

OREGON MUSIC

Two Louies

PROFIT DEALS

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Software Platform	Cubase LE	ProTools LE
Plug-Ins	Lexicon Pantheon	Amplitude LE
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		Sample Tank LE
Mic Preamps	2	2
Type	dbx Silver Series®	Focusrite Green
Inserts	yes	yes
Line Inputs	4	2 (combo)
Instrument Inputs	1	1
Digital Inputs	SPDIF	SPDIF
Total Inputs	9	5
Analog Outputs	2	2
Digital Outputs	SPDIF	SPDIF
MIDI	IN/OUT	None
Tracks at Once	4	2
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LETTERS

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Dear Editor

Friday night, April 8, was the opening of a show of legendary rock and roll photographer Bob Gruen. Bob gave a great slide show at the Apple Store in Soho and ended up at Morrison Hotel, Henry Diltz's Gallery on Prince Street. Gruen's images will be on sale there until this summer. Peter Blachley, Henry's partner and manager of the gallery has been bringing in the top photographers in the business including, Jim Marshall, Elliot Landy, and Mick Rock just to name a few.

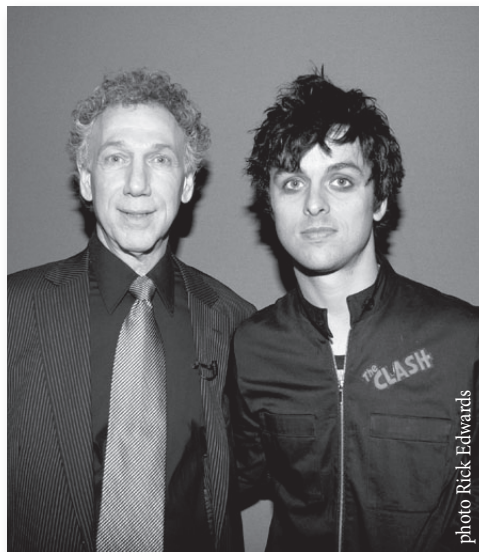
I have been shooting lots of these legendary photographers and hearing the amazing stories connected to the iconic images they have created for us. I keep waiting to hear some of the inside stuff on Buck.

Here's a couple of shots from the event.

Peace and Happines

Rick Edwards (once Wasted, still Distracted)

www.rickedwardsnyc.com



Gruen with Green Day's Billie Joe Armstrong.

MENTOR PROGRAM

Dear Editor,

I read Buko's article in your last issue and thought that was cool, that people were passing along information to the younger generations, the ones that want to learn and will eventually take our place or fill our shoes as it were. I also felt the need to pass along this valuable information and developed an education program called Pass the Torch. It's a mentor type program still in development that is tailored to fit the individual's needs. I've been doing a couple years now with a handful of people some of which are now seated



Rock photographer Bob Gruen lectures in Soho.

photo Rick Edwards

professionals in our industry. I always try to provide hands on experience when ever possible and this year the field trip goes to the Fort Vancouver Fireworks July 4th where 5-Guy's Named Moe headline this year.

"Pass the Torch" is an educational program designed to help further develop skills and enhance the careers of aspiring music and entertainment industry professionals in the exciting fields of Sound Reinforcement, Audio Reproduction, and

DEAD MOON MOVIE

Dear Editor,

Great getting a phonecall from you last night. We really do get so little of that kind of thing, it's truly fantastic when it happens. To check out a couple pix from our tour to NZ, Australia, and LA with "Unknown Passage" & DEAD MOON, click on: <http://www.magicumbrella.com/Aust%20etc/Aust%20etc.html>

Not all that exciting, but you get the gist of the

"I always try to provide hands on experience when ever possible and this year the field trip goes to the Fort Vancouver Fireworks July 4th where 5-Guy's Named Moe headline this year."

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Dennis Mincks

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soundmandude@hotmail.com

fun we had with them. We really feel now they are our adopted parents/cool uncles and aunts, even though both Kate and I come from stable family backgrounds.

We hope no matter what happens, if we proceed with caution and from our hearts, we can only do good with this whole project. That's not to say we won't get criticized. In fact there are some folks already lambasting the movie for some reason. Oh well, we can only try our best

Possibly more interesting, and definitely long-winded as hell is the interview with Kate and myself at http://www.himomfilmfestival.org/mod.php?mod=userpage&page_id=10

There is also a much shorter interview with Fred on the Hi Mom site about the movie that's pretty cool. Enjoy, and pass the good word around if you can.

Hope to talk soon,

Jason S.

917 868 9425

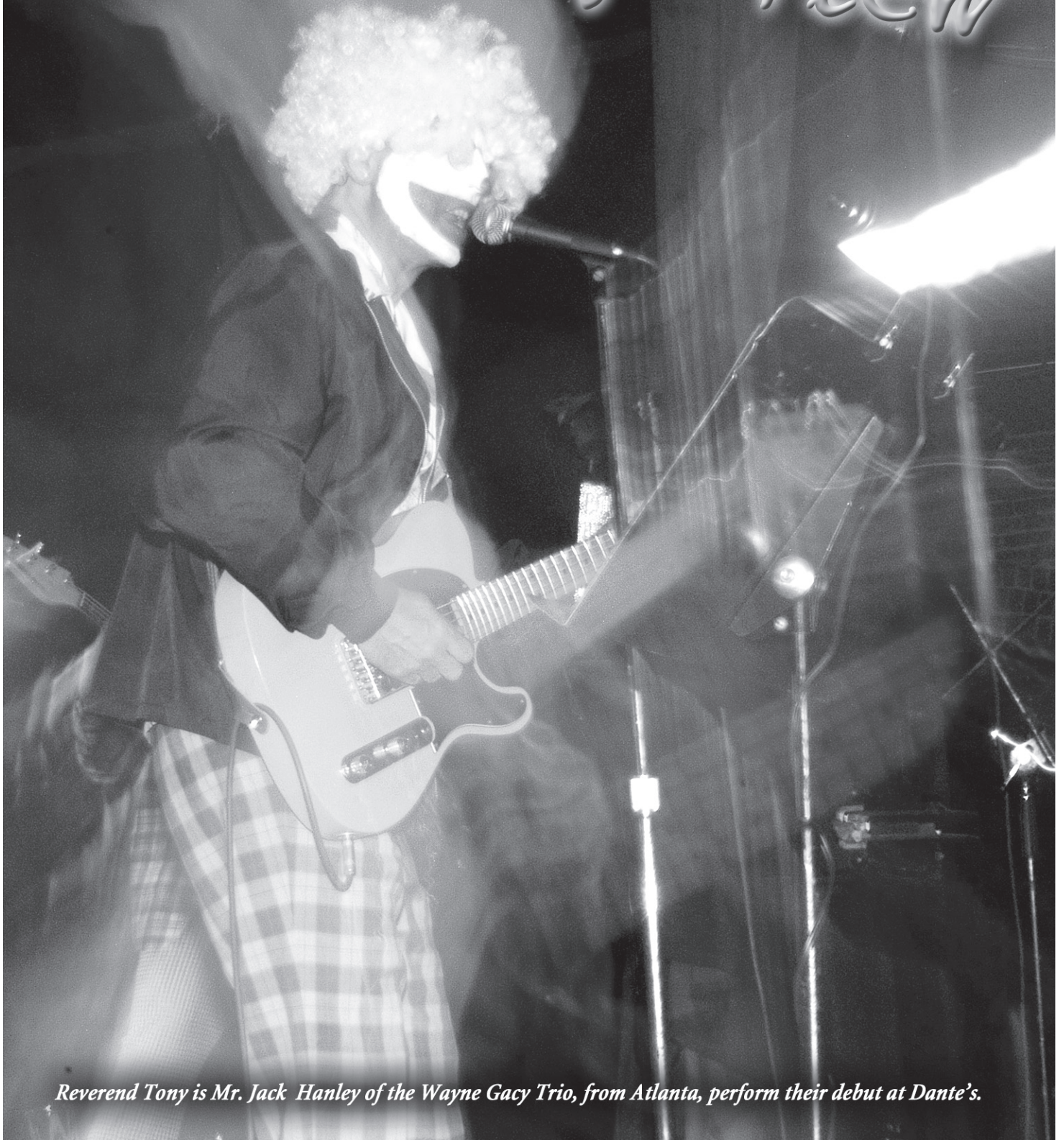
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BURR'S Eye View



Reverend Tony is Mr. Jack Hanley of the Wayne Gacy Trio, from Atlanta, perform their debut at Dante's.

"Profit Split Deals":

An Alternative to the Traditional Record Deal

One of the recent changes in the music business, particularly in the last year or two, is the increasing use of so-called "profit split" deals as an alternative to the traditional type of record deal.

This is particularly true in the case of indie label deals (as opposed to major label deals). That is not to say that major labels aren't doing profit

share the net profits from record sales. To compute the net profits, the record company typically deducts off the top all actual out-of-pocket costs incurred by the record company for recording, manufacturing, promotion, marketing, etc., plus often a so-called "overhead fee" of 10 to 15% of the gross record sales income. After the record company deducts all of those costs and fees from the gross record sales income, the label pays the artist a share of the profits in whatever proportions their contract says (usually 50-50).

options to do a certain number of follow-up records.

From an artist's point of view, it is crucial that the agreement contain clearly defined termination provisions in case the deal is unproductive or the label fails to perform its obligations. Therefore, the contract should specify what the artist's rights will be if the record doesn't get released, or if it goes out of print, or if the label ceases to have bona fide national distribution, or if the label defaults on certain other obligations, for example, if the label fails to spend the amount of money on marketing and promotion that the label had guaranteed in the contract that it would spend.

Cash Advances

In most cases, since a lot of profit split deals are done between newer artists and very small labels, there often is no cash advance paid. However, there are certainly situations in which the artist has some negotiating clout and the label has sufficient financing, and in those situations there are often cash advances.

Ownership of Masters

The master recordings will be owned either by the artist and label jointly, or far more commonly, by the record company alone. (Usually the ownership will continue for the full life of the copyrights of the masters, i.e., a very long time, and long after the parties are no longer actively working together.)

Miscellaneous Contract Issues

Despite the differences between profit split deals and traditional record deals, there is a certain amount of overlap between such deals, because many of the same issues that need to be dealt with in a traditional record contract also need to be dealt

split kinds of deals, but most often they are only done with very established artists.

With these profit split deals, which are basically a kind of joint venture, the basic idea is that the net profits will be split (in most deals, 50-50) after all expenses are paid, whereas in the case of the traditional record deal, the artist is paid on a royalty basis, with the typical royalty in the range of 12 to 15% (of the retail price).

