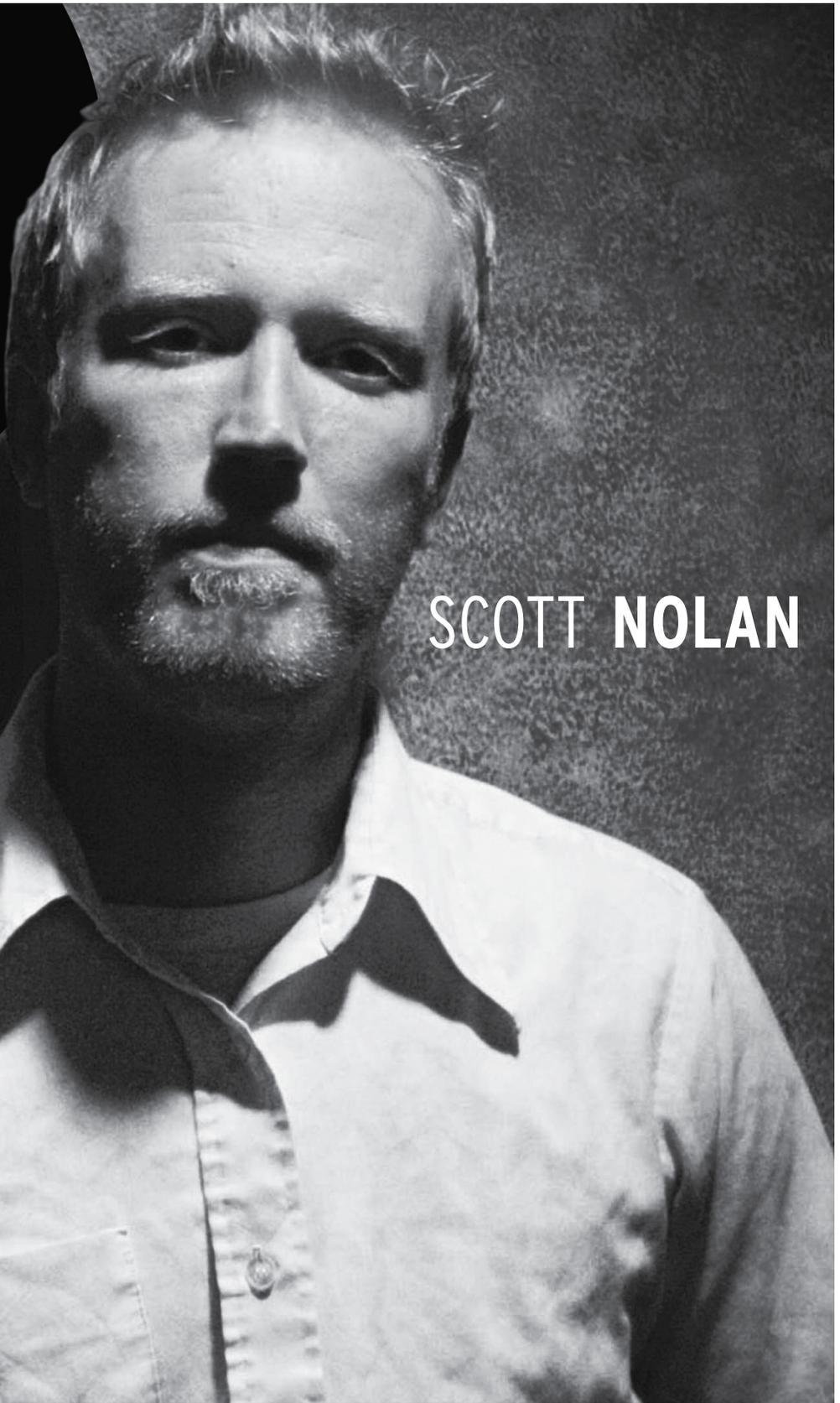


SUMMER 2008 VOL. 17 NO. 2



mariatalk

BROUGHT TO YOU BY THE MANITOBA AUDIO RECORDING INDUSTRY ASSOCIATION



SCOTT NOLAN

PLUS: PYRAMID CABARET CELEBRATES 20 YEARS

ALSO IN THIS ISSUE: MIKE PETKAU AND THE RECORD OF THE WEEK CLUB • TRADEMARKING YOUR BAND NAME
• NORTH BY NORTHEAST PICTURES • ABORIGINAL MUSIC PROGRAM NEWS • NEW MUSIC RELEASES
• MEMBER NEWS • UPCOMING FUNDING DEADLINES • MARKET ACCESS DEADLINES

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maria

MANITOBA AUDIO RECORDING INDUSTRY ASSOCIATION

The **MARIATALK** newsletter is published quarterly. **MARIA** members receive the newsletter free as part of their membership. Editorial is welcome. Opinions expressed do not necessarily express the views of the **Manitoba Audio Recording Industry Association**. Reproduction in whole or in part without the prior permission of the publisher is prohibited. Submission, inquiries, changes of address, new memberships and membership renewals should be sent to:

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Full Page	10" x 7 1/2"	\$ 150.00	\$ 200.00
Half Page	10" x 3 3/4" or 5" x 7 1/2"	\$ 100.00	\$ 150.00
Quarter Page	5" x 3 3/4"	\$ 75.00	\$ 120.00
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EDMONTON
OCTOBER 16-19, 2008

A black and white photograph of a woman with glasses playing an acoustic guitar and singing into a microphone. The background is dark with silhouettes of other people.

Twilight Hotel released *Highway Prayer* earlier this year to critical praise, months on top of the *earshot!* charts and months of touring the U.S. and Canada. The duo is happy to announce that *Highway Prayer* has now been released in Europe by Corazong Records. They will travel to Europe for two weeks in July with a stop at Trafalgar Square in London for the Canada Day Celebrations. They recently completed their first tour of Texas with stops opening for Jimmy LaFave, Amy Speace and playing the mainstage at the infamous Kerrville Folk Festival.

Immediately following their first time "purr-formance" at Dauphin's Countryfest, at the end of June, **LuLu and the TomCat** flew off to Ottawa to represent Manitoba as part of the Canada Day festivities on Parliament Hill. After a quick tour to Kingston, they were back to Winnipeg to play at the Winnipeg Folk Festival. Watch for their brand new CD to be released in the fall. The fun is in the rock, fossils and dinosaurs! See www.mts.net/~tomlori/fossil_cd.html for details.

Brazilian-turned-Winnipegger **Marco Castillo**, who moved from sunny Rio de Janeiro two years ago, is very excited about his new debut CD, *Brazilian Season*, which was launched in May. The CBC recorded the CD release concert at West End Cultural Centre. Billed as the "first original Brazilian CD recorded in Winnipeg," *Brazilian Season* got four stars from Michael Wolch on the CD review. The project features 15 of Winnipeg's finest musicians, performing 10 original tracks that cover samba, bossa nova, bolero and chorinho. You can easily find Marco's CD on McNally Robinson.

Lindsey White has been filling 2008 with new music and fresh gigs. Working with Mitch Dorge and bassist, Alasdair Dunlop, her music has been developing into an even more groovy, signature sound that will be released on a brand new album later this fall! One of the songs, "Equinox," will be featured in the movie *Clear Lake*, filmed in Winnipeg earlier this spring. White is currently touring solo with fellow Winnipegger, Jamie Rumley; the band has performed for the Molson Canadian: Battle of the Rock Bands video taping for and at this year's Jazz Winnipeg Festival in June.

Jaylene Johnson will be heading back into the studio at the end of June to finish up her new record. She has been working with Brandon Friesen at 441 Studios, and the expected release is fall 2008. This will be her first record to be largely co-written, just some of the fruit of many of writing trips. Recent trips included sessions with Jeff Dalziel, Stuart Cameron and Rex Goudie, and she'll be in Nashville, L.A. and Vancouver later this year.

Sister Dorothy just finished up a three week artist residency at the Sagkeeng First Nation where she was writing songs in Ojibwe and working with the students to help them learn the language. In July she will be teaching guitar at the International Music Camp at the Peace Gardens USA and performing on the outdoor stage in Old Market Square for the Winnipeg Fringe Festival. Her new CD of German Mennonite songs recieved a great review by the *Winnipeg Sun* and continues to sell well.



FAREWELL SAM BAARDMAN



It is with mixed emotion that I announce the departure of our Executive Director, Sam Beardman.

