

OREGON MUSIC / JANUARY 2002

Two Louies

INDIE ELLIOTT

FRONT MONEY

SWEATY REWIND

RIVER GROUPIE



photo Pat Snyder

JERUD MOYER
THE DIRTY LOWDOWNS

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Sweaty Nipples at Satyricon 1991.

Sweaty was born in the AFM Local #99's rehearsal hall, August 9, 1987. Before it was over the band played 1,300 shows, did 3 coast-to-coast tours, released 3 CD's, 2 slabs of vinyl and a smattering of cassettes and despite

countless run-ins with crooked promoters, didn't miss a show for the first 9 years.

The band was proud of bragging they had been signed to "No less than 4 failed record deals", the biggest of which was probably the '93 signing

to Megaforce Records.

After the Farewell gig in '97 members Brian Lehfeldt and Davey Nipples found work in Everclear. New Years Eve 2002, Sweaty reunited at the Roseland in front of a thousand glistening fans.

LL

LETTERS

Two Dufuses

Dear Two Louies Staff,

Why don't you guys rename your rag "Two Dufuses Living In The Past"? Or better yet: "The Everclear Rancher Brooks Fanzine"? Dudes, it's simple. It sucks when someone dies of cancer etc. but the truth is those guys you keep writing about are not players. Billy Rancher was at best a mediocre writer and player. Art and Meredith are nothing more than entertainers just like Brittany Spears and N'Sync.

At one time, far away and long ago, your rag was actually hip. Now you are wasting natural resources, namely paper.

Why don't you geeks shut down your operation for a while, get out into the kingdom and listen. Take a chance and buy some local artists' CDs that you normally wouldn't. Experiment and get well then start back up.

Bob Olsen
bob1313@onemain.com

P.S. Clarke, your as deaf as most of the sound people here in Portland.

Editors Response

Yo,

Since I'm the one who keeps writing about Art and Meredith (and Billy) I thought I'd answer your thoughtful note, Two Louies is a music trade publication. About the business of music. Hence the column by the lawyer et al. You may have missed that if you just joined us back when we were hip. If you're a music fan and not a player I can see where Two Louies might confuse you.

Art Alexakis is one of Portland's largest music businesses. He hires musicians, engineers, roadies and recording studios. He has his own label. He brings other bands to Portland to produce them. He buys musical instruments, recording gear and pro audio equipment. He's what's called part of the infrastructure.

We would be a lame trade publication if we didn't cover Art's business.

Meredith is a different case. She's part of Hollywood's infrastructure now but not that long ago she worked up and down the street here and has left behind dozens of musicians, songwriters and technical people who are still involved with her and interested in what's happening in her career. Her parents live here and she visits frequently.

Two Louies exists specifically to document the careers of Oregon's original musicians. (Since you can't always trust Steve Duin to get it.) When I'm up to bat for

Art or Meredith, it will usually be some other published source speaking. It's not important what some low rent music journalist in some backwater music town says about Art, but it is important what Billboard, Rolling Stone, USA Today, Entertainment Weekly and others say, especially when it enhances the image of the Portland music community, which it often does.

When some of those bands you're telling us to get hip to, start showing up in those publications, you'll read all about it in *As The World Turns*, but by then, you'll be bored with them.

When you've paid your dues you'll figure out that newer is not always better and that what is hip today is passe tomorrow and in the end the only thing that's important is who owns the music publishing rights. But that's just the TL slant.

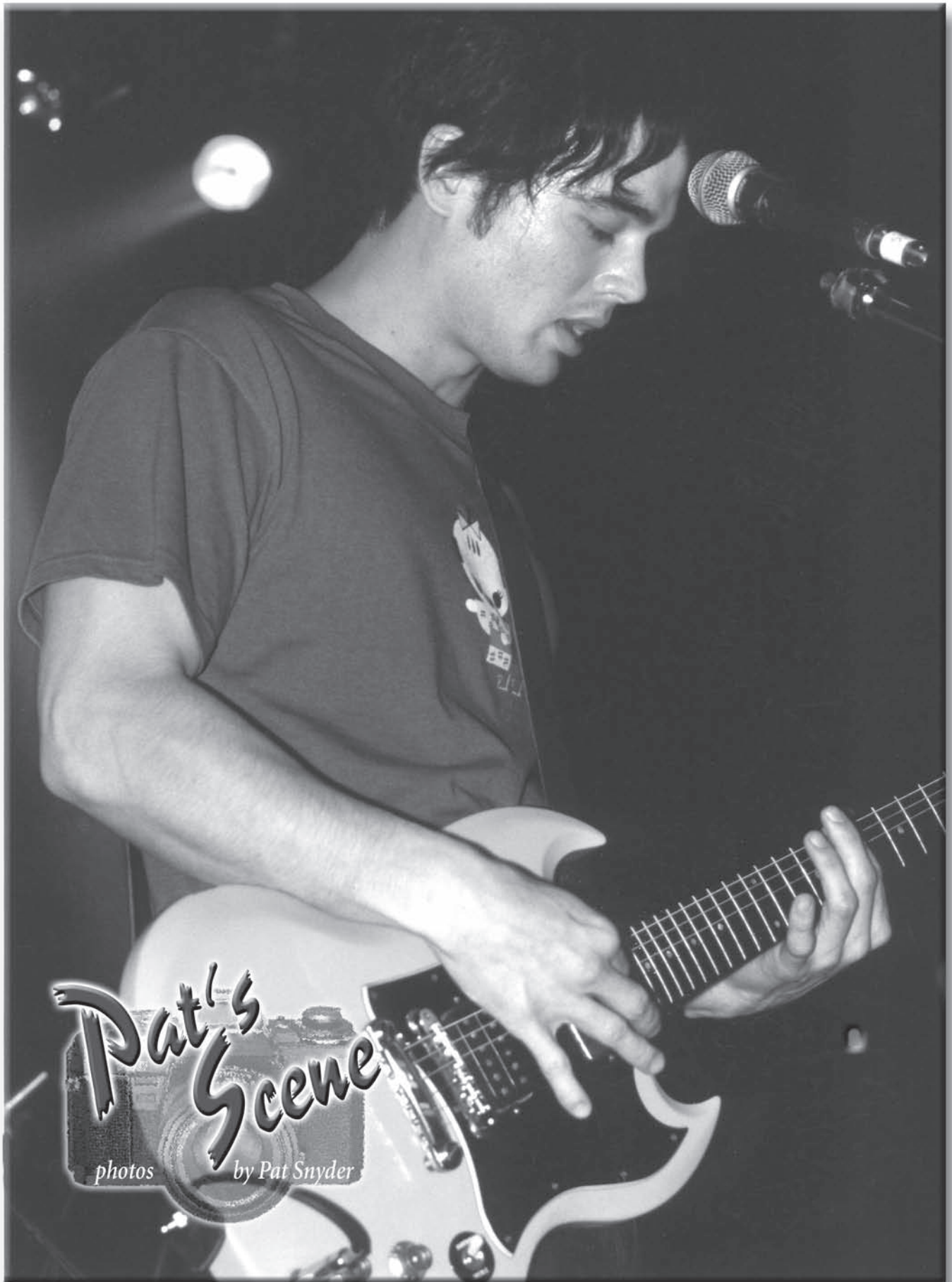
As to your statement that Billy Rancher was "at best a mediocre writer and player," I'd have to say you're full of shit on that one. Clive Davis signed him and a full fifteen years after he's dead people still believe in and care about his music, which you would have seen for yourself had you been at the Roseland Grill December 2nd.

But full of shit or not, I do appreciate your concern over our editorial direction.

Thanks for picking up the rag.

Yours Truly,
Buck Munger

Continued on page 23



Camaro Hair @ Dante's

by Ford T. Pearson

In the MIX

KINKY Kudos
www.kink.fm

When was the last time a local radio station dedicated multiple morning-show segments to the local music scene, just for the sake of making it healthier?

KINK Program Director Of The Year Kevin Welch has stepped-up his ubiquitous promotion of local-music by bringing a week-long segment on the topic to the drive-time dominating KINK Morning Show, featuring Welch, Terry Travis, and his radio-royalness Les Sarnoff. The segments aired January 7th through January 11th, right smack in the middle of the AM drive-time slot.

For those of you still face down in your own ham at that time of day, a good chunk of what is considered morning "drive time" covers the wee hours during which throngs of people are migrating from slumber to schlep. And KINK's numbers (market share) are traditionally very strong during the coveted time-slot. It's killer exposure for the bands and venues referenced on the show, and an impressive display of support-local-music ambassadorship by KINK, which has always been friendly to local artists.

I'm still chuckling over Les Sarnoff's Roselind reference.

Among the artists interviewed for the segments were Nu Shooz's Valerie Day and local songstress Nicole Campbell. On that show, Valerie and Les were discussing the difference between the area's music scene now as compared to the 80s heyday period, during which the Shooz were a top draw, and a time when many bands could actually make a living playing music full time.

Of course, the dramatic impact of the Dram shop laws was without a doubt the most devastating change to the live music community back then. I think it was Beckman's Faucet that sounded the death knell via the first local venue to be hit with a monster lawsuit associated with a drunk driver. Beckman's insurance rates went up a gazillion percent, and they and many other club-owners bagged it.

One of my favorite statements during that show was made by Ms. Day as she recapped the environment back then. "We worked about 300 nights a year," Valerie told Les. Sure, things were different back then. But, as you ponder the viability of making a living gigging in the '02 PNW, be sure to ask yourself, would *you* commit to a 300 nights-per-year schedule? Got that kind of work ethic? KINK FM 102 (503) 517-6000.

Red Sector Revamps At Opal Studio

Website pending. Email: TheRedSector@yahoo.com

✓ Listed In The Studio Guide-Sponsored By Brownell Sound

Drummer Adrian Ost has split Red Sector to audition for the nationally-touring Powerman 5000, whose remix of Relax is featured on Zoolander, and a band looking to replace two recently lost members, Dorian Heartsong and Alan Pahanish. "We're 100% behind Adrian and we wish him the best of luck with the audition," said Red Sector chief Kevin Hahn.

