

OREGON MUSIC / OCTOBER 2002

Two Louies

BIG RED

SKIN RAG

DC'S JOURNEY

S-K SLIPS



photo Buko

LEW JONES

STUDIO/MASTERING GUIDE

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◀◀ Rewind 1990

The Dharma Bums at Satyricon. Clunking in from Silverton area, Perfect Circle, named after an REM song, met with a smattering of attention from the Portland press in the mid-80's before disappearing but when they reappeared a year or so later as the hiply named Dharma Bums they swiftly rose through the ranks, to

mandate highly coveted weekend slots at Satyricon. Featuring Eric Louvre on guitar, John Moen (Stephen Malkmus) on drums, Jim Talstra on bass and headed by dynamic lead singer Jeremy Wilson the Bums espoused an REM-like folk dimension in their presentation but with far more directness, energy and electric drive than their predecessors. Wilson's

onstage acrobatics were legendary. It was customary for him to leap from amazing heights: from side-fill monitors, pa stacks, lighting scaffolds, balconies, whatever was available in the moment. Today Jeremy Wilson is an independent producer who this month is introducing his first album project "Sublimation" by Lew Jones (see GBU P. 8) **LL**

LETTERS

SUGAR BUMMER

Dear Two Louies,

First, I've gotta thank you guys for the great press & photo in the new 2Ls. You guys are the best, and that ain't no lie.

Next, I've gotta apologize... Kyle & I left Sugarbang just days before your issue hit the Web. I should've called you about it, but didn't expect to be getting press about a not yet existent record. The wheels just spun w/out much traction, and my life wuz pretty crazy - too crazy to continue. I love Jimi & Kevin, though, and still consider 'em family. Heck, even they still talk to me! ;^) Kyle & I were pretty well aligned to do some good things with & for the band, but it'll be a bit before they're ready. Who knows, maybe we'll be back after a break.

In the meantime, I get to do some fun stuff in the coming months... I'll be doing the Animotion gigs w/ Bill Wadhams

down in Cali. He's booking East coast dates, too, so there oughta be some novel gigs for sure! Patrick Lamb's wanting me to play some shows this & next month, too, and with Sheer Bliss going on tour for a year, they're leaving behind a huge mass of drum students for me to take over. 30+ students a week, plus a more-than-full-time day job and a fam of four's gonna keep this man bizzzy. Did I mention that I'm still freelancing a buncha Web stuff, too? I'm hoping to avoid getting written up in 2Ls for my heart attack by age 32. :^p

Your fan,
Kevvy Metal

GRUESOME GAFF

Dear Editor,

This is Adam Mackintosh writing to you from Spain. We have been on tour over here for two weeks now, and before we left, I called Denny Mellor to inform him that the internet article about us had a critical error in the spelling of our website link! The spelling of our band name as well as the spelling of our website address is GRUESOME GALORE. I don't mean to sound like a jerk, but it really upsets me that the purpose

of such an article is to sell records and all of the people who would have done that in the first month were kept from doing so by a typographical error or behalf of the editing department at your magazine. Furthermore, it makes all of the hard work I have put in to creating a website that WORKS-useless. I really wish this mistake would have been corrected in due time as I don't see many people searching through back issues of two louies to go record shopping.

If Denny never told anyone then that's different- I do however feel as though the person in charge of the website should check such things to be functional.

Sincerely,
Adam Mackintosh.

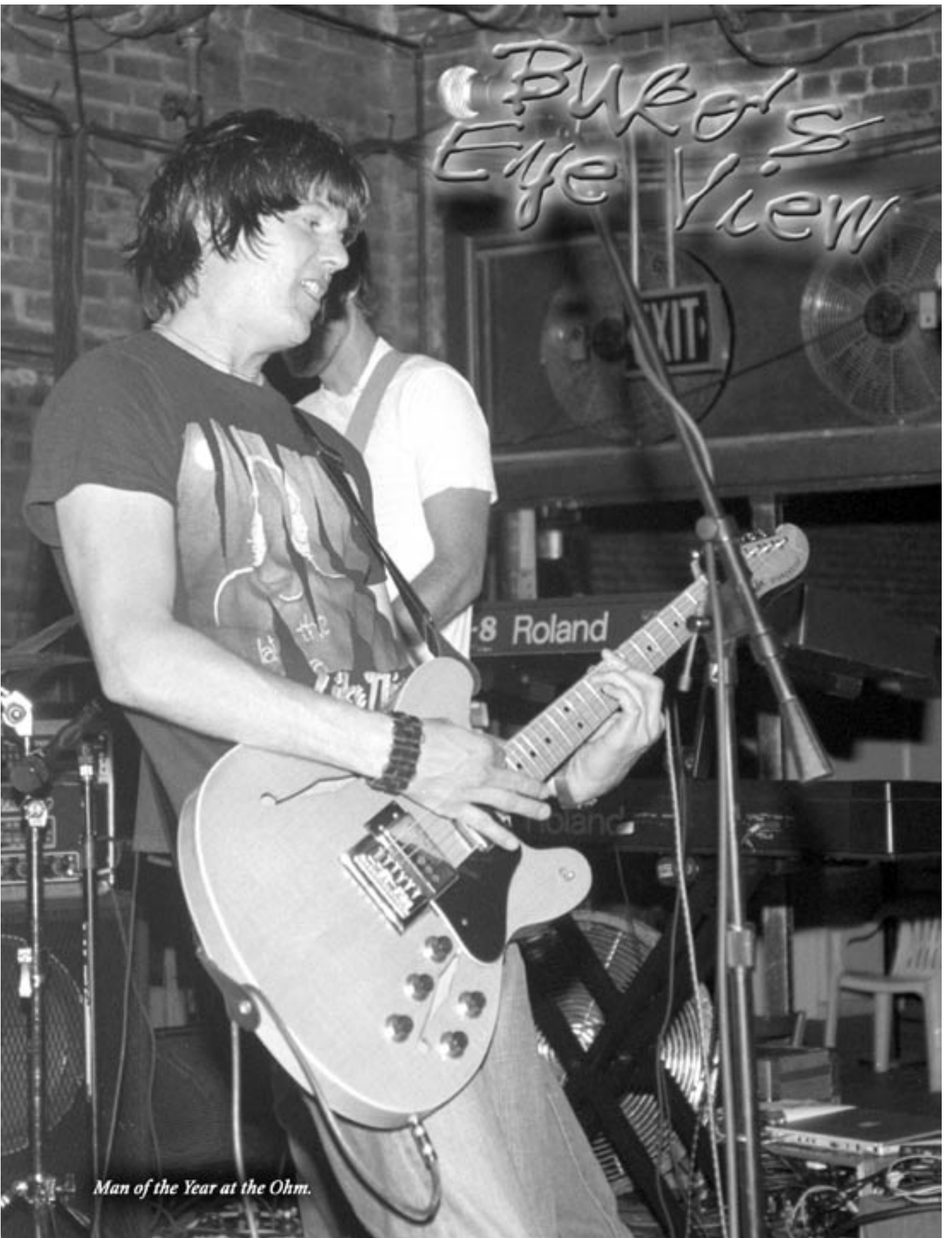
SCAM ALERT

Dear Two Louies,

Is the Portland music project a scam? My son's band, LostKoz signed up, but there have been no subsequent meetings. I saw your mag mention it but couldn't find more info. Help.

Gary Kelley

LL



Man of the Year at the Ohm.

COVER SONGS: HOW TO RECORD AND SELL THEM LEGALLY

Based on federal copyright law, you have the legal right to record “cover” versions (and to sell records containing your cover versions) so long as you comply with certain legal formalities.

In short, there are three different ways by which you can obtain the legal right to record a “cover” version: (1) Follow the “compulsory mechanical license” procedures prescribed in the federal copyright statute; (2) Obtain a mechanical license through the Harry Fox Agency; or (3) Obtain a mechanical license directly from the music publisher of the song. Each of these different procedures is discussed in more detail below.

As a practical matter, most people who are

“This kind of license is called ‘compulsory’ because the federal copyright statute says, in effect, that the owner of the song has no choice but to let you record your own version”.

recording “cover” versions will, for reasons of convenience, seek a mechanical license from the Harry Fox Agency or from the music publisher (options 2 and 3 above), rather than going through the compulsory license procedure provided for in the federal copyright statute (the first option mentioned). However, I will first discuss here the “compulsory license” procedure, since it is the compulsory license procedure which sets the stage for the possibility of the other mechanical license procedures discussed later in this column.

However, no matter how you go about getting the mechanical license you need, it’s very important to start the process as early as possible, because sometimes complications can arise which can delay a record release.

THE BASIC RULES

REGARDING “COMPULSORY LICENSES”

This kind of license is called “compulsory” because the federal copyright statute says, in effect, that the owner of the song has no choice but to let you record your own version.

But note: This “compulsory license” approach is available only if the song has been previously recorded AND previously released, with the permission of the owner of the song. If that is not the case, then you are not entitled to a “compulsory license,” and you cannot record your own version without first obtaining permission from the song’s owner, who can arbitrarily choose to deny you that permission. Such a situation is outside the scope of the compulsory license process.

Also note, and this is very important: A

compulsory license allows you to use your “cover” version on audio-only records only. For example, you could not use your recorded cover version in a film soundtrack without the permission of the song’s owner.

Nor can you use only certain elements of a song on your audio-only records. For example, you cannot choose to use only the

lyrics and then put those lyrics with other music, without first obtaining the consents of the owners of the outside material. Such

a situation is also outside the scope of the compulsory license process.

Also, compulsory licenses do not cover the use of samples from other people’s songs/recordings. (The process for obtaining the rights to use “samples” is entirely different and will be covered in a later column.)

THE PROCEDURE FOR OBTAINING “COMPULSORY LICENSES”

Assuming that your use of your cover version will not violate any of the rules just mentioned, and also assuming that you want to utilize the “compulsory license” procedure (option #1 above), then you must comply with certain formalities in order to obtain a “compulsory mechanical license.” These formalities

“If you are obtaining a mechanical license directly from a music publisher, make sure that they in fact own the song you wish to license. Publishers often sell songs and song catalogs to other publishers, and it is not “unheard of” to find a publisher issuing a license for a song that it in fact no longer owns.”

are as follows: (1) Giving written notice to the copyright owner that you intend to record your own version of the song; (2) Paying mechanical royalties; and (3) Giving monthly and annual accountings of record sales.

1. Notice to the Owner of the Song. Within thirty (30) days after first manufac-

turing records containing your cover version, and before selling or distributing such records, you must give written notice to the song’s owner that you intend to sell your recorded cover version. This written notice is called a “Notice of Intention to Obtain a Compulsory License,” and must be in the form prescribed by the Copyright Office.



If the song’s owner is listed in the Copyright Office’s records, you must send your “Notice of Intention” directly to the owner (by certified or registered mail). If, on the other hand, the owner is not listed in the Copyright Office’s records, you simply file your “Notice of Intention” with the Copyright Office. The filing fee is \$12. A separate Notice must be sent for each of the songs “covered.”

If you fail to send your Notice of Intention within the time limits mentioned above, you will not be entitled to a “compulsory license,” and moreover, you will be liable for copyright infringement.

For more information about the compulsory mechanical license procedure, contact the Copyright Office and ask for “Circular 73.” The address is: Copyright Office, Library of Congress, Licensing Division, Washington, D.C. 20557. The telephone number is (202) 707-3000. The same information is also available on the Copyright Office’s website. (<http://lcweb.loc.gov/copyright/>).

By the way, if the owner of the song is not listed in the Copyright Office’s records (for example, if the owner never filed a copyright application for the song), there are special

rules which apply. These rules are laid out in the Circular 73 mentioned above.

2. Payment of Royalties. In order to be entitled to a compulsory mechanical license, you must pay mechanical royalties on a monthly basis to the song’s owner. You com-

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Uncle Otto's OCTOBERFEST 2002

By Stephanie Salvey

The Crowd Had Fun.

The Musicians got Paid.



photos Jeff Bizzell

Above: Botielus and Cybele get cheesy at Oktoberfest.

Left: Beth Kelly, AKA MacTarna Hannah, in punk Highland Dress.

