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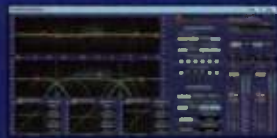
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# Australian Musician

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PUBLISHED BY:  
AUSTRALIAN MUSIC ASSOCIATION  
ABN 58 026 169 284

Australian Musician uses Sibelius 3  
as its notation software for all  
printed music in the magazine

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The 'Gear' section is edited from information  
supplied by the Australian wholesaler of the  
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of Australian Musician.

Australian Musician is printed by  
Printgraphics, Mt. Waverley, Victoria  
on recycled paper

AUSTRALIAN  
MUSIC  
ASSOCIATION

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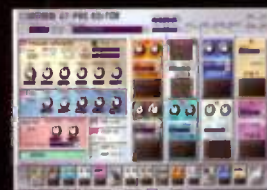
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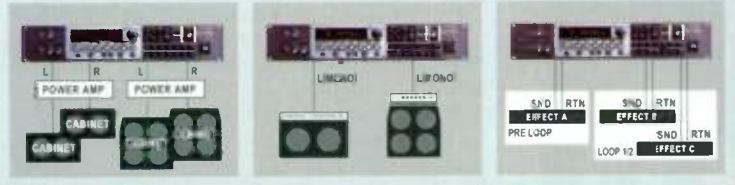
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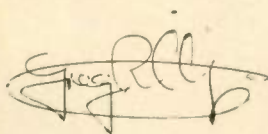
World Radio History

## FROM THE EDITOR >>

In the last edition of Australian Musician we informed you that the Government had announced a National Review of Music Education in schools. We invited you to write to the Government and tell them why you think music should be an important part of the curriculum of every Australian school.

Normally when the Government undertakes this kind of research, the response usually comes in the low hundreds. I'm happy to tell you that the Government received almost 5,000 submissions from people outlining their thoughts on the importance of music to a child's education. Now Australian Musician can't realistically claim to be responsible for the majority of those submissions, however... whatever our loyal readers did submit, will go a long way to assisting the establishment of an ongoing, quality level of music education in Australian schools.

It's a good time to be an Australian musician. Bands such as Cut Copy, John Butler Trio, the reformed Dead Can Dance, Go Betweens, Harper and numerous other acts are making in-roads internationally. At home, newer, quality acts are emerging. Not only are they presenting us with incredible first up recordings, but are also backing it up on stage with refined performance skills. Acts like Simon Bruce, Sophie Koh, The Mess Hall, Devilrock Four, Kisschasy, Beki & The Bullets are performers all worth investigating. Get out there, support local talent, visit their websites and vote them some airplay, buy their latest CDs, then maybe you'll be inspired to visit your local musical instrument retailer and start your own groundbreaking band.




## CUT COPY BLITZ EUROPE

Melbourne's Cut Copy has generated more than a fair share of interest with their new album "Bright Like Neon Love" while touring Europe. The album has received some great press with respected publication *DJ magazine*, claiming it as their album of the month, and *Drowned in Sound* calling it "one of the best albums of 2005".

"The crowds were amazing and in Liverpool they went absolutely crazy. We couldn't believe it was so full, with over a thousand people there. It's definitely our second home now," said front man Dan Whitford. Due to the snowballing effect of the publicity on the band, Cut Copy has also been added to the prestigious Glastonbury Festival. The band return to Australia soon for shows with Bloc Party in Sydney and Melbourne in late July.

## AUSTRALIAN NATIONAL SONGWRITING CONTEST-2005 AWARDS NIGHT



Hall of Famer Russell Morris pictured with Molly Meldrum and ASA's Kieran Roberts. Pic by Mike Cook

The Australian Songwriters Association, organisers of the Australian National Songwriting Contest presented their annual awards night on June 2nd at Wests Ashfield. The prestigious Songwriter of the Year Award went to Northern Territory resident **Michael Maher** who performed his winning song "Someone Special" on the night. The Rudy Brandsma Award, selected by the ASA President on the basis of excellence and potential, went to **K'crasher** who left the audience in stunned silence at the end of her performance of her award winning song "No To The Power of One". One of the many highlights of the night was the Hall of Fame presentation to **Russell Morris** by **Molly Meldrum**, who produced Morris' biggest hit "The Real Thing". Russell then thrilled the crowd with an acoustic performance of his songs "Wings of an Eagle" and "Sweet, Sweet Love".

**For more information about the awards and the Australian Songwriters Association visit their website at: [www.asai.org.au](http://www.asai.org.au)**



## ENTRIES OPEN FOR 2006 GOLDEN FIDDLE AWARDS

Organisers are now accepting entries to the 2006 Golden Fiddle Awards. The first Golden Fiddle Awards were presented in Tamworth at the Tamworth Diggers RSL on Wednesday 19 January 2005, during the Fiddlers Festival Concert. The Golden Fiddles are open to players of all genres from classical, folk and rock to punk, Celtic and country. The concept was devised by musicians Marcus Holden and Andrew Clermont, along with violin manufacturer Mark Mitchell. The trio saw a need to support and reward the wealth of violin playing, performance and composing talent in Australia and New Zealand.

"We want to embrace all musical styles and in so doing we will endeavour to unite fiddlers of all persuasions in one great common bond," explains Marcus. Holden.

The actual Golden Fiddle Award is a distinctive, beautifully designed trophy, valued at more than AUD\$1,000 each.

One award of equal value and style will be made in each of seven categories: Best fiddler soloist, Best CD by fiddler soloist, Best CD by band featuring a fiddler, Best fiddle teacher, Best fiddle composition, Lifetime achievement.

**For more information visit [www.goldenfiddleawards.org.au](http://www.goldenfiddleawards.org.au)**

## LAUNCHED!

### ESSENCE LAUNCH SIMON BRUCE



Nash Chambers, brother of Kasey has recently signed young singer songwriter Simon Bruce to the roster. As a follow up to his impressive first EP, Simon launched his new full length album "Restless Thoughts" in May. It became quickly apparent to those at Fitzroy's Evelyn Hotel for the official Melbourne launch that Simon's songwriting nous and stage presence defies his 19 year old frame. Influenced by Dylan, Tom Petty and Neil Young, Bruce's tunes are richly textured and in performance mode, possess additional warmth and power. For Bruce to produce a first up album of such depth and character would suggest he's in for the long haul.

[www.simonbruce.com](http://www.simonbruce.com)



### SHOCK LAUNCH SOPHIE KOH

A crisp Melbourne night didn't deter keen music fans and media from checking out the launch of Shock Records' latest signing **Sophie Koh** at the chic Manchester Lane in late May. Born in New Zealand to Malaysian parents, Sophie grew up in Singapore and NZ, moved to Darwin and now resides in Melbourne. At the launch, Koh performed tracks from her new album "All The Pretty Boys" which was produced by the ever busy Richard Pleasance. All eleven tracks are Koh originals, ranging from the quirky pop single "Anyway" to "Easily Broken" the song which Triple J "Unearthed" while Koh was living in Darwin in 2003. Koh shared the launch with label stable mate **Tobias Cummings** who is returning to the studio to record the follow up to his acclaimed EP "You Incomplete me".

[www.sophiekoh.com](http://www.sophiekoh.com)



#### LOOSE GRAVEL

#### GRINSPORN FAN GETS WARWICK BASS TATTOO



When word got back to Warwick Bass distributor Dominant Music that superfan Alaina had a tattoo on her back of the Ocean Blue Warwick Streamer LX bass played by Joe Hansen of Grinspoon, the reverential act needed to be celebrated. Alaina had been working on a cruise ship in the U.S.A for some time and the people at Dominant knew Grinspoon had a tour coming up that coincided with Alaina's return to Australia. They called Alaina and invited her down to get Joe Hansen to present her with a free Warwick bass guitar and got Joe to sign it before the show.

#### BEKI & THE BULLETS

Featuring **Beki T** and **Mick C**, former members of The Mavis', **Beki & The Bullets** have just launched their debut EP onto the Australian market. Much like the love children of Motley Crue and Blondie, the band delivers glam rocked, electro licks with trashy words and an image to match. First single is the upbeat "Turning In" which will be promoted with an equally colourful video clip.

#### RYAN ADAMS & THE CARDINALS SIDE SHOWS

In addition to his appearance at the sold out Splendour in The Grass, Ryan Adams will be performing two additional shows with The Cardinals at Sydney's Enmore Theatre on July 26 and Melbourne's The Palace on July 27. [www.tiketek.com](http://www.tiketek.com)

#### JAZZ ON THE STREET.COM

Australia now has a new e-zine reporting on local and international jazz music. The site offers interviews, reviews, gig and radio guides, as well as photos and a comprehensive history of jazz. Join the zine's mailing list, by visiting at [jazzonthestreet.com](http://jazzonthestreet.com)



### NEW LIVE ALBUM FROM MATHISKE

Australian guitar virtuoso Bruce Mathiske has just released his first ever live CD *Live in Ireland*. It's his 12th album overall, but the first to accurately capture the essence of a Mathiske show. The 18 track album has already gained some impressive reviews from the Irish and Scottish press.

"An amazing amount of work goes into making a CD and the hope is at the end of it, the recording truly represents where you're at, at that point in time" said Mathiske. "I'm thrilled the 'Live in Ireland' CD has achieved that."

Mathiske will spend much of 2005 promoting the album on the road. For gig information visit [www.bruceguitar.com](http://www.bruceguitar.com)



### LES PAUL PLAYS ON AT 90 YEARS OLD!

On June 19th, legendary guitarist Les Paul celebrated his 90th birthday at New York's Carnegie Hall by playing with a host of other guitar celebrities including Australia's own Tommy Emmanuel. Paul was also presented with the prestigious Sammy Cahn Lifetime Achievement Award. Paul still mesmerises the crowds every Monday evening at the Iridium Jazz Club in New York.

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## WAVE AID DVD

On Saturday January 29 this year, the local music industry and 50,000 music fans came together at the SCG to raise 2.3 million dollars for Oxfam Community Abroad to aid the victims of the 2005 tsunami in which hundreds of thousands of people were killed and many more left homeless.

Now EMI music has released a magnificent DVD of the event which features Powderfinger, Silverchair, Midnight Oil, Missy Higgins, John Butler Trio and heaps more. All proceeds go directly to charity. Buy it!



## 2005 MUSICOZ AWARDS

Independent artists playing original music are invited to enter the 2005 Musicoz Awards. In its fifth year, Musicoz continues to discover the best independent musicians in order to help them get to that next vital stage. Musicoz can claim to have assisted many bands in the signing of record, management and publishing deals. Held in Wollongong NSW, the Musicoz Awards are broadcast across Australia via the WIN TV network and promoted as well on the Country Music Channel and MTV. Branded by one street press magazine as "The Unsigned ARIAS", the Musicoz Awards have enabled bands like 2003 winners Blue Juice to finance their second EP "The Good Luck Pig". If it's anything like their contagious debut EP 'Zebraazz', which has been featured in Australian Musician's Xposed column, then the guys from Blue Juice shouldn't be too far from airplay frequency. The Awards telecast occurs on Thursday December 1st, but before that they need to receive as many quality indie submissions as possible. There is no age restriction to enter, and there are several different categories open. Entrants have until July 29th to get their entry in. Log on to [www.musicoz.org](http://www.musicoz.org) or phone 1800 002 955 for an entry form.

## MATON CUSTOM SHOP OPENS



The historical mural on Custom Shop door

In May 2006, the Maton guitar company will proudly celebrate their 60 year anniversary, a milestone in any industry let alone the cut and thrust of the sometimes fickle music business. Plans are already well under way for events to recognise the achievement including a Maton story DVD and a number of affordable music showcases where the public will be given the opportunity to witness Australia's finest artists performing up close and personal. One 60 year initiative however, has already been introduced, the first ever Maton Custom Guitar Shop.

For the first time ever, musicians are now able to design a Maton guitar to any specifications they desire. The only restriction being that the famous Maton headstock does not change. The headstock will also feature a special Custom Shop logo. In charge of the Custom Shop is long time luthier Andy Allen. Allen has 12 years guitar making experience and has been involved in the construction of over 14,000 guitars. The custom shop concept is well in line with Maton founder, the late Bill May's philosophy. Bill began by building guitars

for his mates, incorporating whatever design aspects they requested. May would be happy to know that his daughter Linda and husband Neville Kitchen, who are now in charge of the operation, are sticking to dad's original principals.

Andy Allen has been given special authority to scan the Maton floor space and select the cream of the factory's wood stock for Custom Shop purposes. As will be seen in the soon to be released Maton DVD, their woodsman scours our State forests, sometimes walking for miles checking the bark on trees before deciding to fell them. Maton stores it's local timbers which include sitka spruce, western red cedar, bunya, Victorian blackwood, Queensland maple and walnut, for up to three years waiting for moisture levels to fall to their optimum requirement. Prospective customers are invited to visit the factory and select their own timbers, and whatever body materials, inlays, and binding they desire.

"The guitars need to scream individuality" said Maton's Anthony Knowles on the day he invited Australian Musician out for a first hand viewing of the new Custom Shop facility. Knowles was alluding to the fact that simple variations on Maton guitars have always been available and can be produced on the factory floor. Custom Shop guitars however will be



Guitar builder Andy Allen inside the Custom Shop



Double neck Mastersound prototype

unique beasts, that once upon a time would have taken months to produce. Now with their dedicated Custom Shop, rare, peculiar and deeply personal models can be the sole focus of Andy Allen's day. Customers are encouraged to visit the factory during the production of their custom made guitar at any stage of the process. It should be noted however, that musicians requesting a specially designed custom shop guitar, will need to take into account the cost factor. They won't be cheap, but they will be unique. The day we visited, a double neck Mastersound prototype sat on a bench. So impressed was Queens of the Stone Age's Josh Homme when he saw this guitar, that he requested a double neck guitar, featuring his own variations on the theme. Homme has a great working relationship with Maton having been involved in the design of their new flagship BB-1200 model guitar. The BB refers to the Betty Blue colour of the first Maton electric he fell in love with.

The Box Hill factory from where the Custom Shop Matons are now being produced, has only been in operation for a couple of years. A casual stroll around the facility reveals that staff have taken little time to adjust to their relatively new surrounds. An atmosphere of enthusiasm and pride is almost tangible. If you are thinking that a Custom Shop Maton guitar might take pride of place in your collection, give them a call and request a tour. They'll be more than happy to show you around.

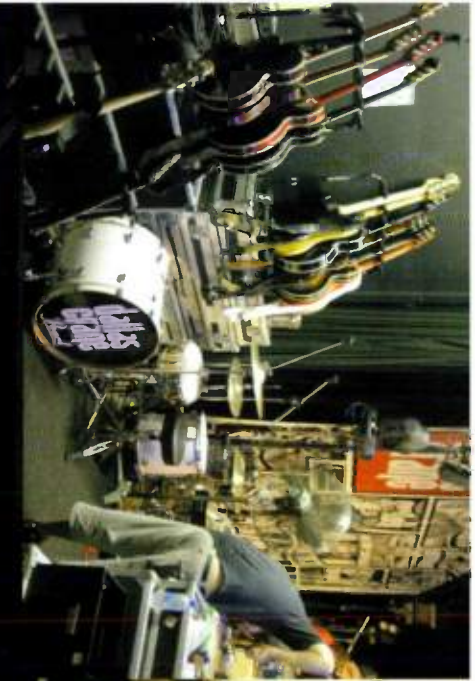
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Story by Greg Phillips. Pics by Marty Williams



# DALLAS CRANNE D4 ON TOUR

YOUNG HEART ATTACK



**T**hough the tag of new emerging talent has been flippantly bestowed on Melbourne four piece outfit **Dallas Crane**, the truth of the matter is, the band has been around since 1996. Originally formed from the seeds of the desires of a couple carpet cleaners with a passion for rock and roll, they ventured forth onto the Melbourne gig circuit, first under the band moniker of 'Tempered Kin' before settling on the name Dallas Crane. After two self-funded albums, 98's (Lent) and '00s (Twenty Four Seven) –both of which were recently re-released through their current label, Alberts - and their recently acclaimed major label self-titled debut, the band's profile has risen considerably, with the prospect of an international conquest on the cards.

The band, who have gigged with the likes of You Am I (Tim Rogers repeatedly refers to Dallas Crane as the best band in Australia) Regurgitator, Ryan Adams and Dan Brodie, finally inked their recording and publishing with Aussie icon Albert's (home of AC/DC) in January of 2004, not long after their blistering set at The Big Day Out.

The band spent the past 12 months touring behind the album and recently ventured out on the Tough Guys Don't Dance national tour with New Zealand's **D4** and Texan outfit **Young Heart Attack**.

When it came to the D4, they provided the perfect yin to the Dallas Crane's yang. The D4 were initially formed by two Auckland, New Zealand natives, guitarist and vocalist Dion Palmer and vocalist and guitarist Jimmy Christmas back in 1998. Their self-titled, self-released 1999 debut EP, the D4 provided the template for their Stooges meets Motorhead-fueled garage-punk that would eventually come to full fruition on their first full-length, 2001's *6Twenty*. The newly released follow-up *Out Of My Head* expands on this formula capturing the band's live energy and spirit in full, something which was made very evident on this tour.

With three bands on the same bill, I first asked Dallas Crane's blond haired guitar player Pete Satchell, how does the band spend its time on the tour bus.

"We have an assortment of albums in the bus to keep us occupied between shows" he chimes. "Some of the staple CDs in our selection include the likes of Television's *Marquee Moon*, the Beach Boys' *Pet Sounds*, The Modern Lovers self titled album and Captain Beefheart's *Safe As Milk*. Oh and what Australian tour bus album listening collection can be complete without a album from AC/DC thrown in there?"

With each band's members living in within close quarters of each other, are there moments where being out on the road can lead to things getting slightly out of hand?

"There's possibility for that to happen on any tour and with any band" says Satchell. "But one of the good things about being on the road with D4 and Young Heart Attack is all the camaraderie we have between us. And the drinking!

"And it's no use being so precious because you're going to be on the road with each other for X amount of nights, so you have to be friends" he continues. "This whole tour with D4 and Young Heart Attack all came out of our appearance on the same bill at the Meredith festival. So they've come over for this and then we're going back to the US to do some shows with them at the end of May.

Obviously with the long spells on the road leading to homesickness, does Satchell agree this is one of the down sides to touring. "Over time you do get home sick, but it's nothing really than like missing a washing machine!

A washing machine?

"Yeah we always have a need on a tour to have access to a washing machine" he laughs grinning from side to side. "Because of the increasing dirty laundry we amass during the tour. But I suppose, if you play in front of a different crowd every night they don't know you've been wearing the same clothes every day".

Talking to Pete in the band's dressing room prior to the band's show at the Hi-Fi, you can sense a passion and joy oozing from Satchell's

voice. The same passion that drives all the members of his band. And something that is shared with fellow tour mates The D4.

Speaking of which, stringy haired Christmas has just joined our conversation about all things tours. For The D4 tonight's performance is even more hectic having just returned from a one-off show in their native New Zealand the night before. Though tired, Christmas is pumped and energetic and ready to rock and roll all night.

"This is the last night of the tour for us" he explains to me. "And tomorrow we'll be up at 7.00am catching a flight back to New Zealand cause we've got our new album coming out. So we'll doing the album release performance. Then we get a couple weeks off before going to Japan afterwards before heading to Europe to tour with The Hives. So it's a very hectic schedule. But it's cool, and it's the best job I've ever had".

Usually the process of sound checking can take on many forms, some bands just coming in picking up their instruments and running through a few numbers, whilst others like The D4 personally lugging their instruments to the sound check themselves and also setting them up. I asked Jimmy what the rest of the process entails.

"The main thing is to make sure when I open my guitar case it is still in one piece" he begins. "Our gear obviously gets a hammering not just in the course of the show but in the amount of travelling we do. When it comes to airport handlers, we make sure they do their best cause it's not the best place for a guitar to be.

"We then set up ourselves onstage and check to make sure all our amps are working" he continues. "And get all our leads and pedals working and set-up how we like them. We get our stage sound and make sure the onstage monitoring balance is right. The best thing for us is to be comfortable trusting that our front of house guy has got what he needs to control the sound comfortably. It's not a good experience when all you can hear coming through in the monitors is your guitar! Festivals can be like that at times, real seat of your pants stuff."

When it comes to gear Jimmy prefers to choose between a Fender Tele, a Gibson SG, and an Epiphone Olympic onstage and all running through a Vox AC30 amp. His partner in crime Dion, alternates between a '64 Gibson SG Junior and a 1950s Les Paul Jr and for a bit of contrasting, an Epiphone 335. Amp wise Dion usually utilizes a 1970s non-master volume 50watt Sound City head plus matching cab. But for this tour, he's using a hired Marshall JCM800 and cab.

Returning to Dallas Crane's set-up, both Satchell and main man Dave Larkin select from a collection of Gretsch guitars. "Though my main guitar is a 1972 Gibson 335" he explains. "I also use a beautiful hollow-body orange Gretsch. The reason the 335 is my main guitar is because I've had that forever. I got the 335 for my 21st birthday, so it is very sentimental. Amp wise I use Fender Tonemaster amps and this Fender 75 watt amp, which I'm told is a really rare thing. I first used a Tonemaster on our album, but it was owned by our producer and I fell in love with it. So I ended up getting this one which they tell is the last one ever made! And I use a 4X10 quad box which sounds great."