The Red Sector will debut their new drum-

Purple Haired Persuasion

Website pending. Email: lavendertommy@yahoo.com

✓ Listed In The Studio Guide-Sponsored By Brownell Sound

And speaking of the off-the-clock-reduces-stress characteristic, please welcome new recording vendor Lavender Lab. "I'm just trying to create the kind of studio I wished existed when I was figuring things out," said Lab operator Tommy Harrington. Tommy honed his craft in Los Angeles and has been in the PDX market for just over 6 months. The lavender-haired singer/guitarist has a frenetic cadence and a can-do attitude. "If a client needs session players, perhaps some cello, violin, backing vocals or whatever, it's not a problem, and no extra charge," he added.

Lavender is a 24 Track 24 Bit Digital facility and Mr. H's skills include the nowadays-prerequisite ability to wield Pro Tools LE 5.1.1 software. His set-up includes a Yamaha 01v digital mixing console, a DIGI001 24-bit interface with 16 I/O, running on a 1.1 GHz Athlon AMD with 640MB of RAM and 40GB of hard drive space. Nifty pooter. I can almost see the test-tubes and nitrogen cooling-vents. Lavender Lab (503) 539-4287.



mer Mike Collins (Dr. Unknown, Skinhorse, Thrillbilly) at a Saturday January 12th show at the Cobalt Lounge. After that gig, you won't be able to catch the band until this summer, because they'll be hibernating in Kevin Hahn's Opal Studio working on their upcoming CD.

Sound like an enviable pace? That's just one of the benefits of having a facility in the family. The as yet un-named CD will be crafted entirely while the band is in Opal Studio, so the artists get to run sans the stress that often accompanies the "STFU this is costing us a mint" tone common when you're on the clock and trying to work through a riff or find that perfect segue. The Red Sector/Opal Studio 503-774-4310.

Have Gear Will Travel

http://artists.mp3s.com/artists/160/walnut_studios.html

✓ Listed In The Studio Guide-Sponsored By Brownell Sound

When Peter Orloff decided to ditch Seattle and return home to Portlandia in the summer of 2000, his plan was a short stay before he went to West Africa to experience the culture and music first hand, and to refine his mobile-recording skills.

Best laid plans.

Almost two years later, Peter is still in PDX and his Walnut Studios is a flutter with various projects. From Demo tapes to church chat, Peter can match the tone of just about any client.

"I can turn any environment into a quality

Continued on page 21

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

Doris Dodge—Doris Dodge
Self-Produced

Doris Dodge have been together for a little over a year now, presenting a straight-forward, Folk-tinged form of Rock. Formed from the remnants of the band Foma, singer and rhythm guitarist Jamie Kaineg and drummer Brian Smith initially secured the services of bassist Brent Williams (drummer/producer Greg Williams' brother, formerly of Lodestar), but he later left the band, before the tracks submitted here were recorded.

Lead guitarist Maria Callahan was added to the lineup as well. Curiously enough, Callahan was a founding member of Doris Daze. So the band name is particularly apt. Doris Dodge, however, is named after Kaineg's trusty Dodge automobile. Here, Callahan is utilized in purely a backup role, playing 12-string guitar on some tracks, while contributing superb backing vocal harmonies. Kaineg wrote or co-wrote all of the half-dozen songs presented on this EP.

In addition, for the purposes of this recording, Kaineg and Smith enlisted former Foma lead guitarist Ben Brown, as well as guitarist Scott

Weddle from the Flat Irons. Mike Yake, who helped to produce the project, played bass on five of the six tracks included. Doris Dodge have since added Eric Nichols as the permanent band bassist.

The first cut, "Sweet & Pure" is a pretty ballad. Kaineg's voice is somewhat reminiscent of Aimee Mann, in her earlier days—when she was still heavily leaning upon Chrissie Hynde's vocal mannerisms. Callahan's 12-string guitar mingles with the alternating Major 7th chords of Kaineg's rhythm guitar, while Brown furnishes lilting Country-flavored sonorities, reminiscent of some of Neil Young's early guitar work. A powerful chorus, with Callahan providing strong high vocal harmonies, helps to solidify Kaineg's charmingly simple sonic conception.

A haunting, Mexicali theme pervades "Ophelia." Brown's succinctly subtle guitar machi-

tensity of "Scar." Weddle's brooding guitar sets the dark mood as Jamie enters the scene with a cracked, croaking voice that could easily pass for Johnette Napolitano and Concrete Blonde. Jamie softens the second verse by singing an octave higher; such, that by the lovely chorus, where Kaineg displays a very compelling upper register, Aimee Mann is again a comparison. "It should have never come to this/ We've gone too far/Will we take this chance?/Or are we afraid it's gonna leave a scar?" Brilliant and brilliantly rendered.

"Let's Go" is a dusty Folk number that again hearkens to Neil Young in his "Cowgirl In The Sand" period. Callahan's electric 12 string guitar filigrees and mournful slide guitar wails give the song a cactus desert, sunbleached steerskull sense of detail.

Weddle etches a memorable guitar figure onto

the 12/8 march of "Sink Or Swim," where Jamie displays a fine vocal range and a knack for comely melody. "So Rememberin' Him" could easily be taken from the Natalie Merchant/10,000 Maniacs songbook. A loping, arrangement, accompanies a gypsy melody, certainly worthy of Merchant, for what that might be worth.

Jamie Kaineg evinces enormous talent as a vocalist. Her voice is richly evocative, warm and alluring. While her songwriting shows occasional bright spots (especially "Scar") there is not always enough substance in the material to sustain interest.

Not every musician is gifted with a fine voice and the ability to write great songs. Generally, both crafts require great amounts of time and application in order to succeed. At some point Kaineg may have to look outside her own oeuvre in order to secure material worthy of her voice. Certainly Callahan could be an invaluable

ally in the songwriting department. Her experience as a songwriter could benefit Kaineg somewhat in developing her abilities. Or perhaps a songwriting partnership...? Whatever the case, it seems certain that we will be hearing more from Jamie Kaineg and Doris Dodge in the future.

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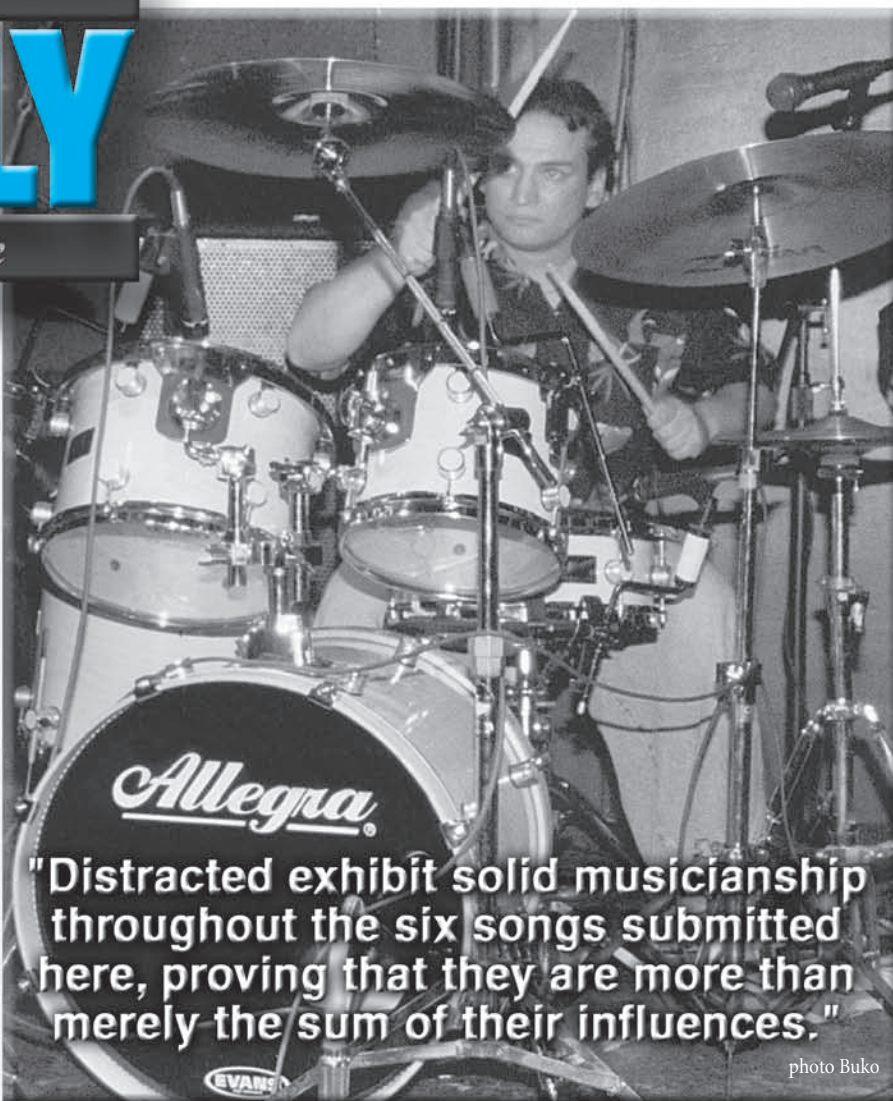


photo Buko

nations help to lend Kaineg's plaintive tale increased tensility. Again, Maria's harmonies create dimension for Jaime's dusky alto vocal delivery: who, at times here, calls to mind a post-nodal Stevie Nicks.

But the true hit of this set is the gripping in-

RECORDING CONTRACT ADVANCES

One of the most frequently discussed, and most hyped, aspects of recording contracts is the issue of advances. Generally speaking, advances are designed to cover recording costs, and also (at least in major label situations) to provide a certain amount of money to cover some of the band's miscellaneous other expenses. A separate advance is paid for each album recorded by the band for the record company.

Recording contract advances are often megahyped in press reports. For example, it is not unusual for a record deal for a new band to be hyped as a "million dollar deal," whereas in fact that "million dollars" is to cover, for example, the recording budgets for four albums at \$250,000 per album, all of which will be recoupable from the band's future royalties.

A relatively small portion of that money will go into the band's pockets as cash advances, and even that portion will be further reduced by deductions for management commissions, taxes, etc., with the balance then usually spent soon thereafter for living expenses, new equipment, etc. And,

"It is not unusual for a record deal for a new band to be hyped as a 'million dollar deal,' whereas in fact that 'million dollars' is to cover, the recording budgets for four albums at \$250,000 per album, all of which will be recoupable from the band's future royalties."

like advances for recording costs, any such cash advances will be entirely recoupable by the record company from the band's future royalties.

