from folk to classical. Once you have your list of festivals that your band would fit into, Bessie Bullard, Communications Director for Canadian Music Week (CMW), says that the main thing to consider is if you are ready and able to perform. Are you available to perform during the show dates? You should also know about travel costs, how prepared your band is and what your goals are.

After verifying the showcases that you would fit into and are able to perform at, research how you need to apply. "What's really important to us is that the artists or agents have respected our process and gone to the Web site and read through all of the steps and procedures

and followed them," says Harris, "because they're in place specifically for us to manage them that way." VFM has a link on their Web site that takes you to the downloadable application form. She says that they look for one page telling what the artist is about, describing their music, history, awards and maybe whom they've performed with. They also look for a one-page discography of albums they have and new releases, and a CD and contact information. As most artists have Web sites, Harris says that a photo isn't required for the submission. "We can see their face on the Web site. We would ask for the black and white glossy photos only in the event that they're hired and we would need them for publicity purposes."

Submissions for NXNE can be done in two forms. One is to mail in a package with your CD, bio, photos, any press reviews of your show and information on what your band is about. They also request a stage plot and input list so they can see what the setup of the band is like and plan accordingly. The other way is through Sonicbids, creating an Electronic Press Kit (EPK). "This is becoming more and more requested as it is a much easier to deal with," says Bird. "It's an easy way to track and log all of the submissions that we get and leave comments right in the press kits." Sonicbids helps you set up your EPK, upload your songs, photos and all that's needed. Bird also suggests that by getting a membership with Sonicbids you're able to apply to hundreds of festivals without having to mail individual packages. He says that if you are submitting via mail, to make your submission as simple as possible. "We get all sorts of clever packages and really it just ends up being more of a pain if anything. It doesn't affect or sway their chances of getting into the festival at all because really we're just looking at the music and the actual submission." All of the typed information should be on white paper for easy photocopying, and don't put pages into page protectors as this just creates more work for the staff. If there is a cheque or money order included with the package for the fee of applying make sure it's secured within the package and use paper clips to keep it all together.

Bird was right when he said that Sonicbids is becoming more popular, as CMW only accepts showcase appli-

cations this way in EPK form. "Generally the EPK consists of a bio, photo, audio samples, contact information, discography, tour dates, press/reviews, etc." Says Bullard, "They're encouraged to include as much information as possible to ensure a complete EPK."

Also consider the costs involved when applying. Harris says that the only costs involved in applying to VFM are two sheets of paper, a CD and whatever postage is needed. She adds that the CD needs to be recorded in a professional manner and acceptable in the world of



Elliot Brood performing at CMW.

radio and TV. "They can send a sample of their record to us or burn their record at home, we just want to hear their music." Bird says that the submission fee for NXNE is \$30 at the most, with some early-bird deadlines. "Outside of that it's going to be whatever you're putting into your press kits." He adds, "There is a fee to join Sonicbids, but if you're submitting to a particular festival (such as NXNE) they usually include the membership fee with your first submission to that festival." Bullard says that the CMW fee for bands that already have an EPK is \$45, and \$49.95 for those that don't. This fee also includes the Sonicbids membership fee.

Most showcase associations, including NXNE and CMW, will not accept any submissions after the deadline. He says that Sonicbids members will receive a notice saying when the final day is to

day is to submit materials. "We have the deadlines there so we can get through all of the submissions." VFM, however, accepts submissions all year round. "Especially from an agent or artist who called us ahead of time and asked us for permission. I'll always say yes," says Harris. So if you think you may be late in submitting your application, call the organizers to see if there's any way you can be considered for the showcase, or find out when the deadline for the next showcase will be, and make sure you don't miss it.

Once you've submitted your application you may be wondering if it was safely received. Remember that there are thousands of musicians applying to the same showcase as you and the organizers don't need a hundred calls a day. Take comfort in knowing that nearly all showcases will contact you to let you know that your submission was received. After that initial contact you will most likely only be contacted again if you're chosen for the showcase. Bird suggests that if you mail in your submission and you don't hear anything for one to two months then it's a good idea to follow

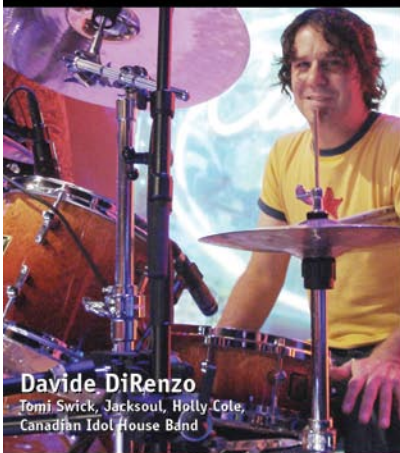


Stars performing at CMW.

up because it could have got lost in the mail. Harris, on the other hand, says that artists should always follow up when applying to VFM. "We don't promote use of paper or time and money spent and for it to not go to good use. So if we get that follow up call then that reinstates that in our heads that this package has come and we should give some consideration to it." She adds that they don't want artists calling every couple of days or once a week to see if they listened to their CD yet, just one call is plenty. Bullard says that one of the advantages of Sonicbids is that all submissions are guaranteed to be received, "Thus, bypassing the need for artists to follow up with our festival team. As soon as an artist submits their EPK, they receive a confirmation e-mail. At the same time our festival team receives an e-mail alert notifying them of an artist's submission."

Broaden your band's horizons by getting out there and showcasing your music. Research as many showcases and festivals as you can and respect the way each association works. A great place to start looking for showcases and festivals is at Sonicbids, www.sonicbids.com.

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Treating Your Band Like A Business

by Katie VanSlack

■ You and your band have mastered all of your songs and you feel that you're ready to venture out into the professional world of the music industry. It's time to get serious. Band Manager RJ Guha, of Kindling Music/The Management Trust, gives tips on how to treat your band like a business.

"The reality is that they're, in fact, their own businesses," says Guha, Manager for The Salads and onlyforward. "They are constrained by the same realities and economies of scale as any other business. They must make more money than they spend on costs in order to earn a profit."

One key factor to being successful is working together as a team; this means splitting up the responsibilities among every member of your band. "That's usually the first thing I talk about with any new band: who does what?" He says that until a band is big enough to have a tour manager and a merchandiser on the road, the band must handle the jobs that need to be done. This means one person deals with transportation, one person is responsible for the merchandising, one person is the contact person for venues and promoters, one person is responsible for the website, and one person is in charge of the band's books, banking, and working with their bookkeeper and accountant. As *The Arrogant Worms* suggested in a past issue of *CM*: if you divvy up the responsibilities, make sure that each member lives up to his or her role.

Once each member knows their role in growing your band as a business, consider the different methods in promoting your band. How will things like business cards, stickers, a website, and a press kit help your business? "Stickers are one of the best ways to promote your



band's name, image, and logo," Guha says, "for business-related stuff, I usually give my artists lots of my cards so if they meet anyone who thinks they want to be involved with them, that person knows who to reach. The band can say 'Here! Give my manager a call about this stuff.'" If your band doesn't have a manager then it's definitely a good idea to have business cards with the designated contact person's information.

As for a professional-looking website, "It is *crucial* to have a great website." Check out the sidebar for what you *must* have on your site. "This is the first impression most people will get of the band these days, so it's got to work and be a great experience for the user," emphasizes Guha. "The site is much more than a simple promotional device. It's a truly interactive medium to be used to communicate with fans directly. The importance of this cannot be stressed more highly – if you're not online by now, you're nowhere."

If you're soliciting gigs, labels, managers, agents, publishers, or anyone/thing else that is profes-

sional, he says it's very important to have a great-looking and full press kit. "It demonstrates that the band is newsworthy and that people take notice when you put out a new record, or come to town ... but you could also do this online through your website. Sending a ream of paper to some people means you hate trees!"

Another tip that Guha gives is to treat everyone with respect. "The best advice I give to my bands is this: I can get you the first gig anywhere, but it's always up to you to get the re-dates. And in any business, repeat business is the best business." He also suggests to keep an eye on costs, register a company name, get a business bank account, register for a GST number, and get a real bookkeeper and accountant to set up your books and to track your expenses so you know how much it will cost the next time you do a show. "Learn the job of how to manage the business of your own band so that when the time comes when others are doing these jobs for you, you'll know what questions to ask them, and what to look for to see if things can be done better."

WEBSITE ESSENTIALS:

- Make it easy to read and navigate
- Your band's bio
- Photo gallery
- Discussion forum
- Music and video streams or downloads
- Merchandise and a way to purchase
- Your genre of music
- Tour dates
- Contact information

The Many Methods Of Band Promotion

by Katie VanSlack

■ As a budding flower in the garden of musical gods, it can be difficult for an independent band or artist to draw a crowd to their shows. But there are many avenues you can take that are effective – if done right.

I've talked to two women in the Indie music scene who presented some interesting and innovative techniques for band promotion. Amber Duque is almost finished the Entertainment Management course at Metalworks Institute, and is working hard in assisting promotion for Club Treehouse – a group of six guys who met at Metalworks and launched their band a year ago. Check out www.clubtreehouse.com. Emily Weedon is an aspiring musician working with her band, Emily Weedon & Delta. She has experience in graphic design and marketing from George Brown College and spent seven years in the Art Department working on films. Check out www.myspace.com/deltatheband.

So now that you've got a feel for the ladies, check out some of their promo tactics. In a world as fast-paced as ours, it's crucial for every band to have a website. Check out the sidebar to see what your site *must* have. "If you're a band and you don't have one yet, put this magazine down and make one already!" Emily exclaims. Amber agrees, "That's probably better than advertising and magazines." Be sure to promote it just as hard as your music. Your web address, logo, and slogan should be on every piece of product that markets your name: CDs, stickers, flyers, posters, and the endless amount of swag to throw to your fans. Club Treehouse collects e-mail addresses at every show they go to in order to add them to their electronic mailing list and send out monthly newsletters. Amber says they include everything from info about the band to world issues.

The next greatest essential is a press kit. This needs to contain your CD, a professional photo or disk with a high-resolution image, your bio and, of course, your contact information and website. "We don't want to put too much in the press kit because you want to keep it short and sweet," suggests Amber. When it comes to print media, Emily says that this is a strange beast. "You don't get printed until you're printable – and even then it's a patience game of having the most kick-ass press release

at exactly the right time." She adds that you need to politely follow up e-mails with phone calls while remembering that, "at the other end of the line there is a busy person who's never heard of you, and may have red carpet media passes to a film festival ... Keep trying."

So now that you've got the two essentials, it's time to hit the street and do some leg work. Emily creates flyers and posters for each show that she performs, and usually gives each show its own design. She says that flyers are one of the cheapest ways of promoting a show. She'll stand outside of a venue she played the night before handing them out and will see spikes in traffic, hits, and downloads on her site. She's learned to tile flyers in rows of three by three on an 8 1/2" x 11" page and leave wide margins around each flyer. She's also learned that ink is not cheap to print at home. She saves her work in a .pdf format and takes them to a printer, such as Kinko's, to get 20 pages printed. This way the flyers end up costing about \$0.10 each for full colour. "Many nights you'll see me on the way out to see a play or a show, balancing my guitar between my knees and cutting flyers out of an 8 1/2" x 11" page with a pair of scissors while riding the subway," Emily laughs, "but it's gotten my flyer into the hands of a complete stranger."

You'll want to hand out flyers as efficiently as possible. One way that Amber has done this is by setting up street teams of about five to 10 people downtown where they can spread the word. "Word of mouth is the best way for sure," she says. This allows you to grab your target market in person by seeing people and focusing on whom you think is going to be your main audience. Go where you think your audience will be. Go to a show where the band is similar to yours, and catch the audience either on their way in or out. Go to colleges and universities where you would perform. One thing you don't want to

do is shove a flyer in someone's face before even saying "hi." Try a softer approach like starting a conversation and then mentioning that you're performing soon, then offer them a flyer that has all of the details. "That way you save the flyers for someone who really wants it. I treat my flyers like business cards – they fit in your pocket," says Emily. "If you have a show coming up, don't leave



CLUB TREEHOUSE

the house unless you have a pocket full of flyers."

There's an effective strategy to posting flyers and posters. First of all, you don't want to post a flyer in a venue for a show that's taking place in a different venue. "That's called biting the hand that feeds," advises Emily. Always ask before posting and clear away old posters to keep it looking clean and tidy. "As you're posting, think of your shows as a partnership with the venue and you'll go a lot further." She adds that you should always be polite and smart when posting: "Don't ever cover someone else's upcoming gig, or Karma will get you." Amber adds that you should be posting your print media in all the venues that you play and where you think the right genre is going to be.

Discount coupons could also be an effective way of promoting your band while saving your fans a few bucks. Club Treehouse generally sells its CDs for \$10 each, so it may be worth it for them to include a discount coupon for an upcoming show in each CD, or for them to offer savings on a CD after the purchase of a concert ticket. "If they like the music then they're going to go to the



EMILY WEEDEN & DELTA

shows," says Amber. Emily has considered this method as well but found it hard to track as people can colour copy the coupons. Perhaps something like a seal of authenticity would help prevent this.