When it comes to the rest of the Crane crew, bassist Pat Bourke uses P-basses running through a brand new series of Fender bass heads and cabs that the company had shipped out especially for him during a six month period from the States. For frontman and guitarist Dave Larkin, a choice of a White Falcon Gretsch and a Duo-Jet are his mainstays. On various songs to create contrast, he chooses from his various other coloured Gretschs as well as a mid-70s Strat. And though earlier in the band's life he played through a Vox, he has now switched to using a Bassman amp.

Finally in achieving his tone which underscores Dallas Crane, Satchell's secret is simple: "I just use a Boss pedal, the overdrive SD2 but use it more as a level boost" he reveals before summing up. "I don't really drive it I just use it as a volume boost. I try and not let it affect my tone but just use it to help push the volume when taking a solo."

**TOUR STORY  
BY JOE MATERA  
TOUR PIX BY  
MARTY WILLIAMS**

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# HARD HIT

LUCIUS BORICH

DRUMMER

COG

Bondi three piece, COG have carved themselves a solid live reputation over the past six years. Speak to anyone who has seen them and your bound for a mouthful of praise, but no-one can quite give a real description of their musical style. The focused three piece, intent on creating their sound, can safely be proud of their debut masterpiece 'The New Normal', recorded in the US with producer Sylvia Massy (Tool, System of a Down, REM). 'The New Normal' provides the listener with syncopated sound-scapes and unconventional hard rhythms and is music for the thinkers, driven by one Lucius Borich. His drumming is hard hitting and as precise as a German scientist. I spoke to Lucius whilst on tour in the van and posed a few questions to find out about him, his drums and the new album.

**NB: Do you have any drum endorsements, if so who endorses you?**

**LB:** Roland, DW, Zildjian, Vic Firth and I play Evans drum heads.

**You've done well getting all the stuff you need...**

Yeah it's taken a while, but I've finally got it, and it's great.

**What type of drums do you play and what's your set up?**

A DW kit, a maple bass drum 24 x 18, with 10, 12, 14, 16 birch fast toms, a 12 inch rota tom. A variety of Zildjian cymbals splashes and a small ice bell. Recently I've just introduced a whole bunch of electronic stuff, I've got some Roland stuff - a SBDF Sample pad, that triggers loops. I got 4 external pads as well (PD8), which is really cool, I'm triggering off guitar sounds and guitar solo's and other bits and pieces.

**Being such a hard hitter, how often would you crack a cymbal?** (laughs) Well I'm second in the country for breaking the most cymbals so fairly often, yeah.

**How often, once every two weeks?**

Na not that much, but if I'm playing a lot of gigs it will be probably once a month.

**How long have you been playing?**

I started playing live, like going on the road when I was fourteen, but I've got photo's of me hitting drums when I was three.

**What's your favourite thing to do, when you're not on tour, and not playing drums**

It would be playing guitar, writing music and surfing.

**What's the best drummer joke that you've heard?**

I forget them all, I'd give up drums if I had to remember all the drummer jokes. I'd get depressed and have to take anti-depressants (laughs). Ok I remember this one, "How do you know the drum riser is level?" - "the drummer is dribbling out of both sides of his mouth".

**Despite the drummer jokes, people that play the kit, in a lot of acts, also fill other roles within the band as a business. Do you fill any of the business type roles within the band?**

Not really, it depends, everyone in the band has specific little roles, here and there that we take on, and I guess at the end of the day if one of us is kind of slipping behind we pull each other back up.

**How nice is it to have a drum tech, with of all of your stuff??**

Yeah it's good, especially when he is really good looking (laughs)

**He's sitting next to you I'm assuming?**

Lucius laughs, but pays respect to the A4 (Roger Stephan) - drum tech.

So you start to get an idea of Lucius, he plays a full kit and bel's the living hell out of it, COG have toured hard and played with some big acts, I thought I'd ask some questions about the COG live shows.



**What was your most memorable show with COG? And why? It's ok if you pick two!**

The other night at the Metro was pretty good, which is the first time, the first gig we'd sold out at that venue. That was a really special night. I think the energy in the crowd was great. It was a pretty honest vibe that was going on, so that was really nice.... And, I think the other gig was at a place called The Grafton Post Office, which was on a verandah and was with the Test Eagles. I actually had to set the kit up, side of stage... It was pretty weird.

**What about your worst gig, what was the worst thing that has happened in your career?**

Sometimes it's gear problems that you know, you end up going 'I wish we could get this over and done with and move on'. I mean it's funny, at most gigs you've got something where your

going 'Oh, here we go' and you've got to try and get over the hurdle and not let it affect your performance.

**Band riders- What do you personally request for in your refreshment rider when on tour?**

Ahh, the ol' band rider. Well just bottles of water and maybe have a Jack Daniels and soda after the gig and pineapple juice (laughs) - that's it. We're not really a big enough band to warrant getting any kind of rider that's... extravagant. The oysters and prawns will come later, I won't be eating them though - I can't eat shellfish.

*The New album, "The New Normal" is all over the place, featured in magazines and radio nationally thanks to the first single 'Resonate'. I asked Lucius a bit about it's making.*

**The recording in California, how was it? How long did it take?**

It took about two months, the drum takes took about ten days for twelve tracks. We recorded it in an old art décor 1930's theatre, there was the stage, and like two hundred seats and then at the back of the room, the recording gear. So it was a totally different environment from a typical studio. You know it didn't have that sterile vibe. It had a nice vibe about it, something really different, which I think helped the music and just overall mentally how we were approaching what we were doing. It was great. Plus we were in another country, which was really good as well. Sylvia Massy who was producing (the album The New Normal), she has spent years acquiring all of this great technology and sophisticated gear. So it was really good to be able to utilise that.

**Would you go back to record there again?**

Yeah, definitely, it's one of those places that's very isolated. It wasn't in any city, it was in a tiny little town called Weed. It was an amazing little spot. Kind of like Byron Bay meets Twin Peaks, you know there were a lot of nutcases running around.

*COG's "The New Normal" is out now*

story by NIGEL BIRD

# IN HANDS

**TOM LARKIN**

**DRUMMER**

**SHIHAD**

Shihad are a household name. Their career has produced for them festival appearances that most could only dream of, songs that are known by masses, a name change to Pacifier after the events of September 11, a change back to the original name, Shihad and a sixth album that is a corker. Shihad drummer Tom Larkin is a real down to earth character who has had played a big part in the mechanics of the band. I got the opportunity to have a friendly chat with Larkin about drums, the name changes, their new record 'Love is The New Hate' and a bit of other stuff.

**NB: So Tom, tell me what sort of drums do you play and what's your set up?**

**TL:** I play a DW kit, essentially with traditional size toms 12" 14" & 16". A 24" inch kick drum, but sometimes I go for a 26" as well. For some reason I'm just not a fan of 22's, never have been, but that's just my taste, there's nothing wrong with them. I'm just not a 22 fan. I like the more kind of open sound bigger bass drums have

**What endorsements do you have?**  
Drum Workshop, Vic Firth, Sabian and Evans drum heads.

**Playing in Shihad, what was your most memorable show?**

Look there is so many. We've done stuff with Faith No More in Europe. We've toured the US, we done so many things, Roskilde Festival in Denmark. Various venues in the UK, the Phoenix Festival, honestly, I can't actually go that one show, I can't do it. We opened for AC DC in New Zealand a couple of times and that was one of the finest times in my life..

**Let's turn things the other way around, what about the show you would rather forget?**

Well, there was one show that we did in Los Angeles, at The Viper room. It's funny, isn't it? I can clearly make out the very worst show we've ever done. There were plenty of shows that have left me feeling kind of empty afterwards, but this one particular show was phenomenally bad. So we did this Viper Room show thing and all the biggest names in the American music industry were there to see us and no kidding, presidents of labels and stuff like right. Just before we play, our producer comes up and goes 'oh you need to change the set list. I'm telling you this is how it has to be and Jon's got to do a little solo spot, an acoustic number by himself. So we go on and do the first three songs out of a seven song set, very short. We're playing like shit, right and Jon gets up in front of the crowd to do his acoustic number, and he strums the guitar a couple of times, it sounded perfectly in tune, but Jon says "aw it's out of tune", and hands it to the guitar tech. So we've left the stage and Jon's handed his guitar to the guitar tech, which leaves Jon on stage by himself. (This show is about one month after 'September 11' and Firearm and Policeman are like gods over there right, so Jon goes 'huh, well have you heard any good jokes recently? ...I have...(Joke omitted) - I watched the president of Electra, turn to his staff and kind of snap his fingers - as in 'we're going'. It just continued, we got up and it was just like 'oh my god'. But I tell you what, in retrospect of it, it's pretty funny.

**What do you personally request on your refreshment rider?**

Ear plugs, soy milk, instead of having the shit deli platters, I'll ask for roast chicken and sundried tomato and all that kind of stuff. Banana's, honey for tea and coffee, diet cokes and just all the bollocks...oh and vodka!

**Over the years had Shihad had any joker requests on the rider? Have you had a bit of fun with anyone?**

You know the thing about that is, I get the David Lee Roth philosophy, and at that level it's kind of a smart thing to do. But to be honest the people who put your riders together are human beings, and they want



to get on with their day and they want to get out of there and have as least hassle as possible, they've already got enough on their plate you know.

**What's the best drummer joke you have heard?**

What did the drummer get on their IQ test? Saliva

**How do you find concentrating on the essential part of the band, which is playing drums, when you're running around making sure everything is sorted before you get on stage?**

It's a really hard thing to do. It's a really hard thing to separate and I don't like to deal with that anymore. It started off that I managed the band and then by default tour managed the band and did all the other shit. But all of it just drives you mad. To get on stage and actually play drums well every night is a job in

itself. It requires good rest, good sleep and a clarity of mind. When you adopt that position, you don't get time off to mentally or physically relax, because everything that is happening around you, know matter what it is, your seeing it ten steps down the line. Like if you choose to stay behind and drink after the show or just relax or someone else loses a box here or... you take on all of it, you know the If T-shirt money has gone missing, and the van has a flat tyre and you have to be on the road by X time to be in another town by X time, because you have a radio interview tomorrow and that radio interview is really important, because the show is not selling very well. All of those things. You're constantly thinking five steps ahead.

**The new album, is the sixth, which is a pretty big accomplishment from a band in anyone's terms. What was different with this recording compared to the previous five?**

I'd say we had more of a hand in this one, than most of our others, we really took back control of our music and now it's presented.

**Obviously the Shihad to Pacifier name change was a political one, How happy were you and the guys to change it back to the original Shihad?**

Well as you say, it was a political one and we take responsibility for that. I mean a lot of people told us to do it and a lot of people told us not to do it, but in the end we decided to. We regard that as a mistake and the reason for that is we essentially gave away our identity for something that wasn't certain and it wasn't a given and we gave away something that had meaning, not only to us, but to a lot of other people for a not good enough of a reason to do it.

**Did you expect the new album to sound as heavy before you went into the studio?**

We had a mixture of some really mellow stuff, some really colourful stuff and some really heavy stuff, cos that's usually how we write. We had a couple of really important writing experiences in the middle of the North Island of New Zealand. We just locked ourselves away from cell phones and even the phone line went down, so we got to talk to no-one, we just created music and made food, in the most beautiful setting.

*Shihad's "Love Is The New Hate" is out now*

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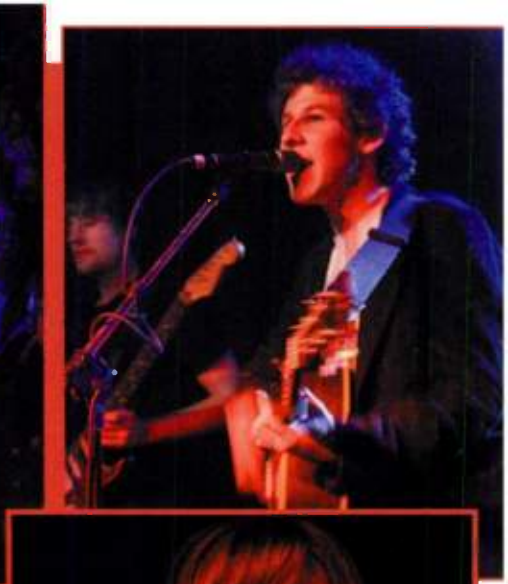
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Report/pics by Hali McGrath

## REPORT: SOUTH BY SOUTH WEST, AUSTIN, TEXAS

**T**he annual SXSW Music and Media Conference (SXSW) in Texas showcases hundreds of musical acts from around the world on fifty stages in downtown Austin. Mary Mihelakos, (band booker at Melbourne's Prince of Wales hotel) who has been visiting SXSW since 1997, decided that a more cohesive effort needed be made to showcase the influx of Australian bands who made their way over to the States every year to display their wares.

"I couldn't stand the fact that Australian bands were going over there and wasting their money" said Mihelakos. "I've been regularly to SXSW since 1997 but every time Australian bands were playing, they had no flags flying."

So Mary put her money where her mouth was and self financed a good old Australian BBQ which would allow Australian bands at the conference to play another show. House rules dictate that bands may only play their dedicated showcase gig and not do any unscheduled shows. However the US and UK bands always seemed to find a way around it, as did Mary by calling her showcase a BBQ (which it actually is). As the Aussie BBQ has gained momentum, Mary has managed to secure a little more assistance. A couple of record companies now contribute financially as does Austrade.

In March this year, Australian Musician's Hali Mc Grath attended her first SXSW and witnessed some impressive performances by John Butler, Ben Lee, The Grates, After The Fall, and particularly enjoyed the Aussie BBQ. Here's her report...

I'm an American citizen but spent 5 years shooting live music pretty much full time around Australia and I was quickly spoiled. I've been back in the USA since 1998 living in San Francisco and quite frankly musically bored to tears. That's not to say that there isn't some excellent music up for grabs - but it's a crap-shoot trying to discover something new. So I ventured off to the SXSW festival in Austin Texas to see what I could find.

First impressions are important I've always been told, and my first taste of SXSW was Australian band **The Grates**. Even from outside the venue in my fashionable lateness it was apparent the band possessed a distinct signature sound. The Velvet Spade's stage was surrounded by a captivated crowd. Patience sang her heart out and looked like a woman in love she was so happy! John was equally gleeful and played as tight as be-all the while Alana banged out sheer perfection! What a sound for a mere three piece band.

The treat of the week for me however, happened when I attended the **Australian BBQ** party event. "Who ya shootin for mate?" asked a very friendly and very tall blonde bloke (from Sydney) with a cold beer in hand. "You got 'ere just in time to catch the best band on the planet, I wouldn't have made this trip otherwise."

The band was **After The Fall**, who rocked the sausages off the hotplate. The **John Butler Trio** followed on their heels and made a profound impression of their own. It was an awesome time and I wasn't at all

surprised ... when it comes to music and BBQ's nobody does it better than the Aussies.

I fought my way through the wall-to-wall throng to solicit some air, ducked into Nuno's and heard the distinctive sound of an accordion. It was **Ohad Rein** AKA **Old Man River**, the perfect sound to rest by. Sounding very much like a man inspired by Nick Drake or Bob Dylan. He played under the moody blue lighting as if he could be just as content busking in a New York subway.

Later that same night at The Eternal - **Ben Lee** showed that although he may have the permanent "innocent boy" look, he is indeed a seasoned professional. Introducing himself as he strummed his acoustic and warmly asking the audience "Hi everybody, would you like to hear a few pop songs?" It was an excellent segue from the sound that had just preceded, a full-throttle, high-energy band out of the UK (Nic Armstrong). Ben Lee and his band had the full house hanging on every note and every word. People were literally packed to the rafters and the band seemed genuinely excited about the attention. The Austin experience proved two things... contemporary music is alive and well and periodically visiting Texas, and I'm packing my bags again for OZ.

Mary Mihelakos site:  
[www.australianmusiccollective.com](http://www.australianmusiccollective.com)

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# NEIL MURRAY

## "ABOUT TIME" TOUR DIARY

Pix by Marty Williams

Neil Murray is widely regarded as one of Australia's most respected singer/songwriters. In April Neil released *About Time... A Song Collection*, a definitive studio collection of his finest works, complimented by a bonus disc of live & rare recordings. A month later, he set out on a ten date tour promoting his album, taking in Melbourne, Brisbane and many points in between. Australian Musician asked Neil if he wouldn't mind documenting his journey ... and here it is.

### 10AM.WEDNESDAY MAY 4TH.

My touring trailer had been sitting out front of the local garage for over a month awaiting "modifications". What appeared to be an old holden air cleaner was now oddly attached to the outside of the 8X5 tandem fully enclosed box trailer. Before I could hook it up to the vehicle ( 80 series Diesel Landcruiser) and get out of there, Tony- the mechanic- saw me. He began a cheery discourse on the merits of his handy work with a long winded explanation of the principle behind his home-made air dam. Reluctantly I prepared myself to receive the grease monkey's discursive wisdom, which was wide ranging and included aspects of meteorology, physics, and bush know-how. The short of it was that the trailer would now be sealed and not suck in water and dust onto the gear.

"I'm sure you'll be happy with it" said Tony.  
"We'll see " I said, letting my scepticism show "It's bound to piss down rain on the north coast"

I had a ten date run from Melbourne to Brisbane to promote my new release- "About Time"- a 2Cd anthology. No matter how I tried to deny it - it was a "best of" or "greatest hits" package - as they are colloquially known in the biz. The kind of thing you put out when you're over the hill and have a back catalogue that doesn't sell to prove it. It'd been more than a year since I'd done a decent run with a band. I was keen to get the cruiser on the road and see if my voice and fingers could still cut the parts.

### 12PM THURSDAY MAY 5TH.

I was parked on the side of a busy road 2ks from Melbourne airport waiting for the bass player to call my mobile to let me know if he was out of the terminal and waiting in the bus bay. I wondered then why it was always bass players I was looking or waiting for. Thierry Fossemalle had played on "the Wondering Kind" album but we hadn't done a tour together. Since then I'd occasionally run into him in Byron and he always expressed interest in playing with me if I was ever doing anything. Most of the time I wasn't doing anything. I could barely get around myself, let alone carry a band. Now he had his chance.

Thierry had called twice that morning. Once to ask if I had my credit card as he was up for over 250 bucks in excess baggage?. I had to inform him I'd lost my card.

"No shit" he said.  
Then he called again to say he was on the plane but he would need an advance when he landed.  
The third time he called, I started the cruiser and pulled into the traffic heading towards the terminal. There he was, juggling his mobile, smoking those hideous indo cigarettes with amp, speakers and the biggest guitar road case I'd ever seen strewn about the sidewalk.



We threw the gear in and headed for a rehearsal studio in Richmond where drummer, Matt Earl was waiting. Matt had played on the "Going The Distance" album and had done a few east coast runs with me as well as an NT and Kimberly tour. He'd proved himself a cheerful operator, willing to roll up his sleeves and muck in without complaint. He didn't mind driving, packing the trailer, sleeping outdoors or on floors and drinking beer. He had a high tolerance of humbug and got on with pretty well anyone. He had an astute appreciation of Australian rules footy - and being a Cats supporter he knew how to live with defeat. Being a Swans supporter myself I knew what that was.

The streets around Richmond are one way, narrow and often come to dead ends. This can be a problem for a four wheel drive and trailer if you're looking to park. It was already an hour into our rehearsal time, and I was getting more practice for the reversing championships on Bloke's World than playing music.

We ran over 30 songs in rehearsal, many of which I could barely remember myself. However Thierry was hungry and lived up to his reputation as a quick master of anything and Matt had been playing with me long enough to have it in his bones.

### CENTRAL CLUB, RICHMOND, FRIDAY MAY 6TH

They were still painting the toilets when we loaded in so I guessed they weren't expecting a rush. After initial teething problems with the in-house system, ably kicked into shape by sound man Phil Shrek , Rachel Taylor opened followed by Monique Brumby. When we went on it was to the usual sparse gathering of faithful souls that have borne witness to my odd career. New manager Paul Minshull put a brave front on it- delighted that the merch sales were outgrossing the door take. There were some fans there I recognized from the Warumpi days of the early eighties. I was pleased they'd followed me to my solo stuff.

We were helped out on stage by a couple of guests artists- the very urbane David Bridie, tinkering on keyboards and the very bush Tonchi McIntosh with backing vocals and a swing on my Gibson Firebird through "Far Away". All up we played non-stop for at least two hours.

After the first gig of the tour I felt like I'd been hit by a truck. I'd been a while since I'd played at volume with a band. I was used to the solo acoustic mode. I might have got to bed at 3 or 4am but I was up and restlessly walking the streets of Northcote by 8.30am trying to get my body right and looking for a coffee and a feed.

**SATURDAY MAY 7TH**

In the band room of the Palais Theatre at Hepburn I was agonizing over a song list. The problem was I was trying to reduce a 25 year career into an hour and half. At some point Thierry remarked "I've found generally around Australia that songs about beer go down well" It wasn't on the "best of", but I slipped "Beer in our hands" into the set.

The Palais is a grand old country theatre and I felt we should have been wearing three piece suits. Support act, Rachel Taylor's divine voice soared beautifully in that room. We played at a lower volume on stage and the sound was crisp. With an open fireplace, sumptuous surroundings and good food I wished vaguely for a residency. Why couldn't we just do ten nights in the Palais and have the audience come to us?

**MONDAY MAY 9TH**

I defy any act to look cool on morning television but it is a necessary evil if you want any chance of getting some punters to your gig and buying your record. We went on to GMA doing an obscure song they'd requested off the bonus "Live and Rare" CD from the ABOUT TIME release. The tune "Johnny Grey" I'd recorded 12 years ago as a bit of lark- a kind of "retro 70's rockin blues thing". To give it a bit more bite I'd got Shannon Bourne in to play slide guitar with us and he didn't disappoint, extracting a wicked bark out of his rig. Then like any tradesman he packed up his tools and left for the next job.