Bonnets off to the Portland Brewing clan for another fabulous music and beer based party.

Those relentless supporters of music at Portland Brewing were at it again this fall as three days of music and fun rolled out at their brewery grounds in Northwest Portland.

With the street blocked off for beer access and polka races, thousands of people flowed between the three stages for Portland Brewing Company's Uncle Otto's Oktoberfest.

The huge Texas/Portland connection was very present with national bands including the country/rootsrock outfit Reckless Kelly from Austin via Oregon and the Denton, Texas party band Brave Combo with their nuclear polka. To celebrate their 10th Oktoberfest, the MacTarnahan folks flew in a handful of Austin singer songwriters such as Dixie Chicks dad Lloyd Maines and Ray Wylie Hubbard (Up against the Wall Redneck Mother). The Radiators of New Orleans and LA's Paladians also were on the big stages.

Lisa Lepine Promotion was responsible for the local music presence of acts such as Spigot and Captain Rock. Lisa was also responsible for the behind the scenes stage management of this 3 day 3 stage event.

In between the music tents, partygoers could test their strength on the muscle man hammer the bell contest, have free face painting or pose for a free photo postcard with poster-boy and namesake 'Mac' MacTarnahan.

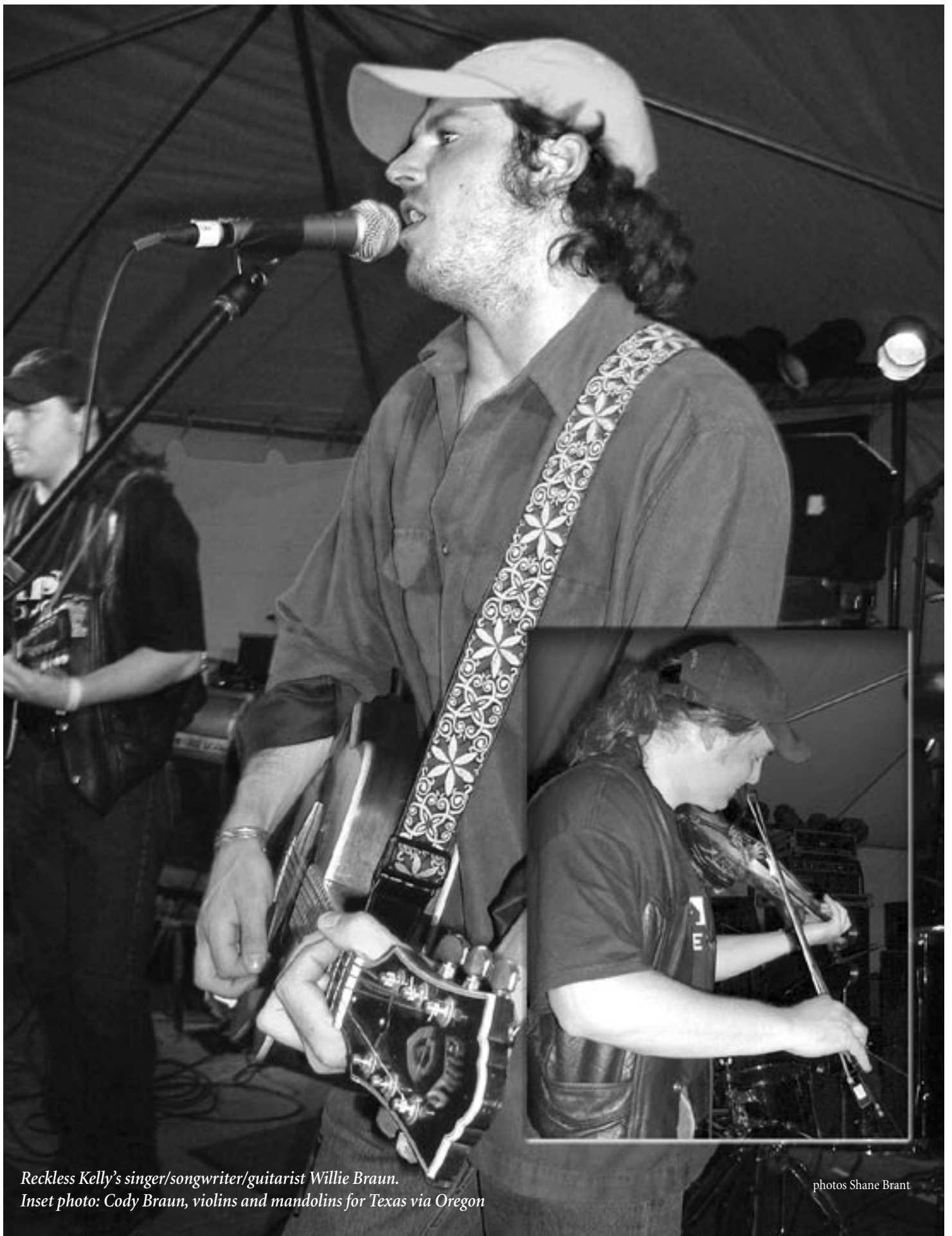
"To celebrate their 10th Oktoberfest, the MacTarnahan folks flew in a handful of Austin singer songwriters such as Dixie Chicks dad Lloyd Maines and Ray Wylie Hubbard (Up against the Wall Redneck Mother)".

The performing musicians were taken care of at this gig. Artists could stuff with traditional German food such as dogs and kraut and strudel and swill on signature beers such as the light ale Highlander or the smooth Blackwatch Cream Porter.

Costumes were abundant as starlets Cybelle and Beth Kelly showed off so well. The charismatic

Cybelle, past 2L columnist and half of Samsonite and Delight-Ya, was a constant Polka stage fixture with her beautiful lipstick, long glittered false eye-lashes and snazzy puffy skirts. Beth Kelly, AKA MacTarna Hannah, stole attention from the beer taps in her punk highland dress of a plaid kilt, below two feet of abdomen and a bit too small No. 3 Breakdown band T-shirt. Nobody dare ask her what she held in her sporran, the traditional leather purse positioned naughtily on her kilt. Although this music extravaganza was on the same

weekend as the MusicFest NW, the local rock acts, the plethora of polka outfits and the out of town headliners all played to full capacity crowds. Eric Starr and the ever-savvy Portland Brewing marketing team put this show on in appreciation of their customers and consider the event great exposure for their locally crafted beers. The crowd had fun. The musicians got paid. Good Event. **LL**



*Reckless Kelly's singer/songwriter/guitarist Willie Braun.
Inset photo: Cody Braun, violins and mandolins for Texas via Oregon*

photos Shane Brant

The
GOOD
the
BAD
and the
UGLY
S.P. Clarke

Sublimation- Lew Jones
Mastan Music

Lew Jones has been writing songs and performing them for Portland-area audiences for nearly thirty years. Always something of a maverick, he has never attained the acclaim that some of his fellow solo folk artists have received over the years. Lew has generally remained just on the periphery of public perception. Though he has surely written over a thousand songs, performing them relentlessly for over twenty five years in local pubs and coffeehouses, he has never been properly acknowledged as the local treasure that he is.

Following a stylistic trajectory not unlike that of Neil Young, Jones has always been driven by a restless musical spirit. In 1986, he formed a raucous rock trio, whose punk elements were embraced by the Portland underground. Guitarist Rob Landoll of the Obituaries often played with Lew's band.

In the early '90s, Lew forged a friendship with Jeremy Wilson, of the Dharma Bums, an impressionable young man, who sometimes benefited from the elder musician's sage advice and hard won wisdom. Jeremy's own experience with the music industry- first with the Bums, then with his next band, Pilot- ultimately proved to be disastrous. Eventually Jeremy found himself in a career hole (dug for him by the label that was ostensibly representing him) from which it took many years to finally extricate himself. This unusual project, with Jeremy in the role of producer and side man,

is the culmination of Jeremy's return to the music business.

Recording Lew Jones is a very easy thing to do. Hit the record button and let'er rip. Producing him has always been impossible. The man hates second takes, let alone multiple takes. He does not have patience for overdubs. Most of his albums sound as if they are recorded live in the studio, which, typically, they are. Though he has recorded in the neighborhood of thirty albums or so, only one comes to mind that was a true production: 1980's Rain On The Marshland. In that regard, this new album is, in many ways, the long awaited sequel to Rain On The Marshland.

Though two of the thirteen songs included here are of that "live in the studio" nature, the other eleven songs are given full treatment- with drums provided by Ezra Holbrook and bass by Aaron Masonek, as well as guitar and vocal support from wilson and John Cluff. An array of other musicians, including Lew's son Justin Jones, add instrumentation or backing vocal support on various tracks, filling out the sound very nicely.

Three or four of the songs found here are vintage Lew Jones songs, while most are new to this project. Jeremy's song arrangement ideas and production techniques are, for the most part, non-intrusive, fleshing out nuances within the songs. They tend to succeed best on the newer songs and least with the older material. But, overall, this is a

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"Though he has surely written over a thousand songs, performing them relentlessly for over twenty five years in local pubs and coffeehouses, Lew Jones has never been properly acknowledged as the local treasure that he is."

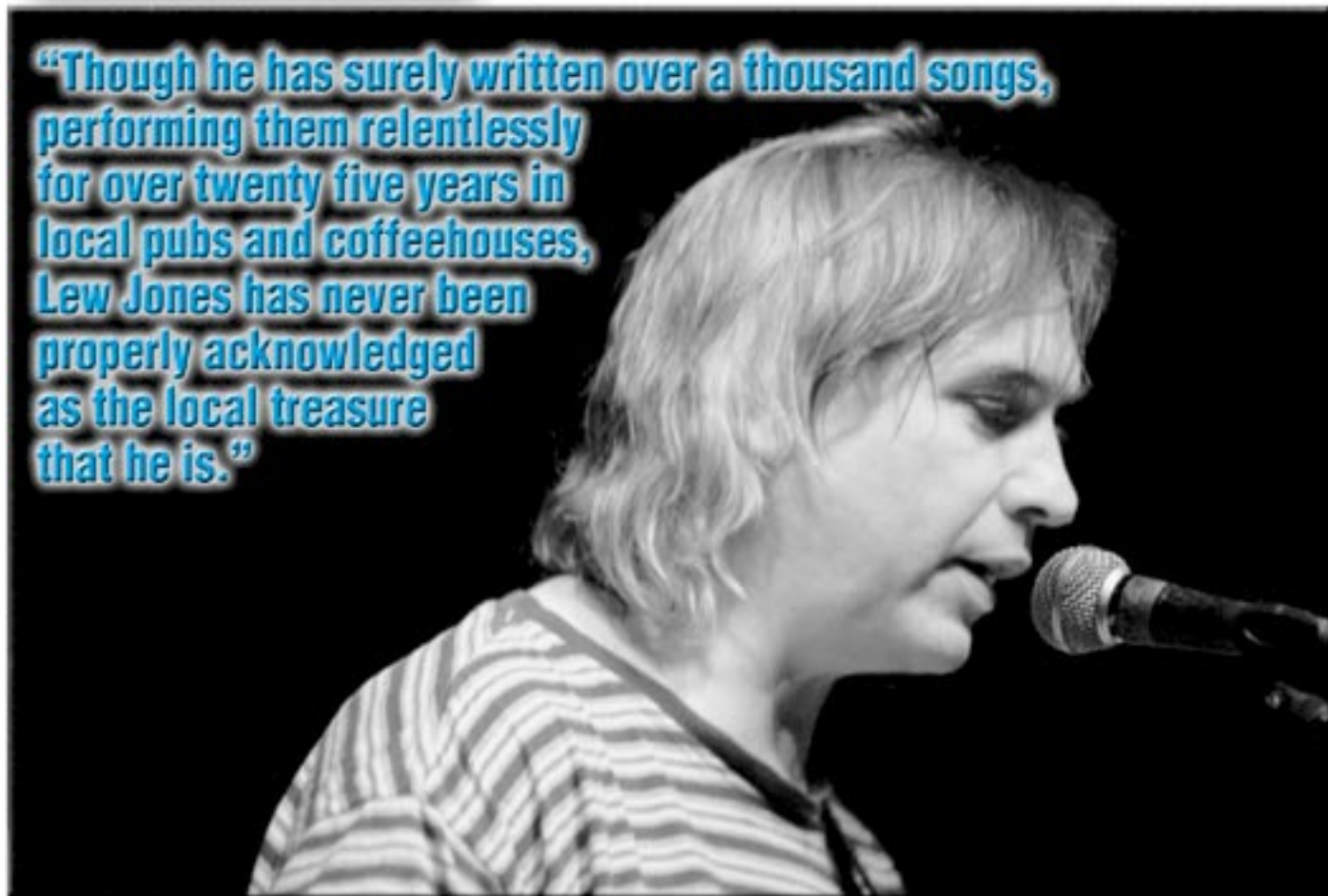


photo Buko

I'm keeping my nose to the grindstone and trying to make a life for myself in this crazy world. Between the war on terror, the economy and the West Nile virus, you can find the time to get a little paranoid. My only advice is to go on vacation.

