

OREGON MUSIC / JULY 2003

Two Louies



JASMINE ASH

STUDIO/MASTERING GUIDE



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Net proceeds will benefit the Wailers Performing Arts Foundation (WPAF), a non-profit 501 (c) (3) organization in support of the organization's music programs and scholarship fund.

The importance of music and art in a young person's education has been found to be as important as any other curriculum subject. The purpose of the 1000 Guitars Festival is to focus attention on the development of alternative opportunities and programs for young people to pursue and include music in their educational process.

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BURRO'S EYE VIEW



Gene Simmons, auctions his bass autographed by KISS at the "Friends of Jeff Benefit Concert" June 14th, at the Roseland, to raise money for Jeff Young (seated) who has ALS. Jeff is the brother of Pat Young bassist for Black'n Blue. Gene's bass was sold for \$5,000.⁰⁰ and a total of \$32,080.⁰⁰ was raised that evening. If you missed the show but would like to donate you can go to www.friendsofjeff.com and contribute.

SKINNY WHITE SHOULDER

BY DENNY MELLOR



Gritty guttural singer/songwriter Bill Bloomer was recently spotted at the Tuesday night all purpose jam at DV8 on 52nd and S.E. Powell. Bill has been in Thailand for the winter taking a break from, well, pretty much everything. You've got to respect this approach to mind and body cleansing but he said the best part was not having to read my goofy column for six months! Bill has a great twelve song cd titled "Temple Dogs" mixed and mastered by Robert Brown. We decided to forgive Bill for disowning all his beloved fans by celebrating his ninety seventh birthday at the Bitter End, the night ended with a ripp'n set by the master himself.

Adam Mackintosh pulled off another tour of Spain where they now refer to him as "Reinventar el Rock" (you translate), for some reason Portland bands seem to do well in Europe and abroad I think it has something to do with our water, it's always falling from the sky so it makes us want to rehearse often and then leave.

Adams band "Gruesome Galore" wasted no time while in Spain, their flight landed on May 6th and the tour dates were Thursday May 8th-Club Intrusos in Santander, May 9th Fonda el Tozal in Terval, May 10th Sidecar in Barcelona as well as a 3p.m. live radio show and May 11th at Lleida Festas in Llieda. The band was Adam Mackintosh-vocals and guitar, James Beaton on a Roland VK7, Joe Sanders on drums and Addison Elliot on bass. Their tour manager was Alberto Manzano who is also a translator for Leonard Cohen and Jackson Browne.

Gruesome Galore has a sweet cd titled "Gracious Living" and their website address is [www. Gruesomegalore.com](http://www.Gruesomegalore.com), check it out for upcoming local shows and other cool stuff.

Good job Adam!

Not many Portland bands made the cut this year at the Waterfront Blues Festival but the Rose City Kings did. This new entry in our ever growing, nationally recognized blues scene is moving quickly up the blues totem pole and soon may be sitting pretty if they keep doing all the right things. Led by bay area transplant Dan Berkery this five piece blues machine tells it like it is and take no prisoners when they crank it up for a live show. The main stage was the perfect gig on a perfect day and the Kings reigned supreme as the effortlessly blew through their well planed out set. The Rose City Kings have a great eleven song cd with all tunes written by Dan Berkery and well backed up by band members Jeff Simonson on keyboards, Ron Camacho on bass, Roger Espinor on drums and Joe Powers blowin harp. For more info check out their website at www.rosecitykings.com

"BILL BLOOMER HAS A GREAT TWELVE SONG CD TITLED "TEMPLE DOGS" MIXED AND MASTERED BY ROBERT BROWN. WE DECIDED TO FORGIVE BILL FOR DISOWNING ALL HIS BELOVED FANS BY CELEBRATING HIS NINETY SEVENTH BIRTHDAY AT THE BITTER END, THE NIGHT ENDED WITH A RIPP'N SET BY THE MASTER HIMSELF."

LL

THE DIFFERENT KINDS OF DEALS INVOLVING RECORD LABELS:

A THUMBNAIL SKETCH

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

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

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

DEALS BETWEEN LABELS AND DISTRIBUTORS

Pressing and Distribution ("P&D")

Deals: The name of this deal describes its basic premise. A record label finances the recording process and delivers the final master recording to a record distribution company, which will then have records **pressed** (i.e., duplicated) and **distribute** those records to sub-distributors, retailers, etc. In the case of these P&D deals, as in the case of the next two distribution-oriented deals discussed below, the indie label retains all *ownership* rights in the master recordings.

The distributor's cut is typically 18 to 25 percent (and sometimes higher) of the wholesale price of the records, plus the distributor is entitled to be reimbursed out of sales income for any out-of-pocket costs incurred by the

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

distributor – for example, duplication costs incurred by the distributor. The deal may be limited to a particular region or country, or may be worldwide.

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

"Distribution Only" Deals: Basically the

same as the "P&D" deal described above, but here the *record label*, not the distributor, has the records duplicated. The distributor's role is **"distribution only."** The distributor's cut here is typically in the same percentage range as the "P&D" type of deal mentioned above.

"Piggyback" Deals: Used when an indie



label doesn't have the clout to get its own distribution deal. Instead, in order to find distribution, the indie label must instead **"piggyback"** onto *another* indie label's already-existing distribution deal with a record distributor. This kind of deal is also often used when an indie label could get a distribution deal on its own, but the deal it can piggyback onto is a much better deal, or with a better distributor, than the indie label could get on its own.

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

TYPES OF DEALS WHEN LABELS DO DEALS WITH EACH OTHER

Licensing Between Labels: Here one label owns the masters, but **"licenses"** (i.e.,

leases) the masters to another label for a limited amount of time (usually in the range of two to five years), during which time the label receiving the license will have the rights to sell records made from those masters. The label that owns the recordings will continue to *own* the masters at all times.

The party receiving the license pays a royalty for each record sold to the label that owns the recordings. Usually the royalty will be in the range of fifteen to twenty percent of the retail

price of records sold, but often with various royalty deductions applied, in which case the *actual* royalty paid is somewhat less.

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

This kind of deal is often found between

two labels in different countries. For example, a U.S. label might enter into a licensing agreement with a German label, whereby the German label is entitled to sell the U.S. label's recordings in Germany. However, this kind of deal can also happen in the case of two labels in the same country. For example, sometimes a U.S. major label will license (to a U.S. indie label) certain recordings from its catalog that may have a very small current audience, because it may not be worth it to the major label to promote and market those particular recordings.