**TUESDAY MAY 10TH**

The drive up the deadly Hume was uneventful. The usual stops at the usual roadhouses while we monitored on channel 40 UHF CB the reports of police activity and the occasional amusing banter between the truckies. Arriving into Newton after dark, we checked into backpacker type accom and made way to the nearest bar to quench a few miles.

**THURSDAY MAY 12TH**

Sydney, and stress levels immediately rise when you are trying to get to the Basement for soundcheck and its peak hour. There's no hope of a park, you just have to fork out the best part of \$50 bucks for a paystation.

Finally we get inside and it is all worth it. The Basement is a fine room.

For the gig we are joined by Jim Moginie on guitar, ukelele, ominochoard and various gadgets. Jim is a masterful musician and producer and has had a hand in most of my recordings. He'd been a great support to me over the years, especially when record companies weren't listening. Invariably I'd turn his ear with a song I



had and his interest and enthusiasm would often see him participate in the recording and mixing of my albums. Jim had earned an open invitation to play with me anytime, anywhere.

With Jim on board, the palette is huge for the gig. We go from three piece black n white to technicolour cinemascope. During the show I invite former Rainmakers members- drummer, Bill Heckenberg and guitarist, Bob Jones up for a few numbers. It'd been more than ten years since I played with them and it's a blast from the past appropriate to the launch of a best of. Post-gig calls of reviving the old Rainmaker's line-up are met with mirthful scorn.

**FRIDAY MAY 13TH**

The next day we head to Bulli, driving through some showers on the way. An inspection of the trailer reveals some water still pooling on the trailer floor though not as bad as it used to. I can already imagine my mechanic scratching his head.

The Heritage Hotel is a superb room. The crowd is modestly reasonable and is strongly supportive so I'm tricked into thinking the tour is on reliable ground.

**SATURDAY MAY 14TH**

In the comfort of the lounge room that is the Clarendon Hotel at Katoomba we play an intimate and eclectic set to my best attendance there yet before settling into the red wine by the fire. After the Clarendon I'm convinced my career is in good shape and that I'll be able to continue indefinitely.

**SUNDAY MAY 15TH**

Sunday night in Cronulla was always a big call. Despite all the media publicity Paul Mishnull had been able to string together for me, the turn out at the Brass Monkey was disappointing. From the glimmer of break even possibilities of a few days ago, the grim reality of sustaining financial loss on the tour had returned with a vengeance. What could I do? What can anyone do? You perform with the same intensity whether your audience be a few or a few thousand, whether you're making a quid or losing it.

Early next morning, we left in darkness from a caravan park bound for the far north coast and the final four shows of the tour. As I drove and put distance on Sydney and my history with the place, I brooded on what I was sure were diminishing prospects of sustaining a viable career. Then, at some point north of Newcastle, suddenly my spirits lifted just to see the country open up before me. What lay ahead was another gig. At that moment whether it brought redemption or disappointment didn't seem to matter.

*About Time .. A Song Collection 2* disc set is out now through Shock distribution. [www.neilmurray.com.au](http://www.neilmurray.com.au)



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# LADIES SING THE BLUES

Australian Musician spotlights three emerging female singer songwriters with their feet firmly on the ground and their amps churning out honest, organic rhythm & blues.

Look deep into the corridors of anyone's psyche and you'll find randomly scattered fragments of their upbringing. It's no surprise that Mia Dyson is a talented singer songwriter and mighty fine guitarist with a penchant for roots music. Her parents raised Mia in rural Victoria in an organic fashion on a healthy diet of Ry Cooder and Bonnie Raitt records. Her dad Jim, a respected luthier, made Mia's first guitar for her 14th birthday. It would seem that Mia's direction in life was a forgone conclusion. Dyson's first independently released album "Cold Water" was nominated for an ARIA Award. The critically acclaimed new album "Parking Lots" features the instantly likeable first single "Roll Me Out", which is receiving its fair share of radio airplay on Triple J. Ably assisted by Renee Geyer and Matt Walker and mixed by the legendary Nick Launay, "Parking Lots" emits the grit, grime and musical maturity of a seasoned blues journeyman. On the verge of a huge national tour, taking in dates through to the end of July, Mia found time to chat about the album with Australian Musician's Greg Phillips.

**W**hen you completed the album did you think it might be something that would extend beyond a blues audience?

I definitely did. I mean I didn't have any serious expectations, mainly because I had already done an album which was a smaller thing but I knew there may be some people who would be willing to have a listen to what I was doing.

**Your parents played a lot of Ry Cooder and Bonnie Raitt to you when you were young, and you can certainly hear the influence in your music...did you catch Bonnie when she was here last?**

I did. I caught her a couple of years back at the Melbourne Music Festival and also when I was about 12 at the Melbourne Concert Hall. That was incredible for me. The Blues Festival was pretty overwhelming for me to see her on stage again. I did have a tear in my eye.

**You were lucky enough to have your dad build your first guitar and many since. You've played long enough now to know that he builds a pretty good guitar.**

It would be pretty tragic if I had a dad who was a dodgy guitar builder who made me play his guitars and said you're not allowed to play anything else, but yes they are incredible. From the start before I knew what I was doing, a lot of other players come up and tell me how good they were. When I started out I couldn't tell the difference between two pickups but now I can really hear the subtleties. The other thing is that they are really comfortable. I mean I have got used to them now but I do pick up other guitars and they just don't feel right for me.

**Some players have a really raw slide sound but you get a really warm sound... how much time did you spend recording the guitars?**

Look, obviously it was a huge part of it. Luckily because I am happy with my guitars and the amps that I have got, it wasn't like we had to go searching for either a new amp or guitar. We tried some different combinations of the amps I have. I have a few different size Golden Tones and different wattages. I think the rawest tones were from the lap steel on the song 'Down'. But yeh, I do love a warm and full tone. You know you can have overdrive and still be punchy but I don't like that bright Marshall tone.

**Did you experiment much with different mikes?**

Yes we did. But we basically settled on a classic Neumann mike. With the vocals I did a lot of different takes on different days, different takes depending on where I sat and the different qualities your voice has from day to day. If you'd had a late night you might be sounding good



Pic Shellee Tonkin

or if you're singing a lot you might even sound better. Some days I'd hold back a little because you can over sing I think, so there was a bit of balance.

**Renee was giving you a bit of advice?**

Yes she was. She was very funny. She was coming in every day when we were mixing it. She offered to do backing vocals. I'd done the backing vocals already but there was one song where I needed a backing vocal in the chorus, but we ended up putting it in the pre-chorus, which made the chorus more impactful. But I have a very loose way of singing and Renee has a very precise way of singing. So she was saying 'what are you doing' you haven't sung those notes right, so it was pretty funny.

**There seems to be an emerging group of female solo artists at the moment or exposure to them, why do you think that is?**

I don't think there are any more female artists playing, but maybe given more air time. Unfortunately trends happen and labels see something working and say well let's do that too. The other thing is that female artists get bagged together as one genre but clearly you've got rock and pop and then there's female artists which is just wrong, because female artists fall into many different categories shouldn't necessarily be compared to each other.

**You grew up in Daylesford do you think if you had grown up in the city that your music would be different?**

Probably. I believe that having spent time in the bush with no real exposure to mainstream media or commercial telly or anything like that. I think at a time when you're impressionable, it set me up to know that there's no one right way to do things. I moved to the coast where there really is a lot of commercialism when I was about eight and that definitely had an impact on me especially with performing initially I found it excruciating. You know it was Torquay and looks were everything but that early time prior to that never leaves me. It set me up well. Yes, I think if I had of been brought up in Melbourne I probably would have been more influenced by mainstream culture. But my parents were always introducing me to interesting art and music. I've been lucky.

*"Parking Lots" is available now through MGM Distribution.  
www.miadyson.com*



By Baz Bardoe

**J**ournalistic objectivity? I've completely forgotten about that after seeing Anne McCue perform live. Instead a slew of superlatives flit through my mind. McCue is a superior songwriter, an excellent vocalist, an accomplished and tasteful lead player, and ... well I'll try and keep it vaguely professional by just saying she's got a 'great image'! Fact is, McCue exudes star quality. Always has, going right back to her days in Girl Monstar, a ridiculously catchy guitar pop outfit that always threatened to give the charts a decent shake but never quite delivered on the promise. Luckily her solo work has built a profile that has seen her play alongside Lucinda Williams, Heart, Richard Thompson, Paul Kelly and The Ramones. And in an industry that is built on hype, she is the real deal. What is so mesmerizing about McCue is the way she bares her soul in her songs to an extent that would make a eighty year old blues guy seem kind of reticent. This is juxtaposed upon an onstage demeanour that almost defies you to try and not dig what she's doing. Her soloing evokes the ghosts of guys like Paul Kossoff of Free and possibly even Tommy Bolin – players who knew the value of just the right note for the occasion, whilst still being able to let rip when a tune was kicking. Her playing is tasteful and seamless. I could count on one hand the amount of artists as completely engrossing as Anne McCue.

**I asked her how she came to be a singer/songwriter and lead guitarist?**

'We had a guitar hanging around the house that basically fell to bits because so many people used to play it. But my brother got pretty serious about it and bought an electric guitar. When he moved out and got a better axe, I inherited the Korean SG copy and went from there.'

**She's such a fluid player – surely she practiced heaps?**

'No. I never practice. I can't seem to work it into my schedule.'

**She also doesn't have a schedule for songwriting.**

'I just hope the songs will come out of the stratosphere when I need them.'

**As for the 'girl in rock' thing she believes it makes life easier if anything.**

'I think people are ready for a female guitarist now. It feels like there is less resistance.'

**McCue doesn't have a preference when asked if she likes recording or touring more.**

'I love both, especially when I get to play with my band.' But although it sounds like a glamorous lifestyle 'there's not a lot of glamour to it, except that when I played in Reno I had Frank Sinatra's dressing room all to myself.' And you've always got to remember that there's 'no retirement plan.'

**What really distinguishes McCue from the herd is her incredibly honest and emotive lyrics. I asked her how she managed to channel such anguish night after night?**

'Well Keef Richards said, 'if you aren't going to tell the truth, why bother writing?' I took that to heart rather more than he did I think. It's a good philosophy. When you state things out in the open, you are free of them.'

**Her advice for aspirant musos is, 'grow a really thick skin, be ready for rejection, don't expect anything in particular, stay true.'**

[www.annemccue.com](http://www.annemccue.com)



By Greg Phillips

**T**hose who saw New York born singer songwriter and guitarist Marie Gabrielle perform at this year's Melbourne International Music Festival would have been oblivious, apart from the quality sounds coming off the stage, to the incredible pedigree of her band. Who knew for instance, it contained guitar legend Hugh McCracken (Billy Joel, Steely Dan, The Monkees), a backing vocalist whose previous boss was Carly Simon, and a keyboard player who shares the stage with Sheryl Crow. At the time of this interview, her debut album "Restless Angel", which features Dr John on piano, hadn't even been released in America. The point I'm making is that Gabrielle must carry some clout. For musicians of that calibre to want to be involved with this singer songwriter before anyone has had a chance to hear a recording, would indicate that there's a whiff of something interesting in the air. Sure, Marie has worked the American music scene for some time, been involved in studio work, jingles and even TV acting, however the justification for such regal allegiance does in fact lie in the virtue of her new album.

"Restless Angel" is an honest work, a handsome mix of bluesy rhythms, country ballads and rockin' roots. Initially earmarked as a traditional blues album, Marie was encouraged by those who knew her to express her other music personalities, a decision she hasn't regretted.

"I was playing with people and letting them hear things and had previously only showed them my blues material. Then I started playing them my other stuff... it was all in my mind. I thought that I had to accommodate one genre. It was a birth that started and grew into something very beautiful" said Gabrielle.

Like most musicians, Marie's musical influences derived from whatever happened to be in her parents' record collection. For Christmas she'd often find Aretha Franklin or Temptations singles in her stocking, placed there by her Spanish mother. Her Italian father was more into Tony Bennet. Gabrielle suggests that dad was "floating" when she told him that "Restless Angel" would be recorded at Tony Bennet's state of the art recording facility.

Marie's experiences working in New York studios gave her an appreciation of quality organic tone, and she knew exactly how her first disc should sound.

"I was very adamant in my decision to record everything live on tape. The whole band recorded together for about eight days. Hughie (McCracken) said it was like recording in the old days, getting that really warm sound. Pro Tools and that is really popular now but I really wanted that warmth from the 70s and 80s. Then we went back and did all the overdubs on Pro Tools."

Gabrielle used a lot of old gear to acquire the warm tones she was chasing, Neumann U87 mikes, crusty old Fender Reverb amps, and some unusual methods were implemented as well..

"Brian (Dozoretz) at the studio had this technique where he'd take an old record player from the 40s, and put it on top of an amp, miked the guitars through that and got this really dirty guitar sound. But I also love Bad Cats and as silly as it may sound, I just love this old Roland Cube 60 that I have. It gets really dirty."

Gabrielle can't wait to get back to Australia. She found Melbourne's streets and parks to be a great place for inspiring new material, and is keen to get back for our summer music festival circuit.

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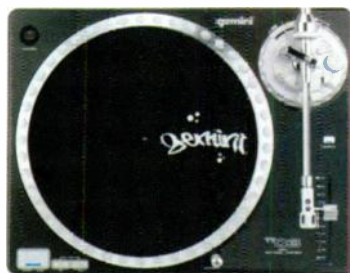
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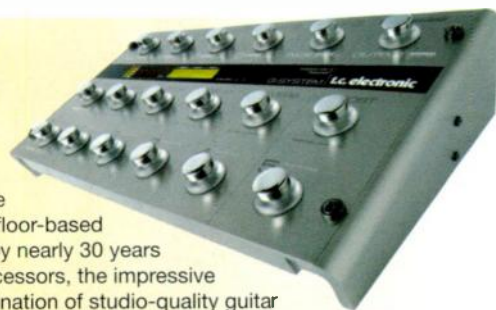
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# PETE TOWNSHEND

Another classic 70s  
interview by  
**STEVEN ROSEN**



**W**hen talk started turning serious about the real possibility of interviewing Pete Townshend, I began shaking. I mean, I kept running the picture through my head of me sitting in a room with the man who had written Who's Next, one of the Ten Greatest Albums of forever, and I couldn't envision that image in any fashion other than me gagging on my own words or simply not trying to make a fool of myself. I had already been writing for about five years or so and had sat across the table from some pretty artistic and powerful people: Jeff Beck, Jimmy Page [the story you read here last issue], Edward Van Halen, Joe Walsh, Todd Rundgren, Larry Carlton [these last three players are mentioned because they are people Pete was impressed by]. Walsh, Rundgren, and Carlton are wonderful players, but they're just guitar players. Pete Townshend was – The Who.

So, I go through the motions and a week later, I'm on a plane to New York to talk with him. This must have been somewhere around July of 1979. Ostensibly, Pete was doing some press to talk about the release of *The Kids Are Alright* and *Quadrophenia* films, both projects released later this same year. I can't remember the exact hotel but it was New York chic, doorman in epaulets and cap, glass and marble, and the smell of money. We made our way to the room – my friend was a photographer – and a knock upon the door gains us entry. Pete is on a couch and he rises in greeting. He is lanky and angular and as I shake hands, I picture that right arm performing terribly swift and punishing 360 degree-type guitar strumming motions.

Could we start with your earliest memories of playing a guitar? Would you mind going back to that period? Lessons? Music you were listening to?

Well, I never had any lessons as such; my mother and father were both in the music business and my father's mother and father were both in the music business. And my father's band was a dance band, a popular dance band called The Squadronaires [Clifford Townshend played alto saxophone and wife Betty was a vocalist] that used to be an Air Force band, like the Glenn Miller Orchestra type thing then after the war became famous. Anyway, I used to travel with them a lot before I went to school. I traveled with the band until I was about seven so I sort of got really a taste for the road.

But there wasn't much music at home, you know. Only my dad maybe practicing his clarinet in the backroom. My grandmother bought me a guitar when I was 12, for Christmas. And it was just a really, really cheap guitar. And I broke a lot of strings on it and it was finally when I got down to sort of just the D, the G, and the B were left, it was then that I broke through 'cause I learnt a few chords. And essentially, most of the shapes are actually

centered around those three strings. And so I played for about six months just on those three strings and learned a lot of chords. And then finally when I actually managed to get enough pocket money to buy the rest of the strings, I could suddenly play. It was really weird; you know I felt that it all fit into place.

A couple of years later I got, not years later, but in that year, I got a banjo, a ukulele banjo which I quite enjoyed for a while. No, it was a mandolin banjo, and then I got a small tenor banjo and I started to play in a trad group and that's where I first worked with John Entwistle. He used to play trumpet and I used to play banjo in a small trad band, a Dixieland band. And I played banjo for about two years and then I found a reasonably good Czechoslovakian guitar, can't remember the name, an acoustic, and I knocked about on that for a bit, and then the first actual guitar I owned was a Harmony single pickup Stratocruiser, it was called. And I sprayed that red. And the next decent guitar I had was when Roger who used to be the lead guitar player in the band, he had a job, so he was able to afford a good guitar. He had an Epiphone solid [body] and he let me buy that from him on easy payments when I took over lead guitar.

That sort of brings me up to about, I should think around, '62. And by time, I was playing pretty good.



Certainly this isn't the first time you've been asked the question, but when you first started breaking guitars was it a conscious mannerism? Showmanship? Or did it evolve from being frustrated about a particular gig or something that may have been happening in your life?

No, what I used to do was, first I got into feedback. I'd invented the stacked amplifier. Marshall was a company in Ealing where I lived, Jim Marshall's, his amplifiers are now famous, ripped off the design of the old Fender Bassman, the valve Bassman, the square one. Exactly. Total complete ripoff; he waited until the day the patent ran out and then bang, he was right in there. And had been developing it for eighteen months, pre the patent running out. And in fact it was only a pending patent anyway; there's a period of review, I think it's fifteen years or something? And he started to manufacture amplifiers and somebody in his store came up with the idea of building a 4x12 cabinet for bass, it was. And John Entwistle bought one and I looked it and then suddenly John Entwistle doubled in volume so I bought one. And then later on I bought another one. And I stacked it on top of the other one and I was using a Rickenbacker at the time and of course because the

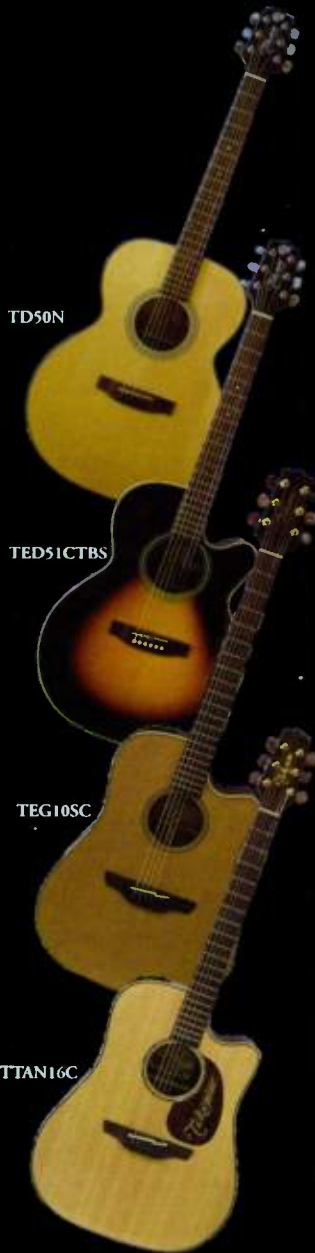
pickup was right in line with the speakers, instantly troubled by feedback. But I really used to like to hear the sound in my ears; I didn't like it sort of coming out down there. 'Cause I felt if it was comin' in my ear, I could get it louder to me but it wasn't necessarily gonna be louder out front.

And I started to get quite interested in feedback but I was very frustrated at first. I mean there were a lot of brilliant young players around; Beck was around who was even ... I think Roger first saw him when he was in a group called The Triads or The Tridents or something. And he came back and he said that there was this incredible young guitar player. And Clapton was around and various other people who could really play. And I was very frustrated because I couldn't do all that flash stuff. And so I just started to get into feedback and expressing myself physically. And it just led to one day I was banging on my guitar around, making noises, banging it on the ceiling in this club, and the neck broke off. Because Rickenbackers are made out of cardboard. And everybody started to laugh; they're all kinda going, 'Hah, that will teach you to jump around like a lunatic and teach you to be flash.' So I thought, 'What do I do?' And I had no recourse but to completely like look as though I meant to do it, so I smashed this guitar, broke it up. Jumped all over the bits and then picked up the 12-string and carried on as though nothing had happened. And the next day the place was packed, the next time we

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were there. And it just turned, it turned into another form of expression for me; it was a gimmick, of course, but it became ... guitar playing is, stand up guitar players, it is a very physical thing. And the way you feel and the way you move and the way you move your body, everything, it's a big part of it. The fact that sometimes to actually pull a string up by the right amount, you have to give it some momentum and stuff. You can't play sitting down in the way that you can play standing up. And so for me, all that stuff, all that matter of stuff, all became an expression and I've never had any respect really for the guitar. I respected guitar players, of course, you know, and I understand their need for a good instrument, but for years and years and years, I didn't care what the guitar was like.

**Do you still feel that way?**

A little less now; I've got a couple of really nice instruments and I enjoy playing 'em. I'd never take them anywhere near a stage.