Last year, Sam came to the board to request a one year leave of absence - having come to the realization that he wanted a break and there were other avenues that he was interested in investigating. We wondered whether he would come back but knew it was the right decision.

Now, six months later, Sam has made the decision to leave and while we are sad to see him go, we are all so very happy that the new work he has thrown himself into has ignited a new spark.

It's difficult to put into words how much we appreciate everything Sam has done for MARIA. This organization does not resemble in any way the organization that he started out with eight years ago. Under his leadership, MARIA has undergone a complete and total metamorphosis that is nothing short of amazing. Through Sam's diligence and tenacity he has helped to create a music industry association that we are all proud to be a part of.

Sam has helped MARIA flourish and become one of the strongest industry associations in the country. The passion and dedication he brought to his position is without equal and has led to our tremendous success as an organization. Sam's remarkable ability to find and secure funds for the association, allowed us to grow beyond our dreams, and his leadership and inspiration has helped attract and retain a marvelous team of dedicated people that makes MARIA the valuable organization that it is today.

To me, a sign of great leadership is to leave whatever organization or project you were involved with stronger that it was when you arrived - Sam has succeeded in so many ways!

Sam you are a dear friend to us all - thank you for all the blood and sweat you have poured into our organization. We wish you much success in your future endeavours and hope that you won't stay away for too long.

We'll miss you - thank you!

Ginette Lavack Waters
President - MARIA

Clockwise from top: Sam Beardman, Industry Training Partnerships' Barry Miller and Sam; Sam with Minister Eric Robinson; Sara Stasiuk and Sam; Sam and MFS' Carole Vivier; Sam, MFS' Kevin Walters and Carole Vivier, Sara Stasiuk; Sam announcing the 2007 WCMA nominees; Sam speaking at the Celebrating 20 press conference; Sam and Ginette Lavack Walters at NXNE 2007

CONTINUED FROM PAGE 4

Deborah Romeyn is getting to launch her fifth recording, *Late November*, which features some of Manitoba's best musical talent. The launch will be held September 18 at Prairie Theatre Exchange with a reception to follow.

Scott Place is finishing up a 10-song debut CD, working with Phil Deschambault and Jack Shapira of Unison Studios. Scott is currently planning his first CD release for September. For audio, visit www.myspace.com/scottmichaelplace.

Judy Cook will be working with illustrator Sonia Nadeau on a children's book *When the Dinosaurs go Dancing* to accompany a song co-written by Cathy Nosaty and Heidi Hunter from the original CD *Listen to the Bones* -- a soundtrack from the children's musical "Listen to the Bones" that toured Children's Festivals and venues across Canada for 10 years. The music was originally written for a touring production of robotic dinosaurs at the Manitoba Children's Museum.

Christine Fellows has been spending time in Europe opening for The Weakerthans, hitting the UK, Germany, Netherlands, and Sweden. She was also long listed for the prestigious Polaris Music Prize, along with The Weakerthans.

Speaking of **The Weakerthans**... their latest effort, *Reunion Tour*, were shortlisted for the Polaris Music Prize in July.

Cat Jahnke recently scored a short film which played at the recent Winnipeg International Film Festival. The film has screened at several festivals (including Sundance in January 2008) but conflicting schedules have until now prevented the composer from viewing the film on the big screen. Jahnke not only scored the film but a lyrical song based on motives employed throughout the short is featured during the credits. This song, entitled "Apple," was originally recorded using classical instrumentation, but a "band version" will be included on her new album which is set for release in early fall 2008. The film stars Tony Hale (*Arrested Development*), Emy Coligado (*Malcolm In The Middle*) and Zachary Levi (*Chuck*) and was directed by Rob Kirbyson. For more info visit www.catjahnke.com.

Keith and Renee landed a major music placement for their song "Good Year" in a 30-second AT&T commercial that will air on television networks across America. The placement opportunity comes at the perfect time for the band, as they set out to promote



MARIA board member John Kendle



John Kendle at last year's Rockin' the Greens golf tournament

MESSAGE FROM THE BOARD

I moved houses last summer but only just got around to dealing with my boxes and boxes of LPs, CDs and cassettes. The collection is a monster and I'd been avoiding dealing with it for quite some time but, when it came down to a choice between shelving my discs or digging the garden, well... the CDs finally hit the wall.

This time through my albums I finally took the time to integrate records by local musicians into my general collection. For some reason – usually because I wanted them close to hand – discs by Manitoba artists have always been given their own little section in my storage area. But because I was in full High Fidelity mode during this task, I decided that everything would be set out on shelves alphabetically – musical genre and artist origin be damned.

And you know what?

It didn't feed odd at all putting my Duhks CDs on a shelf beside Duke Robillard, nor Anthem Red alongside Anthrax. These albums belonged where they were placed. They're damned good records and they deserve to be in among the CDs I choose to keep.

I mention this not because I'm way past deadline and I need to get my word count up (Hi Rachel!) but because, as I write, we've once again been reminded just how deep and rich this city's musical scene can be. On the last weekend in May, the West End Cultural Centre hosted a finale of sorts. The venerable Ellice Avenue venue is now closed for renovations that will stretch well into the fall, so artistic director Dominic Lloyd decided that the last 'official' WECC shows in the old hall would be restagings of The Band's legendary final shows, now known familiarly by the title of the film that documented them, *The Last Waltz*.

Under the tutelage of musical director Mike Petkau, more than 20 local musicians were cast in the various roles from the famed '70s gigs. To single out any of them here would do a disservice to the others; so let it suffice to say that the 600 or so fine and hardy folk who saw these two sold-out performances will be talking about them as long as they live. And in a few years it's a certainty that far more people than were actually there will be claiming to have been at the WECC for those steamy, steaming gigs.

Think about that for a moment. A local hall filled to capacity for two nights by people clamouring to see local musicians play music that was unfamiliar to them. It's a marvelous thing to consider and, like my album-sorting epiphany, it's also a sure sign that the musical community in Manitoba is not only growing by leaps and bounds (we've always known the talent is here), it is also growing a homegrown audience that's willing to pay \$25 a head to see local players. These people aren't just rooting for the local little guys, either. They're expecting excellence – and they're getting it.

More of that excellence will be on display at the Jazz Winnipeg Festival, which runs June 20 through 29. As always, the festival program is packed, with multiple events every night, and a closer look at the program reveals that some 54 of the Jazz Fest's performers are Winnipeggers or Manitobans.

Fifty-four local acts playing a local music festival has to be some kind of record. You know, we might just be onto something with this Manitoba Music thing.

John Kendle is editor of UPTOWN and a member of the board of directors of MARIA..

CONTINUED ON PAGE 7



Interim Executive Director Sara Stasiuk



Sara Stasiuk at the 2008 MARIA Annual General Meeting

CONTINUED FOR PAGE 6

their new album release, *Revolution* on an international tour with stops in cities including New York, Los Angeles, Nashville, Toronto and western Canada. In addition to the international music placement, Keith and Renee were recently written up in New York City's, *The Boulevard* magazine and were quoted as "one of the more important acts in 2008."

Ten out of 12 songs are finished for **Scott Hinkson's** new album, *The Torrent Sessions*. The album should be completed and ready for sale at shows and online by late July or early August with an official CD release slated for October. The album's first single, "A Miracle Complete," is now available for listen at www.scotthinkson.com and will be released to radio in Canada. Hinkson will be playing various solo and full-band shows in the summer, most starting at the end of July.

Ashley Robertson is hard at work mixing her sophomore album at Hilltop Studios in Nashville with engineer/owner John Nicholson at the helm.

StrongFront Records has a new distribution partnership with Valu Lots Winnipeg (a Subsidiary of The Northwest Company). Valu Lots Winnipeg will stock all StrongFront recording artists, including: Billy Joe Green, J.C. Campbell, Wab Kinew, C-Weed, and X-Status. This partnership sets in motion StrongFront's objective of full national distribution for its artists. To celebrate the occasion, a concert took place outside the Valu Lots store on 910 at the end of May. Strongfront Records is a locally owned and operated Aboriginal record label. President, Jesse Green states: "StrongFront Records is very appreciative to Valu Lots for their support on this initiative and their on-going commitment to the Aboriginal community."

