

OREGON MUSIC

Two Wives

GENUINE PDX
QUEEN OF NOISE
DECEMBERISTS
THE FLY LIFE

BAD JU JU

STUDIO/MASTERING GUIDE

Sandin Wilson

"Somewhere between the California border and Portland, Oregon, a great bassist has emerged as a true jack - of - all - trades with his first solo CD, "Into My World". He calls it "Breaking the Blueline". Most any listener calls it "Amazing bass playing.. and who's the singer?"

Few people expect a bassist to perform, record, produce, and sing. But, then again, there aren't too many Sandin Wilson's in the world.

Sarah Lewis/Ron Garrant - "Bassics" Magazine - Los Angeles, CA

**"Worldclass" musicianship at local venues,
two bands you have got to hear..**

***METRO and The "Sandin Wilson Group"
"Contemporary Music for Sophisticated Ears"***

SANDIN WILSON GROUP Dates...

April 9th - The Blue Monk (32nd and Belmont)

May 28th - Jimmy Mak's 2 Shows 9 & 11pm

July 21st - Rohr Park Concert series (Lake Oswego)

Aug 17th - Britt festival (Jacksonville, Or)

METRO Dates...

Apr 16th and 17th Red Lion Inn at the Quay

Apr 23rd- Bacchus (in Vancouver)

Apr 24th- Bookies

Apr 30th - Hoppers

May 1st - Hoppers

May 14th - Skybar in Longview

May 15th - Bacchus

21st and 22nd - Red Lion at the Quay

May 29th Rivercity Saloon - Hood River

July 24th - Fort Vancouver Fire works 2:30pm



**Sandin Wilson
CD "Into My World"
available at**

CDbaby, Tower records, Music Millennium and OEbase.com

contact sandinwilson@comcast.net for bookings or info





photo David Wilds

The first Mayor's Ball. Celebrating the inauguration of Bud Clark the original Kingsmen reunite for the first time since the recording of Portland's Greatest Hit, "Louie Louie" The Mayor's Ball would go on another 7 years, be the subject of countless national editorial features and a showcase for hundreds of original music acts of all genres. This month Terry Currier of Music Millennium convened a committee to revive the Ball. (See: As The World Turntables P. 16)

LETTERS

Dear Two Louies,

It's Jason Summers and Kate Fix, the directors of "Unknown Passage: The Dead Moon Story". Thanks for the nice article concerning the movie - we appreciate the attention.

We did want to let you know about a couple things that are not as you said they are in your article, so maybe you can possibly clear up these points.

1 - We absolutely did not decide to do the movie after reading the New York Times article about Dead Moon. We had known them long before that article came out, and it had absolutely nothing to do with our doing the documentary. The way we knew Dead Moon was because Kate lived in Portland for a while and knew Andrew Loomis the drummer socially.

Then, when they came to play their first shows in NYC, they stayed with us here in our apartment, and we had started shooting Super 8 film of them from this time. This is how we began the doc. about them. We continued writ-

ing letters to them and sending them movies, then they agreed to let us film them on tour. The NY Times article had absolutely nothing to do with it, and we knew about Dead Moon way before this article ever came out. I think the way that your article says we decided to do a movie after reading it does not reflect on how we had a great relationship with the band as friends, and makes us seem like we were picking our project out of the paper. This just is not so and doesn't sound appropriate.

2- We shot about 180 hours of footage for the project, not 300-400 hours as Toody might have told you.

3- The movie already premiered on March 11th and 16th for the NY Underground Film Festival. The screening we have coming up on April 22nd is in Chapel Hill, North Carolina at the Hi Mom Film Festival. <http://www.himom-filmfestival.org/>

If it isn't too much trouble we would greatly appreciate your fixing these three points for clarity to your readers. I think it's great you've done a piece about our efforts and support Dead Moon.

Best wishes,
Jason Summers

Magic Umbrella Films
www.magicumbrella.com
jason@magicumbrella.com

Dear Two Louies,

Thanks for the write -up and picture. We appreciate it! Craig is off to L.A. today for 3 days of label shopping etc. Keep your fingers crossed! On the news front...Sweaty Nipples had to cancel our show The 26th March @ Dantes. (If we had done the show half ass we would have sucked. And we didn't want to tarnish our already bad reputation! ha ha ha. The fact of the matter is that we have had some amazing shows lately and the pressure to top those is overwhelming!)Not to mention the physical aspect....Thick as Thieves, finished the demo (for shopping) but we haven't decided 100% on the name. There is talk of a summer tour but nothing definite. DRumattica (pdx's supreme (sm)all-star band, featuring Members of Floater, Sweaty Nipples, Dahlia and Tv:616) Had Storm Large sit in w- us at the Ohm (to a nearly capacity crowd) Because Jennifer Stroker was stuck and sick in New York. The show was amazing. We tried out some new

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BURR'S Eye View



Tony and Kyle of Bad Ju Ju at Slabtown.

THE DIFFERENT KINDS OF DEALS INVOLVING RECORD LABELS: A THUMBNAIL SKETCH

This month, rather than discussing any particular kind of music business contract, I thought that it might be useful to give a thumbnail sketch of the various kinds of business deals between separate record labels, and also the various kinds of deals between record labels and distributors.

What distinguishes these various kinds of deals can be very confusing at times, but hopefully the thumbnail sketches below will make it easier.

Before getting into these various kinds of deals, one thing should be mentioned first, though: With any particular kind of deal, there will usually be some variation in the exact terms of the deal from one situation or company to the next.

DEALS BETWEEN LABELS AND DISTRIBUTORS

•**Pressing and Distribution (“P&D”) Deals:** The name of this deal describes its basic premise. A record label finances the recording process and delivers the final master recording to a record distribution company, which will then have records

“In the case of these P&D deals, the indie label retains all ownership rights in the master recordings.”

pressed (i.e., duplicated) and distribute those records to sub-distributors, retailers, etc. In the case of these P&D deals, as in the case of the next two distribution-oriented deals discussed below, the indie label retains all ownership rights in the master recordings.

The distributor’s cut is typically 18 to 25 percent (and sometimes higher) of the wholesale price of the records, plus the distributor is entitled to be reimbursed out of sales income for any out-of-pocket costs incurred by the distributor – for example, duplication costs incurred by the distributor. The deal may be limited to a particular region or country, or may be worldwide.

Distribution deals with large distributors are often structured to be in effect for a two to five year time frame. With some smaller distributors, the contract may provide that either party may cancel the distribution deal upon thirty to ninety days notice.

•**“Distribution Only” Deals:** Basically the same as the “P&D” deal described above, but here the record label, not the distributor, has the records duplicated. The distributor’s role is “distribution only.” The distributor’s cut here is typically in the same percentage range as the “P&D” type of deal mentioned above.

•**“Piggyback” Deals:** Used when an indie label doesn’t have the clout to get its own distribution deal. Instead, in order to find distribution, the

indie label must instead “piggyback” onto another indie label’s already-existing distribution deal with a record distributor. This kind of deal is also often used when an indie label could get a distribution deal on its own, but the deal it can piggyback onto



is a much better deal, or with a better distributor, than the indie label could get on its own.

Typically the label with the distribution deal will get a few percentage points from the other label’s sales. So, for example, if that label’s distribution deal provides that the distributor is getting a distribution fee of 20 percent of the wholesale price, it might cost the piggybacking label 24 percent – i.e., the distributor is getting 20% and the label with the distribution deal is getting an additional 4%. The exact percentages, though, vary from deal to deal.

TYPES OF DEALS WHEN LABELS DO DEALS WITH EACH OTHER

•**Licensing Between Labels:** Here one label owns the masters, but “licenses” (i.e., leases) the masters to another label for a limited amount of time (usually in the range of two to five years), during which time the label receiving the license will have the rights to sell records made from those masters. The label that owns the recordings will continue to own the masters at all times.

The party receiving the license pays a royalty for each record sold to the label that owns the

“‘Rights Buyouts’ This was the kind of deal done, for example, when Geffen Records acquired the rights to Nirvana from SubPop Records.”

recordings. Usually the royalty will be in the range of fifteen to twenty percent of the retail price of records sold, but often with various royalty deductions applied, in which case the actual royalty paid is somewhat less.

All manufacturing, marketing and promotion costs are paid by the label selling the records.

This kind of deal is often found between two labels in different countries. For example, a U.S. label might enter into a licensing agreement with a

German label, whereby the German label is entitled to sell the U.S. label’s recordings in Germany. However, this kind of deal can also happen in the case of two labels in the same country. For example, sometimes a U.S. major label will license (to a U.S.

indie label) certain recordings from its catalog that may have a very small current audience, because it may not be worth it to the major label to promote and market those particular recordings.

•**“Rights Buyouts”:** Here one label will have previously signed a recording contract with an artist. Then at some later time, that label and a second label will sign an agreement, whereby the second label buys all of the rights which the first label has in the artist. In short, the second label steps into the shoes of the first label. In return, the second label normally agrees to pay to the first label a cash advance and a royalty on the label’s future sales of records featuring that artist. This was the kind of deal done, for example, when Geffen Records acquired the rights to Nirvana from SubPop Records.

DEALS SPECIFIC TO THE MAJOR LABEL WORLD

With the various kinds of deals mentioned above, a major distribution company or major label may or may not be involved in the deal.

