

OREGON MUSIC / JANUARY 2003

# Two Louies



**THE PRIDS**

**VORTEX 1**

**BIG EASY ANNIE**

**PAWN SHOP ARIA**

**JAMES ANGELL**

photo Buko

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# Rewind 1985



The Surf Cowboys open for the final Billy Rancher gig.

photo Jack Dean

While recording a new “hard country” song the other day with my amigo, Chris Charles I came across this picture that I had never seen hanging on his wall. It is a photograph of my former band, The Surf Cowboys, opening at Starry Night in 1985, for the last Billy Rancher & The Unreal Gods show. I’m sure you recognize the telltale yellow gear set up behind us.

Opening for Billy Rancher was really a big deal for our humble little “Surfabilly” band back then. Usually we played at clubs like Satyricon or PC&S often with Fred Cole’s old “Cowpunk” band, Western Front. We thought playing with Billy & band was really cool. However, The Surf Cowboys

have never been mentioned anywhere in print as holding the distinction for playing the last “Unreal Gods” show. I left right after our set, but heard they broke up right on stage that night.

Many young players and fans in Portland today probably don’t even know who Billy Rancher is. Allow me to embellish youngsters. There has never been a bigger, more flamboyant, more glossy “Rockstar” from this town than Billy Rancher. He had a great band, all the girls wanted him and all the guys wanted to be like him. All of us sub-stars wanted to be like him too.

The Surf Cowboys consisted of Brad Pharis on drums, Chris Charles on bass and Lew Jones on lead guitar. Lew and I were both excited to be

opening for Billy. The whole band was. I remembered when our set ended and I was walking off the Starry Night stage and Billy walked toward me, whom I did not know personally. I said “hi” to him and he smiled and nodded as he walked by looking very confident and great and kinda like an “Unreal God.”

I’m sure I speak for many when I say we miss you Billy Rancher, and we also miss that era too. Boom Chuck Rock and surf music forever Billy. The innocent days have sadly gone by,

Tim Otto  
vocals/guitar  
Surf Cowboys

LL

## 

### KISS MINE

Dear Two Louies,

“Sequel’s lineup for December 28th will include founder/guitarist Gregg Georgeson who now does dates with Tommy Tutone and original members Dave Wall on guitar and Grant Roholt on drums.”

I would like to take a moment to set the record straight. Sequel, and its “original” members reunite, is such bullshit. This line up was like the 5th or 6th version of this band.

I know Gregg Georgeson would like you to think it’s the original but its time for a reality check. The original members of this band and the members of its many versions, NEVER get invited to these so called reunions, and it really pisses us off. So here is the REAL story.

#### Version 1.

Greg Georgeson  
Reed Douglas  
Lorry Erck  
Greg Shadoan  
This is the “Original Band”. It did a few gigs with Gene Cavenelle on sound.

#### Version 2.

Greg Georgeson  
Reed Douglas  
Lorry Erck  
Todd Jenson

#### Version 3.

Greg Georgeson  
Reed Douglas  
Dave Larwence  
Todd Jenson.

#### Version 4.

Greg Georgeson  
Reed Douglas  
Dave Larwence  
Todd Jenson

#### Ralph Fredrickson

Dave played the majority of time on drums in this configuration, and then was let go for Grant Roholt. This is the version that really made the major noise in this town, and built up a great following! This was the band that made it happen for Greg. After some time four of these went off to LA to make their fortune, Of which Todd was the ONLY winner.

#### Version 5.

Greg Georgeson  
Dave Wall  
Greg Shadoan  
Grant Roholt

This was the keyboard less version which setup the last round of success. After about a year in this version, and a bloody shootout at the Oregon Museum, Todd came back from LA to reclaim his seat in the band and I was let go. This was the last version, and the now touted “original” version.

The point is that there were ALOT of people who had a hand in Sequels success, but Georgeson seems

Continued on page 31

# BURRO'S Eye View

*Cover Story:*

*James Angell scores a member of Duran Duran for his band and a boost from David Bowie who gets the turn-on from Dandy Warhols frontman Courtney Taylor-Taylor.*



*Courtney joins the lads backstage after the band's debut at Lola's.  
(L to R) John Fell, James Angell, Courtney Taylor-Taylor, John Taylor (Duran Duran).*

## THE CALIFORNIA "7 YEAR LAW" WHAT'S THE DEAL?

One of the big issues in the music business today involves the campaign of the Recording Artists Coalition, comprised of many top recording artists, to have Paragraph B of Section 2855 of the California Labor Code repealed.

Section 2855 is the so-called "Seven-Year Law," also sometimes referred to as the "DeHavilland law" (for reasons mentioned below). This law applies not only to California residents, but can also be binding on *non-California* residents signing a record deal with a California company.

In short, there are two main sections of the "Seven-Year Law": Paragraph A and Paragraph B. Both of these are relevant to the current controversy, but it is only Paragraph B that the Recording Artists Coalition is trying to get repealed.

### "Paragraph A" of California's "Seven-Year Law"

"Paragraph A" of the California statute provides that no contract to render personal services can be enforced by an employer against an employee beyond seven years from the beginning of the contract. In other words, if an employment agreement is to last for more than seven years, the employee can walk after seven years.

"Paragraph A" applies to all personal service contracts entered into between "employers" and "employees," including actor contracts, athlete contracts, and recording contracts, and any other kind of employment agreements. For purposes of the "Seven-Year Law," recording artists are considered "employees" of record companies, and recording contracts are considered "employment agreements." Again, Paragraph A applies to *all* employer-employee "employment agreements" for any kind of employees whatsoever, and not just recording agreements.

### "Paragraph B" of California's "Seven-Year Law"

On the other hand, Paragraph B (the subject of the current controversy) applies *ONLY* to *recording agreements and recording artists*, and not to any

**"Section 2855 is the so-called 'Seven-Year Law,' also sometimes referred to as the 'DeHavilland law'. This law applies not only to California residents, but can also be binding on non-California residents signing a record deal with a California company."**

other kind of "employees."

Paragraph B says, in effect, that if a recording artist seeks to exit from a recording contract at the end of seven years after the contract was entered into, the record company can sue the artist for *damages* based on the failure of the artist to record the *remaining* albums provided for in the contract. For example, if an artist were to seek to exit a contract after seven years, but had only recorded five of the seven albums required by the contract, the record company could sue the artist for damages based on the artist's failure to record the remaining two

albums.

Paragraph B has been a huge thorn in the side of artists since it was originally enacted in 1987. Therefore, in January, 2002, Kevin Murray, a member of the California Legislature (and a former musician and talent agent), introduced a bill in the California Legislature to repeal Paragraph B of the "Seven-Year Law." This proposal is supported by



the Recording Artists Coalition, and opposed by all the major labels and by the Recording Industry Association of America (the trade association for all of the major labels).

### Some Background on the "Seven-Year Law"

Some historical background may help to give a little perspective about the current controversy.

The "Seven-Year Law" has been in effect since 1872, although originally it made personal service agreements binding for only two years. In 1919 the two years was changed to five years, and in 1931, to seven years.

The "Seven-Year Law" first became a big deal in the entertainment industry in 1947, when the actress Olivia DeHavilland sued Warner Brothers, using the "Seven-Year Law" as the legal basis for escaping/exiting her employment agreement with Warner Bros. The lawsuit was eventually decided in Olivia DeHavilland's favor, and played a big role in the creation of a new "free agency" era for actors, many of whom had previously seen their careers shelved by the studios, without having any significant practical recourse due to the power of the studios. As a result of the lawsuit, the "Seven-Year Law" is still sometimes referred to as the "DeHavilland law," even though the law had been in effect for many years before the DeHavilland lawsuit.

From the time of the 1947 DeHavilland lawsuit, until 1987, there were no new major changes in the "Seven-Year Law". Then, in 1987, the RIAA (on behalf of the major labels) sought to amend the statute to, in effect, change the seven-year period to a fourteen-year period under certain circumstances. Although the RIAA was not able to accomplish that change in the statute, they instead were able to get Paragraph B added to the statute, which (as mentioned above) allows record labels to sue recording artists for damages.

Many artists have sued major labels in recent

years to try to escape their recording contracts after seven years. (In fact, one of the grounds of Courtney Love's recent lawsuit against Universal, since settled, was her right to exit the recording contract pursuant to the "Seven-Year Law.") However, artists have generally been willing to renegotiate, rather than force the issue and try to get out of their contracts by going all the way to a final court decision,

partly because of some uncertainties about how the "Seven-Year Law" will be interpreted by the courts, and partly because of concern about liability for damages under the provisions of Paragraph B of the "Seven-Year Law."

Similarly, record labels have been willing to renegotiate their deals with the various artists who have sued, rather than refuse to negotiate and risk getting a court opinion which might interpret the Seven Year Law adversely to the labels. In short, the labels have preferred to renegotiate some individual deals, rather than risking a possible adverse court decision which could then be used as case precedent against the label by all of the labels' other artists.

### What Contracts Are Affected

#### By the "Seven-Year Law"?

At the present time, due to the lack of adequate case precedent, there is some question as to how many artist contracts are affected by the "Seven-Year Law." Almost certainly, the contracts of all California-based artists, as well as the contracts of artists who do most of their recording in California, are under the purview of the "Seven-Year Law" unless there is a contract clause to the contrary. In addition, some contracts specifically say that the "Seven Year Law" will be applicable to the contract. Other than those situations, the legal situation is murky and complicated. Suffice it to say, there are many artist situations in which it is difficult to predict whether the courts would say that California's "Seven-Year Law" would be applicable to that particular artist's recording agreement.

Some labels, in order to try to avoid the problems which are caused labels by California's "Seven-Year Law," insert a provision into their recording contracts which says that the laws of New York will apply to that contract, and not the laws of California. Yet, it is a very open question, legally speaking, whether such clauses are enforceable in the case of artists who do not reside in New York or have any major connection to New York.

### The Basic Problem With The "Seven-Year Law"

The typical recording contract requires the artist to record a certain number of albums during the term of the recording contract – for new artists, typically in the range of five to eight albums total,

*Continued on page 26*

PART ONE:  
ORIGINS OF THE TWO LOUIES

**A**s a native of New Orleans, nothing shocks me ever- period. I come from a place where crooked politician is said as one word. The pirates down here never have played favorites- we do business as usual with every side. Louisiana's very colorful History has taught me a large lesson about going with the flow- moovin' to the groove, etc. After all, the first thing a child from the Big Easy hears is that struttin' two step second line beat- as they view in awe their first Mardi Gras parade or hear a jazz band for the first time. That beat becomes synonymous with the heartbeat of New Orleans herself- culturally rich in an array of splendid music, dance and theatre. Jazz itself was born here and we hear it daily and happily feel its rhythm with each breath we take.

Still, I was somewhat surprised when my buddy Buck Munger, erstwhile publisher of Two Louies recently asked me a favor. Buck could ask me virtually anything and I'd agree to it- since it was through him that many of my excellent adventures and opportunities arose. Would I write a series of articles about my second home- my beloved Portland, Oregon and its Music scene? This will be an excellent way to help us celebrate our 25th anniversary he explained. I readily agreed- seeing it as an opportunity to finally give credit to and pay homage to the people responsible for making Portland's musical history as fascinating as my native home. Music will always be a major part of my life wherever I live and the years I spent in Portland before returning to New Orleans provided me with great stories to tell.

My own background as a musician- albeit a classically trained one, prepared me for things to come in the City of Roses. Many New Orleans music people are classically trained- like Charles Neville with a Masters Degree in Composition from Julliard, Harry Connick Jr., Wynton and Bradford Marsalis, and my childhood friend, Bryan Bell, who I would soon meet up with again in Portland. School bands, music lessons- all part of our early appreciation of that marvelous world of Music. Yes,

***"There I first met - promoter pareil Nicholas (Hickory) Hill, Robbie Rosemond, the fabulous Family Circus, poet Walt Curtis, bands- Felicidadades, The Hallelujah Chorus, The Burnside Bombers, most of UPEPO...and many others."***

I was on my way to the adventure of a lifetime. Like Alice through her Looking Glass- my life would get stranger- yet every moment was filled with something new and wonderful. So away we go.

It took a while to get in the Portland Groove and was soon getting around- playing backgammon - at Chuck's Steakhouse, which the DOWNTOWNER made into a cover story in 1975. Finally I started venturing out to Portland's burgeoning club scene. I ran into Bryan Bell (the best ears in the Music Business) at a UPEPO gig- love that great

Latin sound and volunteered at the Contact Center (a crisis/counseling center for adolescents), where once again I was drawn into the Performing Arts. Wouldn't you know it- their annual fund-raiser was a Performing Arts marathon. During that 9-day long extravaganza I met many performers who would be part of Portland music legend to come. From circus people like fire-eater Molasses to the Portland Dance Collective it was an exhilarating time for all involved. I looked back at that seemingly impossible to maintain schedule of artistes and think- how did we do it. There I first met - promoter pareil Nicholas (Hickory) Hill, Robbie Rosemond, the fabulous Family Circus, poet Walt Curtis, bands- Felicidadades, The Hallelujah Chorus, The Burnside Bombers, most of UPEPO- mime Scott McKay, the multi- talented musicians- Michael Kearsey, cellist Tim Scott, flautists Alan Nohlgren and Neil Wolf, Stan "the rubber band man" Wood Bopet, Jack McMahon, comic Corky Hubbard, the Storefront Theatre and many others.

I remember exactly how I met Mr. Munger. Standing on the porch of what is now called the Two Louies mansion on NE 34th Street. It was the address I found on the corporate masthead of the Gibson Guitars stationary I came across backstage at the Paramount Theatre. Being a student of the backstage environs I was interested to see what the "Artist Relations" office of Gibson looked like.