Also, be sure to submit your CD to local radio stations and especially to college radio stations, as major label distribution isn't necessarily at the college level. You want to get creative. Do something that hasn't been seen before that will fit in with your band and your sound. Get noticed.

Amber advises, "The best way you're going to make it is to prove yourself to everybody that you can do this on your own and that's the way you're going to make the money you deserve." But don't be so proud to ask for help. Emily concludes, "Take a marketing course, read a bunch of books. And if all that fails, find a friend who can do a bit of design and get them to help you."

Katie VanSlack is Assistant Editor of Canadian Musician.

WEBSITE ESSENTIALS:

- Easy to read and navigate
- A bio of each member and how the band formed
- Photo gallery
- Discussion forum
- Music and video streams or downloads
- Merchandise and a way to purchase it
- Genre of music
- Tour dates
- Contact information

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Music Associations Part I

Why Should You Be A Part Of One?

by Katie VanSlack

There are many different associations that have been developed to educate, assist, and protect the working musician. Without a doubt there are more being developed today. Here is the tip of the iceberg with a look at two associations: American Federation of Musicians (AFM) and Canadian Academy of Recording Arts and Sciences (CARAS).

The AFM is a member-driven organization that represents all genres of music and offers many services. It negotiates national and international agreements with major record labels, movie producers, jingle houses, broadcasters, theatres, symphonies, etc. It also ensures that the proper fees and conditions are met and provides benefits such as a pension.

The AFM acts as a collective society to coordinate royalty payments to musicians and creators under the Neighbouring Rights Collective Canada (NRCC). "We are also involved in the Private Copying Levy, and were largely responsible for Provincial Status of the Artist Legislation in Quebec," says Alan Willaert, International Representative for AFM. The organization also provides protection in its contract, which includes free legal fees in the event of a default, and emergency travel assistance in the form of on-site assistance and cash advances. Working musicians also benefit from the P-2 visa, allowing them to work legally in the US for up to a year.



Alan Willaert, International Representative for AFM.

Other benefits include liability and medical insurance, an affinity MasterCard, and the AFM's and Employers' Welfare Fund (Canada), which is a defined-benefit plan that is entirely employer funded, providing a safety net when the music stops.

What is the responsibility of a member? Willaert says, "AFM membership is an axiom, whereby every service or benefit has a corresponding duty or obligation. That may sound onerous, but what it really means is that in order to receive the benefits of membership, you must also act as a member." He gives the example that if a musician is performing in the US then they must provide the contract and application in a timely manner. And there are also by-laws that outline the expected attitude and professionalism of a musician.

Members are also encouraged to attend meetings to better understand all of the services and benefits available, and also why the system is set up like it is. Willaert says that musicians will also learn, "why they should use our contracts and agreements, what revenue streams are available to them when they broadcast or record, what their rights are under copyright, and how to access the many services, which are unique to a union/association that has been in existence for 112 years." To sign up for the AFM, contact the local office in your area, which can be found on www.afm.org. An application is filled out, along with the appointment and authorization forms to allow AFM to collect royalties on your behalf. The average membership fee per year is \$150.

CARAS members determine the winners of the 17 Juno Awards categories by nominating, voting, and participating in the annual process. "We rely on every one of our members to participate in the voting process for the Juno Awards," says Brenna Krought, Senior Project Coordinator & Membership Services for CARAS. "And by joining an organization whose mandate is to promote and showcase Canadian musicians, you are ensuring Canada's premier award show remains a truly industry-driven organization."

In addition to the helpful newsletters, CARAS members also receive discounts on Juno Award submissions and Juno weekend industry events. Krought says that any artist can submit his/herself for a Juno Award as long as the album falls within the proper release dates and the artist is Canadian. Krought adds that one of the best ways to benefit from the organization is by submitting for a



Brenna Krought, Senior Project Coordinator & Membership Services for CARAS.

Juno Award. "Each genre of music gets reviewed by our Music Advisory Committee, which is compiled of industry professionals. Once the product is reviewed by the committee it is then sent to a panel of 10 industry professionals representing each region of Canada. Just by submitting your album you are ensuring your music is being heard."

And when it comes to the big event, members get the opportunity to purchase a Juno Awards ticket package, which includes the Juno Awards Welcome Reception, the Juno Gala Dinner & Awards, and preferred seating for the telecast of the Juno Awards. Discounted hotel rates are also given for the Juno Awards weekend.

Krought adds that independent artists can make their own submissions to be nominated; over 70 percent of Juno Award nominees are independent artists; only seven of the 39 categories require you to submit sales figures; and only 18 per cent of CARAS' membership is represented by Major Record Labels. Visit www.carasonline.ca for more info.

Be sure to pick up the July/August issue of *CM* to learn about two more associations: Songwriters Association of Canada (SAC); and Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Katie VanSlack is Assistant Editor of Canadian Musician.

Music Associations Part II

Why Should You Be A Part Of One?

by Katie VanSlack

If you picked up the May/June issue of *CM*, I hope you benefited from the information on the American Federation of Musicians (AFM) and Canadian Academy of Recording Arts and Sciences (CARAS). In this issue, we'll take a look at two more associations: the Songwriters Association of Canada (SAC) and the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

"SAC is the only national association that is run by and represents songwriters exclusively," says Executive Director, Don Quarles. Founded in 1983, SAC is a National Arts Services Organization and registered charity with a current membership of about 1,300. Membership is open to all Canadian composers, lyricists, and songwriters who would like to benefit from, and receive fair compensation for, the use of their work.



Quarles says that this association offers members both educational and networking opportunities through various events, and publishes the *Songwriters* magazine, which offers information on upcoming events and music industry tips. Other services and activities that SAC offers is the Canadian Song Depository, Bluebird North, Date With A Demo, SongShow and PowerSongShop, SongStage, Song Assessment, Online Member's Community, and Regional Writer's Groups.

The Canadian Song Depository is an archival service that helps protect the ownership of copyright. Bluebird North is a public showcase that allows Canadian songwriters to gain awareness and exposure. Date With A Demo provides members the opportunity to meet face-to-face with publishers and A&R for feedback on recorded material. SongShow and PowerSongShop are day- and week-long workshops that

help improve participants' songs with the help of professional songwriters. SongStage gives members the opportunity to perform their material on stage in front of a live audience. Song Assessment allows members to have their work critiqued by music industry pros via mail. The Online Member's Community allows writers to log online to discuss and share information related to songwriting. The Regional Writer's Group is a national network of writers who work at regional levels to promote the vision, mission, and objectives of SAC. Any member can host a songwriting meeting or event in his or her area, and membership is \$60 for one year or \$100 for two years (plus GST).

SAC is run by a Board of Directors, which includes: President Haydain Neale, VP Shari Ulrich, VP Eddie Schwartz, Secretary Christopher Ward, Treasurer Sean Hosein, Past President

Stan Meissner, Erin Benjamin, John Capek, Lisa Dalbello, Lennie Gallant, Bill Henderson, and Dan Kershaw. The Executive Staff includes: Executive Director Don Quarles and Manager of Operations Beverly Hardy. The national head office is located in Toronto. Contact: 416-961-1588, Toll-free 866-456-SONG (7664), FAX 416-961-2040, sac@songwriters.ca, www.songwriters.ca for more information.

SOCAN is the Performing Rights Organization (PRO) for Canadian songwriters, composers, and music publishers. Jeff King, VP of Membership says that it administers the right to communicate to the public via telecommunication and publicly perform musical works on behalf of its members and those of affiliated international PROs.

"Our main mandate," King says, "is to make sure our members are paid when their music is performed or communicated to the public. We also advocate on behalf of Canadian music creators and publishers when it comes to legislation and other matters pertaining to copyright."

King continues to explain that SOCAN members receive royalties for the public performances of their musical work, and that the association offers many services that assist its members' careers. These services include: online 24/7 services, event-sponsored showcases, informational road shows, member meetings, specialized account executives, US representation, and more.

SOCAN membership is open to songwriters, composers, and music



publishers, and membership can be attained by following the links on www.socan.ca. Once approved, applicants will receive a membership package in the mail, and then they just need to ensure that all of their musical work is properly registered with SOCAN, their personal information is current, and to keep the association informed of any performances that their musical work has received, which can be done online.

Aside from learning everything there is to know about performing rights, members will learn about SOCAN's educational outreach initiatives on copyright, the craft of songwriting, marketing as an indie musician, and composing for film and TV. There are also Dinner Music podcasts and webcasts posted for other types of educational initiatives. Contact: 416-445-8700, Toll-free 800-55-SOCAN (7-6226), FAX 416-445-7108, www.socan.ca for more information.

There are many more associations like these that can provide invaluable services, allowing you to tap into the industry and help you attain your dream of stardom. A good place to find out about more of them are at trade shows and conferences, such as: Canadian Music Week (CMW), www.cmw.net; COCA National Conference, www.coca.org; Independent Music Conference (IMC), www.indiemusicon.com; North By Northeast (NXNE), www.nxne.com; and The Music & Home Entertainment Show (MHES), www.mheshow.com. Visit www.nor.com/events for a longer list of trade shows and conferences that may benefit the aspiring music creator. Good luck!

Katie VanSlack is the Assistant Editor of Canadian Musician.

Marketing Yourself On MySpace

by Katie VanSlack

There are many avenues and methods that you as an artist can take to promote your work, but in today's market if you don't have a MySpace page, you haven't even started yet! In this article we'll take a look at some of the essentials to have on your MySpace page, how to promote it, and what other sites compare. Joining us is Founder of Smoke and Mirrors and Co-founder of Indusblue, Darren Pereira.

"Content is really key," advises Pereira. "You can use all of the automated boxes to connect your MySpace with friends, but if the content is weak, no one is really going to stick around." He says that the best way to keep your page popular is by posting new content on a regular basis. Your page should also have one to three tracks that you're promoting, and the rest of your content should be aimed at promoting those tracks. "You have to pick the best one," says Pereira. "You have to say, 'This is the one that I could go with, this is the one I could see on the charts, and this is the one that effectively represents me.' You have to put your best foot forward, and the first one always has to be the best one."

Although it's wise to update your content regularly, you don't want to change the tracks on your site often. Those tracks should be what are pushing the sale of your album, and all of the content is to help promote that process. To get recognized as an independent artist, Pereira says that you need to have a unique story, or build a unique story, have a good track that's well produced, put it out there as much as you can, and travel. "The nice thing about the Internet is that it allows you to virtually travel ... the Internet makes the world a smaller place, but really it's important to travel to other places, establish a few contacts, and then do the follow-up online."

When asked what other sites compare to MySpace, Pereira offers www.sohh.com and www.hiphopcrack.com for the hip-hop market. He also notes that Facebook is becoming a prominent social networking tool in Canada. "Not so much MySpace in Canada, in the US MySpace is still huge." He adds, "Facebook is a great tool, but it's more personal than anything else ... I'm not going to use it for business on that level ... I see it as an important thing in terms of a communication tool, but do you use that primarily to promote your music? I don't think so."

As an artist it's not only wise to keep your site up to date, but to constantly be doing outreach as well. Pereira encourages, "The perception is that you put something up on MySpace and instantly it will hit, and that's

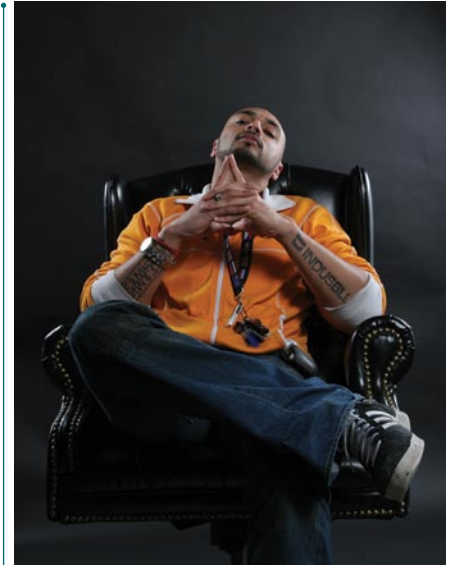
not the case. You've got to put a lot of work behind your MySpace page – which is life work. If you're doing a show record it, take pictures, and put it up on your MySpace ... that whole notion of 'build it and they will come' just doesn't exist. You have to build it and send it out there."

Ideally you would assume that everyone from managers to booking agents to talent searchers would be surfing the net to find a hidden treasure; that's not the case. First of all, they just don't have the time to be doing that as they're taking care of business with people who have contacted them. Pereira adds, "They rely on people that they talk to on a regular basis to let them know what's good. And you've just got to make sure that you're one of those people that are in their ear. The way you get that is by actually making the effort and calling people, or call me and I'll point you in the right direction."

The first step in self-promotion is identifying whom the people are that you're going to send your work to, read industry magazines, attend trade shows and conferences, and get some business cards. "As an artist I think it's important to have a business card, especially if you're a new independent artist," suggests Pereira. "It costs like \$100 for 1,000 business cards. A lot of artists don't get that though, but that's not their job, their job is to make music. As a manager and a label owner, my job is to do the business right so that my artists can live a good life, make good music, and get paid."