In May 22, fans were able to catch Amped Up TV (www.ampedup.tv) featuring an interview with Jason and Justin of **The Monty Yanks**. Amped Up TV is a brand new music and entertainment show that covers up-and-coming to well established independent musicians. It runs around 5-10 minutes and has everything from live footage to exclusive interviews. It is being broadcast for free online and through iTunes. Check out their site and make it your new source for independent music! On a side note, in the coming weeks stay tuned for some exciting info about the new Yanks website and the upcoming EP.

Karla Adolphe and Caleb Friesen (a.k.a. **Jacob and Lily**) guest recorded on two gospel albums late last year. Karla Adolphe is the third feature artist on *Chair and Microphone Vol. 3* - a solo gospel project recorded just like it sounds, just an instrument and some room microphones. Karla and Caleb also collaborated and contributed songwriting and playing on *Fourth Circle*,

CONTINUED ON PAGE 13

MESSAGE FROM SARA STASIUK

Dear Member,

You are one of over 700 active, voting (ie, paid-up) members of the Manitoba Audio Recording Industry Association! This is the most members your association has ever had and this number is astounding to me, as it wasn't that long ago when that number was below 250. MARIA has been working really hard in the past number of years to be a well-rounded, multi-genre association that provides programming and services to all facets of Manitoba's music industry and community.

Much of our growth and success (as an industry in general) can be directly attributed to the M3P Program, funded jointly by the Federal government and our Provincial government, administered by Western Economic Diversification. Several other funders, both provincially and federally quickly saw the program as innovative, comprehensive and full of opportunity, and jumped on board.

You've probably heard the name M3P before, it's the overarching development project that has allowed us to develop and deliver the programming we have - Marketing here and away, developing and continuously improving manitobamusic.com and its database, the resource centre and workshop series, the Aboriginal Music program that is bursting at its seams, the Market Access funding program, to name some of MARIA's obvious programs. Phase 1 of the Manitoba Music and Motion Pictures Development (M3P) Program began in 2001 and was a 3-year program. The success of those first three years were felt throughout the industry and was quickly leveraged into another 4-year program. We just concluded the last year of M3P and are in a one-year extension while we work on the new iteration. We did our initial industry consultation on M3P back in 2000-01 and structured our programs to fit the needs of the new millennium. While we have made some

enhancements and refinements along the way, the times have changed and the industry is way different now, eight years later. As just an example of the rapid changes in our world, in 2001, websites were for the most part static and information-only marketing tools that not everyone had or used... with the advent of social networking sites, wireless and mobile technologies and online distribution, where, when and how we operate has become radically different.

Over the next few months, we will be conducting all sorts of research, beginning with our Economic Impact study that is currently underway - we'll be consulting with you by phone, internet-based surveys, casual conversations, focus groups, just to name a few of the ways we'll be reaching out to learn even more about the MARIA membership and the industry we work in. I urge you to participate. Do some thinking about what programs and services have worked and what we can change or add to help us be well positioned to take advantage of the opportunities that are in front of us, and talk to us. Let us know what you think can work. If there is ever a time for thinking big picture and blue-skying it, it's now. We look so forward to working with you to create a development strategy and new and improved slate of programming that will usher us through these exciting times.

Sara Stasiuk
Interim Executive Director - MARIA



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WHAT'S NEW ON MANITOBAMUSIC.COM

We've been making some improvements to manitobamusic.com over the last few months to make it easier for you to update your info and to give visitors more things to hear, see and do. The average month sees 30,000 to 50,000 visits to the site, including over 6000 unique visits. For example, that's 6000+ people heading to the Live Music Calendar (www.manitobamusic.com/calendar), the site's most popular page, to find your gig and click the link to your profile page. That's also thousands of people searching through profiles of recording studios and venues (the two most popular searches within the site). **What's on your page?**

Now your profile has a real URL instead of a bunch of numbers.

For artists, your URL will be www.manitobamusic.com/artists/yourbandname (no spaces).

For venues, it's www.manitobamusic.com/venues/yourvenue.

For industry service providers, it's www.manitobamusic.com/industry/yourcompany.

We encourage you to add your manitobamusic.com URL in your list of links on your own website.

Now your profile is RSS and iCal enabled.

Your profile's News section now comes with an RSS feed that fans can subscribe to. You can also use this section to feed your news to other RSS-capable sites (like Facebook and Virb) so you only have to type things once. Meanwhile, your personal Live Music Calendar is both RSS and iCal enabled, which allows people to subscribe to all your upcoming shows (for

artists and venues) and automatically add them to their own e-calendars.

Now you can embed YouTube videos.

Your profile's Video section now allows for both YouTube links and uploaded Quicktime files (although the latter must be smaller than 17 MB).

Now you can comment on things.

You can comment on just about everything on the site and people can comment on stuff you post, too. News, pictures, new music releases, blog, and more.

Now you can add as many URLs to your profile as you want.

You can add links out to your website, your MySpace, your Facebook, your Sonicbids, and more. Why not add a link to where people can buy your music?

Now people can listen to you two ways.

All profile pages with uploaded mp3s now have an improved audio player that allows visitors to listen on the page itself or in a separate window. It also solves

the Safari-related glitches some users experienced.

Now people can know more about your events.

We've added a text box that allows you to enter additional event info, including where tickets are sold, or, well, whatever you need people to know about your shows.

Now http:// means even more.

Now, when you type http:// before a URL in text boxes, including the event info and news areas, the site recognizes and auto-links the URL. No http://, no link.

Now you can find the podcasts.

We have a new area for the Manitoba Music Podcasts on the site so you can see, hear, and subscribe. Check it out or go straight to www.manitobamusic.com/podcast.php to subscribe. More podcasts are coming soon.

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The Nods showcase at the House of Blues at MUSEXPO 2008



Twilight Hotel at the Saddle Ranch showcase at MUSEXPO 2008



Tele showcases at North by Northeast 2008

MARKET ACCESS PROGRAM

Manitoba music was busy during the spring months. Plenty of Manitoba artists and industry professionals headed south, west, and east in April, May and June for showcases and networking opportunities...

MUSEXPO **Los Angeles CA** **April 27-30, 2008**

Two local bands went south to perform for some of the music industry's most influential players at MUSEXPO 2008. MUSEXPO is one of North America's most important music business conferences, attended by top international industry professionals, label execs, A&R big wigs, and major television and movie music supervisors.

MUSEXPO selected only 36 acts from around the world for coveted official showcase spots. Rock quintet The Nods were chosen by MUSEXPO to join this year's line-up at the House of Blues, which includes some of the hottest buzz bands from the U.S., Europe, Asia, and beyond.

For the second year, MARIA and MANITOBA FILM & SOUND presented a special luncheon on April 29 for all the conference delegates at the Hyatt West Hollywood. This year featured an acoustic performance by roots duo Twilight Hotel at the Saddle Ranch.

The Manitoba hospitality continued with a special networking dinner with Alicen Catron Schneider, VP of Music Supervision and NBC Universal Television Music, on May 1. At the dinner, Manitoba's artists and industry had the opportunity to schmooze with Schneider's invited guests, including key music publishers and supervisors.

The Manitobans making the trip this year included Sara Stasiuk and Danielle Strueby of MARIA, Carole Vivier and Barbara Sedun of MANITOBA FILM & SOUND,

Chris Burke-Gaffney and Jewls Dengl of CBG Artist Development, Brandon Friesen of 441 Studios, Jesse Green of Strongfront Records, Jack Shapira of Unison Studios, artist Kelly Fairchild, and David Kennedy of Manitoba Trade and Investment. Singer/songwriter Scott Nolan and acoustic pop duo Keith and Renee were also in L.A.

NEWMUSICWEST **Vancouver BC** **May 14-18, 2008**

Three local acts went to Vancouver for NewMusicWest, which featured over 200 showcases and several big ticket shows as well as workshops, panels, and networking opportunities. The 17-year-old NMW is the largest and most influential new music festival on the west coast.

Taking the stage this year at NMW were rock outfit Sons of York, singer/songwriter Kayla Luky, and soul/R&B chanteuse Flo. Sometimes-Winnipegger Grand Analog also showcased. Also heading west was Burning Circus Management's Glen Willows.

NORTH BY NORTHEAST **Toronto ON** **June 12-15, 2008**

Eight Manitoba acts headed east in June for Canada's largest music conference and festival takes over Toronto. North by Northeast (NXNE), which runs June 12-15, features an industry conference and popular showcase performances by over 500 artists in 40 different downtown venues. Showcasing this year at NXNE are Juno Award-winning roots quartet The Wailin' Jennys, pop punk act Moments of Brilliance, indie rocker Sean Brown, rock 'n roll revivalists Sons of York, ghettech outfit Tigerrr Beat, hip-hop act Grand Analog, and singer/songwriters Serena Postel and Katie Murphy.