On the other hand, there are certain kinds of deals, as mentioned below, that usually only happen when there is a major label or major distributor involved. These are as follows:

•**Fulfillment Deals:** You occasionally see this type of deal with the “major label” level distributors. This is basically the same kind of deal as the “P&D” deal described above, except that here the

records are not distributed through a major label’s traditional distribution system (for example, in the case of Warner Bros., the distribution company is called WEA Distribution), but instead through an ostensibly “indie distributor” that is owned by the major label distributor. This “indie distributor,” acting on behalf of an indie label, then ships such records as are ordered by indie sub-distributors and indie record stores, and it also handles all billing

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TIN PAN ALLEY

BY DANNY ASHLEY

Tuesday March 30th was not only the last night Club DV8 hosted it's now legendary open mike, full back line, anything goes, sing pretty, pop a string or crank it up open jam, but, it was also the last night this great club was in business at all. A full house of well wishers made the scene including many who sat in over the past couple of years to help ex-Satyricon sound cat master jam host "Marty V" do his thang so we can do ours. The evening was a complete blast; everyone got a chance to play including members of the infamous Napalm Beach and two cats from one of Portland's national touring bands, and the home of current Kiss guitarist Tommy Thayer, "Black n' Blue". At the end of the night a fight broke out when a couple of punks came in during a cd backed solo act, after heckling the singer for a while the outspoken audience members got to meet some knuckles that belong to the big mean brother of the guy singing who was sitting inconspicuously nearby, after a brief introduction, a hockey game broke out. The best jam in Portland is now moving to the Mount Tabor and to Wednesday nights.

I talked to Dawn Dunkle of Conspiracy Theory Music recently and I was pleased to hear that Jacob Van Auken who is one of her best finds, is currently getting some record label attention and although I don't have any specifics I've got a feeling this very talented young guitarist/singer songwriter and band leader could be munching on some pretty tasty cheese at the moment. If you've got Dawn in your corner you're in pretty good shape. Jacobs's last album "Soundtrack" was quite well done but that's no surprise because Conspiracy Theory doesn't do things half way, they always get the best out of their artist and the album production teams as well. "Soundtrack" is a smooth thirteen track album I found very easy to listen to, nothing weird, nothing shocking for the sake of getting attention, just great songs done well. Soundtrack was recorded with Jacob on rhythm, slide and acoustic guitars and lead and background vocals, Joey Azsterbaum helped out on a little writing (skyparkmusic/ASCAP) and bass, percussion and background vocals, on "Ain't Goin' Back" words and music by Patrick Tetreault (Patrick Tetreault music BMI), Paul Bogan on lead guitar, other first name only help includes Jesse on Hamond, Rhodes percussion and Korg, Andy on drums, Rawn on bass, Liam on trumpet, Mr. Macy on trombone, Wendy on vocals and Nate Purcelley on horns. The album was recorded at Caleb Brumbelo's and CRStudios. It was produced by Joey Azsterbaum and Jacob Van

Auken, mastered by Danny, engineered by Caleb Brumbelo and by Rawn Williams. To learn more about Jacob, the cd or Conspiracy Theory Music check out www.trueamericanrecords.com and www.conspiracytheorymusic.com

I ran into a cool band on stage recently, "Audio Fatigue" helped me out on a set last month so I gave their cd "Starting Backwards" a listen and it's darn good. This eleven song album starts off with a techno feel but these guys add electric, nylon and twelve string guitars, acoustic and electric percussion, e-bows, bass, Djiridoo and flutes. I really think this kind of music is great for movie sound tracks, very long broad notes and basic tribal rhythms. This cd was produced by Audio Fatigue with Arthur Conan Doyle, recorded by Audio Fatigue with Jonah Brindley, mixed by Audio Fatigue and Jonah Brindley with assistance from Gibson and Obi Wan, recorded and mixed in 2003 at the Music Containment Facility Dept. E, and mastered at Super Digital by Rick McMillen. The art direction and illustration was by Scott Roller - sith91@hotmail.com, the design and copy editing was by Michaela Eaves - keskha@hotmail.com. Audio Fatigue is Sean Patrick on electric, nylon, twelve string and vocals, Robert Casey on acoustic and electric percussion, guitars, synthesizer, programming and vocals and Jaam on bass, guitars, e-bow, synth and vocals, also David Olson on Djiridoo and flutes. You can find out more on Audio Fatigue at audiophilia@hotmail.com

I had to pop into Biddys on N.E. 60th and Glisan last week to hear "Higher Ground" Portland's top grass roots foot-stomp'n electric ho-down fast pickin and some grinn'n git yer butt outa that seat band, and I'm so glad I did. It's so cool to hear so many different types of bands in one city. When I two stepped my way up into this loose-as-a-goose neighborhood club the house was already rockin. Playing fast and hot Higher Ground was tossing hippie chicks all over the place with their signature flaming fast banjo riffs, hump'n bass and ballsy harp tones, the only thing missing was beer in my stomach (easy fix glug, glug!). Higher Ground just finished a new 12 song cd titled "This Time" with Allen Glickenhous on vocals, guitars, mandolin, banjo and pedal steel, Matt Demarinis on vocals and harmonica, Josh Biggs on drums and Kevin Anderson on bass. Higher Ground is having a big old cd release party at Goodfoot on S.E. Stark at 29th on May 8th, see ya there.

**BLACK'N BLUE
AT THE LAST DV8 JAM**

LL



Michael Mavrolas: Musicians Friend

The marriage between art and business has always been a partnership of necessity. And like any relationship, a good day means both parties get to transcend the value of their individual contributions and become something greater than the sum of the parts. It's a delicate balance that requires both parties keep up their deal-end up, least precious equilibrium be lost in a downward spiral of diminishing returns.

Much has been said about artistic vision. As I write this on the 10-year anniversary of Kurt Cobain's passing, the revolution that was Nirvana in 1991 is remembered as much for rekindling the timeless passion of youthful angst as it is for being not just the final nail, but ALL the nails in the Heavy Metal Hair-band coffin. Overnight bands like Poison, Warrant and the like were sent artistically packing back to obscurity opening the door for bands like Soundgarden and Pearl Jam to take their place in the food chain.

Artistically, some would argue Nirvana got lucky; simply the right attitude and sound at the right time. Business-wise, the unde-

"Michael spent the mid 80's and early 90's working independent production deals with partner Marlon McClain providing top Portland bands such as "Sequel" and "The Dan Reed Network" with their first vinyl releases back in the day."



The Dan Reed Network.

Photo: Pat Snyder

niable fact is this; "Nevermind", an album expected to sell 50,000 tops, has gone on to move over 10 million copies and will probably continue to sell as long as the outcast teenager in all of us screams to be heard. The point I'm stretching to make is that without the platinum success Nirvana created in terms of bottom-line dollars earned, their artistic impact would not have

been as greatly felt. By re-confirming the business sense and financial rewards of left-field viability, Nirvana has paved the way for future generations of closet Cobains to get their shot at the prize. Let's face it; it is the dream of every A&R person to discover the next Nirvana. I doubt dreams of signing the next Great White or Cinderella are dancing in the collective A&R head.

So while the artist is out for the glory, and the labels are out for the money, there are those in the business quietly building careers of their own, facilitating the hit-making, star-raising machine. Today ex-Portlander Michael "Mav" Mavrolas's Genuine Management is doing just that, building the careers of the Producers and Songwriters his company represents while fulfilling the Industry's constant need for fresh product.

Here's the backstory. Michael Mavrolas music career began, as with most of us, in

the imagination of a fan captivated by the spell of the rock-n-roll music that is the soundtrack to our lives. Michael found his calling best expressed in the songs themselves. Early on, he expressed this by picking imaginary singles off of the latest releases of the day. This proved to be a practice that would be honed to an almost a second-sense over the years. Michael spent the mid 80's and early 90's working independent production deals with partner Marlon McClain providing top

Portland bands such as "Sequel" and "The Dan Reed Network" with their first vinyl releases back in the day. Experiences gained bringing these acts to the majors, as well as time spent with Nasty Mix Records brought Michael further into the world of the mainstream music industry. In 1995

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Preacher Boy -Demanding to be Next CD- Coast Road Records

Equipped with a whiskey and smoke voice and a whining 1936 single-cone National Steel Guitar, Preacher Boy comes to Portland in support of his fifth CD *Demanding To be Next*. This completely solo effort showcases two very unique voicings, his Louis Armstrong-ish vocals and the lonesome twang of his guitar. As a soloist, Preacher Boy (Christopher Watkins) recently toured through 17 countries supporting Eagle Eye Cherry and now you can be transported back to a simpler time through the power of his slide guitar playing and gently finger-picked folk laments at the intimate setting of the Buffalo Gap in Portland on April 18th. *Demanding to be Next* is rich in its acoustic bluesy Americana nature and pure in the power of its soloist delivery. It is a beautiful album that beckons the listener to hear Preacher Boy live. At the Buffalo Gap, you will be receiving a rare auditory treat. Don't miss this show.

The Well Wishers- Twenty Four Seven CD-Not Lame Records

Like a hot rod convertible cruising Highway 101 in August, The Well Wishers' new release *Twenty Four Seven* showcases the summery fun of power pop in a Posies/Matthew Sweet kind of way. With a rich jangle of acoustic and electric guitars driven by the warmth and presence of delicious arrangements, *Twenty Four Seven* is like a 'round the clock' craving that won't leave your brain; offering joyous melodies and bittersweet lyrical settings.