With so many high rollers checking out your page thanks to your consistent efforts, you need to make sure that you know the good qualities of a MySpace page. Pereira says that the most important aspect is readability. "This must always be good. So good contrasting colours like black on white or vice-versa." Next is to post some good quality photos in a gallery application, which can easily be downloaded. Video on your site is a bonus, but keep in mind that quality is always better than quantity. "A branded graphic about yourself as an artist at the very top gets the point across real fast." And the most essential piece to add as a musician is music. "Put up the stuff that you're most proud of and are currently pushing."

One of Pereira's artists on his Smoke and Mirrors label is Page. His MySpace site: www.myspace.com/pagesmokeandmirrors, has attracted ample response from industry pros. "They love it!" emphasizes Pereira. He is also the Co-founder of Indusblue, a professional online ad agency for companies such as Nissan, the CBC, CFL, and Home Depot. This necessitates professional look-



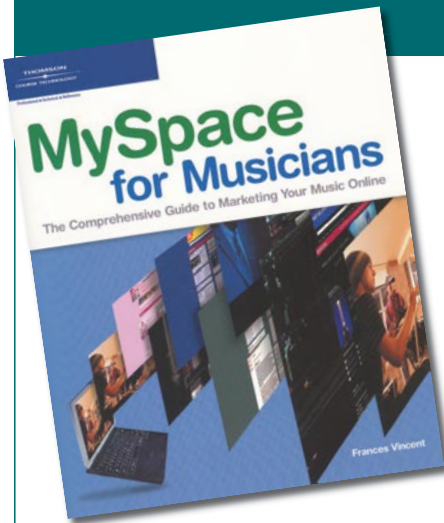
ing work. "Even when we do a photo shoot it's not a point and shoot camera; it's a proper digital camera. It's well processed and it's colour corrected." They even went above and beyond with their logo, which is an ambigram created by John Langdon, creator of the symbols for the *Davinci Code*. "So there's certain things you can do from a marketing perspective that puts you on a whole new level of seriousness," advises Pereira. "If you just take that one extra step you put yourself 100 steps ahead of everyone else."

One successful artist that Pereira makes note of is Cassie, who got signed by way of her MySpace page. "It was Bad Boy that saw Cassie getting attention off of MySpace, and that's when P. Diddy went over, talked to her, and signed her. Well that's how the story goes."

Some obvious perks about MySpace is that people are already going there. If you do a Google search, MySpace pages come up. "I think that's really powerful. I think the infrastructure of how MySpace is held up is really good for those purposes," Pereira says. "But if you want to get serious about it, you then have to get up to the 2,000+ friends mark, and have over 30,000 views of your tracks. And that all starts by creating it and telling people about it, and then putting that on a business card, travelling around, performing, and getting it out!"

So drop this magazine, log on to MySpace, create your site, and get out there to promote it! Because guess what? Success isn't going to come find you; you need to go out there and get it!

MySpace For Musicians



Fran Vincent, Founder and President of Retro Island Productions, has written a new book that can be used as a tool for musicians interested in promoting their music on the infamous MySpace site: *MySpace For Musicians*.

This book is helpful for bands, soloists, side musicians, record labels, publishers, music managers, and entertainment-affiliated companies. It caters to those who are unfamiliar with the network, as well as those who already have a page but want to learn how to design it for optimized music promotion and distribution. *MySpace For Musicians* also teaches how to effectively market music and includes expert advice on how to advertise MySpace pages in the real world. Readers will also gain useful tips, guides, and information, and learn which MySpace communities are best to join for promotion.

Chapters in *MySpace For Musicians* include: "Intro to MySpace and Social Networking," "The Impact of MySpace on Music and Entertainment," "Which MySpace Is For Me?," "Membership and Community Features," "Identifying Your Target Market," "Getting Started," "Signing Up and MySpace Profile Basics," "Customizing Your Page," "You Gotta Have Friends," "Comments, Anyone?," "Profile Songs and Your Music Player," "Bulletins and Event Invitations," "Blogging in the MySpace World," "Using Groups and Forums," "Contacting Your Audience," "Protecting Your Virtual and Physical Security," "Managing MySpace," "MySpace and Marketing," and "Last Words." The three appendix included are: "Marketing and Merchandise Resources," "MySpace Resources," and "Music Business Resources."

For more information, contact: Thomson Course Technology, 800-354-9706, FAX 800-487-8488, www.course.com.

Katie VanSlack is the Assistant Editor of Canadian Musician.

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Building A Street Team

by Katie VanSlack

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

What The Hell's The Point?

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

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

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

What Makes A Solid Street Team?

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

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

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

Where To Set Up...

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

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

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

Load Up The Workhorse!

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

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



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

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

It's All About The Benjamins!

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

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

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

Words Of Wisdom...

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

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

Katie VanSlack is the former Assistant Editor of Canadian Musician.

Recording *RADIO-READY* Tracks

by Andrew King

Whether cutting an LP for an independent label, or cutting an MP3 with hopes of landing a deal with a major label, if your band has any aspirations for radio airplay, you'll need to make sure you've got a radio-ready product prior to hitting the street (or laptop) with your music. Sure, getting tracks approved for airplay on any almost radio station would be hugely beneficial to any artist; however, before even being considered among the hundreds upon hundreds of like-minded acts with eyes on the same prize, you need to ensure your track will sound akin to more popular tracks being aired. Essentially, you can't expect a song sounding like it was recorded on an answering machine to be hitting the charts anytime soon.

SOUND QUALITY

"One thing that all artists need to realize is that if they expect to be played on the radio next to the biggest bands in the world, the audio quality needs to be equal to that of the biggest bands in the world," says 102.1 The Edge Programming Director Alan Cross. Lucky for those groups living on ramen noodles and Tang, you don't necessarily need to be booking time at a high-level studio to ensure this level of sound quality. "One of the things about recording technology today is that it's possible to create something of very high quality without actually having to go into a recording studio," says Cross.

Really, all you'll need is a sense of what works for radio, and what doesn't. Then you're off to the races. When it comes to getting maximum sound quality for minimum dough, Julius "Juice" Butty, who's produced acts like Alexisonfire, Protest the Hero, and The Gorgeous, is a guy with some sound advice – pun unmistakably intended. "It's amazing what you can get out of a computer with, let's say, Cubase LE, a cheap Firewire box, and a few cheap mics," says Butty. Cross points out Bruce Springsteen's *Nebraska* as a record of minimal bells and whistles that's still broadcast internationally by popular radio. "And much of that was recorded on a 4-track," says Cross. He also mentions acts like Bedouin Soundclash and Ill Scarlett as examples of Canadian acts that have found radio success on relatively low budgeted recordings. "If you have a good mic, good recording source, and your instrumentation and performance are good, you can get a good radio-ready recording almost anywhere." Before getting to instrumentation and performance, we should dwell a little

102.1 The Edge Program Director Alan Cross



Alan Cross' Hints For Radio Consideration

1. Don't submit a song of epic length. Radio songs are routinely in the four-minute range.
2. Make sure you're targeting the correct radio stations. You don't send a folk record to a station that specializes in metal.
3. Remember there is additional processing at the transmitter. This is why people send radio mixes – to take advantage of the compression at the broadcast stage.
4. Remember the processing may highlight high frequencies like hiss – make sure it's not there.
5. Pay attention to the mix. Stations will send back songs for a remix to bring up guitars or vocals.
6. If you send an MP3, make sure it's at least 192 kbps. We don't play anything on the radio less than 192 kbps.
7. Follow up with a hard copy of your record in the mail.

longer on sonic elements that become factors for radio airplay.

"Beware of the levels of multitracking you might do," warns Cross. "Despite how you may mix it in the studio, once it's mastered and sent to us, those layers and layers of guitar or whatever may end up sounding mushy." This is because tracks sent to radio for broadcast undergo two layers of

compression and EQ before reaching your receiver. What this means is that often, the low end on drums can sound boomy on radio, so if they're already boomy in the mix, this post-EQ can make a real mess of your song. The compression can also mess with stereo imaging and accent undesired high frequencies, meaning radio can potentially highlight the flaws in your recording.

To counter these harsh realities, Butty offers a pretty obvious solution: "I like to track things pretty flat with little compression, unless for an effect, so we're able to achieve a warm, clear, and exciting sound." Not only will the track sound raw and meaty on record, but will likely be able to withstand the extra compression from broadcasting. Another tip on avoiding poor broadcast sound without harming your desired album mix is to submit a radio-mix of your song, which Cross notes is a popular strategy for artists submitting to The Edge. This way, you can manipulate the station's layers of EQ in your favour, and deliver an on-air product that sounds like your recorded product because of your compensatory calculations.

PERFORMANCE AND ARRANGEMENT

Going back to Cross' comments on instrumentation and performance, it'd be pretty dumb to assume that pristine recording quality will make a sloppy performance any more desirable to radio. As they say, you can't polish a turd. Bear in mind, though, that there is a difference between a perfect technical performance and a perfect general performance. Says Butty, "I rarely correct vocals with pitch correction. I always try to get a real performance in as large of a section as possible." This is because, as Butty and most others in the industry will attest, emotion and honesty are far more important than technical perfection in pretty much any genre of music. "If we can capture a great vibe, then this translates through what you're hearing on your radio, iPod, or home stereo," says Butty.

And what's the only thing worse than delivering a poor performance of a song? Why, delivering any performance of a bad song, of course. In terms of arrangement, there's some stuff that just can't be played on radio, save for the 1 a.m.-4 a.m. slot on your local college station. Keep in mind this doesn't mean you need to sound like Nickelback or Default. "It doesn't matter what order the verse or chorus come in – we don't care. You've got 1:10. That's how long your audition is," says Cross. "You have to make sure you hit all the right buttons in that time,

Producer Julius "Juice" Butty (right).



Juice's Tips For Radio-Ready Tracks

1. Don't take yourself too seriously, but seriously enough to be the best you can be! (Okay, I just made that up.)
2. Listen to music written at least 15 years ago.
3. Strive for a feel, an emotion, or a specific sound. Unless it's dance music, it's not supposed to be perfect.

or we go onto something else." Remember, you're still playing by somebody else's rules; they're just not as strict as they've traditionally been.

Butty offers further words of encouragement to less-conventional acts: "It doesn't have to be 'commercially right.' That's one of the great things going on in music now – the variety of amassing styles and talent." As examples of bands which have successfully brought unconventional styles to popular radio, Cross actually points to some of Butty's boys. "Look at Alexisonfire," says Cross. "Here's a band that has a 'screamer' as part of their lineup. That's unconventional in terms of an arrangement." And yet the St. Catharines, ON natives are constantly heard in heavy circulation on The Edge and other stations across the country.

Now that you have some tips, you can start to craft your tracks with the intention of submission to radio. "It is a Darwinian fight of the fittest, and you really have to be good to cut through," concludes Cross. Referring to a perfect radio formula in terms of sound quality, performance, and arrangement, Butty says, "I know it's been said a million times before, but there are no rules – just some guidelines." In all reality, once you've taken these tips into consideration, regardless of style, it really comes down to how good the music is – something for which flawless production or performance simply can't compensate.



Andrew King is the Assistant Editor of Canadian Musician magazine.

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Getting Your Music Distributed

by Andrew King

It's been a mighty long while since the days of Napster and the initial emergence of the digital downloading trend it birthed – a trend that continues to cripple the music industry (or rescue it, depending on who you ask). Either way, it can't be ignored in 2008 that the digital medium continues to grow in popularity, both notably and notoriously. Retailers like iTunes and Puretracks have offered channels for digital distribution that support the

industry, while Napster has since spawned several shady file sharing programs that offer the same product – for free.

Regardless of the way consumers use and abuse the system, the fact remains that independent artists need to become part of the digital age if they have any aspirations for their music. Never has it been more vital than now, and more importantly, never has it been easier.

The Game

Let's be clear: I'm talking about getting music available online for sale, not posting shitty MP3s on MySpace. Now, there are a few different ways to get your tracks online for distribution, whether you're on a small independent label or unsigned and producing tracks in your basement. What you need to understand is that it'll take some serious work to promote your tracks online with a DIY attitude, but it's possible – a lot of acts make a solid living that way, and I'm not talking about that Radiohead stunt. If you're already with an independent label, there are ways you can use that to your advantage as well.

Triple A

If you're going to tackle the online market yourself, there are a lot of services that will use their popularity to increase yours. "CD Baby and TuneCore are two of the best options for indie artists to get their music distributed digitally," says Dave Cool, Director of the documentary *What Is INDIE?* "If your CD is already on CDBaby.com, you can simply opt-in to its digital distribution service for no charge. They'll then take nine per cent from each digital sale to cover costs, with no recurring fees." Really, if you own all rights to your own music, what have you really got to lose?

CD Baby can get your tracks available from most online retailers, which essentially puts your material into a pool that includes catalogues from the biggest bands on the planet and offers a level playing field. TuneCore will charge a relatively small fee up front for digital storage, but not take any percentage of sales. A snag here, warns Cool, is that "TuneCore is limited to just a handful of online stores," which doesn't include some heavy hitters like PureTracks, and really, getting online with retailers like iTunes and Puretracks is crucial.