Profit split deals can be attractive to labels because the label doesn't have to pay the artist anything (including, usually, mechanical royalties) until all costs have been recouped from record sales by the label. This is usually not the case with the traditional type of record deal.

Profit split deals can also be attractive to artists, but obviously for different reasons. For one thing, if record sales are quite substantial and the costs involved are reasonable in comparison, the artist may well come out significantly better on total sales with a profit split deal than the traditional record deal. Also, the idea of a 50-50 split of net profits seems inherently fairer and more comprehensible than the voodoo economics of the traditional record deal. Plus, some artists prefer the general feel of a profit split situation, which can feel more like a partnering arrangement and a more collaborative relationship with the label than is typically the case with the traditional artist-label relationship.

All of that having been said, there are some subtle financial issues under the surface with these profit split deals, and a result, it is not always easy to determine in advance whether a profit split deal will in fact be more or less advantageous to a particular artist or label than a traditional record deal.

The Basic Financial Structure of Profit Split Deals

Under the terms of the typical profit split deal, the record company advances all costs (overhead costs, recording, manufacturing and marketing costs). The artist and the record company then

Though this percentage is obviously much larger than the 12 to 15% royalty range mentioned above for traditional record deals, the artist in a profit split deal is only getting 50% of the income for records sold after all expenses are paid, whereas in the case of the traditional record deal, the artist starts getting the artist royalty after the record company recoups the recording costs (and certain other costs, typically) from artist royalties.

In short, comparing the economics of profit split deals to traditional record deals is confusing, and to a large extent, is like comparing "apples and oranges." As discussed in more detail below, the only way to have a decent idea of which arrangement will likely be better financially is to crunch the numbers and do a certain amount of spreadsheet analysis based on projected sales levels and projected recording, marketing and promotion costs.

"The idea of a 50-50 split of net profits seems inherently fairer and more comprehensible than the voodoo economics of the traditional record deal."

The "Territory"

The typical profit split deal will either cover record sales worldwide, or if the artist has significant negotiating clout, the profit split deal will apply to the sale of recordings in only certain territories (e.g., North America), in which case only the artist will have the right to make deals for other countries. Even then, though, the contract will often provide that the artist will have to pay the label a percentage of the artist's income from foreign deals.

The "Term"

Sometimes the profit split deal is for just one record (i.e., a "one off"), or the deal will be one initial record, with the record company having

with in a profit split agreement – for example, when will the artist be obligated to deliver masters to the label, what approval rights will the artist have, who will have the right to maintain the artist's "Official Website," and so on.

Song Ownership and Music Publishing Income

Usually, with these kinds of deals the artist retains all ownership of his or her original songs, as is also usually the case with traditional record deals (at least in modern times).

But, there are a couple of wrinkles here with profit split deals, though.

First of all, profit split deals often provide that

Continued on page 21

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

Terrible Pictures of Harriett - JVA Thon Music

It's been nearly two years since we last heard from Jim Walker and JVA. See the July 2003 issue of Two Louies for an in-depth biography of Walker's career, but suffice it to say, for our purposes here, that Walker made his name in Portland (and elsewhere) in the '90s under the name Jeroan Van Aichen- hence the three letters in the more streamlined, current band moniker. Under one name or another, Walker has released six previous recordings. Through it all, he displays the sort of savvy songwriting facility about which most dabblers in the craft can only dream.

Here, perhaps more frequently and with more precision than ever before, he marries word with melody with uncanny originality, while charting deathly familiar singer/songwriter ground. Walker even has the audacity to proclaim in the liner notes that "There are no electric guitars on this CD," though, truth be told, lead guitarist Tim Ellis fudges in places, utilizing electronic effects on his guitar. And it's truly doubtful that effects alone can account for some of the guitar pyrotechnics on the "secret track," at the end of the proceedings (nor would the lack of an electric guitar even be appropriate for it).

Still it's a lush, acoustic album, supplemented by Walker's subtle keyboard accompaniment and augmented by his and Ellis'

deft acoustic guitar phrasings- which provide much of the rhythmic drive here, along with Walker's well-chosen beat samples and occasional percussion enhancement. In addition, Myrrh Larsen, Bob McDonald, Little Sue Weaver, Lara Michell, Nancy Hess, Tracey Harris and Stephanie Schneiderman contribute background vocals to Jim's lead vocals, creating luxuriant harmonies on nearly every track. "Jobs" is the first song on the album, a narrative reminiscent of John Hiatt's "Cop Party," Steely Dan's "With A Gun," and, most especially, Paul Simon's "Lincoln Duncan." With a raspy voice, calling to mind Simon and Don Henley, Walker weaves a trail of intrigue and probable violence. "He's got a look of power. Of dead and heavy wisdom/Any human caring is just another symptom/He's heating up the pliers on the stove/And in a flash of his gold teeth you'll see- that there's no job too dirty." Behind an insistent snare beat and jangly mandolin phrasings, "People Are Guns" is an analogy wrapped in an enigma, as Schneiderman's vocal harmony fits like a second skin: "Some hearts are like knives. Some people are guns."

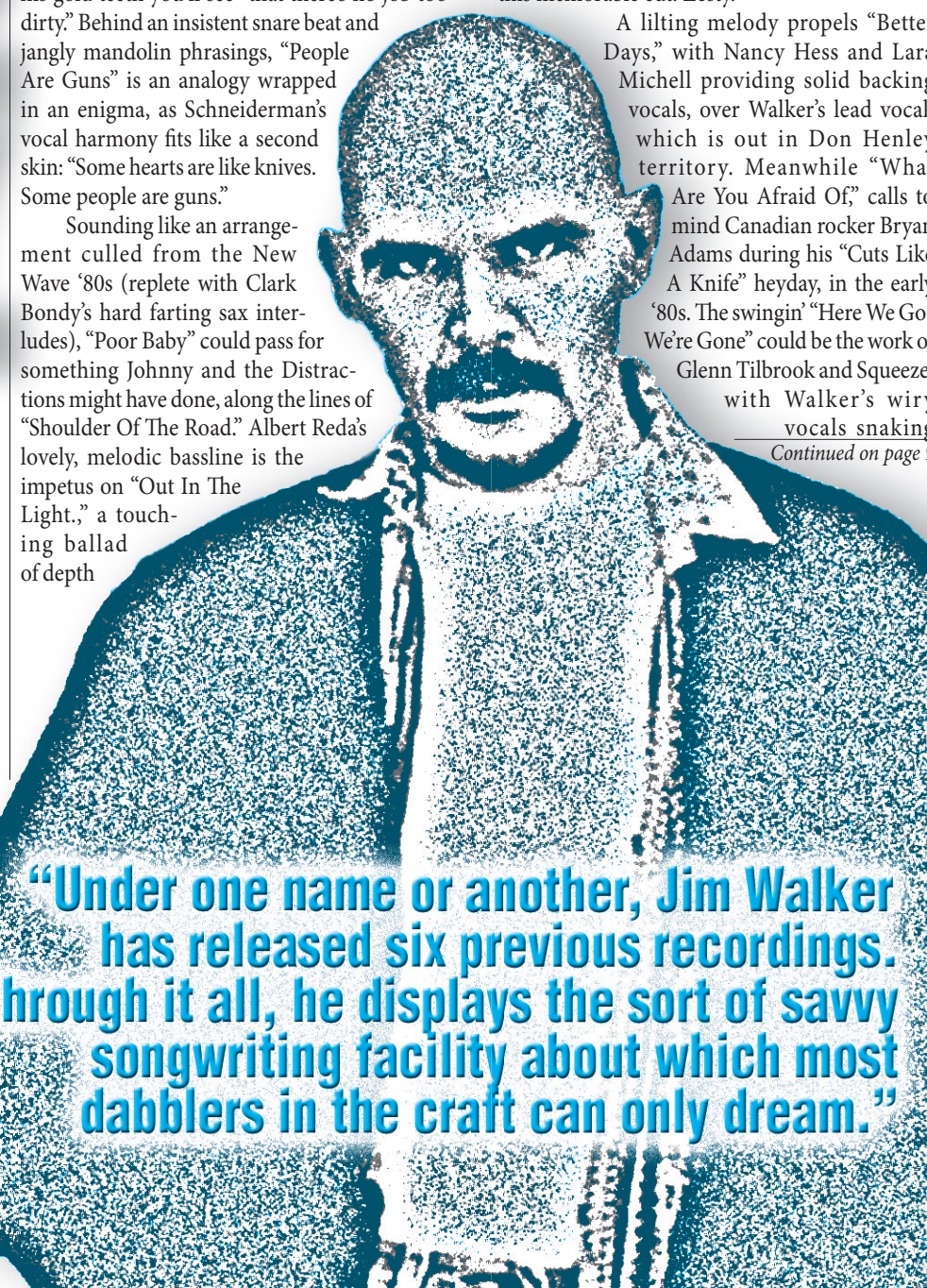
Sounding like an arrangement culled from the New Wave '80s (replete with Clark Bondy's hard farting sax interludes), "Poor Baby" could pass for something Johnny and the Distractions might have done, along the lines of "Shoulder Of The Road." Albert Reda's lovely, melodic bassline is the impetus on "Out In The Light," a touching ballad of depth

and beauty. The dark, bluesy "Shortie 187" may be about a tagger looking for new territory to "decorate," but speaks to the desolation and angst, from which all humans suffer, from time to time.

"One Of My Dreams" also references the early '80s, with Walker's Farfisa-like keyboard chortling ala Steve Nieve: during Elvis Costello's *This Year's Model* period. In fact Walker pays half-homage to the influence with the line "Burned the hearts and your lipstick kiss," echoing similar sentiments in "I Don't Want To Go To Chelsea." A very cool number. Well wrought. Changing gears, the upstroke reggae of "Dissolve," could pass for Sting, circa Zenyatta Mondatta-era Police. Smooth, seamless background vocals by Tracey Harris and Myrrh Larsen and simply stellar solo pick-work from guitar master Tim Ellis, help to render indelible this memorable cut. Zesty.

A lilting melody propels "Better Days," with Nancy Hess and Lara Michell providing solid backing vocals, over Walker's lead vocal, which is out in Don Henley territory. Meanwhile "What Are You Afraid Of," calls to mind Canadian rocker Bryan Adams during his "Cuts Like A Knife" heyday, in the early '80s. The swingin' "Here We Go-We're Gone" could be the work of Glenn Tilbrook and Squeeze, with Walker's wiry vocals snaking

Continued on page 9



"Under one name or another, Jim Walker has released six previous recordings. Through it all, he displays the sort of savvy songwriting facility about which most dabblers in the craft can only dream."