I worked the Big Stink. It is appropriately named. I knew the minute I got the call that I was in for a long day of strangeness. I arrived very early

water and various liquids all over the stage. Cake was there but they were not very good. The lead singer made it clear that the problem was with the sound guys and being reprimanded in front of the whole audience probably didn't help the sound get any better, but people got to do what they got to do. The audience seemed to know the words to all the songs the bands sang which I thought was impressive, but the way these people just threw stuff was very intimidating. After

the end of the night there was a foot deep pile of sneakers, shirts, bras, panties, beer cozys from the Go Navy booth and lot's and lot's of trash. I shouldn't complain because I received a nice pair of sunglasses and a beautiful watch that the stagehands picked out of the pile for me. One thing that I noticed was the audience was also throwing their car keys at the stage. The mosh pit security guys made an effort to pick out the keys and set them on the front of the stage, but when I caught their eyes during the set changes they would just throw their hands up with a questioning look. You tell me what that is all about.

Cypress Hill closed the show and it went down hard and fast. After the band proceeded to get completely stoned and showed the audience their big bong, I noticed that the crowd was getting very rowdy and agitated. I looked out into the sea of kids and was listening to Insane in the Membrane (Cypress Hill's big hit) when I realized that the security guys had opened up a side gate and the audience was pouring through and running to get out of the park. We finally got word on stage that the show had been shut down due to a propane leak from a vendor's truck. It was chaotic to say the least. Nutty as it was, I have to admit after the full day of hot sun and injured kids, I was ready to call it a night. After a panicked hour of not being able to start engines or light cigarettes we got most of the gear out of the park. The special guests/announcers for the Big Stink were Art Alexakis, Dr. Drew from Love Line, Tommy Chong and various KNRK VIPs.

I went to Astoria again. This time Walt Curtis and I did a Painterly Poet reading at the River Theatre. Hip Fish magazine sponsored this event and it went well. We got the boys from Dead Animal Heaven to back us up. They were great! As I stood before these very talented guys and told my stories, sang my songs and read my poetry, I realized I like being on stage with a group of young, talented, good looking young men. Is that so wrong? I think not. I want to repeat that scenario over and over. I'm on my way to Manhattan to do a reading down on the Lower East Side at the Lakeside Lounge. I will tell you all about my travels on the East Coast next month.

Also: Check out the scene at 333 Galleries October Show on October 5th & 6th. The show is located @ 333 NE Hancock. The times to view the art are Saturday from 4 - 9 PM and Sunday 11 Am - 4PM.

Write to me: rosebud@teleport.com



and knew from the get go that it was not an well-organized event. KNRK was the sponsor and they tried very hard to give the backstage area a tropical feel, but it was PGE Park for goodness sake. The whole backstage area was a bit out of control. You had to have a meal ticket to get a pop, but you could get a free beer the whole day. Needless to say, the KNRK crew and all their many friends spent the day trying to hook up, and it seems the girls enjoyed showing their tits to the fans leering down from the seats above.

I have to say that the production crew was a strong one and that's not where the problems were, but the whole scenario was just too small, too crowded, and too dangerous. I can't even remember how many kids they drug off on stretchers from the mosh pit. There was a whole crew set aside for first aid and safety. They literally ran the whole day. The ambulance was called numerous times and we watched in disbelief as they strapped down and neck braced kids as they came flying over the barricades.

I guess my favorite band was Saliva. They were all in black and rocked together quite well. The lead singer has a lot of charisma and he's very easy on the eyes. He

"I worked the Big Stink. It is appropriately named...I have to say that the production crew was a strong one and that's not where the problems were, but the whole scenario was just too small, too crowded, and too dangerous."

signed my backstage pass and the band was quite polite even though they seemed to like to spew each band we literally had to dodge water bottles and crap that the audience threw at the stage. By



In the Mix.

by Buko

The wait is over

Great news for all you studio guys who been waiting for ProTools to become OSX native to upgrade to Apple's new unix based operating system, the wait is over. Digidesign has just announced ProTools 6.0 <http://www.digidesign.com/news/hotnews/PTv6/>. "ProTools 6.0 software for Mac OS X adds a powerful set of new features and improvements that make this the next evolutionary step for ProTools software. With ProTools 6.0, you'll experience a completely new level of efficiency and effectiveness when working with ProTools." - Digidesign.

Big Red

Half an hour from downtown out I-84, and up the Sandy River (well the road next to it), you'll find the Big Red Studio. From the outside it gives you that red barn feeling so it fits in rather well nestled in amongst all the farms in the area. When I drove up I was greeted by Billy Oskay the owner of Big Red Studio. "Would you like an espresso", "how about a double"? So in addition to being a world class musician generating 3 gold records with his band Nightnoise on the Windam Hill Label, a world class producer and a world class engineer, he also makes a darn good cup of espresso.

"In addition to being a world class musician generating 3 gold records with his band Nightnoise on the Windam Hill Label, a world class producer and a world class engineer, Billy Oskay also makes a darn good cup of espresso."

For 15 years Billy recorded in his little studio up in the West hills and now it was time to move on. Billy bought 26 acres east of Portland up the Sandy River. An ideal setting for getting the creative juices flowing the property came with complete

with streams, meadows, wooded trails, and a stunning view of Mt. Hood. The only thing missing was the studio.

The property contained a rustic barn, a starting point for Russ Berger one of the worlds leading studio designers, to draw up the plans of Oskay's ideas for the rich acoustics he envisioned. After Russ finished the design the price tag gave Billy sticker shock but instead of compromising Billy found ways to meet his goal. Now he wore the hat of Mr. Oskay General Contractor. He bartered with

musician-clients for time in the un-built studio, and milled Douglas firs and big-leaf maples of his property for the studios beams, pillars and rich trim.

For the next two years Billy researched and

purchased microphones and equipment for the rich complex acoustic space he was after. In San Francisco he found a hand wired Trident TSM, that came from England. and drove it up to Portland. This famous vintage mixing console has an illustrious history of making hit records, from Santana and Herbie Hancock to Whitney Houston and Mariah Carey. After spending all this money on the board and microphones Billy Oskay auditioned the sound of many different wires before selecting the brand that would give him the warm real sound he was looking for. In the 1500 square feet of the studio over 2 miles of audiofile cable connect all



Billy Oskay at the controls of the Big Red Studio.

photo Buko

the equipment.

In September, 2000 Billy Oskay's Big Red Studio received its finishing touches. Dave Abbruzzese, drummer of "Pearl Jam" fame, walked through the doors of the unassuming red barn and was taken by surprise: "Inside I found this elegant, organic and modern space with sweeping windows overlooking nature with the view of Mt. Hood. And the sound? It made me smile as much as the space itself."

I can attest that the sound in the studio is just plain wonderful. Like the Mona Lisa, who's eyes follow you around the room, the sound in the console room is the same in the back corner as it is sitting at the mixing board.

A world class studio, with a world class engineer and producer like Billy Oskay, attracts world class talent. Dave Carter/Tracy Grammer, Jim Page, Gino Vanelli, Beppe Gambetta, Belinda Underwood with David Friesen and Airtio just to name a few. Billy has been working with a lot of acoustic artists but if you're electric and rockin' don't let that stop you from calling the Big Red

Continued on page 10

The Mount Tabor Pub seems to offer one of the best environments for showcasing local and national music in the Portland area and, on Friday September 20th a wonderful merger of both was presented when two bands with connections from the past shared the bill much to the audiences approval indeed. I went in to see a improvisational rock quartet out of Memphis called Yamagata and got there early enough to catch the last few tunes offered up hot and ready by that band known as Fun, led by ex Big Island Shindig keyboard-miester Patrick R. Bell.

As it turns out Patrick who has been renting an apartment just above the Tabor only got wind of his old buddies playing nearby a few days before the gig and when he made a phone connect with the Tennessee based powerhouse, they offered his band the opening slot and asked him to sit in as well.

Yamagata has two albums to date "EVERLAND" their first, and "CONNECT" released July 16, 2002. The band is Jim Britt on drums, Matt Kirby on bass, Jim Austin on vocals and guitar and Jeff Waldon on sax. I can only describe their sound by relaying to you the odd list of influences of which they boldly confess to, Beastie Boys, Pink Floyd, Led Zeppelin, Steely Dan, Miles Davis and Wes Montgomery. Ok now take all those bands and jam them into your microwave in a metal container and turn it on high for two hours.

Patrick is on his way to pursue entertainment opportunities offered to him in New York for something called MTV and also a possible NBC staff job tease. His history in music

Started at the age of ten on piano and guitar and in 1999 played with his first real band Yamagata in Memphis. Mr. Bell's main influences are Meat Load, Led Zeppelin, Phish, Pink Floyd, Jimi Hendrix, Santana, the Allman Brothers, Stevie Ray Vaughn, the Doors, Albert King, Guns and Roses and B.B. King. Patrick also shockingly admits he enjoys the story telling of Bob Dylan and Kenny Rogers (in the same sentence? Sorry!). The members of this Duke University grads band are Patrick R. Bell on guitar and vocals, Brent White on guitar, Dave Darrow on electric bass and Zach Darrow on drums.

Hey! Guess what! Last week I got a call from the Jimmy Buffet Band to play the pre-show event

"HEY! GUESS WHAT! LAST WEEK I GOT A CALL FROM THE JIMMY BUFFET BAND TO PLAY THE PRE-SHOW EVENT AT THEIR SOLD OUT ROSE GARDEN SHOW".

at their sold out Rose Garden show. We got decent money and two passes each, I had to check my social calendar to make sure I wasn't breaking an important solo social event like doing my laundry or hanging out at the Larethirst being shunned by cute chicks and so on and, as luck has it, I just happened to have that particular night off so hey why not do another one of those "Is this my big break night" gigs. Of course as some of you might realize you're better off enjoying the moments, then



SKINNY WHITE SHOULDER

BY DENNY MELLOR

dreaming up disappointments, so I decided to pull out all the stops to the point of actually playing so

to Hypnotize a beautiful young and upcoming multi-talented super fox by the name of Melissa



Patrick R. Bell sharing the stage with Yamagata sax man Jeff Waldon at the Mt. Tabor.

photo LeeAnn Gauthier

hard and fast that my steel drum was completely out of tune by the last song, (I guess I sort of had a public "panogasim") anyway for those of you that haven't been to a Buffet show for some odd reason, thousands of fifty-ish tropical short haired hippies storm the arenas several hours before the doors open and our job was to entertain and mesmerize this massive parrot headed serpent wiggling and grinding themselves to an early white-bred grave while Buffet tour crew members select potential

G. into actually being seen in public with me. Melissa sings like Aretha, dances like Ginger and cooks like Marianne. I hope to feature her doing her Etta James covers in my next band "The King Little Second Line Band" when she gets back from her tour of the eastern seaboard. Melissa has a performing arts degree, holds down four jobs including one as a children's dance instructor.

The sweetest scene of the night occurred when we were trying to select two lucky Buffet fans to give our extra passes two. Just as the downbeat was about to hit we saw a father and son (twelve years old) distraught and crying near the now depleted entrance to Rose Garden Area. As it turns out the father who had been to many Buffet shows over the years and had driven some distance to treat his son to his first concert when they realized they had lost their tickets in the pre concert mess (they probably got their pockets picked while they were listening to than horrible Denny Mellor bang on that goofy trash can lid and it was so noisy they never felt a thing) anyway tears turned to smile as if it was Christmas day when we layed these all access shiny orange, black and white stick-ons into their poor tear soaked hands....man I love the music biz!