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

DEALS SPECIFIC TO THE MAJOR LABEL WORLD

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

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

Fulfillment Deals: You occasionally see this type of deal with the "major label" level distributors. This is basically the same kind of deal as the "P&D" deal described above, except that here the records are not distributed through a major label's traditional distribution system (for example, in the case of Warner Bros., the distribution company is called WEA Distribution), but instead through an ostensibly "indie

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In the Mix

By Lisa Ford

We took a little trip over to Mojo's in Vancouver to participate in their Wednesday Night Jam. It's hosted by the Wise Guys who turn out to be some real heavyweights in the music industry. The Guys are taking Jam Night to a new level, with dates on Tuesdays The Icehouse and Wednesdays at Mojo's. Both places are in Vancouver. The Tuesday night gig is geared more toward the electric side of things (although they'll let you plug in your Martin or Taylor) and the Wednesday is more acoustic (though they'll let you plug in your Strat or Les Paul). These guys are serious musicians with distinguished track-records, but they're as gracious as they are talented.

Eric "Papa" Donaldson, (Cold Blood, Gary Wright), Gary Fontaine (NuShooz, Curtis Salgado), Rick Galarneau (China Watch), Edwin Fontaine (Herbie Hancock), Stanley Pavlas and the addition of Alex Bay on drums invite all comers to come and sit in with a world-class band backing them.

Kevin Hahn is busy upgrading and remodeling his already ultra-cool Opal Studio and doing gigs with his band the Red Sector. Slowrush alumnus Rob Daikker is a part of that band. Kevin and I go way back to the early to mid-nineties when we all hung out and participated in Portland Songwriters' Association events and before he started building Opal Studios. I've got to get over and see his digs there. He's also getting married.

Ryan Foster at Freq. Mastering is getting a lot of jobs. He has an exclusive list of clients and is mastering projects for: Dr. Lonnie Smith and David "Fathead" Newman, who are doing a jazz tribute

Grant doing the production, buzz band Dahlia, of whom Ryan says "it's their best record to date", Jeff Leonard, former bass guy for Tom Grant, and an EP for Purusa to promote their new album



Wise Guy Gary Fontaine.

photo Buko

The Gypsy Moths did a CD release at Artichoke Music Backgate Stage on June 28th and sadly had to turn people away at the door, so they're doing another one at Artichoke on Saturday, July 26th.

to Beck. They're getting some great reviews from lots of places including Rolling Stone magazine. Sounds interesting. Ryan is also working with Singer/Songwriter McKinley, pop-rockers Jamey Hampton, Mary Kadderly, a band from Boston named "Heather Hates You", Everyday Victory, jazz singer Sandy Dennison with Darrell Grant, with

folks can go out on little boats whilst listening to world-class musicians. Yet another stage sits off in a secluded little spot out of earshot from the main stage for smaller and more intimate settings. The whole place is wired for sound and has all the amenities for major league concerts. The first String Summit happened last year and the weather was

just plain awful; rain, wind, mud; you see where I'm going with this. I worked for promoter Ryan Moore during that first one and even though it rained there was still magic. Ryan put us up in a nice hotel about ten miles from Horning's and shuttled us back and forth each day.

The Gypsy Moths did a CD release at Artichoke Music Backgate Stage on June 28th and sadly had to turn people away at the door, so they're doing another one at Artichoke on Saturday, July 26th. Doing what they call Urban Folk, The Gypsy Moths are Raina Rose and Meredith Cushing. It's hard to fathom that they're only 21, but sound like they've been about their craft since infancy. Their music has hints of influences from Ani DiFranco and Joni Mitchell, but comes down squarely as their own Portland sound. They're playing 90%

originals and doing so with a maturity beyond their tender years.

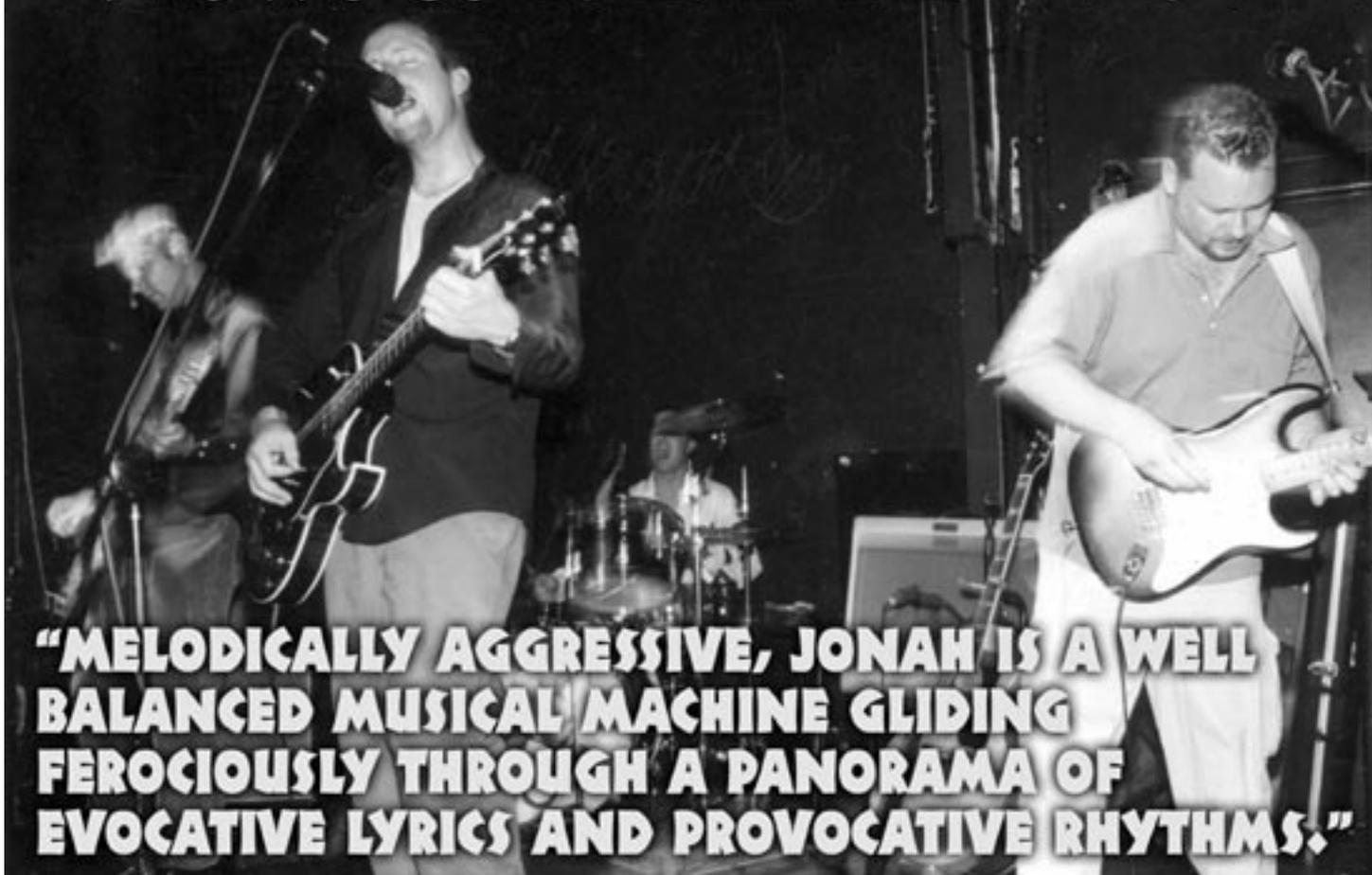
Red Carpet Treatment owners Gavin and Wendy Pursinger had the R&B band Water over to track 3 cuts on their 2" 16-track analog machine for their new album. Not everyone has gone totally digital. They've also got Little Sue and Lynn Conover working on mixes for their upcoming CD "I'll Be Your Mirror".