I'm not afraid to fly. I decided it's a waste of energy. In one of my favorite reoccurring dreams, I can rise off the planet. The only catch is if I start noticing the view, I fall back to Earth. I figure I simply can't think about it. Just keep flying.

When you're a mother and your child is a daughter, there are certain rites of passage and rituals that we go through. The next one facing me is becoming a Mother-in-law. I don't know what to say except I'm in shock.

My daughter, Iris, and I went to New York City together, to have her fitted for her wedding dress. She didn't go for Vera Wang. Instead, she decided on designer Mary Adams (www.mary-adamsthedress.com). It was a once in a lifetime experience, a beautiful trip. Manhattan opened its arms to us. The first of spring arrived with us, and the days were warm and the streets inviting. We went to all the hot spots but ended up spending a lot of time below Canal. Iris and I had papaya smoothies at the Ludlow Café while we waited to meet with Mary across the street at her storefront. Moby passed by and gave us the eye, maybe wondering why we weren't at his place, Tiny, a colorful restaurant and juice bar around the corner, where we had seen beautiful people ordering healthy drinks and food. Iris announced that she couldn't make meaningful eye contact with men any longer because she's an engaged woman. I said, "Yeah, but that's Moby".

Mary Adams' shop is a confection of fun and beautiful clothes. I believe we hit it off and I'm thrilled that my daughter would choose Mary because she is unique, beautiful, and talented. And the dress is lovely. It's not everyday you fly to New York for fittings, but I'm telling you that I was just along to advise my beautiful darling who's absolutely my lovely, perfect pear!

My other celebrity sightings (besides Mary and Moby) included Mario Batali, the famous chef from the Food Network. I went to his restaurant, Otto, on Eighth Street and had a fantastic experience. I saw Mario as I sat at the bar. We had eye contact and I tried to be cool, but my heart jumped a beat when he flashed his eyes and scurried back into the kitchen. While fantasizing about being hand fed by Mario Batali on the balcony of an Italian villa, I must applaud his Caprese Salad. The mozzarella,

flown in twice a week from Italy, is one of a kind, and fresh! On the plate he presented a large slice of tomato that had been skinned, seeded and thickly sliced. The ball of fresh mozzarella sat on top of the tomato. Covering the cheese like dripping icing was a basil pesto topped with toasted pine nuts. Heaven is a way to describe it. We drank rose at the bar-

Rosebud

by Robin Rosemond



tenders bidding and were pleased with the afternoon.

I visited Nicholas Hill in Brooklyn. He's always full of news and plays fantastic music. Catch his show on Sirius Satellite radio

I stayed the night at Nick's house in Brooklyn, and we watched a collection of Bob Dylan bootleg videos that had been burned on disc by hardcore Dylan fans. The collection included rehearsals from the Letterman show, old footage with The Band, some work with Mark Knopfler and a bevy of heavy

hitter musicians that have

escaped me. Nick talked

a little about Martha

Wainwright's self-

titled debut album

on Zoë, which has

a hot track called

GPT, co-produced by

Nicholas "Hickory" Hill.

Nick's also produced tracks for

Jeff Buckley, Uncle Tupelo, and

Daniel Johnston/Yo La Tengo.

Nick talked about his brother Tim Hill's new record, Spirit Body. Tim's a recording artist who I've admired from afar for years! On his third and newest release, guitarists Chris Cunningham and Jason Crigler accompany Tim. It was recorded at Dreamland Studio in West Hurley, NY, a 100-year-old wooden church. "I had this sound in my head from my childhood in Portland, Oregon" Tim recently explained, "living in old Victorian wood frame houses. There were music parties with lots of guitars, and the sound stuck with me. On Spirit Body we were playing into the sound of the church. It's a very sympathetic setting for my singing." Spirit Body is being distributed by Portland's own www.cdbaby.com.

The next day Iris and I had lunch with Portland's Jerilyn Tabor, Sara Neary and Emily Spray. We met at Schiller's Liquor Bar restaurant in the Lower East Side. It was a table of gorgeous women who seem to be doing well. Emily, who's a great talent in many areas, started her career in Blue Grass bands in Portland, Oregon years ago. I saw her during the Storefront days in the Vaudeville shows. She's a songwriter as well, and one of her songs is the first song and the first single on Laura Cantrell's new record, Humming by the Flowering Vine. The song is entitled "14th Street." Emily said the song was inspired by her friend Richard

Hell of Richard Hell and the Voidoids.



Emily Spray
@ Sauvie Island

"Iris announced that she couldn't make meaningful eye contact with men any longer because she's an engaged woman. I said, 'Yeah, but that's Moby'."

Channel 38. It's called Folk Town and Nick hosts 4-10PM West Coast time, Tuesday through Friday. For more information go to www.sirius.com.

It's a small, beautiful world and I can't help but feel lucky.

Write to me: rosebud@teleport.com

LL

"Along with the odd body shape and reverse headstock with nickel-plated banjo-style tuning gears, this design also features a unique neck design that extends all of the way through the guitar and body, the sides are glued into the neck stock by using a fairly complicated tung and groove joint, the end result is great tone and of course, great sustain."

As you might have heard the main library was taken over by a band of pirates on April 2nd. Captain Bogg & Salty seem to be on a roll with the release of their second cd, "Pegleg Tango", a four-

teen-
son g
album
highlight-
ing their
great music
skills as well
as smart and
hilarious
lyric and
dialog. I
was turned
away from

both shows at the library because the place was packed to the hilt with big and little sword wielding buccaneers, slashing and stabbing their way through the overcrowded sell out shows just to arggh! along with this unique and refreshing approach to live music. Pegleg Tango features Angus Bogg (Loren Hoskins) as captain and vocalist, McGraw (Kevin Hendrickson) as first mate, lead guitar, accordion and vocals, Salty (Loren Hoskins), swab and vocals, Chucklehead Pete (Kevin Hendrickson), cabinboy, banjo and vocals, Buckle (Andy Lindberg), gunner, guitar and vocals, Sunny Jim (Paul Iannotti), sea cook piano and vocals, Mr. Filibuster (Lucas Haley), hammock stretcher, Bass and vocals, Ramshackle (Dave Owen) carpenter, drums and vocals, Charlie Scuppers (Loren Hoskins) navigator and vocals. Scallywags

and Dockwallupers include Jeff Stuart Saltzman as disc cutter and engineer, Kennon James on front cover illustration (www.kennonjames.com), Fred Martin on back cover and all other illustrations, Lucas Haley for the Pegleg Tango design, Sylvia Hackathorn on Penny-whistle and Hijack Katanga (courtesy of Five-Toe Records) on vocals. Captain Bogg and Salty will be hosting a cabaret style party at Sabolas on June 25th and if you need more info, try their website @ www.eatalime.com.

I got to check out Avery Time at the twilight last month, this four piece street-pop rock band sounded great on the new stage at the Twilight, guitarist lead vocalist and writer George Reeves belted out his passionate and insightful lyrics about life in the rose and music city and other stuff as master soundman/musician Marty Vincelli (Satyricon/DV8) cut loose with smooth and searing guitar fills and solos, Peter Anderson laid down that basic bass while Billy "RINGO" Brahm "held up the beat with both hands and both feet" on the traps in the back. George is still working off the stress, aches and pains of being hassled and apparently beat up by Portland's finest for walking a few blocks home from the bar late one night. I think the Portland Police should be careful about beating up mild mannered slender five foot seven-ish citizens because they might have more of a voice than they think and this ain't over yet. If you want more info. About Avery Time try their website at www.averytimepdx@yahoo.com

I was glad to see Guitar Crazy's new store on 31st and S.E. Division, Bob always has a few nice vintage guitars on display, I noticed a great old Gibson Firebird under the glass, the Firebird was a guitar that Gibson developed in part to satisfy the trend for modern design in the sixties and to compete with Fender of course. Along with the odd body shape and reverse headstock with nickel-plated banjo-style tuning gears, this design also features a unique neck design that extends all of the way through the guitar and body, the sides are glued into the neck stock by using a fairly complicated tung and groove joint, the end result is great tone and of course, great sustain. Any way it's nice to see the return of a great guitar shop and crew.

Grooveyard bassist and band leader Dallas Huber has been helping out on a cool new jazz club project near PSU, in fact I believe the school is behind this renovation of an old hotel located at 310 S.W. Lincoln. LV's Uptown showcases the best Northwest jazz duos and trios on Friday and Saturday nights from 7-10 with, wow, no cover charge. Along with a comfortable, intimate ear environment they have great chow with a full lounge menu, 2\$ happy hour specials from 4-6 & 8-10, free parking, student friendly, all age seating and no cover charge, check it out or, check out their website www.lvuptown.com or call 503-221-0146

LL

BY DENNY MELLOR

The the & the GOOD BAD UGLY

Continued from page 6

through the arrangement, like a white-hot filament. Yeow!

Exposing Jim's softer side, the elegantly tender waltz "Driving A Nail" brings an element of Neil Finn and Crowded House to the fore. Walker's cascading piano arpeggios collide with Ellis' delicate guitar filigree to render a sound like rain falling through the moody gray atmosphere of the song, where "You've got the right look. You choose the right words/You've got the right hook. Gliding like a bluebird." Marshall Crenshaw smiles over "Return," a piece which exhibits many of the same sort of catchy hooks you would find in a well-constructed Crenshaw song. Stephanie Schneiderman's vibrant backing vocal rings like a sentinel bell through the choruses. Very nice.

Finally, the secret track, "Dog Boy," is an admitted tribute to the twisted memory of Frank Zappa, and is successful on several levels both because of and in spite of that. The Presidents Of The USA's "Kitty" reverberates through the song as well- although this is perhaps the most clearly delineated musical representation of the life and being of a dog, as exists anywhere in the world. Think of Joe's Garage as performed by and about the Simpson's dog, Santa's Little Helper.

Engineer CB Rock, which is the name of Craig Brock, deserves special commendation for this mix, in particular, as well as the rest of the album. Brock, who left Portland several years ago, first migrating to Mexico, before settling in Austin, returned to Portland for twelve days to mix down this album. His expertise lends this project an alluring sheen.

With contributions from some of Portland's best musicians, Jim Walker has produced a fine album, with a wealth of good songs and strong performances. His knack for fashioning distinctive pieces from the same whole cloth as countless other singer/songwriters in the world, sets him apart.

"Robert O'Hearn is the younger brother of bassist/keyboardist Patrick O'Hearn who was one of the originators (for better or worse) of the whole New Age musical genre."

Still, his unerring ability to turn a unique phrase or melody places his abilities in the exceptional category. Here, with the aid of the aforementioned local stars, Jim Walker accounts for himself quite admirably.