**You earlier touched on Jeff Beck as one of the guitarists who was around at the time. Were you and Jeff both experimenting with feedback at approximately the same time?**

I think it probably happened, to tell the truth, Dave Davies, Jeff, and me, have got a tacit agreement that we'll all squabble 'til the day we die that we invented it. I think possibly the truth is is that it was happening in a lot of places at once. As the level went up, as people started to use bigger amps, and we were all still using semi-acoustic instruments, it started to happen quite naturally. But I think the development of it was something, it was like the word was around on the street. And then [John] Lennon used it at the beginning of that record; I can't remember how it starts, 'Feels So Fine' is it?

**'I Feel Fine.'**

'I Feel Fine' and then it became really quite common and a lot of people started to use it.

**Coincidentally, Lennon was playing a Rickenbacker but everybody else was sort of moving into the realm of Fender and Gibsons. Why did you choose a Rickenbacker?**

I liked the look of 'em; I think because the Beatles were usin' 'em, you see. They picked theirs up in Germany; they were real German ones.

**And then you went through a succession of guitars: Strats and SGs and Les Pauls?**

I stayed with Rickenbackers for a long time and then I started to use Fenders. I never liked Gibson at all. Still don't very much [laughs]. Then I started to get interested in a wide variety of guitars; I just tried anything that was around. I tried a Grimshaw I had for a while, it's an English guitar; I tried a semi-acoustic, an ES-335 I think they're called, a Gibson. Then I flitted around a lot. Then Hendrix came along and I started to use Strats again. But that didn't last long 'cause the sound of 'em wasn't quite right for what I wanted to do. And then Henry at Manny's [Henry Goldrich, son of Manny Goldrich, the namesake of the famous New York music store] introduced me to a guitar that had just been brought out; it was a Les Paul, I can't remember the name of it. It was one of the thin, I don't know what they even call them. Crimson color with cutaways like that [produces hand motions showing the cutaway horn contours] ...

**The SG?**

And they just brought out a new model, I think which was in 1968, with a slightly larger wound pickup. And it really suited my amplifiers

and I started to use those. And, they were a bit weak, that was the only thing about them; you know, I could actually break them with my bare hands. You could actually bend the neck with enough force. That's where I started to develop that technique; you didn't need a tremolo arm because you could do it just by shaking the guitar. I got into this thing too of temper-tuning the guitar with the second string [B] flat and pulling back slightly on the guitar all the time to bring it into pitch. So that some of the higher chords, where you actually wanted that second string to voice a bit flat, you could relax the guitar and it would come out a bit flatter.

No, sorry, I'm talking about the G string; when you're using a lighter G, see I've never used light gauge strings. I just use heavy strings, top string .012, and .016 or .014 for the second string. But just a

**I got into this thing too of temper-tuning the guitar with the second string [B] flat and pulling back slightly on the guitar all the time to bring it into pitch.**

standard set with two Bs and I got that from Jimmy Burton, that's what he used to use. He used to use a standard set with a lighter 3rd, that's the way I still play today. I can't stand light strings. I have to struggle for it. Mickey Green who was a guy who used to play with Johnny Kidd & The Pirates and has now recently reformed The Pirates, was a great exponent of the Jimmy Burton technique. And he used to have this incredibly lyrical string-bending thing going on and I went up to him one day and I said, 'What kind of strings do you use?' He goes, 'What? Whadd'ya mean [heavy English accent]?' So I said, 'Well, you know, do you got a plain 3rd?' He goes, 'A plain what?' He just had big hands. He used to bend the 3rd, with a wound 3rd, you know, like up, right over the back of the neck. That was an affirmation to me that if you wanted to do it, you fought for it. I hate that guitar sound when people sound like they can bend the string just by kind of thinking about it.

**Can you remember the details at all of what gear you were using on the specific albums? For the *My Generation* album, it was still the Rickenbacker?**

I probably couldn't remember. Yeah, but I never used Marshall amps, I didn't like 'em; I had Fender amps, I had a Fender Pro and a Fender Bassman and two 4x12s. Each one didn't drive its own speakers, it drove two Marshall cabinets, 4x12s. And I kept that setup for a long time. Then we used Vox amps for a little while.

**We're jumping around a bit here and I apologize for that. On *'Armenia City In The Sky'* from *The Who Sell Out*, at the end of the song there is this tape reversal effect. Was this the first time you'd experimented with that type of technique?**

Yeah, possibly.

**And then *'Sunrise'* from that same album represents your first major foray into the world of acoustic guitar?**

Oh, yeah. Keith didn't want that on the record. See, in a way that's a bit of a giveaway to the fact that at the time I was still studying a bit of this jazz thing I was into. I was still pulling that off; I was studying

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# PETER FRAMPTON

Peter Frampton needs no introduction. First coming to prominence in the late '60s as part of The Herd, he later formed Humble Pie with Steve Marriott, before branching out into a solo career in 1971 and achieved enormous multi-platinum success with his *Frampton Comes Alive* album in 1976. Frampton is about to tour Australia again behind his latest disc *Now* and on the eve of the tour, JOE MATERA spoke with the man himself.

**JM:** Since the huge success of 76's *Frampton Comes Alive*, you've always been identified with making the talk box popular. What inspired you to take up the Talk-Box?

**PF:** The first person I heard on record using it was on Stevie Wonder's *Music Of My Mind* in 1970. Then later when I was doing a session on George Harrison's *All Things Must Pass* album at Abbey Road studios in 1971, the pedal steel player Pete Drake, whom George had flown over from the States to play on more of the country songs, used one.

At the time I hadn't seen one, and Pete gets out this little box and plugged all sorts of things into it then he put this plastic pipe into his mouth. The next thing I knew was that the pedal steel was coming out of his mouth. That's when I went Eureka! That's it, that's the sound on Stevie Wonder's record. That's what started the whole ball rolling for me and the hunt to find a Talk Box started.

**JM:** You formed a company called Framptone that also manufactures Talk Boxes?

**PF:** Yeah Framptone is now making talk boxes. I believe they're coming over to Australia soon as we've got a new distributor. We also make a two way Amp Switcher and there is also a 3-Banger which allows you to use three amps and pick and choose from each. So currently we have the three products available: the Talk Box, the Amp Switcher and the 3-Banger.

**JM:** Though *Frampton Comes Alive* made you a superstar and the album one the best selling live album of all time, just prior to making the album you had reached a stage where you had no money and had to sell your stereo and possessions to get one last shot at making it.

**PF:** It was really going to be my last ditch effort because I figured that if the next album - *Frampton Comes Alive* - did not do anything, then I didn't think there would be another record. As much as A & M Records liked me, I didn't think I would be around for another record. That album really changed everything for me but it was really tough and go there for a minute right before that. I thought I was going to end up being just a session musician again.

**JM:** Your most recent album *Now* was recorded in your brand new home studio?

**PF:** Yes it was the first thing we did there. The studio is in the house but is completely soundproof so I could be playing at 4 in the morning and it wouldn't wake anybody. It's fantastic. Not only did I cut the tracks there but we also mixed all the tracks as well.

**JM:** How does it compare to making records at outside studios?

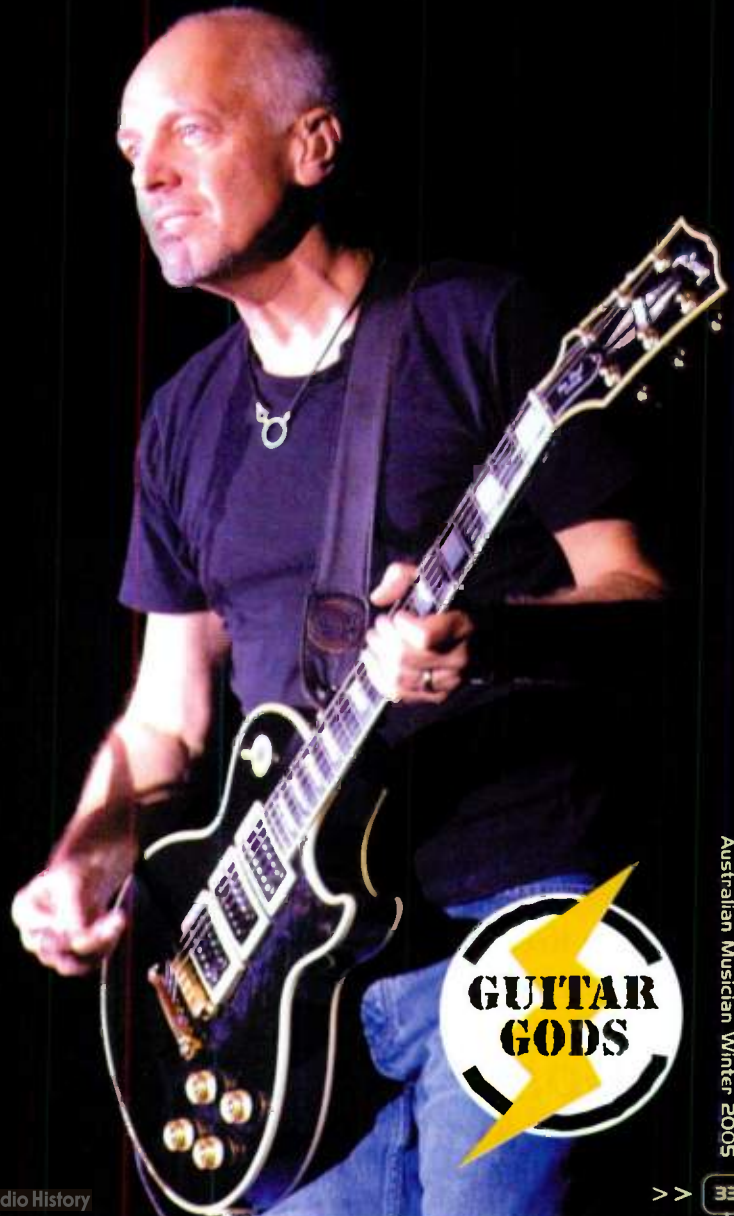
**PF:** The beauty of having the studio in the house is that there is no clock and there's no money going down the drain. I've made the initial investment and now every time, every minute I spent in it, is great and it's not costing me anything basically. The most important time for any record is the mixing process and I can afford to take my time. For me I spent longer mixing this album than on any other album. And I was able to experiment. I could work on something for three days and then say 'I don't like it' and wipe it completely off and start from scratch again and have a different outlook on it. That's definitely the bonus to having your own studio.

**JM:** For the Australian tour what will your guitar and amp set-up be?

**PF:** I'll be using my Peter Frampton Signature Gibson model, the model that is based on the original three humbucker guitar that appeared on *Comes Alive*. Les Pauls are for most of the show but for the cleaner

sounds I use a John Suhm Strat and a Tacoma archtop guitar for *Baby, I Live Your Way*, which has a sweet jazz tone to it. And a Langejans acoustic for any acoustic stuff we do. Then it's back to the Peter Frampton model and a few other Les Pauls that have slightly different sounds that I switch to.

When it comes to amplifiers, it will be an old 1960 Marshall 100 watt which was modified by a guy in LA to give it a master volume and everything like that. I use that direct, just dry through one 4 X 12 cabinet which has a slave out that goes into all my effects, mono or stereo. I also have two other Marshall cabinets on either side that just get a stereo feed over all the effects.



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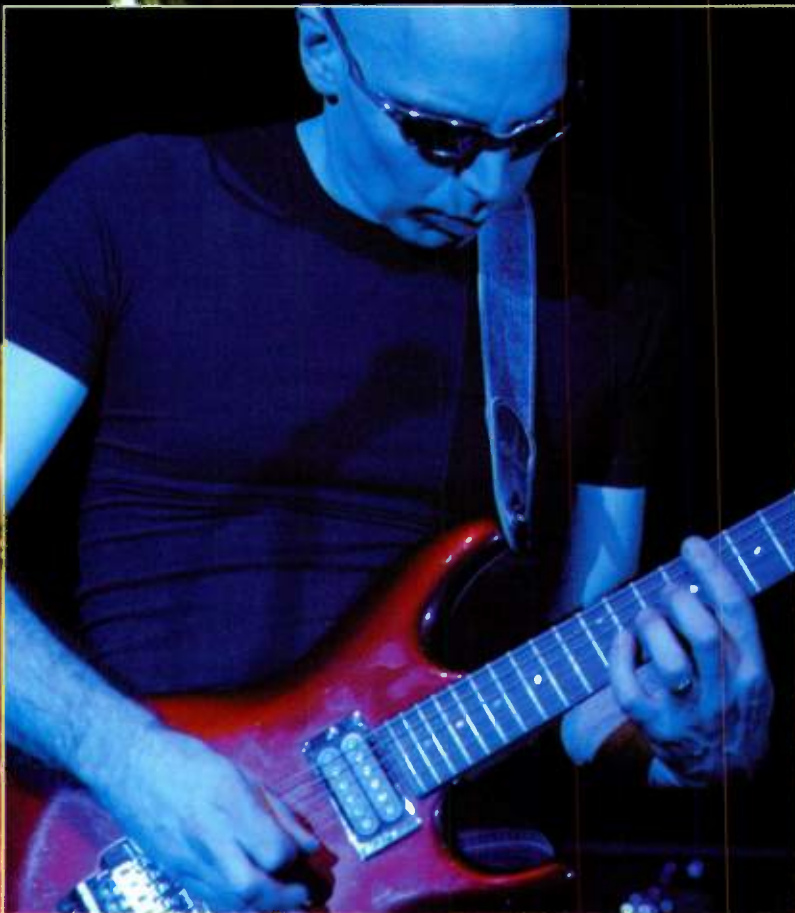


**MIDJAY**

# SOUNDCHECKIN' WITH SATCH



It's late afternoon and I'm sitting in the foyer of a plush Melbourne inner city hotel talking to Joe Satriani's manager Mick Brigden awaiting for Satch to show for our Australian Musician hook-up. Meanwhile I have a pleasant chat with Mick who is a veteran of the industry having worked with artists from Humble Pie to Mick Jagger. Brigden was also a long time business associate of the late great American promoter Bill Graham. About twenty minutes into our conversation, Joe finally surfaces and we take a comfy seat to commence the interview.



I ask Joe with such a hectic tour schedule, does he find there is a particular pre-show ritual he needs to follow in order to prepare himself for his intense shows? "I like to warm up for about 30 minutes before a show doing simple exercises" he answers. "I do this so I can get used to the structures and the bending stuff that I'll be asking myself to play later in the show, but nothing too demanding."

Later when the formal part of the interview is rapped up, we all board the Tarago and head for The Forum for Joe's sound check. In the Tarago we are introduced to a couple of Joe's touring band members: bass player Matt Bissonette - who is also the brother of acclaimed David Lee Roth and Steve Vai sticksman Gregg Bissonette - and drummer Jeff Campitelli.

Satriani's shows have bordered on the three hour mark each night, with the set list reaching deep and far back into his extensive catalogue. So for his latest Australian tour - he was last here in 1992 - he is using a bunch of brand spanking new Peavey signature JSX heads and matching cabs. He has also brought along six Ibanez electric guitars; five JS1000s of varied colours and a JS1200.

Any particular reason why he has chosen these specific guitars?

"Not really" he chimes. "They're all almost exactly alike except for the red JS1200 one which has a different neck pick-up. Ever since I had a guitar stolen a number of years ago at a show I decided not to bring out old favourite guitars that were ten years old. What I did was I made sure that every six months we would take guitars right off the shelf and right out of the factory and put them into service. Most of them are a year or two years old at the most. I just keep replacing them. I have always got requests to donate guitars to different charities and things so most of them after I play them for a few tours, they go that way."

At the sound check Joe runs through a couple of the set's songs before wavering off into an amazing improvisational jam with his band. His long time guitar tech Mike Manning proceeds to show us the six Ibanez guitars.

Later I ask Joe if any of the guitars utilise specific tunings. "I have to settle on a drop D tuning guitar for a tour" he explains. "I find that that it is better to keep a guitar that's got a different tuning to be left in that tuning for the entire tour as it settles in better. We kind of arbitrarily make that one up as we go, you know which guitar we're going to pick will that'll stay as the drop D tuned guitar. Sometimes it could be something I haven't played in awhile or it could be that I like the colour of it."

With things so hectic I enquire whether the environment is conducive to songwriting and whether a lot of Joe's inspiration and ideas spring from being on the road. "I'm not sure how ideas pop into my head" he says pausing for moment before continuing. "But I'm always an open book when it comes to that thing and I soak everything up as much as I can. But for sound check there is always an interview before and an interview after, or somebody



taking pictures so it's not a very private moment. So most of the songwriting ideas tend to come either in the hotel or on the bus."

When it comes to his guitar playing influences, name checked are Jimi Hendrix, Jimmy Page, Jeff Beck, Eric Clapton and Billy Gibbons. But he singles out jazz legend Wes Montgomery and fusion great Allan Holdsworth as being cornerstone markers towards his technique. In Montgomery case towards his fluid octave style and in Holdsworth case, his distinctive legato style that underlines most of Satch's technique

While on the subject of technique has Joe any advice forthcoming for aspiring guitarists that he can offer to help them with building their technique? "Just any set of exercises you get a hold of" he says matter of factly. "The key is to do them slowing with the idea that at the end of the day you've played any scale or exercise correctly more than you've played it incorrectly. To try and play something beyond your level for two hours everyday where you'd play it wrong most of time I don't think that's a good thing to thing to be doing. It's like you're creating experiences of making errors. The idea is to create an experience of not making errors so you have to slow down so that your body learns what it's suppose to do when it's doing it right."

Pressed for time and due to hit the stage I wish him all the best for the show. As 8.00pm finally arrives Joe hits the stage to a sell-out Forum and fires off set opener Up In The Sky. For the next three hours, he mesmerises one and all with his dazzling and spectacular set. Tonight it's Satch boogie to the tilt. Let's hope his return won't be another thirteen year wait...

**Satch's pedal board examined over page!**



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## SATCH'S PEDAL BOARD EXAMINED

When our resident photographer Marty Williams captured this pic of Joe Satriani's pedal board at soundcheck, we thought we'd get longtime fan, and shredder himself, Craig McDonald to walk us through it. Looking at the picture we will start from left to right...

**Pedal - 1** is the standard **Digitech 'Whammy'** pedal, which 'Satch' uses regularly. It basically controls the pitch of the note. It takes his guitar signal up (or down) an octave or two, whatever note he's playing. It's a great pedal as long as not overused. 'Satch' uses it sparingly and very well...

**Pedal - 2** is a standard **'Boss Delay'** pedal, which 'Satch' uses all the time... He always has that splash back of a small delay on almost everything he plays. He sometimes has 2 even 3 delays linked up to get that really dreamy delay sound, but on this occasion he only has the one delay pedal.

**Pedal - 3** is just a **channel selector**, where 'Satch' can select 'Ultra Crunch', 'Clean' or turn the effects on or off bypassing all effects (which would mean he would be playing totally dry of effects) although he pretty much always has some type of effect on his guitar tone.

**Pedal - 4** (above the channel selector) is a **Fulltone** brand pedal called the **Ultimate Octave**. This pedal has a very fat distortion/fuzz tone. It has a very active tone control and you can choose from "Fat/Bright" switch which takes the tone and completely changes it from a normally strong fat thick mid-range sound, to a tone completely scooped out with no mid-range and lots of hi end. It also has an 'Octave Up' feature, but because 'Satch' already has the Whammy, I would say he only uses this 'Ultimate Octave' pedal for the special Distortion/Fuzz tone he likes.

**Pedal - 5** the **'Burn Unit'** is another distortion pedal, the 'Burn Unit' is unusual where it is a mix between overdrive and distortion, offering plenty of sustain and harmonics (which 'Satch' loves) while still staying extremely defined. This unit has a special unique circuitry offering more dynamics to the player. You can have an explosive pick attack and still keep total note definition, also works great when playing full chords with absolute clarity..!! I would say that 'Satch' would use this pedal for a fat boost at times when needed or volume boost....

**Pedal - 6** (top of board) is the **DC Brick** - power supply for all the pedals..

**Pedal - 7** (bottom of board next to the 'Burn Unit') is the classic **Boss DS-1 Distortion** pedal. This is a classic distortion pedal, the first Boss distortion pedal, and 'Satch' has used this tone for many, many years, probably from the very beginning. It is really a basic rough aggressive sounding distortion tone, but 'Satch' uses it with style, and you can always detect his tone!!

**Pedal - 8** (top larger pedal) is the **Deja Vibe** which produces a very heavily 'phased/chorused' tone, very vintage sounding 60's tone. This pedal has a couple of different settings being the warm original 60' uni-vibe grind, or the modern setting which is a much louder effect with more output. It is hard to tell which setting 'Satch' would use, but my guess would be the vintage 60's tone.

**Pedal - 9** (below the 'Deja Vibe') is the standard **Boss Phase Shifter - or phaser**, which we all Satch fans would know of. Used subtly, it makes his solos come alive.

**Pedal - 10** (the red coloured Jim Dunlop pedal) - this is the **Jim Dunlop 'Rotovibe'** which is an electronic footpedal which simulates the tone of a rotating speaker, another vintage effect popularized by one of 'Satch's' influences - Jimi Hendrix, as well as many other guitarists. This pedal had a bit of use on 'Satch's' latest album, and was definitely used on the night of the gig. The pedal would control either the depth of the rotating speaker effect, or the speed. There is another control knob on the side which would do either the speed or depth..

