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Starchile-Radio Host Jammin 95.5 Underground Show
Mark Baumgarten-Music Editor Willamette Week
Marty Hughley-Music Writer The Oregonian
Brendan Gartland-Burnside Distribution
Jonathan Moore-Jaziri Management
Duray Thirdgill-Music Millennium
Larry Crane-Tape Op Magazine
Ryan Foster-Freq Mastering

FRIDAY'S PANELS 6:30-8:00PM

Live Hip-Hop Performance Booking
Moderator: Omari Salisbury-Definition Marketing
David Leiken-Double Tee Promotions
Ron Enright-Direct Productions
Anthony Sanchez-Ash Street Saloon
Mike Quins-Monqui Presents
Trevor Solomon-Thrasher Presents
Chantelle Hyften-Berbat's Pan

SATURDAY'S PANELS 5:00-6:20PM

Hip-Hop & The Election 2004
MAYOR CANDIDATE: TOM POTTER
Moderator: Dpio Sokoni-GM &
Talk Show Host 1480AM KBMS Radio

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Activism & Hip-Hop
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History of Portland ROCK

The Big Rewind

by SP Clarke

By the end of 1983, change was in the wind for the Portland music scene. Near Christmas, Billy Rancher and the Unreal Gods, having signed a contract with Clive Davis and Arista Records— amidst much hoopla and snickering from local wags (who either proclaimed Portland to be the next Liverpool or an absolute pawn to the whims of an ever more powerful corporate music industry. In retrospect, both views had validity), flew to LA to record a four song demo for Arista.

It was on his return trip to LA, to record his lead vocal tracks for the demos, that Billy felt a lump in his chest. His lymphatic cancer had returned. He had just signed a six-album deal with Arista, guaranteeing \$500,000 upfront for the first recording. This was not Billy's first bout with cancer. Three years earlier, while still with the Malchicks, Billy had radical cancer surgery for lymphoma and was given a prognosis of six months to live, which he promptly laughed off. And two years earlier, while with the Unreal Gods, he had his right testicle and 47 lymph nodes down the right side of his chest, from armpit to groin, removed in eight hours of radical cancer surgery.

This surgery took place three days before the Unreal's infamous Paramount performance, opening for reggae star Peter Tosh. Determined to play the gig with one of his rastaman idols, Billy heroically (and perhaps foolishly) ignored his doctor's advice, leaving the hospital after only two days, instead of the prescribed ten to fifteen day recovery time; refusing all pain-killers for fear they would interfere with his performance.

Perhaps the drugs would have helped. For it was during the bands rendition of "Rasta Rhythm" that Billy took it upon himself to break into a naive, stupid rasta rap which was as embarrassing as it was humiliating. The press heavily criticized Billy and the Unreal Gods for their exhibition, unaware of any of the extenuating medical circumstances surrounding the event. Billy had kept his illness a closely guarded secret.

But the lump Billy discovered in his chest during the recording session in LA would not be so easily tossed off. There was a great deal riding on the line this third time around, both for Billy's career and for his life. Neither would ever be the same.

Of lesser notice at the time was Robert Cray's release of his first album, *Bad Influence*, for the independent High Tone label in Chicago. Suddenly Cray's career was launched into an entirely different trajectory; one that would find his Oregon appearances dwindling as the years passed and the

hits kept coming.

By the dawn of 1984, Greg Sage and the Wipers' *Restless Records* release *Over The Edge*, had become a certifiable underground hit. Richard Burdell, along with guitarist Tod Carver, both late of *Cruise Control*, were nearing an independent deal for their funk/rock band *Silent Treatment*. *Cruise Control* was more of a funk/jazz ensemble, featuring Carver and Burdell along with bassist Lester McFarland and drummer Bruce Carter (formerly of *Pleasure*, later of *Cool'r*). *Silent Treatment* the rockier vehicle for Carver and Burdell, featured Kit Carlson (of *Wise Guy*) on bass and Brian Clarke of *Nimble Darts* on drums. The band quickly met with critical acclaim and became a hot property among labels, local and national.

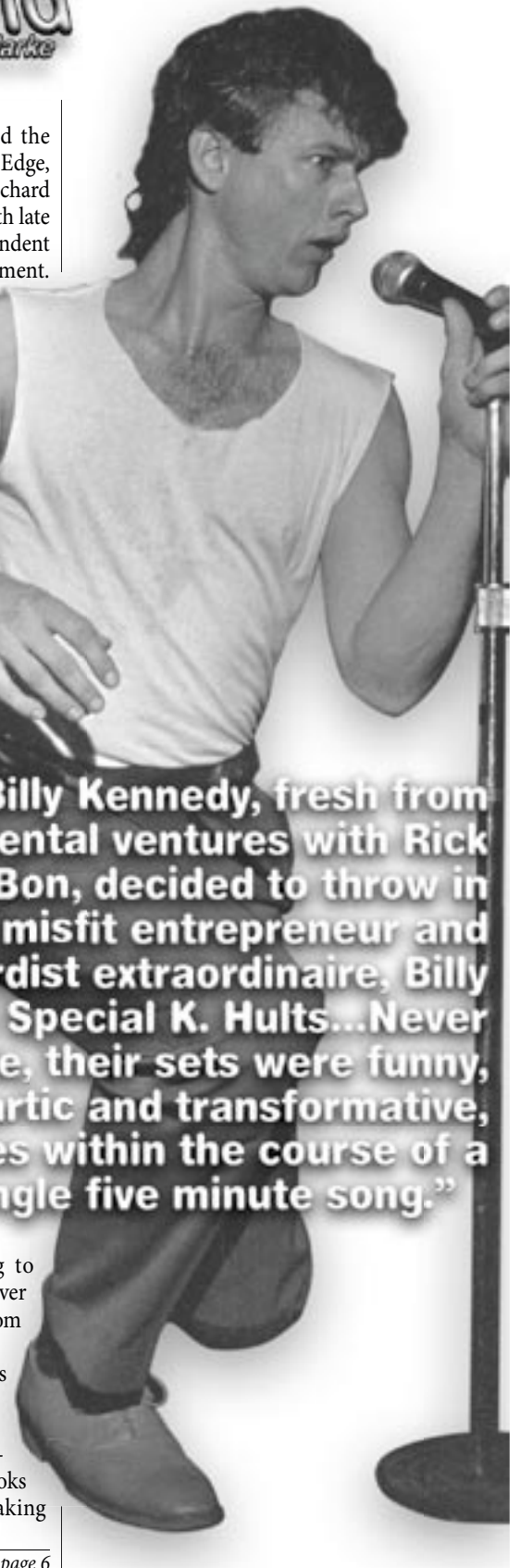
Meanwhile Billy and the Gods, carrying on with business as usual, despite Billy's spreading cancer, became mired in the corporate muck, first with the requisite request for the band to change its name.

Secondly, J. Isaac came out of retirement to offer Billy personal management advice (which no doubt included scrapping the existing band and forming a new "supergroup" around him). According to Rancher, Isaac "advocated something I'd never go for" and the two quickly disengaged from further negotiations.

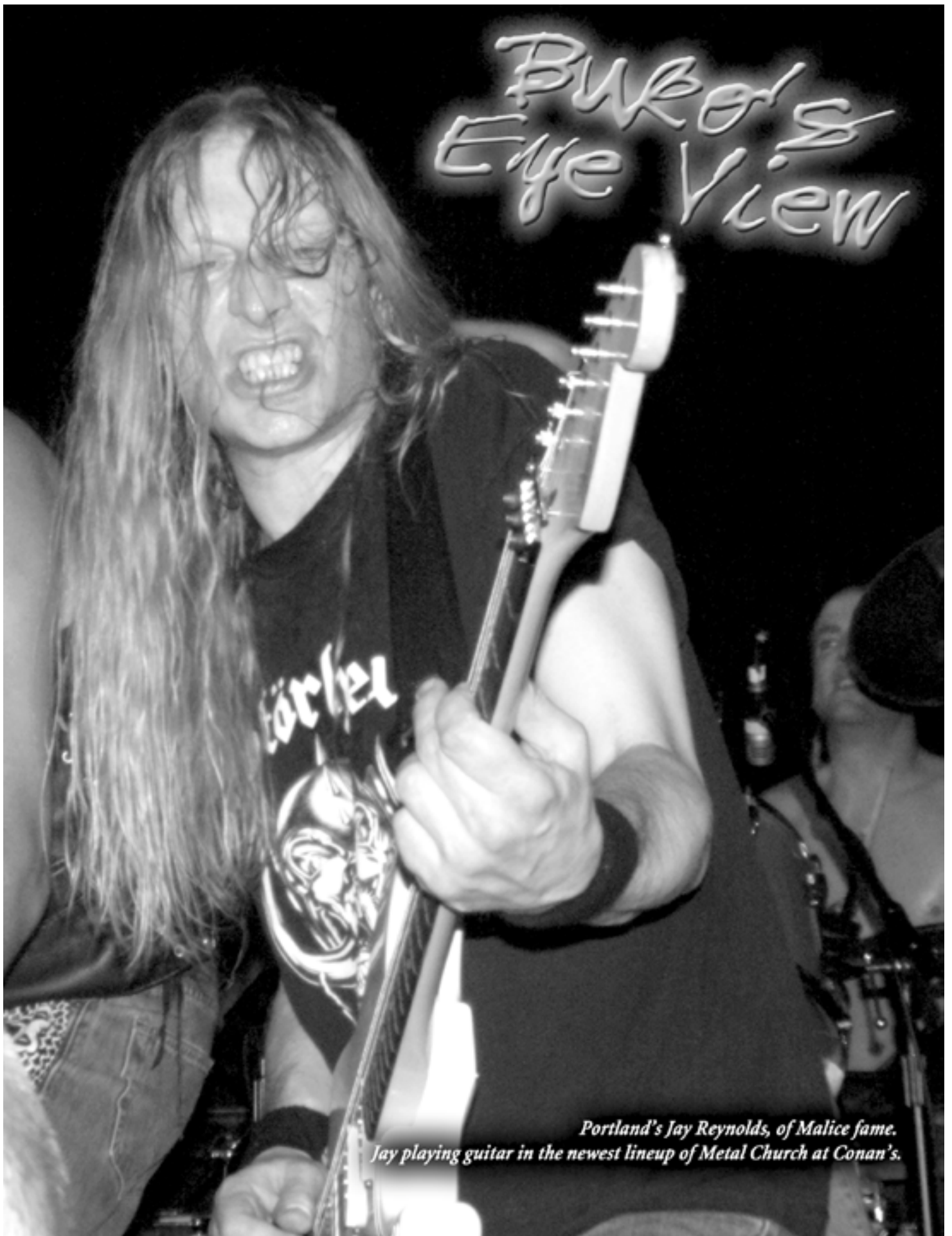
In February of '84, Meredith Brooks debuted her new band, the X-Change to lukewarm response. No stranger to success or failure, having already spent time with *Sapphire* and *Lips*, even by this early date, Brooks quickly scotched the X-Change. Also making

"Billy Kennedy, fresh from experimental ventures with Rick Mitchell's Le Bon, decided to throw in with renowned misfit entrepreneur and washboardist extraordinaire, Billy Hults to form Special K. Hults...Never predictable, their sets were funny, cathartic and transformative, sometimes within the course of a single five minute song."

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BURR'S Eye View



*Portland's Jay Reynolds, of Malice fame.
Jay playing guitar in the newest lineup of Metal Church at Conan's.*

Mechanical Licenses Part 2

Under the terms of the U.S. federal copyright statute, you are entitled by law, with or without the permission of the copyright owner of a song, to record your own cover version of a previously recorded and released song, so long as you meet certain requirements (discussed below) AND comply with certain procedures, namely, obtaining a “mechanical

license” through one of the three procedures described below.



license” through one of the three procedures described below.

A “mechanical license,” is, in effect, a written authorization, authorizing you to record and sell your cover version, and in exchange, requires you to pay a “mechanical royalty” to the copyright owner of the song, at the so-called “statutory rate,” which currently is eight and one-half cents per song per record. Sometimes, though, if you are obtaining the mechanical license directly from the music publisher (copyright owner) of the song, you might be able to negotiate a lower rate (for example, 75% of the “statutory rate”), but to get a lower rate, you typically need some bargaining leverage, e.g., having a history of selling a substantial number of records.

There are, in short, three possible ways to obtain the mechanical license that legally you must have in order to sell records containing your cover version. These three ways are: (1) Directly from the music publisher (i.e., copyright owner) of the song; or (2) From the Harry Fox Agency in New York; or (3) Through a formal “Notice of Use” procedure set forth in the federal copyright statute and in the Copyright Office’s Regulations. Option #3 here is generally only used as a last resort, i.e., it’s generally only used when neither the music publisher or the Harry Fox Agency will agree to issue a mechanical license to you.

Here are some basic questions that often arise in connection with mechanical licenses:

Does a mechanical license entitle you to use part or all of someone else’s sound recording?

No. A mechanical license only allows you to record your own cover version of a song that was previously recorded and released by a third party. It does not allow you to use any part of the third party’s recording of that song.

What if the song I want to cover was never on a commercially released record?

You are legally entitled to record a cover version of a song ONLY IF the song has previously been on a commercially released record. Otherwise, you can only record the song with the permis-

sion of the copyright owner (the music publisher) of the song, who is free to deny for any reason.

Is it a problem if the prior recorded version(s) of the song was not in the form of audio-only records, but was instead part of an audio-visual recording?

Yes, it’s definitely a problem. You are not entitled by law to a mechanical license if the original recording was an audio-visual recording (for example, if the original recording was only used as background music in a film).

That doesn’t mean that you can never record a cover version of such a song. It only means that you are not LEGALLY ENTITLED to do so with or without the permission of the copyright owner of the song. BUT...you can still record such a cover version IF you first obtain the consent of the copyright owner of the song. In that situation, the publisher is free to deny such consent for any reason whatsoever.

What if the first released recorded version was a dramatic work (i.e., with spoken dialog)? Is that a problem too?

You are not entitled by law to a mechanical license in that situation either. You are only entitled by law to a mechanical license if the original recording did not contain any dramatic content, such as spoken dialogue. Otherwise, as in the situation mentioned above, you must obtain the music publisher’s consent, which, again, the publisher is free to deny for any reason.

If you obtain a mechanical license, what kind of projects can you use it for?

Only in audio-only recordings, and not in audio-visual projects (e.g., DVDs, and karaoke machines with a video screen. (Factoid: The word “karaoke,” literally translated from Japanese, means

“A mechanical license only allows you to record your own cover version of a song that was previously recorded and released by a third party. It does not allow you to use any part of the third party’s recording of that song.”

“empty orchestra.”) In short, a mechanical license does not entitle you by law to use your cover version in an audio-visual project. You can only do so with the permission of the copyright owner of the song.

In short, combining the answers to the questions above, you are legally entitled BY LAW to record and sell a cover recording ONLY IF: (1) The original recording of the song was a non-dramatic audio-only recording; AND (2) Your cover recording will be an a non-dramatic audio-only

recording. Otherwise, you must obtain the music publisher’s consent, which the publisher is free to deny for any reason.

What rights do you have to make changes in the song you are covering?

The copyright law states as follows: “A mechanical license includes the privilege of making a musical arrangement of the work to the extent necessary to conform it to the style or manner of interpretation of the performance involved, but the arrangement shall not change the basic melody or fundamental character of the work.”

This language is admittedly vague, though there are some things that this provision of the copyright law clearly allows you to do, and other things that are clearly NOT allowed.

For example, you are clearly entitled to change the speed of a song, or use whatever instrumentation that you want to use, or change vocal phrasings.

On the other hand, you are clearly NOT entitled to change any lyrics or melody lines, unless your cover version is a parody or unless you have the permission of the owner of the song to make such changes (which permission is generally very difficult to obtain.).