Remember The American Girls? This was yet another band that Ezra Holbrook had a large hand in. They went through the well-known meat grinder of the pop music industry and emerged exhausted and frustrated wondering which door to open next. The band dissolved because of the stress in 2001. Instead of packing it in, though, lead singer Higgins, guitarist Scott Georgis and drummer Dan Stieg have stayed together and vowed to enjoy their music and have named the new band Odds Against Tomorrow. They characterize themselves as "slightly darker (I'll bet!), just as emotional, edgier

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Views & REVIEWS

by Fran Gray



"MELODICALLY AGGRESSIVE, JONAH IS A WELL BALANCED MUSICAL MACHINE GLIDING FEROCIOUSLY THROUGH A PANORAMA OF EVOCATIVE LYRICS AND PROVOCATIVE RHYTHMS."

photo Pat Snyder

Festival of Bands at Rose Festival-Live Show Commentary

This is Portland. How can they call that a festival of bands? Where were Floater and Anger Management? I kept waiting and waiting. If some high school band from Butte can make it, these guys must have been desperate. What about the Phamous Phaces and Jonah? What kind of edge can a band from Pleasantview have? There must be a hundred people in some of these bands. What venue is gonna hold that and how are they gonna split the door?

Here's my advice. These bands are way too big. Trim it down. There must be six or seven guys playing the same instrument. And don't move around so much. I like a band that's animated on stage but that choreography stuff never impressed me. It takes a whole football field to turn some of these bands around.

If Portland wants to be taken seriously as a music city, we've got to get a handle on this.

Sizzling Summer Sneak Peek CD Previews

Sepia- Self Titled

Don't be beguiled by the innocent sounding name, Sepia is anything but that funny shade of brown in your crayon box. With a dark, melodic mix of sounds, this music may best be described as folk-tronic, as guitars mingle with trip-hoppy samples

and blistering percussion rhythms. Do be beguiled by the siren song of swirling female vocals painted across the canvas of unique musical combinations. Look for this release in September 2003.

Phamous Phaces- King of the World

Mop tops and Vox amps come to mind when you hear this wonderful band's new release for the International Pop Overthrow compilation CD due to be released soon. So in love with the sounds of the 60's are the Phamous Phaces, that their music for the last two discs has gone fully over the top to embrace, flaunt and deliver this genre in all original music. On this particular song, "King of the World" you are taken straight back to the early "Who." The production is sparkling clean. Even the drums sound vintage. In addition to this song for the International Pop Overthrow compilation CD, the Phaces also have a new full-length CD coming out so keep your eyes open.

Raucous AB CD Reviews

The Spinning Jennies- Stratosphere CD - JAM Records

Thundering guitars, confectionary melodies, and thrust-worthy tempos are the main ingredients of the Spinning

Jennies new CD, "Stratosphere." Creating acutely crafted hook-bearing songs that remain affixed in your personal fast movers section has remained the Spinning Jennies purpose for five full-length CD releases. Absent from "Stratosphere" are the clouds of darkly tainted lyrical imagery and the melodiously ascending angst of personal pain. This is high-orbiting, hand-clapping, harmonically-hopped West Coast Indie power pop in its golden moment.

On its cover, "Stratosphere" supports a pop image with a brightly embellished background sporting electric-hued "Yellow Submarine" style graphics. This upholds a minor deception though, because this is no blonde submersible. This is a hot rod spaceship and the band's music blasts across the universe with the aura of muscle guitar sounds and a poppy chorus of "ooh ooh ooh's" pulsing from the engine.

On the title track, the unstained, crimeless vocals of singer Jeff Shelton cruise amidst colorful keyboard synth lines and driving guitar rhythms. His smooth voice is flavored by a chorus of polished harmonies. Add these engaging vocals to the infectious drumming of Nick Laquintano and the resolute bottom end supplied by bassist Doug Free and it equals a very addictive recipe for power pop.

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

Here Comes The Blood Man - JVA
Self-Produced

JVA is the current nom de band of one Jim Walker, who, for most of the past ten years, has masqueraded in these environs as Jeroan Van Aichen. Walker is no Jimmy-come-lately to the music business. He was deeply entrenched in all aspects of performing long before he ever showed up in Portland. He was highly involved in community theater in his hometown of Los Angeles, even before he formed the band Lost Anthony, which regularly played in clubs throughout Southern California.

Later, Walker contributed songs and scores to several films as well as lending his voice to countless radio and television jingles- eventually doing voice-over work for the "Aladdin On Ice" touring show and the Teenage Mutant Turtles' "Six Flags Tour." For a short time, while still in California, Walker (as Jeroan Van Aichen) signed recording contracts with RCA and Geffen: deals which both quickly evaporated.

Tiring of the LA music business grind, Walker re-located to Portland in the early '90s, seeking a fresh start in the burgeoning Northwest scene. To make ends meet, he began

doing voice-over work for local commercials. It was in that capacity, while portraying a character in a children's video series, that Walker met Craig Carothers (who also had a role in the video). In 1995, Walker became the keyboard player in Carothers' band. They worked together on numerous projects after that.

This particular album, JVA's sixth, was recorded over a period of six years, by Walker and engineer Craig Brock (here referred to as "CB Rock"), who recently moved his Poundhouse Studio operation to Mexico, although it is rumored that, due to unforeseen circumstances, he may soon be returning to the United States. It is mostly a true solo album, with Walker playing all the instruments on many of the ten (eleven, counting the "secret track") songs. However, drummer Gregg Williams makes a couple of appearances, as does bassist Willy Barber. A few other musicians also fill various backup roles, as well, through the course of the project.