**Pedal - 11** is the standard **Jim Dunlop 535Q 'Wah - Wah'** pedal. 'Satch' is using the 535Q model wah, (as you can see the 'Q' frequency adjustment knob on the side of the pedal). This wah is different to the standard wah as it offers more control over the 'wah' tone. By adjusting the 'Q' control knob, you can have the wah sounding more of the higher frequencies, middle or lower, depending on what your tone requirements are. 'Satch' has been using the standard wah model for many years. So this model is just an upgrade for him I guess.

To summarise, 'Satch' appears to have 3 different distortion tones for his selection, 2 different chorus / phaser tones, a rotating speaker effect, wah effect, whammy effect and delay effect. Joe has definitely added a couple of new effects since his last tour here. I also noticed that 'Satch' likes to use a mix of vintage tones and effects with modern distortion tones. And obviously he only uses the few he needs at that particular time, but still with all those effects, he would have to be pretty quick on his feet!

*Craig McDonald (pictured here with Satch) is a regular Australian Musician gear reviewer, and not too shabby guitarist himself. To find out more about Craig and his latest solo release 'Galaxy', visit his website at [www.maccarocks.com.au](http://www.maccarocks.com.au)*



**"Number 25 of all time is my claim to fame!" offers Jethro Tull guitarist Martin Barre quite proudly, referring to a poll which rated 'Aqualung' as the 25th best guitar solo of all time. That piece of contemporary music treasure from 1971 was recorded in trying conditions in a Paris studio the band fondly remember as "Chateau Disaster". On this crisp Melbourne afternoon however, thirty four years down a well travelled road, Martin feels none of that tension or pressure as he relaxes back stage at Melbourne's Palais Theatre. Australian Musician's Greg Phillips sat down for a casual chat with the amiable and generous Mr Barre about Tull, touring and his recently released solo album 'Stage Left'.**



**T**hose with a keen trivial eye may have noticed that the guitarist playing with Jethro Tull in the famous 1968 Rolling Stones' "Rock n' roll Circus" movie was not Mick Abrahams. It was in fact soon-to-be Black Sabbath legend Tony Iommi. But the Tony and Tull connection ended there, resulting in the need for singer Ian Anderson to audition for a new guitar player. Martin Barre, the successful applicant recalls the events of the day that his, and Jethro Tull's name became synonymous.

"Tony had damaged his fingers in a machine accident. He had restrictions with his technique, which luckily haven't stopped him being a great guitar player in a great band. But it did interfere with a certain chord thing that Ian was trying to do. This is the story that Ian has told me. The audition was horrendous. It was just this room full of bloody boring guitar players that were ten-a-penny. They were all just sitting a round in this room and it was very tense, waiting for their ten minutes. The band knew me as a flute player and because I played in the style of Roland Kirk, which is why I came to their notice. I'd actually supported Jethro Tull with my band Gethsemane."

**Do recall receiving any flack when you joined the band?**

A lot of the Tull fans loved Mick Abrahams' playing, he was a big part of the show. A lot of people were disappointed that I wasn't a big blues guitar player in the same way he was. But Ian had in his mind a direction he wanted the band to go in with his music. There were a lot of bands treading that fairly weary blues path at the time and Ian wanted to get away from that.

**Aqualung features what is recognised as one of the greatest rock solos ever ... were there many variations on it prior to recording?**

No, with the recording in those days, it was either take one or two. There was never the luxury to do more. It was like keep one take, try another, choose, drop in ... you just did it.

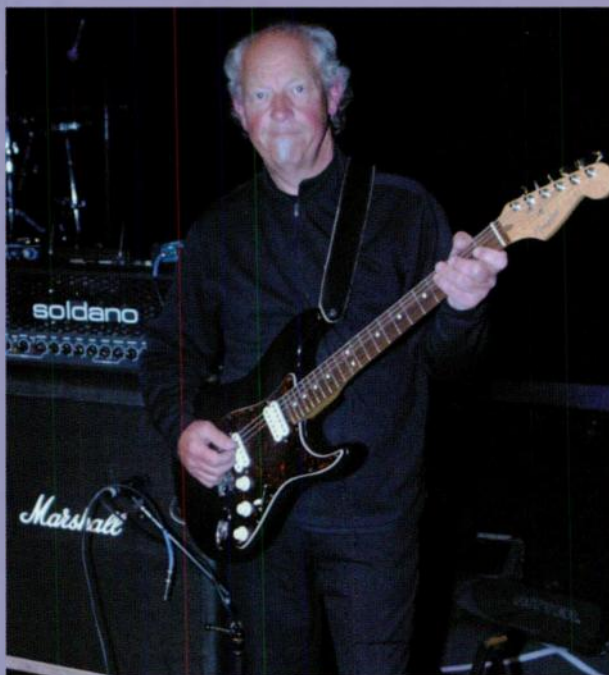
**"I'm not tied to using any one guitar. I could bring my amp, go to a music shop, pick one off the wall"**

**On an Aqualung re-issue Ian talks about the poor quality of the studio.**

The studio in Paris was dreadful. We called it the Chateau Disaster! It was always breaking down. We'd be in the middle of this intense recording, and the whole thing would be down for hours. It was difficult and quite tense.

**I also read that you weren't all that happy with the guitar on Locomotive Breath?**

I have never knowingly said that. In general I don't listen to music of ours from that era because I just hear the faults and naivete, and to me it was just a bunch of people learning their job and reminds me of things that weren't a hundred percent. If the same thing was done today, none of that stuff would come anywhere near a tape machine because the quality wouldn't be good enough. But obviously it was the same for all the bands of the time.



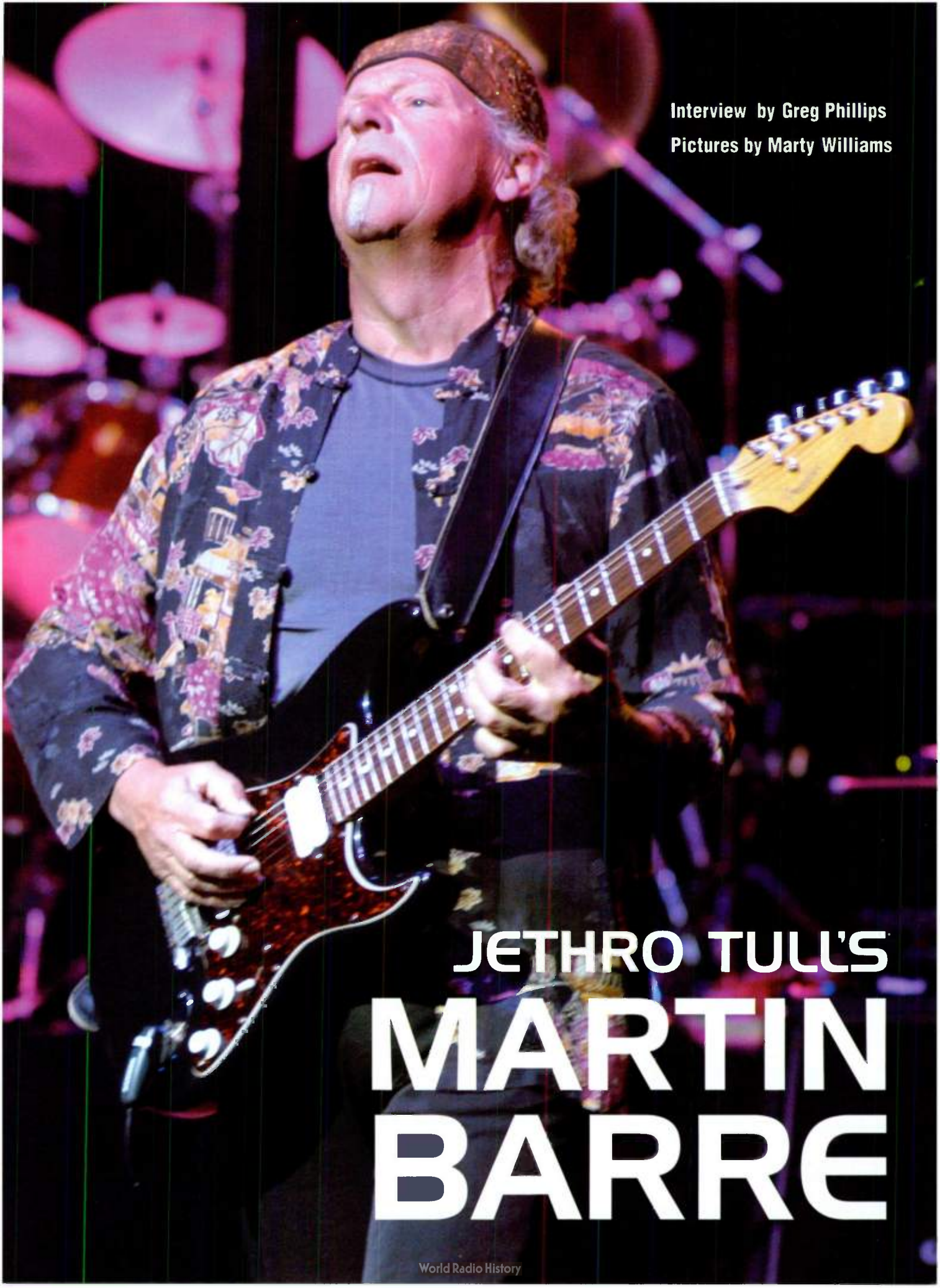
**As much as Tull has stood the test of time, the most famous albums were from the early seventies. But were they necessarily your favourite albums too?**

No they are not. I suppose the ones that had the most impact on me were the early ones. I say 'Benefit' because 'Stand Up' was a very nervous pressured album to do, we didn't know how it would turn out. It was quite tense. The next one was a real positive one, a bit more relaxed, we were over the first hurdle. But then 'Under Wraps' (1984) was another great one for me. It wasn't particularly a well received album, but for me it was good fun and challenging. It was really just me Peter (keyboardist-Peter-John Vettese), Ian and Dave Pegg (bass) stuck in a studio for months with no outside contact at all. I mean using a drum machine... which is now horribly unfashionable... and it sounds so dated because it was an early model of one. Maybe it was a mistake to lock ourselves in and not get opinions from outside. It was a bit intense that one, but I loved it.

**Skipping ahead quite a bit, Tull won a Grammy in the heavy metal category. What was the reaction in the band when you first heard of the nomination?**

Nobody believed that we would win it. We got the notification that we were nominated and that was very exciting. We had this sheet of paper that we could put on our wall saying you have been nominated for a Grammy. So that was fantastic. Beyond it, nobody thought it could possibly go any further including the record company who wouldn't even fly us over there. Metallica was the band everyone thought would win it. They were due to play there on the night. Their fans were there and were sure that they were going to win. So when they didn't, it was very unpopular. And everyone said 'where are they?' with no explanation. And some token person, I think Alice Cooper received the award on our behalf. It was a shame. I was in England and somebody called and said you have won the Grammy. I thought well how about that! It was ten at night. Then my wife came in and told me too, and I thought there you go, time to go to bed. In the meantime she got on the phone to everyone we knew and said we'd won the Grammy, come over, this is a big deal we must at least have a drink. So someone turned up and it's half ten, and I'm thinking that's a bit late. By the time three or four car loads had showed up I realised she'd called people and it was great really, because otherwise it would have meant nothing. It was important to make something of it.

**Continued over page**



Interview by Greg Phillips  
Pictures by Marty Williams

# JETHRO TULL'S MARTIN BARRÉ



**Let's talk about your gear. You have an impressive collection of guitars, there's a great rundown of them on the inner sleeve of your solo album 'Stage Left'. I imagine they're too valuable to take on tour. What are your main stage guitars now?**

I use a Fender Fat Strat on the road. I just bought a PRS 513, a new one with the 5 single coils and I almost brought it with me. but when we do tours a long way from England I just bring an amp. I mean we just bring the basic gear we need to work with. In John's case it might be the bass guitar, Hi Watt amps and cabs for him. All of Doane's gear except for his pedals and maybe a snare is hired ... and I bring an amp, which has to be my amp. I'm not happy with anything else but that, that's the Soldano Decatone with Marshall cab. That's the vital part of my sound. If I could take just one thing it would be the amp, because I can just find a guitar in a shop. Guitars are very much just a tool for me. I don't endorse them. I like to chop and change, I've used Hamer, Gibson, Tom Anderson, Ibanez, Mansons and Fenders for quite a while, and the PRS. I'm not tied to using any one guitar. I could bring my amp, go to a music shop, pick one off the wall. It could be a \$500 Epiphone, which I have and it's great, it wouldn't matter.

**You have a fairly clean sound. Do you use any pedals?**

Nothing. The complete set up I use in Europe and America is two Decatoners. one Decatone runs a couple of 2x12s. I like the Marshall 2x12s, the smaller ones. Then the other runs two 1x12s at the front... monitors... then the send and return go into a multi effects rack for a bit of reverb, a tiny bit of repeat, and you can hardly hear it but it broadens the sound. I do have a Tube Screamer in the rack but I'm not using it here.

**You have already mentioned that you have tried many different guitar brands and amps, in fact you seem to like to try different things in life ... wake boarding, running, ... what is it about experiencing so many different things that you enjoy? I hear it's inflatable boats now?**

It's a rigid inflatable. The tubes are for stability but never need inflating, I don't need to blow it up or anything like that. We spent 37 years touring and doing music and now I love music, it's my life, but I have decided it is not going to rule my life like it used to. That's just the way I am at the moment. It won't change me as a player. I'm totally dedicated to improving and whatever being a musician is, but I want to do other things while I can still enjoy doing them. I snowboard, which is crazy, because one fall and I'm in trouble. When I was a kid there was just rugby and cricket and I hate both. I hated that male, competitiveness. I've never been down the pub with the boys or

wanted to play the hard sports, why get the shit beaten out of you. There was nothing else. I was a slob but now there are so many fun things to do. I got fat and unfit and I started running and that's so important to me, it clears my brain and cleanses you. The travel, the bullshit, the hotels, the running counters all of that. Especially here, it's so beautiful.

**'Stage Left' is your current solo release ... when you release a solo album, what do you hope it achieves?**

Just availability. That's all I ask, so that if someone wants it, they can get it. It's so hard for someone like me to get a CD into record store these days.

**You did a support slot for Tull with your solo material didn't you?**

That was just a phase. I didn't get paid. It was just a bit of fun really. It was my idea. I thought it was a nice way to play my new album. Me playing my music and it was me and if anything that goes wrong it's me. I admire Ian for the burden he has. You have to learn that. I was petrified but I wanted to learn how to do it. The playing is the easy part, it's the projection. You don't have time to tune up or go and have a beer, you have to talk between tracks. I loved it though. I'd love to do it here but the economics are dreadful.

**What kind of music do you listen to around home?**

I don't like very much. I listen to a lot of classical music. That's what I love. I'm not crazy on noise, I've had a lot of years of noise and music and I'm getting quite grumpy. My wife and kids buy all of the music in our house. My wife has an obsession that the radio has to be on. If I'm in the car I like to look out the window. If I want to listen to music, I want to sit down and specifically do that, I don't want it at the supermarket combating with something else I am trying to do. I'm very critical.

**Will there be another Jethro Tull studio album soon?**

I don't know to be honest, one is due but I'm going to put some live material together that I did with Willy Porter. I have live versions of tracks off my first two albums, 'Trick of Memory' and 'The Meeting'. That will be the next thing I will do. Ian might be planning to another solo album, I don't know.

*Martin Barre's 'Stage Left' is available through Riot distribution.  
www.martinbarre.com*





**D**rawing inspiration for their name from such legendary bands as the Motor City 5 and The New York Dolls, The Devilrock Four originally hail from Tasmania and are now making an impact on the mainland with the release of their debut EP, *Livin' This Low*. James O'Toole spoke with vocalist and guitarist Carl Treasure and learned, among other things, that Devilrock is actually a real place in Tasmania.

**O'Toole: Your EP has a great live feel to it, how did you manage to capture that live energy?**

**Carl Treasure:** It was recorded live. They have a massive room at Birdland and in the middle is a drum room with windows. We set up our amps outside and watched the drummer through the window. It was a really good way to do it.

**O'Toole: What made you initially pick up a guitar and start playing music? How old were you?**

**Treasure:** My dad played guitar. I was fifteen when I started playing. When I was around fifteen or sixteen I'd just been listening to AC/DC to that point but then I started listening to Nirvana, Mudhoney, alternative stuff like My Bloody Valentine and Ride. I liked that shoe gazer sort of stuff for a long time. I still do, but I always keep AC/DC at the top of my list!

**O'Toole: How do your songs come together? Is it a case of the band jamming or are there main songwriters in the band?**

**Treasure:** Most of the songs have been written by someone who had an idea but by the time we play it in band practice they change or sound different somehow. Everyone in the band has their own playing style, which is good.

**O'Toole: Can you tell us about your guitar and amp set up?**

**Treasure:** Everything in the band is Fender, pretty much. There are four Strats, a Tele and a Jazz bass. On the recording I borrowed a Les Paul so the two rhythm sounds were different, but I actually like the sound of a Strat better so that's what I play live.

**O'Toole: Are you conscious then of making sure your live sound is different between the two guitars?**

**Treasure:** Yeah, that occurs naturally with the amps. I have an 800, the two channel one which I have on the gain channel which is fairly crunchy, while Jonny (Driver, the band's other guitarist) has an old Seventies JMP which he cranks up to break up, so even though we are both using Strats we sound really different.

**O'Toole: Guitar sound can be a real signature for individual players. How did you arrive at your current sound?**

**Treasure:** A lot of guys who are going to play heavy rock go out and buy a Les Paul or an SG. I don't find them comfortable at all. If I could get the sound I wanted from them I'd get used to it, but the Strat always sounded right to me. I used to work in a guitar shop and play a fair bit of stuff that came through there.

**O'Toole: What do you hope to achieve with the band in the next twelve months?**

**Treasure:** Realistically, a lot of touring. We have a product we're pretty happy with, it's doing quite well and getting played on radio a bit, so we plan to tour and promote the hell out of it. Hopefully when twelve months are up we should have a full album recording.

*Livin' This Low* is available now through Shock Records. For more info on the band, check out [www.thedevilrockfour.com](http://www.thedevilrockfour.com).

**A**ccording to singer songwriter and guitar player Jed Kurzel of Sydney two piece outfit The Mess Hall, his only recollection of recording their latest album – *Notes From A Ceiling* – is that his partner in crime drummer Cec Condon nearly set fire to the Byron Bay studio whilst having a barbecue. "Yeah he did" recalls Kurzel. "What happened was he was cooking one night outside the studio, but then he went into the control booth to listen to some track playback and forgot about the food. Suddenly the BBQ caught fire and flames started to surround the gas bottle and so we all ran! Luckily our engineer ran out and grabbed a fire extinguisher and put it out. Later we found out the gas bottle had also sprung a leak too so we were very, very lucky".

The album's songwriting process was one of spontaneity, born from the many jam sessions Kurzel and Condon performed in various rehearsal studios. "The songs were written in the rehearsal room" reveals Kurzel. "So they literally come out from nothing really. We just pressed record on a small cassette player and jammed. It took a period of about a year to finally turn those jam ideas into actual songs that ended up on this album which took us a couple weeks to record and another week to mix."

The duo also set out initially to achieve a natural sound in the studio, one that was free from too much technological cutting, pasting and enhancing. "The idea we had was to use the natural tones of the amps as the basis" says Kurzel. "And then we wanted to capture a really roomy drum sound. All the takes on the album were pretty much first takes played together live. A lot of the time we were mixing two amps – a Fender Twin and an old bass amp – together, where they're both giving off the same performance but also were giving off different tones. I didn't use any effect pedals on the guitar either. It was all natural sounding which came from those two amps and the two guitars I used; a Strat copy and a '79 Tele. I bought the Tele from a second hand guitar store and was warned not to buy it because it was a piece of shit. But I heard something in it that was really good. And the fact was, it gave me the Tele sound but also this big sound as well which Teles aren't known for."

The band also find themselves, by way of definition thrown into the same box as The White Stripes but Kurzel expresses otherwise. "When we started to do our thing there was no White Stripes around" declares Kurzel. "A lot of people I'm influenced by are a lot of old poor guys from the Mississippi who just play really honest and a dirty sort of blues. That's where the Mess Hall come from. And we really never set out to be a two piece. It was just something that worked out that way".

Story by Joe Matera



Australian Musician Winter 2005

# ELECTRONIC WARFARE >

Welcome to the latest instalment of 'Electronic warfare'. One of the standout electronic artists in Europe at the moment is **SUICIDE COMMANDO**, aka Johan Van Roy. Van Roy's dark 'industrial' take on electronic grooves has stormed alternative charts across Europe, and with good reason – it's great stuff! Due to space restrictions I will spread an interview I did with him over a couple of issues. I started off by asking him what attracted him to the style of music he does and how would he describe it?



By Baz  
(www.psyburbia.co.uk)



I actually grew up listening to music like new wave and cold wave back in the early eighties, until I discovered bands like Klinik, Front 242, Skinny Puppy. These bands and this kind of electronic music had such a big impact on me that I soon decided to start my own project, and not much later Suicide was born! How to describe this music is rather difficult, to outsiders I often describe it as more morbid and

dark style of techno, more alternative.....but personally I just call it electronic music as I don't like it to be put into certain boxes and styles."

### How big an influence are genres like Psy Trance and other hard dance styles?

"I like to listen to trance, techno or Goa....and I really like bands like Astral Projection and Infected Mushroom.....I also try to invert some of the elements of this kind of music into my songs, giving them a more trancey edge".