"RECORDING BUDGETS" AND "RECORDING FUNDS"

There are two different ways in which recording contracts can deal with the issue of advances: (1) By providing for "recording budgets"; or (2) By providing for "recording funds". In other words, the typical recording contract will be structured either on a "recording budget" basis, or alternatively, on a "recording fund" basis.

1. "Recording Budgets." In the case of recording contracts based on "recording budgets," the record company pays the recording costs directly to third parties, such as recording studios, based on recording budgets to be approved by the record company. The record company holds on to the money until the costs are incurred, and then makes payment for those costs directly to those third parties (such as recording studios).

The record company may also advance the band, separately, a certain specified amount of money for the band's anticipated living expenses during the recording project, and sometimes for other expenses as well.

2. "Recording Funds." In the case of "recording funds," on the other hand, the record company pays a certain specified amount of money *directly* to the *band* on an album-by-album basis, which the *band* then uses to pay for recording costs, etc.

If anything is left over, the band will pocket the balance. Theoretically this is designed, among other reasons, to give the band an incentive to record the band's albums as cost effectively as possible, since the band gets to keep whatever money

istic) situation, which I am exaggerating here to make a point.

Let's say that a band receives \$200,000 for the first album, and (to make it very simple), let's also say the record sells zero units and therefore gener-

LEGAL EASE

by Bart Day, Attorney

it does not end up spending on recording costs. However, as a practical matter, however, even bands paid on this "recording fund" basis frequently run over-budget.

Also, even in the case of this "recording fund" structure, there will often still be a recording budget drawn up so that the record company will have some assurance that the band will not be trying to record the album too cheaply *or* too expensively. Under many contracts for new bands, the band will not be entitled to start the recording of an album

ates absolutely no royalties. Then the band records a second album for \$250,000, and that record also generates no royalties. So, when starting the third album (assuming that the band has not already been dropped from the label at that point, which obviously is a very, very questionable assumption), the band is going into the third album already \$450,000 in the hole. (In reality, the band in that scenario would likely be even further in the hole, due to the record company's recoupable advances to make music videos, etc.)

If the band then gets an advance for the third album of another \$250,000, then the band is already \$700,000 in the hole when the third album is released. As a result, the band will see absolutely no record royalties from the third album until the total royalties from album sales exceed the amount of \$700,000. In short, the record company has the right to recoup from an album's royalties not only the advance for that album, but also any past advances for earlier albums which have not yet been recouped.

There is also the "rolling accounting" problem to consider. Often once royalties are starting to be earned on a prior record, the recording company is just starting to pay the costs of the *next* record, and deducting the new costs from the royalties about to be paid.

If the band's total royalties ultimately end up being *less* than the total advance(s) paid to the band, the record company will, under the terms of the usual recording contract, have to "eat" the shortfall, since the record company will only be entitled to be repaid from the band's *record sales royalties*. The band members will *not* be *person-*

until the record company approves the budget.

Typically, part of the recording fund will be paid at the beginning of the recording project (often one-half), with the balance to be paid upon the band's delivery of the masters to the record company.

ADVANCES ARE NOT GIFTS

Advances are, in effect, merely loans to the band, which will be deducted by the record company from the band's record sales royalties, but only from those royalties.

So if the recording costs for an album (and related cash advances to the band) are \$200,000,

"The record company has the right to recoup from an album's royalties not only the advance for that album, but also any past advances for earlier albums which have not yet been recouped."

and the album generates \$300,000 in royalties payable to the band, the record company will reimburse itself (recoup) from royalties the first \$200,000 (in order to reimburse itself for the \$200,000 advanced), then pay the band the remaining \$100,000.

The record company's right to reimbursement is carried forward from album to album. Let's take, for example, an extreme (and admittedly unreal-

ally responsible for repaying the advance, hence such advances are generally referred to in recording contract legalese as "recoupable *but non-returnable* advances." Any band being signed should be sure that its recording contract contains similar wording.

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The the & the GOOD BAD UGLY

Continued from page 6

Hooks & Crutches— Rally Boy
Jealous Butcher Records

Rally Boy have been around the local scene for a few years, slowly garnering attention for their AltRock sounds; drawing comparisons to the likes of Big Star and Yo Lo Tengo, while making a splash performing at a recent CMJ conference. With three songwriters in the band, the Boys are loaded with diversity and the sort of DIY spirit that made stars of Stephen Malkmus and Pavement.

Rally Boy are nothing, if not versatile, varying their attack from song to song on this six-song EP. They start things off with the rousing anthem "Undrest." The churning blustery guitars of Dan Blaker and Ryan Matheson kick the song off, with a moaning riff akin to that found on the Breeders' "Hammer." But soon the song unfolds, sound-

"Rally Boy have been around the local scene for a few years, slowly garnering attention for their AltRock sounds; drawing comparisons to the likes of Big Star and Yo Lo Tengo, while making a splash performing at a recent CMJ conference."

ing like Green Day doing a '60s Who tune. Jagged powerchord shards play against arpeggiated notes, creating a powerful and melodic guitar onslaught. The song is a tale about misplaced commitments and love gone awry. The band makes the declaration "When your dress falls down/I want to be the one who's standing there" sound like a pitiful request for solidarity in the face of infidelity. Still, it's a brilliantly wrought piece of work.

Taking another tack altogether, "Stuck" finds Justin Scott turning out a bouyant bassline, propelling the song in a soulful style over the relentless chugging train that drummer Bob Ham engineers. It's as if Squeeze met Pavement to do a Creedence Clearwater song. Through the verses, Scott's "The Check-Out" is vaguely reminiscent of a Cure song, with guitars flitting like rain on a windshield. However, the song magically explodes in the chorus, with hard crunching chords accenting melodic vocals. Cool.

Blaker adds a fluttery clarinet to transitional sections of "Low E," as a soaring guitar swirls atmospherically around chunky rhythm guitar, while Ham bashes out accents on a garbage can lid. Somehow, it all works. "Slang-Tips" is more angular and aggressive than the other tracks, purportedly a "paranoid rant about linguistic purity" (whatever the hell that's supposed to be), it is, in reality, simply an excuse for the boys to go off for a couple of minutes.

The band redeems itself however, with "Submarine," a tune reminiscent of the work of

Semisonic—quirky, heartfelt and melodic. The secret extra track is a madcap little number with racing Spanish guitars and an off-kilter '60s sensibility and a story line that may or not involve necrophilia. But hey, it's all in fun. "It's all so obvious, why didn't I suspect/It must be supernatural attraction."

Rally Boy are definitely a cut above the average bar band. Their musicianship is tight. Their approach is simple, straightforward and absolutely to the point. Continued improvement in their songwriting will bode well for this likable foursome, for whom the future seems bright, indeed.

Episode— Distracted
Self-Produced

Here's an enterprising young quartet who exhibit a lot of potential, having gathered influences from some of the Post-Grunge movement's finest purveyors. Distracted display a propensity for heavy, executing their parts with guillotine-like efficiency.

Recalling, perhaps slightly, Pearl Jam's "Jeremy," "Shane" is the tale of a physically abused kid, punctuated by the blistering guitar attack of vo-

calist Gavin Wells and lead guitarist Ario Lynch. Lynch's subdued solo in the middle, gives evidence of taste and restraint. Offspring and Sponge also come to mind as possible influences, as well.

Over Greg Nibler's heavily flanged bass, Wells intones the vocals on "Salvation," a song that starts out quietly enough, before exploding into the second verse. Stone Brooks' sure-handed drumwork helps to secure the foundation while Lynch provides the overdriven guitar pyrotechnics.

"Down Here" begins as a poignant ballad, that slowly gathers momentum through the verses, finally resolving into the expected fury, a full three minutes into the song. A nicely developed piece of work. "Temporary Minds" too, slowly builds in

"Not so successful are Dead Poets Society's attempts at universality and 'world consciousness,' wherein the lads hopscotch haphazardly through some long-revered musical cultures, as if they were pulling plates of musical unagi off the conveyor at Sushi World, constructing nada."

intensity, as Brooks artfully maintains a treacherously 11/8 time signature underneath the moaning and crying guitars of Lynch and Wells, before resolving in 12/8 time, which seems straight-ahead in comparison with the frenetic pace of the first half of the song. Very nice.

Distracted exhibit solid musicianship throughout the six songs submitted here, proving

that they are more than merely the sum of their influences. Wells, especially, distinguishes himself as a vocalist and songwriter, while the other members help to flesh out the nuances the songs provide. As the band grows and matures, it would seem they would elevate the level of their songwriting as well. They have a good start. It will be interesting to see where they take it from here.

The Electric Haze— Dead Poets Society
Self-Produced

Have you ever heard of Sonic Foundry? Well Dead Poets Society have. And that combination proves the old adage: "A little software is a dangerous thing." Afforded a modest library of Sonic Foundry loops, this trio entertain visions of Techno grandeur.

As such, this recording stands as a great demonstration of what beginners can do with the Sonic Foundry software. This project sounds good. And, while painfully awkward in places (some transitional passages, especially), there is some reason to believe that these novices will develop further, perhaps to the extent that they can eventually create something original on their own.

The problem lies in the fact that the three culprits here: Wa, ostensibly playing percussion and keyboards, while doing the "songwriting" and some of the programming; Raven Nightshade, who apparently adds more keyboards, as well as the ever popular "artistic mutilation"—and Tim Gibson (somehow his name seems out of place in this setting), who plays, yes, keyboards and "all things stringed." Presumably that would include some of the bass sounds and the guitar—which makes occasional appearances throughout the proceedings, and distinguishes itself among much of the pre-recorded, sampled loop brouhaha.

Not so successful are the frail attempts at universality and "world consciousness," wherein the lads hopscotch haphazardly through some long-revered musical cultures, as if they were pulling plates of musical unagi off the conveyor at Sushi World, constructing nada.