For the above reasons, this is a fairly laidback affair, with Walker's boyish vocal delivery given center stage on all songs. There's often a raspy, edge to the Paul Simon-like ingenuousness of his voice, as if Walker picked up a little of Craig Carothers' vocal grit to add to his own presentations. At other times he sounds like the sensitive songwriter type, ala Elliott Smith, Mark Everett, better known as E of the Eels, or the Swedish sensation Sondre Lerche. Only on the hilarious secret track, "Bakersfield," does he depart from that sort of personae, to become someone other. Musically, Walker covers a wide range of styles, venturing from straight-ahead folk-rock arrangements to blues and reggae, even landing briefly in the Sting/Peter Gabriel sphere of arena-emo-rock. And "Bakersfield" is something altogether different

The lead track, "Beating," starts the album off on the right foot, with Walker's piquant acoustic guitar backing his forlornly wispy vocals on a song that seems wistfully reminiscent, in structure and mood, of Simon and Garfunkel's "The Boxer." "He is teeth, and he is sinew/He is muscle. He is meat/Veins are swollen with his anger/Pounding with the blood and heat."

Walker's percussive, palm-muted electric guitar backing on the eerily dark "Rachel," creates a taut, tight tension and a suffocating atmosphere- which is perfect for his subject matter: apparently about the murder of the aforementioned Rachel and the quick disposal of her

Jim Walker is a real songwriter, a true storyteller. His songs contain poetry that requires an attention span. His arrangements, while stripped down and sparse, still contain a powerful impact.

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Summer is here!

Everything Must Go by Steely Dan is my musical pick for July. The house feels alive with new music and I'm singing the words to 'Things I Miss Most'. I can't tell you how many times I've listened to the new release, or why Steely Dan fans are sending me all the recent interviews and news about the happening duo, but it's all-good. I love Steely Dan and will be seeing

decided we'd seen enough and headed into Seattle. On the way into the city, the traffic going toward the venue was slow so we knew immediately we had made the right decision. We were invited to stay at a friend's house that was out of town, but had left us the keys to her fantastic home on Queen Anne Hill.

We freshened up and then went to dinner at the Palace, which was delicious. The clams and trout were delectable and the wine was sublime. After dinner we headed to the

down and we watched Allan's movie. I thoroughly enjoyed the story of a young ice fisherman from Minnesota, who runs into a bunch of shady characters after his mother is tragically struck and killed by a hit and run driver. Troy Garity, Debra Monk, Bruce Dern, Randy Quaid and Josh Brolin were all brilliant in their ensemble work. And Allan's direction was marvelous. Allan was the epitome of grace the entire evening and when the movie was over, he invited us to he after-hours party at Cascadia. Allan, Heidi and I, the cast and crew partied into the early hours. I did not put together that the star of the movie Troy Garity, is Jane Fonda and Tom Hayden's son. He was great in the movie, but in person he is such a handsome young man. He was very polite and it felt magical sitting with Troy and a beautiful 'healer' from Portland. Allan seemed tired but very happy about the movies sudden success. He told Heidi about going to Cannes and I how hard it was to get the film finished. He said a few months ago he was in bed depressed and then suddenly he was on his way to France. Somehow, the whole world turned around. He remembered that we had met in Seattle seven years ago and asked me about a book I had been working on. I told him about my twelve rejections and Heidi told him I pissed off half of Portland because I hadn't changed the names to protect the guilty. Allan looked me in the eyes and said "Rosebud, don't give up. It may not be your friends who will help you." After we dropped Allan at his hotel, we went to Queen Anne Hill and felt like Queens. The next morning we had breakfast with Audrey VanBuskirk and her son Luke. Audrey and Heidi discussed the ups and down side of Seattle. I told them that I've never lived in Seattle, but I always like visiting. Audrey told us that NXNW would not be happening during *Bumbershoot*.

The Biennial at the Portland Art Museum was a jam-packed event. Lot's of friends and foes. It was hot and loud and I liked what Cynthia Star was wearing. Her mother and father were introduced to me

and they seem like awesome parents. Star's *Boys will be boys* series was beautifully humorous.

I have to report that this columnist does many things, but one thing I finally accomplished was becoming a Journeyman Stagehand. After many years of study, I finally have upgraded to an "A" card status. After getting the results of the three-hour test, I went on a three-day bender. I'm just coming out of it now, but I should write about my fraternal brothers and sisters who were good to me during this trial. Many humble thanks to Jeff Patti, Chris 'Radar' Bateman, Rayn Jacks, and Jim Burbach. With this accomplishment I know that I still have a lot to learn. Also, I look forward to my next challenge.

Write to me: rosebud@teleport.com

LL

them on August

1st at the Rose Garden. I've been listening to *Bare* by Annie Lennox who I always support. The record has that disco/tech quality, but I like 'The Hurting Time'. *Dave Matthews Band* will be at the Rose Garden August 4th. They are always worth the price.

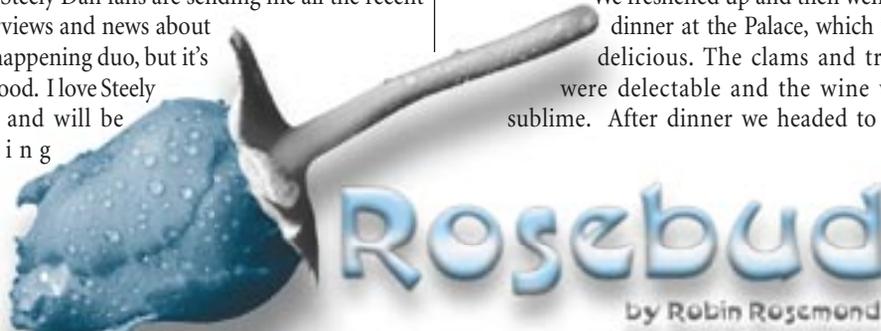
I'm happy to report Seattle still exists and the Emerald City is still a great place to party. Heidi Snellman invited me to the *Heart/Berlin* opening night extravaganza for the *White River Amphitheater*. The beautiful spot is right in the center of an Indian Reservation. It was a beautiful drive and we arrived around 5:00pm for the ribbon cutting. Karen Donovan, who looked like she ran the whole event, was right by the front gates. Heidi and I got to say hello and congratulate her on her new job with ClearChannel. Karen told us the ribbon cutting was going to happen any minute so we stepped to the center gates. Some Elders of the Indian Nation were there looking tall and regal, and to cut the ribbon. Then the Wilson sisters made an appearance. Nancy and Anne looked great and Cameron Crowe was on hand taking home movies. The amphitheater is

"Heidi Snellman invited me to the Heart/Berlin opening night extravaganza for the White River Amphitheater...Some Elders of the Indian Nation were there looking tall and regal, and to cut the ribbon. Then the Wilson sisters made an appearance. Nancy and Anne looked great and Cameron Crowe was on hand taking home movies."

beautiful but daunting in its size. After the ceremony we stayed for the sound check and then

Seattle International Film festival 2003 where we were invited to the screening of *Milwaukee Minnesota*. The director Allan Mindel was at the door waiting for us. He escorted us to

the section where the producers and production people were seated and immediately the lights went



The the & the GOOD BAD UGLY

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lifeless body. "Green tractor at an old red barn. A dog barks from a pickup truck/The crick chubbles beneath my feet I've got a body tied up in a sack/Pawprints in the raccoon mud. Wet nettles on my gooseflesh skin/Dirty water to my cold, dry lips. I've got my Rachel in my arms again."