Glen Willows of Burning Circus Management and Rosanna Schick of RAS Creative will be accompanying Sons of York and Serena Postel, respectively. Other Manitobans who made the trip were Manitoba Film & Sounds's Carole Vivier, Barbara Sedun and Tannis Scott, Jaylene Johnson, Smallman Records' Jason Smith, and MARIA's Sean McManus and Danielle Strueby.

MARIA and MANITOBA FILM & MUSIC hosted the 14th annual Manitoba BBQ on June 13 atop the Drake Hotel. The BBQ provides Manitobans at NXNE with the opportunity to network with some of the biggest names in the industry. This exclusive, invite-only party is one of the hottest events of the conference.

You can find more North by Northeast pics from the festival and Manitoba BBQ on page 23.

MARKET ACCESS PROGRAM STATISTICS

Event	# Individuals	#Contracts	Amount
Other	13	5	\$6,355
Musexpo	10	4	\$5,600
NewMusicWest	14	4	\$3,412
NXNE	12	6	\$4,700

Total amount awarded since April 1, 2008 - \$20,067

UPCOMING MARKET ACCESS DEADLINES

Canadian Country Music Awards - Aug 15
Western Canadian Music Awards - Sep 26
Ontario Council of Folk Festivals - Sep 26
Canadian Aboriginal Music Awards - Nov 7

FOR MORE INFO ABOUT MARKET ACCESS:

Danielle Strueby, Marketing Coordinator
P: 204.975.4218
E: danielle@manitobamusic.com



Dead Indians



Stage 49 at The Gathering of Nations



Arlette Alcock presenting a song at a songwriting workshop at the Aboriginal Music Lab

ABORIGINAL MUSIC PROGRAM

THE GATHERING OF NATIONS

The program coordinator traveled down south to the 25th annual Gathering of Nations this past April to develop business relationships and encourage Native American community leaders to take an interest in Aboriginal artists and industry in Manitoba. The event includes one of the biggest competition pow wows in the world, a bustling trade show, an outdoor performance stage and music programming throughout downtown Albuquerque each night. It was held April 24-29.

The pow wow is definitely the driving force behind the event and 43 drum groups competed this year, providing the music for the 3000+ registered pow wow dancers. The capacity of the venue for the Gathering of Nations is approximately 25,000 and the trade show and outdoor stage open up room for roughly 2,500 additional visitors.

The trade show includes a mix of Native American recording artists, crafts people, development organizations, universities and corporations taking an interest in the Native American market.

The outdoor stage was programmed by Emergence Productions and it ran from 10:00 am to 12:00 am for both days of the pow wow. There are 17 performance slots each day and because of the profile of the Gathering of Nations and opportunity to perform in front of a sizable audience, the festival organizers often charge artists \$500 for each 45-minute set. This year, former AMP Camp participants Shakti Hayes and Buddy Cardinal performed on Friday afternoon while Team Rezofficial performed on Saturday.

The evening events in downtown Albuquerque were organized by private producers and included performances by urban and rock acts. GMB Productions organized hip hop concerts on Thursday, Friday and Saturday night while Primary Blends

presented DJs and live art on Friday, promoter Larry Price offered performances by Dead Indians and other urban artists on Saturday, and New Mexico-based broadcaster KUNM FM presented Derek Miller and a number of other rock acts as a part of a mini-series entitled "Rock the 49."

The Gathering of Nations provides great access to the Native American community and each year business leaders, community leaders and private music promoters attend the event and take note of entertainers for their own programming. Suffice it to say that the event provides an excellent business opportunity for Aboriginal artists and industry from Manitoba who are targeting the Native American niche market.

The 26th installment of the Gathering of Nations is scheduled for April 23-25, 2009. For more information about the Gathering of Nations, please visit www.gatheringofnations.com.

ABORIGINAL INDUSTRY WORKS

The Aboriginal Music Program is launching a new project, entitled Aboriginal Industry Works to introduce up to 10 Aboriginal post-secondary students and recent graduates to the business side of the music industry.

The participants will learn about the work of artist managers, booking agents, concert promoters, music marketers, record label managers, communications specialists and have the opportunity to network with industry professionals throughout the year.

The project will begin Monday, August 11, 2008 with an introduction session and continue into the Fall and Winter months of the 2008-09 academic year.

More information is available at aboriginalmusic.ca.

THE ABORIGINAL MUSIC LAB

Five Aboriginal artists from Manitoba recently attended the second installment of Vancouver Community College's Aboriginal Music Lab. These folks spent five days in downtown Vancouver, crafting songs, learning about the respectful use of traditional music, getting a feel for the needs and practices of television crews, discussing Aboriginal culture and its use in the arts, developing their vocal range and control, learning how to chart music, and examining the characteristics and values of hip hop. The highlight of the week was definitely the studio time, where each of the participants recorded one song alongside some of Vancouver's top session musicians.

The participants came from Ontario, Manitoba, Alberta, British Columbia and the Northwest Territories. They were Nishina Esquega (ON), Gail Obediah (ON), Leanne Goose (MB), Leeroy Constant (MB), Evan Reeve (MB), Wanda Wilson (MB), Mary Mahler (MB), Karen Donaldson Shepherd (AB), Inez Jasper (BC), Renae Morriveau (BC), Arlette Alcock (BC), Gary Oker (BC), Sheila Maracle (BC), Veronica Johnny (NWT), and Kiera Kolson (NWT).

The Aboriginal Music Lab ran June 2-6 and was presented by the Vancouver Community College School of Music in collaboration with the Canada Council for the Arts and 2010 Legacies Now.

Vancouver Community College's School of Music has plans to expand on the Aboriginal Music Lab and introduce an Aboriginal Music Studies Certificate in November of this year.

Please visit the aboriginalmusic.ca photo gallery for pictures from the Aboriginal Music Lab.

Earlier this year, Scott Nolan's breathtaking ballad "Bad Liver / Broken Heart" won second place in the massive International Songwriting Competition. Almost before the ink on the judges' comment sheets had dried (folks like Tom Waits were on the panel), Nolan was getting co-writing requests from all over the world.



SCOTT NOLAN

By Melissa Martin

So far, Nolan's turned them all down. "I didn't want to do it," he says. "It's not something that appeals to me. I'm thinking we obviously feel differently about the process if you feel that you can email a stranger and write a song together."

He pauses, and laughs. "I think back to when I was still in Leaderhouse. The singer and I had a friend who we used to joke was way better than us. One day I said to him, 'why don't you give me your lyrics, I'll put them to music.' He said, 'why don't you write your own fuckin' songs?' I was stung, but looking back... that was really good advice. I give that advice now."

But co-writers aren't the only ones that Scott Nolan turns down; the "I didn't want to do it" comes up often in conversation with the songwriter. He "didn't want to" enter "Bad Liver" in the ISC ("If I wanted competition, I would have gone into sports," he says); Transistor 66 label head Art MacIntyre did it for him. He "didn't want to" schmooze with a Sony vice president at MusExpo in Los Angeles; after urging from MARIA's Sara Stasiuk, he made a quick hello

and walked away. The exec called him up later that week and announced herself as a fan; they're still in regular contact.

That's Scott Nolan's career in a nutshell: turning away from golden roads in favour of dusty trails. It isn't a matter of humility, but a self-preservation instinct. "I make choices other people don't," Nolan says, sipping coffee on a Corydon patio under a weeping Sunday sky. "I feel really lucky that I spent years on the sidelines in groups that were getting buzz, and could see what was going on. I saw all the empty promises, and what the buzz can do to a band."

To understand what's going on in Scott Nolan's head, you have to start at the beginning. Nolan's musical roots stem not from his childhood home (at age 6, Nolan started guitar lessons that "didn't take," and music was uncommon in the family home), but from an explosion of talent that came out of Charleswood in the mid-90s: among his contemporaries were folks like prodigious musician Damon Mitchell (Nathan, the New Meanies) and guitarist Kelly Taylor, son of

Bachman-Turner Overdrive bassist Fred Turner.

"Growing up around such phenomenal talent meant that I got pushed into the bass," Nolan says. He started a teenage band with then-best friend Taylor, and two days before their first gig, "his dad showed up with one of his old touring basses, and put it into my hands. That night might have been the trigger moment for me."

