

Michael	<p>Hey, it's Mike from BassGuitarRocks.com and today I am going to be speaking with James Eager from ebassguitarrocks.com.</p> <p>James comes from London, UK and he is a professional gigging bassist. He has experience from rock bands to symphony orchestras, theatre shows, big bands, all kinds of different scenarios.</p> <p>So, I thought it would be really cool to catch up with him and talk about bass Amp Eq and how it applies to a gigging bassist in a big scene like London. We cover that and a whole bunch of other stuff, so stick around and check it out because I think you are going to enjoy listening to this.</p> <p>=====</p> <p>We started talking recently and you had a chance to check out the bass amp eq tips for beginners, and I just thought it would be a cool thing to kind of have some content to go along with that. You could share your experience with that. If anyone checks out your site, it sounds like you have been doing this for quite some time: 15 years with lots of different experiences.</p> <p>Maybe give us a very brief introduction of what you have been doing for people who aren't familiar with you or your site. What have you been up to for years, what experiences have you been in and then we will jump into some of your tips on how to get the most out of your amp and cabinet.</p>
James	<p>Cool man!</p> <p>I am a professional session bass player, based in London. I've been lucky enough to perform all over the world doing various things and I am literally a guy at the call phase gigging quite a lot of the nights of the week.</p> <p>My main focus these days is running ebassguitar.com and sharing the knowledge from about the past 15 years with you guys. I've been in a hell of a lot different situations, from real high end polished production stuff which have had hundreds of thousands of £'s spent on it to, I guess, your local pub or bar down the road; so I've done everything in between and had to try and get bass sounds in pubs and stuff to places that have hundreds of thousands of £'s worth gear.</p> <p>There is a real cross section of experience right there and I guess it varies a bit from situation to situation, you gain that with experience and I can share some of that knowledge now.</p>
Michael	<p>And have you been teaching lessons previously? Do you have any feedback on any bass player's that you've taught? What kind of problems do you see in beginners when they start out in the beginning? They go out to get an amp or bass and then what do they tend to do? Or what seems to be the problems they fall into?</p>
James	<p>I think one of the biggest problems is pretty simple: they don't read the instruction manual. I mean, that's slightly tongue and cheek, but they don't just have a full understanding of where to start out setting their gear up, I guess the sort of ground zero place to start is and</p>

	<p>where to build from. So many times you see people come in and they will have everything turned up on full on your bass, for instance. And you will know this, having everything turned up on your bass is actually a fine place to start if you've got a passive bass and there will be no problem what so ever. But once you've got an active bass it can be a complete disaster. So it's just understanding the rule, the basic nuts and bolts of how their gear works, where that sort of zero positioning is and where you can build from there.</p>
Michael	<p>Now, that's a very good distinction that you make right there because I don't think that I've really touched on that in my guide in particular; sort of even just the fundamental differences that come into play with an active bass versus a passive bass. Like you said, turning everything up on a passive bass is fine, go ahead and do it. But with an active bass, especially if you have a 3-band eq and all kinds of other things on your amp or on your bass, you are possibly going to be distorting your signal and causing all kinds of chaos. I think especially when somebody starts out, they have the advantage or disadvantage of starting out with a tight budget. When I started I basically borrowed an amp, I didn't even have a strap even for the bass and it was just like I would have to sit down to play it! So in some ways that is good because you have to get familiar with what your bass does. But if you are somebody that can just go out and pick up the bass and get maybe a descent higher quality bass with lots of onboard effects, you got an amp with all kinds of knobs and stuff on it, fancy cabinets with say a couple of pedals that you are using then it's really hard to figure out where ground zero is.</p> <p>What would you recommend to start, just to get a sense of where ground zero is, with what they are using?</p>