At the end of the tale, a scene unfolds, as evocative as any image from the surreal '50s film classic "The Night of The Hunter." "I float my sugar down the river's joints.

I watch it carry her and lay her down/The sun rises on her sinking nails. She's going under now without a sound" Harrowingly effective stuff.

The sauntering waltz "Laughing Now," recalls latter-day Glenn Tilbrook and Squeeze, with various keyboard textures providing most of the aural scenery; until twin guitars solo in the middle. The clunky, chunky rhythm guitar on the verse of "North Beach Tuesday"

gives way to a chorus seemingly copped directly from the Monkees songbook: the logical successor to their hit "Pleasant Valley Sunday." In fact, Walker's cooing vocal could easily pass for that of Davy Jones (Mickey Dolenz sang on the original). His perfect organ tone on the solo echoes those played by the Fireballs' on "Sugar Shack" and Del Shannon's "Runaway." Sublimely rendered.

A loping shuffle, "Pelican," a track that took several years to complete, feels like an old Neil Young song from the days of *Harvest*, although Walker sounds nothing like old Rusty. A nice guitar solo decorates the middle section. A moody, bluesy number, "Sleeping In Your Arms" traces a descending chord progression in the verses, moving to fine, Beatlesque three-part vocal harmony in the turns. Smolderingly restrained. "All Up To You" is a straight-up reggae number, propelled by a lunging organ tone and fine horn charts contributed by the Woolies (Clark and Gavin Bondy and Tom Hill). A classic nocturne of a guitar solo in the middle helps this number to simmer without boiling.

The murkily ethereal arrangement of "Sleep-walking" creates a foggy ambience The song begins

by sounding like an early Peter Gabriel number, perhaps like the Gabriel who sang during his last days with Genesis, although Walker's voice is about a half an octave higher than Gabriel's. The chorus swings more toward a Sting-like arrangement, from his "Fields Of Gold" period. A lovely overdriven guitar solo spills like frosting all over the middle of the song. "Thin Air" is an appropriate hymn to end the album

However, there is that "secret track" tacked on at the end. "Bakersfield" has no antecedent anywhere else on the album. It is certainly one of a

these thoughtfully deep songs a chance to seep into their consciousness. Jim Walker is a real songwriter, a true storyteller. His songs contain poetry that requires an attention span. His (and Brock's) arrangements, while stripped down and sparse, still contain a powerful impact.

That there is a lot of stylistic variety could be off putting to some, but there are enough elements which remain in place (specifically, his vocals) to lend cohesion to the album, as a whole. Walker's music is accessible, without being trite. It is intelligent without being condescending. It is complex without being obfuscatory. Obviously, Jim Walker has spent most of his adult life mastering the craft of songwriting. It plainly shows in his work.

The Die Jobs - The Die Jobs Self-Produced

The Die Jobs have been tormenting the local punk scene for the past two or three years, with a hard-driving sound, combining elements of X, the B-52s and any number of pertinent SoCal rockabilly punk bands. This five-song EP was recorded last year at Jackpot Records and was mixed by Larry Crane, lending the band a big, tough sound that crackles with pure

"Subtlety is not a word in the Die Jobs' vocabulary. They are about as subtle as a car crash. But, that being said, the band displays a sense of unity and cohesion in their presentations."



photo David Ackerman

Die Jobs.

kind. Think of Sean Mullins and Lee Hazelwood doing a mournful duet on "Some Velvet Morning." Then add in Harry Nilsson's recording of his original song "JOY," and you have some small idea of the emotional gravity of this opus : a tale of one young man's unfortunate experiences in scenic Bakersfield, California (I could tell you of some others, but I won't), where adult cruelty and hatred rears it's ugly head for the first time in the boy's life.

Over a familiarly repetitive descending keyboard line, distantly related to Bach's "Air On A G String" (hence, related to Procol Harum's "Whiter Shade Of Pale" and Percy Sledge's "When A Man Loves A Woman"), a choir of ranch hands sing the powerful chorus- "Bakersfield, hot town of heat/A hamlet like heaven above/Bakersfield, river of dust/Showering big dreams and love." Wow! It seems likely that this is a true story- rather terrible in an everyday occurrence sort of way- which makes the whole production even more operatic than it might seem at first.

This is an album that invites repeated auditions; offering rewards to those willing to give

energy. It couldn't have taken too long to record, as no song is much over two-minutes in length.

The band is more or less an all-star team, fronted by guitarist/vocalists Lisa Furr (Lady Speed/Lady Speed Stik) and Steve Casmano (Sado-Nation, Jackals, Flapjacks), who goes by the name of Toot Moses here, bassist Zoe Masser (the Ex-friends) and drummer Billy Brahm who has played with Aunt Ida, the Miss-U's and the Shandies

The first half of the album is dedicated to Furr's hard-bitten rowdy rants, while the back-half belongs to Casmano's more esoteric creations. The band is relatively tight, performing some interesting tricks over the course of this short set.

"Bitch Whore" pretty much sums up most opinions on the issue. Furr's swooping guitar figure acts as the loci, while she yammers on about a certain unsavory female counterpart. She then fires off a gnarled, twisted guitar solo that seems to lock the entire piece into focus. Celebrating the joys of a cough syrup high, "Tussin" merrily rolls along, with another kick ass guitar solo in the middle by Furr. Funny stuff.

A slower strut, reminiscent of Ted Nugent's "Cat Scratch Fever," kicks off "Psycho Jacko" as the intro builds slowly, before bursting forth with the frenzied urgency we've come to expect from the Die Jobs. An extremely strange break in the middle adds to the excitement. It almost seems as if the band stalls in mid-flight, before pulling out of the nosedive. As far as can be ascertained, this song seems to not be about the noseless one, Michael Jackson.

Casmano takes over the lead vocal duties on "Martians Are Comin' And They're Pissed," the intro of which makes a brief allusion to the five-note figure popularized in *Close Encounters Of The Third Kind* (this musical reference has been utilized many times before by several bands, beginning over twenty years ago). Eventually, the song lurches forward with a 1-4-5 chord progression that calls to mind the riff to Pat Benatar's "You Better Run," although this version considerably meatier than the original

"Rhinestone" is a moody number, in a minor key, that features a straight-ahead guitar solo from Furr, right off the bat. The song seems to be dealing with the issue of misplaced personal values in an ever more impersonal society. A succession of fiery guitar solos puts the capper on the set.