Buck was very surprised and impressed that I tracked him down and excited by my backstage contacts. After a half-hour and three cups of coffee he made me an offer I couldn't refuse.

Would I work for him- as a ghost staff person and help him talk musicians into promoting the instruments they play? For a company called NORLIN- Heck, as a musician I understood that concept- sounded all right to me- especially if I could play Santa and give away free musical instruments.

This may have been the first time the verb to schmooze entered my vocabulary. As Buck went on I understood NORLIN was a major Fortune 500 company- a conglomerate that at the time was the largest musical instrument manufacturer and dis-

tributor in the world and owned other companies including the largest beer company in Panama. Norlin manufactured musical instruments including Moog Synthesizers, Gibson Guitars and Pearl drums to name just a few. As an artist relations representative- working for Buck- my job was to convince the visiting famous players to keep playing their chosen instruments, which already was hopefully a NORLIN brand. If not- could we interest them into trying a different instrument? Almost

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By Anne Farmer

photo Gustavo Rapoport

# **THE BEAVER STATE EMPIRE** BY DENNIS JONES



*Above: On the road with the Prids in N.Y.*



*Left: Mistina Keith and Jarius Smith of the Prids.*

Photos Dennis Jones

Earlier last Fall I met a Portland band at the BUG JAR, here in Rochester, NY, called THE PRIDS. I went down at sound check time and found them hanging around their van, not happy at all. It turned out that they were double booked with "Metal Night" and metal was winning. After numerous cell calls to their Akron, Ohio based Agent, Julie Robbins, they were given a mid-night time slot.

THE PRIDS are Jarius Smith (synth), Mistina Keith (bass/vocals), Lee Zeman (drums), David Frederickson (guitar/vocal) and Nate Wedergren (lighting). Yes, they carry a compact lighting system as part of the band. Originally from Lincoln, Nebraska this "transplant" band moved to Portland for touring logistics, fair priced housing and the awesome recreational possibilities. Oh yeah, also for the fantastic original music and art scene!

THE PRIDS CD, "Glide Screamer," is a powerful new wave, goth, synth based moody peice of artistic endeavor. It has four compositions including "Duracraft," a live cut recorded on 6-17-01 at Satyricon. THE PRIDS were very friendly and seemed dedicated to their craft and future success.

They have label interest, weird luck and frequently gig at THE BLACKBIRD (3728 NE Sandy). Their SONIC YOUTH styled indie tour brought them to Rochester as well as to Akron, Kent, Boston, Brooklyn (The Right Bank), and a few gigs down south. Check these guys out, I like em, you'll like em...tell em Two Louies sent ya!

I just read the SP Clarke review of "Looking for Lori" by THE ILLUSTRATIONS. I am sure that 2L readers will hear more about The Ills in

2003. Just for the record (in chronological order), Dennis Jones was the bass player for THE CASEY NOVA BAND, first staff member for Two Louies and the Manager/Agent for THE COOL RAYS. BARRY NEWBOLD was the bass player for The Cool Rays.

OK me gotta go now. I'll be in touch and I still expect to trek out to the Port Land sooner or later to meet ya and greet ya.

dajnsmp@hotmail.com

LL

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

**Far From O.K. - Camaro Hair  
Contraband Recordings**

**T**hough they formed in 1998, this six-song EP is the only second release from this ambitious pop quartet, who are led by singer/songwriter Brian Sicotte and ably abetted by scene veteran Rob Daiker. The band played at South By Southwest in 2000 and have made some headway in the dismal local live music scene. But, this might not be the right time nor place for an ensemble of this fine feck and fettle. They deserve better than Portland.

The band accurately cites Bowie, the Beatles, My Bloody Valentine, Led Zeppelin and Cheap Trick as influences, although, rather than musical, the Zep thing might be more of a pedagogic or spiritual reference. The Flaming Lips, Oasis, early Elton John, World Party and the British bands the Bevis Frond and the Divine Comedy also come to mind. Whatever the case, this is accessible, well-written, well-played music, constructed by dedicated pop artisans, who are in complete control of their craft.

Familiar piano chords, alternating between Gmin9 and C7, punctuate the verses of "At My Worst." Sicotte's plaintive vocal is buoyed by bassist Mike Johnson's upliftingly orchestral keyboard accompaniment in the lovely chorus and haunting bridge. Daiker's slide guitar glissades in the bridges are especially tasty.

Vocally, Sicotte could be mistaken for Oasis' Liam Gallagher. The lyric, a soul-searching quest for identity and self-awareness, satisfies as more than mere superficial fluff; intelligent and lacking self-pity. A fine piece of workmanship, this song could be a hit.

Mike Johnson supplies punchy bass and rich piano flourishes to "Disaster," as his brother, drummer Kevin Johnson, lays down a solid foundation beneath Sicotte's frothy acoustic guitar and quiet, hymn-like vocals. Daiker's Edge-like chortling guitar fills add nice accents to the instantly memorable chorus. Though points must be given for an attempt at an exotic turn, the bridge could use a just bit of tightening. Still, this song has viable hit qualities as well.

A pretty C-Cmaj7-D6/9 chord progression on acoustic guitar is at the crux of "With No One." Mike Johnson's supple bass lines pinion Daiker's ghostly guitar transmissions against Sicotte's fragile acoustic guitar embellishments. A hint of the hymnody found on the Queen/Bowie single "(Under)Pressure" hovers around the mood of this song. Again, with its eminently listenable appeal, an impressive, well-hewn chorus is sure to catch the ear.

Jangling, open-string electric guitar flailure powers the Cheap Trickish "Marathon" Sicotte, sounding very similar to Robin Zander, here, emotes effectively against a wall of sound created by the synchronous phantasmagoric movements of Daiker's wraith-like guitar, with the urgent rumble of Mike Johnson's bass. A riveting, highly-charged instrumental section in the middle is absolutely fantastic. Yet another significant performance. Robust.

The lush, open chords decorating Sicotte's acoustic guitar intro to "Subliminal Tank," as well as his winsome vocal, recalls Arthur Lee and the seminal '60s band Love. Here the band seem unable to fully integrate behind him Daiker's slide guitar accompaniment, very similar to the successful backing he lent

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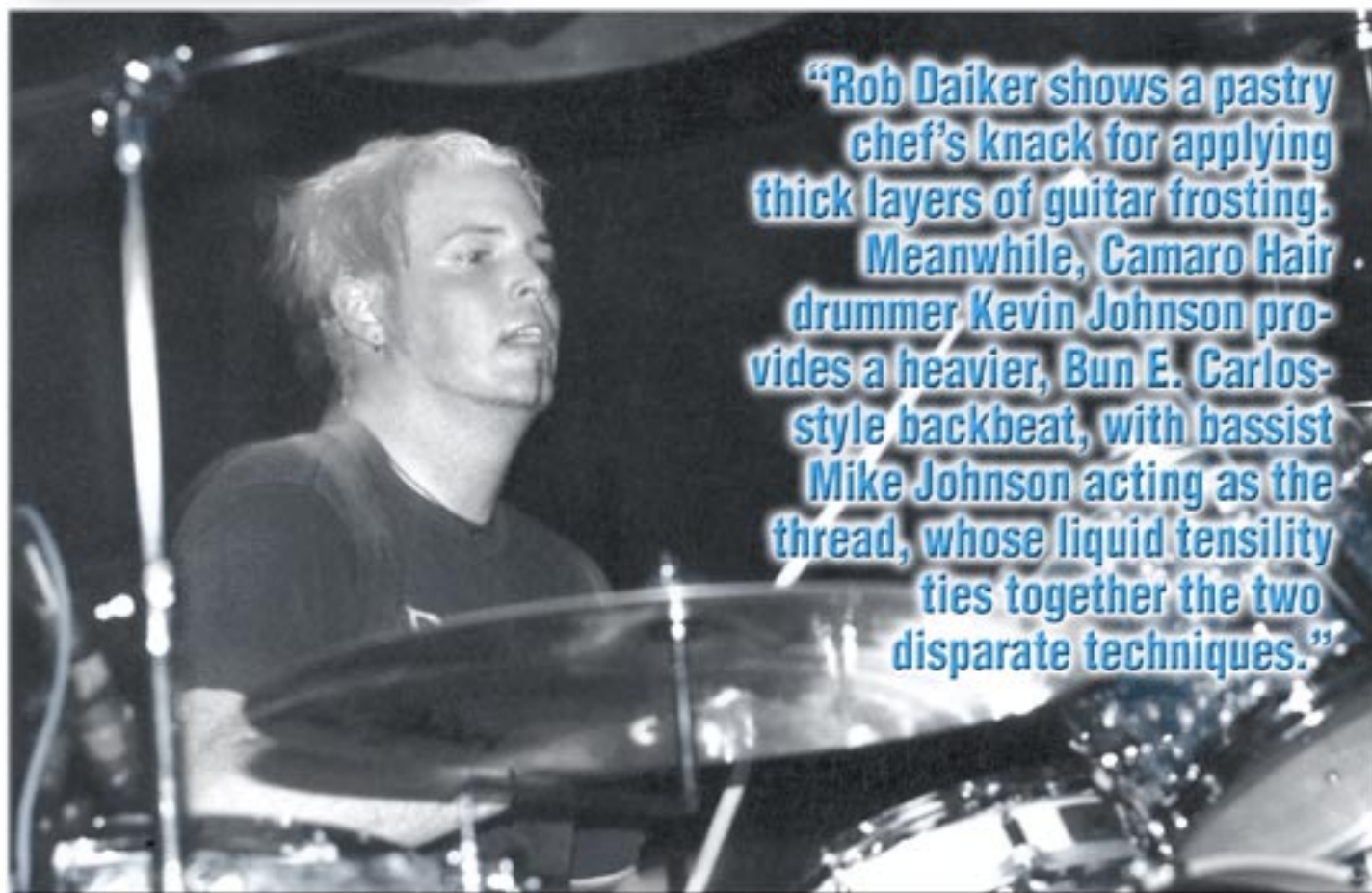


Photo Pat Snyder

My pick of the month is Johnny Cash. His new record has helped me get through this incredibly hard season. Johnny Cash singing Trent Reznor's 'Hurt' is great. Some other cuts that I like are 'The Man Comes Around' and 'Personal Jesus'. I suggest you go buy it, but know that it isn't the cheeriest of records

New Year's Eve was a fine evening. We started early at Alexis Res-

crew, but every year I have a dancer that I seem to adore most. This year, the ballerina that I've known since she was a young girl, Katarina Svetlova will be going to Germany to dance in Dusseldorf at the Deutsche Opera Am Rhein next season. She's such a fine dancer and young woman. I remember when I first met her, she reminded me of Alannis Morissette. Now Kati has become a young wife and mother as well as a principal dancer married to a fellow dancer, Jim Thompson. They make such a

Boyes who also did a spectacular job this year.

One fun thing I did this month was to attend Tom Kramer's Christmas party. Tom is a great artist living in Portland who throws these great dance parties that last late into the night and attract some of Portland's most exciting people. It was so much fun to hang with Henk Pander and the Pander brothers, Jacob and Arnold. They are as charming as ever and are working on. Their Father and I stood around chatting about old times and horsed around with Portland's artist community including David Milholland, Walt Curtis, Marjorie Sharp, Eric Edwards, Larry Smith and Jennifer LoBianco. The highlight was when Tom Webb asked me to dance. I'm married happily, but I sure do like to dance with Tom Webb. Bruno. The ex-doorman from Satyricon was there. I hadn't seen him in years and we talked a little bit, said hello and just smiled at each other.

Christmas Eve was romantic. My husband and I went to Plainfield's Mayur for dinner, sat by the fireplace and delighted in the food, wine and fine company. Nita and Dave Grafe were our hosts and it was magically delicious. Later on, we

picked up Lauren Mantecon and Stephan Spyrit and went to Chris Monlux's party. It was a very happening scene with the movie crowd, some artists, poets and Earnest Truly and his girlfriend Rebecca, the baker from Hancock Street. She is so incredibly kind and gracious. I didn't even know my studio at 333 Gallery is right upstairs from her bakery. Monlux had a delightful spread of food that included ginger carrots, roast turkey, scalloped potatoes with turnips and some killer fudge. I think a good time was had by all.

I had a visit from music producer Nicholas Hill. He arrived from New York City and we had some fun going to parties, having dinners and talking about our futures. One night we made chili and invited Nancy Scharbach and Pat Smith over and had wonderful time talking about Storefront Theater what happened to all the Portland legends. Nicholas still dreams of owning land out west so he checked out Port Angeles in Washington and thinks that could be the perfect spot to get some waterfront property.

Next year the arts scene of Portland will be going through big changes. There is a new Artistic Director at the ballet, a new Conductor at the Symphony and a new Portland Opera artistic director.

Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com)

restaurant on West Burnside. I love that eatery. I've been going to this popular Greek restaurant since they were a small one-room operation. I still go and enjoy the delicious food and visiting

with the owners. They have always been so generous to my family and we have had some wonderful parties, delicious dinners and celebrated many auspicious occasions. We brought in the New Year at a home in North Portland where the couple had a huge fire pit in their back yard. They dug out a deep portion of their back yard and lined it with rocks and built a huge fireplace that had logs crackling on the fire. The hostess told me they were serving Squirrel stew and I had to laugh at her story about her husband making it out of road kill. I never did find out if she was just jerking my chain, but I did not taste any of the food after her story.