The Big Leagues

Chris Benn, Owner and Founder of Year Of The Sun Records, says: "To think you can sidestep digital distribution is crazy. For an independent label [or artist], it's not only necessary, but it's paramount to success in the future." There are a lot of ways you can make

your catalogue available from retailers like iTunes and Puretracks. As Cool mentioned, CD Baby can offer distribution through a number of big retailers, but a number of other small services can't. Even though you may have to let these retailers take a bigger cut of your sales, it's still a good idea to join the fold.

"It's incredibly important because those are the places where the overwhelming majority of music buyers are shopping for MP3s," notes Cool. "As an artist, you want to tap into that, even if it means a slightly lower percentage from sales you might get from other online retailers." Referring to distribution from major retailers, Benn comments: "The truth is, we can gain massive exposure for our artists. Anyone with a computer can gain access to our records." And they can pay you from that computer.

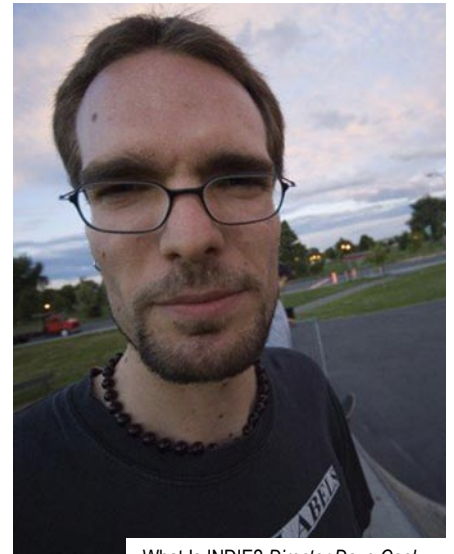
"Online distribution allows artists... to develop an online presence and carve out their niche in the music world," remarks Cool, "whether that niche is 5,000 fans from around the world or 50,000." This was a much harder prospect back in what Cool calls the "brick-and-mortar distribution days." This online presence is exactly what makes digital distribution essential to all artists in a time of uncertainty and ever-changing trends. Want some numerical proof?

Pitching Stats

According to Nielsen BDS, sales of digital tracks in Canada increased 73 per cent in 2007 from the previous year, while digital album sales are up 93 per cent. The US showed a 45 per cent growth rate in tracks sold, and 53 per cent increase in album sales, which is substantial despite its comparison to Canada's mammoth figures. Even drummers should be able to calculate that online sales are continually growing; it's not too late to hop onto the bandwagon.

"It's the way of the future," comments Benn. "I know that sounds a little cheesy, but it's the truth. Think of everything else that's evolving around us – the Internet, high-definition, MP3 players..."

Cool adds some stats of his own: "It's absolutely essential, especially for independent labels and artists. Indie labels tend to have a



What Is INDIE? Director Dave Cool.

Photo Credit: Ian Graham



Chris Benn, Owner and Founder of Year Of The Sun Records

Photo Credit: Martin Buzora

higher percentage of digital sales from their releases, many reaching 50-60 per cent of overall sales."

Coaches & Managers

For those that already have, or are looking for, some external help with distribution, labels like Year Of The Sun can certainly aid in getting music available online quickly, efficiently, and with the backing of a catalogue that features other like-minded artists. YOTS signed an online distribution deal with Canada's Sonic Unyon Records back in 2007 and hasn't looked back since. What this means is every act on Benn's roster has its albums, artwork, and information online with every

ONLINE

retailer that carries Sonic Unyon releases.

"A big thing is distribution," says Benn. "As a band, that can be a hard thing to get if you're not on a label." If you're already on a label or working with any type of representation, scout out the possibility of online distribution arrangements. Even a collective group of artists could unite and try to find some online channels as a package deal. "I started Year Of The Sun to help bands that I thought deserved to be heard by more people. There's no reason that anyone reading this article can't do the same thing," encourages Benn. "If you're willing to put in the time and effort, you can make that happen."

Off-Field Exposure

Having your music for sale online is important. This is true, but doesn't mean that sales are the only important aspect of online distribution. The global exposure in itself offers plenty of opportunity and potential for down the road. "The key to gaining new fans and customers for your music is visibility," says Cool. "You have to hit people four, five, maybe even 10 times with your music or image for them to pay attention to you, as there are so many choices for fans these days." What this means is even just getting your name and brand, like album artwork or band photos, out there is exposure in itself you wouldn't have otherwise. Adds Cool, "having that presence is incredibly important."

"[Our entire] roster is filled with bands that we feel are the next great bands. With online components to our distribution system, it's allowed us to make that recognition better." That recognition is really the bottom line, as nobody will buy an album, regardless of how easily it's available, if they've never heard of this artist.

There are many ways you can promote your online catalogue online, like the aforementioned MySpace streams. All YOTS releases have one free MP3 available online to give listeners a taste of the album. "Most of the time, the track is the single from that release, and we hope that people like the track and then want to grab the whole record." Anything that directs fans to your online catalogue is key.

The Plus/Minus

The debate about hard copy releases on CD vs. their digital counterparts could go on forever, but regardless of which side you (or consumers) are on, embracing both in the now will have the biggest payout. Both Benn and Cool agree on advantages of the digital medium; global availability, reduced overhead costs, and the speed of availability are very desirable traits for both the artists and consumers. A dual attack is recommended, but as has already been discussed, get on board with digital distribution if you're serious about your music. Wait too long, and you'll be going down swinging.

Andrew King is the Assistant Editor of Canadian Musician.

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The advertisement features a close-up of a Planet Waves Tru-Strobe Tuner. The device is a grey, tabletop-style tuner with a circular display. The display has a blue background and shows a large 'A' with a sharp sign (#) next to it. The display is surrounded by a ring of numbers representing frequencies: 435, 437, 439, 440, 441, 442, 443, 444, 445, 446, 448, and 449. Below the display are three buttons: a left arrow, a central circular button with the Planet Waves logo, and a right arrow. The brand name 'PLANET WAVES' is printed at the bottom of the device. In the top right corner of the ad, there is a circular logo with a stylized wave and the text 'PLANET WAVES'. The background of the ad is dark with a large, stylized 'TRU-STROBE TUNER' text on the left side.

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Landing An Endorsement Deal

BY ANDREW KING

If you or your band are doing serious touring – different clubs in different cities – and if you actually sound good, there’s a decent chance that the suppliers of the gear you’re dragging in and out of venues could use you to move some product. Yes, you may be marketing for the man, whether you know it or not. Why not see if you can score an endorsement with a company whose gear you’re both familiar with and fond of? Canadian manufacturers and distributors have no problem cutting you some breaks on gear costs if you’re going to be getting their name and logo in front of some avid music fans and players. If you can stand behind a piece of gear and feel you can help get the word out about how great it is to a chunk of your fans, believe me – it’s worth your while to explore the possibility of product endorsements. Canadian companies like Dot-On-Shaft Guitars, Los Cabos Drumsticks, and SABIAN Cymbals all carry an extensive artist roster, a large number of their players being homebred. *CM* caught up with reps of several other Canadian suppliers to help you learn about the process of applying for endorsements, what an endorsement entails, and why they’re beneficial to all parties involved.

APPROACHING THE SUBJECT

“Bands should go looking for endorsements once they have a few other ducks in a row,” says Sparrow Guitars President Billy Bones. “Record an album. Tour. Build a fanbase. Like everything else in the music industry, this is a popularity contest.” If you’re still feeling up to the challenge, decide which companies you’ll approach. “Prior to approaching any company for an endorsement, we strongly recommend that the artist ‘learn’ the product,” says Larry Davidson of D’Addario Canada, the Canadian distributor of D’Addario, Vater, and Evans products, among others. “A prospective artist should be able to explain to an endorser what they have to offer.” Get ready to sell yourself to the company – how will you help them help you?

Once you’re ready to take the plunge, there are a few ways to go about contacting a company regarding endorsements, and some are definitely better than others. “Many go to our website’s generic e-mail contacts,” comments Korg Canada’s Steve Knowles, who handles Canadian Korg and Vox endorsements. “Others sleuth out the manager and contact us that way. The preferred is the second approach.” Knowles says this shows you’re doing your homework – networking and making contacts.

SING THE RIGHT SONG

If you’ve contacted the proper person, the company will tell you what it wants you to submit for review. This will surely vary by company, so pay close attention and don’t be unprepared or redundant. “First impressions are important, so we always request hard copies sent via mail,” says Knowles. “Simply sending links in an e-mail is not a good idea. Asking if this is good enough after we send a letter with what we need is an even worse idea.” It’s important to follow the given company’s specific procedures, because for other companies, digital works just fine.

Sparrow doesn’t need a hard copy to see what you’re about. “You won’t likely get an endorsement deal if you don’t have one, but we don’t need to have the hard copy on our desks to hear what your band sounds like,” says Bones. Two companies, two different procedures. Which is more common? Who cares? Treat each relationship with due diligence, as even initial correspondence with a company tells them a lot about you. “The company is going to size up your ability to present their instruments by looking at how capable the artist is of representing themselves,” says Bones. “Be professional.”

What are the companies looking for with your submissions exactly? “CD and download sales figures, a tour schedule that shows the number

of dates and size of venues, and information on other endorsements are useful,” advises Davidson. The touring aspect is perhaps most important. Asks Knowles: “Otherwise, how is the artist promoting our brand?” SF Marketing’s Sami Kizilbash, who handles MapeX artist relations in Canada, advises applicants to “follow up with a phone call inviting the A/R Manager to an upcoming local gig if possible.” This will show first-hand your ability to market a specific brand name.

I’LL SCRATCH YOUR BACK IF YOU SCRATCH MINE

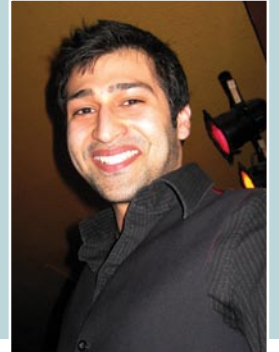
Most companies, as nice as it would be, aren’t throwing gear solely at bands they enjoy – they need to see a potential return on their investments. The music business is still a business, after all. “Simply put, an artist needs to be able to influence other musicians to play and purchase our products,” states Davidson. Have no doubts about it – this is the bottom line. That said, don’t undermine your own value as a potential endorser – if you can get a brand name in front of potential customers and make it appealing, you’re just as important to that company as they are to you.

THEY GET...

“An artist or educator that endorses our products is a product specialist and evangelist,”



STEVE KNOWLES OF KORG CANADA



SF MARKETING’S SAMI KIZILBASH



D’ADDARIO CANADA’S LARRY DAVIDSON



SPARROW GUITARS PRESIDENT BILLY BONES.

says Davidson. “We can refer to these artists for trusted professional information, clinics, and feedback. Having a reputable endorsee is a great means of marketing, as well.” Kizilbash expands: “I consider professional artists as our industry’s number one marketing tool.” Having you back a product also lets suppliers use the reputation you’ve built to enhance theirs. Bones offers examples: “It can be direct – ‘Kim Nekroman plays a Sparrow Guitar. He’s my favourite guitar player. I should play a Sparrow Guitar,’ or indirect – ‘Lots of great bands play these. They must be amazing.’” Of course, the most obvious sell here is brand exposure. If people enjoy your music, they’ll be taking note of what’s helping you make it.

YOU GET...

I’ve waited this long to drop the ball – endorsements don’t necessarily mean free stuff. Frankly, if you’re trying to endorse a company just for some free loot, you’re doing it for the wrong reasons, and that’ll be communicated quickly. “With our program, they get preferred pricing,” says Knowles. “Yes. Our artists pay for the gear. How else do we know the artist truly believes in our products?” Of course, in other situations, you may just be desirable enough to be worthy of a free instrument or two. There are several levels of endorse-

ments, which will vary by company and also by your marketing potential.

It's not just about discounted product, either. "Any time you can align yourself with other people or companies in the industry, it makes you look better," says Bones. "People are more easily convinced to believe in your band when they see that others believe in your band." You're also given somewhat of a security blanket if something goes wrong. "In addition to product, the band is secure in that they have a close relationship with someone in the business," says Kizilbash. "So when something goes wrong or is needed urgently, they have someone to call." This type of networking and support from a reputable company could be worth paying double for a piece of gear, so don't look that gift horse in the mouth if you're getting a nice discount.

YOUR RESPONSIBILITIES

Other than looking cool while rocking a certain piece of gear, there are other things that may be expected of you with an endorsement deal. "Our agreements are not so formal," says Knowles. "Making sure not to cover up the logo would be the biggest responsibility. Also, keeping us in the loop of their career, and contacting us when they hear about new gear all show a good relationship." You'll likely also need to provide some photos of the band using the gear, and agree that your image and band name be tossed around for promotions and advertisements. Bones mentions other things like online promotion, shout-outs in your CD liners, company logos on your tour posters, etc. "All of these things are worked out at the time of the endorsement," he says, but going above and beyond to promote the products in fresh ways shows that you're committed to the product and company, and will only enhance your value. Bottom line, says Kizilbash: "Number one responsibility – represent your brands responsibly!"