As for the parody exception just mentioned: IF your cover version meets the legal requirements for being considered a “parody,” it will not be necessary for you to obtain a mechanical license at all or pay mechanical royalties, since parodies are considered “fair use,” thereby exempting you under the terms of the federal copyright law from any requirement to obtain a mechanical license. BUT: There are some very technical guidelines about when a song will legally be considered a “parody.” The main thing here is to NOT assume that just because a song has humorous features, that therefore it is legally a “parody.” There are many humorous cover versions that do not meet the requirements to be considered a “parody,” in which case you cannot sell records containing that humorous version unless you first obtain the consent of the owner of the original song. THE UPSHOT OF THIS PARAGRAPH: If you ever intend to rely on the parody exception mentioned above, you need

to be EXTREMELY cautious.

What if the song you want to cover is co-owned by two or more music publishers?

If that is the situation, either one of those publishers can issue a non-exclusive mechanical license for the song, on behalf of all of the music publishers who own the song. However, if they receive mechanical royalties, they have to account to their co-owners of the song, and share the

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Continued from page 3

their fledgling appearances in mid-'84 were Lenny Rancher's new outfit the Pipsqueaks. Ed and the Boats, after several years languishing on the fringes, began to make a name for themselves.

King Vitamix introduced the community to "scratch music," an early element of rap and hip hop, which allowed young DJs the opportunity to orchestrate the movements involved in break dancing, a popular form of entertainment in some of the larger urban centers. Some bands regrouped. Casey Nova (Kevin Nortness), availed of a knack for crafting pretty pop hooks along the lines of Marshall Crenshaw re-emerged with the Cool Rays. Remnants of the Van Goghs, guitarist Kevin Kraft and bassist Lee Oser formed the Cry, a new wave band with REMian underpinnings and U-2ish overtones.

Among club changes. Tony Demicoli settled in at Key Largo, asserting that he would stay the established course at his new venue and not try to make of it L'il Luis' La Bamba, which it sort of became anyway. Eli's, located on Southwest 4th near Morrison quickly became a point of destination. With separate bars upstairs and down, the club could simultaneously appeal to both the followings of Nu Shooz and Johnny and the Distractions in the larger downstairs space, while offering more esoteric fare upstairs, such as Chelsea Rae's raging cowpunk outfit Rancho Notorious.

But by far the most significant club inauguration of 1984 or any other year, was the opening of Satyricon in March. Formerly Marlena's Tavern and situated in what was one of the ugliest parts of the bowery known as Old Town, Satyricon did not immediately make its

of debauched musification.

Last Hurrah upheld its status as the top club in town. Owners Michael and Peter Mott battled endless landlord and construction obstacles in their long tenure in the basement space on Southwest Alder Avenue, always maintaining the highest standards for bands. If you played at the Last Hurrah, you were a popular band.

The Rodeo on Southwest 2nd near Salmon catered to a hipper crowd, offering top funk and latin bands as well as the occasional pop sensation. Remo's on Northwest Glisan near 14th was a bastion for jazz and fusion acts as well as occasional funk forays. Slick Willy's on Southwest Barbur Boulevard, something of a meatmarket, offered a true cross section of popular favorites from hair bands such as Sequel and Kashmir to the R&B of Nu Shooz. Even the Copper Penny in deep Southeast Portland promoted similar musical lineups for a few years. The Dandelion Pub on Northwest 23rd and the Buffalo Gap on Southwest Macadam served as the hubs for the ever-vibrant folk scene.

Modeled after any number of successful, slightly metal-ized new wave pop/rock bands of the day- as were being showcased on the nascent MTV music video network (especially acts such as Boston, Journey, Cheap Trick, the Romantics, the Cars, Loverboy, Rick Springfield and Bryan Adams), Sequel were widely pursued by huge flocks of youthful feminine pulchritude- who themselves mostly resembled

the performing act, large groups of males of the species were also known to frequent these same sites. This much alone would qualify Sequel for a mention in any honor roll of local rock bands. But that is just the beginning of their story.

Propitiously enough, they were not only booked by Andy Gilbert, notorious head of the locally powerful Pacific Talent agency, but Sequel were also managed by Bob ("The Big B.A.") Ancheta, who also just happened to be a prime-time disc jockey for then demographically desirable KGON radio.

As with a few other more successful bands, Sequel released a locally-produced full length album. While many bands were putting out 45's in those times (still the coin of the realm, even in the early '80s) the expense of a full-length album (often in the neighborhood of ten thousand dollars), proved financially prohibitive to the typical band of the day.

Sequel's eponymously entitled first album, which was produced by the legendary Marlon McLain (of Pleasure fame) and released in 1982 on Double-T David Leiken's Lucky records label, sold well on a regional level, with several songs receiving regional radio airplay.

Exploiting a dramatic rise in interest in local recordings (with innumerable samples from which to choose), KGON released two "homegrown" compilation albums featuring regional talent.

Competition among bands was extremely intense for selection to one of the coveted ten tracks on the album. However, KGON incurred the wrath of many rejected acts, when it became known that Sequel just happened to be the only band selected to appear on both albums.

In an exceedingly rare instance of actual hard-hitting "journalism," Two Louies, smelling a rat, stepped to the fore, charging Bob Ancheta with a conflict of interest: for acting as Sequel's manager while simultaneously promoting them through his position at KGON. Receiving several official letters of complaint, the FCC eventually looked into the matter. But nothing ever came of any assertions.

Still, a music scene adrift in the doldrums, in 1983, was showing signs of moving toward channels where the trade winds were blowing more favorably in 1984. As Terry Robb was recording his third acoustic album with the legendary John Fahey for Rounder Records, he also was in the midst of reconfiguring his Terry Robb Band— opting for a harder edged Rock sound over the more traditional blues stylings the band had been laying down for the previous three years. By the end of the year, Robb had formed Two Lane Black Top with drummer Guy Maxwell of Diamond Hill and former Slowtrain bassist Scott White.



"Meredith Brooks, ever the shrewd and visionary businesswoman, spent the Summer of 1984 trolling the regional waters, hoping to land some highly visible fish to serve as her new backup band and springboard to national prominence."

mark. Owner George Tahouliotis and his brother Dimitri had formerly run the Mediterranean Club, a tiny hole in the wall on upper West Burnside. They had catered to a coterie of avant clientele in their former space and hoped to enlarge upon that following at their newer, trashier digs. Original Satyricon booker Chris Monlux made no stylistic or hierarchical distinctions among bands, which meant that on any given night one might see a folk duo, a punk band and a top blues outfit sharing a Satyricon bill in an evening

some variation of Farrah Fawcett Majors- an actress who mysteriously maintained a staunchly ironclad fashion influence among a deep stratum of young Portland females, long, long after her career had swerved into an irrevocable death roll. To this very day, vestiges of the Farrah Fawcett phenomenon can still be observed within a variety of local sub-cultures.

As is most usually the case, because the aforementioned fine-feathered creatures tended to congregate at watering holes at which Sequel was

Billy Kennedy, fresh from experimental ventures with Rick Mitchell's Le Bon, decided to throw in with renowned misfit entrepreneur and washboardist extraordinaire, Billy Hults to form Special K. Hults, who had been garnering local fame for his smirking folk troupe Billy Foodstamp and the Welfare Ranch Rodeo, as well as for stints with Les Clams and occasionally with the Rounders, was even more notorious for the outspoken support of his friend Bud Clark in the 1984 Portland mayoral race.

The two Billys combined to create a cosmic conjunction that was nearly Keseyesque in nature, wherein Hults' Sometimes A Great Notion sensibility intersected with Kennedy's One Flew Over The Cuckoo's Nest flights of fancy. Never predictable, their sets were funny, cathartic and transformative, sometimes within the course of a single five minute song.

By the Summer of 1984 the scene was once again rejuvenated. Not only were the home boys in Black 'n' Blue making a triumphant return to Portland, opening for Whitesnake at the Coliseum,

but Nu Shooz rocked nearly 200,000 spectators in the streets of lower Southwest Portland at the Neighborfair, an early (and superior) precursor to the Bite. Coincidentally, the Bite began its long run as a popular civic event later that same Summer.

Supergroups began to form from the fragments of other bands. Chris Tsefalas a talented singer/songwriter and guitarist picked up bassist Sid Jones from the disbanded Positive Waves and drummer Charlie DeFrank late of Map Of France to team up with Crow, a band which drew instant recognition from the local press and scenesters alike. Ben Davis from the Odds formed Fashion Ambulance. Guitarist John Lindahl, who replaced Duane Jarvis in the reformed Odds, joined the Skins for a brief run. Fred Cole, whose Rats met their demise the year before, resurfaced with a surly cowpunk outfit, Western Front.

But most the most noteworthy developments in the Summer of 1984 were the names flying around Meredith Brooks' search for the right players for her all-star band and Jack Charles' split from Quarterflash to go solo with Mien Street. Strangely enough, J. Isaac's name was closely affiliated with both bands. Isaac, who had consistently popped out to short right since his first-at-bat-in-the-majors homerun with Quarterflash's first

album, had acquired a worldwide reputation (via Midem in France) as the conduit to the hit bands of Portland. But he was rapidly running out of gas in his quest to mastermind the next uberband. His second run up that hill would be his last in the local music industry.

Mien Street was the cutting-edge conception of Charles, who, inspired by Peter Gabriel's third solo album (which featured the song "Shock The Monkey") gathered together a stalwart squad of seasoned veterans and

X-Change, Meredith Brooks, ever the shrewd and visionary businesswoman, spent the Summer of 1984 trolling the regional waters, hoping to land some highly visible fish to serve as her new backup band and springboard to national prominence. Rumors that Dan Reed of Nimble Darts would play keys and that the Confidentials' drummer Alec Burton and bassist Tim Clift would be the rhythm section helped to facilitate the breakup of those bands— while eventually proving to be entirely unfounded.

By the Fall of 1984, the Angels Of Mercy had been born. With Meredith fronting the band, she was backed by drummer Brian Johnson, Jeff Little on guitar, bassist Walter Stewart and keyboardist Robin Blumenstein. Little was later replaced by Jesse Samsel. Grant Roholt, former drummer for Sequel eventually replaced Johnson.

Samsel had a local music history all his own. He started playing guitar at the age of eleven and began playing in bands in junior high school. Playing with White Lightning in the mid-'70s,

a teen-aged Samsel and the band were able to get airplay for a locally produced single on prodigious KISN (whose radio format then was about the same as it is today, only then the songs they played were fairly new, while today those same songs are, of course, oldies). White Lightning's success culminated with a performance at the Inferno in Southeast Portland, at which they were the headlining act. The opening act was a then unheralded band called Heart.

The Angels of Mercy were an immediate hit within the Portland scene, regularly holding court at Last Hurrah, Eli's, Key Largo and the Copper Penny. The band continued on successfully through 1985, before eventually running out of gas and disbanding later in the decade.

Co-managed by the unlikely team of J. Isaac (there's that name yet again, linked with another supergroup concept) for the national push and Deni Hermann from Andy Gilbert's Pacific Talent agency to handle the local bookings, Meredith Brooks made an immediate splash in the Portland rock scene, though her original material still drew critical scorn and indifference. Still, Brooks had stocked her pond with some of the best fish around.



"Mien Street was the cutting-edge conception of Charles, who, inspired by Peter Gabriel's third solo album, gathered together a stalwart squad of seasoned veterans and facile neophytes."

facile neophytes. Initially, Jack raided drummer Gregg Williams and keyboardists Rob O'Hearn (whose brother Patrick was playing with Missing Persons at the time) and Kerry McCoy from Man In Motion— which fell apart when Mike Fingerut developed a career ending case of tinnitus.

Along with peripatetic bassist Denny Bixby (who earlier had fulfilled a similar capacity in Craig Carothers' Orange Orange and Go 90), Charles quickly added backup singing sisters Margaret and Mary Linn, whose seamless harmony vocals added depth and class to the stage show. Another feature of the Mien Street sound was Williams' deft interaction with a Simmons drum machine, utilizing electronic triggers for other exotic tones, along with a standard kit— lending the music a high-tech sheen. While the technique had been tried before, Mien Street's was one of the most successful attempts.

Likewise was the groundbreaking use of computer systems in the execution of their live presentation: a decision which was not without its downside. The systems occasionally crapped out, leaving the helpless musicians marooned at their stations, grinning sheepishly with nothing to play until things were righted.

Rocked by the indifferent reaction to the

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

Hang On Little Tomato - Pink Martini
Heinz Records

Since its inception in the fall of 1994, when they first came together to perform as an opening act for the Del Rubio Triplets, Pink Martini have been the darlings of the local music scene; garnering public and critical acclaim unrivaled by any other band in the land. While they

are a talented group of musicians and performers, Pink Martini's success is solely attributable to the savvy and vision of firebrand pianist/bandleader Thomas Lauderdale.

An obvious fan of space age bachelor pad music, as made famous in the '50s and early '60s by the orchestras of Juan Esquivel, Les Baxter and Martin Denny (especially the latter two), Lauderdale combined the inherent exotica of that music, with elements of film composer Nino Rota (who provided the memorable soundtracks for most of Federico Fellini's better known films) and a glitzy sense of sophisticated showmanship, reminiscent of equal parts '40s big bands, Liberace and Elton John. An urbanely charming ten-piece (or more) ensemble, Pink Martini are just as comfortable playing in front of the jewelry rattlers at the Oregon Symphony or the Art Museum, as playing in front of thousands of halter top moms, t-shirt dads and cotton candy kids at a summer street fair in Beaverton.

Pink Martini's first self-produced record, *Sympathique*, released in 1997, became a huge hit in Europe, where it eventually sold over 600,000 copies; winning several music awards, while lending music to several popular television commercials in France. The album has certainly had legs in the states, as well- selling over 80,000 units for their US distributor in just the past three years (now seven years after its initial release) alone. For the past five years, the public has been clamoring for a follow-up to *Sympathique*.

And finally, after over three years and untold thousands of dollars worth of studio time at Kung Fu Bakery, with engineer Dave Friedlander (who has worked with Prince, Everclear, Jesus Presley, Stephanie Schneiderman and Pond, to name but a few) at the board, all the while with Lauderdale exhibiting nearly irrational, fastidious perfectionist eccentricities and nervous revisionist tendencies; backtracking and second-guessing himself every step of the way, comes the long-anticipated release of the sequel to *Sympathique*, a minimum of two years after it was first rumored to be hitting the streets.

The new record certainly reflects the meticulousness of its evolution; highlighting the emergence of China Forbes as a vocalist and songwriter,

as well. Fans will not be disappointed by the aural tour de force that is *Hang On Little Tomato*. Those unfamiliar with Pink Martini, will find the fourteen cuts presented here, to be fabulously ornate pieces, finely embroidered with unusual, melodically exotic themes and steeped in numerous uniquely varied musical traditions: invoking the likes of Denny and Baxter's orchestras, even Duke Ellington, on occasion; while at times touching upon stylistic commonalities with the works of Rota, Bertolt Brecht and South American composers such as Alberto Ginastera, Astor Piazzola; displaying an awareness of elements in the compositional techniques of Brazilian composers Antonio Carlos Jobim and Joao Gilberto (especially the latter, whose wife Astrud Gilberto performed the vocal on his groundbreaking '60s hit song, "Girl From Ipanema").

As with its predecessor, the material on *Hang On Little Tomato* draws its influences from a variety of cultures, alluding to Latin, French and Italian, Croatian and Japanese musical references (besides all of the aforementioned), to cite but a few. In contrast to the first album, here the band wrote or co-wrote eleven of the fourteen songs, with only three pieces coming from sources completely outside the band.