Subtlety is not a word in the Die Jobs' vocabulary. They are about as subtle as a car crash. But, that being said, the band displays a sense of unity and cohesion in their presentations.

They display a sense of humor in their songs- most contain wryly sarcastic lyrics. They are reasonably tight as musicians (the guess is that they are playing down, somewhat, in order to conform to certain stylistic imperatives imposed by the punk ethic). They play well together and seem to be having a great time. And that, after all, is what rock music is all about.

The Neins - The Neins Self Produced

The Neins used to be the Nines, but most likely there was some band in Michigan (or somewhere) with the same name, so the Oregon version changed their name to the Neins (as in the German, the opposite of ja). So, one would suppose, Neins means

Nein. These Neins are a sprightly quartet, who subscribe to a similar punk ethic as that of the Die Jobs. However, in this case the band is comprised entirely of male members (as it were), rather than distilling any distaff opinions into their world view. Purportedly, one of the members played with Poison Idea for a time, although extensive research does not bear that claim out.

As a unit, the Neins are a little loose around the edges, but they display a good sense of humor and, obviously, do not take themselves too seri-

"As a unit, the Neins are a little loose around the edges, but they display a good sense of humor and, obviously, do not take themselves too seriously. This is not to say they are a pack of goofballs, only that they do not exhibit the usual sense of punk anger."



The Neins.

photo David Ackerman

ously. This is not to say they are a pack of goofballs, only that they do not exhibit the usual sense of punk anger- even though their songs conform to other aspects of punk: most songs clock in at around two minutes and change. But with the typical exacerbated tempos, the lads cover a lot of musical ground in a short period of time. Also, the anger quotient is rather low here. There's not much venomous shouting. And except for "Thawing Out" and "Safe Sound Blues," not a lot of venting. So maybe these guys are more of a garage band than a punk band But- there it is.

Recorded at Smegma Studios by the legendary Mike Lastra, the eleven songs here find the band cutting out anything unnecessary. Drummer Steve Powell rarely even plays a fill ("Thawing Out" is the big exception), nor do guitarists Dave

Kaufman or Joe Ennis play very many solos. In fact Ennis' extremely cool organ solo, on "SPF 500," and crazy antics on the epic "One Ugly Child," distinct throwbacks to the instrumentals of the '50s and '60s, are practically the only solos on the entire album. But they're great ones.

Kaufman and bassist Charlie Nims share the vocal duties (on the nine songs that have vocals). Songs such as the raw and raucous, organ infused "Don't Take It Personal" and "One Ugly Child," catch the ear every time. The band displays a pen-

chant for solid four-chord riffs, or the equivalent basslines- giving them a distinct Kinks meets Paul Revere and the Raiders, '60s feel, with '80s overtones and '00s sentiments. A band for the ages perhaps? Perhaps not.

Most of the songs are not so much memorable as familiar, though not specifically derivative, as such, and not bad. There are some clever hooks here and there. The instrumentals "SPF 500" and "Black Cat" demonstrate an allure,

although the latter is just a bunch of chords strung together, without much meat on the bones, melodically- which probably works much better in a live setting, than within the permanency of the recorded medium.

The Neins display a certain charm. It really seems that with the material they write, that they should slow the tempos down a tad, concentrating on the songs, rather than the energy (which can always be re-added later- and probably will be anyway). The songs, for the most part, as they are, are incomplete. A little more time spent crafting the songs- sharpening their lyrical focus, and developing their musical points, might yield something more enduring.

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LEGAL EASE
By Bart Day, Attorney

Continued from page 5

distributor" that is owned by the major label distributor. This "indie distributor," acting on behalf of an indie label, then ships such records as are ordered by indie sub-distributors and indie record stores, and it also handles all billing responsibilities. In short, the distributor's role here is to **fulfill orders** from third parties for the indie label's records.

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

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

manufacture and distribute the records and handle the marketing and promotion activities.

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

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

Joint Venture Deals: The term "joint venture" indicates a **joining of forces** by a major label and an indie label, whereby they agree to share responsibility for the making of records and the marketing and promotion of those records. These responsibilities are divided in whatever way the two labels agree upon in their formal joint venture agreement. The major label finances the joint venture. Then, from records sales income, the major label will reimburse itself for the expenses that it has incurred, and the *net* profits are then divided between the two labels, usually 50-50.

The deal is usually for an initial three to five years, with the major label having an option

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

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

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

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

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

Bart is also 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).

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

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Continued from page 13

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 Microphones; Neumann U48 tube mic, (2) Neumann KM 84, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (6) Shure SM 57, (4) Sennheiser 421, Beyer M260 Ribbon, Shure 55s. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, (2) Tascam DA88, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Yamaha SPX 90, SONY MPS, Huges Sound Retrieval System. Misc: 8 Channels of API 550A EQ,s, (2) Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, 60's black face Fender Pro - Reverb, 1973 Marshall JMP head with 60's Cab, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors: Yamaha NS-10 Studio.
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Soundtrack, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Woke Up Falling, Avenue of The Strongest, Pedro Luz, Andi Camp, Jen Wood, Trophy Wife, Gruesome Galore, Tommy Tutone, Everclear, Audio Learning Center, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Kremlin Bronx.

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 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.
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 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's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal.

Continued on page 18

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AS THE WORLD



THE GRAND OL' SOAP OPRY

You can call me Ziggy...

Just in time to break their new album world-wide, David Bowie has invited **The Dandy Warhols** to open the show on thirty dates of his widely promoted "Reality Tour" across Europe.

Mr. Stardust's musical extravaganza starts October 7th in Copenhagen and winds up in Glasgow November 28th.

The Dandy's third Capitol album "Welcome To The Monkey House" is due out in the USA August 19th and the band kicks-off the promo with an appearance on **Conan O'Brien** August 15th. They start the US tour August 24th headlining the Sunset Junction Street Fair in Los Angeles.

The first single "You Were the Last High" comes out July 28th.

The Dandys play Portland at the Roseland August 28th.



Star search...

As soon as **Lyle Ford** read **Meredith Brooks'** letter in the last TL-fresh from producing **Hilary Duff** and asking for help finding another young female-he grabbed the phone and called his producer **Ezra Holbrook**.

Ezra had played Lyle some tracks from **Jasmine Ash's** project and the young singer had left an impression. Always eager to give deserving talent a break, ba-boom, ba-bing the disc is in the mail to Meredith in Hollywood.

Ka-ching!

Meredith calls Jasmine.