LL

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sampler. Roland Vdrums. Fender
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Big Red Studio
Corbett, Oregon
Producer/engineer: Billy Oskay
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Equipment: Otari MTR 90II 2" 24-
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at 30 ips 2 track, Mac G4, Pro Tools,
Digital Performer, Otari MX5050 1/4" 2
track, Panasonic sv 3700 DAT Naka-
michi MR1, Tascam 2000 CD-RW.
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40 input, 32 monitor, 24 bus. The sound
is big, warm and very analog.
Monitors: Audix Nile V, JBL, Yamaha
NS10s, Auritone and AKG, powered by
Hafler, Parasound and Oz Audio.
Microphones: Neumann U87s, 47s,
49s, KM 88s, U 69s, KM 84s, custom
modified by Klaus Heyne Classic mics
from RCA, AKG, Sennheiser, EV, Shure,
Beyer and Crown.

Reverbs: classic EMT 140ST Plate,
with tube electronics, the only
one in the NW. Lexicon PCM 60,
PCM 70, PCM 90. Yamaha SPX
900 multi-effects. MasterRoom
XL305 spring 'verb.
Signal Processing: TC electronics
2290, Urei 1176 LN peak comp/
limiter, Urei LA3As, LA 22. Lexi-
con 97 Super Prime Time Line
DDL, Drawmer 201 dual gate,
SX 201 and SE-400 parametric
EQ. 4 DBX 160X Compressor/
Limiters. Ax Compellor stereo
compressor/leveler. Ax Type
C exciter. Lexicon JAM man
DDL/sampler/looper MIDI
setup with Roland D550,
R-8M, Korg M1REX., Korg
800EX, Emu Proteus 2, OB
Matrix 1000, Yamaha TX81Z.
Partial list of labels & artists: Windham
Hill, Narada, Sugar Hill, Hearts of
Space, Green Linnet, Nightnoise, John
Doan, Alasdair Fraser, Kevin Burke,
Martin Hayes, Hanuman, Johnny
Connolly, Alan Jones, Portland Acoustic
Guitar Summit, Dave Carter/Tracy
Grammer, N' Touch Band, Rhythm Cul-
ture, Sugar Beets, Tom May, Jim Page,
Gino Vanelli, Chris Lee/Colleen Obrien,
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Everything's Jake, Beppe Gambetta, Dan
Crary, Belinda Underwood
with David Friesen and Airtio.

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Web: www.bluedogrecording.com
Owner: Bruce Robertson

Ronn Chick Recording
1209 NW 86th Circle
Vancouver, Washington 98665
(360) 571-0200
Owner/Engineer: Ron Chick
Equipment list: Recording: 48 input
amek angela, Mac G4 daul 850, Digital
performer 3.1
24 bit 5.1 ready, 16 channels Alesis adat.
Monitors: Mackie,
Outboard gear: Avalon, Focusrite, Crane
song, Symetrix, Urie/JBL,
Lexicon, Roland, Sony, TC
electronics. Mics: AKG, Audio
Technica, Shure, Octavia
Client list: Network TV: Dark
Angel (wb) the Young And The Restless
(Cbs), Nfl Under The Helmet (fox), The
Matthew Sheppard Story (nbc);
Cable TV: Inside The Nfl (hbo)
Sportscenter (espn), True Hollywood
Story (E!), Wild On (E!) Celebrity
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Studio Assistant: Danielle Jenkins
Engineers: Paul Ehrlich, Craig Smith
Tracks: ProTools HD 192 w/24 I/O and
lots of plug-ins; Otari 2" 24 and 3M
1/2" 2 trk.
Equipment: Neve 5315 console;
Focusrite, API, Manley and Altec mic
pres; URIE, Spectra Sonics and Smart
Research limiters; AKG, ATM, CAD, EV,
Microtech-Gefell, Oktava, Rode, Tracy-
Korby, Shure, Soundelux mics; Lexicon
960L, Eventide, and TC Electronics
effects. PMC and Yamaha monitors. Call
or write for exhaustive equipment list.
Instruments: Yamaha C5 grand w/
Gulbransen midi mod; B3 w/ 122 Leslie;
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Owner: Mark Frethem

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Email: drossprod@aol.com
www.donrossproductions.com
Owner/Engineer: Don Ross
Tracks: 32 track Digital, 24 track Analog
Rates: \$70.00-\$85.00
Equipment: Otari MTR90 II 24 track
2% Analog, Digidesign Pro Tools Mix
+ w/ 3-888 24 I/O's, SSD, Waves gold
bundle, Bomb Factory, Meek & many
other plug ins, 24 trk. Tascam DA-88's-
mods by Audio Upgrades w/RC 848,
SY88 & IF88AE, Tascam DA30 MkII,
Fostex D-10 Time code DAT, Tascam
CD-RW5000 CD recorder, Revox PR-99
MkII & B77 1/2 track analogs; Tascam
M-3700 32x8 automated console
w/mods by Audio Upgrades; Genelec
1031, Tannoy NFM 8, Yamaha NS-10,

Continued on page 14

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

& Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by Klaus Heyne), Lawson L-47MP tube, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM7's, SM53's, & 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq EPS, Opcode Studio 3, JL Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun 10 cup coffee maker.

Clients: Sony, Disney, PBS, Mason Williams, Beth Singer, Justin King, Sugar Beets, Paul Chasman, Byron Berline, Strangers, Multiple Sarcasm, Betmars, Babe's with Axes, Terry Robb, David Jacobs-Strain, T.R. Kelley, Debbie Diedrich, Boogie Patrol, Tracy Bonham & many more-check out web site music client list at www.donrossproductions.com.

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Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router. Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

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Web: <http://www.freshtracksstudio.com>
Owners: Jon Lindahl
Engineers: Jon Lindahl and Casey Spain
Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)
Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8track.
Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/ Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via JL Cooper Synchronizer, Panasonic CD Burner, 24x8x2 Soundcraft Mixing Console, ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor, Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RODE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/ CUBASE VST 32 5.1 Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom RT -123 , ESQ-1
Keyboard, Casio Midi Guitar

Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham, Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, Enuf, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvrier du Christ, and Christine Young,

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Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows.
ISI also provides live sound production, recording and mastering with post-production and studio work.
Sound Engineers are available.
Rates: PA System rentals go out as a unit, engineer included—see website or contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person.
For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.
Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4: Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn),

Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal.

Clients include: Dfive9, Hell Candidates, Jen Lane of Barfly Magazine, Tillamook County Fair in association with Starshine Sound, Rorschach Test, Stage Phryte, The Natrons, Witch Mountain and many other locals.

Other: Bill Cushman is House Engineer at Club Satyricon and he invites you to come in and say hello. As owner of Intersect Sound, he guarantees reasonable rates, professional service and well maintained gear—delivered, operational and on time!

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457 NE Birchwood Dr.
Hillsboro, OR 97124
503-681-7619
Email: InterlaceAP@aol.com
Website: http://www.interlaceaudio.com
Owner: Bob Crummett
Contact: Kris Crummett
Engineers: Bob Crummett and Kris Crummett
Rates: \$25 an hour.
Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.
Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Anteres Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Duy (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.
Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condensor Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).
Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic

Continued on page 19

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AS THE WORLD



THE GRAND OL' SOAP OP'RY

RS jumps the shark...

I hate the corporate music press.

Rolling Stone couldn't resist the temptation of **Jennifer Love Hewitt** in her underwear for their cover of October 5th. "The Original J. Lo Returns," adding two more cheesecake shots inside and an interview conducted sans clothes in a massage parlor.

A four-page spread...so to speak.

And, oh ya, she has a new album out produced by **Meredith Brooks**.

In the very next issue RS pronounced Hewitt's album a joke under the headline, "As funny as you think it might be"

"Who does this broad think she is? Well, lots of people: Gwen Stefani on the almost syn-copated "Can I Go Now," Celine Dion on "You," Sheryl Crow or Meredith Brooks (who produced) everywhere else."

The editorial question is, of course, if the album is so bad, how did she rate being on the cover the issue before?

Rock journalism icon goes skin rag...



It's the Babe rap.

Can't possibly have any actual musical talent looking as good as that. Meredith Brooks knows the drill. After fronting several bands Meredith worked for musical instrument manufacturers doing clinics in music stores and spent years sitting-in in the clubs to establish herself as a player.

When she made the cover of **Guitar Player** in 1999, it was with the endorsement "Meredith Brooks is for real"

GP says the babe can play.

Meredith Brooks is now a hit-making in-demand record producer. Despite the RS slam, Jennifer Love Hewitt's "Bare Naked" cruises comfortably on BB's Adult Top 40 chart at #33 after 8 weeks (10/5).

Universal Records just signed vocalist **Lilian Garcia** and retained Meredith to write material and produce the album. The first single "Shout" goes to pop radio October 8th. Garcia is a veteran NYC club singer who found fame as the WWE ring announcer and singer of the Star Spangled

Banner. The gig came to Meredith through Evan Lamberg of EMI Music Publishing.

"I also have the next **Amanda Latona** single," says Meredith of the BMG artist, "I'm hoping all this radio action will help my next single 'Crazy'".

people can have these jobs."

Success is the best revenge...



Sleater-Kinney in the buff?

Portland's favorite local band slid off



Everclear at the Bite; Perks of the pop stars.

The cable network Oxygen is using "Crazy" in their new advertising campaign.

"The producer is the guy who created the 'I Want My MTV' spots and the Sonic Net 'Me, Me, Me' commercials".

The Oxygen spots will feature **Madonna, Melissa Ethridge, Alanis Morissette, WNBA** players and our Ms. Brooks.

Meredith is still a little steamed at the Oregonian's review of her last album, "What cracked me up the most is when **Scott (D.) Lewis** mentioned **Lou Reed** and said I ripped him off...doesn't this guy know what a sample is? It amazes me these

Billboard's Top 200 albums chart after only two weeks but "One Beat" on Kill Rock Stars is still hanging on after five weeks at #32 on the Heat Seekers album chart, (new artists bubbling under the Top 200) and holding at #25 on the Top Independent Albums. (10/5).

Maybe a massage with Rolling Stone would help...



The only artist that ever took off their clothes to be on the cover of Two Louies was

D TURNTABLES

BY BUCK MUNGER

Tommy Harrington of the duo **No. 3 Breakdown** (August '02)...

And then, only because his EP knocked us out...

Tommy & Nate are gearing up for sessions at the Kung Fu Bakery in November to complete their first full-length album. The duo will also record "Oh, Yeah, Hey" for the Fusion Studios compilation CD in October.

No. 3 Breakdown plays Good Times in Eugene October 19th and Satyricon November 9th.



The biggest live-music weekend of the summer lived up to the billing with The Big Stink smelling fear (see Rosebud P.9) and the new Bite leaving visible teeth marks.

Portland's biggest rock star, **Art Alexakis** was high-profile at both events. **Everclear** was the Friday headliner for the Bite's weekend and Sunday, Art showed up at Big Stink as a celebrity emcee.

At the Bite, Everclear played a blistering set sporting an un-identified guitarist. "I don't think his name was ever mentioned," says Stage Manager **Bill Phillips** "I heard Art say this was his 'probationary period'"

Alexakis parked his restored classic '65 Corvette backstage and engaged the crew and backstage guests in car talk. "The 'vette is completely rebuilt with a new custom 454 engine, but Art actually likes his '66 Cobra better, because it's much faster," says Bill.

Perks of the pop stars...

Bill Phillips has been the senior stage manager at the Bite for 14 years and says this year's large roster of national acts was one of the toughest to deal with.

"**LL Cool J** had all these pyrotechnic devices. Flash-pots, a fire curtain, 6-20 foot flame shooters, we've never had this much pyro before, so dealing with the fire marshal set us back a little in the schedule. Then, I got in a scream-out with **City High** because there wasn't enough time to give them a sound check-which I told the guy two weeks before on the phone-that being 5th billed, he probably wouldn't get a sound-check. So he grabs his cell phone and calls his record label from right there on the stage and wants me to answer

to them, so I got on and told the label he wasn't going to get a sound-check.