James	<p>First of all, establish whether your bass is active or passive. It might sound a really obvious one, but not everybody knows that. The simplest way to work that one out is, does your bass have a battery in the back? If your bass takes a little 9v battery (I've never seen one that takes anything else), one of those rectangular ones, that is an active bass. There is a little bit of circuitry in there which can really affect your sound, it's called pre-amp, and it gives you a lot lot more control.</p> <p>That's the first one: establish if you have an active bass or a passive bass. Passive basses tend to have a lot lot less control and so passive basses have 2 knobs, or possibly 3 if your're particularly talking about a fender jazz bass or something like that.</p> <p>For active basses, if you are talking about Fedoras or something like that I wouldn't know where to start with them, because they have around 7 or 8 controls and switches that do all sorts of clever stuff. But if you don't know how to use that clever stuff, you can actually end up with a crap sound basically. So its actually understand what those controls do that's important.</p> <p>So if you've got a passive bass, best thing to do is to turn everything on full and by and large it will work absolutely fine. With an active bass, the best thing to do is – if you're not a guy that wants to read the instruction manual – the thing that you've got to look for is if the knobs centre click on them. If they centre click what you'll be doing is choose the centre click as zero and then you can boost or add a load of equalization volume to it or sort of take it away. So that's what the central knotting is doing. When you click in the middle that's sort of ground zero on that particular control. If it doesn't have a click, it's going to be a knot to 10 (zero to ten) kind of idea, from OFF all the way to ON to MAX control.</p> <p>It's also about working out what each knob or control actually does. If you've got to the point to where you just don't have a clue what that's doing, take it to your music store and get the guys to explain what they do and actually work out what they are. An experienced</p>

	<p>bass player should be able to tell you what each knob is going to do by and large, or he should be able to make a pretty damn good guess of it.</p>
Michael	<p>Figuring out whether the bass is active or passive is very crucial. There are basses that are both, where you can engage the active side or you can disable it. You can have different kinds of active basses that have boost and cut on them. You can actually end up cutting the sound on your bass in a way that sounds not like a bass anymore. For whatever reason people put some extra control there that maybe some of us should have in our hands. Then also, you've got your amp settings where most of the higher end amps are going to have a setting for whether it's an active bass or passive bass. So if you don't know whether your bass is active or passive or whether it's capable of both in one mode, but which, or don't know what mode it's in, then you're going to be disadvantaged right from the beginning trying to get a sound that you can work with.</p>
James	<p>Totally!</p> <p>And one top tip, which is a personal one. . . I really might be stating the obvious here, but if you've got an active bass it will run out of battery at some point. It depends on how much juice the circuit inside takes, but that could be a couple of months in some basses or in other active basses I've seen a couple of years, depending on how much you use it. One thing I really look for these days and in any bass I've had built for me, I always specify that it has an active/passive switch. It's a get out of jail switch! So if you are mid-gig and the battery died, you can still get on the play. That for me is really really super important: having that little switch in there.</p>
Michael	<p>Yup, for sure. If you ever notice a distorted sound from your bass and you don't have any sort of distortion, that's a good sign. Especially if you are playing the bass frequencies and if you are just straight into your amp – that's what I found: your battery is dying. Depending on how much juice it takes it can get pretty nasty sounding pretty fast.</p> <p>The other thing, further to your comment earlier: one of the basses I owned (an Ibanez BTB-series) bunch of years ago and when that model came out they had an 18v active bass system. So they had 2 batteries in it and it was twice the expense at keeping it maintained.</p>
James	<p>Wow!</p>
Michael	<p>At one time I was like, "oh this takes 2 batteries, it must be better", because when you are younger everything bigger seems better. More strings and bigger cabinets and more watts: that's better! I eventually learned that's not always the case.</p> <p>I was religiously paranoid about being plugged in because I think I had read somewhere if your bass is plugged in, even if you don't have your active switch on, it could be draining the battery. So I would always, every single time there was a break, every time I was putting my bass on the stand or not or putting it down, I would unplug it religiously because I didn't want it sitting there. For instance, you want to play so you show up and warm up and do your sound check, and then you just put your bass down and say its 2 hours before you go on stage, that's just draining the battery the whole time for no good reason.</p> <p>I don't know if you've had that experience too.</p>