IN A NUTSHELL...

Now that you know how to go about seeking an endorsement deal, understand that even if you do everything right, it may turn out that it's just not the right fit for you or the company. "It is important not to get discouraged by the brands or distributors if you are not 'added to the roster,'" says Davidson. "Stay loyal. Use the products for the right reasons. Support your local music stores." If things do work out, though, be sure to understand everything that's expected of you, and also to realize your value as an endorser. Keep constant communication a priority. "Communication comes from all layers," says Bones, so make sure your camp and your endorser's camp are always looking for new ways to benefit from the mutual relationship. "Usually, my contact is directly with the artists, and that's how I prefer it," says Kizilbash. "I want the artists' direct feedback. I want to meet them and get to know them, their environments, social circles, and their fans." Endorsements are a great arrangement whereby different tiers of the industry can forge a mutually beneficial relationship. Comments Davidson: "The music industry is small, and we're all working toward a common goal while playing and enjoying music along the way."



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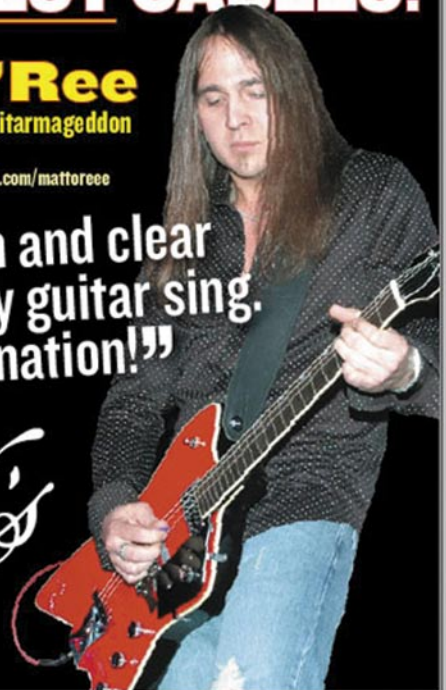
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Taking Your Tour Stateside

Things To Know Before Crossing The Border

by Andrew King

Any Canadian act trying to break into a new market or increase its presence in any scene knows that a logical place to start is one of the 49 states right underneath us (and not so much the one above us). Even if you're interested in touring your music south of the border on a sightseeing excursion, you'll need to adhere to a fairly stringent process of preplanning and paperwork just to cross the border.

Once you've got your ducks in a row, touring stateside offers a wealth of new experiences and opportunities in a country not too culturally estranged from ours. But before you string up your axe and hang your camera around your neck, let us give you a quick idea of what you'll need to know (and do) to make things sail smoothly and, most importantly, avoid that dreaded cavity search.

REACH FOR THE STARS & STRIPES

"Entertainers must obtain either a P1, P2, P3, or O1 temporary work permit (visa), prior to entering the US," states Liana White, Director of Administration and Services for AFM Canada. The AFM (American Federation of Musicians of the United States and Canada) is the body that applies for these required permits for its members. Simply put, if you're planning on touring in the US or internationally, you need to be an AFM member. Not only will it save you money – ballpark of around \$1,000-\$1,500 during the application process – but the association also has several other services that touring musicians shouldn't really be without. Membership is around \$300 annually, so consider joining up before getting too far ahead of yourself.

P1s must be obtained through an immigration lawyer or visa service agency, so if you're an AFM member, you'll be applying for a P2 permit. "Musicians can contact the AFM for assistance with obtaining a P2, or to obtain a consultation/advisory letter if applying for one of the other types of visas." P3s are for culturally unique bands or artists, and O1s are only issued to artists of stature. Of course, this is where we aim to get you, but let's crawl before walking...

"We get [the] P2, because we're all members of the AFM," says Matt Goud, guitarist/vocalist for Regina-based metalcore act Means. The band has just released *To Keep Me From Sinking*, its second full-length on Facedown Records in the US and first on Underground Operations in Canada. Means is no stranger to US highways, having toured extensively throughout the US over the last



LIANA WHITE



MATT GOUD



NICK STORCH

few years. In fact, Goud is responding from the back of the band's van somewhere in the sticks of Oklahoma, on the way home from a three-month US jaunt. "You register your planned tours, and then when you get to the border, you have a specific length of time you can spend touring in the US."

TIME IS MONEY — YOU'LL NEED BOTH

So the P2 (or P1 if you want to be stubborn) is what you're going to need, but what about the fine details – like the all-important "how much is this going to cost me?" These depend on which route you're going to take. Assuming you're an AFM member and will be applying for the P2 through the association, a regular filed application will cost \$320 US. But you'll need to allow a huge window for comfort: "Try to work things out as far in advance as you can," warns Nick Storch, a booking agent with The Agency Group who books American tours for Canadians like Alexisonfire, City & Colour, and Lights. This process will take from 95-125 days, and so you'll need to have plans confirmed well in advance.

Of course, a lot of times it'll be impossible to have a schedule confirmed that far ahead, and so a second option of an expedited application is available for an additional \$1000 US. "So you start in the hole," says Goud about the process, but sometimes it's unavoidable. This option is faster, only requiring around 20-25 days to process, but still requires preparation. "You just have to give it enough time," says Storch bluntly about preplanning. "If your tour starts in two weeks and you haven't done anything, you're simply not getting in."

Either route will cost an additional application fee of \$25 if the AFM is only applying for musicians, or \$50 if it's applying for musicians and techs, who require a second application entirely. Bottom line: "The whole process is very straightforward – just be very honest and very thorough," says Storch.

CLEARING CUSTOMS

First off, clear your head of the misconcep-

tion that the border guards are doing anything other than their jobs. "The people at the borders can be very helpful," says Storch. "Be on point, be respectful, and be accommodating," he says, and it should be smooth sailing. Goud weighs in: "The border guards recognize the work you've gone through to get the visa. We've never had any problems getting into the US. We've been questioned and searched and everything, but haven't had any serious problems." Case in point: if you've done things properly in advance, there is nothing to sweat at customs. Of course, if you haven't...

"One of our friend's bands went across without [the proper documentation], and they were fined for all their merchandise," recalls Goud. "We've also heard of bands being turned away, so I definitely recommend looking into getting that paperwork done properly." Of course, you'll need to declare your merchandise and goods when crossing.

"Duty must be paid up-front at the border on all merchandise for sale," says White. "You must document all sales, so upon your return to Canada, you can apply for a return of duty paid in advance." You can contact border security for more information on getting merch across, which will vary by situation.

To make things run more efficiently, Goud says Means rarely takes merch across the borders: "We have a printer that prints all of our Canadian merch, and a printer in Kansas City that prints all of our American merch, so we're only crossing with a little bit here and there."

STAYING "TUNED" ON TOUR

"Every time we go down, we look into getting health insurance," says Goud. "It costs around a dollar a day, and it's certainly very simple to get if you're worried about that – if you're in a band that wants to go bungee jumping or get into fights, or anything like that (laughs)." This can be acquired from most banks or a travel agency and is by no means necessary, but worth consideration. Just like touring domestically, you have to expect the unexpected.

Oddly enough, Means has cut its American tour with fellow Canadian band Farewell To Freeway short because of van problems. "We've been in a repair shop three out of the last four days – three different ones, no less," says Goud. You'll need to be prepared for just about anything. In the case of a more serious emergency: "The AFM provides emergency travel assistance to its members, and has an after-hours toll-free emergency line for this purpose," says White.

BITS & PIECES

Having some help stateside, be it an American record label or booking agent, is also not only helpful for the planning of the tour or should an issue arise, but is also fairly vital if you're really serious about breaking into that market. "If you're a DIY band that's just going to go for it and book your own tour, then that's great," says Goud, "but if you're a band that's really going to try and break into the US, it's really important to find a booking agent that knows which markets to push into."

Also, Storch warns bands to make things

worth their while: "It costs money, so you don't just want to come down for two shows," he jokes. "You have to make sure you're coming down for the right reasons and that you're getting your worth out of it."

Exceptions to these rules include a one-off showcase or a charity gig. "You can come over if you're doing South By Southwest or something like that if you can get documentation saying you're not being paid and that it's for promotion only," says Storch. "That's what we've done for (Welland, ON's) Attack In Black." This is called a B1 permit, and the AFM can help you get hooked up. White warns, though, that even if you're not being paid, accepting meals or accommodations is still considered "compensation," and will still require a proper work permit.

THE LAST LEG

So it's not your hometown crowd and the beer sucks, but while you're in the US, take full advantage of the opportunity. "One of the best things we've done on this tour is visit the Grand Canyon," says Goud. "And

we go swimming whenever we're by the ocean. Also, it is really worth it to check out downtown areas and get some coffee or pizza or whatever." There are naturally many different types of eateries available in the US, and some beautiful landscapes and attractions that can make all the paperwork worth your while, not to mention all the music fans down there just waiting for something new to grab onto. ■

Andrew King is the Assistant Editor of *Canadian Musician*.



MEANS

MEANS' TOP 5 PIZZA JOINTS

While touring through the US, the band takes full advantage of some of America's finer dining establishments. Give them a try if you're ever in the area...

1. **Montana Pizzeria** – Freeport, NY. "A regular stop while recording *To Keep Me From Sinking*."
2. **Godfather's Pizza** – Omaha, NE.
3. **2 For 1** – Regina. "Not a great pie (or in the US) but its got the home hang-out vibe."
4. **Maria Pizzeria** – Poughkeepsie NY. "Star Wars Trivia, *Curb Your Enthusiasm*, comic books, Shai Hulud, etc."
5. **Vino's Pizza Pub** – Little Rock, AR.



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ASSEMBLING YOUR PRESS KIT

Part 1: Getting Off The Ground

by Andrew King

- ✓ Band assembled
- ✓ Music written
- ✓ Music recorded
- ✓ Hairstyles in unison

Now where do we go from here? Well, presumably you want to start getting your music into the hands of people that will help grow your appeal – the press, labels, radio, publicists, licensing bodies...

It's a long list, and while we can aspire to hit them all, starting at square one means taking a DIY approach to getting your name out to the building blocks of buzz; local media, genre-specific publications, Internet radio, and webzines are all ready to cover sprouting young acts – so long as the goods are there. Likeminded independent labels might want a taste, too. You'll want to develop a package that will effectively introduce your band to these folks. Enter the press kit.

What Is A Press Kit?

A press kit, be it an assembly of hard materials you're mailing or delivering, or an electronic press kit (EPK), whereby these materials are assembled digitally and sent through cyberspace, is a rounded introduction to your band.

The vitals include a cover letter, some copy (a band bio, summary of achievements, quotes from media coverage, etc.), press photos, and most importantly, your music. What's odd in this day and age is that what you send out will have to be catered around the recipient, and in a lot of cases, a dual approach may be required.



CHRIS GONDA OF PUREGRAINAUDIO.COM

EPK Or Snail Mail?

Some appreciate the efficiency of the EPK, while others may still require the physical package. You'll have to take this one on an individual basis, so having both available is in order. With webzines or small weekly/monthly publications, the staff isn't getting paid a lot of the time. "Their payment as writers is getting to keep the album they're reviewing," says Chris Gonda, President of Canadian webzine PureGrainAudio.com, of his team. "I can ask my writers as a favour to listen to something via a download link, but to be honest, for what we're doing, we need a CD."

This will probably contrast the ethic of larger publications or record labels that really want to hear the product and quickly scan through the materials online, and Gonda knows this: "EPKs are great because you can access them anywhere, download music, and file them easily." If you can, try both channels. If money's tight, go digital and let it be known that you can send anything via the postal system should there be interest. Keep your bases covered.

How Do I Assemble The Parts?

The Cover Letter

"It's important that the band actually knows whom it's sending things to," says Smallman Records President Rob Krause. "We have people that have just sent 20 packages to every independent label in Canada, and there's no follow-up or anything. They obviously haven't done any research, nor do they even seem to care."

A cover letter is going to let the recipient know a lot about you. If you're sending your CD to a webzine for review, mention that. Say why that review belongs on that site. If you're sending to a label, let the staff know you're familiar with the roster and why you feel you can complement it.

Ensure your contact info is there. "If I want to actually do more research, I want all the tools on the cover letter," says Krause. "Where can I listen to more music, how can I contact you, and why are you coming to us?"

The Music

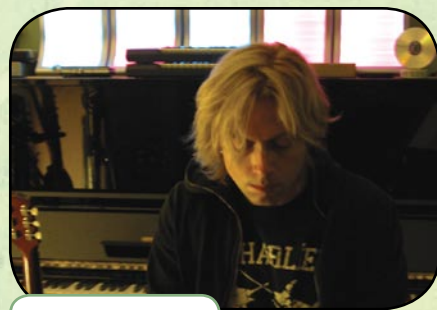
Whether you're sending a CD, some

MP3s, or even linking to a stream, send your best stuff with some decent recording quality. This should go without saying. If you're sending the CD, go all out. "It comes down to presentation," says Gonda. "If an album looks well done, it's far more likely to get a listen and get covered than a burned disc."