"Fine," he says, we just won't play then,

"Great, I can use the 20 minutes,"

"It was intense, I thought we were going to blows, the radio station manager had to break us up."

It wasn't all bad for Bill at the Bite.

"**Randy Travis** was the most pro band I've ever worked with. They brought all their own gear and it was all built into traveling cases that un-folded into stage risers with all the wiring in conduits so all the players had to do was plug into the riser and they were ready to go."

"**O Town** were pretty together. LL Cool J upstaged them badly with the pyro and they begged me to go long to win the crowd back. They were nice guys, so I let 'em. Unlike City High, who wanted back on the stage after they played to schmooze and I wouldn't let 'em."

I said, "This is *my* stage, and you're all through."



Portland's biggest jazz act...

That would be **Jeff Lorber**, keyboardist who played at Ray's Helm on N.E. Broadway for years with his band the Jeff Lorber **Fusion**.

Jeff got a deal with Arista in '79 and co-produced his own first album with another Portland legend **Marlon McClain** (Pleasure).

"Water Sign" featured **Dennis Bradford** on drums, **Danny Wilson** on bass, **Dennis Springer** on Tenor, **Freddie Hubbard** on Flugelhorn, **Joe Farrell** on Flute, **Bruce Smith** on percussion, **Doug Lewis** on "funky" Guitar and **Jay Koder** on "Jazz guitar"

"Water Sign" made Jeff Lorber the biggest name in crossover jazz. Both he and Marlon McClain moved to Los Angeles.

Lorber kept his connections tight in Portland and in 1985 produced a Gold album for Nu Shooz on Atlantic records.

Last month Jeff Lorber got credit for launching the "best-selling instrumental artist of the past two decades" Billboard devoted twenty-one pages to editorial and advertising congratulating **Kenny G** (Gorelick) on his 20 years in the music business. (9/14)

Billboard traced Kenny G's path to success

right back to the Portland music scene. "While he went to the University of Washington to study accounting by day, he pursued a musician's life at night. It wasn't until graduation that he got a break-with Jeff Lorber's Fusion, with whom he recorded two albums on Arista Records.

"I was learning to play and improvise," Kenny recalls. "Jeff taught me a lot, and he had a record deal already, so that was a good thing. Musically, he showed me a lot of cool things and also gave me a lot of exposure and a lot of freedom. It was almost like my band."

Another Portland success story...



The jazz heroes of today...

The **Woolies** are a pack of monsters specializing in the hot jazz of the 1920's and 30's. Legendary studio guitarist **Tim Ellis** on guitars and banjo, **Mel Kubik** on vocals, **Gavin Bondy** on trumpet, **Clark Bondy** on sax, **Tom Hill** on trombone, **Albert Reda** on string bass and **Dan Stueber** on drums.

See them at the Viscount Ballroom Friday, October 18th.



Premium position promo...

The issue of Billboard honoring Kenny G featured a full page inside front cover advertisement for **The Dandy Warhols** (and a couple of other bands) on Capitol Records.

The new DW album will be mixed by mid-October and "out early next year"...



Six degrees from Portland...

In one of the few music-related questions to Jennifer Love Hewitt in her RS cover story, she was asked about favorite artists.

"**Journey**," she says, "I'm obsessed with Journey. I think their songs have so much passion."

Maybe the songs have passion because they're real...

For instance, one of the four tunes on the new Journey EP, "Walking Away From The Edge" is all about drummer **Deen Castronovo's** almost fatal bout with success.

Continued on page 29

photo Buko

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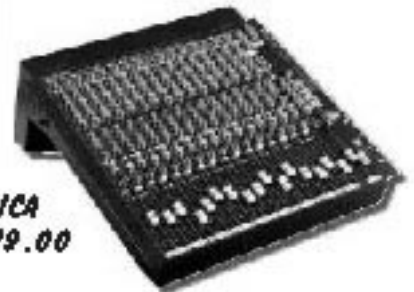
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Continued from page 15

12 String, Gilbert Baby Grand Piano. Clients: Sarah Blaisedale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

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Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, Software Version: 5.3, Audio Hard Drives: 306 gigabytes, Computer: Macintosh G4 800 w/dual monitors (cinema display and 20" VGA), RAM.: 1,256 megabytes
AD/DA: Cranesong: HEDD (Harmoni-

cally Enhanced Digital Device) 24 bit AD/DA converter, Digidesign: 888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter
Analog Processing: GML 8200 Parametric Equalizer, Cranesong: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mix Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic pre
Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time 2, Antares: Autotune 3.0, Line 6: AmpFarm
Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro
Synchronization: Aardvark: AardSync II, Sync DA
Data Back-up: Exabyte: EXB-8700LT 8mm
CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition Audio Monitors
Metering: Metric Halo Labs: SpectraFoa - Waves: PAZ Psychoacoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, CDR2000 - CD Recorder/Rewriter
Marantz: PMD-321 CD with AES and SPDIF outputs - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable
Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e -, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
A Few Of My Clients: Oregon Symphony • Obo Addy • Swingline Cubs • Alfredo Muro • Lew Jones • Benny Wilson • Norman Sylvester • Allan Charing • Indigene • Mel • Perfect in Plastic • Randy Porter • Headless Human Clones • Slackjaw • Mother's Choice • Trophy Wife • The Cow Trippers • Blyss • 31 Knots • Starter Kit • The Jimmies • iknowkungfu • Feller • DFIVE9 • Gruesome Galore • Flying Heart Records • Ave. of the Strongest • Engorged • Logoseye • 44 Long • Headscope • Pacific Wonderland • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

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(503) 234-6410
Web: www.nomovingparts.com
Owners: Mark/Michele Kaeder, Justin McCarthy
Engineer/Producers: Mark Kaeder, Justin McCarthy
Tracks: 32 I/O Harddisk Recording
Equipment: Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Yamaha O1V Digital Mixer, Sony A7 DAT Recorder, Creamw@re

Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on an AMD Athlon 800P2 with 512 megs of ram and 80 gigs of storage), Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform with Logic Audio Platinum MIDI sequencing and HDR software. (too many other audio programs to list) , Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Line6 Guitar Pod Processor, Line6 Bass Pod Processor, DBX Quantum Mastering Compressor.
Monitors: Genelec 1029A biamp monitoring system w/sub , Event 20/20 bas active refrence monitors, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation , Ensoniq ASR-X sampler ,Alesis D-4 MIDI drums. Condenser mics: Soundelux U-95 multipattern tube mic , Rode NT-2 , Rode NT-1 (2), Audio Technica ,ATM35, AT-851a, AT-4041(2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367 , Peavey PVM22 (2) , Cad 22 (2).
Misc: Sony Spressa 8x CD Writer. AKG and SONY headphones, Samson Headphone amp (2) , SWR Bass amp with Eden 4x10 cabinet.
Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info.

Clients: Redline6, Hot Boxed, Fallen Short, Speedway Playboys, Peer Pressure Records, No Evil Star, Omnibox, Lucid, Vasikate, Iknowkungfu, Brenda French, Rick Anderson, ChannelLight, SweetJuice, The Automatics , The Blue Ribbon Boys, Heywood, Creepy Old Trucks, recording and editing for the independent film Breach Of Etiquette, Commercial sountracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

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Owners: Scott James Hybl, Curt Cassingham

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Web: www.opal-studio.com
Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.
Rates: \$40/hour, block \$35/hour, project \$30/hour.

Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...
Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps

Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a

Others: Sonar XL, Steinberg Wave lab 3.0, , M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate...

Clients: Kerosene Dream, Jollymon, Stephanie Schniederma, Deen Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory...

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Continued on page 20

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 20

producer, all equipment listed below. Other services include in-house short run duplication (printing and shrink-wrap included), online distribution, and design

Recording Equipment: Apple G4 450mhz 512mb RAM, 60gb Hard drive, ProTools 5 Gold Edition recording software, Digidesign recording interface, TDK, QPS, and Yamaha CD burners, Peavey RQ200 mixing console, Emagic Logic Control

Microphones: (1) SE Electronics SE5000 Tube (Neumann U87), (1) Behringer B2 Condenser, (2) CAD ICM 417 Condensers, (3) CAD TSM 411's, (1) CAD KBM 412, (2) Avlex 58's, (1) Peavey 57.

Processors: PreSonus MP20 tube preamp, various effects from various manufacturers such as Waves, Antares (auto-tune), Digidesign, and others. Other external effects from manufacturers such as DOD, Boss, Zoom, Danelectro, Dunlop, and others.

Monitors: KRK V6 pair, Alesis Monitor One with Alesis RA100 amp, Aiwa. (1) Pair Sony MDR-V7000, (3) Optimus Novas, Rolls distribution amp
Instruments: Martin DM acoustic, Custom Fender Strat, Hamer limited edition Archtop, Fender P-Bass Special, Epiphone Casino, Premier 5-piece drum kit with Camber and Sabian cymbals, various percussion, Yamaha MIDI controller, E-MU Proteus 2000 sound module

Clients: Paper or Plastic, The Candlethieves, Chazz Rokk, FaCx Murda, Focus, DreDizzle, Deep Treble Productions, Rose City Records, Premier Entertainment, and others.

R Studio

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Owner: Gregg Whitehead

Rainbow Recording

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Email: hegna@integrity.com
Owner: Galen Hegna

Recording Associates

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Email: recassoc@teleport.com

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Engineer: Gavin Pursinger
Tracks: 16tk 2%₀₀ 15/30 ips. 2tk 1/2%₀₀ 15/30 ips. 2tk 1/4" 15/7.5/3.75 Mono Tube 15/7.5

Rates: \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)

Recorders: Scully 288-16 (2%₀₀ 16tk), Ampex AG440B (1/2%₀₀ 2tk), Studer A700 (1/4%₀₀ 2tk), Scully 280 1/4" 2tk, Ampex 351-C (mono tube 1/4%₀₀), Panasonic SV 3700DAT, Digital Audio Labs Hard Disk Editor, Phillips CD Burner, Pioneer 3 head cassette (+4 converted).

Monitors: Large JBL Alnico 15%₀₀/2%₀₀/ Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26 (tube driven). Headphones have 4 separate mixes.

Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.

Tube Equipment: „Thor%₀₀broadcast tube pre, Altec Lansing 220A tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric (these are fed single ended thru 40 yr old 600-10k transformers when used in mastering), RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube line amp (6L6Gcs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6Gcs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x), RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction. Mics: AKG „The Tube%₀₀, 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware.

Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12.

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band,

Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Plesure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, Alison Music, King Darl, The Haunted Church, Shirley Sanders Live, Yesterdaze Child, Live cable show "Wing It" with Lynn Conover & Susanah Weaver, audio for TV of Hillsboro Symphony Orchestra. Pickathon 1999, 2000, 2001. What can "glow in the dark" do for you.

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Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. Audio projects range from local demos to national albums in all styles of music. Our new facility located two blocks from the Rose Garden arena houses two large audio studios and a video editing suite. Call to set up an appointment. We would be happy to show you our studios and discuss how Sound Impressions can assist moving your musical career forward to the next level.


Mixing Consoles: Studio A: DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section with EQ. Switchable plasma metering. Studio B: Yamaha 02R digital mixing console: 40 inputs with dynamics and parametric EQ. Studio C: Yamaha 01V Digital Mixing Console/Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.

Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer

Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R. Digital Audio Digital Workstations: 3 Digital Performer workstations with 2408, 2408II, 1224, MIDI Time Piece, and MIDI Time Piece AV interfaces, Apogee AD Rossetta Converter, Pro-Tools III 16 Track Power Mix (on the AVID workstation). Synchronizers: 4 Adams-Smith Zeta Three's.

Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.

Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds. Microphones: AKG The Tube, AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica



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QUARTERLY

STUDIO/MASTERING

GUIDE

Continued from page 21

ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's, Sennheiser 421's, & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Ramsa, Crown, Yamaha, and QSC Amplification.