### And what about guitars? Unlike some in this genre Van Roy avoids them altogether.

"I don't like guitars in electronic music. But that's just a personal opinion, others will most likely think differently, but for sure I will NEVER use guitars in Suicide Commando!"

Perhaps that's a good spot to leave it for now. Check out the guy's studio rig on his amazing website.

[www.suicidecommando.be](http://www.suicidecommando.be)

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**LIQUID SOUND DESIGN** continues to astound with the quality of its releases. Youth's second solo album is entitled 'The secret language of ordinary objects' and showcases a new Orb track amongst others. The guy is a master. Then there's a album called 'That much closer to the sun' by Abakus, a young fella who's the son of a member of the Kinks! It's a fluid, melody driven affair and a tour de force compositionally and in terms of production.

[www.liquidsounddesign.com](http://www.liquidsounddesign.com) [www.youth.me.uk](http://www.youth.me.uk)  
[www.youth.me.uk/](http://www.youth.me.uk/) or [www.abakus.me.uk](http://www.abakus.me.uk)

I was lucky enough to pose some questions to mega keyboardist **DON AIREY**, a guy who has played with Ozzy Osbourne and is currently with Deep Purple. He has played huge shows in front of 600,000 people with Ozzy through to intimate gatherings of as little as 194 people with Graham Bonnet in the UK in 2001. I asked him about the Deep Purple experience.

"Playing with DP is the best thing that ever happened to me and my family. As for touring, I love every minute."

### I asked him about his attitude to soft synths versus hardware?

"Soft synths – they are well named! I only use the hard ones. However I am quite a devotee of the new freedom that digital recording affords the creative musician..."

### And computer based music making?

"The world seems to be full of people who have arrived at their destination without having taken the trip and they have their heads in a computer screen. Computer based music is to Music as McDonalds hamburgers are to Food."

### Well put! Ouch! And as for aspirant musos he has simple advice.

"Practice, practice, practice. Then practice some more!"

I will be bringing you more wisdom from one of the world's great players soon. In the meanwhile check out

[www.donairey.com](http://www.donairey.com)

**ROLAND** has waded into the kind of territory occupied by Akai's MP range of sampling production boxes with the **MV 8000**. Like the Akai boxes this beast has the array of pads on the front and all the features you would expect. Although a unit like this can't replicate everything software can do these days it will be dead handy for live work and as DJ Shadow has proven often hardware can be a much more inspiring compositional tool. With this unit Roland has staked out a claim for itself in the stand alone sampling box market.

**Chill TV is back on Channel 31, hosted by yours truly. Send us your videos! PO Box 17 Queenscliff 3225.**

Rocktron's award winning stomp box lineup just keeps on growing. Check out some great sounding, affordable cutting-edge stomps at your Rocktron dealer today. See the full line at [www.rocktron.com](http://www.rocktron.com)



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Rocktron is a division of the GHS Corporation. HUSH is a registered trademark of GHS Corporation.



### Metal Planet

One of the Rocktron stomps receiving *Guitar World* Magazine's *Platinum Award for Quality & Design*, this pedal will blow you away with incredible distortion. *Guitar World* wrote: "a lot of distortion pedals have been introduced over the years, but few have produced anything close to the Metal Planet's evil chunk... mind-boggling EQ curves and a tone that's truly metallic."



### Short Timer Retro Digital Delay

Two modes of delay called "short" and "shorter" to handle just what you need. Another *Guitar World* Magazine *Platinum Award Winner*, they wrote: "its musical response resembles some of the great echo effects and solid-state reverb units...could be an addictive addition to your rig."



### Nitro Booster/Enhancer

Need that extra EDGE to push your sound over the top? Check out the Nitro Tonal Booster and supercharge your amp. Makes harmonic squeals easier to achieve and broadens the capabilities of your pickups.



### Hypnotic Flange

More fun than hypnotizin' chickens, Rocktron's very cool Hypnotic Flange takes modulation to a new level with the "hypnotic mode" that becomes a random low frequency oscillator, dancing anywhere from an arpeggio sound to a randomized chorus sound.



### XTune Tuner

Easy tuning in a cool pedal format. A chromatic tuner for guitar and bass, the XTune offers multi-LEDs and lighted notes that make it easy to tune on dark stages. Allows muting for silent tuning, and continuous out for live tuning while handling 12 note tuning and a 7 octave range.



### HUSH Noise Reduction

The grand-daddy of noise reduction for guitarists and the STANDARD in rigs worldwide. More professionals have used HUSH than any other noise reduction! *Guitar Prayer* Magazine wrote: "the HUSH Pedal will work for all guitar-related noise problems: it's perfect." Get rid of your noise without altering your tone and without messy wiring and setup like other noise reduction units require.

ROCKTRON  
TECHNOLOGY FOR GUITARISTS

**WALLS (EP)****The Red Paintings(Sony/BMG)**

Alice in Wonderland meets Donnie Darko, dresses up in Kabuki make up, add loud guitars and cello, think Cure, Tears for Fears and Icehouse, incorporate an art component, and you're some of the way into the utopian world of Brisbane based outfit The Red Paintings. Dressed up in such finery, you'd be forgiven for thinking the band are more about image than substance, but their 7 track EP 'Walls' shows they're equally intent on delivering sonically too. With their unique blend of multi-coloured Goth rock, The Red Paintings seem destined to attract an ever-growing movement rather than a fan base.

**ANTHOLOGY: THIS STATION IS NON-OPERATIONAL- At The Drive-In (Shock)**

If it wasn't for the wondrous terrain currently being covered by The Mars Volta, you'd be driven to tears by this blunt reminder that At The Drive-In are a band no more. This 'Anthology', made up of 18 tracks representing each of the band's short 6 years, screams why At The Drive-In was such a vital band. The energy, innovation, intensity and downright fury they produced was unmatched by any other band in their yearbook. Tracks one to five show a band incubating, throwing ideas around and letting off steam. The remainder of the disc offers rarities, B-sides and some of the most stunning rock statements of our time.

**MILES AWAY-Jen Gloeckner (Shock)**

There must be something in Iowa's water that breeds introspection. Recorded in her home studio in a small Midwestern US town, Jen Gloeckner's debut disc delves deep, conjuring demons and dreams from her soul. The music is at times hypnotic, occasionally melancholic, but always fascinating. The multi layered "Only 1" is as haunting a musical experience you could have. Gloeckner's dark, secret world is not an uncommon one, but the way in which she expresses it, is priceless.

**PHOBIA OF SHARKS-Screenings (Didgeridoo Records)**

A nastily prepared review disc appears with photocopied cover, perhaps not even the final image. Information is scarce, the band's website in it's infancy, the disc due for July release. Melbourne 4 piece Screenings seem to be saying, here's what we do, judge us as you will. Although they worship at the altar of early 80's icons Forster/ McLennan, Smith and Verlaine, there's enough creative force, originality and motoring rhythms to indicate their prototype will fly. While "Logic Ways" and "Flat Trap" have the street smarts to gain them some airplay, it's the ambient, electric improv feel of "Continuation of the Overground" and "Rise 2,3, 5" that are likely to inhabit your head in a more profound and lasting way.

**LIL' FI'S 'MAGIC DOOR' OPENS**

Magic Door is the latest release from enduring Queensland bred singer songwriter Lil' Fi. Some may recall Lil' Fi as front person of Brisbane's Delta Rhythm Kings or as founder of The Flannelettes, however it's been as a solo performer on the music festival circuit where she has gained much kudos of late. Fi's infectious blend of jazz flavoured blues, cabaret rock and soul has been well celebrated, and is clearly evident on her new 12 track album. Featuring nine Lil' Fi - Dirk Dubois originals, Magic Door deals a full house worth of uplifting rhythms delivered with Fi's signature vibrancy and flair.

Around a year ago Lil' Fi relocated to Melbourne with musician partner Dirk Dubois (Chain) and at time of press was on the verge of giving birth to her first child. Lil' Fi will launch Magic Door in Brisbane in July, and by November Fi and tour-savvy baby will be heading to Western Australia for the Bridgetown Blues Festival. For further information visit Lil' Fi's website. [www.lilfi.com](http://www.lilfi.com)

**PHIL QUIRK-THE FALLEN**

Phil Quirk began composing in the 60s and has had work published by some of the corporate big guns. Currently teaching guitar in the Albury/Wodonga area, Phil has just released "The Fallen" a solo disc featuring a dozen guitar based originals. Quirk's experience in the field shows in his song construction, and his chosen themes indicate an affinity for travel and a fine appreciation of cultural differences and their peculiarities. With more than a nod and a wink to Dylan, Phil's excellently recorded solo effort bares a musical soul and a love for his craft. **(02) 6024 2553**

**DARREL-THE MUSIC WITHIN**

Darrel Humphris is a Rockhamptom based guitar player and teacher who has released an hour's worth of extremely palatable instrumentals on his debut album "The Music Within". The album showcases a fluid and delicate playing style in a range of different styles and tones. All songs are Humphris originals and he plays all instruments on the album apart from drums. [www.darrel.com.au](http://www.darrel.com.au)

**RASTAWOOKIE**

Vibrant seven piece Sydney outfit Rastawookie toss Afro beats, reggae, ska, Aussie hip hop and samba into their spicely eclectic broth on their debut self-titled EP. Dub meets Carovale in a contagious clash of cultures. Not unlike Melbourne's Cat Empire, I'd imagine a night in front of a Rastawookie stage would be cause for much celebration. [www.rastawookie.com](http://www.rastawookie.com)

**TEACH YOURSELF GUITAR REPAIR & MAINTENANCE (Alfred)**

This reasonably priced book offers step by step information on how to properly look after your prized guitar. From string changes and intonation problems, to rod adjustment, set ups and troubleshooting, Author John Carruthers has over 40 years guitar building experience and was a staff writer at Guitar Player magazine, so is well qualified to be instructing you on pulling your guitar apart. A DVD version of this title is also available.

**AMPLIFIERS & EFFECTS (Tipbook Company)**

Australian Musician has sung the praises of the Tipbook series before. This one dissects your Amps and Effects and tells you everything you need to know about what parts are called, what tasks they perform, and how you can get the best results from gear. There's also a parallel website in which codes interspersed throughout the book, match codes on web pages offering additional examples and sound files. The books are also a perfect size to fit inside your gig bag.

**LIVE FROM AUSTIN, TX-Lucinda Williams (New West/ Shock)**

Long suffering Lucinda Williams fans may feel they're destined never to see her back in Australia, but her recent Live at the Fillmore album at least gave them a much needed boost. Further comfort now comes in the form of this made for television concert available for the first time on DVD. The fact that it's seven years old, will do nothing to dampen the spirit of those that revere the swagger, passion and melancholic sweetness which is abundantly on display in this concert recorded in Austin, Texas. This gig features tracks off her album *Car Wheels On A Gravel Road*, which was current at the time, and also includes Williams standards like "Passionate Kisses", and "Sweet Old World". The release is one of three in the Austin City Limits TV series that also includes Richard Thompson and Son Volt.



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## Mixed Sub-divisions-Part Four

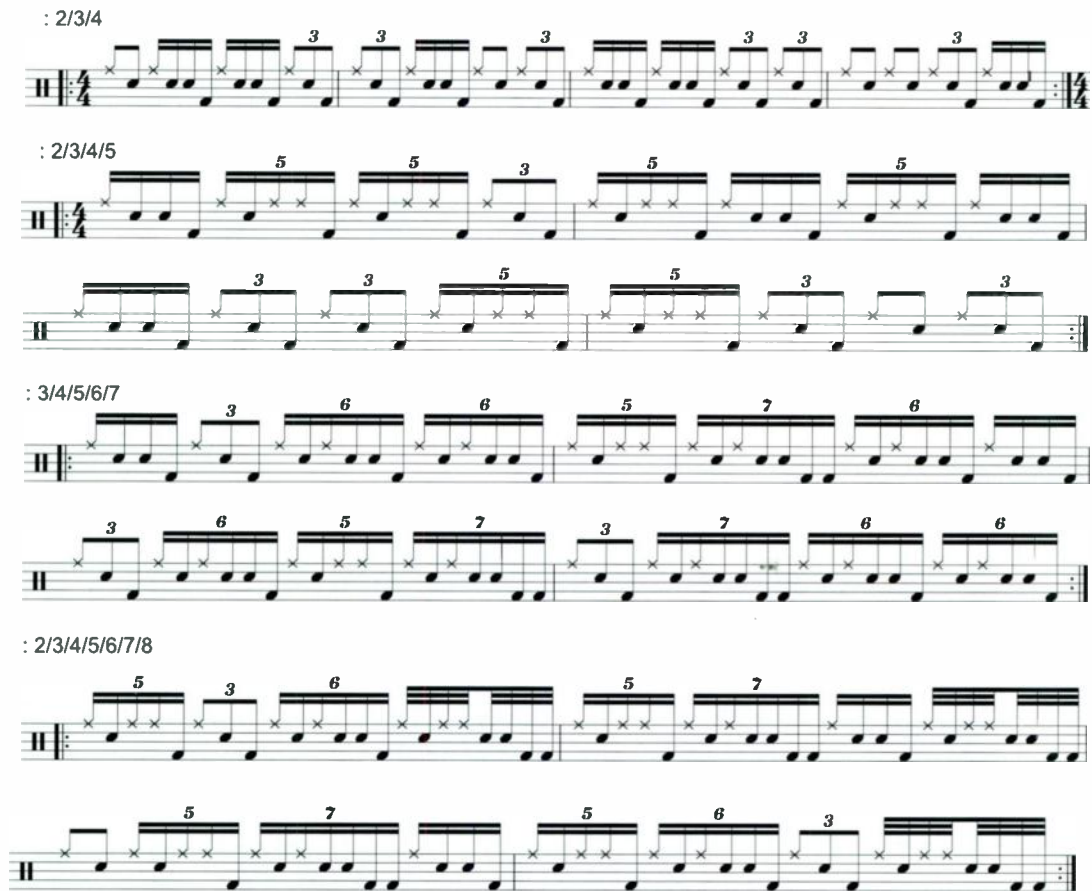
by Grant Collins



In this fourth instalment of the mixed sub-division series, i'm going to look at some drumset orchestrations for the various sub-divisions. The following exercises are designed to give you an idea of how you can start to set up basic orchestrations. Each group starts with the hi hat an then evolves as the number of notes in each sub-division expands. Practice each one individually so that you have them all memorized:



The next step in the process is to start with combinations of the various sub-division orchestrations. The following series of exercises will begin to give you the facility to start moving from one to the next:



These exercises will give you an idea of what it's like to start combining the various sub-divisions with these orchestrations. The challenge for you will be to create your own orchestrations and apply them in the context of mixed sub-divisions. In the next lesson I'll look at moving these combinations between a variety of time signatures.

Grant is a professional performing artist who has built a reputation as being a leader in his field and a pioneer of new techniques. His success in Australia is easily documented by the thousands which have attended his solo performances. He has also been very successful on the international scene, having done several solo tours of Asia and most recently a series of highly successful solo performances in the United States. Website: [www.grantcollins.com](http://www.grantcollins.com)

Grant's lesson was created using Sibelius 3 scoring software

## FEARLESS IMPROVISATION – PART 2

by George Urbaszek



In Part 1 of Fearless Improvisation we used random notes and paid attention to timing, tone, feel and all-round awareness. This time we will look at note and rhythm selection.

Just like a song contains musical information to give it an identity, an improvisation must also include information about the genre, such as tempo, feel, form, notes and rhythms. No matter what style the piece is in, if you want to improvise in that style, you must be familiar with some of its elements.

### Ex 1 Allegro assai



Here are the first 8 bars of Beethoven's "Ode to Joy" from Symphony No.9.

The provided information indicates

- tempo allegro assai = sufficiently fast
- bass clef
- the key signature of D major, containing the notes D E F# G A B C# D
- the time signature of 4/4
- the notes of the melody
- the rhythm of the melody

Begin your improvisation with a variation of the melody. Here is an example. Observe that it targets melody notes at the beginning of each bar and uses only notes from the D major scale.

### Ex 2



Of course you are not improvising by playing the example. It is only an illustration of using the melody as a guide. Try many of your own improvised versions, gradually moving away from the melody.

Here is another, slightly more removed, example.

### Ex 3



The 10-step approach

Play the melody 10 times through, each time making it slightly more varied/complex than the previous time. At step 5 (see Ex 3 above) you and a casual listener should still be able to hear enough of the melody to identify Ode to Joy. At step 10 a casual listener probably won't be able to identify the tune, however you will because you are still referring to it in your mind's ear. You will be keeping the tempo, form and feel (if you wish) but will play notes in many different configurations with lots of rhythmic variety.

Here is an example of a step 10 possibility.

### Ex 4



Practise the technique of melodic variation in any style of your choice. Often bass players wish to be more melodic and this could be an important step in that direction.

Next time I will reveal what I consider the most important element of successful playing – for all musicians. Until then, mind the tune!

*George's lesson was created with the assistance of Sibelius 3 scoring software*

*"George specialises in distance music education and offers individualised improvisation lessons by correspondence as well as ready-made lessons on CD and CD ROM. For details visit his website [www.creativebass.com](http://www.creativebass.com) or phone 02 66886143.*

## PENTATONIC SCALES

by Simon Patterson



Visit Simon's website: [www.users.bigpond.com/simonpatterson/](http://www.users.bigpond.com/simonpatterson/)

Pentatonic Scales form an integral part of most guitar players' vocabulary. The pentatonic is often the first scale that many players encounter on their musical journey when it comes to riffs and soloing. Very much a 'friend' of the contemporary guitarist, the pentatonic scale is found in all genres of music. Notably for guitar players this is very much so in rock, jazz, blues and country idioms. Whether it's Jimmy Page rocking with Led Zeppelin, BB King playing the blues, Albert Lee ripping up some country, or the jazz of John Scofield or Pat Metheny, the pentatonic scale is found in abundance.

The pentatonic scale is obviously a five note scale and in its major tonality form, consists of the first, second, third, fifth and sixth degrees from the major scale. So, in the case of C major, the pentatonic scale in its major form, would look like C Major:

C D E G A  
I II III V VI

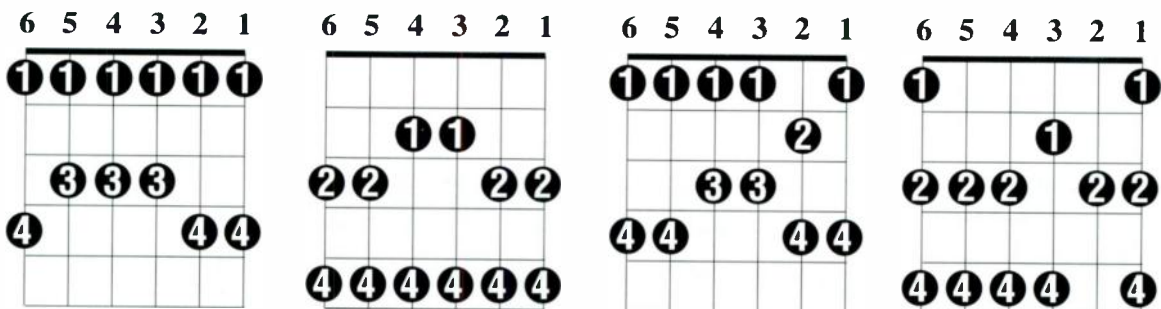
Alternatively, on the flip side of the coin, if we construct a pentatonic scale using the same notes from the above example, but starting from the note A, we arrive at the relative mirror form of the pentatonic scale; A Minor pentatonic. And this looks like A minor:

A C D E G  
I <sup>b</sup>III IV V <sup>b</sup>VII

Looking at the intervals in the A Minor pentatonic scale, as they relate to the root note A, we have the first minor third, fourth, fifth and minor seventh intervals.

Often the major pentatonic is distinguished as having a 'happy' sound, often used in country music, and more upbeat rock material. On the other hand, the minor pentatonic has a darker sound as heard on Jimmy Page's solo to 'Stairway to Heaven' for example, and thousands of other blues and rock tunes.

The following fingering patterns should allow you to cover the fingerboard of the guitar. Depending on the finger you start on, you'll also be able to arrive at either the relative minor or major versions of the scale. Be sure to practice each of these fingering patterns with a metronome, naming each note and using strict alternative picking. Also play them in every key- moving them up and down the entire neck of the guitar.



When you've got the hang of these patterns in all 12 keys, give examples 1 through 5 a go, and perhaps have a look at some guitar transcriptions of various guitar players, noting the pentatonic scale in use.

Example 1



Example 2



Example 3



Example 4



Example 5





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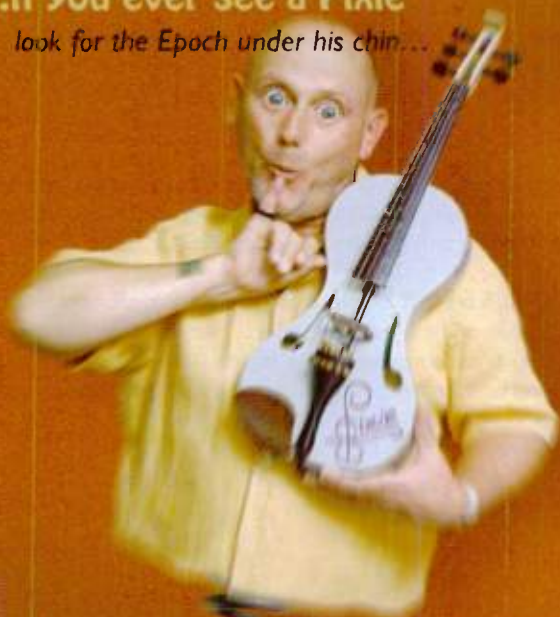
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## THE NO MIDI ACOUSTIC PIANO : A MUST TO BE "IN TOUCH"

by Allan  
Zavod



### Hi Readers

Should every musician have a reasonably good knowledge of the piano keyboard? Absolutely! Some use it for composing and arranging. For others it is their performing instrument and for some it is both. Also for any kind of music teaching, a keyboard is essential.