As might be expected, the overall musicianship is peerless. Forbes, especially, seems to be finding a vocal style, recalling a young Doris Day, during her teenaged days with the Bob Crosby Orchestra in the late '30s. Guest artists include Afro/Cuban drum master Michael Shapiro and Brazilian drum specialist Jorge "Alabe" Bezerra, as well as cellist Pansy Chang, among several others.

The album begins with "Let's Never Stop Falling In Love," a Forbes/Lauderdale composition. With stirringly powerful, sweeping Indian-nuanced strings as an introduction, the song resolves into a cheerful, straight-ahead, Latin dance number, heavy on the percussion; with Forbes singing a somewhat predictable lyric, meant to recall a time (possibly the '40s or the '50s?) that not only no longer exists, but may never have really existed in the first place. Dewy, romantic

Continued on page 26



photo Kate Barry

The nights are feeling cooler and I've been savoring every last moment of summer. I went to the Sauvie Island Festival and it was delightful. Getting out of town works, even if it's just ten miles away. I tool out there and buy cucumbers, onions, squash and the like. I follow the speed limit back through Linton and come home to try new soup recipes, which is my latest passion. Today, I'm working on turkey soup with Orzo and garlic. The aroma is intoxication.

Have you walked down Mississippi lately? It's a bustling neighborhood with new shops and restaurants. If you have not been there lately check out the new eateries called Gravy, Bold Sky, Equinox, The Lovely Hula Hands, Fresh Pot, Fold and much, much more!

Hail to the Irradiated Poets! They had the annual Pic-Nuc Picnic under the cooling tower of Trojan. I attended with Marjorie Sharp and her dog Joe. It started out a beautiful day with a mild wind and a stack of clouds in the sky. By the end it was a torrential down pour, but the poets kept reading and doing the traditional events such as the Exquisite Corpse, Poet Piñata, awards, prizes and just enjoying a day of poetry. I realize being a poet since I was eight, that the word poet in many circles is quite a turn off. I've seen the glazed over eyes when someone introduces me as a poet, or when anyone is introduced as a poet. It's as annoying as a mime. They're both four letter words and an unsung and underappreciated talent. I believe that with poetry you can skip some steps. Not a free ride exactly but it's better than a get out of jail free card. It's even better than passing go and collecting \$200.00. Speaking of the magic of poetry, the very same week as PicNuc I was a guest on Talking Earth with Walt Curtis. We had a great time reading poetry and listening to Casey Bush, Marjorie Sharp, Joe Wheeler and many more of Portland's important poets who called in and ignited the first rain of August on a dreary Monday night. At KBOO, I ran into Gayle Jewel and Matt Clark. It was old home week and I felt so welcome seeing them and having a good show with Walt. I'm never sure about performing,

But you have to trust that all our years will bring us through. The showman in all of us can express the moment live on radio.

My musical pick of the month happened right after Talking Earth with Walt. We floated from KBOO to Produce Row where we listened to Ron Steen's Monday Night Jam and enjoyed clever

Rosebud

by Robin Rosemond

conversation, great jazz and a historic night in Southeast Portland. I know you've heard it before about the great jazz culture we have in Portland. I can



Ron Steen
& Roby Edwards

remember the days of Sonny King, Jim Pepper and Richard Burdell. I

"I'm excited about the opening of Douglas Fir, the new restaurant club that Mike Quinn and partners are rectifying on SE 9th and Burnside."

also know that The Jazz Quarry continues at Produce Row. Thanks Ron for all the music!

I got e-mail from Bill Reinhardt of Storefront

days. He sent a shot of Brook Shields with Bill on a movie set. It sounds like his film career is smashing in Los Angeles. He asked about the old crowd and said how wonderful the days were when Storefront and LaBamba were happening. I told him just a wee bit of gossip and said I was coming down to Los Angeles in the spring for a miniature opening with

Anne Grgich at Harmony Gallery at Franklin and

Bronson. Look for the details in the future. I intend on visiting with him.

I'd like to rent a room at the Shutters in Santa

Monica, through a cocktail reception and drive Sunset with Ruben and Natascha Snellman

I'm excited about the opening of Douglas Fir, the new restaurant club that Mike Quinn and partners are rectifying on SE 9th and Burnside. What I hope happens is that it's the new hot spot. It'll be opening October 9th. I checked out some of the architecture/remodel at the site and it looks like it's faux log cabin. I often wondered what happened to the interiors of the Timber Top/Yen Ching Restaurant & bar downtown. I hope that's the model in Mike's mind.

Melissa Rossi has completed her latest book called 'The ArmChair Diplomat-An Opinionated Guide to Europe. Rossi reports from Barcelona that she's trying to enjoy a little break before starting her new book about who's running the planet.

What's been blowing my hair back lately is my learning curve. I think I've been challenging myself in ways I never dreamed of. It was fantastic to Ground Rig on Prince. I loved working with their head rigger and the head of security that doubled as a Ground Rigger on the load-in. He was a great ex-cop from Los Angeles who took a shine to me as the day wore on. After the show I asked if there had been any incidents. He replied that three security people got hit by a mad man in the parking lot with his car. They all had to go to the hospital and he said it was the most excitement he'd seen in ages. I like to rig because I like riggers. They are like a rarified bird that flies in a unique way.

That's how I see it.

Write to me: rosebud@teleport.com

Tripleswift- 4 song Demo
CD- Balcony Dive Records
Hear them Oct 1st at the Ash Street Saloon.

With the loss of band member Brendan Slevin, Tripleswift has decided to call it quits. Memories of the road, the recordings, the shows...the highs, the lows; sometimes you just don't want to replace those, but rather you take a perfect thing and you stop it in time, preserved forever, like Walt Disney's freeze-dried body and move on to other things.

Brendan's noble choice to be closer to his son, can and should supercede the needs of the band family, but how do you say goodbye? The music is too good to store in a zip lock freezer bag next to last night's meat loaf and it never really cools off anyway. This music is guaranteed to stay fresh for a long time and Tripleswift's final CD captures the band at its zenith.

Their first CD was really good, but this one created a need to fire up my studio computer and hear it cranked at full volume through my Event 20/20 monitors. It's astonishing to hear what four years can do to a band's sound. Sometimes when a band is winding down, the music reflects the deceleration. This CD has an emotional dimension and release with such potent delivery that you can feel exactly what they were feeling when they wrote these songs. The guitar, drums and bass composition of this melodic rock is as majestic and as pure as rock gets but with a sound that's so driven and brought to maturity that perhaps there is a certain poetic justice in this being the end...at least for now. Hear them at the Ash Street Saloon on Oct 1st.

The Hell Yeahs- Self Titled CD
CD Jump the Guns Records

The Hell Yeahs self titled CD congers thoughts of a dirtier, darker Hives with a sort of primal John Lennon-y distorted screaming vocal. It's bombastic, pretentious, guitar-driven poppy garage rock in all of its glorious Lo-Fi refinement. It's all energy from the beginning to the end like jump-starting a car in your bare feet, very exciting for a short period of time.

A hyper-statically charged infusion of slamming distorted guitars, in an ingeniously executed rhythm venture with pounding drums and bass, brings home the idea that this band is all about momentum. The entire CD has a stadium feel like if you turned the band down in the mix you'd hear the screaming girls in the background.

They don't name the Beatles as at least a superficial influence but with "While My Guitar Gently Weeps" as an album track it's hard not to go there just a little.

Man of the Year- A New and Greater Tokyo
CD-Tiny Beat Records

The blast-filled joy of power pop in a west coast way is what you get from Portland's Man of the Year. Their CD A New and Greater Tokyo bubbles out at a ridiculous rate with an array of bipolar songs. Dancing on the beach in one moment, contemplating the meaning of sand in the next, this is pop music that means something and is not just an album of catchy melodies. It's a CD that makes you glad it came into your life, like a best friend that will never let you down. With television song credits for Buffy the Vampire Slayer, Roswell and others you know you're not getting hit with simple fun and frivolity.

This CD runs the full range of emotion with irresistible instrumentation and lovable lyrics in an amazing demonstration of songwriting. While "Western Sun" and "Thank Your Stars" send you on a poppy intergalactic journey, "A different Cowboy" and "Standing Out There" bring you back to the planet with darkly tainted musical ideas and words.

I caught a preview of this CD on Alternative Portland's KNRK when band leader Todd Morrissey, formerly of Nero's Rome, dropped off a freshly

mixed track that had come out of the studio hours earlier. KNRK loved it so much they put it on the air that day. I wanted to hear more. Now that I have, I can't get enough.

I just got back from the U.K. where I was touring. I had a fantastic time. England is filled with beautiful people that treated me so well. I was greeted with smiles and "Yes Love," and "Can I help you Love?" everywhere I went. The parking sucks hugely anywhere near the city of London and gas is 5 pounds per gallon. That's 10 bucks U.S. to you Baby! There is a five-pound charge just to drive your car into central London for the day. Very crowded. There is a Starbucks every single block of London, you can't escape McDonalds either and the most visible royalty is Burger King. It's a good thing. I woulda starved otherwise. I'm also proud to say I found myself in

"There is a Starbucks every single block of London, you can't escape McDonalds either and the most visible royalty is Burger King. It's a good thing. I woulda starved otherwise."

the middle of a demonstration with thousands of people right in front of the Parliament Building. A riot broke out after I left. Surprising what an impact my departure had.

One thing I have to say though. When I got there and started moving around on the underground, I realized quickly that we are rich with fantastic bands here in Portland. I heard good music while I was there, but thoughts of so many Portland bands kept coming to mind the predominant one being: man England would love those guys. We are overflowing with high quality musicianship and songwriters here. Instinctively you know it, but it comes home to you when you get overseas.

Notes on Checking Instruments

I was so exhausted when I came home that I did the unthinkable. I checked my guitar. I just couldn't carry it anymore. I slept for 8 hours missing two meals and a number of movies on a big old United 777. I woke up only once or twice to change planes in Chicago then went right back to sleep again. When I arrived in Portland, I was rested but was hit with an inescapable sense of dread. "Holy Cow... I checked my guitar!"

I hustled down to baggage claim and stood RIGHT in front of the oversize luggage area ...my toes touching the metal platform. I couldn't get close enough. I watched in horror as they threw professional golf clubs through the long black rubber runners. They slammed down the chute and crashed into the front. I waited and waited. Then an amazing thing happened. A man walked through the runners and onto the platform holding my guitar with both arms around it like he was hugging it. I walked up to him and said, "That's the most heart-warming thing I've ever seen." He said...."those guys can be gorillas." He handed me the guitar. I put it down and hugged him!

Jonny HOLLYWOOD

Jonny Dufresne

Vote Independent

Every now and then we need to wipe the slate clean and start over again. In popular music this seems to happen every decade or so where some upstart movement comes along and makes the status quo irrelevant. Punk in the late 70's and Hip Hop in the 90's are recent examples. The change seems to happen quite quickly when it comes, as if almost overnight. However upon closer inspection; it usually has been brewing underground (a garage, a band, some small club) for some time waiting, just waiting for that flash-point when critical mass is reached and stylistic fission is achieved.

It's an Election Year and I'm in the mood for CHANGE! And now, more than ever, is the time to embrace change like our lives (and freedom) depend upon it (because it does). Just as in the movie "the Day After Tomorrow" where the atmosphere goes crazy and cleans up years of global warming, I'm ready to trumpet the early warning signs the inevitable musical revolution. If I could, I'd fire that first shot heard round the world. However, in lieu of direct action I'll settle for a little rabble-rousing and see what I can stir up.

THE RANT: Over the last few years as our social / political / moral climate has grown both murky and volatile, popular music has gone through its share of upheaval as well. The consolidation of the major labels, lower sales, Internet file sharing, the disposable manner in which artists are treated today have left us listeners with limited musical choices as bloated and predictable as the corporate rock was responsible for Foreigner and Kansas. Hip Hop has, for the most part, seems to have become about mindless consumption, Alternative Rock is the main stream and most artists get a single release and 2-year shot at the big time before they are ushered into obscurity. Not that we miss them all that much when they silently shuffle of this mortal coil. Bring in the fresh horses.

Personally, as my tastes expand into old school jazz and obscure 70's soul, I find myself also craving a good blast of simple rock-n-roll to clear the pipes (Balance must be maintained, says the Master). In Los Angeles we have been very lucky to be blessed

with a new radio station, Indie 103.1. You can catch in Portland too, care of the Internet @ <http://indie1031.fm> <<http://indie1031.fm/>>. You'll hear, as I do, as fight my way through L.A. traffic, is what has to be one of the few commercial radio stations run from what I consider a true Rock-n-roll music fan's point



"The consolidation of the major labels, lower sales, Internet file sharing, the disposable manner in which artists are treated today have left us listeners with limited musical choices as bloated and predictable as the corporate rock was responsible for Foreigner and Kansas."

of view, AND, playing, more or less, the music NOT heard on the other so-called "Alternative" station (or any other station for that matter) in town, KROQ.

Tuning in on any given day, you'll you will be treated to the best of the first wave of late 70's, early 80's punk such as The Ramones, SexPistols, Clash, Buzzcocks, the best of 70's Glam; New York Dolls, Bowie, Iggy Pop, T-Rex, Moot the Hoople, a smattering of mainstream; new Green Day, new U2, as well as a bunch of new music by bands, local and



otherwise, that I've never heard before. It's almost criminal how all this seminal music, which has influenced most every band today, never got any real airplay in it's day. That's changed at 103.1 and its amazing how great it sounds blasting out the ole'Alpine. Pretty much don't need coffee (almost).

As much as 103.1 is pretty much a dream come true as far as programming goes, they manage top it all off they have some of the coolest on-air hosts as well. So instead of syndicated dreck from Mark and Brian, you can get down with (drum role, please) Steve Jones of The SexPistols with "Jonsey's Juke-box" (Steve Jones is toooooo coool), Henry Rollins of Black Flag with "Harmony in my Head", The Crystal Method with "Community Service". Hell, even the ex-Oregon First Lady of Punk, Courtney Love was on-air last night spinning tracks, pushing FCC limits and hawking her "Devil Dolls Ball" Halloween Grrrl-power concert. I could babble on for more words than space permits. Just tune in 103.1 dammit! This what Rock-n-Roll radio should sound like, this is what true Rock-n-roll sounds like. Any questions, repeat as necessary, the answers will present themselves.

When it comes to the Northwest Independent, Fred Cole and Dead Moon continue to be the backbone of the underground, music scene. A trip to their website (www.deadmoonusa.com <<http://www.deadmoonusa.com/>>) tells the whole grisly story. And what a long strange trip it's been. From Fred's garage band's back in the 60's to pseudo heavy metal in the 70's, to punk with The Rat's (with wife Toody on bass, yeah!) in the 80's and on and on, you got to admire the man's 40-year run (and still running) all without benefit (or hindrance) of mainstream commercial success.

Deep in my memory banks I recall catching Fred on-stage a couple times in earlier incarnations back in the 70's. I first caught Fred's 70' heavy rock band, "Zipper" at a high school dance in Tillamook that my buddies and I had crashed around 1975. It was a surrealistic moment to

see this strange band, all Zeppelin / Sabbath-esqe, Marshall stacks, leather pants, an air of mysterious decadence, hovering in the middle of a gymnasium

Continued on page 28

HI ATLANTA

JESUS JUST LEFT CLOUDYTOWN...



by Reverend Tony Hughes

“3 weeks ago I started thinking everyone here is as square as it gets, as I was thinking this might have been a big mistake.”

So there we were, loading in for our first shows in Atlanta after 9 months of planning, phones calls and rehearsals. I started thinking how strange it was to look around and think here we go, time to get after it, funny thing was as we started to set up it just felt like no time had passed at all.

We set up and the girls ran off to get into their outfits. While I handed out set list and went over a couple things it hit me like a ton of bricks, what if nobody shows up. Yeah it was all about being the new band in town.