Robert O'Hearn - Robert O'Hearn

Soncarious Records

Keyboardist Robert O'Hearn has been a fixture in the local and national music scene for over twenty years, first breaking into the limelight right out of school, playing keys, first with Indian violinist L. Shankar (who originally found fame in Shakti with John McLaughlin) in the late '70s, then with Jack Charles' Mien Street in the mid-'80s. Since that time, Rob has played with the likes of, Pete Droge, Jeff Trott and Jerry Joseph, while touring and recording with Dolly Parton. He has guested on innumerable local recordings, garnering a repu-

"With contributions from some of Portland's best musicians, Jim Walker has produced a fine album, with a wealth of good songs and strong performances."

tation as a fine instrumentalist. He comes by that talent naturally, as Robert is the younger brother of bassist/keyboardist Patrick O'Hearn who was one of the originators (for better or worse) of the whole New Age musical genre.

Patrick O'Hearn cut his musical teeth playing bass with Frank Zappa starting in the mid '70s, along with drummer Terry Bozzio, before joining Bozzio's band, Missing Persons (Robert also briefly played with Missing Persons in the early '80s). In 1985, while still in Missing Persons, Patrick released his first solo album, *Ancient Dreams* for the Private Player label and followed that, in 1987, with the Grammy-nominated instrumental album *Between Two Worlds*. Since that time he has released another thirteen albums, maintaining his status as one of the preeminent New Age artists in the world.

Robert O'Hearn's journey toward a solo career has been a bit slower to develop. In fact, it was only after over ten years of prodding by friends and associates, that he finally committed to recording this project. It must be said, up front, that it was

worth the wait. Gathering many of Portland's top players, including bassists Phil Baker and Jeff Leonard, guitarists Dan Balmer, Tim Ellis (there's that name again) and Bryan Johanson, drummer Reinhardt Melz and violinists Lex Browning and Eddie Parente (who also doubles, quite effectively, on the Irish whistle), along with a couple of vocalists and an appearance or two by the Oregon Symphony First Chair String Quartet, Rob has constructed a wonderful, mostly instrumental (there is one song

with vocals among the nine presented here) album, less New Age than the work of his brother, but full of pretty melodies and superior musicianship.

The styles vary from song to song. Melz adds hard hitting rock drums to numbers such as "Aeroglide" and "On The Dragon's Tail." Others numbers, such as "Lost Son's Of Erin" are most definitely cast in a traditional Celtic mode. "A Night In Ghost Forest" is a film soundtrack theme waiting for a film. Other tracks hover in an ambient New Age-y cloud, while still others tread smooth jazz turf. All are expertly rendered, perfectly suited to whatever genre in which each is particularly set.

Melz' punchy drums impart the accents in

"Aeroglide," while O'Hearn supplies an ebullient sitar setting, with organ and piano flourishes, before he duets with a mercurial violin- his luscious glissades dressing up the central melodic figure. Energetic and accessible. Not unlike a hippped-up, modernized version of the violin solo from It's A Beautiful Day's "White Bird." Well, that's something of a reference point anyway. With lovely acoustic guitar flourishes, "Weathervane" is a piano driven number, evocative of Bruce Hornsby, perhaps, with numerous instances of intricate ornamentation and sweeping synth arpeggios. Windswept and haunting, supported by angelic, wordless choral vocals.

Katherine McCarthy's winsome vocal on "Lost Sons Of Erin" recalls Michael Oldfield's sister, Sally, and her wonderful Celtic album of the late '70s, *Water Bearer*, as well as Enya, Lorena McKennitt- and the late Johnny Cunningham's work with vocalist Susan McKeon, on his interpretation of *Peter Pan*. O'Hearn's harp-like flutterings combine with accordion-ish tones, violin and what sounds like mandolin and Irish whistle accoutrements, all over bodhran-esque drums. Very nice. A yearning violin motif plays against a faintly Celtic setting and Robert's ornate piano accompaniment on "Gabriel's Waltz," with a ringing glockenspiel brightening the turns.

"The Essence Of Better Days," begins with a feel similar to that of Marc Cohn's "Walking In Memphis," before launching into a more full-bodied performance, with Robert's insistent piano roiling into a graceful Gospel-tinged duet with Dan Balmer on electric guitar. As mentioned previously, with its lush, orchestral arrangement, "A Night In Ghost Forest" bears distinctive cinematic qualities, with angelic choral vocals, fluttering harp arpeggios, and dramatically awe inspiring strings provided by the Oregon Symphony First Chair Quartet. Superb.

Continued on page 10

The the & the GOOD BAD UGLY

Continued from page 9

With soaring violin passages evoking Billy Oskay and Nightnoise, "On The Dragon's Tail" rocks a bit harder than the Windham Hillers ever did (thanks to Melz' dynamic drumming) and also brings to mind the deft interplay between pianist Chuck Leavell and violinist Richard Greene in Sea Level. Bryan Johanson contributes dexterous classical guitar to the 6/8 waltz of "Flowers In The Rain," a delicate little tune with romantic string quartet backing. The moody "Memories of 33rd St." concludes the album on a reflective note, with supple basslines moaning beneath O'Hearn's contemplative piano etude. A fitting finale for this short, but suite affair.

It would be easy to understand, were Robert O'Hearn to feel somewhat overshadowed by his brother's rampant success. Though his career has been far from a failure, Robert has mostly worked as a sideman, behind the scenes, out of the spotlight- typically not as the featured performer. Here, at last, he steps out from his brother's shadow to reveal a dazzlingly vital talent of his own, certainly worthy of attention from critics and the public alike. His rapturous music defies easy categorization, but satisfies on many musical levels without descending into typical New Age ambient mush, or smooth Jazz blandness. Melody is never far away in his compositions, neither are inventiveness nor sophistication. For anyone seeking sterling instrumental compositions, performed with vigor and elan, this is one of the finest recordings of those genre to come out of this city in quite some time.

Odd Duck - Bazza

Bobbin Shop records

Barry Crawford, known in some circles as Bazza, is one of this city's best kept secrets. His abilities as a crafter of somewhat eccentric songs are renowned in many circles (though hardly enough). His mysterious, hand-distributed homemade recordings have been the stuff of local legend for over twenty years and a joy for anyone lucky enough to hear them. Not unlike Daniel Johnston or Vic Chesnutt, Bazza's music is typically a slightly off-kilter affair, with enough unconventional quirks to sequester it in a genre eddy far from the mainstream. This, of course, should not be viewed as a bad thing.

Here, he is joined by an extensive troupe of well and not so well-known local performers, notably including Billy Kennedy, Gina Noell and Paul Brainard, among many others; through thirteen songs, either written or co-written by Bazza, to create one of his most accessible recordings yet to be rendered. He has chosen the idioms of blues, country *and* western to express himself- sounding, at times, like a cross between Johnny Cash, regional

legend Calvin Johnson of Beat Happening (and Dub Narcotic) and Leon Redbone; like Bob Dylan, John Prine or Neil Young at others.

As always, Bazza's songwriting is of a very high order. Sounding eerily authentic in whatever genre he chooses to explore, this recording is a fine example of him at his very best. He even tosses in a bit of the old Bazza weirdness in a few places, just to prove he hasn't completely gone over to the other side. But this is a very solid, consistent album, with a relentless vision of the real world- as if starkly limned beneath a naked light bulb in a late night shotgun shack. The loose, but eminently authentic instrumentation only adds to the sense of dusty despair and sepia-toned antique melancholy.

The lazy swing feel of "Savage Season," jauntily underscored by Lowell John Mitchell's "bantar (typically, an instrument with a six-string guitar neck attached to a banjo body) accompaniment, belies an uneasy notion of something ominous and tragic looming around the narrative of the lyric. A lonesome desolation pervades, like a steady driving drizzle on a gray day in the dead of winter. Gina Noell's backing vocals add a '20s blues, "Frankie

"Not unlike Daniel Johnston or Vic Chesnutt, Bazza's music is typically a slightly off-kilter affair, with enough unconventional quirks to sequester it in a genre eddy far from the mainstream."

And Johnny" sensibility to the presentation, while the bantar and the wraithlike slide guitar solo in the middle are hewn more from the woodsy, traditional country stock. Bazza's Leon Redbone-like, crooning baritone adds even more to the old-timey aspect of the arrangement.

Dan Davis' vaguely funky bassline and Green David Platt's enthusiastic conga rhythms lend the arid tale of "Joe's Bumpy Ride" a bit of Stonesey "Honky Tonk Women" meets "Sympathy For The Devil," motivation- the lyric of this song refers to the first cut, "Savage Season," this time from the aspect of hanging out at the local drive-in, in this god forsaken, savage season ravaged, town. Gina Noell's sassy background vocals nicely balance Bazza's wry, Cashian delivery. "Casino Moon" is sort of a weird Jerry Jeff Walker-like, western recasting of the standards "Moonlight Bay" and "By The Light Of The Silvery Moon," fused together with Gram Parsons' "Hickory Wind" and welded on to Zappa's "Concentration Moon." Strangely compelling.

Bazza sets up an appealing, clippy clippy, JJ Cale-ish, shuffle rhythm on drums, or drum machine. for "King Of Illegitimacy," Brainard's slithering dobro guitar fills, expertly buff out the spaces in the "Bill Bailey"-like solo section, while Bazza sings like Merle Haggard on magic mushrooms. Fun. "Neil's Coffin" references *Harvest*-era Neil Young with more loose, Stonesey rave ups of the "Honky Tonk" persuasion, with Brainard's sizzling

lap-steel guitar kicking up a ruckus.

Moving into a Dylanesque mode, with "Drive Around Everywhere Girl," Bazza approximates a *Nashville Skyline* version of *Blonde On Blonde*'s "Just Like A Woman," with Brainard's lap steel taking up where it left off on the previous number. The dreamy "Amethyst The Queen" is a minor-key blues affair, with Gina Noell contributing highly effective harmony vocals over more of Bazza's Dylan-colored deepsea observations. "On a starry night/With the moon in sight/the clams they dance/Without their pants/It's the old softshoe/Wah wah woo woo woo." Lowell John Mitchell's smoldering electric guitar solo is a highlight.

Brainard's Mexicali-flavored dobro intro and fills adroitly spur "Coming Storm," a song which bears some resemblance to Townes Van Zandt's "Pancho and Lefty," as if performed by John Prine. Diana Wild's stellar support vocals on "Through The Gaps" are a thrilling counterpart to Bazza's whacked out lead- possibly modeled after the quavering, high tenor twitter of the original Ink Spots' Bill Kenny. Well done.

The lonesome ode "Parental Rights And

Wrongs" is a somewhat twisted Texas style barbecue of the Ozzie and Harriett/June and Ward Cleaver lifestyle, with an unsettling lyric: "You turned the puppies into doggies/You turned the kittens into cats/You turned your children into men and women/You are the parents of the past/You turned the paper into assets/You turned the rock star into gold/You rode the buses down to Selma/You are the parents of the old." Scary kids.