Clients and Projects: Subpop Records, Atlantic Records, Frontier Records, Sony Records, Mercury Records, Roadrunner Records, TK Records, Carlson Records, MDR Records, Rainbow Records, Schizophonic Records, Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, Smoochknob, Al Perez Band, Ashbury Park, Blake Sakamoto, Honey Ryder, David Lee, Disciples In Song, Jan Celt, Lonnie Turner, Washing Waldo Woo, Signals, MOJO, Jackstraw, Fred Stickly, Hardship, Jamie Hampton, Stark Raving Mad, Super Friends, Dave Said Strike, Petal, In June, Jeff Cava, Shapeshifter, Adam Zwig, Jim Sluder, Lisa Polick, Jon Koonce and the Gas Hogs, Poison Idea, Eric Mathews, Cardinal, American Girls, Swoon 23, Craig Carothers, Heatmiser, Dan Reed, Monde La Bella, Southern Nights, Caveman Shoe Store, Pig Pen, Hearing Voices, Snowbud, Dan Balmer, Brothers of the Balidi, Nu shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Debrie, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Halks, Portland Songwriters Association, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

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Balanced Power, Equi-Tech ET1RSI-E Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Vocemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDI, ADAT Optical, Analog XLR and "TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

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Langevin dual vocal combo

A Few Keyboards:

Steinway Model B 7' grand piano

Hammond B3 with Leslie 122

Fender Rhodes suitcase piano

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The the & the GOOD BAD UGLY

Continued from page 8

very special recording.

The first track is a Jones chestnut, "I Was Raised In Portland Town," given something of a fresh treatment by Jeremy and the backing ensemble. In the intro, sounds almost never heard on a Jones recording, Russell Bohall's whirring synth and moody block chords on the piano, set the tone; grappling with Lew's jagged electric guitar. A truly heavy transitional section and a cathartic chorus lend this song a lot of promise, when inexplicably, Jeremy decides to interject a fairly meaningless streetrap into the instrumental section in the middle (perhaps acting as Eminem making an appearance in Dido's version of "Thank

the song. This is the tightest and best version of the bunch, but not that much different from its predecessors. Still, Jones' lyrics remain brilliant: "The ecology is broken/But the freeway's living on/Just look in the mirror/Step on the gas and you're gone. " Only Lew's single acoustic guitar backs "Keep Your Soft Heart." His solitary vocal is backed by soft harmonies from Wilson and guest Rob Scrivner. A simple song of love.

Among the best rockers on the album is "Vanport Flood," a ballsy, bluesy number that could practically pass for the work of the Cherry Poppin' Daddies. Barrette Falk's withering sax solos adds immeasurable punch to the proceedings. Bohall's artful piano stylings lend rich coloration to Lew's punchy rhythm guitar and solid vocal presentation.

With the help of Grant Cumpston (ex of Gravelpit), who shares fiery lead guitar duties with Lew, "Pass the Torch" smolders like a boulder in a scalding volcanic cauldron. the song's antecedents

"From a production standpoint, Jeremy Wilson is to be commended for remaining true to Lew's convictions and style, while surrounding him with a coterie of talented young sideplayers. But that would be for naught if they did not have interesting songs to play".

You")- completely at odds with the tenor of the song. Lew reciting his own poetry, as a spoken interlude, would have been far more effective. But in truth, through the course of the whole album, that is the only real misstep.

Another Jones nugget, "Terwilliger Bridge" is given a straight-forward arrangement, not much different from previous versions of the song, save for Lew's harmonica and some gentle background vocals. Steve Wilkinson, ace vocalist for Gravelpit and Mission 5, adds soothing backup.

But, "Lazy Faith" is a different story altogether. With Justin Jones' haunting keyboard figure flickering like a firefly in the foreground, propelled by the force of the muscular rhythm section, Lew (with lyrical help from Jeremy) delivers one of his best songs, ever- surely a good bet for a single. Think of Tal Bachman fronting the Psychedelic Furs doing Neil Young's "Lotta Love." Yeah, right! Whatever the case, this song is a hit, certainly worthy and deserving of radio airplay.

Similarly, with lyrical input from Jeremy, "I Think She's The One," is another of Lew's most accessible songs, with Bohall's nacreous organ pads floating through the mix, supporting Jeremy's acoustic guitar flourishes. A tender, moving song.

The ballad "Summer Sigh Lullaby," is a gently lilting number. Suspended upon frothy acoustic 12-string guitars, the song floats along slowly, like a butterfly on a soft summer breeze. Kara Stover's seductive background vocals hover like a ghost above Lew's tender musings. Very nice.

Another of Lew's "golden oldies," "The Lights" remains true to other renditions Lew has done of

are: John Lennon's "Come Together" and "Cold Turkey" (stylistically) and Jim Morrison's "Roadhouse Blues" (vocally and motivationally), among several other relevant pieces. It cooks. Lew gives, perhaps, his strongest vocal performance ever.

Lew's jangling acoustic twelve-string rhythm guitar and staccato acoustic six-string interjections lend a Spanish flavor to "I Am A River Ascending." A simple, ambiguous love song. "I am a river/I am a door..." Bohall's roiling piano play against Holbrook's steadfast drumming and Mason's deftly sparse bass work. A wistful, pretty song.

Mason's McCartney-esque basslines on "Tell The World" recalls the Beatles' "Here Comes The

"As one of the founders of the curious 'pirate band' movement that scuttled Portland a few years back, leaving the city awash in "avast ye landlubbers" and "arr... mateys," Kevin Hendrickson should be commended or shot, depending on your musical vantage point."

Sun King" from Abbey Road. Swooping, muddy tones smudge the palette with Holbrook's Ringo-like tom fills dotting the landscape, while Justin Jones' lush piano phrases frame the scene. Kara Stover adds brightness and contrast with subtle backing vocals. A luxuriantly pastoral song.

The final two songs are "live in the studio" affairs, giving a fair approximation of what Jones sounds like at his typical gig. "River City Ren-

dezvous" is of interest for it's highly personalized lyric, which relates directly to Lew's girlfriend, and to Jeremy Wilson. "He's a 24 carat Kerouac Jack/ He's a dharma bum/She's an Aussie girl/She's a Fiji pearl/It's a diamond day/At the Bread and Ink/And we go to talk/And we go to think/On a River City rendezvous."

Lew Jones has been around Portland so long that the city takes him for granted. He has recorded more albums than any other local musician. If, over the years, his albums have been uneven, from a production standpoint, the songs he has written and performed on those albums carry no less weight or gravity. This may be his first full blown "studio" album in over twenty years. But even if that is the case, it has been well worth the wait.

From a production standpoint, Jeremy Wilson is to be commended for remaining true (for the most part) to Lew's convictions and style, while surrounding him with a coterie of talented young sideplayers. But that would be for naught if they did not have interesting songs to play. Every one has come together on this project to create a wonderful, fulfilling piece of work. Lew Jones certainly deserves that much.

Ship To Shore- Kevin Hendrickson
Self-Produced

As one of the founders of the curious "pirate band" movement that scuttled Portland a few years back, leaving the city awash in "avast ye landlubbers" and "arr... mateys," Kevin Hendrickson should be commended or shot, depending on your musical vantage point. His involvement with some of the foremost bands of the ilk: Pirate Jenny and Captain Bogg & Salty, is proof enough of his commitment to the genre (if, indeed, it is a genre).

But those expecting swashbuckling rock and roll sea chanteys, thick with "yard arms" and "bilge water," will be somewhat disappointed by several songs within this wonderful pop album. Still, those longing for the sea and foam of Jenny's "Strap On Your Courage," might find something a bit familiar in "Radioman" "Open Your Heart To The Sea" or "Gumbo Jim." So the territory here isn't that differ-

ent, really. Whatever the case, Hendrickson proves himself to be a talented songwriter and musician, capable of walking a much longer plank than the musical pirate ship might provide.

First among the ten songs offered on this outing is the sporty "If I Could Make My Dreams Into Movies." Joe Morgan's straight-forward drum-

Continued on page 23

Continued from page 5

pute these royalties based on of the number of records you distribute.

The compulsory mechanical license royalty rate is set by a federal administrative agency, and increases every couple of years. This rate is what is commonly referred to as the "statutory rate." The current rate is 8 cents per song, or 1.55 (one and fifty-five one hundredths) cents per minute of the song's playing time, whichever is more, for each record you sell. This rate will stay in effect until December 31, 2003, at which point it will likely be increased slightly by the Copyright Office.

If, for example, you were to sell 10,000 records this year (2002), you will pay a total of \$800 in compulsory license royalties for that one song (i.e., 10,000 multiplied by 8 cents per song = \$800) for the year 2002. If you record multiple "cover" songs, the mechanical royalties are of course multiplied accordingly.

3. Royalty Accountings. In addition to paying royalties to the song's owner, you must also give monthly record sales accountings, at the same time you pay the monthly royalties. You must also provide an annual accounting at the end of each year, certified by a certified public accountant.

If you fail to provide these accountings, or to pay the royalties described above, your compulsory license can be automatically terminated. If it is terminated, you will be liable for copyright infringement if you continue to sell your recorded version of the song.

**ALTERNATIVE
MECHANICAL LICENSE PROCEDURES**

Even when you are legally entitled to obtain a "compulsory mechanical license" through the Copyright Office by using the procedure just mentioned, you will probably instead want to obtain a mechanical license

from the song's publisher or from The Harry Fox Agency (which acts as an agent for many publishers).

Why, you might ask, would you want to do so, when you are already automatically entitled to record the song by using the Copyright Office procedure discussed above?

There are a variety of reasons. For example, if you obtain a mechanical license from the publisher of the song, or from the Harry Fox

major publishers. The contact information for the Harry Fox Agency is as follows: Harry Fox Agency, 205 East 42nd Street, New York, New York 10017; Telephone number (212) 370-5330.

If you wish to obtain a mechanical license through the Harry Fox Agency, you must first determine whether they do in fact handle the song which you need a license for. You can get this information by going to their website

"A compulsory license allows you to use your 'cover' version on audio-only records only. For example, you could not use your recorded cover version in a film soundtrack without the permission of the song's owner".

Agency, you will normally be allowed by the terms of the mechanical license document to provide record sale accountings to the song's owner less frequently (usually quarterly) than is required by the compulsory license procedure discussed above (monthly) and without the need to hire an accountant to certify any annual reports.

Also, the paperwork involved in obtaining a mechanical license from the Harry Fox Agency or from a music publisher is usually much less cumbersome than going through the Copyright Office's compulsory license procedure discussed above.

For these various reasons, most people (when releasing records containing a "cover" version) choose to go through Harry Fox or the music publisher, rather than utilizing the Copyright Office's "compulsory license" procedure discussed above.

Now, more about the specifics of dealing with publishers and The Harry Fox Agency.

THE HARRY FOX AGENCY

The Harry Fox Agency, located in New York City, grants licenses on behalf of approximately 3,500 publishers, including almost all

(<http://www.SongFile.com>) and search for the song by its title, using the search engine on that website. Otherwise, you can call them at the number listed above to find out whether they handle that song.

If the Harry Fox Agency does handle the song which you need a mechanical license for, you can then submit a so-called "Mechanical License Request" form, which is a standard Harry Fox pre-printed form. The first time you submit a Mechanical License Request form, you must also submit another Harry Fox form, called an "Application for New Licensing Account." Both of these forms can be downloaded from the Harry Fox website, or obtained by mail from the Harry Fox Agency.