James	<p>I have a habit where I always unplug the bass when I am not using it; so in between sets or at sound checks at pre-gig, that kind of thing. Just from years of using this stuff is I pull the jack out of the amp very very slightly so as to disengage it and then pull the cable out the amp so you don't get that huge clunk through the PA, specially if you get into a house system or something like that. You can really piss off some engineers if you put the clunks through the systems. The Aguilar amp that I use at the moment has a cool little operate</p>

	<p>mute button which takes that out of the equation, which will mute the whole signal chain for you, which is pretty cool as well from the DI point onwards, So this way you can't send big clunks out upfront.</p> <p>I think personally it's a good habit to have, but it's having an idea of what your amp's gonna do as well that decides how the battery dies. I used to have a Yamaha Nathan East bass, for instance, from the late 90's. That would go through batteries in 3 months or something like that. I would always have spares in the gig bag. But this Sadowski I use now, it seems to be like a year plus at a time, I can't even track when batteries are going on this one! So its just knowing your gear really.</p>
Michael	<p>Oh definitely.</p> <p>So we've kind of touched on passive versus active basses. From there, we were talking about knowing where ground zero is and if you know that you are dealing with a passive bass and how you can approach it by turning everything up. If it's an active bass you can, again, use the manual or if you have some way to research your particular bass and find out what knob does what. Most of them have a standard configuration, just like the jazz bass where generally you will have either a master volume or a volume per pickup and then a sort of eq kind of overall knob, but depending on your bass you might have separate volume per pickup.</p> <p>Like James referred to earlier, on some basses there are toggle switches that engage some sort of slap filter or some type of who-knows-what depending on what type of bass you are playing. You need to have that kind of understanding of your instrument to begin with so you can figure out where the ground zero is and you are not artificially boosting or cutting anything so you have an idea of what your bass just sounds like.</p> <p>In the guide, I do recommend people start out with just getting the bass, get a good cable, plug it into your amp, hopefully your amp has clear indicators in terms of what you are boosting and what you are cutting, look for that middle point as James was referring to earlier and then just figure out what the sound is. Play around with your bass and get an idea of what knob controls what.</p> <p>From there, let's just assume now you've got a bass and you know whether it's passive or active. You've got an amp and you're in a room. James, what would you recommend to somebody just starting out regarding placement of the amp or anything like that in terms of sound they can work with.</p>
James	<p>Totally. . .Massive caveat here, I am going to tell you what works out with me. What might work for you is very different. I am a player and I love mid-range in my sound, because the mid's are the where actual note of the bass is, the actual kind of "useful information" that we need to process. That's the sound that I really like to hear, so I am always concerned with my mid's on a gig rather than the high's or low's. That might be a slightly counter-intuitive things because we are bass players and so it's all about the bass. For me it's not, it's about having balanced and accurate mid's. So I do everything to kind of preserve those frequencies. The one thing I will always do, 9 times out of 10, is I will put my amp up on a chair. So I will take it off the floor.</p> <p>I know you (Mike) talk of this in your article, it's a great article, that you wrote there "one thing I found out on gigs, particularly on the smaller gigs, I'm not ten feet away from the amp, there isn't feasibly that much space on the stage". And so, I am not generally much much more on top of it. In my opinion, there are two problems with having the amp on the floor. The first one is that the sound just flies through your legs and then out front, so you actually miss a lot of the sound. If you've got a front of house sound engineer, what those guys generally will want to do is have control over you; but let's not get into that debate</p>