Jasmine says the conversation quickly got down to musical influences. "When I told her **Radiohead**, Meredith said the same day she received my record-but before she heard it-she had told her engineer that what she wanted to do was develop a female version of Radiohead. So, we clicked right away".

Look for Lyle in the liner notes.



Radiohead out with the Jicks.

Stephen Malkmus and his band join the Capitol act for 12 dates in support of Radiohead's new lp, "Hail To The Thief". They start in Boston August 13th. The closest the tour comes to Portland is August 31st in Auburn, Washington.

Entertainment Weekly (7/11) picked a track from the Jicks latest Matador album "Pig Lib" in

Choice Cuts For Your Mixtape. EW sez,

"Vanessa From Queens' May forever change the way you feel about girls named Vanessa."



Thank you, Mr. Goldfarb.

The 16th Annual Waterfront Blues Festival over the July 4th holiday entertained an-estimated 120,000 people and raised a record \$363,000 for the Oregon Food Bank.

Stage manager (and veteran of 14 festivals) **Bill Phillips** says, "It was the all-around best one ever. We don't know how we're going to top it." Sgt. Major Phillips is also responsible for collecting the gear for festival stages. "Most of the national acts have specific equipment requirements in their contract riders. We use 5 complete set-ups including keyboards, amps and drums. This year, out of thousands of dollars worth of gear, we only lost one \$40 volume pedal."

"And, I'll tell you one thing, they don't make Fender amps like they used to. We blew up 3 brand new Twins right out of the box."

The Oregonian's coverage pointed to **Curtis Salgado's** set as the festival's musical highlight. **John Foyston** reported **Steve Miller** had so much fun he gave his paycheck back to the Oregon Food Bank.

The all-around best one ever.

Delmark Goldfarb was the player and Blues fan that conceived and organized the first waterfront blues event in 1987. After five years of struggling for control he moved to Memphis where he split his time between gigs at the Beale Street Blues Museum and the Memphis Music Hall of Fame. He returned to Portland in '98 and appears locally with his act, **The Bon Bons**.

Of his original idea, Delmark says, "It's just great to see the whole city turn out in support of the Blues."



Curtis Salgado's partner...

Besides hosting one of the premier annual blues festivals, Oregon produced the reigning world champion of contemporary blues guitar players; **Robert Cray**.

Don't take my word for it, ask **Eric Clapton**.

Cray made the cover of Billboard July 12th as a participant in the upcoming PBS series "Martin Scorsese Presents the Blues-A Musical Journey" airing September 28th thru October 4th. Think



Mission 5's Steve Wilkinson.

D TURNTABLES

BY BUCK MUNGER



photo Pat Snyder

Ken Burns on Jazz with bigger names and more promotion.

Sony/Universal, who issued the Burns Jazz series will release a set of Blues CDs from the Scorsese program. First in the series is "Best Of The Blues" due out August 26th with "new material from Robert Cray & Shemekia Copeland."

Robert has his own hot new album...

Entertainment Week (7/11) reviewed Cray's new Sanctuary album "Time Will Tell" and writer Chris Willman gives thumbs up.

"If, like some of us, you got bored with the blues a few thousand 12-bar progressions ago, *Time* to reconsider. Here, Cray offers a Los Lobos-esque take on the genre, with psych-pop sitars, string sections, and frantic shuffles as eclectic bait. This expansionism works, though it's inevitably the guitar-organ interplay that kills."

The Robert Cray Band was formed in Eugene in 1974 and recorded their first album for Tomato records after being discovered at the '77 San Francisco Blues Festival. A year later Hollywood came to Oregon to film *Animal House* and Robert got a bit part playing bass in the movie band Otis Day & The Knights.

Show-biz legend has it John Belushi caught the Robert Cray Band with frontman Curtis Salgado in a Eugene club and was inspired to create The Blues Brothers.

In 1986 Robert Cray's fourth album "Strong Persuader" won a Grammy and went double-platinum. The follow-up "Don't Be Afraid of The Dark" also won a Grammy. On a European tour with Tina Turner Eric Clapton became a fan and invited Robert to appear on his next two albums. BB King featured Robert on his Grammy winning lp "Blues Summit".

In addition to the platinum award Cray has two gold albums, five Grammy Awards and 11 nominations.

"Time Will Tell" is Robert Cray's 16th album.

July 3rd The Robert Cray band returned to the McDonald Theater in Eugene, where it all began .



Dover Weinberg remembers that killer guitar-organ interplay.

Dover was the keyboardist in the Robert Cray Band when they were discovered at the San Francisco Blues Festival.

Dover met Robert in Portland.

"I was living in a house in Southeast with 4 other musicians and bands from Eugene used to stay with us when they played Portland. Curtis Salgado's Nighthawks were regulars. This band, Iguana Outside had a guy named Warren Rand who sent me to see the Cray band. The first time I saw them was at the White Eagle and there was not one single person in the whole place."

Dover now plays in the Duffy Bishop Band and holds down a "sweet gig" every Sunday from 6:30PM-10:30PM at the Ratskeller in Government Camp working with Jeff Minnick on drums and Dave Kahl on bass.

"The owner is very supportive. He provides the backline so we don't have to haul equipment and he's set up to record from the stage.

"We get guests every weekend like Duffy, Paul deLay, Lloyd Jones and Curtis Salgado."



To some people, GC will always mean Guitar Crazy...

Bob Stull's primo vintage guitar shop has called it quits after 17 years on Hawthorne Blvd. From now on Bob will do his git-tar swappin' from guitarcrazy.com. In 1986 Bob managed two stores for Portland Music but yearned for his own vintage-oriented specialty shop so he gave Mark Taylor his keys and opened a pickers boutique across from Showcase Music at 34th and Hawthorne.

Over the years Guitar Crazy became a hang-out for the city's most accomplished guitarists and a destination for touring pop stars. Like the old west general store where the gunfighter yarns were swapped around the pot-bellied stove, Guitar Crazy was where you went to get the vibe.

When I worked for Gibson Guitars I learned the business is not about selling people a guitar, but making people want to become guitar players.

Guitar Crazy did that.



Guitars are magical machines...

I was at Gibson during a dark period in the history of Orville's company. Back then Gibson had been building guitars in the same brick factory in Kalamazoo, Michigan for 70 years. Norlin Inc, the largest musical instrument corporation in the world, had just acquired the old-line company of

Continued on page 28



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Continued from page 15

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

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

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Contact: Kris Crummett

Engineers: Bob Crummett and Kris Crummett

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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), Anteres Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Duy (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.

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

Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano.