The Photo(s)

"An important thing a lot of bands seem to be missing is a press shot," comments Gonda. "I don't care how small of a band you are – you could have two fans and five bucks in your pocket. Nowadays, everybody has a digital camera. Get some people lined up in their funky clothes and take some images."

The days of the 8 x 10 glossy shot are over. If you're going hard copy, include a printed photo within the bio for an initial glance. From there, it's vital you have some digital materials ready for print or web use. As for the photo itself, make sure it's good. Hire a professional or enlist a friend with an avid interest in photography. If you need to take it yourself, get a good camera and get the best possible shot. Don't dick around with your visual representation.



WRITER KEVIN YOUNG

The Bio

For all purposes, the "bio" is more than a biography; it's a list of achievements, a description of your sound – pretty much anything you can communicate about your band.

"The most important thing the band wants to communicate is what you should hit right off the top," says CM contributor Kevin Young, a freelance writer who's composed bios for bands of different genres at different stages in their careers. The reality is that even

if somebody starts to read the bio (and they very well may not), they may only last a paragraph or two, so make the first bit count. Having a good writer compose your bio is ideal and will make a world of difference. If you need to do it yourself, pay very close attention to detail and hit the right notes.

"Make sure it's clear, it's concise, and proof it," says Young. "Proof it a lot." From there, make sure everything included is current. As Young mentions, nobody cares about a songwriting contest you won in the '80s. Focus on your strengths. "If you know you're great live and people have told you you're great live, highlight it." Don't be afraid to namedrop, either. "If there are people associated with your record that might make the reader take interest, mention that," says Young, "but keep it about the music."

Finally, be genuine. "It comes down to, 'are these people full of shit, or are they honest?'" says Smallman's Krause. Young agrees: "There's a fine line between calling attention to your achievements and being insufferably pompous. You don't want to get caught trying."

What Works & What Doesn't?

First and foremost is simplicity. "If a band simply sends its CD and a small package and then follows up with an e-mail, it's going to get a far better response than someone putting together a huge, laminated press kit covered in

stickers," says Gonda. A lot of these people just don't have the time to tinker with garbage. Whether you're going digital or physical, keep things short and sweet.

If you've chosen to send your press kit to someone, chances are a lot of others have as well, so differentiation is important. "It's nice when people haven't just regurgitated the classic: 'Here's your bio, here's the picture of us in front of a brick wall...'" comments Krause. "It's like, 'surprise, surprise.'" Your music (hopefully) doesn't sound clichéd and rehashed, so why should these materials you're using to get the music noticed? Be creative with your materials; show the recipient you put some time and thought into the package while keeping it basic.

Finally, people are busy – follow up. "I'll throw extra effort towards artists if they follow up on their own," says Gonda. "I don't have time to go out and hit people up, so if they hit me up, I'm more likely to respond." Just don't get redundant or annoying.

Check the Nov/Dec issue of CM for Part 2 of "Assembling Your Press Kit."



Andrew King is the Assistant Editor of Canadian Musician.



EPK On SonicBids.com

SonicBids is a great service to employ for getting your EPK online. Not only can you submit it to registered promoters, but you can also e-mail links to your EPK to interested parties. The site allows you to host images (with links to high-res versions), stream and download music, post your bio and press clippings, and offers a slew of other features.

CM's Showcase entries are taken solely through SonicBids. If you're an unsigned act, apply at www.sonicbids.com/cmshowcase. Just make sure you have that high-res photo ready to go!

Photo Quality For Web & Print

Who are you?

You'll need a high-resolution image if you want any type of print coverage. This means you need a photo at 300 dots-per-inch (DPI) resolution and at least a few square inches in size. For online use, you'll still need a good photo, but it won't need to be as big; the web handles images at 72 DPI. If this is all Greek to you, get some help from somebody in the know. Catter what you send to who's getting it, but make sure all these materials are available at the first sign of interest.

CM'S RYAN DAVID



Good



Bad

ASSEMBLING YOUR PRESS KIT

Part 2: What Comes Next?

by Andrew King

Welcome to the second and final Indie Insider installment on putting together your press kit. In "Part 1: Getting Off The Ground" (as appeared in the September/October 2008 issue of *CM*), we explored the basics of assembling your press kit – what it is, what goes into it, and then some tips on how to effectively get it out to the right people. So once you've compiled a basic press kit, sent it out, and built up a wee bit of steam, what comes next?

Well, in Part 1, we discussed how to get your basic press kit – be it an EPK or physical package – out to local media, webzines, and the like to spread the word of your music. Now, assuming that went over smoothly, you'll need to develop follow-up materials on an ongoing basis, as well as newer packages for the bigger fish – radio, print publications, larger webzines, etc.

Custom-Fit

Making sure you're sending the right things to the right people is crucial at this stage in the game; you can't be wasting anybody's time. Shelby Hoffman does Marketing and Promotions for Victory Records, which houses Canadian acts like mainstays Silverstein and Comeback Kid, as well as up-and-comers like Farewell To Freeway and Arise & Ruin, and so evidently has experience developing

bands in the Canadian media.

"Should we be after coverage of a new album, we'll make sure the major players get an advance copy," she says. "For something like tour press, we exploit the use of e-blasts to reach a much broader scope of writers. The blast will include a release regarding the tour, a link to music, and other materials that will sell the writer on the band."



CHRIS WHITE

One thing Victory has that is extremely valuable is an online press centre that hosts digital content like high-res photos, bios, album artwork, and more. This way, if you're sending out a record for review, writers can access any further information should they want it, and completely skip it if they don't. This also makes follow-up a breeze for the writer, and sometimes, coverage depends on what's available and when.

Chris White, Programming Director with 104.9 The Wolf in Regina, offers an example of what you'll need to send for airplay consideration: "I need a bio about the band – where you're from, how you got together, who's in the band ... basically, as much background as you can give us. I don't know that a glossy 8 x 10 is that important for radio."

If you're sending to radio or a programmer, you'll also need to find out how the station likes its content delivered – CD? WAV files? MP3s? "We get everything as an MP3 from the record companies, so that's the dominant medium," comments White, who goes on to say that the format is ideal because it's instantaneous – you can get your music anywhere in a heartbeat.

Keep It Coming

Once people know who you are, you won't be sending your bio and photo around every time you announce a tour. "A lot of bands have us on their e-newsletter mailing lists," says White about how the station gets news updates from bands. "I think it's smart of them. The majors are all doing this too, so it brings you to their level." Similar to this is the press release.

"Press releases can be created for a multitude of events," says Hoffman, "whether it be a tour, an appearance on *The Tonight Show*, or even a new band-member. A release will draw attention to something you want noted and recognized." You're trying to keep yourself current and relevant, therefore making programmers and writers interested in your happenings.

White offers a great piece of advice in that by keeping your news specific to a certain region – Regina, for example – you're helping that station or publication promote its home city while promoting you. Make yourself relevant to specific audiences, and stations or publications covering that audience will be far more inclined to share the news.

Some additional tips when it comes to press releases: "If you're sending things via e-mail, links are always a great tool, as well as a limited number of attachments," says Hoffman. "Keep it concise and to the point – no need for lots of documents that people will have to print out."

An Extra Shove

"This is a lot like applying for a job, in a way," says White about trying to score coverage. And he's absolutely right. You're trying to sell yourself with a single package, but to just send it in and hope for the best is unwise. Ever hear of follow-up?

"Sincerity goes a long way," offers White about follow-up. "Even if you send me your package first and then a personal call or e-mail, it's always nice to be personable." Hoffman says after you've been speaking with your contacts for a decent amount of time, you'll get a feel for the type of communication they prefer, be it phone or e-mail.

"Keep it conversational, but be professional," offers Hoffman on the tone to take with the media. "You have to make writers think your band will be beneficial for them to cover, not the other way around. Think of the audience of that magazine or area, and directly apply that to why you will interest those people."

Some Final Tips

With the record industry in its current shape, it seems most media outlets are taking more risks with their content – up-and-coming artists are getting airplay on major stations, satellite radio offers a number of niche stations to off-kilter genres of music, and both web and print publications exist for pretty much every music scene on the quilt. “We don’t need the government to tell us to play emerging acts,” says White about The Wolf. “And I think more people are catching on to this.”

Other tips from Hoffman: “Get a feel for what coverage is available.” Don’t ask for a CD review from a publication that doesn’t review CDs – it shows you haven’t done any homework. She also reminds you to keep as current as possible with everything you’re sending out. “If this is your fourth album, don’t include press cuttings from your first.” Finally, don’t write off an outlet that passes on coverage – keep in touch, and maybe that’ll be your break next time.

It’s clear that White likes dealing with acts that are serious about what they’re doing, and your press materials are often a main indicator of whether or not you fit that profile. Don’t ever hesitate

going out of your way to make connections – the business is built on them. “The way music is now,” explains White, “it’s easier to make it on your own than ever before. Do it yourself if that’s what it takes.”



Andrew King is the Assistant Editor of Canadian Musician.



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Understanding CanCon Requirements

by Andrew King



The MAPL logo on Comeback Kid's *Broadcasting...*, with the "P" omitted. The album was written and performed by Canadians, but recorded at the Blasting Room in Ft. Collins, CO.

An oft-debated subject among stakeholders, CanCon refers to the Canadian Radio-television and Telecommunications Commission (CRTC)'s requirements that broadcasters – both radio and television, though we're focusing on the former – air a certain percentage of content that is deemed to be "Canadian." As funny as it is to see the word in quotation marks, there are actually a few stipulations in place that determine whether or not a piece of music can ultimately be dubbed Canadian content.

Some see it as a catalyst for the amelioration of the Canadian arts or a fair shot for up-and-coming artists that might otherwise be overshadowed by the more financially dominant American industry; others would call it affirmative action for music programming or even undemocratic. Any way you slice it, it's nice to have a fundamental understanding of the regulations and what they could potentially mean for you as an artist if you're considering getting music out to commercial radio.

Some General Tidbits

First introduced in 1971, Canadian content laws then required that 25 per cent of radio airplay in the country be devoted to Canadian music. This percentage was bumped up to 30 per cent in the '80s, and then to 35 per cent in the '90s, where it currently sits for commercial radio. In order to keep the game clean, the requirements must be met between 6 a.m. and 6 p.m. (meaning stations can't cram it all in at 3 a.m. for the insomniacs and bar hoppers).

Campus and community radio stations are actually required to meet slightly higher

requirements. With regards to satellite radio, providers need to offer a certain number of Canadian-produced stations with at least 85 per cent Canadian content. Check out The Verge on XM for an example of how this regulation is effective for artists, listeners, and the station alike. As far as determining if a given track is qualified to count towards this percentage, I present you with the MAPL system.

The MAPL System

Seemingly aware that acronyms are awesome, especially when they spell a word so relevant to the subject at hand, the CRTC has labelled the system that decides whether or not a piece of material adheres to CanCon requirements the MAPL system. The CRTC says that to qualify as "Canadian content," music must generally adhere to at least two of the following conditions:

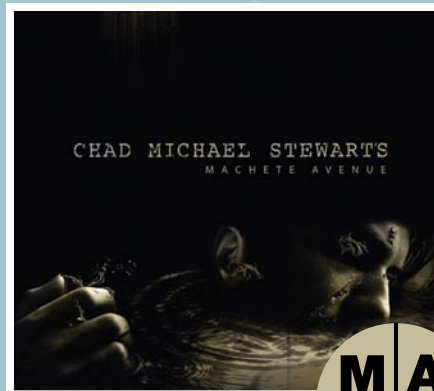
- Music** – The music is composed entirely by a Canadian.
- Artist** – The music is, or the lyrics are, performed principally by a Canadian.
- Production** – The musical selection consists of a performance that is a) recorded wholly in Canada, or b) performed wholly in Canada and broadcast live in Canada.
- Lyrics** – The lyrics are written entirely by a Canadian.

Pretty simple, right? Well, it was designed to be, and everybody's better off for it. If you're thinking you've seen MAPL before, you're probably right – in the form of a cute little quartered pie that's stuck on the back of most Canadian CDs. If you're putting out an album and want to make it really clear to broadcasters that your record qualifies as CanCon, look into slapping that little baby on the back. The two or more categories in which the music qualifies are filled in, while the others aren't.

Using the MAPL logo to your advantage is a clever trick, and not only up-and-comers are using it. A few really big Canadian artists who have their own teams of foreign song and lyric writers specifically make a point of recording in Canada to satisfy CanCon requirements in hopes of getting more airplay from their home and native land. Independent labels in the US releasing records by Canadian artists will happily slap the logo onto the back of an album if it means more love back home. Regardless of what anyone thinks of the system, the fact is that it's in place, so use it to your advantage if you can.

Controversy & Closure

Stakeholders have raised various concerns



The MAPL logo on Chad Michael Stewart's *Machete Avenue*, which was entirely created and produced in Canada by Canadian talent.

regarding CanCon regulations. Some believe them to be an intrusion on a consumer's right to his or her desired entertainment, with others going so far as to claim that by being in place, the regulations support untalented Canadian acts that wouldn't otherwise be worthy of airtime. On the other side, some artist believe stations will merely stick to safe programming choices from larger acts to fulfill the quotas before touching music from developing artists.