	<p>too much. . .if you've got your amp on the deck, you will generally have to turn it up a bit louder and the sound guy, if you think about it, will want your sound as quiet as possible. I'm obviously pissed off so many horn players in this business as well by being too loud, it always seem to be the brass players on gigs which winge, I don't know why. But a lot of other people are much more sensitive to the bass level than I am. I am a loud bass player and I like it loud. I can't really tell because there's only one bass player in a bank, by and large. . .so that's the first one, get it up on the chair because you will be able to hear it so much better.</p> <p>The second thing about a chair is that you've only got four small points of contact with the floor. If you've got your amp actually on the floor, by amp I am meaning the speaker, you've got the whole floor resonating with the speaker. And this depends on what your floor is made of; if you are doing a wooden stage for instance, which is kind of a box shape, essentially your whole stage can be acting as a speaker too. That can send your bottom end, your bass end widely out of control. So for more accurate control of the bass I put the amp up. I know what you will lose in the process of doing this is the sensation of the floor shaking, and some guys would prefer to have the floor shaking and not be able to hear themselves so well. I prefer to have accurate sound and actually be able to hear the bass well.</p> <p>There is one other example where I will willfully put the amp on the floor. I've done a lot of work where using in-ear monitors, those little headphones, sound guys absolutely love it when bass players use these. Not every bass player is comfortable using them, I personally love them, love the clarity of them. What I will do is I will put the amp on the floor and not having it really that loud. I would just use it to fill in those really bottom-end frequencies headphones would never get. There are times I do this, but its understanding he context of the situation that you're in and how to analyze kind of what's going on in the room. But my default position is to always go for a chair.</p> <p>That makes some sense, Mike?</p>
Michael	Totally. So what size of a cabinet are you generally gigging with? Like the one behind you?
James	<p>Yes, this rig here is an Aguilar Tone Hammer 500 and Mark Bass 210 Traveller. I love the sound of this rig, I think it's great. In a perfect world, yes I would have more speakers. But I am a working musician, so I've actually got to carry this stuff around. There are very few gigs where I have the luxury of other people to actually do this for me. It does happen every now and then, but 9 times out of 10 it doesn't.</p> <p>The Tone Hammer sounds great and it's kind of a "boutique-y" expensive amplifier. I guess, I don't know if you'd agree with me, Mark Bass sounds great but it's kind of a bit more mass marketed in some respects maybe. I used the Traveller, and there's a real practical reason why I am doing this. It's with a mono-gig bag and incidentally I love mono-gig bags. They are so good, you can have it on your back and the ??? on your left arm and then you can carry the Mark Bass. When neo-lithium or neodymium, I can never pronounce that word, drivers came out that was a total game changer! Some 12 years ago. . .so I can do a pretty loud gig and definitely fit a stage with this rig and I can do it on one walk from the car to the venue!</p>
Michael	Nice!
James	I know guys want to have the biggest rigs possible, particularly being enthusiastic kind of about having as much gear as possible and biggest rig and all that kind of stuff and that's really cool at times, don't get me wrong. I am still yet to play through an amp peg S50, but I really want to do it. But when you are actually doing it and negotiating a big city which is difficult to park in and logistical nightmares. . .I mean, I don't know whether you have this

	<p>one in Canada but they always say you go through the kitchen to do a gig in a hotel. . .you just want the easiest life possible. That is my rig to use, I've used it for a long long time. I am open to change, I do really want to try the Aguilar 2 by 12 thing, that's something on my radar of very soon to do because I want to see how to capsule-couple together. I think that would be really cool. This isn't a 100% perfect but it's like when you are outweighing at 1 am or something like that with 3 trips to the car compared to 1, I know which one I'd choose.</p> <p>That makes some sense, Mike?</p>
Michael	<p>For sure, yeah.</p> <p>I was just gonna throw in a personal experience I had when I was younger. I had a combo amp and I am totally on board with you on preferring the mid-range versus the bass, just for my own sake of being able to hear what I am doing, as opposed to just general rumble or thunder that's kind of going on and not having a clue whether I'm in key or not. We were rehearsing once and I had the 150watt combo amp, 15 inch speaker, and I was putting it on a table like a small square coffee table. And this was a small square amp. I put it on the top and I was playing and what ended up happening was the amp literally vibrated off the table! This was like my brand new amp and I had it. . .I probably had it not even a full month yet. So this terrorized me, or scarred me for life because what happened was when the amp hit the floor the bass input was right on the face of the amp and it went face first. So when it crashed into the ground, the input from the cable was the point of impact. With all the weight of the head, it ended up damaging the amp because the input jack was what took all the impact. I had to take it to the shop and get it repaired and that was in a really small town and took a long time to get fixed.