On the positive side, Mr. Wa seems somewhat adept at pasting together viable drum loop sequences, upon which the others layer all this other stuff. And, as mentioned, Tim Gibson seems to have

some command of the guitar, and possibly the bass. It is unclear at this time as to whether Mr. Nightshade's "artistic mutilation" are part of the problem or the solution.

But the problem, and this is a tip to all you kids out there experimenting with these loop packages available at a music store near you: if you use

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An Unreel World
Lake Oswego
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Anonymous Noise
(503)248-2136
Owner: Karl Brummer

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Vancouver, WA 98661
Vancouver phone: (360) 694-5381
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Big Red Studio
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E-Mail: billy@bigredstudio.com
Web: www.bigredstudio.com
Billy Oskay: owner, producer, and engineer.

Bill Scream Music
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Owner: Bill Scream
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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 pres, Mic, s: Neumann U87, s (mods by Klaus Heyne), KM84, s (mods by Kaus 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 Braun10 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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Fax: (503) 236-0266
Email: falcon@cyberhighway.net
Contact: Dennis Carter.

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Web: www.freqmastering.com
Portland's Pro Mastering Studio
Contact: Ryan Foster
Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.
Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkseed, 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, Countrypolitans, 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
Southeast Portland
(503) 235-7402
Email: jon@freshtracksstudio.com
Web: www.freshtracksstudio.com
Owners: Jon Lindahl
Engineers: Jon Lindahl and freelance engineers.
Tracks: 32, 24, 16, & 8 (24 traks 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, Que CD Burner @ 16X write speed, 24x8x2 Soundcraft Mixing Console, Tascam 80-8 1/2 "(analog) , 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 5.0 Atari 1040 ST, Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom 123 Drum Machine, ESQ-1 Keyboard, Casio Midi Guitar
Clients: Greg Baker, Sid Brown, Bobby Daltry, Jodie York, Paul Bermen, Ralph Archenhold, Julie McClusky, GJ Rose, Vivian's Keeper, LaRai, Money&Lovin, Sentient, John Myers, Lodown, Peter Dammion, John Hoffman, Pudding River Bluegrass Band, Steve Rudeen, Stirling Wolf, Al Pasque, Marc Hansen, Les Ouvier du Christ, Grafton Street, Enuf, Chutzpa, Dead Roses, Dana Libonoti, John Lansing, Truculence, James Kinney, Christine Young, John Gilmore, and Stuart Wyan Trio.

Gung Ho Studios
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Eugene, Oregon 97402
(541) 484-9352
Owner: Bill Barnett

Continued on page 14



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Have you ever wondered what the "Portland sound" is? Could it be this paper's namesake, the cornerstone of rock itself "Louie Louie"? Maybe. Could it be Quaterflash? How about Dan Reed? Billy Rancher?, Johnny Koonce is a good choice? How about newer bands like "Cherry Poppin Daddies" "Sweaty Nipples" "Gravelpit?" or now bands like "Craving Theo"? These are all good choices and you can see how we could go on forever with out determining one band or song that well defines our unique, diverse and often challenging music environment. These days more than a brief glimpse of stardom is rare indeed and now that pop music is a world

"TO ME THE BEST VIBE TO CREATE IN IS ONE THAT HAS A VERY SOFT BORDER, A DIMLY LIT ROOM WITH BLURRY CREATURES MOVING IN UNCERTAIN DIRECTIONS, THE FEELING THAT MISTAKES MADE AS A RESULT OF EXPERIMENTATION ARE BETTER THAN PECKING OUT A PRE DETERMINED RESULT THAT BECOMES TEDIOUS AND REPETITIOUS ON COMMAND JUST TO KISS TRENDY POP CULTURE BUTT."

wide enterprise consisting of thousands of record companies and millions of new entries almost every day, who knows if one song, band or entertainer will ever mark Portland with a signature sound or style. It may be that not having a label (no pun intended) means we have no limits as well. Does New York have a sound? Does Los Angeles? It may be that Seattle is now limited in terms of immediate national acceptance for new music because of the now historic "Grunge" tag and has San Francisco ever been recognized for any sound that had more impact than what happened in the sixties and seventies?

To me the best vibe to create in is one that has a very soft border, a dimly lit room with blurry creatures moving in uncertain directions, the feeling that mistakes made as a result of experimentation are better than pecking out a pre determined result that becomes tedious and repetitious on command just to kiss trendy pop culture butt. We still have this scene in Portland and we probably always will.

There is one entertainer that stands above the rest in my opinion. Curtis Salgado.

Even though blues has some limits they can always be pushed. Portland is recognized, as a blues town to many people around the country and Curt is probably one of the reasons, as he seems to tour quite often and represents us well all over the world. Rock and roll was born from blues and blues is born from Jazz which is probably the only art form born in America.

Blues is also a "melting pot" music, a common denominator easily felt by most humans with ears and, if that is our main tag it could mean that we still have an open playing field with good pitching and fielding, we just need some band to smack the ball hard enough heard around the world.

fm102 hosted a great event for the food bank on December 8th at the Roseland featuring Joshua Joplin, Curtis "All World" Salgado, Taj Mahal and Robert Cray. I arrived early enough to enjoy a ballsy sound check from Curtis and chat with his keyboardist D.K. Stewart whom I've tantalized (begged!) with an invitation to help in a band I've started with the Cray bands first drummer Tom Murphy, based around a New Orleans style of blues called "second line". My main mission for the evening however was to talk to Robert about an upcoming event for the Oregon Music Hall of Fame that could involve the Portland premier of Sue Turner Cray's (Roberts Wife) movie inspired by the bright yet tragic life of Portland musician Richard Burdell.

After waiting several hours in the green room, my first contact with Roberts band was when drummer Kevin Hayes slogged by me mumbling something about being well beyond tired, I found out later that they had just finished a hundred and one show tour and were headed home for a well deserved rest, they then proceeded to play one of the best sets the I have ever heard this band play including a fresh sounding version of Smoking Gun and several other older tunes that the band offered as a special treat to his loyal Cray-o-holic fan base.

Long Live the Denny Beatle!

It was George Harrison that first inspired me to stand in the middle to "play my fiddle"

So I thought it would be cool to mention some of the guitars George used while he was in the Beatles.

A Dutch-made Edgemon, a Hofner President, a Hofner Club 40 electric, a 1961 Czech made Futurama, a Zenith, a 1957 Gretch Duo-Jet model 6128, a Gibson ES-335, a Gibson J-160E, a Gretch Chet Adkins Country Gentleman, a Rickenbacker 425, a Maton MS-500 Mastersound, a 1963 Gretch Tennessean, a 1963 Rickenbacker 360-12, a Ramirez Classical guitar, a Gretch electric 12-string, a Sonic Blue Fender strat, a Framus Hootenanny, another Rickenbacker 360-12 (1965), a Gibson ES-345, a 1965 Gibson SG Standard, a Gretch 6120, a Burns Nu-Sonic bass, an Epiphone Casino, a Vox Kensington, a Coral Electric Sitar, a Gibson J-200, a Gibson 57 Gold Top earlier owned by and refinished for Rick Derringer then given to George by Eric Clapton, a Fender Bass VI, and a heavy but killer all Rosewood custom Fender telecaster (a similar model can be seen at Portland Music's MLK store!)

Long Live the Denny Beatle!

LL

Curtis Salgado 2001.

Hey Two Louies readers! 2001 is over and I feel a weight has been lifted from my working girl back. It's hopeful to see a fresh year peaking around the bend. I've been to three funerals in two weeks and the wind is cutting through the Willamette

most every moment this year. I find him to be an inspiration. Sometimes Portland is not a supportive town. There're so many people with tiny little axes to grind and major agendas. When you see the dancers at Oregon Ballet Theatre and you know the people that remain with the organization, you realize that the press is

not writing about, or capturing the magic and talent that is a fleeting force of nature. I also enjoyed working with Jessica Flores, who is their Production Manager. She does great work keeping the ballet running smoothly with efficiency, humor and cool.

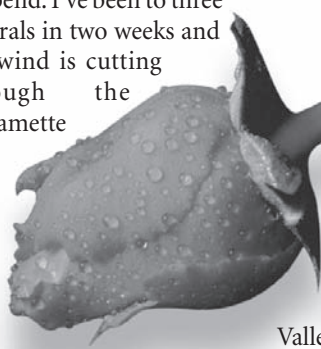
I spent Christmas Eve in a beautiful old house on NE Tillamook. I got to speak with the painter Tom Kramer who I find exciting and sexy. He said he's on his way to India and was thrilled that James Canfield and Oregon Ballet Theatre are taking *Jungle*, (which Tom did the set and costumes for) to New York City in July. Steve Birch was in attendance and was politely attentive. He's such a charming person when he wants to be. He shared that his new band is going out on tour, as I happily looked into his dark brown eyes.

I spent a delightful Christmas with painters Lauren Mantecon and Cecilia Hallinan. The rest of the table included filmmaker Ben Ellis and his cohort and dear friend Tres Shannon from X-ray Café days and Kurtz Project. It took a while to warm up the room. Tres and Ben gave me some shit about being a River Phoenix groupie years ago at The Pine Street Theater when TuTu Band played the wrap party for My Own Private Idaho. I admitted that I did have a crush on the boy, but no more than the crush I had on three other people that night including my husband. I thought about it and decided to rub it in that River Phoenix ended up jamming on the song I sang that night. We did a rousing rendition of Rolling on the River. We changed the words to fit the legend of Portland, the boys club, and all the Gus VanSant stuff that was ruling the town. It was a great time and I

will make no excuses. I love River Phoenix! He is missed like all the rest of the dead people. I find the arrogance of the living annoying and such a drag. Is it just this country that celebrates life so exclusively? Anyway, after dinner Ben, Tres, Lauren, Cecilia and I went for a walk in the park in the freezing cold. We got a second wind, came back to the house and sang together. We drummed on the table and harmonized. It was great fun.

I flew non-stop and spent a rainy night in Atlanta, Georgia weeping at the funeral of my beloved sister Sally. I also attended the funerals of Prop Master Jeff Dabil and carpenter Jimmy Minjarez that were both my friends. May all my brothers and sisters rest in peace.

Hang on it's going to be a wild, wild ride!
Write to me: rosebud@teleport.com **LL**



Rosebud

by Robin Rosemond

Valley with an arctic bite. The rev-

erence I feel for the mighty names of the dead is overwhelming. Life is great, if you can look at it that way. I want it to snow like Buffalo.