"Gold & Brown" is a '20s hula send-up, with call and response vocals between Bazza and Gina Noelle, with stalwart ukulele rustlings administered by Lowell John Mitchell. "Dunked And Missed" is a tad more directly autobiographical than most Bazza songs, hammering on a droning 12 string guitar, a delta raga of the Bo Diddly persuasion, with touches of Jimmy Page's playing on Zep's "Gallows Pole" from *Led Zeppelin III*.

Bazza has put together his most rewarding recorded set yet. The combination of seasoned veterans serving as his back-up band, combined with the fact that this is his most consistent songwriting outing ever. Each song relates to the next, melodically and thematically. While his voice is somewhat creaky and croaky, it is still very evocative, and is the perfect vehicle for the idiosyncratic subject matter of his songs. And while he may never find widespread sales and intense media attention, Bazza can remain confident that his work is very special and especially unusual in a lockstep, cookie-cutter world.

LL

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Monitors: Audix Nile V, JBL, Yamaha NS10s, Auritone and AKG, powered by Hafler, Parasound and Oz Audio.
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AS THE WORLD



THE GRAND OL' SOAP OPRY

Good news and bad.

The good news is the **Decemberists** album *Picaresque* on Kill Rock Stars entered Billboard's Heatseekers charts at #5, the Top Independent albums chart at #9 and the CMJ charts at #5 (4/21).

The bad news is, they haven't got all their gear back yet.

The band's equipment trailer was stolen on the second date of the tour, Saint Patrick's Day. They continued with borrowed instruments and only had to reschedule the Vancouver, BC date.

Some instruments were recovered weeks later in a meth-lab bust in southeast Portland. A drum set, an upright bass and a pedal steel guitar belonging to the band were found in the 5400 block of North Minnesota Avenue, but keyboards, amplifiers, outboard electronics and cherished instruments like **Colin Meloy's** Gibson J-160E (#00604002) have yet to be recovered.

Fortunately, it looks like when the royalty checks arrive, new vintage favorites will be in the budget.

Rolling Stone's David Fricke called *Picaresque* "A triumph of theatrical imagination: the culmination of the Decemberists' steady march to greatness in four years of enriched storytelling and folk-rock invention".

Entertainment Weekly's Michael Small says, "Colin Meloy is so darn brilliant. On the Oregon quintet's third album, the singer's lyrics skip across history, from an ancient coronation to a Cold War spy story...pure pop at its most winning".



Dandy's are done...

The new **Dandy Warhols** album, *Odditorium Or Warlords Of Mars*, their 4th for Capitol, is in the hands of the marketing minions on the upper floors of the landmark Tower on Vine Street.

The first single, "Smoke It" is due any day.

Get out your hankies, like **Courtney Taylor** says in the movie **Dig!** "I sneeze and hits come out".

Dig! Now on DVD...

In search of the authentic 60's band...

That's what the labels were looking for when they discover Los Angeles band, the **Brian Jonestown Massacre**, complete with dysfunctional musical genius and Elton-shades-wearing tambourine man.

Perfect for MTV's latest "revolution"...

In the first scene of **Dig!** BJM leader **Anton Newcombe** introduces his current favorites, the unknown **Dandy Warhols**. Thus begins director Ondi Timoner's seven-year documentation of two bands on the verge, and the environments that produce them.

Outrageous Hollywood and well-adjusted Portland.

It's easy to know who to root for in **Dig!** One bandleader screams at his road manager and punches out the bass player, the other hassles with Capitol for the single he wants and builds a studio with the music video budget.

No surprise BJM falls apart and the DW thrive.



Stephanie Schneiderman deserves better...

Phil Stanford at the Tribune, known more for his classic crime tales and campaign to get the Michael Francke murder case reopened is also citing musical misdemeanors.

"Sources close to **Thomas Lauderdale**, whose band **Pink Martini** is currently on tour in France, says he's probably too much of a gentleman to say anything about it, but he's certainly aware that there's a band made up of four women and a male drummer in P-town that's trying to cash in on his band's fame."

As in **Dirty Martini**, Dave Allen's brainchild with **Schneiderman**, **Lara Michell**, **McKinley** and **Lea Krueger**.

It does get a little creepy when Allen says in interviews that **Pink Martini** is indeed the "model" for **Dirty Martini** and when the promo-

tional E-mails from **Dirty Martini** arrive with word "Martini" in bright pink...

And you're selling albums on the Internet to Google nation music fans searching for that Martini band from Portland...

Like Dave could care...

He's back on the bus, playing bass with the **Gang Of Four** reliving the glory days. Dave's old gang plays Portland Thursday, May 5th at the Crystal.



Digital Versatile Disc of tomorrow... "Unknown Passage"-The Dead Moon Story comes back to life on the big screen (and small) in July when filmmakers Jason Summers and Kate Fix hit the promotional trail to line up DVD distribution for their documentary on Fred & Toody Cole and their band, with drummer Andrew Loomis, **Dead Moon**.

Portland's first family of Underground Rock...

The filmmakers followed **Dead Moon** overseas documenting the group's popularity with European audiences including fans sporting **Dead Moon** facial tattoos. In 2001 Jason and Kate joined the band in Amsterdam and became part of the crew. "We drove straight down through Germany and Austria to end up at a Slovenian Biker Festival.

Bikers that can't speak English, but know all the words to **Dead Moon** songs.

Since completing the film last year Jason and Kate have shown it in festivals around the world. It played one day in Portland last summer as part of the Reel Music festival. Later they traveled with the band to festivals in Melbourne, Australia and New Zealand.

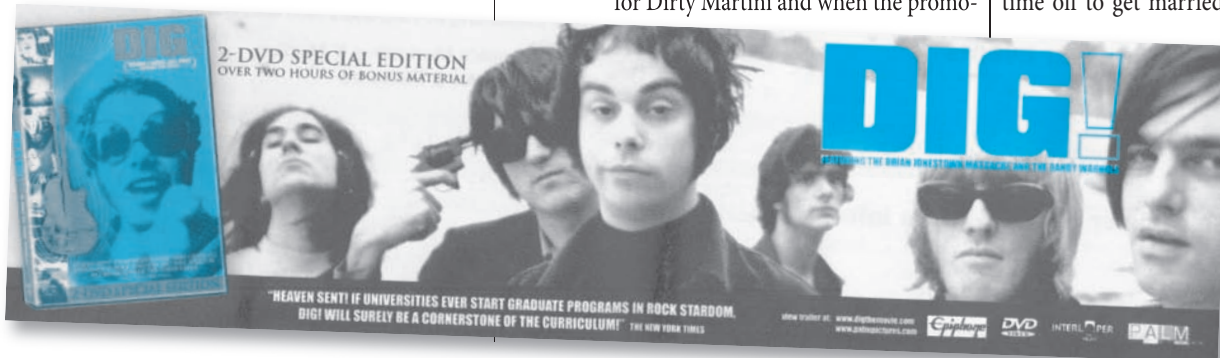
Highlight of the **Unknown Passage** promotional tour was the screening and live performance of **Dead Moon** at the Don't Knock The Rock film festival in Los Angeles. Check <http://www.magicumbrella.com/Aust%20etc/Aust%20etc.html>

After Hollywood Jason and Kate took some time off to get married and buy a farm in North Carolina.

"Unknown Passage" is a great documentary of **Dead Moon** building the rock & roll dream career right here in Portland.

Clackamas, actually.

If there were a place to buy a guitar in HBO's **Deadwood**, it would look like **Tombstone Music** in



D TURNTABLES

BY BUCK MUNGER

Clackamas. Fred built the Tombstone building and the other movie-set looking storefronts surrounding it. Dead Moon fans from around the world visit Tombstone Music.

It's all in "Unknown Passage", coming soon...



Thomas Lauderdale doesn't care...**Pink Martini** is back from a five-week tour of Europe where the band collected a platinum album in France and gold albums from Switzerland and Greece.

Martini this...



XXX

Grrl talk...

Sleater-Kinney on the cover of Magnet magazine.

"Real music alternatives". The interview with Carrie, Corin and Janet entitled, "Babes In The Woods", was conducted by **Eddie Vedder**.

Why the band left Kill Rock Stars and signed with Sub Pop.

April 23rd the trio plays the Danube Festival in Austria. The April 25th London Show is already sold out. April 29th they're at the Bergen Festival in Norway.

Look for Sleater-Kinney's first album for Sub Pop, "The Woods" produced by Dave Fridmann (Flaming Lips) May 21st.

The babes play "The Woods" in a two-night stand in hometown Portland, June 1-2 at the Crystal Ballroom.

Ch-ch-changes...

Nobody knows how much the music industry loses with the closing of legendary studios across the country better than **Ryan Foster**.

Ryan grew up in Eugene wanting to be a sound engineer so bad he managed to wrangle himself a job with Prince in his Minneapolis studios, Paisley Park.

Engineering for his purple majesty.

Think about the players roaming those hallways.

Mastering at Freq, Ryan sees a lot of local product and says that while software created tracks have a sameness, and the general skill level of musicians is in decline, there are still players out there making it happen.

"Like **Mike Coykendall**. I love getting stuff from him. He's got a 16-track studio in his attic, with Pro Tools, which he doesn't use like anybody else".

"His stuff is right off the floor, the way the musicians played it".

Coykendall has done engineering & producing for **M. Ward**, **Amelia**, **A.C. Cotton** and **Richmond Fontaine**.

Mike is about to release his debut solo album *Hello Hello Hello* when he returns from a European tour the last three weeks in May playing keyboards for Richmond Fontaine.

Geoff Byrd.