</p> <p>I still put my amp on the table, but what I discovered was a good way to break the vibration. Since I was always driving my bass somewhere, I had access to the car and what I did was I noticed that for my particular cabinet I had a floor mat in the car, a rubber floor mat. It just so happened that the floor mat matched the basic foot print of that cabinet and the rubber would dampen the vibration enough so that the cabinet wouldn't move in the car. I just want to throw that just in case someone watches this video and says that Mike and James are saying that put the amp on the chair and then it can crash on the ground. I think most chairs, and I can't see your's right now, but most chairs have a downwards slope to the backrest so your cabinet is kind of cradled. But if you are using a completely flat table like I was, depending on how loud you are playing and how much bass you got in your cabinet, you do have the potential of your cabinet vibrating right off the surface if you're not careful.</p>
James	<p>Yeah, that was an expensive gig, wasn't it?</p>
Michael	<p>It wasn't even a gig, it was practise! We were practising before a gig and now that my amp was out of service I had to borrow somebody else's. I think that was going to be my first gig with the new amp and I was looking forward to playing, you know, nice and loud at the gig thinking all this will be perfect; but I crashed the amp and then I had to borrow some crap amp just to get through the gig and all that. Not good!</p>
James	<p>This is another thought that I've just had regarding this, and I don't know maybe you (Mike) can tell me if you've had any experience just like this too: it's the music shop syndrome where things sound amazing in the music shop. Like, you get gear in the music shop and the shops tend to be built so they sound ok. So you get this thing that sounds amazing but when you actually get it on a gig it can sound like crap. These tips are the killer tips to get a workable sound on a gig. But you're not going to win every time. Say I have a bass rig which is worth thousands of dollars and I can get work down in a room that is wood panelled and</p>

	<p>really boomy, you just know that you are not gonna win and make the best of this bad situation. Our bass gear unfortunately is so dependent on what room acoustics do. But thankfully some of the tips give you good news like getting your amp off the deck and really paying attention to your mid-range can be the difference between the gig that you absolutely hate and the one that you kinda enjoy (I mean, it's not perfect but it's cool), if that makes sense.</p>
Michael	<p>It's kind of theory or the on-paper ideas versus the real world application of just dealing with whatever space you are in. Unless you are in a studio environment, you are never going to have the perfect setup. And I am sure some studios have less than ideal setup. But that's a really good point that you (James) make in terms of going into a music store and the music store is set up so that you are playing well. I know a lot of the stores I am in they have bass gears stacked on top of bass gear. You might be playing an amp that might already be sitting on top of a different cabinet or a different amp, and maybe it's at the perfect height when you are playing it at the store and the store is nice, big and open and there's lots of dampening and reflective surfaces. So it sounds great and then you take it home and you can't get that sound anymore.</p> <p>I know I like to encourage people that if you are buying out a piece of gear. . .this is kind of beyond the scope of my original document here, but these are real world bass situations where you are going to the store, you want to buy a cabinet or amp, but you can't just help but play the bass that you want to buy but cannot afford yet! You think "oh, they have it in the store and this cabinet I wanna buy, through this Music Man Sting Ray I've had my eye on for years", or something. So you are hearing and playing some other bass that isn't even your's and maybe that bass sounds awesome, perfectly setup, and then you buy the cabinet and bring it home, you plug in your \$300 used bass that's been kicked around and not set up and all kinds of stuff, and you just can't make it sound good. So I always try to recommend people that if you are buying anything, and I know you can't always do it, but try to bring your bass. If you can bring your bass then you will have a really big leg up on what the thing sounds like. Otherwise, if you can restrain yourself from trying a nicer bass and just try to find a bass that's around the same. . .like, if you play an Ibanez Soundgear Bass then find another Ibanez Soundgear Bass that's going to hopefully have the same configuration. You are not going to find the exact same, but at least try to resist the urge to try out the boutique gear when you buy something, because if you don't own that gear it's not going to sound like that when you plug in your real stuff that you've got at home, right?</p>