Incidentally, if you have a credit card and are going to be distributing less than 2,500 units, you can complete the Harry Fox Agency licensing process online by going to <http://www.SongFile.com>. Otherwise, you must mail or fax the necessary request forms to the Harry Fox Agency, and then wait for the Harry Fox Agency to mail the final licensing documents to you, which can easily take

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artist/label/title

- 5 | 1 | RM 101 /Indecisive Records CD *Half Of What You Wanted*
- 3 | 2 | JAMES LOW/JamesLow CD *Black Heart*
- 5 | 2 | NO. 3 BREAKDOWN/Demo CD *the plastic ep*
- 4 | 3 | JOHN HENRY/John Henry Bourke CD *American Standards Box Set*
- | 4 | DR. THEOPOLIS/PimpBionic Records CD *The Voice of the Future*
- 7 | 4 | VALHERE/Subtonic Records CD *This Lovely Highway*
- | 5 | THE BELLA FAYES/Bella Fayes Music CD .. *The Truth In a Beautiful Lie*
- 8 | 6 | THE RUNAWAY BOYS / Demo CD..... *You'll Shoot Your Eye Out*
- | 7 | THE LAWNMOWERS / Good Ink Records CD..... *Fearless*
- 2 | 7 | 31 KNOTS /54 40 or Fight CD *A Word Is Also A picture of a Word*
- | 8 | PINEHURST KIDS/Promo CD..... *The Heromaker Showcase*
- 12 | 8 | BANKER DAVE/InIndecisive RecordsCD *Deposits of Love and Withdrawl*
- 6 | 9 | JOHN WEINLAND /Adam Shearer CD..... *6 track Demo*
- 1 | 9 | VARIOUS ARTISTS / R&R Camp For Girls CD.....*Rock 'n Roll Camp For Girls 2002*
- | 10 | RACHEL BROWNING/Rachel BrowningCD *Good Thing Going*
- 8 | 10 | DIZZY ELMER/Demo CD..... *These Songs Are Not Mastered*
- 9 | 11 | FLATLAND/Demo CD *Flatland*
- 11 | 11 | INVISIBLE DOCTORS/Demo CD *Did You Lose Me?*
- | 12 | BLUE SKIES FOR BLACK HEARTS/VelvaFonic CD.. *This Black Heart Is Gonna Break*
- 12 | 12 | GROOVEYARD/A7D Productions CD..... *Jenn'll Tell Ya*
- 13 | 13 | FOREVER NEVERMORE/Cellojoe CD *This Lovely Highway*

top tracks

- 4 | 1 | JOHN HENRY/John Henry Bourke CD *Haunted*
- 3 | 2 | JAMES LOW/JamesLow CD *Your So Mean*
- | 3 | NO. 3 BREAKDOWN/Demo CD *You're On Blue*
- | 4 | THE RUNAWAY BOYS / Demo CD... *The Ballad of Mr. Eastwood*
- 4 | 5 | VALHERE/Subtonic Records CD *This Lonely Highway...*

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The the & the GOOD BAD UGLY

Continued from page 26

ming and peripatetic Eric Furlong's sparse, liquid basslines are the impellants behind Kevin's cool and sure Rhodes-line electric piano and slightly funky rhythm guitar. Recalling the blue-eyed soul of Squeeze from the early '80s, a non-depressed E of the Eels or a half-speed Weezer, a memorable chorus keeps interest high.

"I'm Breathing" fairly continues the mood of its predecessor, with Hendrickson doing his own basswork, exchanging a thick organ tone for the electric piano and toughening the guitar presentation slightly, lain over Morgan's trusty drumming. The vocal melody is reminiscent of something Crash Test Dummies might create, but Kevin's voice is sort of sincerely reedy, quite unlike the Dummies' Brad Roberts' cocky muggy croak.

"Radioman," which is probably the best bet for a single, is an energetic number, with warbling farfisa organ and low-string guitar lines (with hints of arpeggiated synth flutes and heavily effected piano), sounds like '60s-revival '80s stuff, which would make the time just about right... A good seagoing story of a lyric will warm the cockles of all the lonesome sailors out there. Good stuff.

With a melody vaguely derived from the French song "La Mer," which Bobby Darin released as "Beyond The Sea," in the early '60s, Kevin Hendrickson delivers "Open Your Heart To The Sea" as a homely paean to the salt air and, of course, l'amour. A couple of acoustic guitars and a little percussion, a solitary descending bassline on piano an occasional ring of the autoharp and voila. Nothing to it.

Tony Lash's brilliantly unusual drum support on "Rainbow Wings" adds propulsion to an otherwise melancholy number, very pretty, but nostalgic and autumnal, like the Irish air "Danny Boy." Wobbly keyboard strings and heavily effected guitars add excessive moth-like flutter to the presentation, making pitch a variable, apparently intentionally.

The Weezer sound comes up again on "Let It Show," a jaunty, optimistic number with a positive

message and dueling lead guitars. "Gumbo Jim," a tale about a woeful old character, has a melody faintly similar to Paul Simon's "American Tune." Hendrickson displays a consistent knack for cobbling together melodies from familiar fragments. A Russian folk melody and lurching upstroke rhythm guitar lend a spooky aura to the sad lyrics of an unhappy highschool incident on "Love's Villains."

Humor is the fulcrum on the clever, "Vague Recollection" which sounds like something from the "Double White" period Beatles. "Pacific Wonderland" is a heartfelt ditty, that praises the splendor of our Northwest home in simple, uncomplicated words. Another pretty little song.

Kevin Hendrickson distinguishes himself as a craftsman of rustic folk/rock of modest gravity, but with a high entertainment quotient. He has the ability to embroider his songs with interesting instrumentation (he was helped here in this by

"A couple of months ago I reviewed another funk band called Funk Shui. In that review I inadvertently mis-identified their bass player as Sean Norton. Justifiably, I heard about it. The Funk Shui bass player is Sean NOWLAND. The producer of this particular funk album is Sean NORTON."

producer Jeff Saltzman at Larry Crane's Jackpot Recording Studios). Hendrickson is smart, witty and clever. This is an album deserving of closer attention.

The Voice Of The Future- Dr. Theopolis Pimpbionic Records

Well, here's one of the more fun local projects to come out in the past several years. This seven/eight-piece organization is dedicated to the funk, Clinton-style. George Clinton and Parliament/Funkadelic funk that is; although rap and hip-hop influences abound as well. But what sets this band apart, is its puerile sense of humor, wry and Zappa-like in places-with a vocabulary in their raps that defies, and, at times, extends far beyond, the genre. Immaculately produced by Sean Norton, the ten tracks (and the additional three or four hilarious "Interludes") on

the album leap out at the listener, glistening with a sonic sheen.

That brings up a point I'd like to clear up. A couple of months ago I reviewed another funk band called Funk Shui. In that review I inadvertently mis-identified their bass player as Sean Norton. Justifiably, I heard about it. The Funk Shui bass player is Sean NOWLAND. The producer of this particular funk album is Sean NORTON. Both men are very well known in the local music community. I apologize for my contribution to any confusion that may have arisen over my misprint. It was entirely unintentional.

There.

Dr. Theopolis is the brain-child of Ezra and Jules Holbrook (who use the aliases Cecil Pimpington III and The Original Doctor, respectively). Ezra sings and plays tenor sax here. Jules plays guitar and sings backing vocals. Other members that can

be readily identified are bassist Mr. Bone Dangles (Aaron Masonek) and drummer The Notorious PHD (Jonah/Dizzyfish drummer Jake Endicott). Other, not so easily identifiable members are: "The A-Bomb" who plays trumpet and keys and "Soft G," who plays guitar and synth. "EZ Money" is the MC. And, of course, the elusive Mr Fabulous (whom, along with little Billy, plays an important role in the Q&A sections of the various "Interludes"), is on board as "Dance Man Extraordinaire." As he is not pictured, it may well be that Mr. Fabulous and EZ Money are one and the same person. It is just too soon to tell.

Our first encounter with the band is "Fabulous," a classic piece of the funk. Upon a bed of synths and trilling, goosey horns, wrapped in a blanket of satin-smooth background vocals, we get the first glimpses of our toaster, Mr. EZ Money. With a sly, oil slick delivery we hear, "Now let me

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break you off a piece/I own the mic like I signed a lease/Just watch my pimpitude increase/Till I'm so phat I'm practically obese/Watch me get ridiculous/My attention to the ladies is meticulous." Well, there you go.

"The Voice Of The Future" continues the mandatory shallow bravado, with the party call, "Everybody gotta funk somebody," but with additional physics concepts entwined. "We're on a mission here to shake the earth/And we ain't down by law, but I been down since birth/Tearin' up shit like the fabric of time/We're comin' back to the past to drop a dime.../The voice of the future/here to blast the past/And I'm ahead of my time/Because my watch is fast." Oh yeah!

Coming on with a slight change of pace, in a minor key, with buttery flute-toned synths dripping light and fantastic, is Holbrook's "Pound For Pound," although the lyrical theme here remains boastful, old-school, band boosterism. "Rollin' in my 84, whassup?/Got my windows down, cuz they won't roll up/Got all the ladies wavin' but I can't slow up/Cuz the party isn't startin' till the Doctor show up." Other assertions, regarding the massive quantities of beer the good Doctor is capable of consuming, pop into the monologue as well. Droll stuff.

"Funkatopia," with it's recurring refrain: "The name of this town is motherfunkin' Funkatopia/Funkatopia," as horn lines writhe through funky wah guitars, makes for a satisfying four minutes of listening-time spent. "It's a brave new world, so come along/Man, can't we all just git it on?"

One is sometimes given to understand,

that, at the exterior edges of the Doctor's world, according to EZ Money anyway, things are not quite as lushly opulent as they might at first appear. "The Doctor's got what you need/Ya just come see me/And you'll be sittin' in the lap of luxury/Cuz the Doctor spares no expense/If you like the finer things, then I'll have my evidence/in the door of my Corrola, '75/Might not be fresh or clean, but at least it's a ride." The song is kind of creepy, because, in this bad dream anyway, the Doctor is a party crasher, in for the long haul, till the booze is gone, at the break of day. Meanwhile an organ phrase wheezes lethargically in the background, behind the insistent rhythmic foundation laid down by Endicott and Masonek.

A muted trumpet, some cool ambient synth swirls and dexterous staccato guitar licks punctuate Holbrook's "Sweet Love," a tale about the unrepentant "Doctor" "gettin' laid" by his best friend's girl.. "I shoulda used my head/When I had to put a quarter in the turnstile on the way to her bed/Whoops, my bad, how'm I s'posed to know/That that chick was yo' mama and yo mama's a ho." Ouch, Doctor!

Dropping the names of a number of well-known basketball stars as similes for the elusive liquidity of the Doctor's action, on "Pimpbionic," muted horn lines mesh with brassy synth lines to form a slightly more modern sound. "Together in some secret laboratory/Bad as Kobe Bryant, smooth as Robert Horry/Bionically enhanced so my game stay's tight/I can rocka mocka till the early light." You go boy-ee! "P to the I to the M to the P to the B to the I-O-N-I-C."

Holbrook's "Worst Thing" contains one of the great verses ever written "This is for the worst thing you ever done/Everybody's got one comin' and this is your one/The Doctor is here to do some harm/I'll break my Hipocratic oath and then I'll break your arm." It doesn't get much better than that." A good, tight, satisfying groove by the ensemble, an insistent piano line turning like a Ferris wheel, propels the tune, as Mr. Money bristles with bombastic bluster. "You ain't got what it takes to finish what you're startin'/Cuz, when I saw a picture of your balls on a milk carton." Them's a-fightin' words there, Doctor.

A familiar, KC and The Sunshine Band-sort of chromatic bass/wah guitar theme motivates the inevitable "House Call." "House call/The Doctor's at your door/House call/Seven, twenty-four/House call/The fever burns all night/House call/He'll make you feel alright." Well, I guess we all knew that was coming. A bit of Morris Day and the Time floats through this number as well. Another solid groove.

Dr. Theopolis couldn't be any more enjoyable. One would expect their live shows to be a real hoot. The ten songs on this album give a fair appraisal of the Doctor's mindset. Given the evidence, stated above, one would probably not go to see the Doctor if he were extremely conservative or exceedingly religious. But anyone looking for serious, light-hearted musical fun with a groove as big as Uranus, one thing is certain. The Doctor is definitely in.