Designed as a musical diversion for The Spinning Jennies bandleader Jeff Shelton, the new band The Well Wishers sets out to explore Shelton's



"Emitting an enormous sound on guitar, bass and drums, Phamous Phaces mixed a set of their original material with a few Beatles tribute covers, something the other bands passed on even though a huge, disgusting white birthday cake graced the center of the room."

soloist side. What *Twenty Four Seven* really does though, is accentuate the fact that Shelton has an endless supply of commercially viable, passionately written, power pop songs. If only a diversion, then The Well Wishers have surpassed their mandate. If *Twenty Four Seven* is a showcase for Shelton's exceptional style of pop however, then their wish has been granted.

Crackle and Pop Live Show Phamous Phaces-The Greenroom, Portland, Oregon

It could be called Mystery Date Night on Thursdays at Northeast Portland's Greenroom. Upon arrival, a glance at the marquee supplies only these words, "Four Bands." It could be that the marquee

is just too small, but at the price of a four dollar cover, some quick math says that's just one dollar per band; a music bargain hunter's paradise.

Walking into the Greenroom early was a little like viewing a bedroom after the alarm clock goes off late. Like last night's clothes strewn about the floor were the instruments and cases scattered on and around the stage. Expectations swelled to the sound of tuning guitars, indicating that something was coming, but it's a little like Halloween: will it be a cheap sucker or a full size Mars bar; a disappointing piece of butterscotch candy or a family pack of M&M's? You just don't know until you dig in and it could be scary.

On this particular night, the Phamous Phaces were scheduled to be the third band up, but drummer Ron Petty was sidelined with an injured knee. Injured knees and kick drums do not get along and the questions running through this reviewer's mind were; would they deliver, what would they deliver, and how would they deliver it without a drummer? Claiming they had picked him up at a truck stop along I-5, the Phaces produced a full sized Mars bar: FlexTones drummer Jon Chinburg.

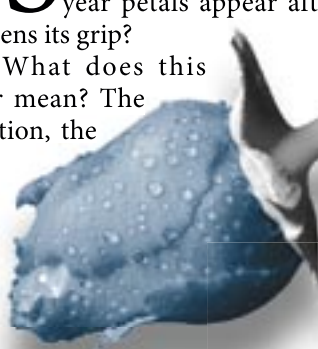
Since this was a Fab Four Birthday celebration, it should be noted that dark beer and white cake should never adorn the same palette. Besides this minor catastrophe, the rest of the night went surprisingly well.

The room and stage were intimate and punching through an ambient haze of smoke and light came the fully charged and instantaneously "on" power pop of the Phamous Phaces. Emitting an enormous sound on guitar, bass and drums, they mixed a set of their original material with a few Beatles tribute covers, something the other bands passed on even though a huge, disgusting white birthday cake graced the center of the room. Emanating from a glistening blue instrument was the ever-present lead and rhythm playing of singer and guitarist, Jesse Ruggles. Ruggles, along with bassist Mike Trathen, presented a core of solid playing that filled the room like a 5 piece band. Drummer Jon Chinburg, with his 100-watt smile, sounded like an original member.

Like a giant vanilla cone without the ice cream headache, the Phamous Phaces pop originals were strikingly delicious, a sweet juxtaposition to their muscle enhanced delivery. Far from being just the third of four, the Phamous Phaces were the best band of the night.

Spring has flowered, again. But still, isn't it amazing how each year petals appear after winter loosens its grip?

What does this year mean? The election, the



Rosebud

by Robin Rosemond

With Los Lonely Boys, it's gotta be close.

During a recent wild weekend in Astoria, I saw Kid and Spud Siegel play with Bob Raymond, a fabulous drummer from Portland, as well as the bass player who is also named Bob. But the weekend's magic really began with the drive to the coastal retreat. I left at sunset, with artist diva and friend Lauren Mantecon. The serenity you feel at twilight makes

handful of kind words to each other. It was lovely. We arrived in Astoria drove up the hill to Uriah and Jeanine's house, where we changed for the gig. Dinner at the Columbian Café had come and gone so Lauren and I went for the spirits. Uriah served us a shot of Mescal and a beer back, then ushered us off to the Voodoo room where the Kid, Spud and the two Bobs had already started.

It was so good to see Kid because I hadn't seen him for many years. I thought it had been since the 80's, but he said he remembered seeing me when Bob Pitchlynn was still alive and was throwing his wild weekend parties at the coast in the early 90's. I told Kid that I remembered when

he was married to his first wife Nancy, and how they had lived in a big, sprawling house in an orchard in Odell. The place I came to in the early 70's, where I stayed for a summer and picked fruit with migrant workers. We played and played music, devoured fruit and partied every evening. It was a simple and satisfying time. I learned many songs and shared many stories.

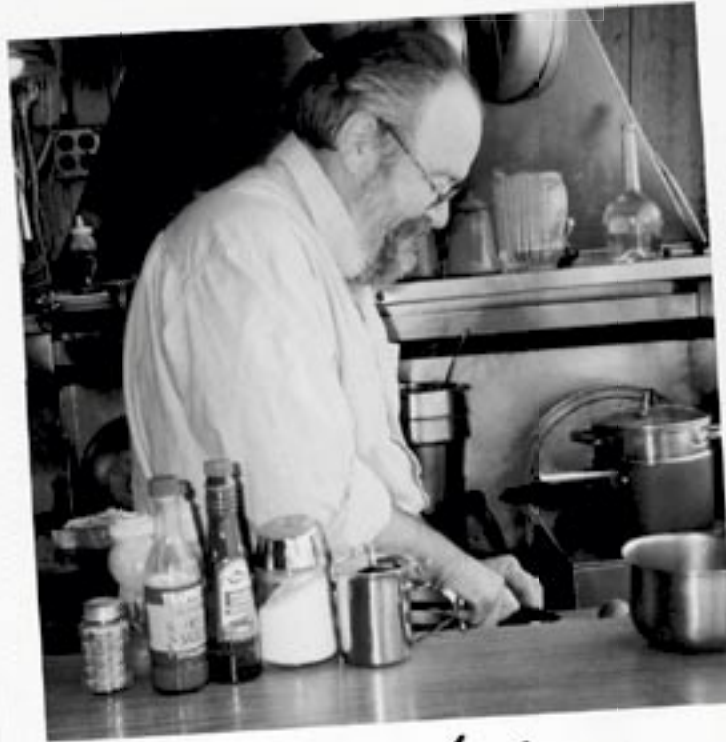
What other magical things have I been up to? Well, I was thrilled to attend Basil Childers, 30th birthday party at 820. It was a hipster scene with some of Portland's biggest celebrities--Sharon Kitzhaber, Thomas Lauderdale, Joe Thurston, David Milholland and many more. I also attended Lauren Mantecon's 40th Birthday bash. Yet another scene with beef rib roasts, hot tubs, Makers Mark and so many of Portland's beautiful people, including

Marne Lukas, Eva lake, Siri Krosen, Mark Woolley, Chris Monlux, Rob Roy and so many more. As fine gatherings are wont to do, the party lasted into the wee hours of the morning, all of it in a sweet celebration of a great lady.

Write to me: rosebud@teleport.com

economy, the days of a culture at a loss with itself. It seems we as people go backwards in so many ways. Rich power propels the beat of this frenetic drum, and we walk on blindly, doused with popular culture and a wave of bullshit we won't be able to sort out for ten years.

My pick of the month is Los Lonely Boys. Touted as possessing a combination of Stevie Ray Vaughan, Los Lobos and Ritchie Valens, the LLB have the musical savvy to push a playful sound that feels like good old rock. They are the hottest live show I've seen in ages and their self-titled record delivers some classic chestnuts (I especially enjoy Heaven). But don't just take my word for it: Willie Nelson says these boys are his favorite local band, local being Austin, Tex. The boys describe themselves as



Uriah Hulsey

"Uriah served us a shot of Mescal and a beer back, then ushered us off to the Voodoo room where the Kid, Spud and the two Bobs had already started."

Mexican/American brothers, but all I can say is they're showmen. How far is heaven?

small talk impossible, so we cruised along to some soulful tunes and exchanged only a

LL

CHASING THE DREAM



"TACOMA, WASHINGTON. 1958. A PLACE OF STRONG INDUSTRIAL STINK AND LITTLE ELSE. A VERY YOUNG MAN FOLLOWS THE CALL OF GENE VINCENT AND BILL HALEY AND THRASHES AWAY ON A GIBSON LES PAUL JR. HE FORMS A BAND."



Pierre Ouellette (2nd from L.) guitarist with Don & The Goodtimes, an early layer of career compost. Photo: Archives

You chase the dream. You plan. You act. You fail. Out of the ashes, a new dream arises. You chase it. You plan. You act. You fail. And so it goes.

Such is the cycle of the creative life. Bass player, sculptor, poet, actor. In the end, it's all the same. You live atop a multi-layered strata of composted dreams.

So why bother at all? Because every now and then, the cycle is disrupted by a dream fulfilled. Thunderous applause. A generous contract. Critical praise. Respect. Envy. Hope.

As you chase the dream, you mentally construct the payoff to fuel your pursuit. The magic moment on the enormous stage. The humble acceptance speech. The fevered calls from the agencies, the studios, the publishers, the galleries, the glitterati, the cognoscenti.

But in the end, the real payoff often comes through the most convoluted twists of irony. Consider the following.

Tacoma, Washington. 1958. A place of strong industrial stink and little else. A very young man follows the call of Gene Vincent and Bill Haley and thrashes away on a Gibson Les Paul Jr. He forms a band. Two guitars, drums, vocalist. They play gigs at places with names like "Teen Canteen" and "Wally's Hi Jinx." They drink underage beer and fumble with bra straps in the back of '49 Fords.