James	<p>I feel like I am 17 again, hearing you say this stuff.</p>
Michael	<p>Well, the other thing is. . .when I bought a used amp one time, a Marshall bass amp which I didn't even know Marshall made back then. I went into this guy's basement and he had a generic kind of speaker that wasn't a brand name speaker but he had it set up. And I went there to play it and he had some little box, some sort of a pre-amp or something that was connected to it and I remember he turned it all on. Even though I was young at the time, I had the presence of mind to ask him that this little thing he just turned on, was it part of what I was buying that day. He said no and I went "ok, then turn it off", because I didn't want to hear what it sounded like with your magic box. So that's sort of an eq related thing as well, it's not room acoustics, it's not your bass or whatever, but it's going to colour your sound.</p> <p>So again, going back to that ground zero thing, you want to hear what the actual equipment is doing and when in doubt if there's too many knobs and you don't know what's doing what, unplug and get it down just to your bass plugged into just an amp and take it from there.</p>

James	<p>Yeah, I mean, if you look at the Aguilar Tone Hammer I've got, I literally have everything at "12 o'clock" here. I have a drive control which I've used a couple of times but that's all. It's simple...I'm a simple kind of character. It's not like one of those Trace Elliot amps from the 80's which had pre-shade filters and 15 band eq's compression and was like the cockpit of a 747. But start simple, that's my advice, it's what works for me and it is the best place to start.</p>
Michael	<p>I know we are telling people "start flat, start flat", I know I mentioned it in the article and maybe someone who has read it hasn't yet gone through the whole article. . .but should we touch on the why? I know we kind of explained why we want the amp off the floor. If we are going to buy an amp with all these awesome knobs, why are we disabling everything and then how are we going to get the best bass out of our sound using the bass itself, using the amp and then the effects. So maybe if you could just talk about the role of each of those and how we use them in conjunction with each other to get the final sound.</p>
James	<p>The first thing that you need to know in this situation is the bass amp manufacturers, amp manufacturers and the speaker manufacturers always tune their gear when they are building and designing a cabinet etc. They tune it so it sounds good flat and that's your starting point. So that's, first of all, how it's designed to be used. Then there's a bit of customization after that in what you want to do with it, due to your own personal taste or the style of the music you want to play. But there's a little point, in my opinion, in going and buying amazing gear then eq-ing the hell out of it. You want to use as little eq as possible, as a good rule of thumb, I mean, if you're an audio engineer you want to use as little eq as possible because that's where things sound good. I'm sorry, I've gone off on a tangent slightly there, but I think it's important.</p> <p>Now this is how I set my rig up: the role of the amplifier, the eq on the amp, I start with everything flat. I've already shown you an amp by me with everything sitting at 12 o'clock, which I know is zero. Any tweaks I make on that amplifier to tune to the room; so I am trying to either enhance the room a little bit or compensate for something, whatever it might be. And then once I get that right, I leave it alone by and large for the whole gig, unless there's something that has changed in the room: a lot of people have come in or something like that. Believe it or not, people in the room can make a vast amount of difference.</p> <p>My approach from that point forward is, any tonal changes are either done with my hands (believe it or not, your hands are the most powerful things in the equation), where you play on the bass, how hard you play etc. So if you've got an active bass and the tone controls on your bass, I might make some tonal changes there, especially I might add a little bottom end if I am switching to a snap style or whatever.</p> <p>If you use pedals. . .I am not really a pedal man, I like to keep the cleanest signal chain possible, but I am not looking down on anybody who likes to use it, it's just not a personal thing. Two or three years from now I might have a massive pedal board because bass players having pedal boards is definitely in big fashion at the moment, for some reason. So that's my approach, set the amp and leave it, then you are good.</p>