I know I've said enough about Shelby Lynn, but she's my pick of the month because I got to see her live, front row center at the Aladdin Theater on December 1st. It was a great show and I still love Shelby!

The Le Happy Christmas party was filled to the gills with Portland's beautiful people. Paige Powel was there along with Heidi Snellman, Bridged O'Connor, John Brodie, Thomas Lauderdale, and the lovely China Forbes. The food was great, the drinks flowed, and a cheery time was had by all.

It was an honor working for the Oregon Ballet Theatre on *Nutcracker* this year. I'm happy to report that the company is filled with talent and the unity and fraternal feeling backstage was wonderful. Many of the dancers have blossomed in the last three years. Alison Roper danced the SugarPlum fairy with confidence and beautiful strength. James Canfield continues to survive the bad press he receives with optimism and energy. He was with the ballet al-



THOMAS LAUDERDALE AND HEIDI SNELLMAN
HAVING A CHEERY TIME
AT LE HAPPY CHRISTMAS PARTY

"I SPENT A DELIGHTFUL CHRISTMAS WITH PAINTERS LAUREN MANTECON AND CECILIA HALLINAN. THE REST OF THE TABLE INCLUDED FILMMAKER BEN ELLIS AND HIS COHORT AND DEAR FRIEND TRES SHANNON FROM X-RAY CAFE DAYS AND KURTZ PROJECT. TRES AND BEN GAVE ME SOME SHIT ABOUT BEING A RIVER PHOENIX GROUPIE YEARS AGO AT THE PINE STREET THEATER WHEN TUTU BAND PLAYED THE WRAP PARTY FOR MY OWN PRIVATE IDAHO."

AS THE WORLD



THE GRAND OL' SOAP OPRY

The "un-recouped artist."

Record label code for an act that hasn't sold enough records to pay for the recording and promotion costs.

Still in the red on the books.

An act that the high powered phone stars in the promotion department couldn't make happen at least once, or maybe even twice.

It's a terrible position to be in as an artist because you have no clout and no way to win new friends in the company. Un-recouped artists aren't welcome wandering the halls of the major label rallying the troops.

Jon Koonce remembers.

When **Johnny & The Distractions** bounced from a plug in **Rolling Stone** to a deal with **Herb Alpert's A&M Records** in Hollywood Jon found himself starting all over in the pecking order. When the first album didn't take off immediately the label's attitude cooled quickly. "They went on to other things." Unfortunately for Koonce A&M had also just signed another leather jacket frontman named **Bryan Adams**, and his first single; "Cuts Like A Knife" went huge.

Koonce found out in the major label galaxy the "un-recouped artist" is the lowest life-form on the planet. Limited input on packaging graphics, release dates, radio singles and regional activity. You might as well have "owes us big-time" tattooed on your forehead.

The failed releases are always due to product, never to promotion.

In the end, they always blame the music.



After two stiffs at Dreamworks **Elliott Smith** is finding out what it feels like to wear the sign around your neck at the corporate meetings; "un-recouped artist".

Relationships are so strained Elliott's next album will come out on an indie label, which would indicate a corporate vote of No Confidence in the material.

Rolling Stone.com sez "Elliott Smith will return to the underground well from which he sprang".

"In an *unorthodox* move, Smith's label, Dreamworks, has agreed to allow him to release the tentatively titled *From The Basement on The Hill* via the imprint of his choice."

"Smith hasn't chosen a label, but he hopes the album will be on shelves this spring."

"Smith's management says the decision to seek an alternative home for his sixth album reflects his present disillusionment with the state of majors in general, not just Dreamworks, which he's called home since 1998"

"Before Dreamworks, Smith recorded for indies **Kill Rock Stars** and **Cavity Search**. While certain high-profile acts, most notably **Beck**, occasionally ink contracts allowing for indie one-offs, Smith's agreement with Dreamworks was exclusive. At the conclusion of the cycle for his next album, Smith is expected to return to the major".

Fat chance.

Smith's Portland buddies say this is a nasty divorce, not a civilized trial-separation.

"Dreamworks has been spreading shit about him that's not cool. Just be wary of what they say about their deal for his 'sabbatical'...I can guarantee that reality will play out different..."



Calvin Baty is getting the major label treatment.

His band **Craving Theo** hits the stores on Columbia Records January 22nd.

January 26th the band celebrates with an all-ages record release party at the Roseland Theater. Baty has spent the past few weeks in Hollywood filming a music video.

The clock is ticking for **Craving Theo** (Remember Slowrush on Epic?) Typically, the major labels work a new release to radio for three weeks. The "Radio Add Day" for **Craving Theo's** single "Alone" was November 6th and as yet no sign of it on Billboard's airplay charts.



Chris Newman is back in town.

If **Elliott Smith** really wanted to be on an indie label that did it for All the Right Reasons, he'd be on **Flying Heart Records**. Flying Heart launched in '88 with blues and jazz issues and shortly thereafter signed ultra alternative power trio guitarist **Chris Newman & Napalm Beach**. Flying Heart issued six Newman projects over the years including two Napalm Beach albums, (One recorded in Germany) 3 Snow Bud & The Flower People lp's and a Chris Newman solo lp entitled "Volunteer".

Chris Newman was a musical contemporary of Kurt Cobain and even the subject of a Courtney Love crush in the old days, (According to Melisa Rossi's Love bio; "Queen Of Noise") Unfortunately, along with attracting the same women, Chris shared Kurt's worst habits and left Portland years ago behind un-resolved substance abuse issues.

On the lam, I think they call it.

Sources say Newman and his wife got back to town before Christmas and shared the holidays with Flying Heart label owner **Jan Celt** and his family.

Chris Newman is booked for a show at the Ash Street Saloon January 26th.



The year in fractures.

Who got the biggest breaks?

Oregon's music trade publication-named after Portland's Greatest Hit- the Two Louies Magazine, selected 12 artists in 2001 to grace the cover-representing our picks for continued music industry success.

None of them let us down.

January/**Carmina Piranha**, February/**Craving Theo**, March/**Stephen Malkmus**, April/**Cowtrippers**, May/**Jonah**, June/**Dahlia**, July/**Baseboard Heaters**, August/4th **Plane Jaient**, September/**Del Toros**, October/**TV:616**, November/**Cool Nutz** and December/ **Jon DuFresne**.

They had a tough year to make it in.

D TURNTABLES

BY BUCK MUNGER

At the beginning of last year local recording artists were reeling from the 2000 Soundscan numbers that showed of the 6,188 albums released in 2000 only 50 had sold a million (Platinum) units, 65 went Gold (500,000) and only 356 sold over 100,000 units.

Or, As the LA Times called it, "A 90% Flop rate." (The numbers are even worse this year-but that's another story.)

As depressing as the numbers are, they're proof Portland gets way, way more than our share of the country's original music action.



The year of 2001 in review:

PINK MARTINI UPSTAGES BOB DYLAN

The music business buzzed for months about Bob Dylan recording "Return To Me" for the soundtrack of HBO's *Sopranos*. Show day, most Oregonians are more impressed to hear Pink Martini's "No Hay Problema" in the same episode and two other Pink Martini recordings "Song of The Black Lizzard" and "Andalucia" in other *Sopranos* episodes.

EVERCLEAR UPSTAGES MATCHBOX 20

Touring behind Songs From an American Dream Everclear gets a great live review from *Rolling Stone* who say EC blows MB20 off the stage, and quotes concertgoers with gems like "Everclear blew the roof off, and Matchbox 20 spent the rest of the night putting it back on." Backstage tension mounts.

MATCHBOX 20 AND THE ROADIES REVENGE

Weeks later, when the MB20-EC show comes to Portland, home-boy heroes

guests are locked out of the building for two hours while MB20 does their sound-check in the empty hall. Proving once and for all, it is, in the end, the Matchbox Twenty Tour.



photo David Ackerman

Chris Newman.

Everclear are scheduled to host 100 school children for a Northwest NARAS Chapter "Grammy Sessions" workshop at the scheduled 4PM Everclear Sound Check. Grammy Session Day MB20 cancels the EC sound check and EC's hundred NARAS

Dandy's second Capitol release. *13 Tales From Urban Bohemia* goes Gold in Australia and the single "Bohemian Like You" hits #1 in Portugal. The Portland music scene's favorite major label heavyweight; Perry Watts Russell, the Capitol A&R executive instrumental in

COLLEGE RADIO LEGEND LAUNCHES FROM PDX

Pavement hero Stephen Malkmus drifts into town and forms a band to snag a solo deal on Matador Records. Before the year is out the record climbs to #1 on the CMJ charts, Malkmus is picked and promo'd by USA Today, linked with Winona Ryder in Entertainment Week, and acclaimed as the standout act at 2001's South By Southwest in Austin, Texas. Mister Malkmus credits his recent success to discovering Jicks bandmembers; (Dharma Bums) drummer John Moen and (Elliott's Smith's girlfriend-engineer) bassist Joanna Bolme in Portland's ("cheap studios") original music scene.

EVERYTHING STILL DANDY AT CAPITOL

The Dandy Warhols spent the year living up to their worldwide reputation as the Best British Band From America, touring Europe's finest festivals and venues generating the fab gear overseas music press buzz only the United Kingdom can deliver. The

Continued on page 22

QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 9

Haywire Recording
Southeast Portland
P.O. Box 66381
PDX OR 97290
503-775-7795
Email: haywirerec@earthlink.net

Intersect Sound, Inc.
Portland, Oregon
503-649-7741
E-mail: billmcushman@yahoo.com
Web address: www.geocities.com/intersectsound
Owner/Engineer: Bill M. Cushman
Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows.
ISI also provides live sound production, recording and mastering with post-production and studio work.
Sound Engineers are available.
Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6:30 p.m.

to speak to a person.
For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.

Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/ 4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal.