The Nut Has Finally Cracked is a spoof on Portland and The Nutcracker. I've got nothing to say about Oregon Ballet Theater except that I love

handsome couple and watching them dance 'Snow' together was such a treat this year. Having watched Kati start out in the student dressing rooms where she did

minor roles and now she is the SugarPlum Fairy. I love all dancers. They are like hybrid flowers that bloom for a time in the most exotic and beautiful way. Their bodies are their instruments and it's a sight to behold. This year I also enjoyed working with the very talented and beautiful Tracy Taylor,

**"This year, the ballerina that I've known since she was a young girl, Katarina Svetlova will be going to Germany to dance in Dusseldorf at the Deutsche Opera Am Rhein next season."**

the dancers and Jessica Flores. Of course I love James, Jan, Paul, Bonnie, Valerie and the Local 28

Anne Mueller and Vanessa Thiessen, as well as the handsome Christopher Demellier and Mathew



Nancy Scharbach, Nicholas Hill & Pat Smith @ Rosebuds



Katarina Svetlova & James Thompson @ Keller Auditorium, during show

One of my favorite duties as a music journalist is to look for that rare photo opportunity. I'm in no way suggesting that I am an experienced photographer and as a matter of fact now that I think of it, I guess I'm not really a music journalist either, my goal is simply talk musician to musician. Anyway the point I'm over elaborating on is that I strongly suggest that all musicians should carry a camera to every gig or get a dependable buddy to snap as many shots as they can during your show. Action shots in which your arms are flailing, spit is flying, blood is dripping, ugly facial expressions (my personal specialty), that strange cringe most guitar players make when we're straining to bend that B string into the next millennium or my all time favorite-the wah-wah pedal open-close mouth action that seems to occur as if our jaws are connected to our feet can all work well in achieving a great photo.

I got to see Jimi Hendrix play up in Seattle shortly before he died and let me tell you he made some really cool ugly faces, I'm pretty sure he made

**"I got to see Jimi Hendrix play up in Seattle shortly before he died and let me tell you he made some really cool ugly faces."**

a special effort to look in my direction when he made them (it must have been animosity, I think I intimidated him).

Mick Fleetwood of Fleetwood Mac, (duh), is the all time winner of the ugly expression award, when he plays drums he makes a face like a gargoyle with a stomach ache. Now, I can see you all practicing your stage poses in front of the mirror and that's cool, but the really great photos happen when the shutter falls just at that rare moment that the lighting is good, the actions right and your heart and soul are driving you well beyond your rehearsal level of performance. Most of us try a little harder when there is an audience in front of us but just remember the camera can be the ultimate audience, so snap snap.

Slow Rollers played the Mt. Tabor December 7th, this is a band I know very little about but I really like their style. The lead singer had a low and soulful tone in his voice and seemed to enhance their tight even keeled medium tempo straight ahead sound with a strong driving intensity that I haven't seen in a while, great band indeed.

Theater of Sheep burned up the final set at this years Rozz-fest.



# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Attendance was a little light but the show went on as planned. The well respected Portland area songwriter started the show with a nice long acoustic set, then the



*Slow Rollers; providing tight music and a straight ahead sound.*



*Rozz opening this year's holiday concert at the Mt Tabor.*

photos Denny Mellor

loose but entertaining set with Michael Esquire on bass, Brian Washman on traps and Jim Hendrix's mentor on crunchy guitar.

The last set, Theater of Sheep however, was

tight, right and a real treat indeed, it is no surprise the guys charted three records in the eighties because their sound holds up extremely well today, especially now that the eighties have reemerged in the pop music scene as most rock styles do sooner or later. I don't know why these guys don't put out a CD or reissue old material. TOS albums are going for fifty bucks on the internet now, hey you guys what do you need a written invitation?

This years Theater of Sheep consisted of Rozz, Jimmy Hasket, Brian Wassman and filling in on bass the incredible Steve Koster who also supplied the back line amps (a Silver Jubilee Marshall stack and an Ampeg SVT!) and, he was playing a John Entwistle Explorer- shaped Alembic bass, thanks Steve Koster.

dmellor@comcast.net

LL

# Views & REVIEWS

by Fran Gray



***"Appropriately named, Captain Rock did just that...while lead singer Beth Kelly exhibited an intimate knowledge of Newton's 4th Law of Thermodynamics: 'Sex Sells.'"***

## Goodbye 2002

2002 was no ordinary year. The NBA moved to ABC. Cagematch went off the air. Crayola renamed "Indian Red" to the more politically correct "Native-American Red" and "Doo Wop Gold" came out on video and DVD for just \$9.99. In a year dominated by such significant events as these, it's not surprising that my "end-of-the-year" show review tour would take on amazing, magical qualities such as finding a parking space right in front of the Mt. Tabor Theater. Upon disembarking from my Subaru on the evening of December 27th, my feet began vibrating to the rhythmic pulsation happening just inside the walls. As I passed through the doors in my black leather "Two Louies" jacket, I knew something special had happened when I bumped into Two Louies' own Denny Mellor who said, "...she just took her pants off." It was the kind of night a reviewer dreams of... if you're a guy. Interestingly, I had never encountered Denny at another rock show I had ever covered before.

I continued on through the darkened portal to find the "Big Room" packed to a level rarely seen. Apparently, the guys in the audience lined up near the front knew more about "Captain Rock" than I did. Appropriately named, Captain Rock did just that... they rocked very, very big and very well while

lead singer Beth Kelly exhibited an intimate knowledge of Newton's 4th Law of Thermodynamics: "Sex Sells." She also exhibited an impressive set of legs emanating out of some fairly skimpy underwear. While sporting a white winter vest on top, she captivated the audience with powerful vocals and a charismatic stage presence.

Returning back through the darkened portal, I traveled only a few feet physically, but a million miles musically, mentally and morally to the "Acoustic Room". Here, in keeping with the unusual climate of the year 2002, the four piece band Vagabond Opera enchanted a filled room with its European and Klezmer styled music. People were dancing to the sounds of accordion, oboe, bass, light drums and the operatic vocals of Eric Stern. The music was Klezmerizing and transported you to a romantic and enchanting place. Some place other than the Mt. Tabor Theater.

After ending the night in middle Europe, I felt moved on the next day to continue my exploration of ethnic settings and the bands that inhabit them. My Subaru transported me to the Asian establishment, "New Hings" where Portland rock band the Kooltones were blazing a trail amongst the fried rice and sweet and sour chicken (which was excellent by the way). What do the Kooltones sound like you ask? Well they sound like Tom Petty sometimes,

or the Beatles, or Chuck Berry, or Crowded House. It's a tight configuration of four musicians with 50% of the instruments being lead guitars. A constantly full dance floor was the standard for the evening. Plain and simple, the Kooltones are a delicious rock band.

Finally, New Year's Eve arrived and the waning moments for the "2002 End of the Year Live Show Review" were quickly encroaching. For my final show, I randomly chose the Crystal Ballroom for its reflectivity and spontaneity. Also, Floater and King Black Acid happened to be playing that night. But since there was a good parking spot in front of the Roseland Theater, I decided to stop there instead. Much to my delight, the "Blue Year's Eve" celebration was starting its 7,200-second countdown to midnight.

Though you could barely tell he was without a band, the amazing Terry Robb was in the large upstairs room playing to a huge audience; solo, just Terry and his guitar, what a team. A little later, Bill Rhodes and the Party Kings took the stage. Harmonica, guitar, bass, drums and some nice 100 grit vocals pleased the unusually well-dressed (by Roseland Standards) audience. The last time I reviewed a band in the big room at the Roseland it

*Continued on page 23*

# Pat's Scene

photos by Pat Snyder



*Stars of Track and Field @ Satyricon.*

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Yamaha C7D grand piano, C Fox Napa acoustic guitar, and 1902 Estey harmonium.  
17' X 24' control room Isolated machine room Coffee bar/Lounge area. Available organic catering. Horseshoes, campsites, fire circle and hiking trails on property.  
Sight-seeing, fishing, restaurants, and lodging nearby.  
Equipment: Otari MTR 90II 2" 24-Track with autolocator, Fostex 22 1/2" at 30 ips 2 track, Mac G4, Pro Tools, Digital Performer, Otari MX5050 1/4" 2 track, Panasonic sv 3700 DAT Nakamichi MR1, Tascam 2000 CD-RW.  
From England, hand wired Trident TSM 40 input, 32 monitor, 24 bus. The sound is big, warm and very analog.  
Monitors: Audix Nile V, JBL, Yamaha NS10s, Auritone and AKG, powered by Hafler, Parasound and Oz Audio.  
Microphones: Neumann U87s, 47s, 49s, KM 88s, U 69s, KM 84s, custom modified by Klaus Heyne Classic mics from RCA, AKG, Sennheiser, EV, Shure, Beyer and Crown.  
Reverbs: classic EMT 140ST Plate, with tube electronics, the only one in the NW. Lexicon PCM 60, PCM 70, PCM 90. Yamaha SPX 900 multi-effects. MasterRoom XL305 spring 'verb.  
Signal Processing: TC electronics 2290, Urei 1176 LN peak comp/limiter, Urei LA3As, LA 22. Lexicon 97 Super Prime Time Line DDL, Drawmer 201 dual gate, SX 201 and SE-400 parametric EQ. 4 DBX 160X Compressor/Limiters. Ax Compellor stereo compressor/leveler. Ax Type C exciter. Lexicon JAM man DDL/sampler/looper MIDI setup with Roland D550, R-8M, Korg M1REX., Korg 800EX, Emu Proteus 2, OB Matrix 1000, Yamaha TX81Z.

Partial list of labels & artists: Windham Hill, Narada, Sugar Hill, Hearts of Space, Green Linnet, Nightnoise, John Doan, Alasdair Fraser, Kevin Burke, Martin Hayes, Hanuman, Johnny Connolly, Alan Jones, Portland Acoustic Guitar Summit, Dave Carter/Tracy Grammer, N' Touch Band, Rhythm Culture, Sugar Beets, Tom May, Jim Page, Gino Vanelli, Chris Lee/Colleen Obrien, Cold Mountain, Steve Pile, Taarka, Everything's Jake, Beppe Gambetta, Dan Crary, Belinda Underwood with David Friesen and Airtio.

### Blue Dog Recording

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Vancouver, Washington 98665  
(360) 571-0200  
Owner/Engineer: Ron Chick  
Equipment list: Recording: 48 input amek angela, Mac G4 dual 850, Digital performer 3.1 24 bit 5.1 ready, 16 channels Alesis adat.  
Monitors: Mackie.  
Outboard gear: Avalon. Focusrite, Cranesong, Symetrix, Urie/JBL, Lexicon, Roland, Sony, TC electronics.  
Mics: AKG, Audio Technica, Shure, Octavia.  
Client list: Network TV: Dark Angel (wb) the Young And The Restless (Cbs), Nfl Under The Helmet (fox), The Matthew Sheppard Story (nbc);  
Cable TV: Inside The Nfl (hbo) Sportscenter (espn), True Hollywood Story (E!), Wild On (E!) Celebrity Profile (E!);  
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Email: info@crossroadsproductions.net  
Studio Manager: Ron Stephens  
Studio Assistant: Danielle Jenkins  
Engineers: Paul Ehrlich, Craig Smith  
Tracks: ProTools HD 192 w/24 I/O and lots of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk. Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; UREI, Spectra Sonics and Smart Research limiters; AKG, ATM, CAD, EV, Microtech-Gefell, Oktava, Rode, Tracy-Korby, Shure, Soundlux mics; Lexicon 960L, Eventide, and TC Electronics effects. PMC and Yamaha monitors. Call or write for exhaustive equipment list.  
Instruments: Yamaha C5 grand w/ Gulbransen midi mod; B3 w/ 122 Leslie; Pearl and Slingerland drums; Vox AC-30, Gibson Gold-Tone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.  
Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated



recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC monitors, Crossroads has also become a favorite Mastering facility used by other local studios.  
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Owner: David Flechner

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(503) 238-9627 f  
Web: www.thelmas.com  
Studio Manager: Mike Moore  
Office Manager: Nicole Campbell  
Owners: OCP Publications

### DeFunk Audio/Sonare Mastering

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Portland, Oregon 97217  
(503) 288-3353  
Email: sonare@spirech.com  
Owner/Engineer: Sean Gilbert

### Doctor Digital; The Sync Ward Studios

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Email: drdigtl@spiratone.com  
Owner: Mark Frethem

### Don Ross Productions

3097 Floral Hill Drive  
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(541) 343-2692 Fax: (541) 683-1943  
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www.donrossproductions.com  
Owner/Engineer: Don Ross  
Tracks: 32 track Digital, 24 track Analog  
Rates: \$70.00-\$85.00  
Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O's, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88's- mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30 MkII, Fostex D-10 Time code DAT, Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by

Audio Upgrades; Genelec 1031, Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by 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, J.L. Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-850U 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun 10 cup coffee maker.  
Clients: Sony, Disney, PBS, Mason Williams, Beth Singer, Justin King, Sugar Beets, Paul Chasman, Byron Berline, Strangers, Multiple Sarcasm, Betmars, Babe's with Axes, Terry Robb, David Jacobs-Strain, T.R. Kelley, Debbie Diedrich, Boogie Patrol, Tracy Bonham & many more-check out web site music client list at www.donrossproduction.com.

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*Continued on page 14*

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## QUARTERLY STUDIO/MASTERING GUIDE

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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, Silkens-ee, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrupt, B-Legit and many, many, more. (Please check out our website for a more complete list).