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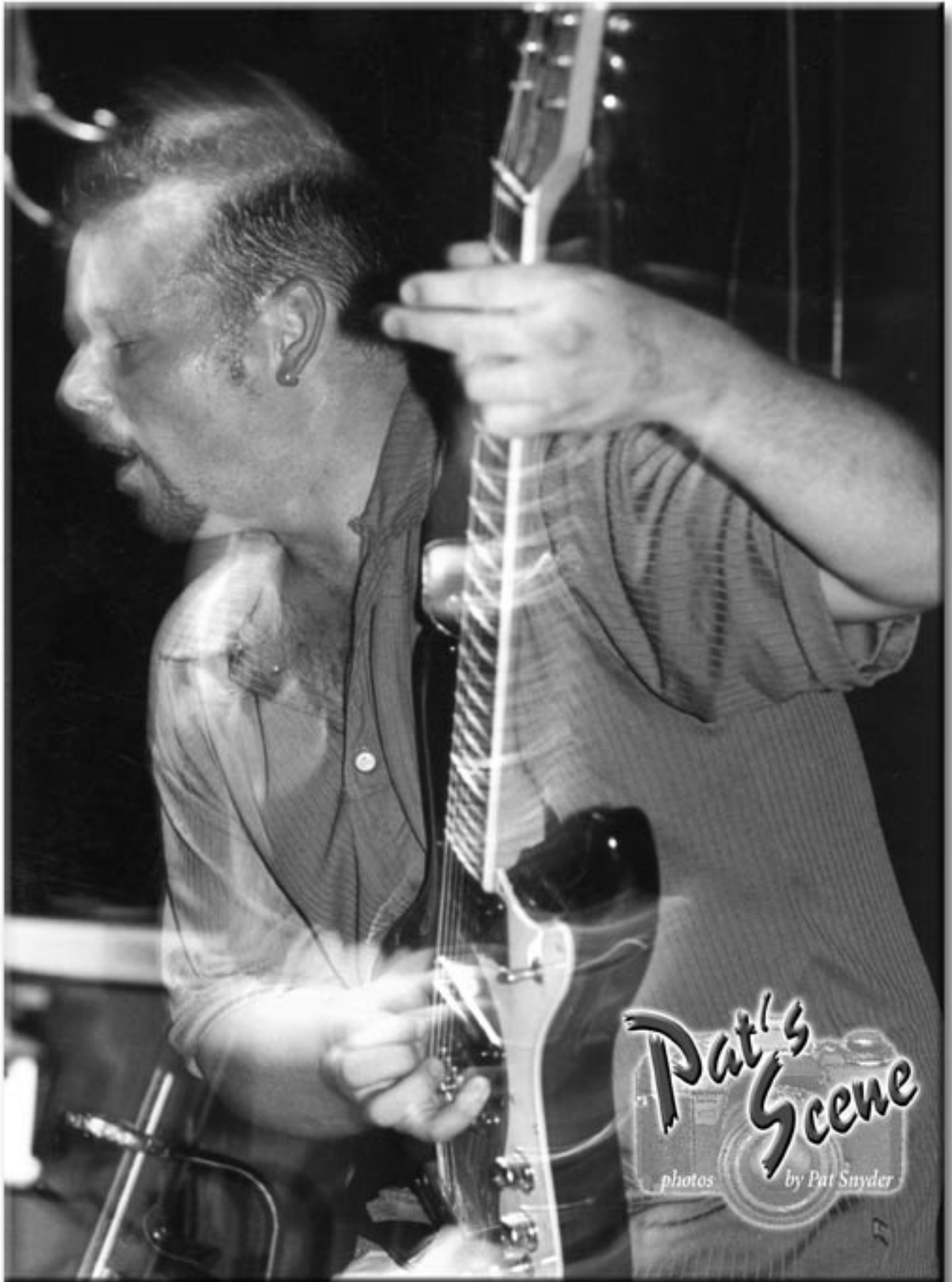
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Jonah on the WB.

AS THE WORLD TURNS

THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

Continued from page 17

Deen's a local boy who grew up in Salem, created a buzz with the band **Wild Dogs** and landed recording and touring stints with several national acts including **Ozzy Osbourne**.

Deen's been a vested member of Journey for four years.

It's been a very good life. Too good.

"Deen almost killed himself on drugs," says his former manager (and still mother) Kay, "He just finished a year's rehab and he's feeling great and sounding better than ever. The other members of Journey were incredibly supportive. They flew in for his meetings and supported him on the road completely."

Castronovo's career saga "Walking Away From The Edge" is memorialized on Journey's EP "Red 13" and will appear on the new Journey album due before Christmas.

Another Portland success story...



SOUND BYTES...**Duane Jarvis** coming home October 19th with **Amy Rigby** at Duff's

Garage. Duane told his pal at the Oregonian **John Foyston** he wants to "blow this one out"...**Steve Tugwell** went to Harvard and had a band in NYC before moving to Portland to become an elementary school teacher. His new band **Foolsap** will be gigging in support of the new CD "Sleep"...**Jonah's** song "Reunion" from "Save The Swimmer" was used in October 2nd season premiere of *Dawson's Creek* on the Warner Brothers network...Those rim-shots on **Bruce Springsteen's** new album were designed in Portland by **Dave Peterson** of local instruments manufacturer Allegra Drums. **E Street Band** drummer **Max Weinberg** chose a 7 by 14" wood snare and a 6 and-a-half by 14" die cast Allegra snare drum for the recording of "The Rising"...Portland lightshow artist **Gary Ewing's** work will be on display at the Bellevue Art Museum through November 10th. The show is a DVD presentation of lightshow works projected in wall-sized video accompanied by various musical artists. Ewing was a lightshow pioneer at the Avalon Ballroom in San Francisco and the Crystal Ballroom in Portland. He did lightshows with the **Grateful Dead**, **Jefferson Airplane**, **Big Brother & the Holding Company** and **Quicksil-**

ver. Ewing also served as president of the Portland Music Association and was on the original steering committee of the **Oregon Music Hall of Fame**. Executive Director of MusicFest Joe Leshner is forming a committee to organize an **OMHOF** event for next year's MusicFest. To volunteer call Joe at 503/243-4365...**Cool Nutz** new single "What You Do" is in rotation on the DMX Satellite Network's Hip Hop station. Mr. Nutz and the Jus Family artists take it on the road to Seattle Oct 4th, Walla Walla Oct 10th, Bozeman, Montana Oct 11th, Salt Lake City Oct 18th and Salem Oct 24th...The **Second Wind Band** plays the Mt. Tabor Acoustic Room October 11th...**Toni Land's** "StageWork Performance Training" seminar will be presented by the Portland Songwriters Association Oct 26th. At the West Hills UU Fellowship Church, Beaverton \$45 for PSA members \$55 for non-members...PSA Showcases are held at the Buffalo Gap on the first Monday each month...

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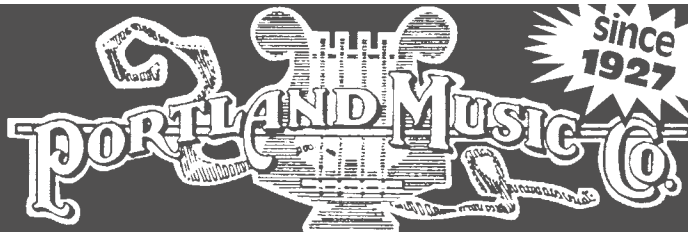
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- Female R&B singer/songwriter seeks musicians and producers to work original material. Pam or Tracy 503/644-1641
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- Sunset Red cover band needs lead guitarist. Booked weekends through 2002. Vocals a plus. Bob or Jeff: 503/244-5319
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- Country trio seeks drummer who sings. Michael 503/254-8972
- Craig George Jazz guitarist moved up from San Francisco. Interested in teaching reading, fingerboard, harmony, theory and performing. 503/258-0496 or cell: 503/318-7988
- Ex-bass player and drummer from Joe Denny, Notorious and The Bangers looking for a guitar player or players with vocals to join/form Rock Band Frenchy 503/591-1739
- Seasoned band looking for Keyboards, drummer and front vocalist. Must be dependable, ambitious clean. Pro gear a must. Euro/Latin rock call: 503/526-8781
- Band seeks serious drummer. Influences: Cure Smiths, Jane's Addiction, Trans Am. Call Jason Inihhi 503/236-7941.

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In almost all situations, the mechanical license rate charged by the Harry Fox Agency will be identical to the Copyright Office's rates described above.

MUSIC PUBLISHERS

If you find that The Harry Fox Agency does not handle the rights for the song(s) you're interested in, or if you want to try to negotiate a lower royalty rate than The Harry Fox Agency is requiring, you may wish to contact the music publisher directly.

However, you should be aware that many of the publishers which are represented by the Harry Fox Agency are not willing to deal directly with people seeking mechanical licenses and will instead just refer you to the Harry Fox Agency instead. Also, many publishers will not agree to a royalty rate lower than the statutory rate mentioned above, especially

“Compulsory licenses do not cover the use of samples from other people’s songs/recordings.

if you aren't a major artist or label. Even so, I have found some publishers (admittedly the minority of them) to be a little more flexible and negotiation-oriented than the Harry Fox Agency.

If you wish to contact the publisher directly, you can locate the publisher by looking at the record packaging for a previous recording of the song, and determining the name of the publisher of the song and which performing rights agency (i.e., BMI or ASCAP) the publisher is affiliated with.

If, for example, it turns out that the publisher of the song is affiliated with BMI, you can then call BMI to get the telephone number of the publisher, and to contact the publisher directly to discuss negotiation of the license. [ASCAP's telephone number is (323) 883-1000, and BMI's telephone number is (310) 659-9109.] Generally, neither ASCAP nor BMI will give you any mailing addresses for publishers, just phone numbers.

Some final warnings: If you are obtaining a mechanical license directly from a music publisher, make sure that they in fact own the song you wish to license. Publishers often sell songs and song catalogs to other publishers, and it is not “unheard of” to find a publisher issuing a license for a song that it in fact no longer owns. Obtaining a mechanical license from the wrong publisher can potentially get you into some of the same copyright infringe-

ment problems you'd have if you had obtained no license at all. At the very least, make sure that the license contains: (1) a warranty that the publisher in fact owns the song free and clear of any claims by any third party and has the right to grant a mechanical license to you, and (2) a “hold harmless” clause saying that the publisher will pay any legal liabilities you may incur in the future due to the publisher not having in fact owned clear title to the song.

Also, in many, many instances, there are multiple songs with the same title, so you have to make sure that the song for which you are obtaining a license is exactly the song you wish to license, and not some other song with the same title.

CONCLUSION

In short, there are basically three ways that you can record your own version of a previously released song: (1) By following the “compulsory license” procedure; (2) By obtaining a mechanical license through The Harry Fox Agency; OR (3) By obtaining a mechanical license from the music publisher.

Obtaining a license from The Harry Fox Agency or the music publisher is usually more convenient than the compulsory license approach. On the other hand, it is occasionally not possible to obtain a mechanical license from the Harry Fox Agency or the publisher, in which case the “compulsory license” approach will be your only option.

These mechanical licensing procedures can at first seem very cumbersome and even a little intimidating. But after you have gone through this process once, you will find that the next time will be much easier and faster.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

Bart is also the co-author of a chapter (entitled “Contracts and Relationships between Major Labels and Independent Labels”) in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the general principles discussed in this column to the reader's own activities.

ON THE COVER-Lew Jones gets a Dylan-goes-electric makeover on his new CD “Sublimation” produced by Jeremy Wilson and John Cluff who also play guitar and sing backing vocals. Lew also gets standout performances from drummer Ezra Holbrook and Aaron Mason on bass. Stellar guest list includes Steve Wilkinson and Davey Hall. (photo Buko)



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Continued from page 10

Studio and talking with Billy, because he's ready to take your band to the next level.

What ever happened to...

For those of you who've been wondering “What the hell happened to Smokey Wymer?” the only cool guy at Guitar Center Clackamas during the Limp Bizkit ordeal a few months back.

Well, Smokey is producing at “Audio Projects Alliance” APA Studio for short. Another new studio that's out in the country side 30 mile South of Portland in Mollala. Away from the hustle and bustle of the big city these studios give you that nice clean sound in a quiet environment.

Smokey is currently producing singer-songwriter Michael Reyes at APA studio. Michael moved to PDX from his native island of Guam about a year ago, and combines island music with country, rock, and blues to form a potent original style. Smokey is a roots oriented producer but that hasn't stopped him from working with metal and hip-hop groups. Give these guys a call it's a great place to get that demo you've been putting off done.

See studio guide for contact info on both of these studios.

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