The girls came out in their nun outfits and corsets, the boys dressed in suits and ties and we were as ready as we were every going to be. The first set went pretty good a couple of clams, but nobody noticed and most of all nobody really cared. We played 3 sets and by the 3rd song into the first set, the room was simple amazed at what the hell we were doing.

People keep coming in all night; no one left and all in all JP had made its first impression here in Atlanta. We loaded out and after going over the normal stuff at the end of the night, the owner started tearing me a new asshole, seems as if he had forgotten I had booked a show across town on that Saturday. He started yelling at me telling me he didn't give a shit how they did things in the northwest but out here nobody plays 2 shows in town the same weekend. Well it's been awhile since I got yelled at, I stood there thinking what Randy Lilly had once told me, if their yelling take it for about 3 minutes and then say “are you done”. It worked great, he calmed down said they had a great Thursday and he loved the band and wanted us back, go figure. So that was that.

Saturday rolled around and we were playing in Buckhead at a place called CJ's Landing. The room was a medium sized room. Here's where it gets crazy, \$10.00 for parking, seeing as I have 11 people it ran us \$100.00 to park, welcome to the big city. We loaded in after fussing with the parking

lot Nazi and ran through a line check. The room sounded great, the band sounded great, well almost everyone. Seems like my sax player forgot he was a sax player and played just about as bad as a guy could play.

My bass player decided that he was up for some arrangement changes and got lost about 30% of the time that night. The crowd loved what we were laying down regardless of these two. We played our 3 sets and started loading out. Everyone that was there was blown away, they said we sounded unreal and that they had never heard a band play so great and have never been more entertained.

As we started to drive home traffic was unreal, now the club is about 10 miles from my house, it's 4 am in the morning and traffic is bumper to bumper. During our 2nd set break, the owner tells me the police have closed the roads so no one can get to the club and people were calling to find out if we were playing till 4:00, he said no of course. It took 15 mins just to get out of the parking lot and another 45 mins to drive 10 miles on surface streets, I was blown away, and it looked like rush hour traffic at 4:30 in the afternoon.

Sunday rolled around and yes I had to make the phones calls that no one likes to make, my sax guy-done, and my bass player-done. I have talked to more musicians over the past 3 months than I have ever talked to before, I call a guy up that I had spoke with a couple weeks ago, he came down both nights to check out the band. Now here's the kicker, at the age of 19, he played with James Brown, he's been playing the bass since he was 14 (he is 40 now) and he didn't have any problem getting what the band is all about. He starts this month.

The strange thing here is people play really straight, it's been a real struggle to have people who understand that the band is about entertaining people and doing music that is about songs, feel and arrangements.

3 weeks ago I started thinking everyone here is as square as it gets, as I was thinking this might have been a big mistake. Looking at how far was Austin, it dawned on me; hang in there, someone in this town will get it. I think it's lack of good buds and folks playing in bad cover bands in this town. People here are starved for real musicians and something fun and entertaining.

So with that said, I'm hanging in there, working like a dog and getting ready for the shows in November.

LL

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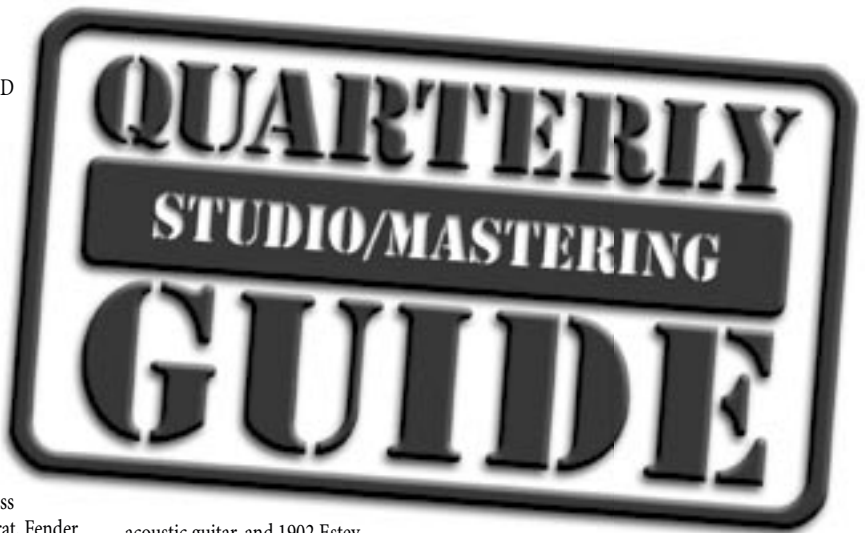
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Board: 56 input Soundcraft Studio (to get that warm british sound).
Gear: Apple Macintosh G4 400mhz, 3 10 gig Seagate Cheetah drives, 120 gig firewire drive, Lacie, Yamaha and Pioneer CD/DVD burners, Masterlist & Toast cd Authoring software, Power Mac 8500, Yamaha NS-10 Studio Monitors, Midiman USB Interface, 2-Alesis 3630 Dual Channel Compressor/

Limiters, 8 channels of Berhinger compression, 2 Audio Technica 4033 Mic, 2-AGK C1000's, 2 CAD Equitek E-100's, Audix F series drum mics, Shure Beta 52 Kick mic, Shure SM-58's & SM-57's, Audio Technica Pro 37R.
Instruments: Alesis D4 drum module, Roland JV-1010 sound module, 88 key Yamaha P-80 keyboard controller, 5 Ft Young Chang baby Grand Piano, Hammond C2 with 122 Leslie, Boss GT3 Guitar Processor, Roland Juno-1 keyboard, Korg 01W/FD, Fender P-Bass Lyte Bass Guitar, Fender P-Bass Zone Bass Guitar, Rouge Fretless Bass Guitar, Fender Standard Strat, Fender Telecaster, Samik Electric Guitar with Floyd Rose, Taylor 314-CE Acoustic Guitar, Yamaha Classical Electrical Guitar, Fender Mandolin, Artisan Lap Steel, Rickenbacher Lap Steel, 5 Piece Yamaha Stage Custom Drum Set, Sabian AA Cymbals, CP Bongo's, AA Meini Conga, Kalimba, Misc. Percussion Instruments.
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Equipment: Otari MTR 90II 2" 24-Track with autolocator, Fostex 22 1/2" at 30 ips 2 track, Mac G4, Pro Tools, Digital Performer, Otari MX5050 1/4" 2 track, Panasonic sv 3700 DAT Nakamichi MR1, Tascam 2000 CD-RW.

From England, hand wired Trident TSM 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. Lexicon 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 MIREX., 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 Culture, Sugar Beets, Tom May, Jim Page, Gino Vanelli, Chris Lee/Colleen Obrien, Cold Mountain, Steve Pile, Taarka, Everything's Jake, Beppe Gambetta, Dan Crary, Belinda Underwood with David Friesen and Airtio.

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Owner/Engineer: Ron Chick
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Outboard gear: Avalon, Focusrite, Cranesong, 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);
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Studio Assistant: Danielle Jenkins
Engineers: Paul Ehrlich, Craig Smith
Tracks: ProTools HD 192 w/24 I/O and lots

Continued on page 14

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk. Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; UREI, 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; Pearl and Slingerland drums; Vox AC-30, Gibson GoldTone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.

Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC monitors, Crossroads has also become a favorite Mastering facility used by other local studios.

Clients: Wayne Krantz, Bobby Torres, Gary Ogan, Jon Koonce, Anne Weiss, Brett Williams, One Shot, Sky View HS, Prairie HS, Woodland HS.

Dave's Attic Productions

Multnomah Village
 503 349 7883
 www.davefleschner.com

Dave's Attic Productions is a full service, digital recording studio. Over the past seven years, Dave has recorded some of the best talent in Portland in just about every style: rock, jazz, country, hip hop, and classical chamber music. He also has experience writing and recording for soundtracks, recording voice-overs, and transferring old tapes and records onto CD's.

Gear: Macintosh G4 with an 80 Gig Hard Drive and Dual Monitor System Event 20/20 Reference Monitors, Digital Performer with numerous 3rd Party Plug-Ins (16 simultaneous inputs, 24-32 track mixing), Tascam DM-24 32 Track Digital Mixing Console, Fostex D-90 8 Track Stand Alone Hard Disk Recorder, Fostex D-5 DAT Recorder, Selection of Neumann, Audio Technica, Rode, Audix, and Shure Microphones, ART Tube Mic Preamps, Retrospect, Juice Box, Tube Direct Box, Behringer Composer Compressor, sLexicon Reverb Midi Timepiece AV for Synchronization to Video and SMPTE time code, Furman 6 Channel Headphone Mixer with remote mixing stations, Sony MDR-7506 and AKG K240 Headphones, Hammond B-3 Organ with Leslie 122, Chickering Baby Grand Piano, Fender Rhodes Mark

1, Wurliizer Electric Piano, Ensoniq ASRX Sampler/Drum Machine, Roland VR-760 Keyboard/Synthesizer, Yamaha TX81Z retro FM tone generator, Pearl Drum Kit, Gibson and Ovation Guitars, Wurliizer Accordion
 Clients Include: Rubberneck, The Kathy Walker Band, Warren Pash, Aloha High School, The Dan Gildea and Louis Pain Trio, John Savage, Nick Measley, The Redeemers, Short Green Kick, The Big Dumb Animals, RAG, Dustin Olde, Gary Burford, The Troutdale High School Deep Root's Project featuring such artists as, Stephanie Schneidermann, Luther Russel, Mary Kaderly and Nancy King, Seth Samuels and Dan Balmer, Funk Shui, Amelia, Bart Ferguson, Colorfield, Jane Wright, Embra, Sattie Clark, Purusa, Lara Michell, AC Cotton, Ezra Holbrook, The Countrypolitans, Nicole Campbell, Baseboard Heaters, The American Girls, The Bella Fayes, Jerry Joseph, Pete Krebs, Kim Stafford, Kerosene Dream.
 Rates: \$30 Per Hour, Block Rates Available

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 Email: drdigtl@spiratone.com
 Owner: Mark Frethem

Don Ross Productions

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 Eugene, OR 97403
 (541) 343-2692 Fax: (541) 683-1943
 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, & 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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Clients: Sony, Loosgrove, 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, Silkspeed, 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).

Fresh Tracks Studio

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Email: jon@freshtracksstudio.com
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 8 track.
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 Olivier du Christ, and Christine Young.

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Continued on page 18

AS THE WORLD



THE GRAND OL' SOAP OPRY

Big month for local icons... The **Dandy Warhol's** Sundance Film Festival winner *DIG!* is released on DVD, **Elliott Smith's** posthumous album "From a Basement On The Hill" hits stores, **Pink Martini's** second album is finally out and **Art Alexakis** organizes a new Everclear band to tour in support of Everclear's Greatest Hits.



Uber-buzz...

Entertainment Weekly loves *DIG!*, the **Dandy Warhols-Brian Jonestown Massacre** documentary released on DVD this month. In the October 8th issue Owen Gleiberman gives the release an A.

"If you're standing outside of it, the world of alternative rock, with its perpetual insular buzz, can seem a hive of rowdy noise. For those in the hive, it can be hard to hear, or see, anything else."

"The fascination of *DIG!* a documentary that traces the parallel fortunes of two prominent indie bands, The Dandy Warhols and the Brian Jonestown Massacre, from 1996 to the present day, is that it invites those of us who aren't alt-rock obsessives into the hive, yet it never feels like a dilettante's tour."

The Dandy Warhols are in the final stages of their new album for Capitol. "Just a couple more things, and it's time to mix." **Clark Stiles** has joined **Gregg Williams** on the board.



Chicks get no respect...

The new **Elliott Smith** album "*From a Basement on the Hill*" was mixed by **Rob Schnapf** and **Joanna Bolme** from tapes recorded before Smith's death a year ago. The Associated Press release identified Schnapf as a "former co-producer" and Bolme simply as "the musician's former girlfriend".

That must piss her off...

Joanna Bolme is a super-respected professional in Portland's music and recording community who, on occasion, engineers in Larry Crane's Jackpot studios where Elliott Smith recorded several of his early independent releases including the Oscar nominated "Miss Misery" from Gus Van Sant's film *Good Will Hunting*. Bolme also plays bass in **Stephen Malkmus'** band **The Jicks** and tours with **The Minders**.



Mouse party...

Stephen Malkmus and the **Jicks** will join curator **Modest Mouse** November 7th for *All Tomorrow's Parties* in Long Beach on the Queen Mary Events Park Stage.

Joining the Jicks will be the **Shins**, **Lou Reed**,

and the **Cramps** among others...



Clearly from Cali....

Capitol has the big push on **Everclear's** greatest hits album, *Ten Years Gone: The Best of Everclear* released October 5th.

Rolling Stone (10/14/04) gives the Capitol package four stars. "Definite proof that Everclear were more than grunge-era also-rans."

"Art Alexakis turns out to have more in common with **Lindsey Buckingham** and **Don Henley** than with **Kurt Cobain**: Like those SoCal stalwarts, the Los Angeles bred Alexakis has a thing for shiny surfaces and dark undercurrents."

"His preferred weaponry: crisp power chords and hip-hop inspired processed grooves."

Alexakis and the new band members guitarist **Dave French**, keyboardist **Josh Crawley**, bassist **Sam Houston** and drummer **Brett Snyder** are hitting the road in support of *Ten Years Gone*. They play Boston November 10th, Indianapolis the 15th, Chicago House Of Blues November 16th, Minneapolis the 18th and back to the northwest for Spokane November 26th.

EverclearOnline Fan Club members who buy advance tickets at www.everclearonline.com will receive an unreleased Everclear CD "*Closure*" with their ticket. Plus "With your EverclearOnline ticket you get into the venue early and you get to MEET THE BAND after the show."

Just don't ask 'em anything about *Ten Years Gone*...



Think pink...

Portland's **Pink Martini**, led by pianist **Thomas Lauderdale** release their sophomore album this month. "*Hang On Little Tomato*" features songs in French, Italian, Japanese, Croatian, Spanish and English.

Pink Martini's debut album "*Sympathique*" has sold over 680,000 copies worldwide.

You know you're hip when you graduated from Harvard, your music is on the Sopranos and French cell phones ring with the musical hook from your single.

The official release party for "*Hang On Little Tomato*" takes place October 19-20th at the Arlene Schnitzer Concert Hall.



Brotherhood of the backbeat...

Mark Salerno was a 14 year-old drummer when the **Beatles** played Memorial Coliseum in August of '65. The three Salerno brothers bought

the most expensive six-dollar seats on the main floor. They weren't disappointed. "We were just filled with lust for loving what they were doing and wanting to be a part of that," says Mark, "I just saw them having so much fun."

The brothers went home to Westmoreland and started a band.

The **My Sirs** practiced in their garage and played sock-hops at Cleveland High School, attracting the attention of a manager who produced the three-track master that became their first record in '66. From that release the teenagers got a deal with Scepter Records, moved to the Big Apple and changed the band's name to **The New Yorkers**. The Scepter single "Mr. Kirby" started to break in the northeast and the band landed a package tour with **Herman's Hermits**, the **Who**, **Deep Purple** and **Spencer Davis**.

In 1972 **Elton John** signed the brothers to his label as **The Hudson Brothers**. "The Salerno Brothers sounded like we should be shot out of a canon." Two years later the Hudson Brothers moved to Casablanca Records and had their first hit, "So You Are a Star".

Network television beckoned...

At a Hollywood party they met **Chris Bearde** the producer of **Sonny & Cher** Show who happened to be looking for an act for the summer replacement show.

"It was really the beginning and the ending of the Hudson Brothers. The TV guys didn't take us as serious comedians, because they thought we were a rock band, and the rock people didn't take us as serious rockers because we were on TV," says Mark.