### Fresh Tracks Studio

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Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham,

Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, Enuf, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvrier du Christ, and Christine Young,

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Equipment: Compressors; GML 8900 stereo  
peak limiter, Urei 1176 compressor/limiter,  
(3) DBX 160x compressor/limiters.

Microphones; Neumann U48 tube mic, (2)

Neumann KM 84, (2) AKG 414 ULS, (2)

AKG 460, AKG D112, (6) Shure SM 57, (4)

Sennheiser 421, Beyer M260 Ribbon, Shure

55s. Tape Machines;

Panasonic SV3700 DAT, Tascam 48-B 1/2" 8

Track Recorder, (2) Tascam DA88, Tascam

122MKII cassette deck. Effects; Lexicon PCM

42, Yamaha SPX 900, Yamaha SPX 90, SONY

MPS,

Huges Sound Retrieval System. Misc: 8

Channels of API 550A EQ.s, (2) Neve split

Mic Pre/EQ, V/T Tube DI. Amplifiers;

Ampeg Portaflex B-15 bass amp, 60's black

face Fender Pro - Reverb,

1973 Marshall JMP head with 60's Cab, Vox

Royal Guardsman, Vintage Supro Guitar

amp. Monitors: Yamaha NS-10 Studio.

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Soundtrack, 30.06, Eric Mathews, Pond,

Adam Wade, Scribble, Slackjaw, Suplex, Woke

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### Intersect Sound, Inc.

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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 exiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence 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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Contact: Kris Crummett  
Engineers: Bob Crummett and Kris Crummett  
Rates: \$25 an hour.  
Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.  
Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Antares Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Duy (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.  
Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condensor Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).  
Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drum-

set, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano.  
Clients: Sarah Blaisdale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

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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, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic pre Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2

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## After It's Recorded Get The Cover Made



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# AS THE WORLD



## THE GRAND OL' SOAP OP'RY

### WINNER IS

Portland missed its best chance for a Grammy Story when **Sleater-Kinney's** *One Beat* failed to generate a NARAS nomination. On the other hand, the Kill Rock Stars release made **Rolling Stone's** **50 Best Albums of the Year**.

"Carrie Brownstein's wind-mill riffs and rock lobster power chords make this the loudest, toughest, and best Sleater-Kinney album since 1997's *Dig Me Out*."



### PLUGOLA BEGINS

**Everclear** showed up in Boston December 10<sup>th</sup> to play the WFNX Misfit Holiday Show at the Avalon in Boston. The show was a station benefit for Toys For Tots.

Billboard covered the event and ran a color shot of the band backstage schmoozing WFNX music director **Kevin Mays** and program director and morning show host **Cruze** (1/11).

So, don't be surprised if WFNX jumps on "Volvo Driving Soccer Mom", the first single from the new Everclear album coming to radio January 14<sup>th</sup>.

The album *Slowmotion Daydream* is in stores March 11th

*Slowmotion Daydream* was recorded at the Kung Fu Bakery and studio owner **Tim Ellis** says the guys were a pleasure to work with. "Art brought his Los Angeles engineer **Geoff Walscha** and Pro Tools wizard **Lars Fox** and they did a fabulous job, as they have done in the past."

"Even during the periods where there were obviously problems with the label, it didn't affect the attitude around the studio. Art couldn't have been a nicer guy."



### STUDIO CAT GETS POPSTAR CALL

**Tim Ellis** would know about nice guys.

Known and admired throughout the Portland music community as the most prolific studio guitarist in all genres and on most stringed instruments, Tim is also a member of several bands



*Tod Morrisey is Man Of The Year.*

Photo David Ackerman

including the **Woolies**, a traditional jazz unit that will release an album next month.

"We did a lot of the Woolies at Dead Aunt Thelma's studio because between **Everclear** and **Pink Martini** we couldn't get any recording time here."

Tim also writes and records with former Billy Rancher bassist Dave Stricker in the **Dave Stricker Band**. (DaveStrickerBand.com) "We did 5 spots for the Westin Hotel chain and afterwards they asked us to do an extended version of one alt-rock thing for their web site. We did a two-minute version and 3 days after they put it up **Spin Magazine** called wanting to know who the band was."

The label bidding will commence now...



### BB SEZ RADIO MISSED

"Radio wasn't able to sniff out an obvious hit in 'BareNaked' the title track to **Jennifer Love Hewitt's** latest..." says Chuck Taylor in Billboard's Reviews & Previews. (1/11) "God bless Jive for sticking by the project via second single 'Can I Go Now.'"

"Followers should also take note of the moody ballad 'You' another hit-worthy song on this sadly overlooked disc."

Overlooked, but not forgotten...

**Meredith Brooks** produced JLH's album and wrote most of the songs on *BareNaked*. Meredith's commercial for the women's channel **Oxygen** using the hook from her last single "Crazy" is in heavy rotation all over cable. The firmly imbedded hook backs shots of Meredith, **Madonna**, **Melissa Ethridge**, **Alanis Morissette** and WNBA players.

Meredith is still recovering from her last label experience, wherein she has a huge radio hit and the label folds underneath her while she's still on the charts. That's how she spent this last summer.

"I got my masters back...finally, and we are shopping...again."

A label would be "Crazy" not

to sign her...



### NERO FIDDLER

**James Angell** isn't the only former member of **Neros Rome** heating up in the music scene, NR guitarist **Tod Morrisey** is "about half-way done" with **Man Of The Year's** Sophomore release.

Last year, *Man Of The Year* was selected to appear on ASCAP's prestigious new band compilation disc.

The unnamed project is in final mixing stages at Dead Aunt Thelma's. "We're planning on releasing a 7-inch in March and doing some shows in April." Tracks getting the early buzz include "Thank

# D TURNTABLES

BY BUCK MUNGER



*Garmonbozia signs with Psychelectic Records.*

Photo Pat Snyder

Your Stars” and “Your Best Friend’s Haircut”

“We’ll start shopping the record in a few weeks. We have a standing deal with Loveless Records in Seattle and they’ll have the first option.”

**Tony Lash** and **Jeff Saltzman** are producing. “Jeff did the **Stephen Malkmus** record and **The Standard** album.” Says Tod.



## SXSW BILLS PDX ACTS

The South By Southwest Music & Media Conference scheduled in Austin, Texas March 12-16<sup>th</sup> is promoting appearances by Portland faves **Pete Droge** and **The Standard**.



## LOCAL LABEL LURES TALENT

Maybe **Man Of The Year** should run their stuff by William Weikart’s **Psychelectic Records**, the local label that lured **James Angell** out of the woods and back to the forefront. Psychelectic

is responsible for linking up Angell with **Paul McCartney’s** music publishing company and the Linda McCartney Foundation Garland Appeal compilation and concert series.

A show produced by McCartney Publishing Limited with the Pasadena Symphony for the Garland Appeal is planned in the spring. Both James Angell and a new Psychelectic act, **Garmonbozia** will perform with the Pasadena Symphony and be featured on the next Garland Appeal Compilation.

Garmonbozia is a six-piece band about to release a double album’s worth of material. Tony Lash, James Angell’s drummer, is producing for Psychelectic.



## MUSIC BAG HEALTHY

2003 starts with a flurry of mixed messages about the health and relevance of America’s original music industry.

Lots of bad press on the record business.

Sales are down dramatically, file-swapping and CD burning have ruined the brick & mortar retail business, and as soon as we feel the effect of the Christmas-present CD burners, we’re likely to lose another 500 indie record stores across the country- say the trades.

Meanwhile, more and more people want to become recording artists.

In the same period the record business began to unravel, sales for musical instruments were at an all-time high.

**GUITAR SALES JAM DESPITE MUSIC WOES** - USA Today 12/16. “Sales of guitars, the most popular instrument, will be near last year’s record of nearly \$1.1 billion.”

“So, what’s the *bad* news?” says LA musician **Jon DuFresne**. “The kids would rather spend the money they are saving downloading- (rather than purchasing overpriced new music)-for the means

*Continued on page 29*

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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time 2, Antares: Autotune 3.0, Line 6: AmpFarm Digital Routing; Z-Systems: 16x16 AES Digital Detangler Pro  
Synchronization: Aardvark: AardSync II, Sync DA Data Back-up: Exabyte: EXB-8700LT 8mm  
CD Recorder: Plextor 8/2/20  
Monitors: Meyer Sound HD-1 High Definition Audio Monitors  
Metering: Metric Halo Labs: 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 • Lew Jones • Benny Wilson • Norman Sylvester • Allan Charing • Indigene • Mel • Perfect in Plastic • Randy Porter • Headless Human Clones • Slackjaw • Mother's Choice • Trophy Wife • The Cow Trippers • Blyss • 31 Knots • Starter Kit • The Jimmies • iknowkungfu • Feller • DFIVE9 • Gruesome Galore • Flying Heart Records • Ave. of the Strongest • Engorged • Logoseye • 44 Long • Headscope • Pacific Wonderland • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

### No Moving Parts

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(503) 234-6410  
Web: www.nomovingparts.com  
Owners: Mark/Michele Kaeder, Justin McCarthy  
Engineer/Producers: Mark Kaeder, Justin McCarthy  
Tracks: 32 I/O Harddisk Recording  
Equipment: Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Yamaha O1V Digital Mixer, Sony A7 DAT Recorder, Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on an AMD Athlon 800P2 with 512 megs of ram and 80 gigs of storage), Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform with Logic Audio Platinum MIDI sequencing and HDR software. (too many other audio programs to list), Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Line6 Guitar Pod Processor, Line6 Bass Pod Processor, DBX Quantum Mastering Compressor.  
Monitors: Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active reference monitors, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors.

Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: Soundelux U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica, ATM35, AT-851a, AT-4041 (2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2).

Misc: Sony Sprespa 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](http://www.nomovingparts.com) for more info.  
Clients: Redline6, Hot Boxed, Fallen Short, Speedway Playboys, Peer Pressure Records, No Evil Star, Omnibox, Lucid, Vasikate, Iknewkungfu, 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 soundtracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

### Northstar Recording

13716 S.E. Ramona  
Portland, OR 97236  
(503) 760-7777 Fax: (503) 760-4342  
Web: <http://www.northstarsamples.com>  
Owners: Scott James Hybl, Curt Cassingham

### On Site Audio

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Lake Oswego, Oregon 97035  
(503) 675-1670  
(503) 635-7335 Fax#  
Email: [DZRRrecords@aol.com](mailto:DZRRrecords@aol.com)  
Contact: Steve Landsberg

### Opal Studio

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503-777-5214 fax  
Email: [opalpdx@teleport.com](mailto:opalpdx@teleport.com)  
Web: [www.opal-studio.com](http://www.opal-studio.com)  
Owner: Kevin Hahn  
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.  
Rates: \$40/hour, block \$35/hour, project \$30/hour.  
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...

Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors  
 Yamaha NS-10 monitors, Auratone monitors  
 Hafler P4000, P3000 power amps  
 Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a  
 Others: Sonar XL, Steinberg Wave lab 3.0, , M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate...  
 Clients: Kerosene Dream, Jollymon, Stephanie Schniederman, Deen Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory....

#### **Pacific Records**

503.775.2530  
 Convenient Southeast Portland Location  
 Email: studio@pacificrecords.net  
 Owner/Engineer: David Pollock  
 Rates: \$20/hr includes engineer/producer, all equipment listed below. Other services include in-house short run duplication (printing and shrink-wrap included), online distribution, and design  
 Recording Equipment: Apple G4 450mhz 512mb RAM, 60gb Hard drive, ProTools 5 Gold Edition recording software, Digidesign recording interface, TDK, QPS, and Yamaha CD burners, Peavey RQ200 mixing console, Emagic Logic Control  
 Microphones: (1) SE Electronics SE5000 Tube (Neumann U87), (1) Behringer B2 Condenser, (2) CAD ICM 417 Condensers, (3) CAD TSM 411's, (1) CAD KBM 412, (2) Avlex 58's, (1) Peavey 57.  
 Processors: PreSonus MP20 tube preamp, various effects from various manufacturers such as Waves, Antares (auto-tune), Digidesign, and others. Other external effects from manufacturers such as DOD, Boss, Zoom, Danelectro, Dunlop, and others.  
 Monitors: KRK V6 pair, Alesis Monitor One with Alesis RA100 amp, Aiwa. (1) Pair Sony MDR-V7000, (3) Optimus Novas, Rolls distribution amp  
 Instruments: Martin DM acoustic, Custom Fender Strat, Hamer limited edition Archtop, Fender P-Bass Special, Epiphone Casino, Premier 5-piece drum kit with Camber and Sabian cymbals, various percussion, Yamaha MIDI controller, E-MU Proteus 2000 sound module  
 Clients: Paper or Plastic, The Candlethieves, Chazz Rokk, FaCx Murda, Focus, DreDizzle, Deep Treble Productions, Rose City Records, Premier Entertainment, and others.

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Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTC7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance.  
 Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records...

#### **R Studio**

(503) 285-9168  
 Owner: Gregg Whitehead

#### **Rainbow Recording**

6614 S.W. Garden Home Rd.  
 Portland, OR 97223  
 (503) 246-5576  
 Email: hegna@integrity.com  
 Owner: Galen Hegna

#### **Recording Associates**

5821 S.E. Powell Blvd.  
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 (503) 777-4621  
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#### **Red Carpet Treatment**

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 Engineer: Gavin Pursinger  
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 Rates: \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)  
 Recorders: Scully 288-16 (2" 16tk), Ampex AG440B (1/2" 2tk), Studer A700 (1/4" 2tk), Scully 280 1/4" 2tk, Ampex 351-C (mono tube 1/4"), Panasonic SV 3700DAT, Digital Audio Labs Hard Disk Editor, Phillips CD Burner, Pioneer 3 head cassette (+4 converted).  
 Monitors: Large JBL Alnico 15"/2"/Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26 (tube driven). Headphones have 4 separate mixes. Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.  
 Tube Equipment: "Thor" broadcast tube pre, Altec Lansing 220A tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric (these are fed single ended thru 40 yr old 600-10k transformers when used in mastering), RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube line amp (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.  
 Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Urban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction.