Barrel loaded, trigger pulled: Nolan's talent slammed onto Winnipeg stages. He joined up with Dustin Leader to form rockers Leaderhouse, which led the scene through the late '90s, and then launched low-key trio Motel 75, which released an album and performed at the Winnipeg Folk Festival. After disbanding that act, Nolan started casting around for solo ideas.

Listening to Nolan's music now, it seems fated that he'd wind up in alt-country; but earlier in his career he'd barely listened to the stuff. "I was just interested in writing," he says, noting that at the time his

“ I feel really lucky that I spent years on the sidelines in groups that were getting buzz, and could see what was going on. I saw all the empty promises, and what the buzz can do to a band.”



Nolan with Joanna Miller

influences were rock'n'roll and '50s pop.

But after a friend introduced him to vintage roots ("he was the only guy I knew that liked it"), Nolan's ears perked. "There's something in the old roots music that's a common link to all great music," he says. "I went from Iron Maiden to Junior Brown."

There were other influences too: down'n'out Winnipeg poet Patrick O'Connell became both a friend and mentor to Nolan; O'Connell's destitution proved inspiring. "He was a bum poet. If you walked past him on the street you wouldn't toss him a quarter," Nolan recalls of the writer, who died in 2005. "But he'd had poetry read in the House of Commons."

That dichotomy of art and poverty, passion without fiscal potency, combined with Nolan's new-found love of classic black blues artists and vintage roots to produce his 2003 debut album, *Postcards*. The record was a sizzling slab of blues-infused roots, toe-tapping chunka-chunka guitars and wry lyrics about his grandfather's old war stories and being famous (and drunk) in Texas.

And then there was his vocal. I remember playing *Postcards* for a friend who didn't dig alt-roots; she furrowed her brow, and made a single comment: "that voice." To flesh out that statement, some facts: Scott Nolan has a brilliant voice for roots. He can howl like a freight train and whisper like a creaking stair, and always with this raspy, whiskey-soaked twang that's as unique as it is challenging.

Looking back, *Postcards* was one of the freshest roots debuts in Manitoban memory. And though Nolan agrees his songwriting has evolved, he's still proud of the disc. "When the record came out,

people said it was all over the map. But I stand by it," he says." The same goes for his subsequent albums, 2005's *No Bourbon and Bad Radio* (the title song a tribute to Wolseley watering hole the Bella Vista), and 2007's stripped-down *Receiver / Reflector*.

But that last record caused a bit of a stir. Fans noted that *R/R* was uncommonly slow for a man renowned for his foot-stompers; reviews noted that he was "mellowing." Nolan sighs at these assumptions; he's an artist who records what he feels, and what he was feeling while recording with producer Gruf Morlix in the Lone Star State wasn't good.

"On the drive between Alberta and Texas, I got a call that my best friend had been killed in a car wreck," he says. In the end, Nolan would lose four friends around the time that *Receiver / Reflector* was being made. "The record we were going to make was much more rock'n'roll spirited. But that timing changed everything. There wasn't really anything energized about me. And we decided to dive right in."

Good things come to those who wait: Nolan promises his next record, due out sometime this year, will be the feisty barn-burner that *Receiver / Reflector* was once intended to be. He's already racking up new material; then again, for Scott Nolan, music isn't a hard thing to come by.

"The only trick is just being available to it," he says. "The other day I was lying in the backyard with my dog, and there were sounds coming from everywhere. There was a band on the corner doing the hits, 'Stuck In The Middle With You,' sirens coming from three other corners, kids screaming. And it started turning into a song."

Find out more about Scott at scottnolan.ca.

MEMBER NEWS

CONTINUED FROM PAGE 7

a live in-the-round recording. Both albums were recorded in Colorado last December and are now available through Worship Circle Records (www.entertheworshipcircle.com) or via Karla's new website, www.karlaadolph.ca.

Travel Manitoba's promotional video produced by Centric Productions received the Advertising Association of Winnipeg's 2008 Signature Award for best Corporate, Product or Service Video. The video showcases Winnipeg band **Steeple Chaser** performing their original song "Brochure" in Manitoba's Spirit Sands, along with visuals highlighting some of the province's most popular destinations. The Signature Awards receive entries from across the province each year in over 30 categories and celebrate creative excellence in Manitoba. Visit ti.travelmanitoba.com to view a trailer of the video. See directors cut on YouTube.

Kobalt was one of three bands winning the Manitoba 2008 Garage Band contest. The band will be, along with to other band, mentored by a producer, record their original song in a professional studio, and attend a workshop on music industry resources and press kit development. The bands also performed at a public concert at the Canada Day Celebrations at The Forks.

Matt Epp successfully wrapped up a two-month tour for new album, *Orphan Horse*, that stretched from Pacific islands to the Atlantic Ocean's very own Newfoundland and Nova Scotia. Highlights included bursting into tears at the first sight of icebergs in the St. John's Narrows from the plane, meeting Neve Campbell, playing with Matt Mays & El Torpedo, discovering that Christina Martin is his mother, buying Leonard Cohen's bowler hat, and meeting lovely long-lost sister-in-song Amelia Curran.

Tele has landed on the CMJ's Top Adds Chart at #20 the week of July 7. It's unusual for self-released albums to get on the charts so this is really big news! The band will be hard at work this summer on new music; stay tuned for the release of their shiny new website and their first music video for "Notice" made by award-winning filmmaker Deco Dawson. Meanwhile, you can come by and see Tele on YouTube at www.youtube.com/musicforhumankind.

Several Manitobans joined names like Broken Social Scene, Yo La Tengo, Tegan and Sara, and Mogwai for the Sled Island Festival in Calgary on June 25-28. Taking the stage the year were **Boats, The Details, The Paperbacks, Absent Sound**, expat vitaminsforyou, and a performative installation consisting of four short films and sound called Wildflowers of Manitoba.

Telepathic Butterflies released their latest offering, *Breakfast in Suburbia*, on New York-based label Rainbow Quartz. The album, available in CD or double vinyl, hit stores on July 8.

Chatting with Mike Petkau makes one feel very, very lazy. The local engineer/musician/producer is, quite possibly, the busiest guy in Winnipeg.

mike PETKAU

By Jen Zoratti



He's in three bands (he's the frontman of the new wave/art pop outfit Les Jupes and moonlights in both The Liptonians and Ian La Rue and the Condor). He's a seasoned producer, having worked on some of the best albums this city has ever produced (Twilight Hotel's breakout *Bethune* and Mahogany Frog's epic *Do 5* among them). He's also taken on some ambitious, live show projects (the recreation of Pink Floyd's *Dark Side of the Moon* for last year's Fringe Festival as well as the West End Cultural Centre's recent re-imagining of *The Last Waltz*, The Band's legendary farewell performance.)

"I have my hand in a lot of pies," Petkau laughs.

Another proverbial pie Petkau has his hand in is Record of the Week Club. The brainchild of the young producer, Record of the Week Club is a challenging weekly recording session that sees musicians with varying musical backgrounds write and record a piece of music in a single evening. Every Wednesday, a different group of local music-makers will arrange, rehearse and record a piece with the assistance of Petkau, who will then mix the finished product and make it available for download by Thursday morning.

Pairing up a punk guitarist with a classical violinist and have them hammer out a song in a single, wham-bam session is cool enough, but here's the catch – the participants never know who their co-creators will be, forcing them to work outside their comfort

zone and think on their feet.

"I'm really excited about it," Petkau says. "It's something I've been mulling over for the past three years. From my end, it's not just a musical experiment, but also a social experiment."

Petkau's experimental and innovative approach to music is surprising considering he got into the music game fairly late. Born in Modern and raised in Winnipeg, Petkau didn't start playing music until he was in his late teens.

"I didn't pick up a guitar until the end of high school, but playing and writing came really quickly and easily," he says.

It's no surprise that playing guitar was almost second nature to Petkau. An obsessive music fan, Petkau has been interested and curious about music since way back (he was probably the only high schooler that was into Veda Hille, let alone knew who she was).

"I think early on, Red House Painters and The Catherine Wheel were my two favourite bands in high school," Petkau says. "I've always held Veda Hille in high regard. I spent so many nights in Dave and Brandy from Twilight Hotel's apartment, listening to old jazz records. I buy a lot of records, and I listen to them the same way I did when I was younger."

It didn't take Petkau long to figure out that he had a

producer's ear for music.