They decide to make a record. They go into the urban ruin of downtown to a little studio run by a man with three chins and an oily sheen about him. His recording machine is ancient, and uses wire instead of tape as the recording medium. The band rips through four songs, two instrumentals, two vocals. One instrumental is the venerable "Honky Tonk," the other, an original entitled "Plastic Coat." The name derives from the young man's jacket, constructed of imitation leather, because he was too impoverished to own the real thing.

The session ends, and the man with the multiple chins engraves the songs onto 45 RPM acetates, which look like the real thing but quickly wear out. The young man takes the acetates home and the plays them for family and friends, who nod approvingly but do little else. The acetates go into a dresser drawer, then a cardboard box, then into oblivion. Composted dreams, decomposing under the weight of time.

Forty years pass. The young man does well. Even plays with a national act for a while. Evolves out of rock into jazz. Starts a business. Two marriages. Four sons. Two published novels.

One day, a friend calls. Says he has a record made by the young man when he still lived in Tacoma. A contemporary record. A moment of confusion follows. How can this be? Then the buried dream bubbles up to the present surface.

The acetate.

Sure enough, a label in California has specialized in the remote corners of rock history and issued a series entitled "Undiscovered Instrumental Hits of the Pacific Northwest." Incredibly, some musical archeologist unearthed the acetate and the company issued it as a 45RPM extended play record.

The now-old young man writes a letter to the company, headquartered in Berkeley. He congratulates them on preserving a bit of musical history and encloses a check to buy a dozen or so copies of the record.

A week later, he receives a box full of records and a letter from the president of the label. The letter says that Plastic Coat is considered one of the truly great works on their label. He goes onto say, forget about the check: It's being framed and placed on the office wall next to the recording.

A dream buried forty years deep finds a fault in the fabric of time and pushes to the surface. Now that's entertainment.

Editors Note (Pierre Ouellette is adding another layer of career compost as a film Director. His movie The Losers Club, about the careers of Jim Mesi and Steve Bradley plays the Hollywood Theater April 14th)

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responsibilities. In short, the distributor's role here is to fulfill orders from third parties for the indie label's records.

•**Production Deals:** The "indie label" here is usually just a production company financed by a major label, and is created solely for the purpose of producing records. The production company uses the label's financing to sign artists and produce records, and then delivers the masters to the major label. The label will manufacture and distribute the records and handle the marketing and promotion activities.

The term of the deal is often for an initial two or three years, with the major label having the option to continue the deal for an additional two or three years after that.

Usually the major label will own (in perpetuity) all masters produced during the term of the production deal, though there are sometimes some fairly complicated reversion or "buy out" rights" in the contract.

•**Joint Venture Deals:** The term "joint venture" indicates a joining of forces by a major label and an indie label, whereby they agree to share responsibility for the making of records and the marketing and promotion of those records. These responsibilities

are divided in whatever way the two labels agree upon in their formal joint venture agreement. The major label finances the joint venture. Then, from records sales income, the major label will reimburse itself for the expenses that it has incurred, and the net profits are then divided between the two labels, usually 50-50.

The deal is usually for an initial three to five years, with the major label having an option to continue the deal for a certain number of years after that. However, the major label will often have the right to terminate the deal if its losses reach a certain specified dollar amount. (This is referred to as a "stop loss termination.")

"Production Deals: The 'indie label' here is usually just a production company financed by a major label, and is created solely for the purpose of producing records."

In the case of the production deals and equity deals mentioned above, the major labels have lost a lot of money on some of these deals in recent years and as a result, are now much more cautious about entering into these kinds of deals, especially in situations when these types of deals are in effect given as "vanity deals" to top-selling artists.

•**Equity Deals:** Think of 'equity' as having an investment in something. With this type of deal, the major label invests money in the indie label. In exchange, the major label acquires a part ownership of the indie label and the indie label's assets and

its contracts with artists and may have the right to purchase the remaining ownership of the indie label at a certain future point in time for a certain price, or with the price to be determined on the basis of an agreed-upon formula.

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

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels

and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).

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

LL

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Email: bart@bartpro.com or mike@bartpro.com
Phone: 503-543-7664
Contact: Bart Hafeman or Mike Conner
Service: Full service Production facility from A to Z. Production services include: Writing, arrangement, engineering, producing, digital editing, mixing, mastering, CD duplication, interactive and print design, Enhanced audio CD, interactive CD-ROM, band/Album collateral and web design. In other words, we do it all.
Musicians: We can supply top notch, in house musicians for every instrument you need. Grammy award winning musicians upon request for your project.
Format: Pro Tools TDM 64 track digital with tons of plug-ins such as: Waves, Antares Auto Tune, Focus-

rite, Filterbank, Beat Detective (When your drummer needs some help), Bomb Factory, Serato Pitch and Time, Virus, Di Fi, TC Electronics, TruVerb, Maxim, Big Bottom, Amp Farm, McDSP, VOCE, Vocal Align, Ultra Maximizer and tons more.
Board: 56 input
Soundcraft Studio (to get that warm british sound).

Gear: Apple Macintosh G4 400mhz, 3 10 gig Seagate Cheetah drives, 120 gig firewire drive, Lacie, Yamaha and Pioneer CD/DVD burners, Masterlist & Toast cd Authoring software, Power Mac 8500, Yamaha NS-10 Studio Monitors, Midiman USB Interface, 2-Alesis 3630 Dual Channel Compressor/Limiter, 8 channels of Berhinger compression, 2 Audio Technica 4033 Mic, 2-AGK C1000's, 2 CAD Equitek E-100's, Audix F series drum mics, Shure Beta 52 Kick mic, Shure SM-58's & SM-57's, Audio Technica Pro 37R. Instruments: Alesis D4 drum module, Roland JV-1010 sound module, 88 key Yamaha P-80 keyboard controller, 5 Ft Young Chang baby Grand Piano, Hammond C2 with 122 Leslie, Boss GT3 Guitar Processor, Roland Juno-1 keyboard, Korg 01W/FD, Fender P-Bass Lyte Bass Guitar, Fender P-Bass Zone Bass Guitar, Rouge Fretless Bass Guitar, Fender Standard Strat, Fender Telecaster, Samik Electric Guitar with Floyd Rose, Taylor 314-CE Acoustic Guitar, Yamaha Classical Electrical Guitar, Fender Mandolin, Artisan Lap Steel, Rick-enbacher Lap Steel, 5 Piece Yamaha Stage Custom Drum Set, Sabian AA Cymbals, CP Bongo's, AA Meini Conga, Kalimba, Misc. Percussion Instruments.

Clients: Best Buy, Suncoast Motion Picture Co, The Musicland Group, Payless Shoes, Justice Pictures, Hot Potato Radio, SLAM, The Congregation, Roger Sause, Joe Plass, Bruce Carter, Howard Clarke, Dean Christenson, Glenn Eastman, East

River Fellowship, Wendi Daniels, Stevie Spaulding, Pam MacBeth, Doug Beisley, Clark College, Village Baptist Church, Duellin' Sopranos, David Bass, Jillyn Chang, Brenda Fielding, Namesake, Unintitled, Cris Beffort, Kelly Carr, Christy Weber, Brandon Mann, Tom Teutsch, Dana Rego, Owen Wright, Bill Perkins, Kirby Brumfield, Clark Bondy, McBride Middle School, Common Creed, Brian Hunt, South Hills Church, Pulpit Red, McCoy & Houge, McMullen Drilling, Western Seminary, The James Project, Brenda Sue, Scott Anderson, Stephanie Smith, Kevin Trout, Diana Blum, Peace Drum, Annie Graves, LMNOP, Royalty Wears Thorns, Simple Faith, VU, Joel Karn, Dave Karn, Leisure, St. Helens High School, Sweet Baby James, David Michael Carrillo, James Schmitt, Rick Fissel, Cascade Park Baptist, Kent Borrar, David Hastings, Chris Howard, Jessica Meshell, Steve Howell, Kevin King, Final Iteration, Lynn Ann Scott, Leanna McIntire, Jerry Merritt, Steve Weed, Connie Windham, Darling

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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

Continued on page 14

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

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/Coleen Obrien, Cold Mountain, Steve Pile, Taarka, Everything's Jake, Beppe Gambetta, Dan Crary, Belinda Underwood with David Friesen and Airtio.

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Ronn Chick Recording

1209 NW 86th Circle
Vancouver, Washington 98665
(360) 571-0200
Owner/Engineer: Ron Chick
Equipment list: Recording: 48 input amek angela, Mac G4 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!); Syndicated TV: Extra, Access Hollywood, National Enquirer, The Riki Lake Show; Commercials: Jolly Rancher, Coors Light, Whatever your needs, Ronn Chick Recording is a full service facility capable of providing demo recording, original composition, digital editing, and post production assistance for all your needs quickly and affordably. Please call for rates.

Crossroads Productions

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Web: www.crossroadsproductions.net
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; URIE, Spectra Sonics and Smart Research limiters; AKG, ATM, CAD, EV, Microtech-Gefell, Oktava, Rode, Tracy-Korby, Shure, Soundelux mics; Lexicon 960L, Eventide, and TC Electronics effects. PMC and Yamaha monitors. Call or write for exhaustive equipment list.
Instruments: Yamaha C5 grand w/ Gulbransen midi mod; B3 w/ 122 Leslie; Pearl and Slingerland drums; Vox AC-30, Gibson GoldTone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.
Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC



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monitors, Crossroads has also become a favorite Mastering facility used by other local studios. Clients: Wayne Krantz, Bobby Torres, Gary Ogan, Jon Koonce, Anne Weiss, Brett Williams, One Shot, Sky View HS, Prairie HS, Woodland HS.