Clients include: Dfive9, Hell Candidates, Jen Lane of Barfly Magazine, Tillamook County Fair in association with Starshine Sound, Rorschach Test, Stage Phryte, The Natrons, Witch Mountain and many other locals.
Other: Bill Cushman is House Engineer at Club Satyricon and he invites you to come in and say hello. As owner of Intersect Sound, he guarantees reasonable rates, professional service and well maintained gear—delivered, operational and on time!
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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 Belluzzi

The Lavender Lab
Recording & Graphic Design
SE Portland (near 39th and Powell)
(503) 539-4287
Email: lavendertommy@yahoo.com
Owner/engineer/producer: Lavender Tommy
Tracks: 24 tracks of 24-bit digital audio.
Equipment: Pro Tools LE 5.1.1. software and DIGI001 24-bit interface with 16 I/O, running on a 1.1 GHz Athlon AMD with 640MB of RAM and 40GB of hard drive space. Plug Ins: BombFactory Classic Compressors (1176 & LA-2A), MoogerFooger Lowpass and Ring Modulator, SansAmp PSA-1, Voce Spin, and Voce Chorus & Vibrato; DigiRack: Compressor, Limiter, Gate, Expander-Gate, De-esser, 1 and 4-band EQ, Delay, Gain, Reverse, Pitch Shift, and TimeCompression/Expansion; D-Fi: Lo-fi, Sci-fi, Recti-fi, and Vari-fi; D-FX: D-verb, Flanger, Multi-tap Delay, Ping-pong Delay, and Chorus; Focusrite D2 EQ and D3 Compressor; Metic Halo Channel Strip SP; Digidesign Maxim Mastering Compressor; Speed by Wave Mechanics; and Antares AutoTune.
Mixers: Yamaha O1V digital mixer, 24-channels, with optical interface card and 2 built-in stereo effects processors; Mackie 1402-VLZ, 14-channel analog mixer for sub-mixes. MIDI/Synths: Roland JV-1080 synth module, with Hip-Hop and Bass & Drums expansion cards; Alesis SR-16 drum machine; Casio CTK-611 keyboard controller...more than 2000 sounds to choose from.
Monitors/Amplification: Roland DS50-A

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powered digital reference monitors, JFE monitors in stereo & mono with Pioneer amp; Cerwin-Vega and Audio Centron mains; QSC 900 power amp; (2) Sony MDRV-700 headphones; (2) AKG K240M headphones; Rolls RA53 headphone amp. Rack stuff: Joe Meek VC1Q studio channel (mic pre, compressor, EQ, enhancer); Joe Meek VC3Q channel strip (mic pre, compressor, EQ); Aphex 107 dual channel tube-essence mic pre, DBX 1066 dual compressor/limiter/gate, Rolls RBD104 quad active direct box, Neutrik patch bays. Microphones: Rode NTK tube condenser, Rode NT-1 condenser, (2) AKG C100S condensers, AKG D112, (3) Audio Technica ATM-25 dynamics, (3) Sure SM57, Sure SM58, Sure Beta57-A, (2) boundary mic's, (2) ancient mic's, one mono & one stereo, for unusual sounds/effects, and a homemade mic for those fat, fat low end sounds. 2-Track Recorders: Sony PCM-R300 DAT; Sony TC-635 dual-record cassette deck; 8x CD writer. Instruments/Amps/Extras: Fender Jaguar re-issue; Ibanez GSR200 bass; Squier JagMaster guitar; Tacoma DR12 rosewood acoustic guitar with Fishman humbucker; Fender HotRod Deville 4x10 combo guitar amp; Marshall Valvestate 8040 amp; Ampeg SVT 4x10 bass cabinet; BagEnd 1x15 bass cabinet; Line 6 guitar POD and bass POD; Hammond M-3 organ; Boss footpedals: delay, distortion, fuzz distortion, flanger, digital dimension, and the old 3-knob phaser; MXR flanger; Sovtek Big Muff; and a CryBaby wah-wah.

Clients: Blue Turns White (heavy emo rock), Kassino, Knameless & Knowledge (rap), Matt Burlin (jazzy acoustic), Keyjon (R&B), Kate White (acoustic), Ronnie Cooper (synth pop/R&B), Clay Ashes (rock), FA-10 (thrash metal), Joaquin Lopez (synth pop), The Jack Lewis Project (acoustic), Aja Volkman (alt pop), Kym's Choice (punk death metal), and Jill Urbina (acoustic pop).

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Services: CD Mastering, Audio Restoration, CD Replication & short runs, graphic design, editing, etc.
Specialties: CD Mastering/Restoration/Short-Run CDs
Engineer: Kevin Nettleingham
Tracks: 64 Track Digital Hard Disk
Rates: \$50.00 per hour / 100 CDs - \$250
Equipment: Digital Audio Workstation: Digidesign Pro Tools 24/Mix system
Software Version: 5.1, Audio Hard

Drives: 75 gigabytes, Computer: Macintosh Power PC 9600/233 w/dual 20" monitors, RAM.: 248 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. Cranesong: STC-8 Discreet Class A Compressor Limiter. Focusrite: Blue 330 Mastering Compressor/Limiter. Mic Preamps: Cranesong: Flamingo Dual Channel Discreet Class A mic pre. Focusrite: Red One 4 channel mic pre. Summit: TPA-200A Dual Tube mic pre. Night Pro; PreQ3 4 Channel mic pre. Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer. Waves: L2 Ultramaximizer, Gold Bundle, Pro FX Processors, C4 Multiband Compressor, DigiDesign: ReverbOne. Serato; Pitch-n-Time 2, 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: Plexor 8/2/20, Yamaha: CRW 2100S Monitors: Meyer Sound HD-1 High Definition Audio Monitors Metering: Metric Halo Labs: SpectraFoo - Waves: PAZ Psychoacoustic Analyzer 2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, CDR2000 - CD Recorder/Rewriter Marantz: PMD-321 CD with AES and SPDIF outputs - Nakamichi MR-2 Cassette Vestax: BDT-2500 Turntable Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S. Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e - Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7

A Few Of My Clients: Oregon Symphony, Obo Addy, Swingline Cubs, Alfredo Muro, Rorschach Test, Benny Wilson, Norman Sylvester, Allan Charing, Indigene, Mel, Perfect in Plastic, Randy Porter, Headless Human Clones, Slackjaw, Mother's Choice, Trophy Wife, The Cow Trippers, Jerry Hahn, Hyper Static Union, Starter Kit, The Jimmies, iknowkungfu, Feller, DFIVE9, Gruesome Galore, Flying Heart Records, The Mutants, Engorged, Shapeshifter, 44 Long, Headscope, Pacific Wonderland, 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, Justin McCarthy
Engineer/Producers: Mark Kaeder, Justin McCarthy
Tracks: 32 I/O Harddisk Recording
Equipment: Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Yamaha O1V Digital Mixer, Sony A7 DAT Recorder, Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio

Continued on page 16

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Continued from page 15

restoration software (running on an AMD Athlon 800P2 with 512 megs of ram and 80 gigs of storage), Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform with Logic Audio Platinum MIDI sequencing and HDR software. (too many other audio programs to list), Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Line6 Guitar Pod Processor, Line6 Bass Pod Processor, DBX Quantum Mastering Compressor. Monitors: Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active refrence monitors, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: 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). Misc: Sony Spresra 8x CD Writer. AKG and SONY headphones, Samson Headphone amp (2), SWR Bass amp with Eden 4x10 cabinet.

Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info. Clients: Redline6, Hot Boxed, Fallen Short, Speedway Playboys, Peer Pressure Records, No Evil Star, Omnibox, Lucid, Vasikate, Iknowkungfu, Brenda French, Rick Anderson, ChanneLight, SweetJuice, The Automatics, The Blue Ribbon Boys, Heywood, Creepy Old Trucks, recording and editing for the independent film Breach Of Etiquette, Commercial sountracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

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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 400multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...
Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps
Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a
Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate...
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Engineer: David Pollock (the one to talk to)

Tracks: 12 Track Digital Hard Disk
Equipment: Akai DPS12 12-track digital hard disk recorder, CAD vocal condenser mics, Alesis effects processors, Premier Astria XPK drum kit, REMO Legero drum set, E-MU Proteus 2000 sound module, Avlex, CAD, Peavey instrument mics, CAD drum mics, Epiphone/Gibson Les Paul electric guitars, Hamer electric guitars, Fender electric guitars, Fender acoustic guitars, Fender basses, Peavey RQ-200 mixer, ZOOM guitar effects/processors, Danelectro, DOD, Marshall, Dunlop guitar effects, Nady wireless instrument systems, AIWA monitors, AIWA power amps, Cakewalk Pro Studio software
Monitors: Alesis M1 Active Powered Monitors
Computers: Apple iMac, G3 400 MHZ processor 192 megabytes RAM; Apple Power Macintosh G4, 400 MHZ G4 processor, 256 megabytes RAM.
Analog-Digital/Digital-Analog Converters: Griffin iMic USB audio converter
CD Recorder: Yamaha 2100 16x record 10x re-write 40x read
Mastering Decks: DAT recorder, Apple iMac, AIWA tape deck.

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Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.
Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer
Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R. Digital Audio
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Continued on page 18

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Continued from page 17

Converter, Pro-Tools III 16 Track Power Mix (on the AVID workstation).

Synchronizers: 4 Adams-Smith Zeta Three's.