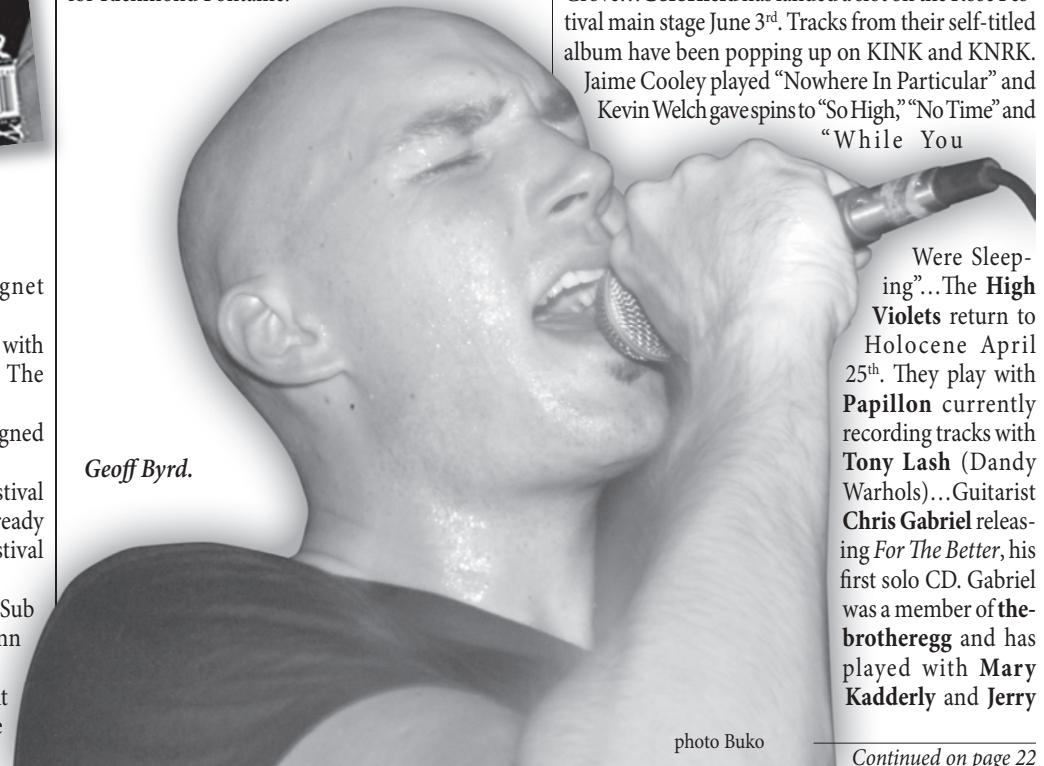


photo Buko

THIS JUST IN...**Geoff Byrd** will sign his record deal live on KRSK "The Buzz" Friday, April 22nd. The inkfest-schmoozathon will happen at noon on the **Sheryl Stewart** show, where insiders say it all started. Byrd is signing with Granite Records, distributed by the Universal Music Group. The first album *Shrinking Violets* will contain four new tracks and reworked tunes from Byrd's popular indie release *Candy Shell*. *Shrinking Violets* is scheduled for release in June. Geoff will support the album with a national tour booked by Creative Artists Agency. May 6th Byrd joins his buddies the **Superficials** at the Aladdin theater all ages show...The benefit concert for **Newel Briggs** at Artichoke Music April 30th will headline the **Shanghai Woolies**, **Janice Scroggins**, **Paxelin Quartet** and other top billed acts. Newel was the standout guitarist in **Curtis Salgado & the Stilettoes** and a co-founder of **Dub Squad**...**Dr Theopolis** going on hiatus as frontman **Ezra Holbrook** packs up his drums to tour with **Casey Neil**. Ezra is in demand having played worldclass drums on the first two **Decemberists** albums and **Little Sue's** last two releases...**Lew Jones** re-releasing his second album *The Last Sunset On A Tree Top Serenade* from '83. The album features cello performances by Timothy Tompkins of the **Moody Blues**. Lew throws the release party April 22nd at Owens Place in Lake Grove...**Colorfield** has landed a slot on the Rose Festival main stage June 3rd. Tracks from their self-titled album have been popping up on KINK and KNRK. Jaime Cooley played "Nowhere In Particular" and Kevin Welch gave spins to "So High", "No Time" and "While You

Were Sleeping"...The **High Violets** return to Holocene April 25th. They play with **Papillon** currently recording tracks with **Tony Lash** (Dandy Warhols)...Guitarist **Chris Gabriel** releasing *For The Better*, his first solo CD. Gabriel was a member of **the brotheregg** and has played with **Mary Kaddery** and **Jerry**

Continued on page 22

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 14

Email: drossprod@aol.com
 www.donrossproductions.com
 Owner/Engineer: Don Ross
 Tracks: 32 track Digital, 24 track Analog
 Rates: \$70.00-\$85.00
 Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O's, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88's- mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30 MkII, Fostex D-10 Time code DAT, Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by Audio Upgrades; Genelec 1031, Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by Klaus Heyne), Lawson L-47MP tube, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM7's, SM53's, & 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq EPS, Opcode Studio 3, JL Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-850U 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun 10 cup coffee maker.

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

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 15A S.E. 15th
 Portland, OR 97223
 (503) 236-3856
 Fax: (503) 236-0266
 Email: falconstudios@comcast.net
www.FalconRecordingStudios.com
 Contact: Dennis Carter.
 Equipment: Studio A-Console; Sony Mxp 3036 (Automated Mixing), 24 Track 2" Analog / 24track Digital Da-88 (3), Jh-110 2 Track, Alesis Masterlink, Fostex D-10 Dat, Apogee Ad-1000 / Da-1000, Apogee Rosetta, Pro Tools 5.0 888 Io Many Xtra Plugins, Masterlist Cd, Sound Designer, Digital Performer 3.01, Motu 2408/308, Macintosh 933, Urie 813, Tannoy Srm 12b/Bryston Amp, Yamaha Ns-10, Yamaha C5 Concert Grand.

Digital C- Mackie Db-8 Digital Console (Many Options), Tascam Da-88 Digital Recorders (2), Tascam Dat, Pro Tools 5.0 888 Io Apogee Rosetta, Macintosh G-4 / Macintosh 21" Monitor, Masterlist Cd, Digital Performer 3.0 1/ Motu 2408, Dbx Tube Mic Pre (Digital Outs), Beringer Effects Processor, Lexicon Lxp-1, Krk Monitors, S-1100 / Roland D-50 / Roland Jv-880, Korg M1-R, Ensonic, Yamaha.

Processing: Ams Rmx 16, Lexicon 300, Lexicon Pcm 70 (2), Lexicon Pcm 42, Eventide H-3000, Akg Adr 68k, Teletronics La-2a, Urie 1176 (2), Neve 33609 Limiter/Comp, Joe Meek Stereo Limiter, Crane Song Stc-8 Stereo Limiter, Urie La-4 (2), Dbx Deesser/Limiter, La-22, Dbx-160 (2), Dbx-160x (2), Drawmer Ds201 Dual Gates (3), Beringer Quad Gates, Jbl Urie 7110 (2).

Mic Pre Amps: Neve 3405 (2) (Brent Averill), Neve 1272 (6) (Brent Averill), Api 212 (6), Focusrite Red Quad 4, Calrec Pq 1061 (2), Audio Design (2), Avlon U5 Di-Preamp. Microphones: Neumann U-47 Tube (Klaus Heynes Modified), Neumann U-67 (Klaus Heynes Modified), Neumann U-87 (2) (Klaus Heynes), Akg 414 (4) (1 Klaus Heynes Modified), Neuman Km-84 (Klaus Heynes Modified), Neumann Km-184 (2), Royer Sf-1 Ribbons (2), Royer R-121, Beyer 201 (3), Sm-57 (4) / Sienhieser 421 (4) & 441, Misc. Audio Technica/Shure/Akg.

Clients: Slow Rush, Assisted Living, Grindstone, American Girls, Dragon Flies, 4th Plane Jainte, Camero Hair, Burnside Records, Dandy Warhols, Mario Depriest, Mel Brown, Dan Balmer, Mel, Camero Hair, Syx, Gary Small, Timothy Byrson, Bill Beach, Paul Mazzio, Michael Allen Harrison, Swingline Cubs, Tom Grant, Michael Wolff, Curtis Salgado, Paul Delay, Terry Robb, Ellen White, Rubberneck, Jay Bird Koder, Bernard Purdie, Hoggins & Doggin, Gary Ogan, Linda Hornbuckle

Gary Hobbs, Terry Robb, Rustica, Duffy Bishop, Eric Singer (From Kiss), Calobo, Mt Hood College, Stage Band, George Mitchell, Rob Shepps, Mary Kadderly, Thara Memory, Stan Bock, Tim Jensen, Peyton Carter, Gabby Bement, BO The Dog

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Web: www.freqmastering.com
 Portland's Pro Mastering Studio
 Contact: Ryan Foster

Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee 1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.

Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool

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

Fresh Tracks Studio
1813 S.E. 59th
Portland, OR 97215
(503) 235-7402
Email: jon@freshtracksstudio.com
Web: <http://www.freshtracksstudio.com>
Owners: Jon Lindahl
Engineers: Jon Lindahl and Casey Spain
Tracks: 32, 24, 16, & 8 (24 tracks hard disk)
16 tracks of digital & 16 tracks of analog)
Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8 track.
Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via J.L. Cooper Synchronizer, Panasonic CD Burner, 24x8x2 Soundcraft Mixing Console, ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor, Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RØDE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/CUBASE VST 32 5.1 Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom RT-123, ESQ-1 Keyboard, Casio Midi Guitar
Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham, Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, Enuf, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvier du Christ, and Christine Young.

Gung Ho Studios
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Eugene, Oregon 97402
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Owner: Bill Barnett

Haywire Recording
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Engineers: Robert Bartleson
Tracks: 8/16/24 tracks, Analog or Digital
Services: Live & Remote Recording, Free-Lance, Engineering and
Producing, In-house Studio Recording, CD Mastering
Specialties: Remote Recording & Producing

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

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

Continued on page 16

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15
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!

Interlace Audio Production
457 NE Birchwood Dr.
Hillsboro, OR 97124
503-681-7619
Email: InterlaceAP@aol.com
Website: <http://www.interlaceaudio.com>
Owner: Bob Crummett
Contact: Kris Crummett
Engineers: Bob Crummett and Kris Crummett
Rates: \$25 an hour.
Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.

Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Antares Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Dey (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.

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

Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis Q56 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano.

Clients: Sarah Blaisdale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin' Willies Dixieland

Band, Stela, West of Zero, and more.