After the television show they hired **Wrinkle** keyboardist **Mike Parker** and drummer **Bob "Crusher" Metke** and took the band on the road.

Parker and Metke toured with the band during The Hollywood Rockstar phase. Bill Hudson meets and marries the "Sock It To Me" girl **Goldie Hahn**, Mark Hudson gets thrown out of the Troubador with **John Lennon** and **Harry Nilsson** during the famous "sanitary-napkin-on-Lennon's-head"-incident.

"We were there to see the **Smothers Brothers** and John started heckling them."

In '91, as an intern Mark Hudson helped producer **Phil Ramone** produce tracks for Ringo Starr's "*Time Takes Time*" album. Two years later he developed a reputation as a songwriter after winning a Grammy for Aerosmith with "*Livin' On The Edge*".

In '96 Mark produced the **Hanson** brothers chart topping *Middle of Nowhere* album with the mega-hit "MMMBop"

D TURNTABLES

BY BUCK MUNGER



In '98 Ringo hired Hudson to produce "*Verticle Man*".

Last year Mark produced Starr's, "*Ringo Rama*" with guest **Eric Clapton** on the **George Harrison** Tribute track "*Never Without You*".

The drummer of Cleveland's My Sirs producing the drummer of the Beatles...



It's all about getting the drum sound...

Mark Hudson's studio is named Whatint-hewhathe? and located above a Thai restaurant in West L.A. Ringo nicknamed the tiny room, "The Cupboard". Engineer **Scott Gordon** is a drummer too. Hudson thinks drummers make the best engineers and producers. "I like their sense of rhythm. I think if more engineers were drummers, they would know how to punch in and out earlier."

"Scott Gordon was responsible for making Ringo love this room and the drum sound," he says. "Ringo always complained that during the first five years of the Beatles, you never heard the kick drum. Ringo said, 'I want a kick drum of death' and Scotty nailed it, using a [AKG] D-30."



Peep has that snare drum of death sound ...

New England transplant **Lee Marble's** album "*Peep*" due to be released November 9th on the Laughing Stock label, kicks from the git-go. Check out the Mel Taylor-worthy rim-shots on "*A Rock From The Sky*".

The 12 song CD was produced by Marble, mixed by **Jeff Saltzman** (Sleater-Kinney, The Standard) and mastered by **John Fischbach**.



Quipie heaven...

Geoff Byrd's label showcase at Dante's turned out some legendary gear-heads. Geoff's amplifier backline included a new "Conrad" amplifier. That would be, as in, **Conrad Sundholm**, brother of the **Kingsmen's** bass player **Norm Sundholm**, father of Byrd's *Candy Shell* producer **Steve Sundholm**, and former co-founder of the legendary Tualatin-based Sunn Musical Equipment Company, manufacturer of amplifiers and P.A. systems endorsed by **Jimi Hendrix**, **The Who**, **Cream** and others.

Norm says he's now playing an Ibanez hollow body with Seymour Duncan Jazz pickups through a "Conrad" replica of the '59 Bassman. "Con also builds a unit with a dual pre-amp section that allows both the '59 Bassman and an old Vox circuit in one amp", says Norm.

Geoff Byrd is the subject of a feature in Radio and Records October 15th and will showcase in L.A.

October 26th at the Viper Room. Byrd and the band will be featured at the Billboard convention on the UCLA campus November 4th.



Where it all began...

The Club Long Goodbye.

Where Punk met New Wave head on and Portland's original music community was born...

Where **Chris Newman** refined the tone that drove **Kurt Cobain** wild. Where **Billy Rancher** had his first band and **Greg Sage** made history.

Where **Major Metal** made his debut...

These days the Major, aka **Paul Delano** is helping organize the **Long Goodbye Reunion** for next summer. If your band played the Long Goodbye or you're interested in helping call Paul at: 503/254-1498 or 503/380-4269. (or Dennis Jones at: 585/385-4614)

Delano has played with the **TC Blues Band** ever since and in recognition of his career as an "extended range bassist" McMinnville electric-bass builder **Fred Bolton** introduced a "*Paul Delano Model*" at the last NAMM Show. The Delano signature series model is an 8-string, fretless, active-electronics instrument with custom-wound "Delano" pick-ups.



THIS JUST IN...deadline for applications for **South By Southwest** in Austin, Texas is November 8, 2004. The conference takes place March 11-20th 2005. This year the festival featured breakout performances by **Franz Ferdinand**, **The Hives**, **Los Lonely Boys** and **Joss Stone**... Go to www.sxsw.com to register...**Dr. Theopolis** nominated for Best Hip-Hop/Rap Song by *Just Plain Folks* music organization <http://www.jpfolks.com>/ The nod comes for their song "Sweet Love" The Music Awards Show will be held at the Galaxy Theater in Santa Ana, California November 7th. **Dr. Theopolis** plays **Berbat's** Pan Saturday, October 30th. Their new CD Release Party is planned for November 20th at Sabala's Mt Tabor...**Chad & Rachel Hamar**, formerly **Sheer Bliss** introduce their new act **Evengate** on *AM Northwest* Friday, October 22nd...**Tommy Harrington** cranks up the van and hits the road with the **Wanted's**. Highlights of the six-week tour include stops at the Velvet Lounge in Washington, DC October 25th and CBGB's in New York October 26th. November 12th Tommy will be back in Portland on KPSU 1450AM with tales from the open road...**Shirley Nanette** joins the **Oregon Symphony Pops** for a celebration of big band music and swing dancing October

Continued on page 29

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 Mastering
 Specialties: Remote Recording & Producing
 Rates: Live & Remote recordings: individual
 quotes; 24-track recording: \$25/hr or ask
 about block rates. Freelance engineering
 \$25/hr + studio costs.
 Equipment: Compressors; GML 8900 stereo
 peak limiter, Urei 1176 compressor/limiter,
 (3) DBX 160x compressor/limiters.
 Microphones; Neumann U48 tube mic, (2)
 Neumann KM 84, (2) AKG 414 ULS, (2)
 AKG 460, AKG D112, (6) Shure SM 57, (4)
 Sennheiser 421, Beyer M260 Ribbon, Shure
 55s. Tape Machines; Panasonic SV3700
 DAT, Tascam 48-B 1/2" 8 Track Recorder,
 (2) Tascam DA88, Tascam 122MKII cassette
 deck. Effects; Lexicon PCM 42, Yamaha SPX
 900, Yamaha SPX 90, SONY MPS, Hughes
 Sound Retrieval System. Misc: 8 Channels of
 API 550A EQs, (2) Neve split Mic Pre/EQ,
 V/T Tube DI. Amplifiers; Ampeg Portaflex
 B-15 bass amp, 60's black face Fender Pro
 -Reverb, 1973 Marshall JMP head with 60's
 Cab, Vox Royal Guardsman, Vintage Supro
 Guitar amp. Monitors: Yamaha NS-10 Studio.
 Clients: Wilco, Skiploader, Desert City
 Soundtrack, 30.06, Eric Mathews, Pond,
 Adam Wade, Scribble, Slackjaw, Suplex,
 Woke Up Falling, Avenue of The Strongest,
 Pedro Luz, Andi Camp, Jen Wood, Trophy
 Wife, Gruesome Galore, Tommy Tutone,
 Everclear, Audio Learning Center, Mel,
 Petal, Intifada, Flophouse Palace, Loligo, The
 Reports, The Kremlin Bronx.

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 Web: www.geocities.com/intersectsound
 Owner/Engineer: Bill M. Cushman
 Intersect Sound Inc. specializes in PA System
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 Sound Engineers are available.

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 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 follow-
 ing: Console: Soundcraft Spirit 16x4; Signal
 processing: Yamaha Rev-7, Midiverb 3, BBE
 sonic maximizer 322, Aphex aural exiter
 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
 accoustic 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: Dfve9, 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!

Interlace Audio Production

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 Crum-
 met
 Rates: \$25 an hour.
 Tracks: 64+ track Protools, 16 track adats, 2
 track Dat.
 Equipment: Digidesign Protools 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), Antares Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Dey (all), T-Racks, Focusrite RTAS (all), Kind of Loud Reverb, 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 12 String, Gilbert Baby Grand Piano.

Clients: Sarah Blaisdale, 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.

Japcot! Recording Studio

1925 SE Morrison
Portland, OR 97293
(503) 239-5389
larry@tapeop.com
www.tapeop.com
Owner: Larry Crane

J.A.S. Recording

P.O. Box 884
Beaverton, OR 97075
(503) 274-2833
Owner: Andy Strike

KAOS Recording, Mastering & CDR Duplication

Portland, OR
(503) 287-5066
Owner: John Belluzz

Kung Fu Bakery

Portland, OR
(503) 239-4939
Owner: Tim Ellis, Dave Stricker, Ron Spencer

Lemon Studios and Walter Midi

www.lemonstudios.com
1424 SE 162 Portland OR 97233
(503) 761-0964
Jon Lemon - Owner and Chief Engineer
Email: recordingstud@lemonstudios.com
Setup: 2200 square feet of top-of-the-line mics, preamps, keyboards and other musical goodies. Featuring Pro Tools HD and a 1996

Steinway Model B 7' grand piano. Please call for rate and any other info.

Recording and Mixing: Pro Tools HD; Alot of Adats; Yamaha O2R digital mixer
A Few Preamp: Manley VoxBox; (6) Manley dual mono mic pres; Manley El-Op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo
A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000

Some recent clients: UNIVERSAL and 2WAY RECORDS recording Artists Sassey and Ghetto Romeo; Johnny Limbo and the Lugnuts; The Stragglers; Brenda Baker; Duelin' Sopranos; Bassoon Bros; Cool Nutz and Jus' Family Records; Hog Whitman; Sawtooth Mountain Boys; Jeff Hudis (Hudis James); Madgesdig; Carolyn Kardinal; WE Side Records; Kant Be Caught; DJ OG One Productions; Kathy Walker Band; D-Five-9

Lion's Roehr Studio

5613 S.E. 69th
Portland, OR 97206
(503) 771-8384
Email: lionsroehr@earthlink.net
Owner: Mike Roehr

Nettleingham Audio

888-261-5086 / 360-696-5999
Vancouver, WA
(just minutes from downtown PDX)
Internet: <http://www.nettleinghamaudio.com>
Email: info@nettleinghamaudio.com
Services: CD Mastering, CD Replication & short runs, graphic design, editing, etc...
Specialties: CD Mastering/CD Replication/ Short-Run CDs
Engineer: Kevin Nettleingham
Tracks: 128 Track Digital Hard Disk
Rates: \$60.00 per hour / 100 CDs - \$225 / 1,000 CDs - \$1,180
Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, Software Version: 6.2.2, 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 (Harmonically 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,
Crane Song: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Pre-amps: 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

Continued on page 20

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 19

Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time, Antares: Autotune, 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: Waves: PAZ Psychoacoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, & CDR2000 - CD Recorder/Rewriter - 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 • Deep Elm Records • Alfredo Muro • Lew Jones • Bart Ferguson • Norman Sylvester • Paisley Pop Records • The Mel Brown Quartet • The Divided • Desert City Soundtrack • Randy Porter • Bobby Torres • Slackjaw • Duffy Bishop • Trophy Wife • Mt. Hood Jazz Band • Assisted Living • 31 Knots • Starter Kit • The Jimmies • Woke Up Falling • Johnny Martin • DFIVE9 • Gruesome Galore • Catholic School Girls • 5 Guys Named Moe • 44 Long • The Martindales • The Cow Trippers • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

No Moving Parts

S.E. Portland (near Laurelhurst)
(503) 234-6410
Web: www.nomovingparts.com
Owners: Mark/Michele Kaeder
Engineer/Producers: Mark Kaeder
Tracks: 32 I/O Harddisk Recording
Equipment: Recording: Yamaha O1V Digital Mixer, Logic Audio Platinum HDR software (running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems 'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering

Deck.

Monitors: Sundholm V8's, 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: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica, ATM35, AT-851a, AT-4041(2). Cardiod Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2).

Misc: Sony Spressa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. 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: Recently - Nojeem Lassisi and Jujuba, Peer Pressure Productions, Day Pass, Emberghost, American Barricade, Erotic Politicans, The Blues Broads, Hydroponic, Morse Code Heartbeat, Divine Noise Asylum, Patrick King, Naked Todd, Step Beyond Deception, Lipid, Spindrift, Kaddisfly, Fusion Ball, Whiskey Sinner, Chapter's End, Redline6, Hot Boxed

Northstar Recording

13716 S.E. Ramona
Portland, OR 97236
(503) 760-7777 Fax: (503) 760-4342
Owners: Scott James Hybl, Curt Cassingham

O in Eye location recording

4430 SW 107th AVE.
Portland OR 97005
(t):503.626.9988
(c):503.310.7682
Email: chris@oineye.com
Web: www.oineye.com
Owner/engineer: Chris Anderson
Tracks: 24 track Digital Hard Disk
Rates: \$20 per hour with negotiable package specials available. O in Eye currently has 2 "limited budget" minded packages available for new projects seeking to get a live demo out quickly or record a single; email or call for details.
"Single" Special: \$100 1 song/instrumental recorded with all necessary overdubs: tracked, edited, mixed, mastered, and burned to a CD in a 8 hour period (same day) for \$100. Recorded in your basement, garage, or wherever your rehearsal space is you will have a CD in your hand by the end of the day.
"Live Mix" Special: \$100 This special entails two phases. The first phase involves TRACK-

ING a live performance of up to 80 minutes. This TRACKING can be either in a venue in front of a live audience or in your rehearsal space with your band. The second phase involves a listening session with you and your bandmates a few days after the performance. In this second phase a rough mix of the entire set will be mixed down and burned to CD within a 3 hour period. A \$75 deposit is required for the first phase of initial TRACKING of the live performance.

Equipment: Multitrack Recorder DAW - Roland VS-2480; 24 tracks total, 16 virtual tracks per track, 16 track simultaneous recording, 24 bit 44.1kHz recording, capable of 96kHz recording, 4 band EQ & Dynamics processing for each and every channel. Internal EQ and Dynamics processing is 56 bit. Fully loaded with 4 effect boards for a total of 8 stereo effects / 16 mono effects. Monitoring: Mackie 824's and AKG K270S headphones. Microphones: 24 total; 6 large diaphragm condensers, 4 small diaphragm condensers, & 14 dynamics. Large Diaphragm Condensers-6: Neumann KMS-105, Audio Technica-4050, Studio Projects C1, Studio Projects B1 (3), Small Diaphragm Condensers-4: Crown CM-700 (2) Shure BG 4.1 (2), Dynamics-14: Sennheiser 421 II, Sennheiser E609 SILVER (2), Beyerdynamic M88, AKG D112, AKG D550, AKG D770 (2), Electro-Voice 868, Electro-Voice 468 (2), Shure SM-57 (2)
Clients: Purusa, A.F.M., Stabitha, Sophe Lux, Subside, Audio Fatigue, Sugar Free, Eve's Dilemma, Red Sky Band, Conduit, KLED, etc., etc. ad infinitum

On Site Audio

A Diamond "Z" Records Company
16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7335 Fax#
Email: DZRRecords@aol.com
Contact: Steve Landsberg

Opal Studio

6219 S.E. Powell
Portland, OR. 97206
503-774-4310
503-777-5214 fax
Email: opalpdx@teleport.com
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 400 multiple 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 Schniederman, Deen Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory...

Private Studio Recording & Mastering

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Portland Oregon 97204
503-407-2521
www.psrecordings.com
Contact: Timothy Stollenwerk
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Equipment: Sound Forge and Vegas video 24bit DAW, PSP Vintage Warmer, PSP Mix Pack, Waves L2 Ultramaximizer, Lexicon PSP42, Ozone Mastering, Yamaha O1V, Frontier Design 24bit 10channel Wavcenter, Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTCA7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance.
Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records.