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## QUARTERLY

### STUDIO/MASTERING

## GUIDE

Continued from page 19

Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware.

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

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Plesure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, Alison Music, King Darl, The Haunted Church, Shirley Sanders Live, Yesterday Child, Live cable show "Wing It" with Lynn Conover & Susannah Weaver, audio for TV of Hillsboro Symphony Orchestra. Pickathon 1999, 2000, 2001. What can "glow in the dark" do for you.

### Rex Recording

1931 S.E. Morrison  
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(503) 238-4525  
Web: [www.rexpost.com](http://www.rexpost.com)  
Owner: Sunny Day Productions, Inc.

### River Recording

Milwaukie, OR  
(503) 659-5760  
Owner: Steve Parker

### Sound Goods

Beaverton/Aloha, Oregon  
(503) 690-6864  
Web: <http://www.soundgoods.com>  
Owner/Engineer/Producer: Joshua Slamp

### Sound Impressions, Inc.

1920 N. Vancouver  
Portland, OR 97227  
(503) 287-3975 Fax: 249-5021  
Email: [info@sound-impressions.com](mailto:info@sound-impressions.com)  
Web: [www.sound-impressions.com](http://www.sound-impressions.com)  
Other Services: Web Site Design, Video Production & Duplication, and CD Rom Authoring.  
Owner: Dan Decker  
Engineers and Personnel: Dan Decker: Engineer / Producer, Nick Kellogg / Engineer / Producer, Rick Duncan: Engineer, Wayne Thompson: Programmer / Engineer, Delandra Clark: Scheduling / Artist Management, independent engineers are

welcome. Assistant Engineers: Jim Lechocki, Justin Swanson, Tony Crepps  
Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. Audio projects range from local demos to national albums in all styles of music. Our new facility located two blocks from the Rose Garden arena houses two large audio studios and a video editing suite. Call to set up an appointment. We would be happy to show you our studios and discuss how Sound Impressions can assist moving your musical career forward to the next level. Mixing Consoles: Studio A: DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section with EQ. Switchable plasma metering. Studio B: Yamaha 02R digital mixing console: 40 inputs with dynamics and parametric EQ. Studio C: Yamaha 01V Digital Mixing Console Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.

Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R. Digital Audio

Digital Workstations: 3 Digital Performer workstations with 2408, 2408II, 1224, MIDI Time Piece, and MIDI Time Piece AV interfaces, Apogee AD Rosetta 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 Preamp, 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, Rickenbacker 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.

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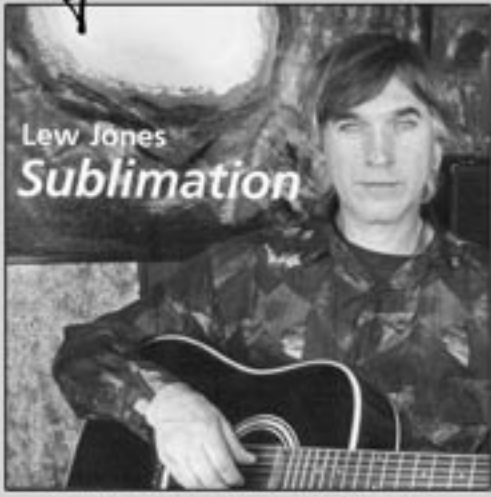
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# The the & the GOOD BAD UGLY

Continued from page 8

to the first cut, here, simply fails to satisfy. Instead, the notes seem sloppy, the arrangement not entirely thought out. But, in other places on the song, he positively shines.

The textural possibilities presented by the indistinct harmonic relationships created within Sicotte's rather nebulous chord progression (something like E9-G5-C9-Am9), are not fully explored, nor particularly well-executed. Still it's a very nice song, with much to recommend it. The band's unerring ability to fashion densely exquisite sonic environments, in a manner similar to My Bloody Valentine is, yet again, a prominent feature of this song, as well.

"Fight The Nothings" is probably the most straight-ahead of the half-dozen songs presented here. Again, the pop production values of Cheap Trick loom large in the arrangement of this song, as does Kevin Shields of My Bloody Valentine, as if he were standing in with Rick Nielsen and the boys.

Ala Shields, Daiker shows a pastry chef's knack for applying thick layers of guitar frosting. Meanwhile, drummer Kevin Johnson provides a heavier, Bun E. Carlos-style backbeat, with bassist Mike Johnson acting as the thread, whose liquid tensility ties together the two disparate techniques. Even a slight flavor of the Beatles runs through the major-to-minor chord change near the end of the song.

Camaro Hair prove themselves to be more than capable of cobbling together reliable hooks and sturdy riffs. Each member of the band brings to the table a host of assets. Sicotte is a talented front man, and a gifted songwriter of considerable potential. This band has everything it takes to succeed. It would seem that it is really only a matter of time before they find a much wider audience.

**Pawn Shop Aria- Mark Spangler**  
Alice Street Records

It's been exactly two years since Mark "Sparky" Spangler's last album. His January 2001 release *Don't Go In The Basement*, was a homegrown affair, which exhibited a lot of harmless charm in its own sort of self-effacing way. This release is more of the same; although the presentation seems a bit more focused here, if still a bit ragged around the edges.

For those who don't know (or don't care) about the history of the Portland music scene, Mark was a card-carrying member of Johnny and the Distractions back in the early '80s, playing with leader Jon Koonce in many other musical configurations over the years since the band's demise. Here, with the help of drummer Kip Richardson, who played with Mark in the Distractions, way back when, returns again for this effort, after guesting on Mark's first album as well.

As before, the influences range from the twang of Petty to the clang of Neil Young. And again Mark Knopfler's concise phrasing seems to have had a lasting effect upon Spangler's lead guitar work, as he exhibits a similar sense of economy in his playing; as well some sonic correspondences, which center around the employment of a Fender Stratocaster. The "Pawn Shop Aria" to which the album title refers, apparently, in reality, an Aria Pro II ("Stage Caster" in this case) Strat copy, appears to be Mark's axe of

choice. He makes his sound a lot like a real Strat, so whatever

Anyway, in addition to the aforementioned influences, one can hear a Warren Zevon-ish tremulousness in Mark's vocal presentation in several places, as well as a forthright, Bruce Cockburn-like delivery on a song or two. Even a John Hiatt-like feel creeps in here and there. As with his previous release, Mark displays a dry sense of humor on a number of tunes.

Something of a revelation with this effort, is Mark's newfound penchant for noodling around on the guitar for a minute or two before getting into a song. He must have a lot of extra tape/memory (choose your medium, analog or digital), or something. Anyway, sometimes those aimless preliminary interludes sound like a waste of perfectly good silence. But otherwise, this is another fun outing from Mark Spangler, even better than his inaugural effort from a couple of years ago.

The title track, an instrumental, of course, demonstrates what just the pawnshop Aria in question (in the right hands) can do. Mark puts it through it's paces, demonstrating an adroitly crisp technique: elegant fret-work coupled with some awesomely skillful finger picking. Evoking Roy Buchanan, Joe Satriani and Eric Johnson at various times, as well as Knopfler, Mark displays a superior knowledge of what his instrument can do, utilizing it with delightful artistic prudence and concision.

Though "Silicon Girl" gets the word mixed up, the point still gets across. In describing the tale of a girl with serious esteem issues, Mark inadvertently refers to silicon, the crystals of which are grown to create computer chips. What Mark means to refer to in his song is silicone, the gelatinous substance inside the implants that many women use to enhance and

mini-epic "Mystical" would be a long song without the two-minutes of guitar pedantry that precedes the actual song. It sounds like he is waiting (in a multi-track log jam) for the drum machine track to kick in. The result is similar to some minimalist soup that avant rock guitarist Sandy Bull was trying to concoct in the late '60s.

Once the song finally gets under way, it's a bit of a train-tempoed number, with Mark again talking the verses, launching into a Bruce Cockburn-like treatise on the state of the union. "Bullets fly, bombs explode/While politicians speak in code/Sometimes it feels like the inmates are running the asylum/The hidden words are now revealed/All the books they are unsealed/The best beloved thing in the sight of God is justice."

Some wonderful instrumental sections ensue (especially the truly cosmic finale), which are far beyond the initial meanderings, leading one to wonder even more about the necessity of the inclusion of first two minutes. Perhaps there is a "mystical" explanation.

"Cheetah, Boy and Jane" is a good-natured send-up that finds the title trio holed up "in a duplex in Tarzana" (get it?). "The Blues According To Me," is a JJ Cale meets Bob Dylan sort of number (think of a speeded up version of Dire Straits' "Six Blade Knife") that leaves ample room for Mark to showcase his abundant talents on that "pawn shop Aria."

The eighth, and final track (the ninth cut is only a minute long) "Harsh Mistress," is a bitter little ditty about the dangers of loving the wrong woman. A great chorus, with a magnificent, rambling bass line harkening to "Hey Joe," calls to mind Bruce Springsteen in its dark deliberation.

As with its predecessor, this album again dem-

**"For those who don't know about the history of the Portland music scene, Mark Spangler was a card-carrying member of Johnny and the Distractions back in the early '80s, playing with leader Jon Koonce in many other musical configurations over the years."**

fortify what they considered to be insufficient breasts. Hopefully, the day will come when women will no longer feel compelled to augment their bodies by mutilating them, which is pretty much the point of Mark's song.

Musically, the song has a lot in common with Tom Petty's early hit, "Here Comes My Girl." Over blustery electric guitars and Richardson's hard-hitting drum reports, Mark intones a spoken word passage before diving into each verse. "Raised up on Barbie dolls and fashion magazines/You can't really blame her now, if she wants to be a silicon girl." So there you go.

With vocal phrasing in the verses, that sounds a bit like latter-day Eric Clapton, and a lot like Warren Zevon (who, tragically, has been recently diagnosed with terminal lung cancer), "Great Vibration" succeeds with a Byrdsian chorus and a Pettyish bridge. "Polka Hero" is an inane piece of frivolity, that takes the old song, "You ought to be a football hero/To get along with the beautiful girls," a step further, with Mark adding a nice slacker slant to his peculiar world view, quoting Rodney King along the way. Twisted. Yee haw!

Coming in at nearly ten minutes long, the

onstrates Mark Spangler's brilliance in many small ways. It is a tiny masterpiece. It's piddling shortcomings (that pointless noodling) aside, it is a work of homegrown genius that deserves recognition. Several of these songs seem more than radio friendly (think KINK). Certainly Mark Spangler is deserving of a wider audience. He's paid his dues, after all.

**Trophywife-Trophywife**  
Self-Produced

Trophywife have been around for about three years, one year in the present configuration. Their music, with a few exceptions (most notably their raucous cover of the Beatles' "Back In The USSR") is of the goose-step two-step *uber alles* variety. Descended directly from the lineage of original hardcore punks, such as DOA or Black Flag (particularly DOA) circa 1981, Trophywife have traded in the militant left-wing political stances of their predecessors for somewhat more mundane fare.

Where their ancestors may have directed their onslaughts toward government oligarchy and class warfare, Trophywife go after the Dandy Warhols (who seem like awfully easy targets for a punk band). It

Continued on page 28



*In the 80's, after trying it for while without drummer Keith Moon, the Who finally called it, quits. Reassessing his career, Bassist John Entwistle was in Portland visiting Sunn and bunking at the Two Louies mansion when he spotted a job opportunity on the bulletin board at Portland Music downtown.*

## Views & REVIEWS

*Continued from page 11*

was for the "Fetish Masquerade Ball" where people were mostly naked.

The balloons came down with Curtis Salgado, but this reviewer had to leave because hey... my column was due the next day and I had to put toilet paper in the neighbor's tree. And so ended the 2002 "End of the Year Live Show Review." My mission of dropping into bars without knowing who I would be hearing resulted in giving more than just a mere glimmer of hope for Portland's musical offerings. Happily, all the bands were great, the shows were well attended and the dance floors were jammed.

**Blue Skies For Black Hearts—"This Black Heart is Gonna Break"**

CD Velfafonic Records

The music of Blues Skies for Black Hearts is kind of like a dark and stormy night with naïvely sunny intent; as if black and stormy nights have the same impact as blue skies and sunshine. What's so refreshing, is the lack of an attempt to hide it. There it is... the world is dark and so are we and we don't mind it. As lead vocalist Pat Kearns sings on track one entitled "The Sun Will Shine at My Back Door Some Day", one must wonder if this would actually be a good

thing for Kearns. As he sings the first line "Watch me fade away into the black... watch me seal my fate... I'm never coming back" and the big dark arpeggio guitars are joined by a lone trumpet and "backwards" guitar, one thinks, "Oh my, his music would be ruined if the sun shined at his back door one day." He would be obliterated as an individual and perhaps even more unhappy, if that's possible. Emanating with depression, nearly every song on the thirteen track CD entitled "This Black Heart is Gonna Break" is medium to slow tempo with lots of reverb and somewhat delightfully out of tune background vocals on some cuts. It's an art to sing deliberately out of tune and have it sound completely correct. It's one of those unexplainable phenomena like Roswell or where that other sock goes in the dryer.