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Gear: Macintosh G4 with an 80 Gig Hard Drive and Dual Monitor System

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AS THE WORLD



THE GRAND OL' SOAP OPRY

Dateline: **South By Southwest**
Austin, Texas

You gotta be good to stick out in a crowd of 1,000 bands.

Billboard's three-page coverage of the five-day Texas music festival listed the 50 most outstanding bands seen by the international music trade publication's writers:

Jonathan Cohen especially liked Portland act, **The Decemberists**, whose Top-50 performance was rated: "Literate rock with surprisingly powerful presentation."

Rolling Stone followed **Billboard's** lead (4/29) and selected the Decemberists' current EP "The Tain" #2 on their "Hot List" of "editors favorite albums, singles and videos".

"On this eighteen minute suite, the indie-rock band's hyper-literate frontman, Colin Meloy, spins a quirky yet epic tale of maidens, soldiers, crones and waifs. Yes, waifs."

Seattle's **Kill Rock Stars** released **The Decemberists** last album "Castaways and Cutouts" almost a year ago. The EP, "The Tain" came out February 24th on a label in Madrid.

South By Southwest was just a whistle-stop on the Decemberists' "Never Send To Know With Whom The Van Rolls, It Rolls With Thee Tour". The band played the final date of the van tour at the fabled Troubadour in Los Angeles, April 7th.



Love & Death and the Portland Music Scene

On the tenth anniversary of **Kurt Cobain's** death a controversial new book promotes the theory that he was murdered.

The foul play explored in **Love & Death**:

A. The amount of heroin in Kurt's system would have rendered him unconscious within seconds, making it impossible for him to pull the trigger.

B. Two top forgery experts have alleged, the last four lines of Kurt's suicide note were not written by him. The week of Cobain's death a page of handwriting practice was found in Courtney's backpack.

C. A month before his death, Cobain overdosed. Courtney told the media it was a suicide

attempt and admitted to an investigator that the suicide note expressed his desire for a divorce.

In late March, NBC production teams were scouring the streets of Portland for information on **Courtney Love's** early days here for the A&E series, **Biography**. Virginia-based NBC Producer Cathy Abbott combed the Two Louies files collecting still photos, interview subjects and video footage.



Courtney Taylor-Taylor and Anton Newcombe in "Dig!"

I love giving **Rozz Rezabeck-Wright** career advice.

When NBC came calling for his now-familiar Courtney-the-stalker stories, Rozz passed twice. "Unless, I'm compensated..." After a round of negotiations he struck a deal to "license" the music from his '98 CD with the two Courtney-themed tunes, as well as an old Theater of Sheep video segment.

On April 12th the day of the show's A&E cable airing, Rozz was still gathering opinions on whether or not he should charge a fee for his interview segment.

"They had me read an old letter of Courtney's, and I told 'em I'd want extra money for that."

The finished Courtney bio's prime source of early information is former Portland music writer **Melissa Rossi**, author of the first Courtney Love biography "Queen Of Noise".

"There's a very dark side of Portland and Courtney fell right in to it," teases Melissa just before a break...

In A&E's **Biography** of Courtney MTV-Rolling Stone icon **Kurt Loder** and actor-musician **Woody Harrelson** offer supportive testimony to Courtney's musical and acting talents and wild-child personality. Hole players reminisce and Rozz relates the crazy-girl-Courtney episodes that drove

him from the music business.

"She wanted rock stardom more than I did..."

As **The World Turntables**, Portland's grand ol' soap opry...



The Dream...

Nice to see it can still happen.

Young band gets together, plays a half-dozen gigs, gets discovered by a club-hopping rock star who raves to his label and gets something happening.

Like the story of Portland's **Bad Ju Ju**.

Now the buzz of the Capitol tower thanks to **Dandy Warhols'** lead singer **Courtney Taylor-Taylor**, who declined to be interviewed for this story, "I gotta live in this town..."

Understandable.

Word like this gets out and the expectations mutate.

Sources who declined to be identified, say the Capitol A&R executive who flew up to see **Bad Juju** at Slabtown missed the showcase altogether after hooking up with a "friend". The same source says the label approved the recording of a **Bad Juju** demo anyway.

Look for a name change pretty quick. A 4-piece band in South Jersey has an album out and a web site up under the name **Bad Juju**...

My close-up please.

Meanwhile, Courtney Taylor Taylor's career as the movie star in the Sundance Film Festival Documentary winner, "Dig!" heats up with a theatrical release and DVD release scheduled.

Billboard's "Movies & Music" writer Carla Hay devoted her April 10th column to the saga of the Dandy Warhols and the Brian Jonestown Massacre. "Band Rivalry The Focus Of Documentary 'Dig!'"

Music-video veteran Ondi Timoner originally "wrote, directed and produced "Dig!" as a documentary series for TV titled "The Cut", focusing on unsigned bands trying to secure record deals. Timoner pitched the idea to MTV, and she says the channel initially agreed to develop the project."

"But then they had a lot of stipulations, like we couldn't show cigarettes. Eventually, the people at MTV stopped responding to the project and came out with their own series 'The Cut,' which

D TURNTABLES

BY BUCK MUNGER

was the kind of talent show you would expect from MTV."

That's when Ondi decided the project was a movie.

Palm Pictures will release "Dig!" in October in U.S. Theaters. The Sundance channel will also televise the film around that time. Palm will release the "Dig!" DVD in late 2004 or early 2005."

Timoner's diggin' the biz, "Now I feel like what an artist feels like when they've made a record that's about to be released and they're anxious to see how the public is going to react."



Band together...

Nice to see **ZZ Top** get inducted into the Rock and Roll Hall of Fame. It sends a good message to

young musicians. You *can* keep the band and the friendships together over a long career.

That's what ZZ sez. Same three guys, same three chords.

The Rock and Roll Hall of Fame got a brick through the window this year from 4 superstar drummers protesting the "unjust exclusion" of **Elvis Presley's** rhythm-section in the Hall's "Side-men" category. Elvis guitarist **Scotty Moore** is in the Hall, but drummer **D.J. Fontana** and bassist **Bill Black** are not.

Ring Starr, Charlie Watts, Levon Helm, and Max Weinberg wrote a letter to the Hall's board prior to the 2004 Inductions:

Dear bureaucrats,

"We are writing at this time to express our strong enthusiasm supporting D.J. Fontana's inclusion into this year's Hall of Fame ceremony in the sideman category. His contributions to the great records and live performances of Elvis Presley and

his influence on us and many generations of rock & roll drummers can not be overstated."

The Hall's response: "We do not plan to induct any Side-men for the year 2004."

Don't make the drummers mad...

Max Weinberg (Springsteen-Conan) wrote a "Taking Issue" BB editorial (3/20) in response to the Hall's response, with pictures of both letters and a sharp challenge to the Hall's continued credibility.

Max sez he and his Beatles-Stones-Band buddies approached the Hall-"formerly and in a timely fashion-

"For us and the many music fans interested in the seminal efforts of those individuals who made their marks yet did not necessarily become household names, this surprising decision of the Rock Hall Committee is disappointing.

Continued on page 29



Jason Sabala(right) of the new Mt Tabor. More behind Poison Idea than fronting it.

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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
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tube, AKG 460's, 451's, Sennheiser
MD 421, EV RE20, 408B's, Shure
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casm, Betmars, Babe's with Axes,
Terry Robb, David Jacobs-Strain,
T.R. Kelley, Debbie Diedrich,
Boogie Patrol, Tracy Bonham &
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Weiss EQ1 MK2 digital 7 band
parametric, Manley Vari-mu stereo
compressor, Weiss DS1 digital split
band dynamics processor, Mase-
lec 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,
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digital Mastering meter, Z-Systems
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Clients: Sony, Loosegrove, Sub Pop,
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tor, Shortwave Records, Estrus,
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enseed, 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, Country-politans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

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1 Sound Module, Yamaha TG100 Sound Module, Zoom RT -123, ESQ-1

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

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Rates: Live & Remote recordings: individual quotes; 24-track recording: \$25/hr or ask about block rates. Freelance engineering \$25/hr + studio costs.

Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (3) DBX 160x compressor/limiters. Microphones; Neumann U48 tube mic, (2) Neumann KM 84, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (6) Shure SM 57, (4) Sennheiser 421, Beyer M260 Ribbon, Shure 55s. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, (2) Tascam DA88, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Yamaha SPX

Continued on page 20

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90, SONY MPS, Hughes 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. Clients: Wilco, Skiploader, Desert City Soundtrack, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Woke Up Falling, Avenue of The Strongest, Pedro Luz, Andi Camp, Jen Wood, Trophy Wife, Gruesome Galore, Tommy Tutone, Everclear, Audio Learning Center, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Kremlin Bronx.

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Owner/Engineer: Bill M. Cushman
 Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work. Sound Engineers are available. Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person. For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of

\$20.00 per hour.

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

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

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

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Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condensor Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).

Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano.
Clients: Sarah Blaisedale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

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A Few Preamp: Manley VoxBox; (6) Manley dual mono mic pres; Manley El-Op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo
A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000
Some recent clients: UNIVERSAL and 2WAY RECORDS recording Artists Sassey and Ghetto Romeo; Johnny Limbo and the Lugnuts; The Stragglers; Brenda Baker; Duelin' Sopranos; Bassoon Bros; Cool Nutz and Jus' Family Records; Hog Whitman; Sawtooth Mountain Boys; Jeff Hudis (Hudis James);

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The Temptations, Sun Ra, Wu Shooz, Cool'r, Pleasure, Thomas Mapfumo, Balafo, Portland Association of Portland, Mt. Hood National Buck C, Jim and Jesse, Brothers, Michelle, John Kay, Cult, Iron, The Turtles, Kansas, Indian Girls, Joan Jett, Toots and the Maytals, Hugel, something, doing, with, the, only, truly, something, something, something

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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, Crane Song: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Pre-amps: Cranesong: Flamingo 2 channel Discreet Class

A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic
Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time, Antares: Autotune, Line 6: Amp-Farm Digital Routing; Z-Systems: 16x16 AES Digital Detangler Pro
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CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition Audio Monitors
Metering: Waves: PAZ Psycho-acoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, & CDR2000 - CD Recorder/Rewriter - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable
Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x

KM-184 - AKG: D12e, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
A Few Of My Clients: Oregon Symphony • Obo Addy • Deep Elm Records • Alfredo Muro • Lew Jones • Bart Ferguson • Norman Sylvester • Paisley Pop Records • The Mel Brown Quartet • The Divided • Desert City Soundtrack • Randy Porter • Bobby Torres • Slackjaw • Duffy Bishop • Trophy Wife • Mt. Hood Jazz Band • Assisted Living • 31 Knots • Starter Kit • The Jimmies • Woke Up Falling • Johnny Martin • DFIVE9 • Gruesome Galore • Catholic School Girls • 5 Guys Named Moe • 44 Long • The Martindales • The Cow Trippers • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

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

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503-774-4310
503-777-5214 fax
Email: opalpdx@teleport.com

Web: www.opal-studio.com

Owner: Kevin Hahn

Engineer/Producers: Kevin Hahn,
Vince Tognetti, Chris Stevens.

Rates: \$40/hour, block \$35/hour,
project \$30/hour.

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

Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps

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

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

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

Private Studio Recording & Mastering

420 SW Washington St.
Portland Oregon 97204
503-407-2521

www.psrecordings.com

Contact: Timothy Stollenwerk
Specializing in 24bit CD audio mastering and post-production, which includes original sound design for theater and film, field recordings, and much more.

Rates by the hour or by the "audio minute". Satisfaction guaranteed. Equipment: Sound Forge and Vegas video 24bit DAW, PSP Vintage Warmer, PSP Mix Pack, Waves L2 Ultramaximizer, Lexicon PSP42, Ozone Mastering, Yamaha O1V, Frontier Design 24bit 10channel Wavecenter, Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTCA7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance.

Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records.

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.

Portland, OR 97206

(503) 777-4621

Email: recassoc@teleport.com

Red Carpet Treatment

Aloha, Oregon

(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

Tracks: 16tk 2" 15/30 ips.

2tk 1/2" 15/30 ips. 2tk 1/4"

15/7.5/3.75 Mono Tube 15/7.5

Rates: \$40/hr or 10 hr block for

\$300 (in advance + plus tape costs)

Recorders: Scully 288-16 (2" 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 fac-

tory cabinets Biamped and TUBE

driven. Near fields are JBL L26(tube

driven). Headphones have 4 sepa-

rate 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, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction. Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware. Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12.

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy

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

Reynolds Audio Production

/ Cool Blue Studio

SW Portland (call or email for directions)

(503) 892-6268

E-mail: john@reynoldsaudio.com

Web: www.reynoldsaudio.com

Contact: John Reynolds

Equipment: Mackie Digital Eight Bus console with Massenburg EQ, Antares AutoTune and TC Electronic reverb. Mackie HDR 24/96 Pro 24 track, 24 bit recorder with Digidesign Pro Tools file exchange. Apogee PSX 100 A/D/A converters, Aardvark Aardsync II Word Clock distribution, Amek/Neve, Avalon, DBX Blue Series, Lexicon, TC Elec-

Continued on page 26



Billy Oskay's Big Red Studio

Located on 26 acres just east of Portland.

The Edge to Create

Check our listing in the Studio Guide or contact us at:

(503) 695-3420

www.bigredstudio.com e-mail billy@bigredstudio.com

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 25

tronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure, Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list. Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs. Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Midex8 MIDI interface, removable firewire drive, Sony DVD+/-RW, Bravo CD publisher. Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys. Notes: Established in 1990, recently relocated from Santa Cruz, CA, Reynolds Audio Production offers music production, recording, mixing, editing, mastering, audio restoration, composing and sound design, studio and live freelance mixing, consultation, system design and private instruction for guitar and audio engineering. The new Cool Blue Studio offers a relaxed and comfortable environment, conducive to creativity and productivity. John Reynolds has mixed concert sound for Ray Charles, Shawn Colvin, Etta James, Stephane Grappelli, James Brown, Keb Mo, Charles Brown, Gladys Knight and many other legendary artists. John has provided quality assurance consultation and sound design services for Summit Audio, E-mu Systems, Antares Audio Technologies and Mackie Designs.

Clients: Pele Juju, ZunZun, Scott Fisher, Bossa Nouveau, Stanford University, Julia Korena, Dan Sisco, Times Square, Jolly Mukherjee, Cabrillo Stage, OpaFire, Ukulele Dick, Rory Koshlaychuk, Chumbe, David Winters, Production Logic, Villa Montalvo. See web site for client quotes.

Rex Recording

1931 S.E. Morrison
Portland, OR 97214
(503) 238-4525
Web: www.rexpost.com
Owner: Sunny Day Productions, Inc.

River Recording

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

September Audio

Web: www.septaudio.com/music.html
503.295.1277
Engineer/Producer: Craig Harding
Direction: In the old days, it was a big job to pull the music out of the analog mud and we were always running out of tracks. Now, there's no mud and we have unlimited tracks. I feel the big challenge is to not kill the music with our great, new tools.
Digital Audio Recorders: Alesis Adat, Tascam DA-88 with SY-88 sync Card, Sony PCM R-500 DAT.
Digital Audio Editors: ProTools 6 with Digitranslator 2, Digital Performer 4.
Other Digital Audio: Toast 5, Jam 5.
Digital Audio Plugins: Universal Audio (UAD-1): LA-2, 1176, Pultec EQP-1A, Fairchild 670, Dreamverb, Nigel Waves: Masters Bundle, Restoration Bundle.
Antares: Autotune. Elemental Audio: Equim, Firium, Inspector. Digital Fishphones: Blockfish, Spitfish, Floorfish. AudioEase: Altiverb, Barabatch.
Digital Audio Storage/Random access on-line: (2) 30GB Seagate 15,000RPM Ultra SCSI in Glyph hot-swap enclosure driven by ATTO dual head, SCSI-3 controller. Random access off-line: (2) Granite

firewire hot-swap enclosures with multiple 120GB sleds.
Analog Audio Recorders: Otari 5050 2 track, Marantz MPR 502 Cassette Deck.
Analog Audio Outboard: UREI 1178, (2) UREI LA-4 comp/limiter (modded by Eddie Ciletti), Drawmer 1960 tube compressor (with Platinum upgrade), GML 8200 EQ, SPL Tube Vitalizer, Aphex 612 Expander/Gate, Lexicon 300 reverb/efx, Lexicon PCM-60 reverb, Eventide H-3000SE efx/reverb w/sample option, Roland SRV-2000 reverb/efx, Roland SDE-1000 delay/efx, Deltalab Effectron I delay/efx, DigiTech RDS 3.6 delay/efx, Eventide Instant Flanger, BBE 802, EXR EX2 exciter, La Pavoni espresso maker, Ampex 354 tube electronics.
Digital Video Editors: Final Cut Pro 4, DVD Studio Pro 2, Graffiti 2, Commotion 3.
Video Recorders: Sony UVW-1800 Beta SP, Sony DSR-20 DVCAM/MiniDV, Sony BVU-800U-Matic SP w/TC Card, Mitsubishi S-VHS, Canon GL-2 w/Century wide angle lens.
Video Monitors: Mitsubishi 46" (control Room), Sony 14" NTSC calibrated monitor, Sony 21" (VO Booth).
Digital Video Storage: Random access on line: 120 GB RAID (Glyph DV Project) 10 bit, uncompressed video.
Digital /Audio-Video Codec: Canopus ADVC-500 Component/Composite/Firewire IN/OUT with +4, Balanced audio IN/OUT.
Computers: G4 Dual 1GB w/1.5GB RAM & SuperDrive, G4 500 Titanium Powerbook w/768 MB RAM.
Internet: DSL wideband connection, Fetch, Camino 7, IE 5, Netscape 7.
Other Digital: Rosendahl nano-syncs Wordclock/Blackburst generator (distributed to all video decks and digital audio devices), Z-systems AES/Toslink router.
Graphics Editors: Photoshop 7, AfterEffects 5.
Mixing Boards: Cranesong Spider discrete analog to digital.
PreAmps & AD/DA's: Metric Halo

2882+DSP, Metric Halo ULN-2, Cranesong Spider, MOTU 1224, MOTU 2408-MkIII.
Microphones: Neumann U-87, (2) AKG 460, (2) AKG 414 TL II, 451 w/swivel head, (2) Shure SM-7, (2) SM-57, SM-58, EV RE-20, (6) Sennheiser 421, (2) 441, (2) DPA 5061, 3) Countryman Type 85 Direct Box, Re-Amp.
Monitors & Amplifiers: ATC ASM100 Pro Reference Monitors, (4) DynAudio BM-15s, Auratone 5-Cs, Haffler 9505, Yamaha P-2201, Phase Linear 400, Crown D-150 amps, (4) AKG D-240M, (2) Foxtex D-20, Sennheiser 580 headphones, Grace 901 Headphone amp.
Instruments: 2001 "TexMex" Telecaster w/CTS pots and mini grover pegs, Guild D-50 acoustic, Guild "Starfire" electric 6 string, Rickenbacker 360/12 VP (ROK Edition) with 12 saddle bridge and Mark Arnquist mods), MusicMan 4 string bass, Fender Bandmaster (lovely Fender refurb by Jack Price at Priceless Amp Restoration) (2) EV "SRO" 12's, Korg DT-1 tuner. Big box o' hand percussion stuff.