Continued on page 22



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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

R Studio

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Owner: Gregg Whitehead

Rainbow Recording

6614 S.W. Garden Home Rd.

Portland, OR 97223

(503) 246-5576

Email: hegna@integrity.com

Owner: Galen Hegna

Real Sound Productions

7555 NE. Stanton St.

Portland, Oregon 97213

(503) 254-4108

E-mail: werenumber1@msn.com

Engineer: Ken Hoidal

Co-Engineer: Steve Pershing

Office Manager: Gini Bryant

32 track Pro Tools 6.1 24 bit 48K

Digi-Rack 002, Pre Sonus 8 channel Digimax

preamps, Two Pre Sonus Eureka's, Single

channel preamps, Line 6 Bass Pod Pro, Alesis

Masterlink ML9600, Two studiohile Bx6

monitors, Two studiohile Bx5 Monitors

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available: WAVE GOLD Native Plug-ins

include C4 Multiband Parametric Processor,

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Q10 Parametric Equalizer, C1 Parametric

Compander, Enigma, Mondomode, Ultra-

pitch, Trueverb Room Emulator, Audiotrack,

Renaissance Reverberator, Renaissance

Equalizer, MaxxBass, S1 Stereo Imager,

SuperTap, MetaFlanger, Doppler, PAZ

Psychoacoustic Analyzer, DeEsser plus more

Digi-Rack effects and processors...too much

too list. CD Duplicator, Roland V Drums

TD10 Expanded TDW-1, 50 foot snake,

Drums/Vocal room. Microphones: One

Shure KSM27, One CAD Equitek E200, Two

High Energy Audio Technica ATM23HE,

One Peavey BMV 520I, One Shure SM57,

Two AKG C1000S, Two AKG C452EB, Two
ADK A51 Type V, Two ADK SC-1, Two
D112, Four EV-ND308B, One EV-ND308A,
One EV-ND 408B. Studio musicians avail-
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Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

Tracks: 2 inch-16 track 15/30 IPS. 24 Track

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process is focused to your future.

Recorders: Scully 288-16 (2 inch 16tk),

Alesis HD-24 Hard Drive Recorder, Ampex

AG440B (1/2 inch 2 tk), Studer A 700 (1/4"

2tk), Ampex 351 (1/4 inch Mono Tube).

High Speed PC with 24 bit/96 k capability.

Sony software. Panasonic SV 3700 (low hours

DAT). CD Burners. Quality CD Duplicator.

Nice cassette rig. Dual Turntable w/ new

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Monitors: Large JBL Alnico mains 15 in/2in

hi / elliptical ring system. Tube Driven.

Nearfield are JBL L26 tube or ss driven.

Multiple head phone mixes. Playing Room

has stereo JBL PA for playback and PA use.

Console: Soundcraft TS-12 Large format

STUDIO console.

Tube Equipment: RCT Stereo Line Amp

(Triode connected SE 807 fully regulated

and transformer coupled). "Thor" broadcast

Tube Pre, Altec Lansing 220A Tube mixer

(4X1), TL Audio Stereo Tube Compressor,

TL Audio Stereo Tube Parametric, RCT
Tube 4 x 8 Stereo Plate Reverb, Presto 40B
pre (regulated), RCT Stereo Tube Line Amp
(6L6GC), KGW Line Amp, RCT Stereo Tube
Mic line/Pre (5879 & 6L6GC), RCT Tube
Mic Pre (5879 & 6L6GC), RCT Stereo Differ-
ential Limiter (6SN7GTA), 2 ea Bogen MX
Tube Mixes 5 ch (EF86), RCT Tube gear has
separate power supplies and DC Heaters.

Effects: RCT Tube Stereo Plate, AKG BX 10

reverb, Alesis & Lexicon Reverbs, Orban

Optical Compressor-Limiter, MCL Stereo

Mastering Compressor, Behringer Composer,

2 Tapco +4 Stereo graphic Eqs, Audio Logic

Quad VCA Gates, 4 Scully 280 mic/line pres,

Ampex 440C Mic pre, 5 Digital delay lines,

12 ch of PRO DBX 180 noise reduction.

Microphones: Soundelux U99 Tube Pattern

Mic, AKG "The Tube" # 331, 451 (2), D-12,

330BT (4), D-224E, Electrovoice RE-27, RE-

20, RE-16 (2), DS-35 (2), 665, 1777A (2), RE-

50, Rode NT2 pattern mic, NTK Tube mic,

Studio Projects C3 pattern mic, Sennheiser

421, Shure 55S, 56 (2), 58, PE50SP, Helpinstill

magnetic piano pickup. Large adequate mic

stands & hardware.

Instruments: 7 ft Gand Piano, Hammond CV

& Leslie, Fender Rhodes 88 Stereo (chorus),

Fender Telecaster Bass, Gibson Melody

Maker w/ P90s, Stella 12-string, acoustic.

Marshall 50 watt, Dual Showman Cabinet,

Sunn 2000S, Sunn 1200S, Sunn 200S, Ampeg

Jet J-12.

Clients: Many well-known and emerging

artists over a 30+ year audio career. Many

fun national level experiences. We produced

"Wing It" and other musical programs for

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here & there. We build our own custom Tube

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Reynolds Audio Production

/ Cool Blue Studio

SW Portland (call or email for directions)

(503) 892-6268

E-mail: john@reynoldsaudio.com

Web: www.reynoldsaudio.com

Contact: John Reynolds

Equipment: Mackie Digital Eight Bus console

with Massenburg EQ, Antares AutoTune and

TC Electronic reverb. Mackie HDR 24/96
Pro 24 track, 24 bit recorder with Digidesign
Pro Tools file exchange. Apogee PSX 100
A/D/A converters, Aardvark Aardsync
II Word Clock distribution, Amek/Neve,
Avalon, DBX Blue Series, Lexicon, TC
Electronic, Alesis MasterLink, Symetrix, Line
6, Yamaha, Behringer, BBE, Neumann, AKG,
Audio Technica, Royer, Audix, Electro-Voice,
Shure, Sony, Mackie HR824s and Auratones,
JBL Eon rehearsal PA, Neutrik TT patch bay,
Mogami, Monster and Apogee cables. See
web site for complete list.

Software: Cubase SX 2.01, WaveLab 4.01,

Diamond Cut DC5 restoration, plugins from

Antares, Bias, Steinberg, Native Instruments,

iZotope, Acuma Labs.

Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro,

Lynx L22 audio I/O, Steinberg Midex8 MIDI

interface, removable firewire drive, Sony

DVD+-RW, Bravo CD publisher.

Instruments: Roland RD700 weighted 88 key

controller, Steinberg The Grand VSTi piano,

Native Instruments B4 VSTi organ, LynPlug

Cronox sampler, hardware synths from

Roland, E-mu, Korg, Kawai. Lots of guitars,

amps, effects and percussion toys.

Notes: Established in 1990, recently relocated

from Santa Cruz, CA, Reynolds Audio Pro-

duction offers music production, recording,

mixing, editing, mastering, audio restoration,

composing and sound design, studio and live

freelance mixing, consultation, system design

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engineering.

The new Cool Blue Studio offers a relaxed

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creativity and productivity.

John Reynolds has mixed concert sound

for Ray Charles, Shawn Colvin, Etta James,

Stephane Grappelli, James Brown, Keb Mo,

Charles Brown, Gladys Knight and many

other legendary artists.

John has provided quality assurance consul-

tation and sound design services for Summit

Audio, E-mu Systems, Antares Audio

Technologies and Mackie Designs.

Clients: Pele Juju, ZunZun, Scott Fisher,

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TIN PAN ALLEY

BY DENNY MELLOR

Grooveyard bassist and band leader Dallas Huber has returned from South America in one piece and with no visible ritualistic tattoos or scars. Apparently this year's format for Portland's top jazz funk club band won't be altered to include dead chickens, voodoo or praying to animal parts in jars, but they still intend to rock your funky soul if you are lucky enough to catch them at Jimmy Macks, the Goodfoot or any packed house dance club. Dallas has also been running around town in a suit, testing out his new business degree in this fun, fun job market and helping me out on a few steel drum gigs. The Grooveyard cd tied for first place at our block party again this year and it would have taken the prize on its own if I wouldn't have thrown on my Captain Boggs and Salty cd just as the beer kicked in, there is nothing better for an eclectic neighborhood like mine than joining in for a rousing chorus of pirate music while standing (barely) in the middle of a blocked off street in the dark.

The Grooveyard cd titled Jenn'll Tell Ya features twelve well produced and written tunes and is appropriately named after lead vocalist Jenn Dashney, sweet guitar work by AG Donnalioia, Dallas Huber on Bass, Dave Muldoon on drums, Mike Wayland on alto, tenor and baritone saxophones and, clarinet, Russell L. Scott on trumpet and flugelhorn and Nate G on flute and piccolo, also Mic Crenshaw helped with the vocals on "Stop At Nothing" and Ben O'She blew the trombone on "Wicked World Spin". The cd was produced by Dallas Huber and Grooveyard, recorded at Sound Impressions in 2002, engineered by Dan Decker, Mixed by "Plasma Boy" Wayland and Slezzy D Huber, Mastered by Ryan Foster at Freq Mastering, the live sound on this cd was provided by Justin

Higgins. The band photo was well done by Shawn Galloway.

The Captain Boggs and Salty titled "Bedtime Stories for Pirates" has nine great cuts featuring Captain Angus Boggs as bass player, Swab Salty on melodica, a feller named McGraw on piano and as first mate, Cabin Boy Chucklehead Pete on, Mr. Gilly on flute and as bosun, Buckle on xylo-bones and as gunner and sea cook Sunny Jim on snare drum. Other crew members include Freddy Martin-cover art, Jeff Saltzman-Chief Engineer and Paul Nelson-sound design on "Deedle Dee Toe" and "Billy Bones Tales".

As listed, other "Sallywags and Dockwal-lupers" include the one and only Botielus playing original accordion music, John Morgan on

place for after gig food and now they're hosting an open mike on Wednesdays at nine, a trio called "One Dirty Hand" cranked it up while I was in the house last week, they sounded great and the house was half packed which isn't bad for a week night. As a matter of fact several bars in the area are now featuring walk-in jam scenes, Goodfoot at twenty ninth and Stark on Mondays and the newly renovated Lucky's at twenty eighth and Glisan which is hosted by Terry Robb, but check your ego at the door guitar players because Terry can burn down a brick fire station in a rain storm if you know what I mean.

Sewicklys on Hawthorne hosted a blues jam for Dennis Stevens who passed on recently. In attendance on stage were Billy Mowser, Blues

"Several bars in the area are now featuring walk-in jam scenes, Goodfoot at 29th and Stark on Mondays and the newly renovated Lucky's at 28th and Glisan which is hosted by Terry Robb, but check your ego at the door guitar players because Terry can burn down a brick fire station in a rain storm if you know what I mean."

drums, Jeff Saltzman on guitars and bass with Andy Lindberg, Ted Douglass, Ron Lee and Paul Ianotti on vocals. All songs and stories written and performed by Kevin Hendrickson and Loren Hoskins. For more information on Captain Boggs and Salty try Captain Boggs and Salty c/o www.piratejenny.com

Holman's on twenty eighth just south of Burnside has always been a late night meeting

Guitarist extraordinaire the "Mighty Dave Hoover", Don "The Man" Thomas, Dave Sundquist, Super Jeff-The Bass Artist, Dean Monico the Italian Drum Machine and ex-Kingsmen (Louie Louie) Gary "I'm Still Alive" Abbott on the kit. Sewickly's doesn't normally have music but they always come through for special occasions that are important to musicians, thanks Sewickly's.

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The the & the GOOD BAD UGLY

Continued from page 8

imagery fills the song: "I wish a falling star could fall forever/And sparkle through the clouds and stormy weather/And in darkness of the night/The star would shine a glimmering light/And hover above our love." Lushly recorded, with a fine solo from trumpeter Gavin Bondy, the song evokes a

"Pete Miser's third solo album finds him widening his musical perspectives, as well as defining for himself the parameters of his very private lyrics, which divide their subject material between politics and the politics of interpersonal

mood that is supply congenial.

"Anna," from an early '50s Italian film, was a hit song on both sides of the Atlantic. It features a familiar musical intro that segues into a chorus of male voices singing in unison, before Forbes takes over the lead singing duties, calling to the response of the male chorus. Another fine muted trumpet solo propels the arrangement. The title track is a lazy shuffle, with clarinet solo by former Portland Symphony conductor Norman Leyden, and a melody that somewhat recalls Harry Nilsson's "Think About Your Troubles," from his album *The Point*; as well as Mama Cass Elliott's 1968 send up of "Dream A Little Dream of Me," a '30s gem written by Gus Kahn. Forbes' vocal is pleasant, nicely capturing the spirit of the times.

With an instrumental arrangement that nicks a bit from Sergio Mendez and Brasil '66 (or '77?), "The Gardens of Sampson & Beasley" features Forbes huskily cooing a song whose melody synthesizes numerous popular songs (I hear snippets of Judy Garland's "You Made Me Love You," Abba's "Fernando," Rosemary Clooney's "Hey There" and Dean Martin's "That's Amore," to name but a few). "Veronique" is a haunting ballad written by Lauderdale and author Gregory Tozian. With a subdued male vocal (Lauderdale?), the song has a plaintive vocal melody, vaguely reminiscent of "Brother Can You Spare A Dime?" played against a moody jazz arrangement with Lauderdale on piano, playing against acoustic bass, brushed snare and cymbal and a lonesome trumpet in accompaniment. Pretty.

"Dansez-vouz" is driven by Latin percussion and a pretty theme stated between John Wager's bass and Dan Faehnle's guitar. The song seems mainly to serve as a vehicle for Forbes to sing in French, possibly in an effort to appease French fans- who were largely responsible for the initial success of the first Pink Martini album. "Lilly" maintains the Latin rhythms, with heavy accents on Brazilian traditions, as Lauderdale sets up a highly recognizable theme on the piano.

Venturing into hip hop rhythmic territory,

"Autrefois" finds Forbes gently rapping in French, intoning, cool as a raven, like a 21st century Edith Piaf, or Nina Simone. Luxuriant cello and harp color the intro to "U Plavu Zoru," as Forbes wordlessly conjures the essence of Yma Sumac in her vocalization. After a long Eastern-tinged solo section (oddly similar to that of Jesus Presley on their rendition of "Joy To The World" from *Christmas With Jesus Presley* released in 1996), Forbes returns singing in Croatian, one would suppose. "Cle-

wrong to discourage Forbes and Lauderdale from continuing to learn and master their craft, for they display considerable talent for it.

Still, none of this means anything when speaking of Pink Martini. Their music stands far outside the mainstream. It is real music, not the flavor of the week. It is timeless. Their success is not to be measured on any chart in the US or Europe. For their

productions are entirely their own (the Heinz label is named after Lauderdale's dog). They are now distributed in the US by a small, local, independent distributor, not some huge corporate conglomerate. A huge, multimillion dollar advertising campaign for the release of this album is not in the offing.

Nor is it really necessary. The music on this album will be used in films and television commercials for years to come. Jetsetters and artsy-fartsy

types will be fawning over this group until the day they disband. Europe may end up considering this to be the only US export worth acquiring. They are Portland's musical ambassadors to the world. And for that, Thomas Lauderdale, China Forbes and the rest of the members of Pink Martini deserve a civic commendation.

Camouflage Is Relative - Pete Miser

Coup De Grace

Rapper Pete Ho returns with a follow up to his Spring 2003 release, *Radio Free Brooklyn* (see February 2003 Two Louies), with this fourteen song follow up, his third solo release since he left the 5 Fingers of Funk in late 1996. Later in the '90s, Ho moved his operation to New York City. He was soon drafted to serve as DJ for British singer/songwriter Dido.