The surprise trumpet solos that occasionally pop in, like on track 3 "Blue Skies for Blue Eyes", highlight the alternative approach of this CD. A mixture of lo-fi guitars, analog and sampled sounds with piano, bass, drums and vocals, trace a somewhat ethereal musical pathway that is strangely inviting and makes you want to dive into Kearns world of musical shadows.

"This Black Heart is Gonna Break" hints towards an alt. country direction without really being that at all. In the presence of acoustic guitars and straight forward chord progressions, these seemingly innocuous musical ideas facilitate brazenly dark psychedelic instrumentation

and arrangements sometimes sounding as if the songs are passing across the event horizon of a black hole; the words and sounds stretching out longer and longer, twisting and bending. On the other hand, track 13 is a delightful recording of summer afternoon sounds. A person walks through the brush, birds sing in the background along with the sounds of someone hammering wood. Later, acoustic guitar noodling starts up as if played on a front porch. That's the hidden track though, so I'd better not tell you about it.

Somehow, you walk away from this CD feeling good. Probably because it's not like anything you've heard before and also it's fun in kind of a backwards way. An alternate title for this CD could be "Real Skies Have Black Clouds" but of course, we live in Oregon and already know that.

**Oregon Art Beat**

Buck Munger, the editor of Two Louies Magazine, has asked me to clear something up. On December 19th, on Oregon Public Broadcasting's Oregon Art Beat, a segment aired featuring a songwriter by the name of Fran Gray. I just want to say that Fran Gray the music-journalist and Fran Gray the singer-songwriter could not possibly be the same person. But I have heard her and she's really, really good. I may at some point review her brilliant CD. You should check her out sometime...

LL



The festival was over and the hordes stood down from the field. What a party, maybe the biggest the Pacific Northwest had ever seen.

Freaks, straights, cops, narcs, sinners, saints, sweat, rain, fire, drugs, drums, dancing, nudity, peace, camping, fishing, free love...Rock and Roll even.

Now it was Monday, August 31, 1970 and the morning delivered a monster trash hangover for McIver State Park, just outside of Estacada. It demanded serious attention if the event staged there was to live up to its curious billing as a "biodegradable festival of life."

After the festival, a few hippies remained behind to clean up the mess. They were utterly exhausted but nervous. A scary rumor had surfaced: National Guard units positioned around the park were set to move in and beat the hell out of any stragglers.

Suddenly the word spread that Governor Tom McCall's helicopter had touched down. This was an unscheduled appearance, at least to the hippies. Several of them decided to hike to the upper level of the park to meet the Republican politician whom earlier had approved the festival--three months before his reelection try.

There the 6'5" McCall stood, dust flying up from the helicopter's rotors, wearing a dark sport coat, dark slacks, dark turtleneck, dark loafers and dark glasses. He was accompanied by only a state police officer. There was no entourage, no reporters,

no filming, not even still photographers.

McCall walked over when he saw the hippies approaching. They hugged. McCall thanked them for their effort and assured the National Guard would not accost or harm them in any way. He gave his word.

Then Oregon's governor and the hippies joined hands and formed a circle. They chanted "ohms" for a few minutes, recited the Lord's Prayer, and concluded the brief meeting with several other literary verses.

The Governor had to go. A campaign was in progress and he was stagnated in the polls. McCall boarded the helicopter and returned to the Capitol. The hippies went back to work and left the park spotless.

Vortex I, the only state-sponsored rock and counterculture festival in American history was now officially over.

#### Vortex I--The Politics

"It's just a shot away," the Stones Gimme Shelter menaced over the airwaves in the fetid American summer of 1970, just months after the Kent State Massacre. The "it" was either insurrection, revolution, anarchy or a street theater cocktail of all three.

In Oregon that summer, Governor Tom McCall faced a multi-headed political crisis. First, he stood for reelection in several months and was stuck flat in the polls. Second, the American Legion's national

convention with its "Victory in Vietnam" theme was scheduled for late August in Portland with President Nixon attending. Twenty-five thousand veterans were booked to visit the Rose City and party in patriotic style. Third, in response to Nixon's appearance and the convention's inflammatory tone, an anti-war group of Portland State University (PSU) students organized the People's Army Jamboree (PAJ) and planned various big league demonstrations to coincide with the Legionnaires' festivities. Fourth, earlier in May, in reaction to Kent State, PSU students and Portland city police battled for three days in a civil disturbance that closed the campus, paralyzed downtown, and caused extensive property damage.

Certainly a storm was threatening and even more so when the FBI came to McCall with "intelligence" that 50,000 long hairs from all over the country were set to swarm over Portland during the convention (a figure later revealed as bogus and actually made up by the anti-war community and printed in an alternative LA paper). The FBI considered the possible confrontation the greatest threat to civil order in the country that year.

With the President on his way and newspaper editorials screaming for law and order, it seemed McCall basically had one preemptive option to maintain order--martial law. In fact, a plan called Operation Tranquillity was drawn up and state military units trained nearby.

It all inevitably pointed towards nightsticks,

mace, a melee, curfews, and a guaranteed black eye for the Rose City. It was surely going to surpass Chicago of 68'. A few Portland citizens, however, didn't think it was so inevitable. After emerging from one especially raucous and belligerent PAJ meeting, two hippies from a counterculture entity known as The Family, (made primarily up of young social service workers and small, groovy business owners in Old Town) looked at each other and said, "We've got to do something." They did.

On a parallel track, a straight, establishment organization called People for Portland (PFP), headed by Craig Berkman and Mike Ragsdale came forward with their plans to forestall chaos during the convention. They intended to train citizen marshals in non-violent techniques to defuse potentially dangerous street situations and establish a Rumor Control to manage the hysteria. Moreover, in a white paper written by Berkman, PFP called for some kind of alternative cultural event that would draw interest away from the demonstrations. It was, however, never detailed by Berkman what this event might look like.

The Family knew what it looked like.

Several times that summer they sent shaggy representatives to Salem with a proposal. Each time they had no appointment and were rebuffed. Finally they gained an audience with McCall's staff and pitched an extraordinary plan to avoid violence. It was a plan that had never been tried before. It never would be again.

At first McCall reacted in shocked disbelief to the idea and said, "no!" Finally his aides convinced him the plan could work although the public fallout certainly would cost him reelection. When McCall

made the decision, he said, simply, "I've just committed political suicide."

Oregon's Republican governor had approved a state-sponsored rock and counterculture festival--at taxpayers' expense, admission free!--with the intent of enticing protesters and miscreants out of downtown and away from the Legionnaires.

Vortex I was announced at a dual press conference of The Family and McCall's aide Ed Westerdahl a mere three weeks before the convention. Westerdahl explained that the state would make McIver Park available for a rock festival. It was to be a peaceful and fun alternative to the mad scene in Portland. Furthermore, the park's no-camping restriction would be lifted so revelers didn't really have to leave. Thus much more fun. It wasn't said at the time, but it became quickly understood that drug laws in and around McIver Park would not be enforced that weekend. A member of The Family read a statement of principle: "...Vortex I will be free because this is the only way that is consistent with the new cultural movement in America...together in workshops, in dialogues, in creative harmony with our environment, we will begin: culturally, politically, ecologically, peacefully, we will begin...Vortex I is not something you merely come to; Vortex I is something you are."

Naturally, the editorial boards of the state's leading newspapers went nuts and letters to the editor roasted McCall alive. "Why is it that you are so willing to coddle these filthy ugly longhairs?" one person wrote the Oregonian.

To sell Vortex to skeptical Oregonians, McCall delivered an emergency public address via television to the entire state, the first one in Oregon history.

"Vortex was authorized as a safety valve..." McCall said in an incredibly blunt speech that rationalized to grandmothers why the state was promoting a rock concert and lectured to everybody else how to behave. "You asked for a place to assemble," he boomed, "You have been granted it. You have repeatedly insisted you will not provoke violence. Now prove it."

Who could resist and invitation like that?

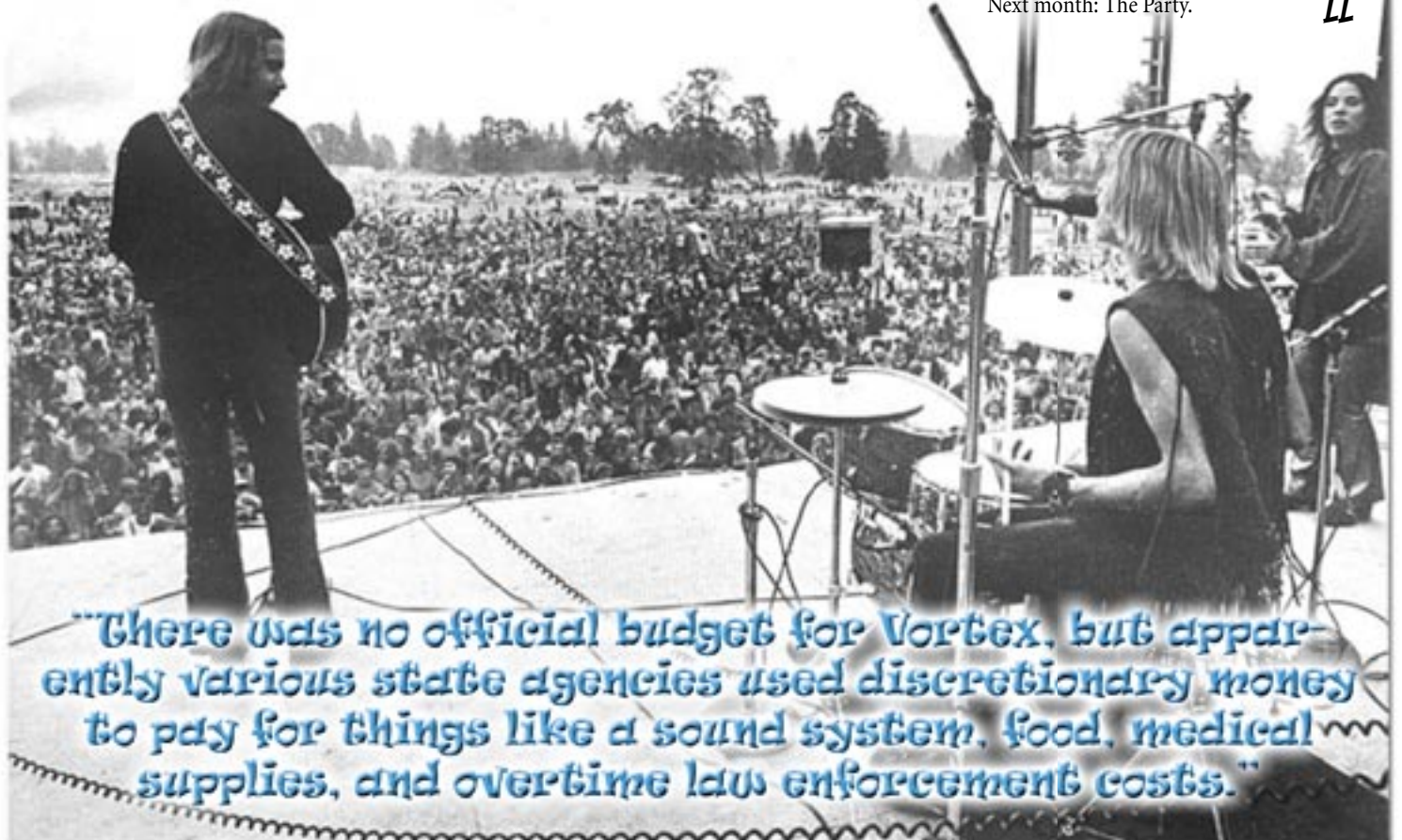
What McCall didn't tell the audience however, was about his plan to have helicopters drop rose petals (as a warning to calm down before tear gas followed) on the downtown protesters or park partygoers who might freak out and riot.

To promote the hastily arranged Vortex, the state distributed flyers distributed in Portland and Seattle and paid for radio spots in LA and the Bay Area. It was agreed that The Family would run the show inside McIver Park, including security, and the state would provide logistical support and cash.

There was no official budget for Vortex, but apparently various state agencies used discretionary money to pay for things like a sound system, food, medical supplies, and overtime law enforcement costs. Later McCall's aides put out a press release claiming it cost only \$3200 a day to run Vortex, which surely was an absurdly low estimate. Certainly off-the-record private funds augmented state spending. McCall probably used up plenty of political favors soliciting money and most likely the powerful politician Glenn Jackson twisted arms. But Portland's business community also kicked in. As PFP's Craig Berkman said, "I remember going into the Arlington Club, explaining what the city faced, trying to raise money for Vortex, and the wallets coming out."

Next month: The Party.

LL



Continued from page 5

with the exact number depending on the outcome of the recording contract negotiations for the particular artist involved.

Those albums are recorded at the unilateral option of the *record company* on an album-by-album basis, and so the label can drop the artist at any time and not continue with the remaining albums. (I am greatly oversimplifying here, but that's the general idea.)

The basic problem, as far as the "Seven-Year Law" is concerned, is that as a general rule, artists are not able to record the contractually required number of albums within the seven-year period mentioned above. Theoretically, an artist could fully perform a deal for seven albums within seven years, if one album is released each year "like clockwork." But due to the amount of time that it takes the typical artist to record an album and then to do all of the necessary touring, video shoots, promotion, etc. to support that album, the vast majority of artists cannot realistically record and release one album a year. Therefore, at the end of the seven years, artists as a general rule still owe their label at least one more album, and often more than one.

## Why Artists Want To See "Paragraph B" Repealed

There are a number of reasons why the Recording Artists Coalition wants to see Paragraph B repealed. Some of these reasons are as follows:

1. The purpose of the "Seven-Year Law" is to allow "employees" to escape personal service agreements after seven years. Yet, the fact that the labels can sue artists for damages for yet unrecorded albums makes it too risky for artists to exit recording contracts after seven years, and as a result, Paragraph B defeats the purpose of the Seven-Year Law.