While many of these concerns are valid, the fact remains that the regulations are in place, and so both broadcasters and artists alike should be finding ways to use them to their advantages. Would acts like U.S.S. or Wintersleep have broken without the help of national airplay? I'd like to say probably, but I'm sure that meeting MAPL requirements didn't hurt their chances.

For more information on CanCon requirements, visit the CRTC online at www.crtc.gc.ca.

Straight From The Fox's Mouth



"Uncle" Rob Pinnock, Music Director & On-air Host, 105.3 The Fox

"Uncle" Rob Pinnock is the Music Director and host of the afternoon timeslot for Fredericton rock station 105.3 The Fox. The station is no stranger to Canadian content regulations, and is thus aware of the opportunities they present for both artists and broadcasters alike.

How do you choose which new Canadian artists you'll start playing on the air?

First off, we like to reflect what is happening across the country where some of the bigger acts are concerned. When it comes to up-and-coming artists, with whom we have an impressive track record, there is certainly no shortage of talent from coast to coast. We feel that it's our responsibility to make the playlist reflect our own backyard whenever possible. If the Novaks are packing up the van and coming to town, why wouldn't we play them? It's a no-brainer.

How do you think CanCon regulations benefit up-and-coming artists?

For new acts, I honestly feel broadcasters need to take a more active role, and open their minds more when they conduct their music meetings. Music directors have to do their homework: read the press, go to shows, and listen to their audiences.

I have no problem coming up with the minimum required Canadian content – our talent pool is very rich. We've come a long way in a relatively short time. If I were to list my personal current top 10 artists globally, I'd bet seven of them would be Canadian.

How does your station benefit from introducing new Canadian content?

When your station represents the community or region properly, the benefits are huge. Make your format matter to your community and you won't go wrong. Become important and represent your town. You aren't going to hear about who's playing at a local club by listening to a station that is beamed in from God knows where.

How important is Canadian talent to your demographic?

I think we're a proud country, and our listeners generally dig Canadian music. We can identify with it. Having to play Canadian content is no longer considered 'high-chair treatment.'

Have CanCon regulations ever assisted in your development of local talent out in NB?

Certainly, CanCon regulations help local talent – no question, but I find that various cities will support their own acts, and really I can't blame them. The challenge is getting played outside your hometown market. But hey, it's a long way to the top if you wanna rock n' roll.



Andrew King is the Assistant Editor of Canadian Musician.

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LOSING A BAND MEMBER

The Legal & Social Issues

I'd say around 90 per cent of the time a band undergoes a lineup change, a statement from the band will announce that the split was "amicable," with the reason for the departure being to "pursue other interests," or "go into a different creative direction." I'm not exactly sure which percentage of these statements is honest, but the fact is that often times, lineup changes don't adhere to a simple one-in-one-out formula. There's often confusion, hurt feelings, and sometimes some bad blood between members. Still, other times, it really might be a matter of someone looking to move in a different musical or professional direction – in some cases, perhaps everyone knows they're better off because of it.

Whether you're losing one member or a few, whether it's someone quitting or being let go, and whether it's amicable or hostile, the fact is that it's not as easy as sending out a statement to fans via MySpace when an established band undergoes a lineup change. There are legal and social implications that come with the territory that can't be overlooked.

A Band As A Legal & Social Entity

Understanding the way a band is perceived by the law is the first step toward understanding how a lineup change affects that entity. So is a band a democracy? Not exactly, explains entertainment lawyer Paul Sanderson of Sanderson Law. "This is a commonly used term by many bands, but most bands are actually partnerships and are governed under relevant partnership laws." This means that a group undergoing lineup changes, provided the parting member is a "shareholder" of any property within the partnership, needs to adhere to partnership laws when settling these types of matters.

If your band is at all serious, you should have a written contract in place outlining what should happen in the event of a lineup change. Jonny Stevens is Education and Events Coordinator for Music Nova Scotia, and has been a member of touring bands, so he knows the importance of having the proper papers in place. "Put together a contract explaining exactly what everyone is entitled to if a member leaves or is fired," he explains. "It's a pre-nuptial agreement for bands so that everyone knows who is entitled to what should anything happen." Basically, you want to take all measures to ensure everyone is on the same page and

conflicts or lawsuits can be avoided down the road.

Financially Speaking

"The biggest issues come from the division of band property and band money," explains Stevens. Aside from some hurt feelings, money will be the issue at hand when it comes to the departure of members. "Register [songwriting] credits and all members with SOCAN so that if the band breaks up, everyone still gets paid fairly." Again, this should relate back to the initial agreement your band has put in place.



Sanderson delves further into how the revenue stream is affected: "The typical scenario would be for the leaving member to receive all or a prorated share of income from the recordings and musical copyrights for which he or she contributed, subject to any existing band or third-party agreements and obligations, but not from any further recordings, copyrights, merchandising, or live performances in which the member is not involved after leaving the band." Your band agreement (has its importance been stressed enough?) can be more specific and determinative about this issue.

As Painless As Possible

Whether you're deciding to leave your band or are planning on firing a fellow member,

the goal will always be to make the change as smooth as possible. Legally speaking, the difference that comes with firing a member as compared to someone amicably leaving the band is grave. Explains Sanderson: "It's the difference potentially between a lawsuit and a reasonable settlement upon departure."

For a member leaving amicably, Stevens advises this be done as professionally as possible. "Finish out the gigs you have booked or work hard to find a replacement if that's not possible. Don't burn bridges." He mentions the opportunity to make your last shows with your band the best you've ever played with them. Of course, an amicable departure is much easier on all involved. "If you have your band agreements in place with regards to division of property, you should be able to sit everyone down and explain why you're leaving," offers Stevens. "Honesty is important and making it a business decision will help save feelings."

On the flipside, firing a member will take far more care and diplomacy to be executed properly. "There is no easy way to confront someone that you have a relationship with," says Stevens bluntly. "Bands usually start out with an ideal instead of a business idea, so you make friends before you make business partners." Ideally, you want to be honest without being hurtful. Base your decision on behaviour instead of personality if at all possible. "Good communication is paramount," Stevens continues. "If all goes well, you should be able to go out for a beer with your ex-member in a few weeks after the initial hurt has worn off." Should things take a turn for the worse, having the proper documents in place as a band (read: business partnership) will be your saving grace. "Clearly-written agreements can help avoid most disputes and lawsuits," says Sanderson.

Preventative Measures

Both Stevens and Sanderson stress the importance of good communication not only when it comes to a departure or firing, but during the everyday operations of the band. "Keep the lines of communication open between band members and have a band agreement in writing that sets out fair and reasonable means of making band decisions," explains Sanderson, "especially decisions that involve monetary considerations." As you can see, having this type of agreement will benefit your band well before it's brought in for member changes.

Stevens offers a few more tips from his



Paul Sanderson

Musicians And The Law In Canada

Paul Sanderson is the author of *Musicians and the Law in Canada*, the go-to reference work for the Canadian music business. Now in its third edition, the book features contributions by numerous experts on the legalities of the music business, including lineup changes. The book is currently available through Carswell Thomson Professional Publishing, with more information available at www.sandersonlaw.ca/thebook.html.

experience: "If every band practice starts with a band meeting about new business, updates, and issues, then it gives everyone a chance to air their concerns." As Stevens explains, "you're basically in a marriage with three or four other people, so you have to work at it and avoid letting issues build up." Communication, in a band and marriage, is vital to both avoiding conflicts and resolving them when they arise.

Sanderson also mentions that while people working with the band (the label, management, etc.) aren't usually involved in the decision making when it comes to lineup changes, they can certainly be used as a resource. "They can be helpful and may make suggestions as to additions to band lineups, especially when asked to do so," he says.

Whether or not your lineup change is "amicable" in nature ideally shouldn't influence the manner in which things are legally resolved, and so having an agreement in place before any situation arises will be best on all parties involved. As with any type of decision that has an impact on the band as a legal entity, skilled legal advice and counsel are highly advisable, as this article is mainly a guideline and is in no way meant to act as a substitute for legal advice.

At the bottom of it all is good communication, professionalism, and the simple rule of treating others the way you'd like to be treated. Regardless of if you're leaving a band or firing a member, there's a burden being imparted on someone, and so it's up to the decision makers to make things as easy as possible on all involved. Stevens quotes his boss and friend Scott Long, Director of Music Nova Scotia, saying: "It's show business, not show friends." Treat it as a business, follow the right steps, and you'll be fine.

Andrew King is the Assistant Editor of Canadian Musician.

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ROCK AS HARD AS YOU WANT

PLAYING THE CAMPUS CIRCUIT



Photo Credit: Aaron McKenzie Fraser

(L-R) John Mullane, Brad Goodsell, Dan Ledwell, & Glen Nicholson of In-Flight Safety.

by Andrew King

John Mullane, singer and guitarist for Halifax indie outfit In-Flight Safety, is being thrashed around in the back of the tour van en route to the band's home city. The following night, he and IFS are playing a gig at Dalhousie University's Greenwood Lounge – a private show for university students. "It's always a fun time," he says of playing this kind of gig. "I don't think we've ever had a bad show on-campus."

The band is supporting its latest full-length, 2009's *We Are An Empire, My Dear*, and Mullane's got a shopping list of reasons that booking shows on college or university campuses is a smart move at this stage in the game. The reality is this: any touring band should be looking into these kinds of shows as huge opportunities to have your music exposed to perhaps the most music-hungry market in the country. While there are different channels to go through when booking campus gigs that may take more time and effort to land, the advantages they afford make them enviable gigs that established bands – like Mullane and Co. – know to seek out whenever possible.



terms of logistics, but your show is going to go off really smoothly considering the calibre of people you're dealing with."

Finally, the communication between the students and programmers putting on the shows is as efficient as it gets. "There's probably a better network of communication between the campus buyers than there is among bar owners," says Taylor. "So if an artist is heralded by one school, there is a dialogue – especially through COCA – where the word will pass."

Sociology 211

It really doesn't matter what kind of music you play – this is an audience you want to be tapping. "If it's possible to develop a following on-campus for a particular artist, there's probably going to be a longer loyalty," says Taylor. It's true. You've got a pool of educated, creative young adults craving entertainment. The success of the CMJ Music Marathon and the variety of acts that play it are both telling to how lucrative and accepting this demographic can be.

"Where are these young adults going to be in four years?" asks Mullane, getting ready to drive home a point. "We've had great success playing some of the local campuses in the past and now, a lot of our fans are spread around the country working

Business 101

"The nice thing about these shows is that they're more targeted – you're targeting specifically that campus' market, whereas if you're playing a club show downtown, you're competing against X amount of other clubs," says Ryan Heerschap of Underground Operations Booking Agency, staying on-theme with equation-like reasoning. "When it's on campus, it brings the whole school together and you get students who maybe otherwise wouldn't leave campus coming to the shows."

There's about as much of a variety of different types of gigs you can land on-campus as there are campuses in Canada, so opportunities are aplenty for acts playing different kinds of music and at different stages in their careers. "There are plenty of schools out there investing in up-and-coming artists and giving them a shot to play to that market," says Heerschap, so don't think these kinds of gigs are reserved for the bigger headlining acts in Canada. In fact, even if it were only these types of shows being hosted, somebody would need to open...

Your turnout and subsequent payout is also stacked in your favour at these types of shows. Earle Taylor of COCA – the Canadian Organization of Campus Activities – echoes this sentiment from the other side of the equation. "Artists are likely to be treated better on campus – and always get paid," he says. As a former club owner, Taylor says he's heard far more horror stories about bands being ripped off at bars and clubs than on-campus.

Communication 202

Getting one of these gigs together may take a few extra steps when compared to a simple club show, but the process shouldn't make you sweat. "The initial contact is usually made with the program director or person hiring entertainment," says Taylor of the square one hook-up. "Sometimes, that individual can make decisions themselves, and in other cases it may need to pass through various committees." These bodies can include, but aren't limited to, the planners of a given event, the staff running the on-campus venue, or representatives of the student union.

"If there's more than one person making decisions, the process may take a bit longer," explains Heerschap, "but it's much more efficiently run." He also says that any campus program coordinator he's ever worked with is very upfront and professional. Mullane can certainly attest to this being a huge plus. "They're different animals in

this being a huge plus. "They're different animals in

FOR MORE ON COCA,
VISIT WWW.COCA.ORG.



COCA Executive Director Earle Taylor

interesting jobs – and still fans of the band.” It’s a hotbed of music fans with open minds and open arms.

“I’ve done a lot of shows with Fanshawe College in London, ON, and the crew there is pretty open-minded about working with all sorts of different artists – from singer/songwriters to rock bands to reggae bands.” UOBA

books acts ranging from Andrew W.K. to The Flatliners to Passenger Action, and Heerschap finds that the schools want talent as diverse as he’s able to offer.