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

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

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Owner: Tim Ellis, Dave Stricker, Ron Spencer

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Jon Lemon - Owner and Chief Engineer
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Setup: 2200 square feet of top-of-the-line mics, preamps, keyboards and other musical goodies. Featuring Pro Tools HD and a 1996 Steinway Model B 7' grand piano. Please call for rate and any other info.
Recording and Mixing: Pro Tools HD; Alot of Adats; Yamaha O2R digital mixer
A Few Preamp: Manley VoxBox; (6) Manley dual mono mic pres; Manley EL-op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo
A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000

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

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Owner: Mike Roehr

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Engineer: Kevin Nettleingham
 Tracks: 128 Track Digital Hard Disk
 Rates: \$60.00 per hour / 100 CDs - \$225 / 1,000 CDs - \$1,180
 Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, Software Version: 6.2.2, Audio Hard Drives: 306 gigabytes, Computer: Macintosh G4 800 w/dual monitors (cinema display and 20" VGA), RAM: 1,256 megabytes
 AD/DA: Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit AD/DA converter, Digidesign: 888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter
 Analog Processing: GML 8200 Parametric Equalizer,
 Crane Song: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Pre-amps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite: Red One 4 channel mic pre, Summit: TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign: ReverbOne, Serato: Pitch-n-Time, Antares: Autotune, Line 6: AmpFarm Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro
 Synchronization: Aardvark: AardSync II, Sync DA
 Data Back-up: Exabyte: EXB-8700LT 8mm CD Recorder: Plextron 8/2/20
 Monitors: Meyer Sound HD-1 High Definition Audio Monitors
 Metering: Waves: PAZ Psychoacoustic Analyzer
 2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, & CDR2000 - CD Recorder/Rewriter - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable
 Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
 A Few Of My Clients: Oregon Symphony • Obo Addy • Deep Elm Records • Alfredo Muro • Lew Jones • Bart Ferguson • Norman Sylvester • Paisley Pop Records • The Mel Brown Quartet • The Divided • Desert City Soundtrack • Randy Porter • Bobby Torres • Slackjaw • Duffy Bishop • Trophy Wife • Mt. Hood Jazz Band • Assisted Living • 31 Knots • Starter Kit • The Jimmies • Woke Up Falling • Johnny Martin • DFIVE9 • Gruesome Galore • Catholic School Girls • 5 Guys Named Moe • 44 Long • The Martindales • The Cow Trippers • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

No Moving Parts
 S.E. Portland (near Laurelhurst)
 (503) 234-6410
 Web: www.nomovingparts.com
 Owners: Mark/Michele Kaeder
 Engineer/Producers: Mark Kaeder
 Tracks: 32 I/O Harddisk Recording
 Equipment: Recording: Yamaha O1V Digital Mixer, Logic Audio Platinum HDR software (running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems

'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering Deck.

Monitors: Sundholm V8's, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: Soundelux U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica, ATM35, AT-851a, AT-4041(2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2).

Misc: Sony Spressa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info.

Clients: Recently - Nojeem Lassisi and Jujuba, Peer Pressure Productions, Day Pass, Emberghost, American Barricade, Erotic Politicans, The Blues Broads, Hydroponic, Morse Code Heartbeat, Divine Noise Asylum, Patrick King, Naked Todd, Step Beyond Deception, Lipid, Spindrift, Kaddisfly, Fusion Ball, Whiskey Sinner, Chapter's End, Redline6, Hot Boxed

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

O in Eye location recording
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 (c):503.310.7682
 Email: chris@oineye.com
 Web: www.oineye.com
 Owner/Audio Engineer: Chris Anderson
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 A Diamond "Z" Records Company
 16016 Lower Boones Ferry Road, Suite 5
 Lake Oswego, Oregon 97035
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 (503) 635-7335 Fax#
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 Contact: Steve Landsberg

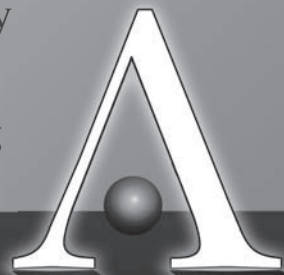
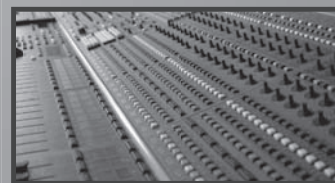
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QUARTERLY STUDIO/MASTERING GUIDE

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Email: info@opal-studio.com
Web: www.opal-studio.com
Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Ed Rei,
Kelly Raine.

Rates: \$45/hour, block/project \$35/hour
Equipment: Manley 16x2 mixer, Alesis
HD24XR & XT20, Masterlink, Panasonic
SV3800 dat recorder, Tascam DA-30, ,
Tascam 302 dual cass. deck Marantz 615 CD
recorder, Microboards StartREC 400multiple
CD recorder, Manley U5(2), Focusrite R8
dual mic preamps, Drawmer 1960 dual tube
mic preamps/compressors, TLA PA-5001
quad tube mic preamps, ART PRO MPA dual
tube mic preamps, Eventide H3000 effects,
Lexicon PCM 70 & LXP-15 effects, Yamaha
SPX-90 effects, , Aphex Compellor, Symetrix
425 compressors , Drawmer MX30 compres-
sor/limiter/gate, Vesta Koza digital delay,
Aphex aural exciter...

DAW: Custom PC w/ dual Athlon MP
processors, RME Hammerfall HDSP9652,
UAD-1, Lucid GenX 96 wordclock, Radical
Tehnologies SAC
2.2 controller, Nuendo, Wavelab, Sonar,
Vegas, Waves, Antares, TC works....
Monitors: Yamaha NS-10 monitors, Sund-
holm SL8.0 monitors, Auratone monitors
Hafner P3000 power amps
Microphones: Neumann U87 (2) KM184(2),
Audio Technica 4033, 4050, 4051 AKG 414
B-ULS mic, AKG D112 (2) mics ADK tube,
Sennheiser 421(3), Audix OM5, Shure 57 (4),
58, EV ND757a

Others: Roland XV3080, Alesis DM5, Enso-
niq TS-12 keyboard, Fender Strat, Musicman
Stingray, Tele custom, Gibson Les Paul &
mandolin, Marshall, Fender Deville, Line 6
POD, Mesa Boogie V-2, Vox...
Clients: City High(Interscope), Geoff Byrd,
The Upsidedown, Stephanie Schniederma,
Dfve9, Deen Castronova, Mad Hattie, The
Culprits, Triple Double, Shrapnel Records,
Shortwave Records, Hellside Strangers,
Ms.45, Robbie Laws, The Superficials...

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PSP42, Ozone Mastering, Yamaha O1V,
Frontier Design 24bit 10channel Wavecen-
ter, Apogee 1000 AD/DA, POW-r dither,

Digitech TSR24S, Foxtex 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 Produc-
tions, 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

Real Sound Productions
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E-mail: werenumber1@msn.com
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Co-Engineer: Steve Pershing
Office Manager: Gini Bryant
32 track Pro Tools 6.1 24 bit 48K
Digi-Rack 002, Pre Sonus 8 channel Digimax
preamps, Two Pre Sonus Eureka's, Single
channel preamps, Line 6 Bass Pod Pro, Alesis
Masterlink ML9600, Two studiophile Bx6
monitors, Two studiophile Bx5 Monitors
plus secondary playback system. Effects
available: WAVE GOLD Native Plug-ins
include C4 Multiband Parametric Processor,
Renaissance Compressor, L1 Ultramaximizer,
Q10 Parametric Equalizer, C1 Parametric
Compander, Enigma, Mandomode, Ultra-
pitch, Trueverb Room Emulator, Audiotrack,
Renaissance Reverberator, Renaissance
Equalizer, MaxxBass, S1 Stereo Imager,
SuperTap, MetaFlanger, Doppler, PAZ
Psychoacoustic Analyzer, DeEsser plus more
Digi-Rack effects and processors....too much
too list. CD Duplicator, Roland V Drums
TD10 Expanded TDW-1, 50 foot snake,
Drums/Vocal room. Microphones: One
Shure KSM27, One CAD Equitek E200, Two
High Energy Audio Technica ATM23HE,
One Peavey BMV 520I, One Shure SM57,
Two AKG C1000S, Two AKG C452EB, Two
ADK A51 Type V, Two ADK SC-1, Two
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Monitors: Large JBL Alnico mains 15 in/2in hi / elliptical ring system. Tube Driven. Nearfield are JBL L26 tube or ss driven. Multiple head phone mixes. Playing Room has stereo JBL PA for playback and PA use. Console: Soundcraft TS-12 Large format STUDIO console.

Tube Equipment: RCT Stereo Line Amp (Triode connected SE 807 fully regulated and transformer coupled). "Thor" broadcast Tube Pre, Altec Lansing 220A Tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric, RCT Tube 4 x 8 Stereo Plate Reverb, Presto 40B pre (regulated), RCT Stereo Tube Line Amp (6L6GC), KGW Line Amp, RCT Stereo Tube Mic line/Pre (5879 & 6L6GC), RCT Tube Mic Pre (5879 & 6L6GC), RCT Stereo Differential Limiter (6SN7GTA), 2 ea Bogen MX Tube Mixes 5 ch (EF86), RCT Tube gear has separate power supplies and DC Heaters. Effects: RCT Tube Stereo Plate, AKG BX 10 reverb, Alesis & Lexicon Reverbs, Orban Optical Compressor-Limiter, MCL Stereo Mastering Compressor, Behringer Composer, 2 Tapco +4 Stereo graphic Eqs, Audio Logic Quad VCA Gates, 4 Scully 280 mic/line pres, Ampex 440C Mic pre, 5 Digital delay lines, 12 ch of PRO DBX 180 noise reduction.

Microphones: Soundelux U99 Tube Pattern Mic, AKG "The Tube" # 331, 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE-27, RE-20, RE-16 (2), DS-35 (2), 665, 1777A (2), RE-50, Rode NT2 pattern mic, NTK Tube mic, Studio Projects C3 pattern mic, Sennheiser 421, Shure 555, 56 (2), 58, PE50SP, Helpinstill magnetic piano pickup. Large adequate mic stands & hardware.

Instruments: 7 ft Gand Piano, Hammond CV & Leslie, Fender Rhodes 88 Stereo (chorus), Fender Telecaster Bass, Gibson Melody Maker w/ P90s, Stella 12-string, acoustic. Marshall 50 watt, Dual Showman Cabinet, Sunn 2000S, Sunn 1200S, Sunn 200S, Ampeg Jet J-12, Clients: Many well-known and emerging artists over a 30+ year audio career. Many fun national level experiences. We produced "Wing It" and other musical programs for local exposure of the PDX musical community. Also found on a Live Sound Crew here & there. We build our own custom Tube Gear, 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 Electronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure, Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list.

Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs.

Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Midex8 MIDI interface, removable firewire drive, Sony DVD+-RW, Bravo CD publisher.

Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys.

Notes: Established in 1990, recently relocated from Santa Cruz, CA, Reynolds Audio 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, ChuChumbe, David Winters, Production Logic, Villa Montalvo. See web site for client quotes.

Rex Recording
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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: 24 Track/24 Bit Location Recording (www.septaudio.com/location.html) & High Resolution Mixing for home studio owners (www.septaudio.com/mixing.html). Digital Audio Recorders: Alesis HD24, Alesis Adat, Tascam DA-88 with SY-88 sync Card, Sony PCM R-500 DAT.