2. Paragraph B singles out *recording artists* and does not apply to *anyone else*. For example, it does not allow a television network to sue a television personality, or a sports team to sue an athlete, for damages for any unfulfilled commitments remain-

ing at the end of the seven year period.

3. Paragraph B creates a "one way street" situation in the label's favor. Under

Paragraph B, labels can sue artists for damages based on yet unrecorded albums, even though the label has not exercised its options for those albums (or paid the artist the advances for those albums), and even though the artists are not guaranteed that the label would have ever released or adequately marketed those future albums if and when they had been recorded.

4. After seven years, recording artists should be able to be "free agents" and test their market value by seeking deals that are fully commensurate with their career status at that time.

the members of the California Legislature committee see the dispute over the "Seven Year Law" as essentially a business dispute that should be resolved privately by negotiations between the major labels, the Recording Artists Coalition, and other interested parties, rather than the Legislature passing legislation to deal with the issue.

This is what the major labels would prefer if indeed there are going to have to be any changes at all in the "Seven Year Law." In short, the major labels would prefer to negotiate an agreement, rather than losing control over how the situation is resolved, as would happen if the California Legislature were to pass legislation changing the law.

There are many people who believe that

**"The basic problem, as far as the "Seven-Year Law" is concerned, is that as a general rule, artists are not able to record the contractually required number of albums within the seven-year period mentioned above."**

## The Major Labels' Response

In response, the labels argue as follows:

1. The labels claim that it is fundamentally unfair for artists to be able to exit recording contracts after seven years, after the labels have invested substantial sums to promote the careers of those artists.

2. The labels also claim that if Paragraph B of the statute is deleted, they might move their operations out of the state of California in order to avoid the effect of the "Seven-Year Law." They also argue that they might sign fewer California-based artists if Paragraph B is repealed.

## Current Status of the Proposal to Repeal Paragraph B

Legislative hearings were held last year before a California Legislature committee, and it is anticipated that more hearings will be held this year. In the meantime, the various parties involved have been lobbying various California legislators.

According to attorneys representing some of the parties involved in this controversy, most of

some of the "royalty reforms" recently announced by some of the major labels – in many respects they are sham "reforms" (but that's another story) – are really an effort by the major labels to pretend that they are trying to change their ways, in order to try to make the California Legislature think that reform will occur in the record industry without the California Legislature needing to be involved.

In any event, it is likely that more legislative hearings will be held soon. Stay tuned for further developments.

*Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is outside counsel to Universal Games, the computer games division of Universal Studios. He 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



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LAST MONTH  
THIS MONTH

artist/label/title

- |    |    |   |  |
|----|----|---|--|
| 2  | 1  | BANKER DAVE/InIndecisive Records CD ...         | <i>Deposits of Love and Withdrawl</i>  |
| 1  | 2  | LITTLE SUE/Bathtub Lily CD .....                | <i>The Long Goodbye</i>                |
| 9  | 3  | BONFIRE MADIGAN/Moonpuss Universe CD.....       | <i>The 88 ep</i>                       |
| 3  | 4  | BLUE SKIES FOR BLACK HEARTS/Velvafronic CD..    | <i>This Black Heart Is Gonna Break</i> |
| 5  | 4  | BLANKET MUSIC/Hush CD.....                      | <i>Move</i>                            |
| 8  | 5  | DAHLIA/Demo CD .....                            | <i>4 Track EP</i>                      |
| 9  | 6  | THE VERY FOUNDATION/Velvafronic Records CD..... | <i>The Final Moments of Paola Mori</i> |
| •  | 6  | WOW AND FLUTTER/Jealous Records CD .....        | <i>Names</i>                           |
| 4  | 7  | THE BROTHER EGG/Robric Records CD...            | <i>Deep Back Woods 3 Track EP</i>      |
| 3  | 8  | DR. THEOPOLIS/PimpBionic Records CD .....       | <i>The Voice of the Future</i>         |
| 11 | 9  | CORRINA REPP/Hush CD.....                       | <i>I Take On Your Days</i>             |
| 4  | 10 | THE LAWNMOWERS / Good Ink Records CD.....       | <i>Fearless</i>                        |
| 8  | 11 | AMELIA/Promo CD.....                            | <i>Somewhere Left To Fall</i>          |
| 10 | 12 | THE FLYING STICKLEYS/Flying Stickleys CD .....  | <i>Behind The Hangar</i>               |
| 6  | 13 | NO. 3 BREAKDOWN/Demo CD.....                    | <i>the plastic ep</i>                  |

**top tracks**

- |   |   |   |                     |
|---|---|---|---------------------|
| 2 | 1 | BANKER DAVE/InIndecisive RecordsCD .....  | <i>The Mall</i>     |
| 5 | 2 | BLANKET MUSIC/Hush CD.....                | <i>Hips</i>         |
| • | 3 | LITTLE SUE/Bathtub Lily CD .....          | <i>Scary Places</i> |
| • | 4 | BONFIRE MADIGAN/Moonpuss Universe CD..... | <i>Homefullness</i> |
| • | 5 | DAHLIA/Demo CD .....                      | <i>Movin' on</i>    |



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10- Chains of Being, Courage, American Hit List,  
Basic Assumption  
11- Mox, Lea Kruger, Dan Murray  
16- Eachothers Legend  
17- New Monsoon, Dave Coey  
& Tremor Guild  
18- Portland  
23- Wake, Temple Shock,  
Chapter's End  
24- Garrison Band, Bye Bye Chinook, Exit One  
25- How Far Long, Captain Rock,  
Lea Kruger  
30- Christine Young Band  
31- TBA  
Mt. Tabor Acoustic Room  
25- Chris Chandler & Anne Feeny, Rebel Voices

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# The the & the GOOD BAD UGLY

Continued from page 22

must be said however, that with songs such as "Peace Is Gone" and "Mirage," the trio do seem to occasionally contemplate deeper social issues and with "Comeback" and "So Long Screw" even seem to touch on the subject of interpersonal relationships.

Still, the band is as tight as an oil drum and just as likely to pollute the environment. All three members of trio demonstrate journeyman-like knowledge of their instruments. Adhering to the punk tradition, all but three of the eleven (or fourteen) songs on this outing come in at less than two-minutes in length. The last song in the live medley at the very end, "Stopping The Violence," clocks in at about forty-five seconds, but it certainly gets its point across.

The boys shave a good seventy seconds off of "Back In The USSR," by playing it 80% faster than the original. It's a faithful version, they don't leave anything out, from the jet take-off sound at the start, to the searing solo in the center. They just cut through the song as if they all had five cups of coffee before doing the take and are in one huge hurry to just be done with it. Pretty impressive. Obviously, by sprinting through every song at breakneck speed, there is not a lot of room for nuance and shading; but that too would appear to be a part of the musical landscape that the band traverses.

"Misplaced" seems to be concerned, lyrically, with some sort of immediate personal injustice, how-

ever it is difficult to ascertain, within the midst of the brouhaha. Dan Hawthorne's slash and burn guitar tactics are matched, volley for volley, by Joe Frost's torrid bass pace and Dylan Skiles' frenetic, rapid-fire drums. "Peace Is Gone" seems to widen its world view a tad, although its hard to tell. There seem to be some references to bombs and war. They pull the old "start off real slow for sixteen bars before blasting out" trick. They do it pretty well.

A complete change of pace, "Comeback" circles around an Offspring sort of delivery, while lyrically delving into a softer, more sensitive side. As might be expected, they snap right out of it with "Mirage." Frost's double-time bass riff develops into a volcanic attack of the storm troopers "So Long Screw" is a two-minute sonic assault upon a relationship gone sour.

With the tag line "The Dandy's might have been rock heroes to some/But they never meant shit to me," "Ode To The Dandie Warhols" gives the impression that there might be some sort of axe to grind here, beyond mere differences of musical opinion. Typically, in situations such as this, there is a woman involved. Whatever the case, it's another flamethrower of a song, as the lads sling some serious sludge, while bearing quite a grudge.

Now, "I Shit A Shih Tzu" takes another tack all

together- verbally pummeling a next door neighbor for the lawn habits of the pet dog- all hell threatens to break loose. "I sway to gawd lady..." "Who's Gonna Start It" is a cut that seems to be looking for trouble, both from any immediate interpersonal relationships and from the world at large. The scuffling, hyperactive arrangement furthers this impression.

**"Trophywife have traded in the militant left-wing political stances of their predecessors for somewhat more mundane fare."**

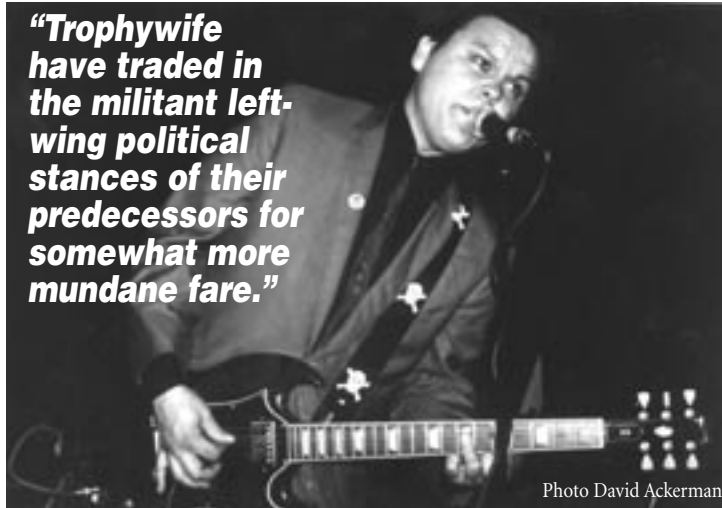


Photo David Ackerman

Trophywife get no points for subtlety. They are about as subtle as an asteroid striking the earth. However, they play very well together as a unit. While their music is certain to have no appeal to ballad lovers and acousti-cats, there is a place in rock music for what these lads do. And it seems likely that they are going to jackhammer their way to that place, come hell or high water.

LL

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Continued from page 17

to create their own. Meanwhile the "Recording Industry"- (for so long keeping their head in the sand regarding the Internet) - is losing control over the public's access to new music and their ability to exploit the artist in the process."

"What would be the worst that could happen if the current system implodes?"

If it does implode DuFresne will be near the epicenter when it happens. After playing pop star lead-guitarist for Billy Rancher's **Unreal Gods**, Jon moved to Los

Angeles to spend his musical dues on the streets of Hollywood. These days he plays in the **Mickey Marz Blues Party**, "a band that gets paid", working venues like the Cinema Bar & Grill, The Classroom and Studio Suite. He came home to Portland last December for the Billy Rancher Tribute and Unreal Gods Reunion.

Next month Jon joins the Two Louies staff with ongoing coverage of Portland artists in Hollywood and industry events including the upcoming NAMM show. Contact him at [jdufresne@earthlink.com](mailto:jdufresne@earthlink.com)



(L to R), WFNX music director Kevin Mays, band members Greg Eklund and Art Alexakis, WFNX PD/morning show host Cruze, and Everclear's Craig Montoya.

Matt Briggs

Public Groovement is a serious working band whose members include the two sons of **Little Women** standout Steve James.

"We've played all the western states and haven't had any problems at all."



THIS JUST IN

**TV:616** at the Ohm Saturday January 18<sup>th</sup>...**Storm** will MC...**Mark Spangler** (see GBU page 8) with the **Jack McMahon Band** at the Hotel Oregon in McMinnville, Friday, January 17<sup>th</sup>... "Big Red" is

for sale. **Floater's** '87 Dodge B350 Extended Van with Camper Top. Converted with couch and two bunk beds to sleep five. Call Cassandra 503/474-1704. The band's trailer is for sale as well... January 24<sup>th</sup> **Floater** will play a free fan appreciation show at Crystal Ballroom... NBC's Providence used the UHF tune "She Don't Know" in the season finale December 20<sup>th</sup>... **Pete Miser**, formerly of **5 Fingers of Funk** will release his long awaited & highly anticipated "Radio Free Brooklyn" on Jus Family Records February 18<sup>th</sup>. Get it now on [PeteMiser.com](http://PeteMiser.com)... Best New Songwriters Showcase has to be **Jeff Rosenberg's** get together at the Burlingame Pizza. Jeff moved over from the Bitter End with established performers like **Casey Neill**, **James Low**, **Brian Cutean** and **McKinley**... **Group Du Jour** celebrating 20 years together and the release of their 1988 *Waiting For The Sky To Fall* on CD. They play the Mississippi Pizza Pub Saturday, February 1<sup>st</sup> with the **Saturnalia Trio**... **Michael Allen Harrison** adds his brother **Brian Harrison** on acoustic guitar for his Valentine's shows at The Old Church, February 14-16<sup>th</sup>. At his day job Brian is the General Manager of the Beaverton Guitar Center... **Lea Kruger** and **Stephanie Schneiderman** share the bill at the White Eagle January 18<sup>th</sup>... Mastering guru **Ryan Foster** has some advice for bands in general: "Give the people who worked on your record a copy! And invite them to your CD Release Party! If they're good, they've put a little of themselves into your project, and if they like it, they'll promote it like few others will. Except maybe your mom." Ryan's just angling for follow up from the band **Amelia**, whose CD he just mastered and who's lead singer Teisha made a distinct impression on the former engineer for **Prince**. "Beautiful" says Ryan.