Marketing 322

The avenues for promotion on-campus are as talent-hungry as the students they represent. “You have a great opportunity of connecting with the campus media who, again, are some of the best purveyors of indie music,” reminds Mullane. From the campus newspaper through campus radio, and even the flyers that grace the main student living centres, both your upcoming gig and your band as a whole can really be pushed into the limelight.

“I think it’s up to the artists when they get a gig to make it clear to the buyer that they’re available for interviews or any type of promo,” offers Taylor. The student media is notoriously ambitious and progressive, so in a lot of cases, your chances of being covered are a lot stronger than you’d find in the mainstream media.



Ryan Heerschap of Underground Operations Booking Agency.

“Almost every campus has a radio station targeted directly at the student body,” explains Heerschap, “so it allows artists that maybe wouldn’t be played on terrestrial radio the chance for an interview or some airplay. It’s a market that’s a lot more open than commercial radio.

They’ll take submissions and review them often.” In fact, there’s a give-take relationship between what campus media likes and the type of entertainment the campus wants. Sending in your music to be played on the air or reviewed in print may be the first step to landing this kind of gig.

Graduation Day

As even a dropout can see, on-campus gigs offer plenty of opportunities for working artists to really boost their fan bases. Again, the types of shows available are numerous and there’s probably one that could accommodate your act. Events can range from mid-week club shows to specially-themed events, sporting events, fundraisers, or the ever-notorious frosh week. “Frosh week is definitely famous for doing the big, outdoor festival-style shows that invite a lot of artists to come participate,” says Heerschap.

He recently joined colleagues at Sheraton College in Oakville for a Rock the Vote-type

show with Protest The Hero. “The show was held in hopes of bringing out more students to vote in the campus election,” he says. While some of the more prominent gigs are reserved for bands with a bit of notoriety under their belts, there are still plenty of cases where yet-to-be-heralded talent can be of use.

“Artists that are willing to put in a bit of extra time meeting people and pitching themselves to campus buyers will find success playing these types of shows,” says Taylor. Send your music to campus radio. Try and hook up with a writer for an interview or spotlight. Play gigs close to campus and try to draw some students over. The people booking talent know what the

students they represent want to see.

“To be honest, it’s a tough gig to get,” says Mullane bluntly. “You won’t get a university show as your first gig. You’ve got to work hard, and build up your fan base to get to that level.” Still, as acts like In-Flight Safety can tell you, the dividends are worth the bumpy ride and extra homework.

Andrew King is the Assistant Editor of Canadian Musician.



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Getting Prepped To

by Andrew King

In the mainstream media, the demo is perhaps the most off-referenced (and subsequently mocked) element of the independent music scene. Countless films and TV shows will parody the up-and-coming band just “trying to get its demo into the right hands.” While that same independent music scene has progressed quite significantly over the last decade, the demo – as indicated by its recurrence in such media to date – is still a significant aspect of career development for independent artists.

The demo has taken on a more ambiguous definition of late. No longer simply a two-track cassette ambitiously mailed out to radio stations and record labels, demos can now be anything from tracks you lay down on a handheld recorder for internal band scrutiny, through to pre-production recordings for future releases, right on to the traditional definition that we’ll adopt here: a recording of a few key tracks that’s shopped around for the purpose of attracting industry attention and strengthening your support group.

GETTING IT TOGETHER

“You’re definitely going to want to go with your strongest material, and you probably don’t want to go over three songs,” advises Josh Hogan, who’s been on every conceivable end of the demo exchange as Founder of Diminished Fifth Records and Hogan Media Relations, and also the vocalist of Halifax-based metal band Orchid’s Curse. Once your songs are selected, it’s time to make those songs as good as they can possibly be.

“I don’t think it’s ever a bad idea to be

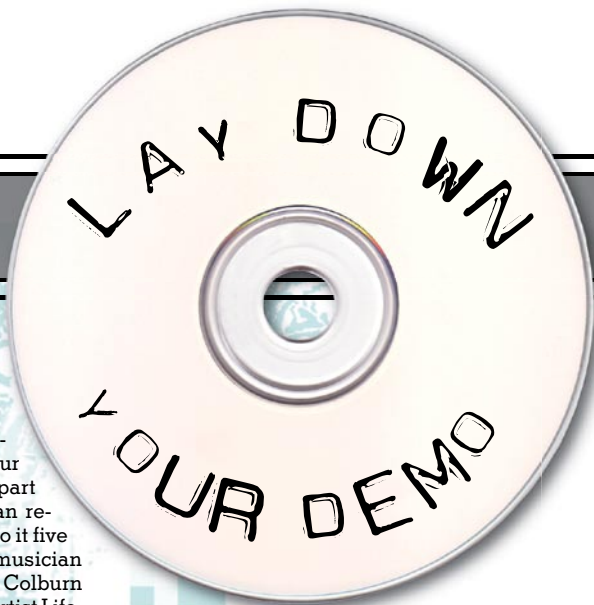
overly-prepared,” says Hogan. Before spending a dime on professional studio time, make some low-budget recordings yourself to get your ideas down, and then pick them apart over and over. “As an artist, you can re-record a song and then completely redo it five times,” explains Jesse Colburn. A musician himself, the last few years have seen Colburn recording demos for bands like The Artist Life, Protest The Hero, and newcomers Stereos out of his Toronto-based studio, now working with producer and engineer Gavin Brown (Billy Talent, Three Days Grace, Cancer Bats).

The individual you’ve chosen to record your ideas for your demo may be able to help during this process. Before working with an artist, Colburn will ask that some rough recordings be sent his way so he can get familiar with the music ahead of time. “I want to take it in and look at what the song is, but more importantly, what that song can be.” It might also be helpful to have those ears when it comes to whittling down to your two or three best tracks.

CHOOSING YOUR CREW

“Back when I was recording demos with Closet Monster, we’d meet a lot of different bands and would ask them who did their recordings if we liked what we heard,” explains Colburn. “It’s tough because these things don’t just fall into your lap – if you’re a smart band, you’ve done a lot of touring and networking, and hopefully spoken to others who can discuss who they’ve worked with.” You’ll want to get all the details from other artists or contacts you have in the industry. This is a big decision, considering a significant amount of money will be invested in a product that may ultimately decide where your career is headed.

“It comes down to having an active role in everything you do,” offers Hogan. “A lot of bands expect people to come to their shows, but won’t go to other bands’ shows.



You never know who you’re going to meet at other shows or industry events.” This is a decision best not reserved for Google. “Make sure you’re working with someone that you trust – either with a proven track record or someone really dedicated to your band and what you’re doing,” Hogan continues.

That’s a big factor in your decision. There are several big-name engineers and top-quality studios where you can pay big bucks to record, and you’ll most likely come out with a great product. On the other side of the coin, though, is the fact that – like your band – there are many up-and-coming engineers and producers looking to make a name for themselves in the industry that may have the goods. The latter option becomes even more attractive when you can get someone to really get behind your project.

“If a band comes in with a certain budget, and yet I really believe in these songs, I may donate some time to the project,” explains Colburn. “Coming from a punk rock band with little money, I know it’s hard to afford a good demo. When I’m recording, I try to really get involved with the songs as opposed to just manning the board. I try to make the best demo I can with the band I’m working with.”

If your capital is really low, but you’re certain your band is at this point, Hogan offers a few tips for saving money without sacrificing too much quality: “You’re going to at least want good drum production and good vocal production, so I know bands on a budget that have done drums and vocals



JOSH HOGAN



TTTIPS FROM GGGART

“This is a scary moment for all bands—getting ready to record demos,” shares Garth (GGGarth) Richardson, the Vancouver-based producer and engineer who’s been at the helm of records by Rise Against, Chevelle, Nickelback, and others. He shares some tips that artists should consider:

- Make sure you have a song that is worth record-

ing. Most bands have riffs, and nothing more. A good test: the song should stand on its own when played on an acoustic guitar.

- Put together a budget of how much you have to spend and stick to it. Don’t expect champagne for beer money.
- Nothing should ever get in the way of the vocal. I hate to be the bad guy here, but drums and bass parts do not sell a song; it’s the singer and the

Andrew King is the Editor of Canadian Musician.



professionally, and then tracked guitars and bass elsewhere." Maybe not the ideal choice, but if you do venture down this road, be wary. Adds Hogan as the bottom line: "Nowadays, there's no excuse for a shitty recording."

MAKING THE MOST

So you've got your final product in-hand (or on your hard drive) – now what? "Even if you're only planning a short order of deliveries, I'd recommend having your demo professionally pressed,"

says Hogan – and for a lot of reasons. Why spend so much time and money on a product when the packaging and presentation might turn someone off?

Also, if you've got three tracks professionally done in a nice-looking package, you could also have a commercial EP on your hands. "There's no reason you can't use that demo as an EP and try to raise some capital," suggests Hogan. You could also put those tracks up for digital sale on iTunes and the like.

Before you start sending your music to the bigger fish – labels, publicists, mainstream media, and so on – get a bit of buzz behind it first. "Even if it's just some press clippings or a 'toured with' list," says Hogan, "it'll hold a lot more weight than a burnt CD in a jewel case. Once you have some credible press quotes or are getting some play on campus radio, that's when you can start really sending it out."

So there's a bit on how it's done. Before you even begin considering doing some professional recording, you need to know if you're ready for that stage of your career, but how? "I'd say you're ready for a professional demo when you've done every

other possible thing you can do on your own to advance your career," says Hogan, quite directly.

If you've built up enough buzz, reworked and filtered your material to the point of perfection, and are ready to make your next big move, start looking into where you're going

to get your demo done – ask around and keep an open discourse with your industry contacts. Going in without all of the goods will leave you in a position much like that of the ridiculed indie bands in the mainstream media that are "just trying to catch a break."

Forget that. Make your own luck.



JESSE COLBURN

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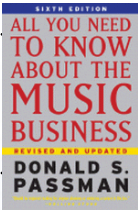
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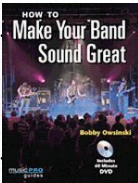
words that captivate an audience!

- Show up on time and make sure your gear is in good working order. Ask friends. Beg for and borrow (don't steal) any gear that you can use.
- If you are doing a spec deal with the engineer or studio, get a lawyer to draw up papers; it will save you a lot of headaches in the future.
- People will try to take advantage of you whenever they can. Beware of sharks in the water.

RECOMMENDED READING



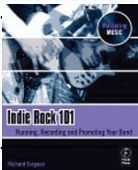
ALL YOU NEED TO KNOW ABOUT THE MUSIC BUSINESS, 6TH EDITION BY DONALD PASSMAN
This “the industry bible” will lead novices and experts alike through the fundamental practices as well as the new, uncharted territory of one of this country’s most dynamic fields.
<http://musicbooksplus.com/ball-need-know-about-music-business-edition-p-8541.html>



HOW TO MAKE YOUR BAND SOUND GREAT BY BOBBY OWSINSKI
This book explores every aspect of playing with other musicians, including the equipment, hardware, and software used in today’s increasingly complex technological world.
<http://musicbooksplus.com/bhow-make-your-band-sound-great-p-11624.html>



I DON'T NEED A RECORD DEAL BY DAYLIE DEANNA SCHWARTZ
I Don't Need a Record Deal! is a completely comprehensive step-by-step guide to the new world of independent recording.
<http://musicbooksplus.com/dont-need-record-dealb-p-6226.html>



INDIE ROCK 101 - RUNNING, RECORDING, PROMOTING YOUR BAND BY RICHARD TURGEON
This is a clear, concise, all-in-one primer for beginning to mid-level musicians looking for the essential fundamentals behind running, recording and promoting their band.
<http://musicbooksplus.com/indie-rock-running-recording-promoting-your-band-p-11752.html>



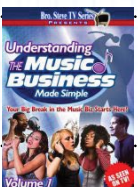
MANAGING YOUR BAND, FOURTH EDITION BY STEPHEN MARCONE
One of the most comprehensive books available covering publicity, touring, contracts, branding, marketing, trademarks, merchandising and record companies ... and much more.
<http://musicbooksplus.com/managing-your-band-fourth-edition-p-7949.html>



MUSIC BUSINESS MADE SIMPLE: START AN INDEPENDENT RECORD LABEL BY J.S. RUDSENKE, J.P. DENK
This book offers step-by-step suggestions for setting up an independent label, devising a business plan, finding & choosing talent, creating & manufacturing recordings, promoting & marketing your artists’ CDs, and much more!
<http://musicbooksplus.com/bmusic-business-made-simple-start-independent-record-p-5809.html>



THE SELF-PROMOTING MUSICIAN, SECOND EDITION BY PETER SPELLMAN
This updated second edition will teach you how to take charge of your musical career with crucial do-it-yourself strategies.
<http://musicbooksplus.com/bthe-selfpromoting-musician-second-editionb-p-11405.html>



UNDERSTANDING THE MUSIC BUSINESS MADE SIMPLE VOL. 1 DVD BY BRO. STEVE HARRIS
Untold secrets and support tips by an all-star cast of over 34 of the industry’s top professionals, up close and personal with e-mail address contacts right on your screen.
<http://musicbooksplus.com/bunderstanding-music-business-made-simple-dvdb-p-7068.html>

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