Michael	<p>Yeah, I think the whole thing comes down to, again, know your gear and try to understand why you're doing what you're doing. A lot of people model something that they've seen especially when you are starting out. Maybe you've got an amp that's got a graphic eq on it and it's like "oh, ok, I'm just going to put a smiley face on there just because that's what I'm used to seeing". But no one puts a smiley face, which is like basically boost the bass, boost the treble and as the mid's are scooped out – and as we were talking earlier, the mid's are your best friends if you are a bass player, if you want to hear what you are doing and if you</p>

	<p>want to have some meat behind what you are doing. . .you don't want it to be all treble and you want to hear what you are doing at the same time. So the worst case scenario is somebody grabs an amp or maybe they come up on stage and use an amp that somebody else was already set up on, and say the previous person has a scooped eq on the bass amp and say you are boosting these frequencies on say your pedal effects are on and everything is kind of working against each other and it is either really limp or weak sound and. . .so I guess that's going to be an issue too. It's going to be what type of gig are you playing, are you with your own gear or are you playing through other people's gear. If you are borrowing an amp, you might have to just make sure that you can set it the way you want to set it, and you are not going to screw up the guy who's lending you his amp or something like that.</p> <p>Worst case scenario is you have an amp set a certain way, maybe have effects set a certain way and bass set a certain way and they are all fighting each other.</p>
James	<p>Totally, and you want to remove that fight from the equation. Make sure also if you are sharing gear with people that you have a bit of manners to ask the guy if you can change his eq. I've been pretty pissed off at times where I've had someone else use my gear and had everything at the creek! I'm a pretty easy kind of guy and if someone asks me if he can change I've been like "yeah, cool". But it's one of those things when you know it has been changed you can do something about it.</p> <p>So that's my approach and it has lasted me about 10 years at least doing that kind of thing now. It does work and I've been rehired a bunch of times for projects, so I know people tend to like what I do by and large. And so that's my approach.</p>
Michael	<p>Ok. So I know you recently touched on this topic and did a post, I guess, about this, or a video where you had 3 tips. Maybe mention that so that people can also check out if they want to see what your tips were? I know we were talking about getting the cabinet or the amp off the floor and what were the other. . .</p>
James	<p>Yeah, get the amp off the floor – number one! Number two – use the amp to tune to the room! Number three – start off flat! They are my three major tips.</p>
Michael	<p>So we've touched on all of those and we've also thrown in a couple of other little bonus tips for anyone who is going out and buying gear or looking to put their amp on a flat surface and not have it fall and crash into the ground like it did for me!</p> <p>Is there anything else you'd like to say on the topic or you've given a bass player some stuff to go out and play around with right away?</p>
James	<p>I think we've covered it all. If you want to connect with me, do come and join with me in the bass lab – that's a Facebook group where you can ask these questions to a bunch of super cool bass players which will put their opinion in for sure. They are a lively bunch, very nice and friendly and supportive guys. We can chat about this further. I'd love to see your rig if you're struggling at all with your rig and you want to put some pictures on, I'm sure both of us can dip in and say "try this, try that" and go from there.</p>
Michael	<p>Alright, so you can check out James at ebassguitar.com. He has also got his group on Facebook that he was just talking about; saw that there's a good bunch of bass players there, a very active group and everybody loves to show their gear as we bass players often do and talk about what we're playing and all that kind of stuff. It's a great place to go, and check it out. We'll cap it off there and again, if anyone has any questions for James, you can follow up with him or you can also just let me know. If you guys like this we can do some</p>

Bass Player EQ Secrets: Interview 1 w/ James from Ebassguitar.com

	more sessions here with James and get his inside scoop on how to do various things with the bass. He's been doing it professionally for many years now and we'd like to check up on him and see if he can help out anybody else who is also looking to do more pro-gigs in the near future.
James	Nice one, man.
Michael	Great talking to you, James.
James	Take it easy, mate.