## PIE EASY ANNIE

Continued from page 6

every musician is tempted by that ploy. Then we would set up major national advertising campaigns and subsequent promotions promoting the artist's endorsement of the product- their favorite items and primary accompaniment to their success- the instruments they play. Easy as pie I thought. So I embarked on the arduous task of getting to the players. This was a whole other ballgame I was not always prepared for. It meant talking my way past managers, agents and concert promoters and getting otherwise restricted access to venues like the Paramount, Civic Theatres and the Coliseum when necessary. Ironically, I was much later a guest speaker in Dr. Michael Horowitz's class at Portland State University on The Art of Contacts. Ah, yes- even the world of Schmooze has an art to it. Buck rightly thought it would be easier to get to musicians while on the road in the Northwest rather than in LA or NY where everyone else is clamoring for their attention too. However, at first- others were not as receptive and considered it an imposition to take up an artist's otherwise valuable time. Like the promoters- which as one- I could relate to. Undaunted, however- I had to accomplish my mission, which is where the challenge began.

One of my first tasks for Buck- some of which seem outlandish even by today's standards, was to present the King of the Blues- B.B. King- with a commemorative copy- of his famed Gibson guitar- which he named Lucille. I was determined to do this even though the prospect of actually meeting and speaking to the great BB was a bit daunting. So after the arrangements had been made, off I went to the Paramount in Portland where said guitar had been delivered for me. I was dressed to the teeth- wearing a Christian Dior black suit (for the fashion savvy out there) with a black leather jacket- with my most professional, polished corporate-attitude. Here I first encountered promoter David Leiken, who I would come to admire and have a tremendous respect for. If I had to select one person who stands above the rest in supporting and encouraging the development of the Music Industry in the Northwest- then my hat is off to Mr. Double Tee himself. David has unequivocally been there for many musicians by giving them their first chance to shine on the national stage. And unlike less than honorable promoters HAS ALWAYS compensated his talent fairly and for the full amount they're contracted for. That is something in this day and age of fly by night operators. It shows in the level of respect David has earned and deserves in the record business. His company denotes honesty and integrity all too seldom seen in the world of entertainment- which thrives on trends and fads. David is someone who is real and puts his money where his mouth. What a stark contrast to other promoters who stiff musicians with impunity. Oh yeah- back to our story...

- END OF PART I- monthly installments to come.



### OLCC SUCKER-PUNCHES AFM

The Oregon Liquor Control Commission's new ban on all minor entertainers aimed at underage strippers is already having a chilling effect on the local live-music community.

Quoted in an **Oregonian** story (1/9) by Janie Har OLCC spokesman Jon Stubenvoll says live music venues are allowed to apply for exemptions if they want to hire a 20-year-old drummer but "We don't envision a lot of those exemptions are going to be given."

AFM Local 99 President **Bruce Fife** says he heard an entirely different spin back during the hearings in June. "There has never been a complaint against a musician. The original OLCC position was that it would be easy to exempt underage musicians."

Some bands have already lost prime gigs.

**Public Groovement**, a six-piece band with two twenty year old members has been told by Mt Tabor booker **Peggy Glickenhau**, that because of the ruling they can't be booked anymore, even after ten successful shows.

"And we know we're one of Peggy's better draws for the Mt. Tabor." Says PG band member

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•Guitarist/Songwriter pro looking to start or join band. Can shred the blues or rock with ease. Into mostly originals. Strong voice and can play well enough to fill a 3 piece. No flakes or burnouts. Mike 503/234-2634.

•Keyboard player for Women In Blues gives lessons in improv. How to jam and much more. Bonnie Lee Bluestone 503/293-6072

•Guitarist seeks Ragtime keys to start prog band. Call Kevin 503/221-4297.

•Band needs bass & keyboards. M or F Us: 3 guys and a gal w/jobs & fams. Gig 1 or 2 times a month. 503/775-2677 or 503/289-4234

•Producer / Songwriter seeks female pop/R&B vocalist for original project. Tony 503/737-2244

•Rhythm guitarist. Little experience but lots of potential, ambition and balls. Metal influences mostly but

open-minded. No Country. Jason 503/247-7492, 503/680-2467 cell

•Lead vocals, bass player into blues, Jass, R&B, standards and originals. Looking for working group. Pro gear, pro attitude, team player. L. Kay 503/692-4676, 360/687-7741.

•Mana Machine seeks Female vocalist. Original material, drums, guitar, bass, computer loops. Pop to Techno Call: Jason 503/684-1023 or Erik: 503/846-0530

•Drummer available for studio work. 20 plus years, solid, tasteful and in-the-pocket. All styles. Bryan Anderson 503/781-DRUM

•Drum lessons. All styles, children, teens & adults, beginning to advanced, over 20 years experience. 503/781-DRUM

•Guitarist looking to jam with level headed people. Blues, Classic Rock, alt. Rock, some punk. Call Bill 503/307-4208

•Accordian player wanted for clarinet-tuba trio playing Klezmer, Balkan jazz repertoire. Guitar also considered. Kevin 503/239-4164

•Seeking keyboardist or guitarist with 2 set vocal repertoire and

harmony ability for R&B, 60's-70's rock-n-roll band. Pat 503/636-7449

•Bass player needed! New band forming. Looking for bass and vocals. Call Jason 503/304-8438

•Guitarist/Vocalist w/bass seeks band. Can do most classic rock tunes. Into Original, Blues and Rock. Call: Reedy 503/869-9335

•Drummer wanted for old time CW/R&R band. Brushes a must, vocals a plus. Be relaxed. Michael 503/254-8972

•Female R&B singer/songwriter seeks musicians and producers to work original material. Pam or Tracy 503/644-1641

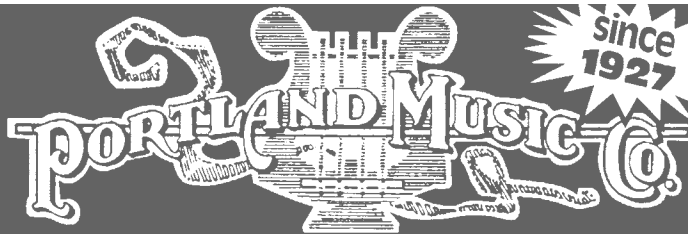
•Male vocalist seeks aggressive modern metal band. I'm serious about joining a professional completed band. Influences: Disturbed, Drowning Pool, God Smack. Tracy 503/720-9469

•Bass player can sing & travel. Also play guitar & drums. (but too dumb to write down a number)

•Sunset Red cover band needs lead guitarist. Booked weekends through 2002. Vocals a plus. Bob or Jeff:

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# LETTERS

Continued from page 3

only too comfortable to forget these people and its time for the truth to come out. The reason Sequel was NOT a success has more to do with Georgesons leadership of the band than the music, or BA's management, or anything else. I have no hard feelings with Grant or Todd, they are both great guys, and I have nothing but respect for them, but Greg and Dave (who was NEVER anything but a pretty face) can officially KISS MY ASS!!

I know I speak for many ex-Sequel members who I still keep in contact with and ARE my good friends.  
Greg Shadoan

## HALF STOLEN

Dear Two Louies,

Mr. S.P. Clarke, I humbly thank you for taking your time to review our 2001 release "The Electric Haze". I apologize for the delayed response, it appears that the article was published in January 2002 but sadly we didn't receive a notification of publication after you received our press package.

There were a number of facts stated in your article I wanted corrected. We have three members. You attributed all of us as men. In actuality the performers in the lineup were two men (Wa and Tim Gibson) and one female (Raven Nightshade)

While we do use software for sampling, arrangement and mastering, we do and have actually played physical instruments (the ones listed in the liner notes) on the album and in live performances. Yes, some samples were royalty-free, this I do not deny, but only make-up about 50% of recording if that. We have remixed notable groups such as Depeche Mode and Madonna.

We do perform live gigs, whereby we perform on various instruments on stage with tape accompaniment (which is pretty much the standard by most professional groups). Our live performances in Oregon included appearances at WOW Hall in Eugene (Feb. 23rd, 2002) and The 13th Floor (May 25th, 2002) among many other clubs throughout the Northwest.

I personally have over 18 years of experience performing and was educated at the University of Oregon School of Music.

I would appreciate if you would make a formal statement in one of your future publications regarding the facts I have corrected. If you would like more information please see our official site: [www.thedeapoets.org](http://www.thedeapoets.org) I look forward to your response.

Sincerely,

Wa

Dead Poets Society

## LESS PAUL

Dear Editor:

In As The World Turntables (6/02) you make reference to the fact Les Paul invented reverb. Although Les was responsible for many of the technological developments in music, I don't think reverb was one of them.

I work at Los Alamos National Laboratory, a friend of mine is Tom Canfield. He told me a story one day while we were discussing guitars and amps. His father was a Hammond Organ Company engineer. He was also one of the key players to refine reverbera-

tion as it is known today. Tom is very informed when it comes to the subject. Les Paul and Leo Fender did a lot of licensing and burrowing in their days. As far as the theory of reverb goes I am quite sure it was around way before Les Paul.

I am still researching the subject and hope to one day get to the bottom of the inventor of reverberation either in theory or functioning prototype.

When Laurens Hammond introduced the first Hammond Organ in 1935, most people were only familiar with the traditional pipe organs they had heard at churches and theaters. So, when they purchased a Hammond for their homes, they expected the same room filling sound they had come to know and love. Of course, in their thickly carpeted living rooms with low ceilings and drapery covered windows, they didn't get it.

Thus, Laurens Hammond needed to find a way to add reverberation to the living room. He discovered that Bell Labs had devised an electromechanical device to simulate a single delay experienced on long distant calls. The device used two springs to transmit the delaying signal and four additional springs to dampen and "center" the driver saddle. While the dampening were housed in long tubes filled with oil, one of the springs transmitting the delay signal ended in a short tube which, by varying the amount of oil in the tube, varied the decay time. After modifying the reverb to create many echoes, it was perfect for Hammond's needs.

At the time, the unit stood four feet tall. But size was not a problem because all Hammond organs came with a separate tall Tone Cabinets which contained speakers and reverb unit. As time went by, though, Tone Cabinets became shorter or unnecessary with smaller, self-contained organs. Three Hammond Organ Company engineers, Alan Young, Bert Meinema and Herbert Canfield, developed the necklace reverb, so-named because the springs hung in the same fashion as a necklace. Introduced in 1959, the necklace reverb was about 13 inches wide, 1 inch deep and 14 inches tall. The metal framework, or housing, was shaped like a "T" and the springs drooped from one end of the horizontal "T" line to the other, creating a necklace effect. This improvement made the reverb unit smaller, lighter, less expensive and more natural sounding, yet it had one annoying problem: when the unit was jarred or shaken, the springs would bang against each other and/or the metal "T" frame. This created a thundering, crashing sound in the speakers, something that in the 1950s was definitely not part of the act. Nor was it acceptable in Grandma's living room.

In 1960, Alan Young was again assigned with the task of developing yet another reverb unit that would solve the previous units' problems. A fine engineer, Young was also a musician who frequently took projects home to experiment at night and on weekends. Since Young wanted a reverb unit to be no bigger than his brief case, his efforts resulted in what is now called the Accutronics Type 4 reverb unit. (At this time it was the Hammond Type 4.) With the bugs worked out, the new unit caught on with organ makers and anyone else requiring reverberation. One such customer was Leo Fender, maker of Fender guitars, who added the Type 4 to his now famous Fender Twin Reverb. With that type of endorsement, the Type 4 became the industry standard.

By 1964, the increasingly busy Hammond Organ Company had run out of room to produce the reverb units. So Hammond moved production to another Hammond-owned unit, Gibbs Manufacturing, in Janesville, Wisconsin. In 1971, the reverb business moved again to another Hammond unit, Accutronics®, in Geneva, Illinois. Meanwhile, employees

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at Gibbs decided to start making their own reverb manufacturing company called O.C. Electronics, giving Accutronics major competition in the reverb market. Many service technicians still recall O.C. Electronics because of the popular sticker attached to each of their units stating: "Made by Beautiful Woman in Janesville, Wisconsin."

Not long after the move to Geneva, Illinois, Accutronics developed smaller reverb units - the 2 spring Type 1 reverb and the 3 spring Type 8. These two new reverb units were just over nine inches long, down from a length of 17 inches. As manufacturers have continued to design smaller amps, smaller reverb units have gained favor and market share.

In 1974, Accutronics, still a division of Hammond Organ, acquired a printed circuit boards maker in Cary, Illinois, which was renamed Accutronics. (Meanwhile, in 1977, Hammond Organ became a member of the Marmon Group of companies, a Chicago-based association of manufacturing and service companies.) In 1982, the two operations were combined in the Cary plant. By this time, the reverb units were beginning to be known as "the Accutronics Reverb" and the founder of O.C. Electronics was getting ready to retire. In late 1985, Accutronics acquired O.C., once again uniting the two companies trained in the design and manufacture of the original Hammond reverb units.

In 1990, the reverb division had outgrown it's home in Cary, so it was moved to a new 37,000 square foot plant across town and renamed Sound Enhancements, Inc. (Sound Enhancements also includes the Morley line of special effects pedals and switches, which was purchased in 1989.)

Today, Sound Enhancements still makes the world-famous Accutronics Reverb for such major amplifier manufacturers as Fender, Marshall, Peavey and others. Despite the introduction of digital reverb several years ago, Accutronics' reverb business continues to grow because of it's warm, true sound, it's reliability and it's great reverberation since 1939.

Hope this helps you out. I might add one thing Les Paul and Leo Fender probably did more for making reverb popular than any two people on earth.

Thanks,

James West

LL

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