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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, Barbabatch. Digital Audio Storage/Random access on-line: (2) 30GB Seagate 10,000RPM Ultra SCSI in Glyph hot-swap enclosure driven by ATTO dual head, SCSI-3 controller. Random access off-line: (4) Granite firewire hot-swap enclosures with multiple 120GB sleds. Analog Audio Recorders: Otari 5050 2 track, Marantz MPR 502 Cassette Deck. Analog Audio Outboard: Dangerous 2-Buss, 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, SPL 9842 Transient Designer, Aphex 612 Expander/Gate, Lexicon 3000 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

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

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

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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 Deltafex.
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 (12), 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

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

LL

Continued from page 5

the artist's share of record sales income will cover both the artist's artist royalties AND songwriter royalties. This is different from the traditional record deal situation, in which the artist/songwriter is entitled to receive mechanical royalties on all record sales on a regular basis once the record is released, and most often this is an important source of cash flow for the artist. But with profit split deals, if the artist is not entitled under the contract to receive mechanical royalties, as is often the case, the artist does not have the cash flow benefit of receiving mechanical royalties on a regular basis during the term of the deal.

Secondly, it is important to mention that often the initial contract proposal from the label will propose that the label will share in all music publishing income (for example, from airplay), and even, sometimes, the contract will provide for the label to share in merchandise and touring income as well. In most instances, though, by the end of contract negotiations the label will not be entitled to share in these kinds of income.

Marketing and Promotion Issues

Depending on the artist's bargaining power, the artist may be able to obtain the right to approve (or at least be consulted about) major marketing and promotion decisions, and to have the contract guarantee that the label will spend up to a certain specified amount of money each year for marketing and promotion.

In many such agreements, if the label fails to make the guaranteed "spends," the artist will either be entitled to terminate the agreement and/or the label will at least not be entitled to exercise any options for follow-up records.

Accountings

Usually the agreement requires the label to regularly provide (usually semi-annually) an itemized accounting for all income received from record sales and for all expenses incurred.

Advantages and Disadvantages for Artists

There are several potential advantages and disadvantages for artists with these kinds of deals.

In terms of advantages, as mentioned above, there are situations in which, if sales are very substantial, the artist will receive a much larger share of total record sales income with a profit split kind of deal than with a traditional record deal.

It is often hard to scientifically determine which is the best option, because it is often difficult to predict what the actual record sales income and expenses will add up to.

The only way to really analyze a situation like this very carefully is to spreadsheet it, based on a

range of projections about what the total expenses will be and what the sales levels will be. As in any kind of contract situation, it is crucial to "crunch the numbers."

In terms of possible disadvantages, one real disadvantage is if the artist is not entitled to receive regular mechanical royalty payments during the course of the deal, as is often the case. With these profit split kinds of deals, usually the label is spending money faster than it comes in, and so it may take quite awhile (if ever) before there is any net profit for the artist to get a share of.

And in a situation in which there ends up never being any net profit from record sales, the artist will be getting zero money from the deal, whereas, in the case of the traditional record deal, the artist would at least have received mechanical royalties (assuming, of course, that the artist has his or her own songs on the record).

Another potential disadvantage is that it is more difficult and cumbersome to do a royalty audit with profit split deals than it is with traditional record deals. That is because, in the case of profit split deals, the only way that an artist can know whether he or she was paid the proper amount is by verifying all income and all expenses that the label incurred. On the other hand, in the case of the traditional record deal, the artist only needs to verify the income received and certain kinds of expenses, but not all expenses.

That is not to say that a traditional royalty audit is a piece of cake, but instead, that the profit split kind of audit is even more cumbersome, expensive, and complicated than a traditional record deal audit. And even a traditional record deal audit, particularly in the case of major label deals, can very easily result in audit costs in the \$15,000-20,000 range, and in some instances much more.

In short, it is wise for the artist to have the con-

"in a situation in which there ends up never being any net profit from record sales, the artist will be getting zero money from the deal, whereas, in the case of the traditional record deal, the artist would at least have received mechanical royalties (assuming, of course, that the artist has his or her own songs on the record)."

tract provide strong audit rights, and preferably for the contract to provide that if the label's accounting statements are off by a certain percentage, that the label will be responsible for reimbursing the artist for any audit costs incurred.

Advantages and Disadvantages for the Label

The main disadvantage of profit split deals for labels is on the back end, that is, if the records

are successful and the costs relatively small in comparison. In that scenario, the deal will be less profitable for the label than would be the case with a traditional record deal.

Conclusion

Profit split deals have become common only fairly recently, and as a result, there are not yet any clear industry standards in terms of the exact terms of such deals. For this reason, there is still a lot of improvising done, in terms of exactly how any particular deal will be structured.

When considering the advisability of entering into a profit split deal, and particularly when comparing a profit split deal offer from one label and a traditional deal offer from another label, it is obviously important to really think through carefully the various financial and logistical issues lurking under the surface.

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

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the 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.

LETTERS

Continued from page 3

GRANITE SIGNS BYRD

Dear Editor,

Music executive Dave Austin and partner Phil Ehart are pleased to announce the launch of their new record label Granite Records. Austin, who has worked in a variety of promotion and A&R posts,

"Initially we (management) were shooting for the top labels but we knew I needed to be in a position where I would be given a fair shot in the mainstream market."

plans to officially launch Granite in mid April 2005. Phil Ehart, founding member, manager and producer of the world-renowned band Kansas, felt this is an opportune time to start a label and run it the way the music business used to be. Granite Records will have an indie feel with major distribution through Fontana, a unit of Universal Music Group. Granite will be a full service record label giving the artists the best production, marketing and promotion needed to help bring their vision to reality.

The first release on Granite will be from Portland artist Geoff Byrd. Byrd has been making waves in the music industry for the past year hitting the charts with his self released single Silver Plated on many Hot AC mainstream and internet radio stations across the nation.

Byrd reflects, "Initially we (management) were shooting for the top labels but we knew I needed to be in a position where I would be given a fair shot in the mainstream market. Dave Austin and Phil Ehart have the expertise plus the vision and believe not only in the talent but music still matters

to them...and this label is all about passion."

Byrd's first Granite release is tentatively set for June 2005 and will be supported with a tour booked by Creative Artists Agency (CAA).

Media and press inquiries:

Rhonda Boudreaux

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IN THE BOOK

Dear Editor

The history of the creation of the Mayor's Ball, ah, it slowly returns...I also seem to remember in our interview you told how Dave Cutter of Sundown Sound was doing a gig at Pioneer Square and offered the first free sound-system. I'll have to check those transcripts. Thanks for helping me get it right. I look forward to the documentation!

That's the joy and pain of trying to do this project (Bud's biography) there are so many good stories and so many versions coming from so many

perspectives. I hope we can get that feeling across in the book. Of course if we tried to tell them all the damned thing would be in ten volumes.

Dennis Stovall, who is doing Ooligan press at PSU and trying to publish the trade edition said that if PSU decides to publish it will set up a website that will allow me to post the transcripts of all the interviews I've done, and we could have a video section where people can watch The Mayor's Ball and other events. Plus there will be a place for people to add their stories about those days. Ah, history!

Yours Truly

Billy Hulst

billy@upperleftedge.com

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 13

Hahn. Guitarist **Dylan Thomas Vance** makes an appearance on *For The Better*...**Lea Krueger** has renamed her band **Little Radio** and held a CD release party at the White Eagle... April 15th the White Eagle hosted **Skip Von Kuske's** solo CD party for *Intuit* his "spontaneous" cello album...Blitz-Weinhard Brewing came home to Portland to find the new tune for their snowboarding television commercial "The Board Room". Alt-country **James Sasser's** "That Kind Of Day" was selected for the beer spot, which will run through 2006. The tune came from Sasser's debut album *Southside Of Sorrow*, which came out in 2004...The **Bart Ferguson** Band will headline The Shaker's Ball, a benefit for the Parkinson Center of Oregon on May 11th at Lola's Room. The benefit was organized by **Rob Barteletti**, who's band the **Shadows** will also appear... **Tracy Grammer** will release her first full-length solo album *Flower Of Avalon* April 16th. Guests on the recording include **Mary Chapin Carpenter** and **Jon Carroll** of the Starland Vocal Band. Ms. Grammer plays the Aladdin June 4th...Executives at the 7th annual Pickathon Roots Music Festival are "in negotiations" with Tracy Grammer and Kelly Joe Phelps to appear at the August 12-13 event at Horning's Hideout. The Pickathon has already inked the **Foghorn Stringband** and **Freakwater**...Futurama Records new compilation album will include the track "Yes, I Said" from **Here Come Everybody's Astronauts** album. HCE

will release the new album *Submarines* in July...The **Freemartins** will be selling "a few" advance copies of their sophomore effort *Scientifically Engineered to Rock* at the Ash Street April 16th. Limited quantities of their debut *The Prime Directive Is The Groove* are available. The date for the release party is being "hammered out" check: www.thefreemartins.com for updates...Portland label HUSH Records is releasing its 50th album, a compilation entitled *Mile*. The CD will feature 14 exclusive tracks from the HUSH artist roster and 36 out of print, rare and unreleased mp3 tracks will also be on the CD. The *Mile* album release party takes place May 5th at Holocene with participating artists **Kaitlyn ni Donovan**, **Corrina Repp**, **Reclinerland** and others...Beaverton's **Arts & Communications Magnet Academy** won the 35th Annual National High School Jazz Competition in Monterey, California April 10th. The high school big band's first prize is a slot on the bill for the 48th **Monterey Jazz Festival** on the famous grounds September 16-18. "3 nights and 2 days of the world's best jazz"...**Stars Of Track and Field** set to release "You Came Here For Sunset Last Year" an EP produced by **Tony Lash** and **Jeff Saltzman**. Release party scheduled for Berbat's Pan May 21st...

ON THE COVER - Andy Stokes is a legend in Portland from his days with funk legends Cool'r. These days he leads the Andy Stokes Band and has a new album out on ARS Records entitled "Turn It Up" (photo Buko)

Two Louies

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•Singer Wanted for Hard Rock/ Metal Band Need a vocalist for an original band. We play original music similar to Godsmack, System of a Down, etc. Serious singers only that are ready to record, gig, etc. paulncastle@hotmail.com

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•Lead guitar front man available. Country - classic rock & oldies. Chuck 503/261-1462

•Wanted 2nd guitarist for original rock group. Download live set free at reedy420.com If interested E-mail: reedyguitar@hotmail.com

•Guitarist wanted for steady working R&B/Blues/Rock/Cover band Johnny 503-287-2597

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•Pro Guitar Player looking for working band. Influences: Lifeson, Schon. Call: 503/260-3951

•Bassist needed for alt-ish semi-blues band. Age 16-18. Progressive attitude. Must have your own gear. Jaxx (971) 222-4532

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