### COMPOSING AND ARRANGING

The piano is one of the most valuable tools in a musician's life since it contains the ranges of all Western instruments laid out visually at your fingertips. In addition you can hear the whole work or at least its essence.

When you do a lot of arranging eg; big band scoring, for example, there are times when the piano is the last thing you need because with experience one can harmonize and orchestrate to formula. Of course during the process of acquiring such skills there was a piano to help.

Important to realize is that the piano can be deceiving because it cannot sustain like a wind or string instrument. Piano is a member of the percussion family. It could never sustain a note like a French horn or a string section etc. When using a piano to compose and/or arrange it is important to hear the sound and know the characteristics or capabilities of the instruments you are writing for. You have to hear sustaining notes or chords in your head. If you have a synth handy use it, especially for hearing sustaining moments.

Piano is often essential to the composer and arranger when, for example, it comes to studying Jazz harmony. There it is again all laid out in front of to see and hear basic chord sounds (3 and 7) as well as accidentals (b9 #9 etc). Basic chord sound refers to the notes that create the sound of a chord. There usually two notes that do this and they are normally some combination of the 7th and the 3rd or sometimes 7 and 4 of a chord. For instance 3 and b7 gives the basic sound of a dominant 7th. Eg G7 consists of major 3rd B natural and minor 7 (F natural). G major 7th on the other hand would be Major 3rd B natural and major 7 F sharp. Play these two notes with the right hand and bass note in the left. A basic exercise like this is best played on piano so you can hear it in different ranges.

### PERFORMING

It goes without saying that we pianists experience the piano in much deeper ways - in ways that are certainly not required of the composer and/or arranger. We are on another level of pianism. We are involved in the the art of mastering our instrument just as the player of an instrument other than the piano strives for. The challenge in mastering applies to all players of all different instruments.

In the mastering sense you can only differentiate instruments by degree of difficulty, eg; Classical guitar is 1st as to the most difficult with the violin running a very close 2nd place.

Truth is you have to give your all to master any instrument and to continue beyond the mastering level ... yes there is a lot beyond mastering if you choose to go on. Beyond is the endless journey of mastering new challenges that you instinctively find as as go higher up the mountain. Let me put it this way ...the higher up you go on that mountain the more there is to see.

See you next time.

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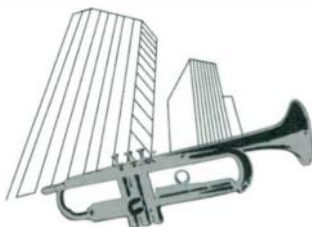


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# MASTERING! WHAT ACTUALLY IS IT?

Respected studio engineer Martin Pullan has been at the helm at Melbourne's Edensound since its inception during the mid nineties. English born Pullan cut his teeth at the esteemed RG Jones Recording Studios in London where he worked with artists as diverse as Leo Sayer, Selina Jones and the Nolans. Since arriving in Australia he has enjoyed great success with projects by The Black Sorrows, Things of Stone & Wood, T Bone Burnett, LRB and Split Enz. He also knows a thing or two about mastering having recently mastered albums by Marcia Hines and Living Loud. Australian Musician contributor Kevin Garant sat down with Martin to demystify the mastering process.

**KG: So what is Mastering?**

**MP:** Mastering is the final part of the creative process of making a record. It's where you get to look at the project as a whole instead of the individual parts, an opportunity to improve the overall sound and make the individual tracks sound consistent - like they belong on the same album.

**Is there a difference between mastering studio that charges \$25 an hour and one that charges over \$400 an hour?**

There are many differences, firstly the room. It's very important to be making these crucial final adjustments in a room that has been properly designed, so there are no inherent frequency issues.

Secondly, there's the equipment. Most budget mastering houses do all or most of their processing using plug-ins or cheap equipment. It's much more difficult to get maximum level while still retaining apparent dynamics this way. And finally you don't tend to get a very experienced engineer with the lower rates.

**Your background is recording and mixing engineer, making records such as The Black Sorrows "Hold on to Me" you are also a songwriter and musician... Do you think this helps in Mastering?**

I think it's good for all of us at least to have knowledge of the other parts of the process. I reckon mixing engineers would improve their mixing skills if they did mastering for a few months and vice versa. Being musical helps for sure, particularly when editing, but I know great sound engineers that don't play anything, just have a natural musicality. I find personally that having been into recording and mixing is good, particularly these days as mastering is including more and more mixing. Clients are bringing in "stems" a lot, these are components of mixes. The reasons for this are, first of all to give some greater flexibility during mastering, as more and more mixes are being done in the home studio environment, engineers are wanting to leave some crucial mix decisions for the better acoustic space of the professional mastering room. The other reason is so these stems can be "mixed" in an analogue summing amplifier, to avoid the undesirable effect of digital summing in the software mixer.

**What do you use to do this summing?**

I've recently purchased an Audient Sumo for this. It's quiet as a mouse and has an amazing 27db of headroom so you're never going to overload it. It's just like a mixing console but without using anywhere near as much real estate. You don't need the faders because everything is going in at unity gain, as the mixing engineer intended. If you do need to tweak the individual levels you just do it in software. The other thing I love about it is that it includes the bus compressor/limiter from the Audient ASP8024, it has to be one of the best I've heard.

**And when clients bring in stems what form do they take?**

Usually they'll be wav files or SDII files in stereo or split mono that all start from the same time. You may get a pair with drums, a pair with



bass, one with guitars, keyboards, vocals etc. They all have effects on and all at unity gain. When the engineer has the mix ready to go he or she will just do bounces, muting all the tracks that are not required. For instance, kill everything except the drums and associated reverbs etc and bounce. Then kill everything except the bass, and bounce, etc, etc. While we're on that subject, most artists bring their tracks in as files now, whether on CD-R or firewire drive or even i-pod sometimes! This way they can remain at the higher sampling rate the artist is working at in their software. Most people seem to work at 48Khz 24 bit these days

(although we're getting some files at 96Khz) and dithering them down to audio CD format at 44Khz 16 bit is not going to help the end product. Obviously they're going to end up that way on the final master but if we can stay at a higher resolution while we do all our processing, it's much better.

**Do people transfer files over the net at all?**

For sure, fast internet connections are changing the way we do business. We have clients in Asia and Europe and interstate who regularly send files for mastering to our FTP site. Not so long ago there would be an eight day turnaround for O/S jobs. Now we can have the whole thing done in a matter of hours. As Lucio Fabbri from Metropolis Digital in Milan Italy told me, he can work all day on the mix, upload it to our site while he sleeps and by the morning he has the mastered track.

**Do you get a lot of people saying "my recording and mixing was done in a friend's basement. Can you make it sound professional?" and what do you say to them?**

Well you can certainly improve things a lot, you'd be amazed to hear some of the before and after comparisons. Often people say they can now hear things they thought were lost in the mix. But really it's down to the operator, you're more likely to get a good result with a top sound engineer in a home studio than with someone just out of sound engineering school working in a big professional studio. Having said that, the best result would be with a great sound engineer in a professional studio.

**Should people normalize or compress their mixes before mastering?**

Definitely not. This is a big bug bear these days. People feel they just have to put on the mastering plug-in as they are mixing. The reason is they want to give a loud mix to the artist so that their mix doesn't sound quiet compared to other discs the artist is used to hearing. This is all well and good, unfortunately the mastering engineer can't undo this often hard compression or limiting. The answer is to do the disc for the artist with the plug-in but also one without for the mastering engineer.

### What do you feel is better, Tube or solid state electronics?

This just depends on what you're after. If you're trying to warm things up on a very clean or electronic recording, then valves are the way to go. The distortion produced by valves is more pleasing to the ears than solid state distortion. On the other hand there is usually a bit of a noise issue as the signal to noise specifications are not as good with valve gear. This is something to watch out for if dealing with say, a quiet intro or as happened to me the other day a whole album of relaxation music that had many very quiet passages. These had been beautifully recorded with very low noise levels and I found I couldn't use my Tube-Tech 3 band valve compressor in those sections. I do use it on most projects though as it fattens things up nicely with great control over the frequency range.

### Why is Digital Editing & Analog processing the way to go?

Analogue editing is dead now as far as I'm aware. For the obvious reasons; undoing is a problem and redoing is even more of a problem. Not to say it wasn't fun sitting there with bits of tape wrapped around your neck, trying to remember which bit went where, pieces of splicing tape stuck to your trousers, razor blades between your teeth. But digital editing gives you endless possibilities, cut and paste to your heart's content. Even cutting or crossfading lip smacks or clicks, that the mixing engineer may have missed, out of a mix. Analog processing, however, is the way to go. Apart from the fact it sounds better, you have the user interface. Twiddling knobs is just far more satisfying and instant feedback than using a mouse. It's OK when you're using digital hardware, the interface is not so bad, although in some cases, having one knob for all functions is a bit clunky to use. Having said all that, it's often very useful to have digital EQ. When you're trying to remove a narrow band of frequencies for instance, or a ringing caused by the resonant frequency of a dodgy recording room, the digital EQ will be much more effective. Also, digital compression is fantastic for getting higher overall level onto disc, with faster responses and clever soft clipping technology you just can't get with analogue compression or limiting.

### Is Burning CDRs from computer reliable?

If you have a good burner and reliable discs, then yes. Some tech nerds insist that if discs are burnt real time they sound better, but as long as your burner and discs are up to the task and produce nicely shaped pits without jitter issues (in other words low error rates) you're fine. At the end of the day, one small tweak of an eq gain control will produce a difference that blind (or deaf) Freddy would notice, whereas I haven't found anyone who can hear the difference between discs burned at real time or high speed, providing the error rates are good.

### Besides a good song what are the ways of preparing a great mix to be mastered? Should I mix to analog or digital?

Well that's the thing isn't it, it doesn't matter what we do, if the song's crap people won't enjoy it! I personally think mixing to digital is the way to go for most applications. Bring it in nice and clean and we can dirty it up if that's what is required. We can run it through 1/2 inch tape if requested and make sure the machine is beautifully lined up with low distortion and noise. However, clients do bring in analog tape from time to time and depending on the engineer and the material, the results can be fantastic.

### I've heard people say my CD has to sound louder than any other disc ever made. Is this possible?

I think the contest to make the world's loudest CD is over now. The award has been won and we've moved on. What we want now is for it to be loud enough but not at the expense of quality. If you squash things too much they don't sound punchy any more. I've heard digital clipping and distortion on well known country and easy listening albums mastered at top notch places in New York, now to me that's just not desirable.

Martin Pullan runs Edensound studios  
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## PRODUCT: ROCKTRON BLUE THUNDER DIGITAL BASS PREAMP/EFFECTS UNIT

REVIEWER: James Manson DISTRIBUTOR: Dynamic Music 02 9939 1299



**R**ocktron build a wide range of effects processors, stomp boxes, amplifiers and foot controllers. In the eighties when "my rack is bigger than your rack" was all the rage, every pro guitar player had a Rocktron processor as part of their effects arsenal. Rocktron is probably best known for their patented HUSH noise reduction and I have always held the view that the company produced processors in the upper end of the quality stakes. Having great respect for the Rocktron name I was enthusiastic about putting the Rocktron Bass Technology Blue Thunder through it's paces.

The Blue Thunder is aimed at bass players for both studio and live playing and Rocktron state that the unit has been specifically designed and voiced for bass. The Blue Thunder is based on a 24 bit Motorola DSP engine, so we are talking serious processing power. The Blue Thunder is full rack width and half rack depth with a great looking dark

My first impression of the Blue Thunder on hitting the first note was one of sheer delight. Bass frequencies are perhaps the most complicated of the overall spectrum and are hard to pin down and get right. I have spent hours trying to find the right tone or sound but Rocktron have done all the work for you. This processor sounds completely awesome straight out of the box. The tone is gorgeous and smooth and can make an ordinary bass sound great. There are 128 stored presets with 1 - 64 being for live applications and 65 - 128 for direct connection or recording situations. The Rocktron presets are actually usable and it appears a fair amount of work has gone into making these presets sound great. The presets range from silky smooth bass tones to very usable distortion and "out there" modulated effects. I could use the Blue Thunder without ever having to tweak my own presets considering the ones in the box sound so good.

function allows full control over the wonderful internal compressor and in my opinion is the most important effect within the Blue Thunder. The Delay function provides two types of delay and is incredibly comprehensive offering all the delay options you could possibly desire. The Reverb function controls all the different reverb options available and again sounds discreet and perfect for bass. There are four modulation functions that all have comprehensive controls, tremelo, phaser, flanger and chorus. Again these four effects are highly usable with bass and have an inherent clean subtleness. The final available function is the speaker exciter which provides speaker simulation and parameters such as sonic boom and sonic clarity for live and recording situations.

When using the Blue Thunder live it would be advisable to use a MIDI controller and the MIDI options within the unit are all

### The tone is gorgeous and smooth and can make an ordinary bass sound great.

blue front panel. The front panel design is wonderfully simple with from left to right, power push button, preset select dial, tap delay - rate button, display panel, edit button, bass level dial, store button, middle level dial, treble level dial, bypass button, input level meter (LEDs) input level dial, clip LED, output level dial and a -10dB or + 4dB push button. The back panel is as simple - input jack, right and left channel output, phantom power jack for 7 pin MIDI cables for connection to MIDI foot controllers, MIDI jack in, MIDI jack through/out and power jack for the 9VAC power adaptor.

The Rocktron Blue Thunder can be used for various applications including as a stand alone preamp with a power amp and cabinets, as an effects processor with a bass head or combo running into an effects loop return, and as a bass preamp into a mixing desk for live or studio work. The Blue Thunder is incredibly simple to use, plug in your bass, turn the unit on and away you go.

The Blue Thunder presets are divided into what the manual describes as functions. Each function has various controls that determine the overall sound of each preset. To enter the function it is as simple as pressing the edit button and accessing the list of parameters. The Global function is the first function available and effects various global parameters such as output, mute and HP cut. Next is the mixer function where you can control parameters such as how wet you desire the effected signal to be or applications such as setting the Blue Thunder up as just a preamp or just an effects processor. Next is the Hush function which is self explanatory and is the best in the business. The distortion function has been custom designed for bass frequencies and the normal control over said effect such as gain plus some cool controls such as variac which acts as a power attenuator. The EQ function offers a wealth of tonal shaping options providing full parametric control. The compressor

encompassing including being able to dump presets to a sequencer or another Blue Thunder. In a live situation the unit really would not reach it's full potential without a foot controller. For recording purposes I found the Blue Thunder to be every bit as effective as high end pre amps and compressors. I A/B'd the Blue Thunder against my preamp/compressor of choice for bass, a Universal Audio LA- 610 and the Blue Thunder was every bit as musical and sweet.

If you are unsure about what way to go in finding a great bass sound, you won't have any difficulty in taking advantage of the great sounds on offer using the Rocktron Bass Technology Blue Thunder.

## PRODUCT: Ibanez 'Artwood' AW-120RDV Semi Acoustic Cutaway Guitar

REVIEWER: Craig McDonald DISTRIBUTOR: Australis Music Group 02 9698 4444

Well, this is a first for me, I hadn't yet had the chance to review any of the Ibanez acoustic range and was quiet excited to get the chance to review the 'Ibanez' Artwood AW-120 RDV electric series acoustic guitar.

Without even looking at any specs, I just grabbed the guitar straight out of the box and started playing. It felt light, has a great neck, a very nice action, sounded bright, clear, loud and full of tone without any sign of dullness and it has a beautiful dark finish that I hadn't seen before. (Ibanez call this finish RDV – or resonant dark violin in a low gloss). After taking another minute or so to look a little closer, I noticed some further additions in a very nice abalone rosette, gold 'Grover' tuning heads with brown pearl tuning buttons, a very interesting looking pre-amp mounted on the top side and two outputs, one XLR and the other a 1/4". I could really tell that 'Ibanez' had certainly put a lot of thought into this guitar, it looked like a very serious semi acoustic, and I couldn't wait to plug it in.

'Ibanez' has stated that the 'Artwood Electric' is their premiere stage acoustic guitar. Being a dreadnought cutaway with a slim neck, it is the perfect blend of tradition and technology, producing impeccable acoustic dynamics from the guitar and capturing and replicating those characteristics with incredible finesse. Acoustic guitar electric amplification is possibly the most challenging aspect facing acoustic guitarists and 'Ibanez' has proved repeatedly in two decades of innovation that they know how to incorporate electrical components into acoustic guitars in a way that enhances acoustic dimensions. They were the originator of the highly acclaimed AEQ-SS Preamp with 'Shape-Shifter' control giving users unparalleled control over their



pretty hard to knock or move your settings. It was a nice looking, modern change to the look of most standard pre-amps. The basic controls are Volume, Treble, Middle and Bass.

Other special controls built in to the pre-amp are - 'SHAPE' - which controls the "shape" of the instruments tonal character by simultaneously adjusting the treble, mid and bass frequencies boost and cut at determined intervals. When the control is set to the middle notch (flat) there is no effect on the tone. 'PHASE' - which is used to reverse the 'phase', therefore reduce feedback if it occurs. 'TUNER' - which is built in and is operated by pressing the 'tuner' button. As per normal tuners, the LEDs will light up according to

run the pre-amp is from beside the outputs at the rear of the guitar, and access is very easy. Supplied with this guitar is a spare bridge pin as well as the split 'Ivorex II' bridge saddle, which is a great spare part to supply. With the solid spruce top, mahogany back and sides, this guitar is just going to sound richer with age.

This guitar came strung standard with D'Addario 'EXP' - Extended Play Coated strings, which feel and sound nice and bright and according to D'Addario, these strings should last the regular player a long time. The bridge saddle and nut is made from "Ivorex II", which is obviously a mixture of Ivory and Tusk, but is still very hard and works well. For the 'Ibanez' AW, the saddle is split in half to make two separate pieces. The idea behind this is to make for an even string vibration transfer, that way all strings have an even volume when amplified with no dead spots. 'Ibanez' have been able to achieve this with the split saddle with all string volumes being very even across the range. (allowing for the individual string thicknesses of course).

I was very impressed with this guitar and having played it through a large P.A system and also a smaller acoustic amp, I found it very useable in any situation. The huge range of adjustment in the 'SRT' pre-amp, EQ and 'Shape' make it a very easy guitar to get a great tone out of. I originally had no idea of the retail price tag until the very end of the review, thinking that it would be a much more expensive guitar, but at the retail price of \$1095.00, I reckon it is an excellent buy.

### The huge range of adjustment in the 'SRT' pre-amp, EQ and 'Shape' make it a very easy guitar to get a great tone out of

sound, and again in 2004, 'Ibanez' produced another first; the 'Squeal-Repeal' pickup providing players with a complete anti-feedback solution. Now for 2005, 'Ibanez' continues to innovate, and now all 'Artwood AW' Electric Series guitars feature a built-in tuner in either 'Fishman@', 'Prefix Plus-T™', 'SRT' or 'SST' pre-amps. The AW-120 model that I am reviewing this issue was fitted with the 'SRT' pre-amp.

I found the most interesting and different thing about this model was the very special looking 'SRT' Pre-Amp. It looks like nothing I have seen before with 5 fairly large and flat round shaped knobs. The shape of these knobs making it easy to see and make quick adjustments and the pre-amp was also mounted in a position on the top of the body where it sits nice and flat and it would be

each string. I found the built in tuner to be very handy, accurate and sensitive and you won't have to worry about forgetting to turn it off and unnecessarily running the battery down, as it will automatically turn itself off after 5 minutes - a great idea.

You have two output options with this pre-amp, one being a balanced XLR and the other a standard 1/4" jack. I tested this guitar using both outputs, and both sounded great. In a live situation, you could send the balanced XLR direct to the PA and the 1/4" output into a powered monitor at the front of stage for your fold back. It all depends on your own personal setup, but in any situation this guitar sounded very nice and full plugged in.

Access to the 2 'AA' sized batteries that

## FEATURES

- Cutaway Dreadnought
- Solid Engelmann Spruce Top
- Mahogany Back and Sides
- Ibanez 'Ivorex II' Nut and Saddle
- Ibanez 'Advantage' Bridge Pins
- D'Addario EXP Coated 80 / 20 Strings
- Mahogany Neck
- Rosewood Bridge and Fret board
- Ibanez Squeal-Repel Pickup
- Ibanez SRT Pre-Amp
- Abalone Rossette

## PRODUCT: TAKAMINE D SERIES ACOUSTIC-ELECTRIC

REVIEWER: Ian Noyce DISTRIBUTOR: PRO MUSIC 073375 6400



**T**he Takamine company started making guitars in Japan in the early 1960s and have been exporting them to the world since 1975, building a reputation for quality and reliability.

Many of the worlds "name" guitar brands, made in the U.S.A., Germany, Japan, Britain, Korea etc, now have their lower priced models made in China and the D series is Takamines' entry to the Made in China part of the market.

With the spread of modern CNC (computer numerical control) machinery, China now commands a large part of the guitar market. From 2003 -2004 China's share of units of guitars imported into Australia went from 28% to 45% of the total number imported!

Takamine's approach to the D series was to maintain the build style and quality of their top line models, provide a range of finish, cutaway and pickup options all at amazingly low prices.