"In my early 20s, I wanted to learn how to record my own records," Petkau says. "I liked making music, I liked recording music, so I thought, why not learn to do it professionally. I went to recording school in Ontario not really knowing what I was getting myself into."

When he returned to Winnipeg, Petkau began cutting demos for friends and recording his own music before hooking up with MCM Studios in Winnipeg. Operating under the name Head in the Sand Productions – "my little umbrella for everything I do" – Petkau has lent his technical wizardry to a diverse set of local acts, ranging from experimentalists such as Absent Sound to folkies such as Cat Jahnke. Much like Record of the Week Club, Petkau's client list reflects his own genre-spanning tastes.

"It's a natural extension of listening to a broad cross-section of music," Petkau says. "Some of it comes quite naturally. I did a demo for an emo band, and I was really out of my element. I had to learn more about their sound and the genre. Every now and then there's stuff that really challenges me."

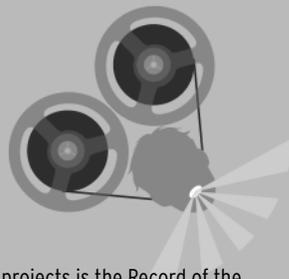
Sometimes Petkau's insane schedule can be challenging enough. Still, he says that having the occasional week off to recharge and re-energize keeps him excited about music – whether it's making it, recording it or playing it.



Clockwise from left: Mike Petkau in the studio, The Liptonians, Les Jupes



RECORD OF THE WEEK CLUB



One of Mike Petkau's latest projects is the Record of the Week Club, a weekly recording session featuring musicians from diverse musical backgrounds. Participating artists will have a chance to collaborate Wednesday evenings at MCM Studios. Over the course of one evening they must get to know each other, arranging, rehearsing and recording a piece under Petkau's guidance. The song is immediately mixed and uploaded and made available for download that same night.

Jazz drummers may be paired with punk guitarists and opera singers; classical violinists may be paired with Taiko drummers and DJs, folksingers may be paired with sound collage artists and trombonists. The combinations are endless. And to top it off, ROTWC invited local filmmakers to document the process.

"As musicians, we often find ourselves working with similar-minded artists," explains Petkau on the ROTWC website. "Rarely are we forced to work outside our comfort zone with musicians whose creative experience can be fundamentally different than our own. The opportunities presented by this creative challenge are exciting."

One of the other motivating factors for Petkau is putting music fans closer to the "moment of creation." With a less than 24-hour turnaround, Petkau's doing a pretty good job. Fans can check out the ROTWC website every Thursday to listen to the track recorded the night before. They can also subscribe directly to ROTWC and get all of the project's tracks emailed as they're completed.

The Record of the Week Club will run until mid-September, with the support of the Manitoba Arts Council, and will offer a total of 16 tracks. The first \$100 in sales from each track will be donated to the West End Cultural Centre to support their efforts to rebuild.

Find out how to get involved, how to download, and how to subscribe to ROTWC at www.recordoftheweekclub.com.

"I'm usually going from 11 (a.m.) to ten every day," he says. "There's a lot of late nights, and I try to make sure that my girlfriend doesn't get too frustrated with me. I think it's all about having chunks of time to yourself between the crazy times. Otherwise, it wears you out."

That said, music hasn't become a grinding day job for Petkau, as evidenced by this e-mail from him I found in my inbox after our interview:

"Just walked downstairs and was thinking of your question re: me as a music fan as well. I had a block and couldn't think of any albums recently that really kicked my ass, but realized that I would be sinful to omit mention of Blonde Redhead (particularly Misery Is A Butterfly). Pop genius combined with experimental soundscapes and brilliant production = a very happy Mike."

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You could see a hundred shows at the Pyramid Cabaret and never notice Darth Vader.

But he's there, hiding above the main bar with light sabre extended. You can find him just to the left of the Sea Wench if you really look.

The Sea Wench, in case you're wondering, is part of what Pyramid manager Dave McKeigan calls "the house band," a group of seven driftwood musicians shipped in from Lunenburg, N.S.

And then there's Southside Johnny, whose image resides on the north wall of the club just beyond the soundboard. Southside, McKeigan says, was a real-estate-agent-turned-street person who used to hang around the club a few years back.

"He'd be a guy who would come in when The Mahones would play in front of 80 people, and he'd go right to the front and start dancing hard and doing his arms to the music," McKeigan recalls. "He was a music expert. He was just a great character, but no one has seen him in years."

It's one in the afternoon, and McKeigan is sitting in the middle of the one-time Fort Street cab garage that recently celebrated 20 years of hosting live music. He's talking about all the things you don't notice when the lights are down, the band is rocking and the drinks are flowing. Behind him, the Pepsi guy is dropping off a load of pop, three sound guys are packing up a mixing board, and UMFM station manager Jared McKetiak and his fiancée are going over plans for their social at the Pyramid.

It's business as usual, just as it's been since McKeigan, 47, and his brother Steve purchased the Pyramid, then called The Spectrum, back in 1994 from the Riddell family.

"It was just an opportunity," McKeigan recalls. "I'd promoted in Winnipeg since 1983 independently, doing shows at the Alternative Cabaret, the Royal Albert, Wellingtons, Vernaz and hall rentals... When this became available it was a good idea because it was a good club and we all liked it.

"The Spectrum had no business when we bought it," McKeigan continues. "It was dead, and we had to really rebuild it, and that was one of the reasons why we wanted to change the name, although we kept the Spectrum sign and moved it in inside.

"I wanted (to call it) The Blue Moose to have a Canadian symbol -- but a little bit wacky. I was the only one that wanted it, so the Pyramid was a compromise. Basically, I just got vetoed, but in the end they thought maybe it would have been a good name."

With a new neon sign hanging on Fort Street, McKeigan began to decorate the venue to add some character, keeping a balance between Egyptian objects, Canadiana and character pieces he liked,



Inward Eye performs at the Pyramid Cabaret

TWO DECADES OF MUSIC AT THE PYRAMID CABARET

BY MIKE WARKENTIN

such as the Martin Luther King Jr. and JFK posters that grace the walls. He also tackled various projects year by year to improve the club and make it more functional when it hosted favourite bands such as Placebo, Urge Overkill, Shiny Toy Guns, The Violent Femmes and more.

"We improved the PA system dramatically," he says. "We've added all the lights. We added the video. We've added the neon. We've added the side bars where you can put things on, and we took away seating to expand the dance floor. We've expanded the women's bathroom a bit, and we added the patio."

The patio became a refuge for smokers in 2004 after McKeigan swapped a parcel of land further south to get the sliver right next to the building. Of course, the patio might one day find itself inside the walls of the Pyramid...

"Down the road there is the possibility of expansion," McKeigan says. "I've made plans for that, but it's very expensive. It's on the back burner. It would be nice to be bigger, but we'd be severely limited in what we could do only because there's only so much land here. I think the most we could get into would be 500 or so.

"But when you're too big you run into the problem of being too big -- unless it's big show it's empty. I think this place is cozy with 60 people or full."

Improving the PA system is an endless project for McKeigan, who also has plans to replace the plywood currently on the front façade with a masonry Inukshuk in keeping with the club's distinctly Canadian character.

Indeed, a host of Canadian characters can be found in the outdoor mural that went up in 2006. Located on the south wall and painted by Savage Arts, the piece's Egyptian theme is oddly interrupted by the likes of Pierre Elliot Trudeau, Sgt. Tommy Prince, Shania Twain and members of various local pro sports teams. Southside Johnny is in there too.

High up on the wall you can find a New England Patriots logo, which corresponds to Patriots and Boston Red Sox banners found inside the club. Turns out McKeigan was a sports fan who spent time in Boston growing up, which is where he attended 400-seat, Pyramid-esque clubs and got the idea to one day open his own venue.

Consider that mission accomplished -- even if he never got to name his club The Blue Moose.

Then again, if you really take a look at that mural, you'll find a Blue Moose roaming somewhere -- a small

piece of what might have been on the side of what is.

And who knows? The Blue Moose might have been a pretty good name for a club.

As it stands, Pyramid Cabaret seems to be working just fine.

Find out more about the at www.pyramid7.com.



The old Spectrum sign and the new(er) Pyramid Cabaret sign.



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If you've been in a band then you've been through the process of picking a band name. It can be an excruciating experience, and once you hit on a good band name, you want to protect it. Songs and recordings are protected in Canada by copyright, but band names can't be copyrighted. Band names are protected under Trade Mark law.