While his last recording dealt directly with 9/11 and other serious subjects, this album deals with more mundane sorts of topics, such as interpersonal relationships and the rigors of trying to make a name in the competitive world of the music business. There's even a song, "Scent Of A Robot," that is the tale of an android in the process of coming to terms with the discovery of his mechanical heritage.

But, as always, what stands out for Ho is the intense intellectuality of his lyrics and the gentleness of his delivery: never antagonistic, confrontational or offensive, but rhythmically dexterous and assured, while unabashed in exploring his own intricate emotions and sensitivities. In fact, the first song of the album, "So Sensitive," confronts these very issues, in an autobiographical tale of trying to fit in, over funky instrumental tracks, the chorus ends on the line "I need a hug."

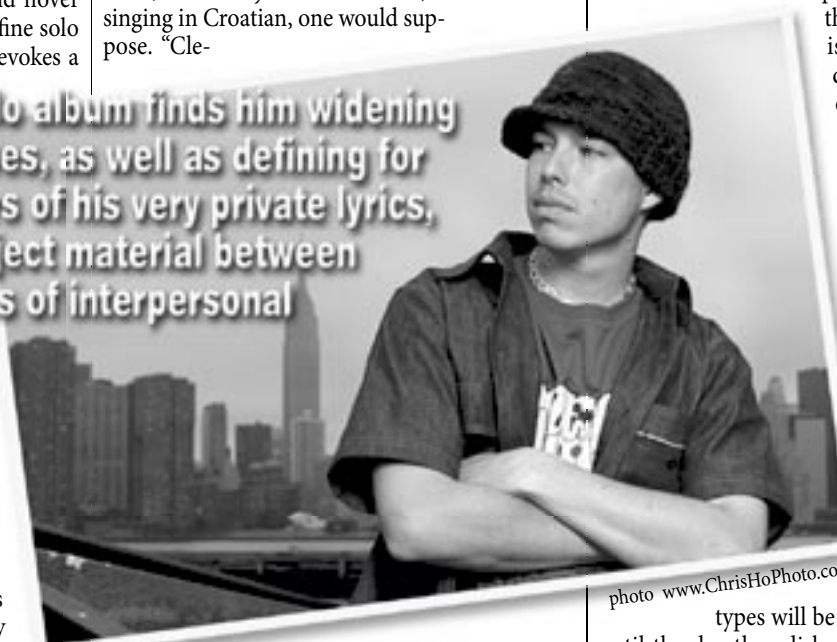


photo www.ChrisHoPhoto.com

men - tine" is a '60s-flavored, piece of Bacharachania, with Forbes singing forlornly, ala Claudine Longet or Sandi Shaw.

'70s Italian television star Alba Clemente joins in for "Una Notte a Napoli" (One Night In Naples), adding a heavy dose of Italian spice and authenticity to her vocal interpretations. In an analogous move, for "Kikuchiyo To Mohshinmasu," the band traveled to Japan to record slide-guitarist Hiroshi Wada, whose band first recorded the song, forty years ago. Wada's ghostly, other-worldly slide guitar stylings, along with other Japanese instrumentation lends realism to Pink Martini's version of the song.

A neat little bossa nova nocturne, "Aspettami" benefits from simple single classical guitar accompaniment, and one of Forbes' most affecting vocal performances. Harkening to Jobim and Gilberto, the melody borrows liberally from the two masters, while carving out a melodic direction of its own. Lauderdale and cellist Pansy Chang duet languorously on Heitor Villa-Lobos' composition "Song Of The Black Swan."

This album most resembles a musical hour on NPR, with thematic pieces drawn from every corner of the world. Immaculate production and flawless performances add to the timeless quality of the presentation. While the songwriting is tailor-made for (having been written by members of) the ensemble, it is a bit too imitative to reach the heights of the cover material they perform. The songwriters freely appropriate from and refer to other works, which is not inherently wrong, per se, but at times one wishes he could hear the original instead of an approximation. Still, it would be

"I'm just you average everyday basket case/ When I was young, plastic glasses with the masking tape/Hit the junior high looking for some ass to chase/Instead of getting' down I ended up with a slap in the face/Forever lacking the grace so if she says no I'm back in her face like 'you promised'/At least I'm being honest/The longest I went with out getting' any play?/Well, let's see, does that mean, like, going all the way?/OK, I admit it, I never fully did it/One time I came close but my cousin she wasn't with it."

The instrumentation on the aforementioned "Scent Of A Robot" wheezes like a creaking vacuum cleaner talking to jabbering synths, with a chorus that vaguely echoes Kid Rock's "Cowboy." Pete's rap on "Table Scraps" should be mandatory listening to anyone contemplating a career in the business of music: "It's been a minute since Radio Free was finished/Made a fella start to worry his fan base diminished/Got a few heads in it a few DJs to spin it but it all had a limit (it was all my bread)/That's cool 'cause it was all my head that it came out of and I doubt another MC does it quite like this." Later in the verse, he bares even deeper truths- "Made up my rhymes since way back when I was in the ninth grade with no friends and no ends and I stayed to myself with some family shit to deal with/Which is probably why so many damaged kids feel this/I believe people crave what is real/And I believe being real is why I never had a recording deal."

"Final" is a funky piece of hip hop drama, about the effects of a breakup- "It's the same funky feeling that I'm getting again/And it's a shame when you're dealing with your ex-girlfriend after she done played you like a dusty piece of vinyl/I'm saying this time it's really final." Robert "RPM" Muller lends soulful keyboard to the overlay, while Goldxilla and Skoota Warner add solid bass and drums to the foundation.

Pete shares the mic with X-Kid on "About Time," and interesting exposition on contemporary physics and other philosophizing, over deft scratching by Blowout. A repetitive piano figure creates a mood similar to something Diggable Planets might generate, while the vibe remains cerebral. Muller's funky clavinet accents punctuate "The Fall Of Williamsburg," a hot number and accurate portrait of life in the neighborhoods- the street hustles and the varietal attitudes that come with the territory in the burroughs of New York City.

"I'm at the L train station Bedford Ave. wastin time composing' rhymes about gentrification/Trip-pin' off the people spillin' down the stairs/By nine A.M. there be a million people chillin' down there/Some of them dark skin some of them fair/Some of them rich some poor/Some posted up to be the first through the door/At the end four b-boys caps to the back baggy pants getting' cold with freestyles in Polish/And I don't understand a word so I sit and observe the whole song/How people say it's wrong when the demographic changes but New York don't change it just rearranges/Strange is the fact that if you go way back this neighborhood was Canarsie Indian not white or black/And if you ask me it's their joint but I ain't trippin' cause I stay in Greenpoint."

Rappers Dionysos and Stimulus join Pete for

"Old News," which takes a staunch political stance: "It's just them white collar thugs ain't gotta holler cause they've got the system with 'em backing' 'em up just like the dollar does/George Bush is a criminal just like his father was/Abu Ghraib ain't nothing new what you thought it was/Ain't shit changed but dates and names unless the people take back the game." A strong, memorable chorus makes of this one of the best songs among the fourteen (of which three are snippets) presented here. Muller's work on Fender Rhodes, contrasted with John Deley's Hammond B-3 pads add thick texture to the mix.

But the big hit of the set is the soulful "Let Me Know," with a universal lyric, about budding romance, a smooth instrumental arrangement, aided by Muller's muted Fender Rhodes tones and chirping synth interjections. A great, hooky chorus helps this rap to stand out as something uniquely compelling. "I See You" addresses the subtle prejudices that arise in everyday social interactions. Pete Min's ballsy electric guitars on the solos and turns, buffs the song out nicely. Blowout contributes a verse to "It Rains In New York Too," a sort of conversation between he and Pete about Ho's decision to leave Portland and move to New York, ending with the definitive conclusion of the chorus: "On time Pacific Northwest blue/Packed up my turntables said goodbye to the crew/A childhood of rainy days was finally through/But man it rains in New York too."

Latin rhythms pervade on "All I Do," with singer Maya Azucena adding vibrant vocal interludes against Muller's tasty Fender Rhodes fills, a song about the struggle that relationships often endure when "money is an issue." An extended mix sets up an infectious groove, while Pete incorporates echo-laden dub declarations against Azucena's soulful scat singing. Tasty.

Pete Miser's third solo album finds him widening his musical perspectives, as well as defining for himself the parameters of his very private lyrics, which divide their subject material between politics

including pianist Clay Giberson, bassist Jeff, Leonard, drummers Mike Snyder and Carlton Jackson, along with Valerie day on percussion; Dan Balmer electric guitar, Tim Ellis, acoustic guitar; Rob Davis tenor sax and Hans Teuber alto and tenor sax and melodica; as well as utilizing the services of engineers Bob Stark and Dave Friedlander at Kung Fu Bakery.

All these musicians, as well as the label and distributor of this album, have agreed to donate the net proceeds from sales of this album to the Doernbecher Kids Pain Relief Project in support of the PPMC. And, for that reason alone, this is a venerable enterprise of the very highest order. But beyond that, this is a fine recording of several diverse light and smooth jazz styles, featuring stellar performances from all the members of the superlative cast. This is an album to own for musical, as well as charitable reasons.

A couple of songs, the title track and "Good Question," sound very much like *Aja* era Steely Dan backing tracks without Donald Fagen's vocals. That is meant as a compliment of the highest order, as the contributing musicians on that album remain some of the best in the business. Balmer's extended lead duets with alternately Davis and Teuber are a thing of beautiful symmetry. "Come What May" has a catchy "Hey Nineteen" feel, attributable to Snyder's Latin percussion, and slick duetting saxes between Davis and Teuber.

Balmer's interplay with Teuber on clarinet is a highlight of Giberson's composition, "Tidepool." Another Giberson piece, "Xandria," is a more contemplative piece, with Davis playing his tenor sax against Giberson's ornate piano work. Leonard's beautiful "Sunday" is wonderfully set off by Teuber's scintillating turn on the melodica, creating a winsome theme that harkens to a sense of nostalgic longing, similar to "Ruby," the theme for the film *Ruby Gentry*, and a hit song in the early '50s for the Richard Hayman and his Orchestra.

But the most engaging track of all is "Igualmente," written by McGraw and Leonard. Over

"All these musicians, as well as the label and distributor have agreed to donate the net proceeds from sales of this album to the Doernbecher Kids Pain Relief Project in support of the PPMC."

and the politics of interpersonal relationships. It is a heady blend that Pete Ho has yet to fully integrate. But the level of the work found here is consistently intelligent, thoughtful and invigorating- which is certainly a great start.

Come What May - Kids Relief Project Allegro Records

This wonderful recording represents the best aspects of our local music community. Keyboardist Terry McGraw, just happens to be a pediatric anesthesiologist, who works for the Pediatric Pain Management Center (PPMC) at Doernbecher Children's Hospital. For this nine-song undertaking, McGraw enlisted the services of some of Portland's best musicians,

Giberson's gently insistent piano, reminiscent of the underlying subject in Wim Merten's classic piece from the early '80s, "Close Cover." Teuber lends a lovely soprano sax solo, reminiscent of Grover Washington, while Leonard supplies lovely synth string pads.

So here is a fantastic instrumental album, filled with marvelous arrangements and outstanding ensemble work, with all the proceeds benefiting a very noble cause. It really does not get any better than this.

Continued from page 5

mechanical royalties with their co-owners in such portions as reflects each such publisher's percentage ownership of the song.

This leads to another issue, namely the importance of having the mechanical license agreement contain a clause stating that the publisher represents and warrants that the publisher is legally entitled to issue a license to you and that no one else's consent is required, and also stating that the publisher who signed the license agreement will reimburse you for all expenses caused you if those representations turn out to be false and you are sued by a third party as a result.

Does the catalog number that you designate for your record have any relevance to mechanical licenses?

Most mechanical licenses are issued for a particular release, as designated by the record company's catalog number for that record. Therefore, even if you obtain a mechanical license to cover a song that you use on one record, you usually have to get another mechanical license for any later releases that you might want to put that same cover version on.

“There are some very technical guidelines about when a song will legally be considered a ‘parody.’ The main thing here is to NOT assume that just because a song has humorous features, that therefore it is legally a ‘parody.’”

If I obtain a mechanical license to record my own cover version, what countries can I sell records in?

Most mechanical licenses, including all Harry Fox licenses, as well as licenses obtained through the Copyright Office, cover only sales in the United States.

However, in some mechanical licenses, when issued directly by the owner of the song, cover Canada too.

The mechanical license procedures of the United States and Canada are fairly similar. However, the mechanical licensing procedures in countries other than the U.S. and Canada are significantly different, since in almost all other countries, copyright owners do not issue mechanical licenses. Instead, there are agreements negotiated between the main trade association for record companies in that country and the trade association of music publishers, whereby the trade organization for the labels pay mechanical royalties directly to a “mechanical rights society” in that country, and then that mechanical rights society pays out to its music publisher members their share of the mechanical royalties received, based on how many records were sold. In many countries, there is only one mechanical rights society, and it quite

often is an official government-related organization. Incidentally, the Harry Fox Agency website contains a complete list of all of the performance rights/mechanical rights organizations in all of the countries in the world.

Also, in many countries, unlike the situation in the U.S., there is one organization that collects both mechanical royalties AND performance income (for example, income due to publishers based on the airplay of their songs).

Also, for songwriters/publishers who are selling a significant number of records in foreign countries, it is a good idea to have sub-publishing agreements with music publishers in those countries where you might be selling a significant amount of records. This is because of the fact that if you are not affiliated with music publishers in those countries, there are very high odds that the mechanical royalties that you are entitled to will go into a “black box” account, in which case your money will not go to you, but will instead be passed on to the various in-country publishers in those countries.

What if my records are being rented to consumers in foreign countries?

In some countries, for example, Japan, there is significant number of record rental stores, due to the fact that the retail list price of records in those countries is significantly higher than the list price in the U.S. In those countries, there are particular

arrangements for how royalties are calculated for record rentals.

For a copy of July's Part 1 of this article, send a request to allmedia@hevanet.com.

Next Month: The “Ins and Outs” of Sub-Publishing Agreements.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also VP of Business and Legal Affairs for Media Creature Music, a Los Angeles music publisher and catalog administration company, as well as outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios.

Bart is 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). From 1998 to 2002, he was an elected member of the Board of Governors of the Northwest Branch of the Recording Academy, presenter of the Grammy Awards.

Jonny Hollywood

Continued from page 11

of filled with teenage jocks and farmers. I can't recall the music, I think we spit after the first song, the local girls weren't giving us any play and the local guys were giving us interlopers the “get lost” vibe.

My second Fred sighting came at the Paramount Theater around 1978. It was a probably a historic night in Portland, though we did not know it at the time. I believe it was \$ 1.00 concert promoted by KGON. On the bill were; The Ramones, Tom Petty and The Heart Breakers and what has to be Portland's first punk band “King Bee”, fronted by none other than Fred Cole. Now I won't pull a “hipper-than-thou” trip, re-writing my own history to say that I “got” everything I saw that night. The Ramones were still a little to abstract for my Oregonian-bred sensibilities at that time (I think we left mid set). Tom Petty blew me away that night (Mike Campbell changed my whole idea about lead guitar should be that night). “Breakdown” being already a favorite mine. What I remember about King Bee was first being shocked that such a rough sounding band would be allowed on the hollowed stage of the Paramount (we used to worship rock stars and the whole concert experience back then). Once I settled in, it started to make sense. I think I may have even flashed on “even I can do that” somewhere during King Bee's set. Especially, when Fred cranked up the fuzz tone and tremolo and unleashed some cool feedback. I was converted.