The guitar is a curvy dreadnought size and the cutaway models are Venetian (rounded) style cutaways. Finishes are Natural, Tobacco Sunburst, Transparent Blue and Wine Red.

The suggested Retail Pricing: Non cutaway: \$239.00, with cutaway: \$269.00, cutaway with pickup: \$399.00, Deluxe ABS case: \$139.00

The guitar I received was a Black cutaway ED-51C BL with a Shadow under saddle piezo pickup with preamp, Volume, Bass, Treble and phase switch controls.

The Body is a laminated Spruce top and laminated Mahogany Back and sides with Rosewood fingerboard and bridge. The neck is standard 43mm. wide at the nut but is a couple of mm. thicker than most at over 23mm, deep at the nut.

Tuning up and playing unplugged for a while, I was reasonably impressed with the bang for bucks of this guitar as it played pretty evenly with more of a strong top end through everything with a firm rather than fat bottom end. It felt a bit hard to play at light levels but comes out nice and loud if you play strong and hard.

**... as a first guitar, this is a pretty good buy - well and cleanly built and finished**

The overall set up was good; the string height at the nut well cut, but the action was a bit high for a beginner (nothing a quick set-up wouldn't fix).

Plugged in the Shadow unit did as expected- full Bass boost was way overdone but otherwise good, usable basic E.Q., and I guess the phase switch just gets used to suit feedback conditions or whatever sounds better. The whole control unit including battery box (9 Volt battery) is located on the upper bout sides.

All in all, at \$239.00 (no cutaway, no pickup) as a first guitar, this is a pretty good buy - well and cleanly built and finished, well shaped struts and reasonable set-up. A good dealer could give it a quick bridge saddle adjustment to lower the action and it's a great value for money first guitar or with the cutaway and Shadow pickup system a value for money acoustic/electric at \$399.00 plus case.

## FEATURES

- Shadow under saddle piezo pickup with preamp
- Volume, treble and phase switch controls
- Laminated mahogany back and sides
- Rosewood fingerboard and bridge
- Laminate Spruce top body



# Check 1,2

**PRODUCT: Hammond XK 3**

**REVIEWER: Tim Neal**

**DISTRIBUTOR: Musico 03 9872 5122**



The folks at Hammond have sure been busy lately with some great new products hitting the market. One of them that has tongues wagging internationally is the new single manual XK3. The first thing to impress me is the design. It looks like a B3 with that classic look and feel. Whats more is the fact that it does everything that you need for achieving the classic Hammond sound.

I remember reading how when the first Hammond rolled off the assembly line in the 1930's it cost as much as the latest model T Ford! But its success over the last 80 years has seen a plethora of models come and go to suit the varieties of markets. These days almost the whole world knows about Hammond....

Sitting behind it is a pleasure, the wood finish combined with the retro feel and ease of function ability, the big waterfall keys and easy to read display all contribute to its superiority over the hybrids available. Unlimited polyphony means you will never anything drop out, even when you've got all the drawbars out and all your fingers and toes on the keyboard! Saving your favourite presets is a simple two step process, which I find really handy for those on the fly setups you really want to keep.

**Overall I think the XK3 is the perfect entry level Hammond, it has all the sound quality of its big brother the new B3**

The XK3 is the perfect tool for the professional, student or home hobbyist use. Weighing in at just under 20 Kgs its easily transportable, can be used in conjunction with a Leslie or played through a P.A. or amplifier using the inbuilt Leslie simulator, which again I found is a pretty honest representation of the real thing. Other features include a realistic vibrato/chorus knob and controllable overdrive via the twin tube pre-amp setup. It also has heaps of added parameter controls such as organ type, key click, frequency adjust, motor noise adjust, pitch bend etc... But wait there's more! So much more that I recommend you take one for a test drive.

Overall I think the XK3 is the perfect entry level Hammond, it has all the sound quality of its big brother the new B3, won't break your budget or your back and you can add to it a variety of other gear such as another manual or bass pedals and you have a B3! I'd highly recommend that you visit your nearest Hammond dealer to have a look.

## FEATURES

- Authentic sound
- Lightweight under 20kg
- Large waterfall keys
- Great digital Leslie
- Funky walnut finish
- Dual valve pre amp
- Chorus/Vibrato Control wheel

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## PRODUCT: Maton BB-1200 Semi-acoustic Hollow Body Guitar

REVIEWER: Craig McDonald DISTRIBUTOR: Maton 03 9896 9500

**W**ell didn't I feel important. Not only was I lucky enough to get the chance to review the new model Maton BB-1200 semi-acoustic guitar, but I get it personally delivered to my door by the editor himself. I was particularly keen to get my hands on this top range model. I did own a cheaper 'Mastersound' many years ago and wanted to see what had transpired over the years.

As far as this very impressive range goes, (and there are 10 of them) this model sits around the upper echelon, along with the other '2000-DLX' solid bodied models, and is the only hollow bodied six string model in the series. There are also two other 12 string hollow bodied versions available.

This beautiful guitar was designed in consultation with Queens of the Stoneage's Josh Homme. It comes with a very appealing and solid looking 'Maton' flight case made by 'Hiscock'. The case is designed specifically for this model featuring a large embossed 'Maton' logo, and fits snugly, allowing no movement at all.

First impressions are always important, and mine was that it was a strikingly beautiful looking guitar. It was the dark cherry model with white binding and that classic 'Mastersound' body and headstock shape. The glossy dark cherry finish, complete with the classic 'F' holes and chrome hardware really make this guitar stand out. Strung with a light gauge string, possibly 10 – 42's, I felt right at home playing it, and couldn't wait to plug it in.

**This guitar definitely has the versatility to satisfy all players whether you're into jazz, rock, punk, blues or country.**

The BB-1200 has a set maple neck, with a rich rosewood fingerboard, 22 jumbo frets which were tapered and seated very neatly. It has the distinctive 'Maton' headstock with three high quality 'Grover' tuners per side. It kept consistently in tune, even after some pretty heavy string bending. The nut was cut well and the action of the guitar straight out of the box was absolutely perfect. The BB-1200 has two 'Maton' designed high output "Alnico-8" humbucker pickups both with coil taps. On the clean setting, these pickups have a very fat, warm tone, especially the neck, and the ability to change the tone to a very bright single coil sound makes this guitar



very versatile. On the dirty channel, it was a similar situation ... plenty of output, and soloing is no problem. Drop the gain a touch, select the coil tap and even full chords sound clear but full. A great mix of sounds are easily attainable for any style of music. This guitar definitely has the versatility to satisfy all players whether you're into jazz, rock, punk, blues or country. A three-way toggle switch, switches the neck, bridge or both pick-ups together and they each have their own individual volume controls with 'push – pull' pots to switch to single coil if required and a master tone control. So let's get down to the playing.

When you first play a chord unplugged on the hollow bodied BB-1200, you immediately get a feel for how loud this guitar is. I played this guitar clean through a 'Laney' 50-watt valve combo with the EQ flat and just a splash of reverb, it sounded just perfect and I didn't have to adjust anything, which shows the perfect balance of timber and pickups used by 'Maton' on this guitar. It was sounding very warm and 'Jazz like', with a fast neck making it very easy to get around the fret board.

Next was the dirty channel, plenty of output from the bridge pickup and I was able to play full chords and still hear the clarity. Soloing fast with the jumbo frets is a breeze, and I felt that this guitar really is a mix of the old and the new, vintage styling with a modern feel and tone. By using the single coil option for each pickup, you have

even more tone options to choose from. Clear and bright tones come from selecting the coil tap on both neck or bridge, extremely versatile and useable on both clean and dirty.

The neck was very smooth; the frets nicely polished and upper neck access was pretty good too, considering it is a semi-acoustic. I found it very easy to play, fast or slow. Playing in the standing position, the BB-1200 felt comfortable and balanced and I felt it would be easy to play a long gig with this guitar and still look good at the end of the night.

I found the Maton BB-1200' to be a visually stunning and easy to play instrument. It has an excellent finish, beautiful classic body shape and vintage stylised look but with all the modern features and reliability you would expect from a guitar today. You can see that every piece of hardware selected for use on this guitar is of an excellent quality. With a retail price tag of \$3995.00 the guitar is aimed squarely at the musician chasing a top-shelf instrument

As you would expect, the overall workmanship was of a very high standard. Combine this with a great variety of tones, excellent playability, a large selection of models to suit almost every taste, an excellent 'Maton' guitar case to protect your investment (and being made here in Melbourne), make this special guitar really stand out. A great choice of guitar for any musician wanting to add a pearl of an instrument to his or her collection.

### FEATURES

- Body: Qld Maple Core
- Cap: Rock Maple or Victorian Blackwood
- Neck: Qld Maple or Rock Maple Set In
- Fingerboard: Rosewood with Dot Inlays
- Jumbo Fret Wire
- Pickups: 2 x 'Maton' JHB and JHN Alnico-8 Pickups with Coil Tap
- Controls - 3-Way Toggle Switch
- 2 x Volume Controls with Coil Taps – Single Master Tone Control
- 'CTS' Volume and Tone Pots
- Chrome 'Grover' Machine Heads

## PRODUCT: ROLAND RD300SX STAGE PIANO

REVIEWER: Gordon Ryder DISTRIBUTOR: Roland Australia 02 9982 8266



Digital pianos at the cheaper end of the market can be a pretty dull topic, with sounds and functionality limited to the essential. Roland's new RD300SX stage-piano is an exception to this rule with a bunch of new features that set a benchmark for others to aspire to. Released at the 2005 NAMM show in January, the RD300SX sports new sounds, a new look, USB-connection, multi-effect patches, built-in rhythms, pitch/modulation lever; features that make it more versatile than ever.

The RD300SX weighs in at 15.5kg's... hold that thought for a minute; that's very light for a full-weighted-key digital piano. I challenge you to find a lighter keyboard in this same class; you may well be jogging to your next gig! The black brushed-metal finish gives it a real slick look and the panel layout is quite minimal with few buttons and controls. Thankfully Roland have added a pitch/modulation lever which is rare on digital-pianos at this price-point, but essential for most of us. Dual and Split functions are included as well as the ability to save your alterations into one of 32 Setup memories.

### Roland has created a killer digital-piano with the RD300SX including plenty of new features

With over 300 sounds the RD300SX can't be boxed into one category but here's some observations; piano sounds are very rich particularly the opening sound. Each note is individually sampled providing a true rendition of a grand piano. I found the Rhodes/electric piano sounds very authentic, and also enjoyed the acoustic guitar sounds which offer subtle nuances such as fret noise and sliding. I was very pleased by the inclusion of low and high EQ knobs so that you can alter the character of the sound very easily and they provide plenty of cut and boost.

Some new features take the RD300SX beyond the realm of the stage piano, for example USB connection. Using USB the RD can be connected to your Mac/PC and used as a 16-part MIDI keyboard, so I plugged it into a PC to test this out. Installation of the USB driver was dead easy and the RD showed up in my sequencer-application right after this. General MIDI (GM2) sounds are included giving you 270 sounds. You can use any of the other sounds in the RD as long as your sequencer-application allows you to send appropriate program-change messages; so in total there are 340 sounds at your disposal.

78 multi-effects are built in to the RD300SX such as chorus, phaser, delay, distortion, slicer, compression, equalisation and the list goes on. Rotary speaker effects are included with a difference; when the rotary-speaker effect is activated, the Multi-Effect button becomes a switch that toggles between a slow and fast rotary. This simulates the mechanical speeding up and slowing down that a Leslie speaker would give. In particular this brings organ sounds to life, although the rotary-speaker effect can be used on any sound in the RD. As the name suggests, some multi-effects are actually a combination of a couple of different effects so you can bring up patches like Chorus/Delay that give you two effects simultaneously.

There are 185 rhythm patterns built into the RD300SX and I know many of you will be wondering why Roland have included this feature into a performance keyboard. All I can add is that dialling up a rhythm definitely beats playing with a metronome if you're using the RD for practicing. The patterns are nicely programmed and sound much closer to a real drummer than your typical drum machine.

So what is there to complain about with the RD300SX? Very little given the improvements Roland have thrown in. I did notice that the two-track recorder that existed on the previous model (RD170) is not included. Essentially this is overcome with the addition of the USB-port, making it easy enough to record MIDI tracks straight to computer in more elaborate fashion. I'll also add that you may need to keep patch lists handy (or the manual) so that you know which effect or rhythm you are dialling up; the display gives each effect/rhythm as a number. This is ultimately not a big deal though and I was excited to be playing a digital piano with a stack of effects/rhythms than one without.

Roland has created a killer digital-piano with the RD300SX including plenty of new features. With these additions many users will now be able to rely on the one keyboard rather than having an extra synth/sound module in their rig, and for its price it's very hard to beat.

### FEATURES

- 78 Multi-effect patches
- Pitch/modulation lever
- USB connection
- Weighs only 15.5 kg
- 185 Built-in rhythms

## PRODUCT: Digitech Jimi Hendrix Experience Artist Series Pedal

REVIEWER: Phil Para DISTRIBUTOR: CMI 03 9315 2244

Now it's no secret that I'm a Jimi Hendrix enthusiast and whilst surfing the net one evening recently I stumbled across a press release from Digitech announcing the arrival of the Jimi Hendrix Experience Artist Series Pedal. I refined my search and the sheer volume of website listings for the pedal told me that this was one of the most eagerly anticipated product launches in a long time. Intrigued to say the least I hoped this unit would find its way into my batch of gear for reviews this issue.

Of course it was purple! So was the whole kit: a purple paisley box, a purple velvet gig bag with Jimi's signature embroidered in gold, a purple signature pick – even the manual is purple. The Jimi Hendrix Experience pedal is extremely well crafted and housed in a very rugged metal casing, Jimi's signature is emblazoned in yellow on a deep purple background flecked with a very fine iridescent finish.

### Searching for shortcomings in the Jimi Hendrix Experience pedal, just to give the review some balance, is hard...

Conceived in conjunction with The Hendrix family and Eddie Kramer, Jimi's studio engineer at Olympic and Electric Ladyland studios, the original tapes were the reference source for this limited edition, artist series pedal which captures 7 different signature tones with the capability of Digitech's Production Modeling™ technology. The 7 tones modeled are:

Purple Haze  
Wind Cries Mary  
Foxy Lady  
Little Wing  
All Along the Watchtower  
Voodoo Chile (Slight Return)  
Star Spangled Banner (Live) / Machine Gun

Gone, the extravagant excesses of the sixties, four decades later we finally have one small unit that promises to capture these tones precisely.

It would be impossible in a live situation to accurately emulate the tones of these seven songs without this pedal. You would need to carry a Marshall Superlead amp, A Leslie rotary speaker cabinet or two, a Brown Fender BassMan amp, A Dallas Arbiter



Fuzzface distortion pedal, a Roger Mayer Octavia pedal, a Unicord, Univibe pedal, Vox Clyde McCoy Wah pedal, an EMT Plate Reverb not to mention various speaker boxes, a roadie or three, one extremely large stage to fit it all on and of course Eddie Kramer would have to be at the console.

Time to indulge myself and roadtest the Jimi Hendrix Experience pedal.

I tried it first at a gig. Using my Clapton Strat I plugged directly into the JHE pedal

and then through my rig which consists of 2 JMP Marshall heads and Celestion loaded speaker boxes. All models provided good authentic tones and some seemed easier to achieve than others. I have always used quite an array of different pedals and gear configurations to produce tones which I am comfortable using for my own interpretations of Jimi's songs and it was extremely novel to be able to simply dial up true tones. I particularly enjoyed the clean rhythm tones, Wah sounds were impressive, and as it's been some time since I carried a Leslie rotary cabinet (and an obliging roadie) as part of my rig, I was particularly indulged with the rotary feature. Using the treadle for speed control with the Univibe is another well assigned feature which has simplified the original Unicord design.

Although my live experience was reasonably successful I advise that there is a learning curve to go through as there are no presets for the controls. So if you are planning to actually play Hendrix tunes, I recommend working with it at home until you become adept with the settings for the

models as they each require adjustments ie: gain and level, highs, lows, reverb and control of the expression pedal. I found "Little Wing" to be very genuine without too much tweaking but others needed much more. For instance "Star Spangled Banner / Machine Gun (Live)" has a very high output level which requires adjustment before switching into this model so you can control the amount of gain without any surprises.

Searching for shortcomings in the Jimi Hendrix Experience pedal, just to give the review some balance, is hard but I believe the FS3X Footswitch being optional is the only drawback as I regard it as essential for live work.

Apart from the obvious application of using it for Hendrix tunes you could be quite confident of using the Jimi Hendrix Experience pedal as a stand alone unit to enhance your own rig and your own music.

Worth mentioning also is that the Jimi Hendrix Experience pedal has added value with three output modes: Mono, Stereo Mixer and Stereo Amp.

The JHE pedal retails for \$599 and even with adding another \$129 for the footswitch it is quite reasonably priced.

Well I need to go and play with this pedal some more so "Excuse me while I Kiss the Sky!"

## FEATURES

- Rugged metal case
- 3 output modes
  - Mono
  - Stereo Mixer and
  - Stereo Amp
- Hendrix signature embroidered in gold
- Signature pick

## PRODUCT: Celestion G12 Century Vintage Speaker

REVIEWER: James Manson DISTRIBUTOR: Network Entertainment Technology 02 9905 5997

If you are a guitar player that has ever used a quad box you would have quickly realised that when it comes to optimum tone, huge bottom end woompf (no need to look up that word up in the dictionary), nothing comes close to delivering colossal sound quite like the time honoured quad speaker cabinet. Obviously with the pros come the cons and the most negative aspect of using a quad box is their weight. They are just so damn heavy to lug around, and I mean really heavy. Try lugging a quad box down three flights of stairs from your third floor apartment, the missus soon grows tired of being an honorary roadie and you're left to manage on your own. Celestion to the rescue with their G12 Century Vintage speakers.



Celestion were the first boys on the block to build a dedicated guitar loudspeaker around fifty years ago. The British based company has actually been building speakers for over eighty years so you really can't get a better pedigree than that. Practically all the great guitar tunes of the last fifty years would more often than not have been recorded with Celestion speakers ... Marshalls being the main choice of speakers for their cabs. The current range of speakers from Celestion is impressive, especially the re-issues of vintage speakers such as the legendary Greenback and G12H.

**We were easily able to achieve an aggressive overdriven sound that probably had a more defined mid range than the original Celestion Vintage speakers we had replaced**

From the front, the G12 Century Vintage speakers look exactly like a classic Celestion speaker. It is only when you check out the back that it becomes apparent that these are quite a different beast. The rear magnet on the Celestions in my own Marshall Silver Jubilee Quad box measures 156mm and weigh in at 1.42kg. On first look at the G12 Century Vintage speakers, there appears to be no magnet at all. In place of the normal large diameter magnet is a futuristic looking contraption resembling something from the latest Star Wars movie. This is a brilliant new Celestion innovation called a Neodymium magnet. The much larger ceramic magnet structure of regular speakers is replaced by Neo which possesses maximum magnetic

properties, which means only a minimum amount is required to match the same flux as the magnetic structures found in regular speakers. This obviously adds up to a much reduced weight of the Celestion G12 Century Vintage, 1.66kg to be precise. Yes, that is the whole speaker. Compared to the 4.7Kg each that the original Celestions in my cab weighed in at, this is a whopping 12.6kg reduction in weight.

The unique appearance of the Celestion G12 Century Vintage is due to the die cast aluminium heat-sink that minimises thermal compression. Compared to the other Neodymium speaker from Celestion, the G12 Century, the Century Vintage has a pot type magnet which sits in the voice coil rather than a ring magnet which surrounds the voice coil. The specific magnet configuration combined with the cone material is meant to make the Century Vintage more "classic rock" sounding than the powerful Century.

So how does it sound? I decided to fit the Century Vintage to my Quad box for a recording session with one of Melbourne's young up and coming punk pop bands, Stealing O'Neal. With a dual guitar attack we tracked each guitarist individually using the the Century Vintage miked with an SM -57. We were easily able to achieve an aggressive overdriven sound that probably had a more defined mid range than the original Celestion Vintage speakers that were replaced. The boys in the band seemed more than happy with the tone that ended up on the track and I loved the definition of the guitars in the overall mix.

The vital stats : Celestion G12 Century Vintage - 12 " speaker in a pressed steel chassis, 60 watt, ultra lightweight - 1.6kg, 1 " round copper voice coil, impedance of 8 or 16 Ohms depending on how you wire your Quad box, frequency range of 75 - 5000 Hz, Neodymium magnet structure.

If you are on the lookout for replacement speakers or are custom building a speaker cabinet, the G12 Century Vintage are the speakers of the future. They not only sounded great in my quad box but also kicked in my Laney combo and as outlined, they weigh next to nothing. Congratulations to Celestion for not resting on their laurels as a premier guitar speaker manufacturer and continuing to advance speaker technology. When it is all said and done, speakers are perhaps the key ingredient to the holy grail of tone.

*To check out how the Celestion G12 Century Vintage speakers sound, go to the Stealing O'Neal web-site [www.stealingoneal.com](http://www.stealingoneal.com) and listen to "Drop This"*

## AUSTRALIAN MUSIC ASSOCIATION

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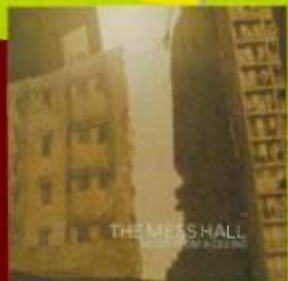
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