WHAT'S IN A NAME?

By Sean McManus

There have been many instances of bands having to change their name because of trademark issues. Dinosaur became "Dinosaur Jr.," "The Olympic Hopefuls" become "The Hopefuls," and "Death From Above" became "Death From Above 1979," all as a result of trademark disputes. Winnipeg band "Sonic Bloom" was forced to change their name (now "Tin Foil Phoenix") after discovering that the trade mark was held by a plant fertilizer company. Normally companies in different businesses can operate under the same name, but the plant company had some music activities - they produced CDs to augment the growth of plants. The band had just signed to Roadrunner Records and the label, weary from an earlier trade mark dispute, proactively requested the band change their name in order to avoid any trade mark issues. Large corporations are also not immune, CBS was forced to change the name of its reality show "Supernova," when an indie band that had that name challenged them.

To guard against future disputes, band names can be officially registered as trademarks through the Canadian Intellectual Property Office. However, unregistered trademarks are recognized in common law when an artist has a history of operating under a name in a certain region. An unregistered name could trump a registered name, if the band with the unregistered name had more history and profile in the region in question. Many bands count on this, as registering a trademark is a complicated and expensive venture.

Entertainment lawyers will usually make the argument that taking the time and spending the money to register a name up-front could save more time and money in defending a case down the road. Registering your band name as a trademark gives you the exclusive right to use the name in Canada for 15 years. Trademarks are national, so you may end up registering the name in multiple countries.

There are several steps to obtaining a trademark.

A search is conducted to ensure that no one else already has the trademark. The application is prepared by your lawyer in consultation with you. The trademark application is filed with the Canadian Intellectual Property Office for a filing fee. The Trademark office sends a proof of the information so you can check for accuracy. They assign an examiner to your application who advises if the trademark cannot be registered or what changes are required. After the examiner is satisfied with the application the trademark is advertised in the Trademarks Journal. Individuals, business, or charities can oppose a trademark application within two months of advertising by filing a statement of opposition. If there is no opposition or the opposition is unsuccessful then the application is allowed for registration. Finally, you pay another fee and a certificate of registration is issued.

The total fees for trademark registration in Canada vary depending on the situation, but will total in the neighbourhood of \$600 to \$800. Lawyer fees for the work of registering a trademark typically range from \$1500 to \$3000. This is for each country where registration is required. With the amount of money involved, it's easy to see why many bands rely on common law protection when it comes to their band name.

At the very least, it is important to do a thorough search on any band name that you might want to use to make sure that it's not already in use. If any band is operating under the name in any region that you might want to tour in or release records in, you should probably reconsider your choice.

Band Name Ownership

What may be a more important issue for many bands is to settle on the ownership of the name amongst the members of the band. This can be established as part of a band agreement that may also outline how songwriting and album royalty income is divided, how equipment is purchased and owned,

and how decisions are made. The band agreement may stipulate how the band name can be used in the future if the membership of the band changes, or if some members decide that they would like to change the name. Often record labels will have a clause in the recording contract that dictates what happens to the band name if the current make up of the band doesn't stick together.

Unfortunately, who owns the band name is most likely to become an issue if the band breaks up or if a band member leaves. The issue may not be clear cut if the bandleader, or songwriter, or the person who came up with the name is the one who leaves. The band may agree that one person has the right to use the name, or that a majority of the band members can decide how the name is used, or that all members must agree on any future use of the name.

Former Doors drummer John Densmore won a lawsuit in 2005 against his old band mates, stopping them from using the band's name for a revival of the band. The Doors had signed an agreement in 1971, stating all three surviving members and Morrison's estate must unanimously agree to any use of the Doors name and logo.

Registering a trademark is expensive and involved. Working out a band agreement with your band that anticipates the worst can be taxing and stressful. But, your band name is one of the biggest assets that you have as a band, since it represents your profile, your music, and the goodwill that you've developed with your fans and in the industry. At the very least, giving careful consideration to what band name you are going to use and how you are going to protect it is crucially important.

For more information on Canadian Trademark procedures, visit the CIPPO website: www.cipo.ic.gc.ca/epic/site/cipointernet-internetopic.nsf/en/h_wr00002e.html



The Foundation Assisting Canadian Talent on Recordings
With Support From Canada's Private Radio Broadcasters

You can obtain current FACTOR forms at the MARIA resource centre or apply online at www.factor.ca. For more details on FACTOR's program guidelines contact Sean at 975.5191 or sean@manitobamusic.com. It is strongly advised that you apply online. *Please note* - if you have started a 2007-08 application, it will not be accepted for the 2008-09 fiscal year.

Collective Initiatives Program

July 31, Oct 31, Dec 15, and Jan 30, 2009

Demo/Songwriter Support Program

July 15, Nov 14

Direct Board Approval Program (All Levels)

Aug 29, Oct 31 and Jan 30, 2009

Domestic and International Business Development Program

June 30, Aug 29, Oct 31, Dec 15 and Jan 30, 2009

Domestic and International Showcase Program

Aug 29, Sept 30, Dec 15 and Jan 30, 2009

Domestic and International Tour Program

June 30, Aug 29, Oct 31, Dec 15 and Jan 30, 2009

Emerging Artist Program

July 31, Aug 29, Oct 31, Nov 28 and Jan 30, 2009

Juried Sound Recording Loan Program (FACTOR Loan and Independent Recording Loan)

July 31, Nov 28

Label Manager Program

June 30

Marketing and Promo for FACTOR Funded Sound Recordings

July 31, Nov 28

Marketing and Promo for Non-FACTOR Funded Sound Recordings

July 15, Nov 28

Songwriter Workshop and Seminar Support Program

Aug 29, Oct 31 and Jan 30, 2009

Video Program

Aug 29, Oct 31 and Jan 30, 2009

Foundation Assisting Canadian Talent on Recordings
30 Commercial Road
Toronto, Ontario M4G 1Z4
P: 416.696.2215
E: general.info@factor.ca
www.factor.ca



Manitoba Film & Sound's CEO Carole Vivier with MARIA's Sean McManus at NXNE, photo courtesy of Manitoba Film & Sound



Keri Latimer, photo by Sam Beardman

MANITOBA FILM & SOUND NOTES

Manitoba Film & Sound on the road...

Manager of Sound Recording Programs, Barbara Sedun and Sound Programs Assistant Melissa Kaminsky attended the Juno awards this past April in Calgary - where Manitoba artists took home six awards!

At the end of April, CEO, Carole Vivier, Barbara Sedun, MARIA's Sara Stasiuk and Danielle Strueby and David Kennedy from Manitoba Trade and Investment attended MUSEXPO in Los Angeles where they co-hosted a successful dinner with MARIA that included a dozen music supervisors and many Manitobans that were in L.A. at the time. Twilight Hotel performed at a lunch and The Nod's performed in the evening at the House of Blues both to hundreds of registered delegates.

May 13 - 25, Carole Vivier attended Cannes Film Festival to take part in the Canada Pavilion during Cannes.

Industry professionals enjoyed a classic Manitoba social buffet and bevies at the NXNE Rooftop BBQ hosted by MARIA and MANITOBA FILM & SOUND. Manitoba artists The Wailin' Jennys, Katie Murphy, Sean Brown, Grand Analog, Serena Postel, The Sons of York and Tele performed at venues throughout downtown Toronto.

New addition to the team...

MANITOBA FILM & SOUND welcomes Tannis Scott, in the new position of Communications and Marketing Representative. We are very excited to have Tannis join us, she brings with her several years experience in communications and specifically marketing and promotions and we know that she is going to be a great addition to our team!

Manitoba talent represented at WIFF...

MANITOBA FILM & SOUND has been a proud supporter of so many talented and devoted Manitobans in the film and music industries, some of which were featured at the Winnipeg

International Film Festival, held May 30 - June 7. Included in the festival was some Manitoba talent like; the screening of the film, *Nobody*, directed by Manitoban Shawn Linden; Manitoba musician Cat Jahnke scored the romantic comedy for *Ctrl Z*, which had its Canadian Premiere at WIFF, and Keri Latimer, from Nathan, collaborated on the film score for the drama, *Frozen River*, a Sundance jury prize winner that held its Canadian premiere at WIFF.

Thank you...

We were so pleased with the excellent attendance to our first information session on April 8 that was available to all program applicants and their representatives. We will be hosting another information session for our recording programs before the next deadline (July 25). Keep your eye out for the MARIA newsletter for date and time.