I caught up with Fred and the band in Los Angeles last month for an appearance as part of a Rock-n-roll Film Fest that was going on. Club Lingerie on Sunset Blvd. was pushing about half capacity. As soon as Dead Moon hit the stage it was apparent who the 100 plus in attendance were there to see. I've seen Dead Moon before, and the response in Los Angeles is pretty much the same as it is in Portland, probably the same as it is pretty much anywhere; the band rocks like there's no tomorrow, the audience goes crazy, singing along to all the songs, both bonding in mutual respect and appreciation. This is what Rock-n-roll is supposed to be; FUN! If you still don't get it, catch Dead Moon the next time the play, any questions, repeat as necessary, the answers will present themselves.

I spoke with Fred briefly at the show, chatted about the band's recent tours of New Zealand, Canada, Europe, about their tour van with no reverse gear (this band is only going forward, I doubt they ever need it) and their imminent return to Portland, that night after the show. The one question I did not get to ask is “what motivates a guy like Fred to stay at it all these years, continue to put out music more fresh and unaffected than those half his age, all with a do-it-yourself, independence that encompasses more of a true American spirit than any of our so-called political leaders seem to possess?”. Damn! I'm not sure if that's a question or a statement. The next time you see Fred; please ask him for me. He's already got my vote.

LL

LL

30, 31 and November 1st at the Arlene Schnitzer Concert Hall. Think Duke Ellington and Rodgers & Hart...**Nicole Campbell** finally gets her album "*Arm's Distance*" out after a year and a half and almost a hundred hours of tweaking with **Keith Schreiner** and **Jay Bozich**. **Simon Widdowson** co-produced. First copies of *Arm's Distance* will be available October 10th at her 5PM In-Store performance at Millennium West. The CD Release Show takes place October 16th at the Fez Ballroom. \$20 gets you in and a copy of the CD...**Here Comes Everybody** is back with new material and decorated veteran bassist **Fred Challenor**...**Stephanie Schneiderman** showcasing in Los Angeles Saturday, October 16th at Genghis Cohen on Fairfax Avenue...Guitar hero **Tim Ellis** hitting the road with **Toni Land** for dates in Southern Oregon and California. Toni & Tim return to Oregon for the finale at the Trask Brewery in McMinnville October 16th...**Bart Ferguson** fronts The Brunos at Jimmy Mak's Friday, October 8th...**Man Of The Year** plays the new Douglas Fir October 28th...Tony Lash will be producing tracks for the new **Stars Of Track And Field** CD. The band says the new sound will be "reflective of our recent switch to a three-piece that has propelled the group toward more expansive, confrontational electro-pop"...**Cowtrippers'** frontman **Drew Norman** is headed to the Land Of The Midnight Sun for an October 16th gig in Fairbanks at the University Of Alaska followed by dates in Palmer, Girdwood and Homer, Alaska. Drew will be performing on the *Yukon Jack's Tour* in his solo persona **Professor Gall**...The **Foghorn Stringband** will be releasing their new CD "Reap What You Sow" at the White Eagle Friday, October 12th. Foghorn recorded at **Billy Oskay's** Big Red Studio in Corbett, Oregon. Alan **Garren** engineered...D.K. Stewart and his super-unit the DK-4 plays the *Wag The Crab* benefit October 16th with Linda Hornbuckle at the Chopstick Express 2651 East Burnside noon to 7PM...**Linda Lee Michelet** joins Pacific Talent's roster. Her last CD produced by Blues Festival founder **Delmark Goldfarb** got 3 stars in the DownBeat Magazine review. Linda Lee played this year's Waterfront Blues Festival with **Dave Kahl**, **Bob Wahlke**, **Bobby Torres** and **Ed Neumann**...**Suckapunch** promotes "*Pocket Change Philosophy*" at Millennium NW Sunday, October 17th at 5PM...**Colorfield's** new CD is produced by **Rob Daiker** and mastered by **Kevin Nettleingham**. The album contains 13 songs...**Lew Jones** is re-releasing two of his early albums from 1990. The *Heroes of Poverty Bliss* is a folk ballad album "on the same vibe as Springsteen's *Nebraska*" and "*Wild Einstein's Infinite Water*" recorded with Lew's "hard rock" band. Both albums were co-produced by **Jon Lindahl** of Fresh Tracks. 1990 was also the year Lew won the Portland Music Association's Crystal Award for "Outstanding Folk Act"

LL

LETTERS

NITPICKING SUCKA

Dear Two louies,

Regarding SP's fine review of the Suckapunch cd "*Pocket Change Philosophy*" I would like to submit a correction.

The track "Just like Me" actually is not Mic Crenshaw singing but a man by the name of Ray Frazer, a fine transplant from the New York area. As listed in the album credits, by the way.

James Beaton from Storm and the Balls does some piano work on the record as well. Dale Morris, local body hanger and previous Linda Hornbuckle band member, does some guitar work on it too and is in the live show.

That's all, thanks for the great review although I didn't see no mention of the fine sonic quality of the record?

Yours truly,

Jay Bozich

Album Mixer/Engineer

aka King Fader

aka Brother Jay (KBOO Church of NW Music)

aka 3rd-sometimes forgotten by the press-member of Dahlia

BLUES ICON DOWN

Dear Editor,

The legendary powerhouse Blues Harp player, Pete (King) Karnes, needs our help...

The Northwest's original Blues Brother, Pete Karnes, who toured with many talented and renowned artists and friends, including John Lee Hooker, Willie Dixon, Little Walter, and Robert Lockwood JR, has given us many unforgettable moments through his generosity and appreciation of the Blues. Now Pete needs our help.

In May of 2004, Pete's aorta burst, causing a near fatal truck accident and leaving him in a coma for a month. Since, Pete has been confined to a wheelchair and endures painful rehabilitations and therapies at an extremely and understandably high expense. Pete does not have health insurance, and his first attempt to qualify for Social Security was denied.

If you know Pete or you just want to back what you believe in, write -- email or snail mail -- for more information regarding additional fundraising efforts and events.

All donations will be rewarded with premiums of: The famous Gorilla With Harp T-shirt with your \$25.00 donation, The famous Gorilla With Harp T-shirt and either The Shot and A Back CD, featuring famed slide guitar player, Robert Martin, of Austin Texas or a Dark of the Woods CD, featuring the great harp and washboard tune, "Cocaine Habit," with multiple Muddy Waters Award Winner, Jimmy Lloyd Rea on bass, with your \$45.00 donation, The famous Gorilla With Harp T-shirt, The Shot and A Back CD, featuring Robert Martin, and a Dark of the Woods CD, featuring the great

harp and washboard tune, "Cocaine Habit," with multiple Muddy Waters Award Winner, Jimmy Lloyd Rea on bass, with your \$60.00 donation.

Pete Karnes and friends thank you for your support and generosity!

Send check or money order (payable to Lawson Karnes) to:

C/O Brian Ross

PO Box 90393

Portland, Oregon

97290

Contact: pkmedicalfund@petekarnes.com

TRIPLESWIFT OBIT

Dear Two Louies Staff,

Tripleswift's final show will be on Friday October 1st at the Ash street Saloon when we play with Pirhanah anonymous and Joint Venture. I just sent you an updated photo and press kit that you should receive by Thursday. I appreciate any and all support that you can provide to us in promoting our final show.

Our singer Paul has written a few words for our obituary:

"Hey, I am finishing up this note on our last road trip as tripleswift. Eddie is driving and Brian is studying some html textbook while we are listening to a Mogwai album. Brendan is noticeably absent but is meeting us for our performance in Medford, Oregon. We are all visibly hungover from last night's party at the Crystal Ballroom for the Galactic show.

Brendan has moved to Bend, Oregon to be closer to his son and rather than replace him we have decided to lay Tripleswift to rest. So you can think of this as a suicide note, or rather, an obituary where you say a few kind words and call it good.

We started in 1997 with John Huddleston on bass rehearsing in Eddies converted garage. The last four years, after Johnny's departure, Brendan, Brian, Eddie and I have been as close as brothers, which makes it sad to say goodbye. From Spokane to Los Angeles, and Seattle to San Francisco (and Bingen to Gilroy?), we have played pure, real rock music d.j. and sample free.

We recorded two great albums (Thanks to Jeff Saltzman) that we are very proud of, got our shit together (Thanks Chad Alexander), received priceless technical, financial, and moral support (thanks Dana Cardial), and traveled/hung-out/partied like(and with) rock(porn) stars(thanks Krishta Abbruzini). We would like to also thank Lisa Marshall for her writing skills and helping our main man Kyle, One-Eye, Robison, with the selling of all of our hot merchandise (peddling our shit). And, since I am writing this, nothing would be possible without the continued support and patience from my wife Kara.

True to the rock, we would spend \$120 gas money to play 400 miles away for a \$100 guarantee. Not math majors but the Jagger-bombs, roadtripping in the van (RIP), Tattoos on Melrose, Fashion Shows, Video shoots,(way too)close up photos, Texas Funerals, the Lake House, Jay Horton Parties, Crystal Ballroom, Roxy, the Rainbow, after hours

Continued on page 30

LETTERS

Continued from page 29

at Northshore, made it all worth it. Hell, we even made a party out of a van breakdown in Tejon.

Presently, Brian, Eddie, and I are looking for a bassist and maybe a keyboard player to collaborate and continue playing high energy, melodic rock with. Thankfully, (once again, to Dana) Balcony Dive Studio is up and running and it is where I am currently recording some (depressing?) acoustic based stuff. Hopefully, I will have something for everyone to hear soon.

We look forward to seeing all of you at our final show October 1st at the Ash Street Saloon in Portland (3rd & Ash) and thank you very much for always supporting us.

Paul/Tripleswift
Thanks Two Louies,
Eddie Esparza
360-907-1145
tripleswiftmail@aol.com

NIRVANA VIDEO SEARCH

Dear Two Louies,

Hey, my name is Martin and I'm working on an article concerning the NIRVANA-'92 area. As I know the group NIRVANA was taped live on the 10. September 1992 in Portland. The footage was aired on 'Bohemia After Dark', a local access TV show broadcasting out of Portland. The show was at The Portland Meadows, No On 9 Benefit, Portland, OR. The show was video taped from the side of the stage. Is there any possibility to get in contact with the one who taped that show?

I'm working for a daily newspaper and have got some video footage of some 92er clips that were aired on TV. But to have contact to the tapers that had the chance to see NIRVANA live is something very special. It would be great if you could help me out to find this person.

Any news on the guys who aired that or who are in contact with somebody who knows something would be really great!!!

Thank you very much.

Martin

206/633-7833

THE NAME BLAME

Dear Two Louies,

We never heard what the final outcome of the New Music Weekly Awards was. When you're up against names like No Doubt and Outkast, it's a blessing just to have your name in the mix with them as a nomination.

In terms of a good reputation, things were not so good with our name being affiliated with our record label. Our record label was owned by one guy who did a lot of great things with us, but also did a lot of not so great things.

We were signed to his label for a 3 year, 2

album contract. It was a very fair contract and things were okay until we got connected with our music attorney in L.A. that was going to help us, and our label, get with a major label. That's when the owner of our label started to see dollar signs and insisted that we sign an additional 3 year / 3 additional album contract with him. Along with that, he wanted any major label that signed us to pay him a million dollars over the course of 3 years to buy out our contract & masters. In this day and age, that would never happen and we would never be able to move on from this guy. So with the advice of several people, (including our L.A. attorney), we said we would not be willing to sign the contract extension, but rather finish the contract that we all initially agreed upon, (2 yrs./2 albums). He would not take no for an answer and flat out told us that without a signed contract extension, he would not finish producing our 2nd album that we had been working on for 8 months. That obviously put him in breach of the initial contract. To make this long story shorter, we did not want to sue him and there was no communication between him and us until the day our initial contract expired. That's when we got the news that he did finish our second album without our knowledge, input or approval. He decided to title it, come up with the album cover, and release it for sale to the public without our consent. (Not overly bright considering all of the songs on the album are our originals for which we own the copyrights and publishing). We are now trying to figure out how to resolve this issue, along with many others that are in the mix of this mess.

At this point, we still have our attorney working with us and we are going to be recording a 3-song demo with our friend Steve Sundholm, (who produced Geoff Byrd's record along with many others).

Thanks,
Chad Hamar /Evengate
(Formerly Sheer Bliss)

LOCAL OLDIES SEARCH

Dear Editor,

Got onto your "TwoLouies" website in a general web search for the Hurrman Burrman Band to see what was out there, and came across your website. Fascinating!! I grew up in Portland and at one time was pretty knowledgeable about the music scene there. I used to go to the KISN Teen Fair and Sunn Amps were in prominent use against the Vox stuff. I even think Paul Revere and the Raiders used Sunn during their later years (1967-68). Some great history and photos on the website. I moved from Portland to Ashland, Oregon in 1976 and then to Colorado in 1981, so missed some of the scene that made up the Portland music arena during that time, but remember very well Sleazy Pieces at Sacks in 1974 and onward and remember Brown Sugar, US Cadenza, Pleasure and a host more. A lot of fun!

I know that you must be a busy person, so I will keep this short. You were the only obvious e-mail connection to ask this of. Please forward to someone else if needed.

I have wondered if anyone has collected the music of the Portland/Eugene rock scene from, say, 1967 to 1984 and has been able to get the

publishing rights to put out a collection of discs covering that period? It was all pretty much hit and miss for records and 90% live, that you just couldn't find the bands of the era I have a couple of LP's and 45's/33's EP's, but very little. Has this been done? I am thinking of bands such as Hurrman Burrman, Wheatfield, Brown Sugar, Sleazy Pieces, Les Clamtones, Seafood Mama, Upepo, Sand, Paul DeLay, Slowtrain, Holy Modal Rounders, Robert Cray, etc., etc., etc. Even a book on the history would be fun. McMennamins had ought to fund it. I even talked to Mike McMennamin about doing the music collecting one afternoon (he grew up 1/2 block from me in NE Portland), but it really went nowhere.

It was such a great musical scene in Portland then. A LOT of talent. Denver had Zephyr and Tommy Bolin and now Big Head Todd, but Portland kicked/kicks ass when it came to local talent.

Any help you could provide would MUCH appreciated. Thanks for your time and all your efforts thru the years in Portland for the music scene.

Rob Laird, Land Manager
Asphalt Specialties Co, Inc.
10100 Dallas St., Henderson, CO 80640
303.289.8555 ph./ 303.289.7707 fax /
303.994.2015 cell
email: rlaird@asphaltspecialties.com

LL

ON THE COVER: Jason DeMain of Camaro Hair. The band's album Far From OK was produced by Rob Daiker. Camaro Hair plays at Dante's October 16th and Satyricon October 30th. (photo Buko)

Two Louies

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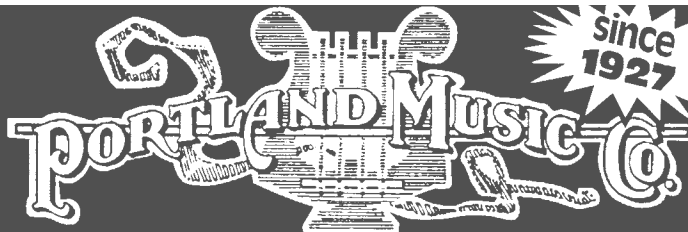
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 •Proficient lead guitarist seeking Hard Rock Band Musicians. Metallica, Zak Wylde, In Flames, A.I.C., Joe Satriani, Pantera. Colin: 360/609-1344 masterault@msn.com
 •Drummer Wanted. Classic Rock, Blues, 60's, R&B and originals. Pros only. Johnny or Willie: 503/245-2083
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•Sometimes Jim needs drummer & bass player for original rock band gigs & recording. Jeff: 971-570-9133
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