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

Synchronizers: 4 Adams-Smith Zeta Three's.

Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric,

NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.

Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds.

Microphones: AKG The Tube, AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's, Sennheiser 421's, & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Ramsa, Crown, Yamaha, and QSC Amplification.

Clients and Projects: Subpop Records, Atlantic Records, Frontier Records, Sony Records, Mercury Records, Roadrunner Records, TK Records, Carlson Records, MDR Records, Rainbow Records, Schizophonic Records, Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, Smooch-knob, Al Perez Band, Ashbury Park, Blake Sakamoto, Honey Ryder, David Lee, Disciples In Song, Jan Celt, Lonnie Turner, Washing Waldo Woo, Signals, MOJO, Jack-

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

SuperDigital Ltd.

915 N.W. 19th Portland OR 97209
228-2222
Email: superdigital@superdigital.com
Web: www.superdigital.com
Owner: Rick McMillen

T-Bag Studio

Address: 6925 N.E. Garfield Ave. Portland, OR 97211
Phone: (503) 313-5521
Email: talbottguthrie@hotmail.com
Contact: Talbott Guthrie for booking information
Rates: \$20.00 per hr.
Block rates are available. I know many musicians who can help write, arrange, or produce, if you need it (for a little extra cost). The studio, control room, and acoustic panels were designed by Rick Sullivan.

Main Components: Mackie 32x8 recording console, Alesis HD24 24 track hard disc recorder, Alesis ADAT xt-20 (2), Tascam DA-P1 DAT recorder, Event 20/20 monitors.

Processing: ART Dual MP tube mic pre, Kern IP-777 tube bass pre amp,

dbx 166A compressor/limiter, Mac G-3 with Digital Performer, MOTU 1224, Lexicon MPX 100, Lexicon Alex, Peavy Deltafax.

Available Instruments: Allegra 6 piece drum set, Ludwig 5 piece drum set, Roland XP-10 synth, Roland SDP-20 percussion synth, Boss drum machine, many guitar and bass amps, various percussion items

Microphones: se. Electronics 2000, GT AM-52 (2), Audio-Technica pro 37r, Shure sm 58, Shure sm 57 (4), Sennheiser 421, Sennheiser e604 (3), AKG D112, AKG C1000.

Clients: Five Fingers of Funk, Porterhouse, Silky, Organic Mechanic, Codebreaker, Danny East, The Instigators, Invisible Doctors, Diego Salvatore, 7th Seal, Joe Cunningham

Tonic Media

PO Box 14062
Portland Oregon, 97214
(503) 236-2123
Email: alanalex@teleport.com
Owner: Alan Alexander III

Walnut Studios

(503) 312-9663
Balanced Power, Equi-Tech ET1RSI-F. Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Voicemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDIF, ADAT Optical, Analog XLR and _"TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

Jonny Hollywood

Continued from page 7

Michael knew it was time to jump ship for Los Angeles. If he was going to be in the biz, he was going to be in the biz, big time.

To appreciate Michael's accomplishments, first we must take a step back and look at how the playing field has changed over the last 10 years. Computer-based recording and production technology has brought broadcast quality sound out of the recording multi-million dollar studios of yesterday and placed it directly into the hands of the artist for a fraction of the cost. This combined with the rise in popularity of Hip-Hop and modern R&B, a new hybrid of artist has emerged; the Producer/Songwriter/Mixmaster/Musician capable of creating tomorrows hits, today, in the comfort of his/her humble home studio. With change comes opportunity. Genuine Management was formed to fill this emerging niche which had not yet bubbled into the consciousness of the artist management who were still focused on big-time "Rock" producers at that time.

A key element in any successful business is finding a lucrative niche not being filled and then filling it. In the case of Genuine Management it became the emerging Producer/Songwriter/Mixmaster's who, as up and comers, were often working without

Given the norm is that R&B singers don't write, and Rappers don't track, the demand for prefabricated tracks is constant. Michael spends his day actively pitching completed tracks to Artist Management and record label A&R for inclusion on upcoming projects.

the ability to negotiate the best possible compensation for their services. As obvious as this seems today, it was apparently an unrecognized opportunity when Genuine was formed. Since then Genuine has grown to represent over twenty production artists with tracks placed with the likes of 2-Pak, Christine Aguilera, Usher, Mary J. Blige, Jennifer Lopez, Justin Timberlake and Leann Rimes to name but a few. All together Michael estimates his artists have contributed to a combined total of over 150 Million in sales. This track record is allowing Genuine to expand into developing their own "Star" talent which will in turn ensure even more work for those in Production. Art and business are definitely getting along here.

As Michael and I kicked back over a cup of coffee at a Starbucks near his offices

on the heart of the Sunset Strip, I got crash course in "How to Succeed in The Music Business Today". What I learned is how Michael has positioned Genuine to efficiently market his artists in the supply and demand business model of today's Hip-hop/R&B. In a nutshell, here's how it works: Genuine's stable of producers are constantly churning out fully produced, release-ready tracks just waiting to be turned into songs in conjunction with songwriter/lyricist types, or be rapped over by Hip-hop artists. Given the norm is that R&B singers don't write, and Rappers don't track, the demand for prefabricated tracks is constant. Michael spends his day actively pitching completed tracks to Artist Management and record label A&R for inclusion on upcoming projects. As the tracks are all ProTools based, ready for vocals with only very minor production polishing, Michael is able to place the tracks AS IS, securing advances on the front end and royalties on the back. Given Michael has built a diversified roster of talent; he can multiple pitch tracks to just about any project that comes across his radar screen. It's an updated version of Motown's Hitsville USA factory style of keeping talent focused and productive on what they do best; the music.

So while a large part of the Industry is pissing and moaning tales of doom and gloom, Michael Mavrolas is enjoy-

ing the rewards of hard work, a little luck and mostly, a keen eye as to the changing mechanics of the music business. By working smart for both his artists and his clients, Michael provides a service allows everyone to be a winner, which in my opinion is what business is all about.

I hope this article provides inspiration for both artists and business people alike to embrace change and seek opportunity in a creative manner. Michael Mavrolas's story is an only example of the synergy of success we are all looking for in our music, our business and our lives.

Peace!

LL

LETTERS

Continued from page 3

material that we have been tracking for our next release. Tv:616 is currently on hiatus, trying to figure out the fate of the band. More news soon! Thanks again for all your support over the years Buck! BRi

Brian Lehfeltd
Service Learning Coordinator
Oregon Humane Society
learn@oregonhumane.org
(503)416-5032

Dear Two Louies,

I just wanted to drop you a quick note describing the details of our victory over the Oregon Liquor Control Commission (OLCC). I assume that most of your readers are aware of the OLCC ruling that made it illegal for minor musicians to perform in OLCC licensed premises, excepting the rarely granted exemption. On Monday, March 15, they unanimously reversed that decision, effectively returning the minor entertainer rule to its original form.

To paraphrase that decision, a minor musician between the ages of 18-20, may now be in an OLCC licensed premise for the purpose of performing. While in the establishment, s/he must either be on stage or in an area where minors are permitted (restaurant portion of the establishment, dressing room, outside, etc.). Musicians 17 or under must have written permission from the appropriate juvenile court judge, and their parent must be in attendance at all times. These are the same rules that had been in place, before the change, for as long as anyone can remember.

Though Local 99 was initially the sole voice directly representing the rights of these musicians, we were able to bring together a core group of about 15 people that were the heart and soul of this fight. This coalition of musicians, educators, parents and interested parties took the time and effort to meet, plan strategy, get petitions signed, stage an awareness concert at PSU, and do all the other little things necessary to bring this to a successful conclusion. Many thanks to them.

Andrea Meyer and the ACLU deserve special thanks. Their filing of a lawsuit applied much needed pressure on the OLCC. They had a strong case hinged on the fact that the rule imposed speech and content based restrictions, in violation of the Oregon State and US constitutions.

Continued on page 31

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OPY

BY BUCK MUNGER

Continued from page 17

"Presley was among the first Hall of Fame inductees in 1986. Scotty Moore was included in the first class of so-called "sidemen" inducted. In that light, DJ's and Bill's current status is simply unjust.

"Echoing the statements contained in letters and petitions signed by thousands of fans and received by the Hall this past autumn, Ringo Starr, Charlie Watts, Levon Helm and myself believe these specific exclusions will not be satisfactorily addressed until such time as DJ. Fontana and Bill Black join their bandmates in the Rock and Roll Hall of Fame."

Artists or Suits? Who knows from Fame?

In Oregon, the artists are in charge. **Terry Currier** at Music Millennium picked up the baton on the **Oregon Music Hall of Fame** bandwagon and organized a committee to explore the possibilities of another **Mayor's Ball** series to raise money for the Hall and to showcase Oregon's original music community. Terry and the group are considering offering their services to produce an Inaugural Ball for the winning mayoral candidate in exchange for an ongoing relationship with the charitable event.



Vacation this month in Arizona.

Way too much dirt, and nothing like the Dougies.