Upcoming Deadlines...

Sound Recording Production Fund
Production Fund for Out-of-Province Artists
Deadlines: Jul 25, Oct 31

Inquiries...

Program guidelines and applications can be downloaded at www.mbfilmsound.ca. For more information, contact Barbara Sedun, Manager, Sound Recording Programs at 947.2040, or barbara@mbfilmsound.ca.

MANITOBA FILM & SOUND is a statutory corporation funded by the Province of Manitoba through the Department of Culture, Heritage, Tourism and Sport.

Contact Information:

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410-93 Lombard Avenue, Winnipeg, MB R3B 3B1
P: 204.947.2040 F: 204.956.5261
E: explore@mbfilmsound.ca, www.mbfilmsound.ca

MANITOBA FILM & SOUND EXISTS SO OUR FILM AND SOUND INDUSTRIES FLOURISH!

A SAMPLE OF NEW RELEASES



Doc Walker
Beautiful Life
 Open Road Recordings/
 Universal
 Produced, recorded
 and engineered by
 Justin Niebank and
 Drew Bollman
 Recorded at Channels

Audio, The Castle (Franklin, TN) and Blackbird (Nashville)

Additional recorded by Paul Yee at sublimesonictimoment

Digital Editing by Brian Davis Willis

Mixed by Chip Matthews

Mastered by Jim DeMain at Yes Master (Nashville, TN)

www.docwalker.ca



The Liptonians
The Liptonians
 Independent
 Produced and recorded
 by Bucky Dreidger and
 Matt Schellenberg
 Mixed by Lyndon
 Froese and The
 Liptonians at

Springstein and Liptonia

Mastered by Mike Petkau at MCM Studios

Recorded at Liptonia

www.theliptonians.com



Floor Thirteen
Mmmm!
 C4 Records / Koch
 Produced by Brandon
 Friesen and Michael
 Daher
 Assistant engineers:
 Josh Beadry, Jordon
 Burkowski and Paul

Scinocca

Mastered by Tom Baker at Precision Mastering (Los Angeles, CA)

Recorded at 441 Studios

www.floor13.ca



Marco Castillo
Brazilian Season
 Independent
 Produced by Rodrigo
 Muñoz and Marco
 Castillo
www.myspace.com/marcocastillomusic



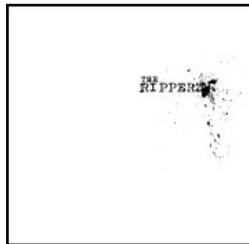
Chic Gamine
Chic Gamine
 Independent
 Produced and mixed
 by Benoit Morier
 Recorded at Studio
 Progressions (Québec)
 Mastered by Carl Saff
 at Saff Mastering

(Chicago, IL)

www.chicgamine.com



Deborah Romeyn
Late November
 Independent
 Produced by Dan
 Donahue
 Recorded at Lion's Den
 Recording



The Ripperz
The Ripperz
 Independent
 Produced by John
 Paul Peters and The
 Ripperz
 Recorded, mixed and
 mastered by John Paul
 Peters

Recorded at Private Ear Recording

www.myspace.com/theripperz



Fresh I.E.
Lockjaw
 Fontana North/
 Universal
 Produced by Rob
 "Fresh I.E." Wilson
 Mastered by
 Nick Blagona for
 Metalworks Studios

www.myspace.com/freshneternity



American Flamewhip
Activate
 Transistor 66
 Recording Co.
 Produced by MAMA
 Recorded at the Royal
 Albert, Mid-Ocean
 Studios, and UFMF

Recorded by Jared Weiss, Dice, Gruesome, Double J, and Dave Gaertner

www.myspace.com/americanflamewhip



Julie Marinelli
Water off a Duck's Back
 Independent
 Produced and recorded
 by Dan Donahue
 Mastered by Scott
 Pinder at Polyphonic
 Mastering Labs
 Recorded at Lion's Den

Recording

www.juliemarinelli.ca



The JD Edwards Band
The JD Edwards Band
 Independent
 Produced by Mike
 Wagner and The JD
 Edwards Band
 Mixed by Mike Wagner
 Mastered by Scott

Pinder at Polyphonic Mastering Labs

Recorded at Wagner Studios

www.thejedwardsband.com



Quinzy
One Boy's Guide to the Moon
 Independent
 Produced, engineered
 and mixed by Michael
 Phillip Wojewoda
 Assisted by Jeremy
 Darby

Recorded at Canterbury Studios, The Pocket and Little Box Office Poison (Toronto)

Mastered by Joao Carvalho

www.quinzy.ca



Yoza
Family Tree
 Independent
 Produced by Craig
 Fotheringham
 Recorded at Dreamland
 Studio



Telepathic Butterflies
Breakfast in Suburbia
 Rainbow Quartz
 www.
telepathicbutterflies.com

MANITOBA MUSIC OUT AND ABOUT

It was a busy spring and the busy carried on to summer. The boys from Doc Walker were appointed Honorary Chairs for Country Music Week 2008, we co-presented some open mic nights with the Winnipeg Folk Festival at The Folk Exchange (thanks to our hosts Karla Adolphe, J.P. Hoe, and Don Amero), brought in the inimitable Hawksley Workman for our ongoing Songwriter in Residence workshop/mentoring series, and just generally caught as many shows as we could. (Some of us -- namely Alan Greyeyes -- are a little better with the camera than others.) Check out the complete photo gallery on manitobamusic.com.



Doc Walker performed at a Country Music Week press conference on March 26



Open Mic host Karla Adolphe enticed the crowd (with a song about wizards!) at The Folk Exchange on March 28



Nathan at the M3P announcement at the Platform Gallery on April 16



Fresh I.E. at his CD release at MTYP on April 21



Sonic Flow at the Open Mic at The Folk Exchange on April 25



Open Mic host J.P. Hoe at The Folk Exchange on April 25



Sierra Noble at her EP release at Candor Shop on May 30



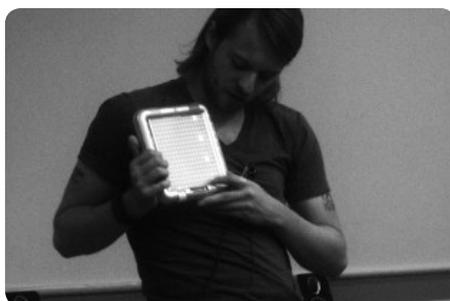
Tracy Bone at her CD release at the Norwood on May 30



Songwriter in Residence Hawksley Workman in the MARIA Resource Centre on June 9



Chic Gamine's CD launch media conference at The Folk Exchange on June 11



Bryce Kushnier (vitaminsforu) demonstrates the Yamaha Tenori-on at the Remixing Workshop on June 25



Boats on the Scotiabank Stage, Canada Day at The Forks

NORTH BY NORTHEAST

For the 14th year, MARIA and MANITOBA FILM & MUSIC hosted the annual Manitoba BBQ on June 13 atop Toronto's Drake Hotel during North by Northeast. The invite-only party was a fantastic networking event for the Manitoba artists and industry folks at NXNE, who enjoyed perogies and kielbassa with some of the biggest names in the industry. MARIA's Sean McManus and Danielle Strueby, with help from MFS' Tannis Scott, snapped as many pics as they could at the BBQ and in the darkness at Manitoba bands' showcases. For more information on NXNE, see page 10. And check out the complete photo gallery on manitobamusic.com.



Tele at the Manitoba BBQ



DJ Chuck Molgat at the Manitoba BBQ



Sean Brown (centre) at the Manitoba BBQ



RAS Creative's RoseAnna Schick (left) and Serena Postel at the Manitoba BBQ



The crowd at the Manitoba BBQ



Jaylene Johnson (left) and Manitoba Film & Sound's Tannis Scott, photo courtesy of Manitoba Film & Sound



The Wailin' Jennys at Lee's Palace



Grand Analog at The Reverb, photo courtesy of Manitoba Film & Sound



Serena Postel at Free Times Cafe



Sons of York at Holy Joe's, photo courtesy of Manitoba Film & Sound



Katie Murphy at The Savannah Room



Moments of Brilliance at the Annex Wreck Room



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MUSIC WEEK
WINNIPEG MB 2008**

presented by
**THE CASINOS
OF WINNIPEG**

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OF THE COUNTRY** **SEPT 5-8, 2008**
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