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

Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds. Microphones: AKG The Tube, AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's, Sennheiser 421's, & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Ramsa, Crown, Yamaha, and QSC Amplification. Clients and Projects: Subpop Records, Atlantic Records, Frontier Records, Sony Records, Mercury Records, Roadrunner Records, TK Records, Carlson Records, MDR Records, Rainbow Records, Schizophonic Records, Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, Smoochknob, Al Perez Band, Ashbury Park, Blake Sakamoto, Honey Ryder, David Lee, Disciples In Song, Jan Celt, Lonnie Turner, Washing Waldo Woo, Signals,

MOJO, Jackstraw, Fred Stickly, Hardship, Jamie Hampton, Stark Raving Mad, Super Friends, Dave Said Strike, Petal, In June, Jeff Cava, Shapeshifter, Adam Zwig, Jim Sluder, Lisa Polick, Jon Koonce and the Gas Hogs, Poison Idea, Eric Mathews, Cardinal, American Girls, Swoon 23, Craig Carothers, Heatmiser, Dan Reed, Monde La Bella, Southern Nights, Caveman Shoe Store, Pig Pen, Hearing Voices, Snowbud, Dan Balmer, Brothers of the Balidi, Nu shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Debrise, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Halks, Portland Songwriters Association, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

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

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LAST MONTH	THIS MONTH		
4	1	BLUE SKYS FOR BLACK HEARTS / Demo CD	<i>This Black Hearts Gonna Break</i>
6	2	VARIOUS / A Bouncing Space CD	<i>Lunch with a Bouncing Space</i>
5	3	GARMONBOZIA / Demo CD	<i>Tremolopsi!</i>
•	4	RICHMOND FONTAINE / Advance CD	<i>Winnemucca</i>
1	5	FERNANDO / In Music We Trust CD	<i>Dreams of the Sun and Sky</i>
7	5	JEFF TROTT / Demo CD	<i>Dig Up the Astoturf</i>
12	6	QUARMIRE EXPEDITION / Demo CD	<i>Demo</i>
8	6	THE TORTURE COOKIES / Recalcitrant CD	<i>Progressive Disciplin</i>
•	7	WIPERS / Zeno CD	<i>3 CD Box Set</i>
6	8	SPIGOT / Cameltoad CD	<i>Bait and Switch</i>
11	8	CAMERO HAIR / Outro CD	<i>Mirage Sale</i>
9	8	GARMONBOZIA / Diaphonic CD	<i>Omnibus and the Bakers Man</i>
10	9	CRACK CITY ROCKERS / Paisley Pop CD	<i>Joyce Hotel</i>
11	9	HERE COMES EVERYBODY / Refrigerator CD	<i>Astronauts</i>
10	10	JOHN HUSS MODERATE COMBO / Zippah CD	<i>Lipcmite</i>
12	10	THE WEAKLINGS / Demo CD	<i>Sick Rock and Roll Fascination</i>
13	11	PONTICELLO / Ponticello Music CD	<i>Down Like Mercury</i>
•	12	DIZZY ELMER / Demo CD	<i>5 song demo</i>
•	13	JONAY / Demo CD	<i>2 song demo</i>

top tracks

3	1	BLUE SKYS FOR BLACK HEARTS / Demo CD	<i>Everythings Gonna Be Allright</i>
5	2	99 CENT DREAM / A Bouncing Space CD	<i>Nominal Friends</i>
•	3	GARMONBOZIA / Demo CD	<i>Theme Variatour #7</i>
•	4	RICHMOND FONTAINE / Advance CD	<i>Somewhere Near</i>
•	5	JEFF TROTT / Demo CD	<i>Walk A Cloud</i>

top 13 for 2001

1	RICK BAIN & THE GENIOUS POSITION / Official CD	<i>Crooked Autumn Sun</i>
2	FERNANDO / In Music We Trust CD	<i>Dreams of the Sun and Sky</i>
3	KING BLACK ACID / Cavity Search CD	<i>Loves A Long Song</i>
4	VARIOUS / Last Chance CD	<i>In the Cole Mind</i>
5	WOW AND FLUTTER / Jealous Butcher CD	<i>Better Today Than</i>
6	BLUE SKYS FOR BLACK HEARTS / Demo CD	<i>This Black Hearts Gonna Break</i>
7	PINEHURST KIDS / Barbaric CD	<i>Bleed It Dry</i>
8	THE HIGH VIOLETS / Demo CD	<i>4 song demo</i>
9	SAUVIE ISLAND MOON ROCKET FACTORY / Red 76 CD	<i>Wy East Can't Sleep</i>
10	GARMONBOZIA / Demo CD	<i>1940</i>
11	VARIOUS / Kwali-T CD	<i>X-Ray Visions</i>
12	DAHLIA / Demo CD	<i>Dahlia</i>
13	SO SADLY F...ED / Circle 5 CD	<i>So Sadly F...ed</i>

top new artists 2001

1	GARMONBOZIA
2	SAUVIE ISLAND MOON ROCKET FACTORY
3	SO SADLY F...ED
4	BLUE SKYS FOR BLACK HEARTS
5	DAHLIA

LEGAL EASE

Continued from page 7

"CROSS-COLLATERALIZATION"

Incidentally, and this is extremely important, any band should be absolutely sure, *before signing a recording contract*, that the contract allows the record company to recoup advances from only the band's *artist royalties*, and *not* also from the band's *publishing royalties* from record sales (i.e., the "mechanicals"). In recording contract parlance, the record company should be contractually barred from "cross collateralizing" against mechanicals.

MINIMUMS AND MAXIMUMS

Recording contracts usually specify that a certain dollar-amount of advance will be paid separately for *each* album under the contract, and will state the minimum and maximum amounts for each such album advance.

The structure for these minimums and maximums is usually as follows: The contract will specify a certain set amount for the first album's advance. For albums *after* the first album, the contract will specify (for each album) a *minimum* dollar-amount advance (called "the floor"), but will also provide in effect that *if* the album sells well, the advance for the next album will be computed at 60% to 70% (typically, two-thirds) of the royalties earned to date by the band from the prior album (or sometimes, the *average* royalties earned from the prior *two* albums), but only up to a certain specified *maximum* amount (called the "ceiling").

Typically, these minimum and maximums will increase from album to album. For example, the minimum amount for the *second* album might be \$200,000 with the maximum at \$300,000, whereas for the *third* album the minimum might be \$250,000, and the maximum at \$350,000.

CONCLUSION

Given all of these various factors, it's easy to see why seemingly successful bands sometimes receive much more modest levels of income than one would otherwise expect. These various factors also illustrate why it is so important for a band to structure its record deal in the most favorable way possible.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

Bart is also the co-author of a chapter in *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

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

LL

The the & the GOOD BAD UGLY

Continued from page 8

the sounds right out of the box, without tweaking them or editing them or somehow making them "yours," or otherwise fairly unrecognizable, your material is going to sound just like all that other stuff submitted to the Sonic Foundry website, where, no doubt, the Dead Poets Society have, from time to time, reigned supreme.

These very same loops can be heard in countless television and radio advertisements—always altered to the point of near imperceptibility, which would seem to be the point, after all. To just throw a few of these loops together over a frenetic (and, generally) sampled beat and bassline is practically void of any real imagination, but merely an exercise in computer programming, while cutting and pasting together chunks of musical information. One could hire other people to do the fill in for him. "Uh, throw that Asian thing there. The tabla and sitar there. Segue to a frenetic beat and bassline and... cut it. Maybe toss in a piece of Grieg's 'In The Hall of the Mountain King,' to display our Classical training. I'm off to the gym."

In order for the Dead Poets Society to progress, they need to truly learn how to play instruments, whereby they might learn valuable lessons in harmony and dynamics, which will enrich immensely their palette of musical colors and textures. Secondly, the employment of loops can

be extremely effective, but it is imperative that the samples and loops are original, or at the very least unique in the acquisition of their source material (even if its bought or stolen), or modified in an singular or original way.

There's nothing wrong with what the Dead Poets Society do. They appear to have their cadre of fans and followers, but those people somehow seem simply misguided or uninformed. As Abraham Lincoln once said, "You can fool some of the people some of the time..."

alpha_jerk—Headscope
Self-Produced

Now this is more like it! Here is a band that uses aspects of Electronica to its best advantage, creating atmospheric moods that absolutely crackle with intense originality. The difference here is that there are true musicians in this band, in the respect that they really know how to play instruments, as well as to how operate equipment that generates sounds,

"Headscope prove that there are still new places to take the Techno ride. Krys No demonstrates very real talent that is well short of reaching its peak."

which they also do quite well.

Not the least of these musicians is vocalist Krys No, whose notable feat is to manage to keep up with the dense sound sculptures created by Kevin Ellis on keys and guitar, and Niall Davids, who contributes bass along other effects. Ellis handles the sampling while Davids does the pro-

gramming. Drummer Allen Brown holds it all together, laying down solid, rhythmic underpinnings, often in conjunction with pre-programmed rhythm tracks.

"Sundown" kicks off the set, driven by stuttering arpeggiated keyboards and electronic sounding drums, as No enters the sonic picture wailing girlishly, like Belinda Carlisle doing Bjork. An interesting combination. Middle Eastern themes run through the shadowy "Bird In A War." Ellis' warbling keyboard, is motivated by Brown's powerfully insistent drums and the subtle sound hand percussion (although it may be electronically generated), while Krys' shouts echo in the abyss.

Alannis Morissette is No's obvious vocal inspiration on the live rendition of "Casseopia." Brown's electronic kit generates the percussion on "Lung Candy," a great live electronic piece. "509" moves in a completely different direction, with brash snarling guitars galloping ahead as Krys screams out in the din. But hidden veers more to-

Continued next page



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With simple, more mainstream piano accompaniment and muted synth strings, "Good Day" is a winning number, something of a departure from typical Headscope fare. "My Friend Stephanie" is one of the highlights of the dozen songs presented on this album. Brown's hard-hitting drumwork provides the foundation, as No delineates a tale, quoting Bill Withers along the way. More straight ahead. More accessible. Kry's scats mercilessly, screaming at the top of her lungs, reminiscent of Portland punk legend Monica Nelson. With slow deliberation, great clouds of vibrato guitar darkly gather, to bring the song to a gradual halt.

An indistinct Celtic feel spins the jig "Knee Deep." Kry's weaves a lovely falsetto, ala Sinéad O'Connor, as Ellis' synth drips and drops in long legato phrases over jangling electric rhythm guitar. Also very nice. The familiar descending chromatic, minor-key electric piano figure of "Real Life Movies," nearly identical to that found on Harry Nilsson's version of "One," serves as another fine source of inspiration for No's spirited ululations, at times sounding a bit like Jewel, of all people, and at other times like Nilsson himself.

Returning to the big beat, "The Road" compels Kry's to resume her more abrasive attack mode, here recalling Debbie Iyals of Romeo Void, as Davids hammers out Tony Levin-style low end over Brown's inspired jungle drumming. Heavy. Conversely, "Down On You" travels upon a strange techno disco beat and Ellis' jagged organ-tone accents and funky rhythm guitar.

Headscope prove that there are still new places to take the Techno ride. Kry's No demonstrates very real talent that is well short of reaching its peak. If she can overcome her periodic propensity for vocal harshness and occasional departures in pitch (generally on the more technically challenging of the arrangements), she could become a great singer.