I moved to Arizona when I got out of the Marines. Got a job on the Phoenix PD and met a guy with the most popular band in town called The Wailers. I needed some dubs of my old band and he had a recording studio up on Indian School Road. Several times, I sat on the corner of a desk in his office and talked about what the music world would be like if **Buddy Holly** were still alive.

He had a strong opinion...he had been in Buddy's band.

A year later **Waylon Jennings** went to Nashville and I went to Hollywood. Waylon wailed solo and I joined the **Buzz Clifford** Band.

We both ended up on RCA Victor.



THIS JUST IN...The many lives of **Art Alexakis**...The former **Everclear** frontman is filling up his calendar with local shows. On Thursdays starting April 15th you can catch Alexakis and *The Fly Life* at **Fuel** 1338 NW Hoyt and on Sundays he brings *The Alt Life* to **Level** 13 NW 6th Heard

over the counter at your favorite music store, "Art has put together a "new" version of Everclear with two new guys"...Former Everclear bassist **Craig Montoya** spent three days in Los Angeles shopping his new band with former **Sweaty Nipples** alums guitarist **Scott Heard** and drummer **Brian Lehfeldt**. The trio was thinking of using the name **Thick As Thieves**, but "some cheesy buttrock band from Canada has the name." They plan a summer tour with gigs starting in June...the national press insists on calling **The Shins** a New Mexico band but we all know better, right? See them at the Roseland May 22nd...**Jason Sabala** is breathing life into the musty Mt. Tabor theater with a scene partially transplanted from DV8, his last venue, and echoes of the fabled underground venue Satyricon, where he was the last booking agent. The Tabor's



ZZ Top gets inducted. Band together. Photo: Billboard

opening celebration is planned for April 29th thru May 2nd. A story in the Oregonian (3/29) by Joe Fitzgibbon identified Sabala as "former front man for the Portland band **Poison Idea**". Don't tell that to **Jerry A**...Sabala worked with Poison Idea in a management/booking capacity, which is, I guess, a form of "front man"...Portland Songwriters Association presents "The Craft and Business of Songwriting" Saturday, May 1, 2004 from 9AM-4PM at the Buffalo Gap. Speakers will be **John** and **JoAnn Braheny** go to www.pdxsongwriters.org for more information. The full day seminar will cover "creative aspects of songwriting as well as business marketing strategies for songwriters in the internet age"...Another **Kenny Bene** for former the Wheatfield drummer at the Kennedy School Sunday, May 2nd. Headlining **Triggers Revenge**, **Wheatfield**, the **Steve Bradley Band**. **Jon Koonce & The Gas Hogs** and the **Herman Burrman Band**...Saturday, May 22nd at Machineworks: **Dr Theopolis**, **Dahlia** and **Helio Sequence** Sub Pop Records in Seattle is making a comeback as a label, sez Billboard and one of the acts responsible is

Helio Sequence...Another early crush of Courtney Love's, **Chris Newman** of **Napalm Beach**, has completed an entirely new full-length album with drummer **Sam Henry** for Flying Heart records. It'll be mixed in May. They play Dante's April 16th...The **Red Sector** at the Meow Meow April 30th. Their Record release Party takes place May 8th at Conan's. The underage release party happens May 14th at the Paris Theatre...The **Shanghai Woo-lies** CD Release concert Saturday, April 17th...**Stars of Track & Field** at Berbat's Pan April 29th...**Odds Against Tomorrow** CD Release Party April 23rd at Dante's. They're also at Millennium West on April 22nd at 7PM...Now, FINALLY the truth can be told! KMA repairs really *did* stand for Kiss My Ass...gear tech **Randy Morgan** says his old business name was "a message to corporate America" Randy worked

for a large electronics manufacturer and quit because of Boss Politics. "Now I'm working for 30 of them, so much for starting your own business to be your own boss." Randy says some companies didn't want to do business with KMA because of the name, so he changed it to **All Service** to get up front in the phone book "Do you think **Apple Music** was named because Kelly liked Apples?" Randy says gear manufacturers are making things tough on the consumer. "Take the old Yamaha DX7 keyboard. If you broke a key on this unit you pulled

5 screws out of the lid, 4 screws out of the keyboard assembly, popped off a retaining strip and changed the key. The next year when the DX7II came out, to change a key, you pulled about 10 screws, removed 3 circuit boards, pulled the entire keyboard assembly out to remove the retaining strip and change the key." (the keyboard assembly itself is exactly the same as the original DX7). Randy also says extended warranties have driven up shop rates and big box retailers send their warranty work out of state. Randy estimates in his 22 years he's fixed gear for "over" thirty national acts, "every" local band and "all" the music stores. As tough as the musical instrument repair business is Randy says "a repair guy is not just what I do, it's who I am. I love music and play a little from time to time, so this business is just a logical place for me to be." He has a very cool, very big dog too...

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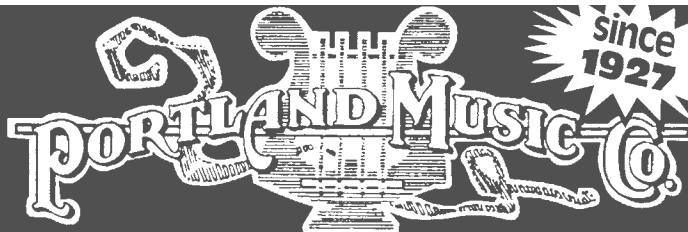
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- Spoken Word Performer seeks artists who can play/ no musicians! Ambient noise and weird rhythm Jordan at biglineagepres@hotmail.com
- Black Sabbath Ozzy Tribute band needs drummer & bass. Serious people only. Call: Ian 503/520-0632.
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- Working Singer/Songwriter soloist CarlyDiggs seeking musicians to form a band. Contact manager Brent 503-274-2119
- Former Burning Hatred singer up for grabs. He's got the looks, gear and attitude to be successful.

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LETTERS

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NBC COVERS PDX COURTNEY

Dear Photo Editor:

NBC News Productions is producing a Courtney Love Biography for A&E, which is scheduled to air on April 12. We are looking for stills/video that capture the Portland Music Scene in the early and mid '80s. Courtney was quite the groupie of bands such as Napalm Beach

Continued from page 28

Additionally, I would like to thank, Darrell Grant from Portland State, Tim Nesbitt, President of the Oregon State AFL-CIO, Pacific Northwest Recording Academy (the Grammy people), Terry Currier at Music Millennium



Bruce Fife; President of Local #99 AFM.

Photo: Buko

and Mark Taylor at Portland Music. They all willingly lent their support in our efforts against this rule.

Finally, there can be no clearer example of unionism in action than our combined effort against the OLCC. By working together, we were able to accomplish what no single individual could. Everyday, at Local 99, we strive to improve the conditions for working musicians, but as with the struggle with the OLCC, we can't do it alone. Now that we have regained access to the clubs for these young musicians, we should utilize our momentum to work towards creating a better working environment in the clubs for everyone. Local 99, in the near future, will be hosting an open forum. It will be an opportunity to create dialogue, within a community setting, regarding the issues, problems and future of the local music scene and how we might, as a group, go about improving it. It is my hope that you will chose to attend, become part of the solution, and create a healthy, viable music scene, where musicians are treated and compensated fairly.

Thanks again to everyone that participated, and please contact me to be placed on the notification list for our meeting.

Bruce Fife

and Theater of Sheep, and we are desperate for images from this period of her life. I noticed on your web site that you had a few photos that would help us tremendously, by photographers David Wilds and Michael Moran. Do you have any contact information for them, by chance.

Of course I welcome any suggestions you have. Here are some of the things we're looking for: Bands performing, Theater of Sheep, Napalm Beach, The Confidentials, Billy Rancher & The Unreal Gods, Satyricon and other "diver" clubs where people gathered for cutting edge music. Any candid photos that might speak to the times—particularly enthusiastic crowds, pot, intimate scenes in the clubs. Know anyone who might have shot video or film back then?

Not holding my breath, but have you seen any photos of Courtney from those early days?

Thank you so much in advance! We are under an impossible deadline, so if you can get back to me as soon as you can, I would be extremely grateful.

Regards, Kathy Abbott
Producer, NBC News Productions
Ashland, Virginia
kathy.abbott@nbc.com

Dear Editor,

My ears always perk up when I hear the name Jimmy Haslip. The Yellowjackets were in Rochester, NY the other night and I heard them doing a promo on Clear Channels WCMF 96.5 FM Classic Rock. Top rated Brother Wease was doing his usual "don't know anything about the band but I'll interview them anyway" when he discovers that the Yellowjackets are a jazz band ("a real jazz band"). Wease asks Jimmy for a CD so that he may "give the audience a taste" but Jimmy tells him "No I don't have any Yellowjackets CD's with me.....BUT....I do have a CD for you by a really great new artist named Sandin Wilson, have you heard of him yet? Well I have as I know that Sandin is in hot rotation at Two Louies. Thought you'd like to know..

sincerely

Dennis Jones,

Two Louies East

dajnsmp@hotmail.com

PS Jimmy Haslip always reminds me of Jimmy "Long Goodbye" Hazlitt? Portland Taxi Driver and guitar in Theater of Sheep? Am I remembering this right?

LL

ON THE COVER: Bad Ju Ju. After a half dozen gigs the band strikes paydirt when Courtney Taylor of the Dandy Warhols wanders in and is bowled over by the Ju Ju mojo. Courtney calls his label with a glowing recommendation and a Capitol A&R rep flies up for a special showcase at Slabtown. (photo Buko)

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