The rest of the band concocts consistently delicious settings for No's adventurous perambulations, varying their approach from song to song with concordant aplomb and resplendent serendipity. Their sound is original and extremely tight, exploring a variety of styles with expert acuity. We can all look forward to hearing more from this very thoughtful new band.

LL

In the MIX

Continued from page 5

recording facility," declared the guitarist-gone-soundsmith. He means it too. Peter has turned large parts of his newly purchased Northeast Portland home into a full-blown studio, so now he can accommodate clients there or in most remote locales. Walnut is a 24 Track 24 Bit digital studio. Among the gear Peter uses is a Mackie D8B digital console with OS 3.0, an OTARI RADAR II hard disk recorder with OS 2.2, Mackie HR824 monitors and tons of high-quality mics. Walnut Studios (503) 312-9663.

"It's killer exposure for the bands and venues referenced on the show, and an impressive display of support-local-music ambassadorship by KINK, which has always been friendly to local artists."

A Bizkit For Guitar Center

One month after GC Beaverton walked off in a huff and cancelled their ad support (Two Poopies, December 2001) due to an allergic reaction to a reference by one of our scribes in the November issue, Guitar Center Clackamas returns as a Two Louies Magazine supporter.

Whew. And, welcome back.

TL lens Buko and myself checked out the Clackamas store recently. Standard GC fare; wall-to-wall gear and lots of staff that know their stuff. Buko instantly ditched me for a mountain of basses he spied as we entered the store. Buko's wife Jeannine Dawson is the bass player for Cherry Bomb, so he's always on the prowl for unique gear she may like.

As I made my way through the warehouse-sized store full of equipment, I found store manager Smokey Wymer next to a steroidal display of Line 6 gear, schmoozing with some 94.7 KNRK air personalities and promotional staff. Limp Bizkit is auditioning for a guitar player at the Clackamas store this Sunday January 13th, and they were discussing what must be a gigantic list of details asso-

ciated with the event.

"It's going to be a mad-house, but we're ready for it," was Smokey's reply to my question about the safety of the store's inventory among a herd of un-limp Bizkits, fans not normally known for sedate behavior or a fondness for rules. "We've got support flying in from stores all over the country. People that know how these gigs go," said Smokey.

GC Clackamas doesn't rely upon hoopla like the Bizkit event exclusively. The store's staff is chalk-o-block full of professional musicians and tech-savants. GC staffer Neil Charles runs the store's pro audio department and just outfitted the Muscle Shoals Sound Studios recording studio with a ten-yard truck full of pro audio gear. Muscle Shoals was founded by members of the legendary Muscle Shoals Rhythm Section, who were recently inducted into the Alabama Music Hall Of Fame.

Charles, a multi-instrumentalist producer, is pals and the mixer of choice for Rhythm Section guitarist Jimmy Johnson. Guitar Center Clackamas (503) 654-0100.

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Beginning with the February 2002 issue of Two Louies Magazine, bands interested in placing ads in our publication will be able to do so for a paltry \$25.00. Call it our working-stiff special.

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AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 13

signing The Dandy Warhols to Capitol (along with Everclear and Meredith Brooks), left Capitol in late 2001.

SHERYL CROW HAS A STAKE IN OREGON

Or so it would seem given the press she generates for local songwriter **Jeff Trott**, who has collaborated with Ms. Crow on several hits and was selected BMI Writer Of The Year in 1998. Trott's first solo album "Dig Up The Astroturf" is due out February 19th. See how many times her name is mentioned in the promotion. Sheryl also turned to young (24) Portland drummer **Jeff Anthony** for drum loops on her new single "Soak Up The Sun" scheduled as the first track to be released from her latest album this month.

CRAY LEAVES MAJORS HAS BIGGEST HIT

In 2001 **Robert Cray** escaped from Mercury's corporate clutches for a sweet deal with indie Ryko Records that produced one of Robert's strongest chartbusters to date. *Shoulda Been Home* debuted on Billboard's Top Blues Albums at #2 with a bullet July 2nd, and still occupies a position in the top ten. In his spare time Robert did the music for the feature film "Through Riley's Eyes" based on the life of Portland musician **Richard Burdell**, produced and directed by his wife Sue Turner-Cray.

PORTLAND PLAYERS GENERATE HEADLINES

Everybody had something good going in 2001. Early local Jazz hero and Ray's Helm

mainstay **Jeff Lorber** had a BB Jazz Chart hit, Burnside Records discovery **Kelly Joe Phelps** joins Robert Cray's label Rykodisc and releases "Sky Like A Clock" which climbs to #12 on Billboard's Top Blues Album's. **Pete Droge** is tapped to produce **Pearl Jam** guitarist **Stone Gossard**'s first solo album for Epic Records

ALLEGRO BUYS NAIL LOCALS CELEBRATE

The Northwest Alliance of Independent Labels, distributors of **Pink Martini** for instance is bought out by (Thirty million dollar a year classical and world-beat distribution corporation); Allegro who go national with NAIL's contemporary, mostly alternative, local product. Founder **Mike Jones** takes the buyout money and starts another business. NAIL Media darling **Alicia J. Rose** joins the Allegro staff. Local labels and artists are optimistic about Allegro's national distribution network of retail stores.

YEAR OF THE PDX FEM ROCKERS

Ladies Pu-leeze! First is was **Daisy Chain**, a two-day hugely successful and well attended local original music fair at the Mt Tabor Theater headlining "Fifty Woman-Fronted Acts" produced by **Lisa Lepine** and **Lisa Ford**, (Lisa Faire?) then later in the year it was the **Rock-n-Roll Camp For Girls** produced by **Misty McElroy** through the PSU Women's Studies department, wherein McElroy managed to get **Meredith Brooks** bitch-slapped by the Oregonian for being a no-show, this without ever talking to Meredith directly about attending.

STORIES BREAKING IN 2002

NEW UNION PREXY FROM THE STREET

Veteran AFM Local #99 President (Cellist) **Denise Westby** steps down after 9 years of distinguished service to musicians on a local and national level. In her tenure Ms. Westby negotiated a new contract for the Symphony, kept the pressure on NxNW for showcase scale, sat on the OMHOF steering committee and introduced several pieces of new legislation at the national AFM convention. New president (Guitars-Keys) **Bruce Fife** is a familiar veteran of the west coast club scene and vows to continue Westby's popular platform of education and career development.

NAIL GOES NATIONAL LEAVES PDX BEHIND

Some artists with NAIL product are already protesting the new Allegro/NAIL corporate payment policies. **Tony Hughes**, who has distributed **Jesus Presley** through NAIL for some time says "Since the merger, I gave them 500 units. They say they lost 90, sold 150 and sent me a bill for \$500. What's up with that?" Insiders say head NAIL exec **Alicia J. Rose** "doesn't have the time anymore for these piddly local acts, who put bread on her table before she came to Allegro. She's gotten TOO BIG for this local crap. She doesn't owe Portland anything". Ms. Rose came to Portland from the Bay Area in the mid-90's as Miss Murgatroid the avant-garde accordionist.

LL

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LETTERS

Continued from page 3

Not Incredible

Dear Editors,

It's gratifying to see my ugly phiz featured among the many fine musicians who performed at the OMHOF tribute to Billy Rancher, (p.17 #5) but the last time I looked, the name on my ODL was spelled Evan Shlaes, not John Davis.

While I'm at it let me plug my own band, the New Iberians. We've been described as "Booker T meets Clifton Chenier" and can be seen at the usual local dives, including O'Connor's in Multnomah Village every Wednesday.

Also I'd like to take a second to give it up for David Diaz, one of the original Malchicks, whose solid work on the keyboards was as much as anything else responsible for the musical success of the evening.

Thanks!

Evan Shlaes

Real Biz Mag

Dear Editor,

This month's article in "As the World Turntables" brought my attention to a Radio station KNFX purported to be in Sacramento. The only KNFX, I can find on the web is a news radio station in Minnesota. I've even checked Sacramento phone book and called a popular station there. Is there a typo in the call letters? I am seeking the Sacramento station you are referring to.

(Editors note: The correct call letters are KRXQ)

Also...Thank you for the print in the December issue in "Shinny White Shoulder". That is the most print my band has ever received in a 'real' music biz magazine. I was surprised to see a picture of me instead of the band; however, my name is Michael JOSEPH...not Michael Johnson...

Will you post this correction to the web page or will the article forever stand as is?

Both Eric and I graduated from the Mount Hood Community College Music Program in the 80's. I am known by name to practically every musician in town. I taught at Lake Music for five years and was lead percussionist at "Living Enrichment Center" for five years as well. The Center has a rotating congregation of about 3000 from the greater Portland area. We (the band) also have a video from the Troutdale Blues and Brew's Fest that was produced by Multnomah Cable Access at MHCC and is aired periodically on local cable access.

Thank you for your time...Be Well

Michael Joseph / ERIC SAVAGE BAND

Goddess Goes

Dear Editor,

Thanks in advance for your time. This is not a hurry, but I would really appreciate a short reply when you do find a free moment.

I was one of the Goddess's a Go-Go with Billy and the Unreal Gods years ago. Recently, my Dad in Portland saved a page in the Oregonian for me indicating Billy is the first inductee into the newly established Oregon R&R Hall of Fame. I am so proud to hear so many people are touched by his music and the

profound impact he had on the Portland music scene.

The article did not indicate if this is actually a museum, a title or an award. Any insight and/or clarification would be greatly appreciated. I have some old memorabilia (probably all duplicates) that if it would be of benefit, would be honored to contribute if this in fact is a museum or collection for the public.

Also, if you know of anyone who has burned any of Billy's music on CD(s), please turn-me-on to them. I have the old albums and tapes but they have been played for years. Unfortunately, the sound quality makes that very apparent!

Again, thank you for your time on my behalf. I hope to hear from you soon!

Warmest Regards,
Celeste Pugh
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LL

On The Cover: Jerud Moyer of The Dirty Lowdowns. Together 3 years, the four-piece consists of Mike Teal also on guitar, Jeff Spane on bass and Doug Naish on drums. In '99 the band released "U.S. of A." (Available at most music stores) and the new CD "Edge of Disaster" is due out in February. (Photo: Pat Snyder)

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