Clients: Sarah Blaisedale, Cascade Blues Association, Crossside, 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 Electronics, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

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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 Sasse 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;

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AD/DA: Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit AD/DA converter, Digidesign: 888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter

Analog Processing: GML 8200 Parametric Equalizer, Cranesong: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic pre Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time 2, Antares: Autotune 3.0, Line 6: AmpFarm
Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro
Synchronization: Aardvark: AardSync II, Sync DA

Data Back-up: Exabyte: EXB-8700LT 8mm
CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition Audio Monitors
Metering: Metric Halo Labs: SpectraFoo - Waves: PAZ Psychoacoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, CDR2000 - CD Recorder/Rewriter
Marantz: PMD-321 CD with AES and SPDIF outputs - Nakamichi MR-2 Casette, 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
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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

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Continued from page 19

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Web: www.opal-studio.com
Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.
Rates: \$40/hour, block \$35/hour, project \$30/hour.
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15

effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors, Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...
Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps
Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OMS Shure 57 (4), 58, EV ND757a
Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate.

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

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Rates: \$20/hr includes engineer/producer, all equipment listed below. Other services include in-house short run duplication (printing and shrink-wrap included), online distribution, and design
Recording Equipment: Apple G4 450mhz 512mb RAM, 60gb Hard drive, ProTools 5 Gold Edition recording software, Digidesign recording interface, TDK, QPS, and Yamaha CD burners, Peavey RQ200 mixing console, Emagic Logic Control
Microphones: (1) SE Electronics SE5000 Tube (Neumann U87), (1) Behringer B2 Condenser, (2) CAD ICM 417 Condensers, (3) CAD TSM 411's, (1) CAD KBM 412, (2) Avlex 58's, (1) Peavey 57.
Processors: PreSonus MP20 tube preamp, various effects from various manufacturers such as Waves, Antares (auto-tune), Digidesign, and others. Other external effects from manufacturers such as DOD, Boss, Zoom, Danelectro, Dunlop, and others.
Monitors: KRK V6 pair, Alesis Monitor One with Alesis RA100 amp, Aiwa. (1) Pair Sony MDR-V7000, (3) Optimus Novas, Rolls distribution amp
Instruments: Martin DM acoustic, Custom Fender Strat, Hamer limited edition Archtop, Fender P-Bass Special,



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Epiphone Casino, Premier 5-piece drum kit with Camber and Sabian cymbals, various percussion, Yamaha MIDI controller, E-MU Proteus 2000 sound module

Clients: Paper or Plastic, The Candlethieves, Chazz Rokk, FaCx Murda, Focus, DreDizzle, Deep Treble Productions, Rose City Records, Premier Entertainment, and others.

Private Studio Recording & Mastering

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

www.psrecordings.com

Contact: Timothy Stollenwerk

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

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

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

R Studio

(503) 285-9168
Owner: Gregg Whitehead

Rainbow Recording

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

Recording Associates

5821 S.E. Powell Blvd.
Portland, OR 97206
(503) 777-4621
Email: recassoc@teleport.com

Red Carpet Treatment

Aloha, Oregon
(503) 848-5824
Owners: Gavin & Wendy Pursinger
Engineer: Gavin Pursinger
Tracks: 16tk 2" 15/30 ips.
2tk 1/2" 15/30 ips. 2tk 1/4" 15/7.5/3.75
Mono Tube 15/7.5

Rates: \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)

Recorders: Scully 288-16 (2" 16tk), Ampex AG440B (1/2" 2tk), Studer A700 (1/4" 2tk), Scully 280 1/4" 2tk, Ampex 351-C (mono tube 1/4"), Panasonic SV 3700DAT, Digital Audio Labs Hard Disk Editor, Phillips CD Burner, Pioneer 3 head cassette (+4 converted).

Monitors: Large JBL Alnico 15" 1/2" / Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26 (tube driven). Headphones have 4 separate mixes. Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.

Tube Equipment: "Thor" broadcast tube pre, Altec Lansing 220A tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric (these are fed single ended thru 40 yr old 600-10k transformers when used in mastering), RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube line amp (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction. Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware.

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

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss

Continued on page 22



intoxicating

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QUARTERLY
 STUDIO/MASTERING
GUIDE

Continued from page 21

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

Rex Recording

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

River Recording

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

Sound Goods

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

Sound Impressions, Inc.

1920 N. Vancouver
 Portland, OR 97227
 (503) 287-3975 Fax: 249-5021
 Email: info@sound-impressions.com
 Web: www.sound-impressions.com

Other Services: Web Site Design, Video Production & Duplication, and CD Rom Authoring.

Owner: Dan Decker
 Engineers and Personnel: Dan Decker: Engineer / Producer, Nick Kellogg / Engineer / Producer, Rick Duncan: Engineer, Wayne Thompson: Programmer / Engineer, Delandra Clark Scheduling / Artist Management, independent engineers are welcome. Assistant Engineers: Jim Lechocki, Justin Swanson, Tony Crepps
 Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. Audio projects range from local demos to national albums in all styles of music. Our new facility located two blocks from the Rose Garden arena houses two large audio studios and a video editing suite. Call to set up an appointment. We would be happy to show you our studios and discuss how Sound Impressions can assist moving your musical career forward to the next level.
 Mixing Consoles: Studio A: DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section with EQ. Switchable plasma metering. Studio B: Yamaha 02R digital mixing console: 40 inputs with dynamics and parametric EQ. Studio C: Yamaha 01V Digital Mixing Console Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.
 Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer
 Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R. Digital Audio Digital Workstations: 3 Digital Performer workstations with 2408, 2408II, 1224, MIDI Time Piece, and MIDI Time Piece AV interfaces, Apogee AD Rossetta Converter, Pro-Tools III 16 Track Power Mix (on the AVID

workstation).
 Synchroizers: 4 Adams-Smith Zeta Three's.
 Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamp, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.
 Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds.
 Microphones: AKG The Tube, AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's, Sennheiser 421's, & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Aura-

tone 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, Smoother-knob, 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 Debrie, 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.

SuperDigital Ltd.

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

T-Bag Studio

Address: 6925 N.E. Garfield Ave. Portland, OR 97211
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information

Rates: \$20.00 per hr.

Block rates are available. I know many musicians who can help write, arrange, or produce, if you need it (for a little extra cost). The studio, control room, and acoustic panels were designed by Rick Sullivan.

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

Processing: ART Dual MP tube mic pre, Kern IP-777 tube bass pre amp, dbx 166A compressor/limiter, Mac G-3 with Digital Performer, MOTU 1224, Lexicon MPX 100, Lexicon Alex, Peavy

Deltafax.

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

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

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

Tonic Media

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

Walnut Studios

(503) 312-9663
Balanced Power, Equi=Tech ET1RSI-F Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E

, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum 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, TDFI, ADAT Optical, Analog XLR and _"TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

LL

In the
Mix.

Continued from page 6

and more dynamic". They added long-time Baseboard Heaters bass player Matt Souther and put out a four-song EP with a high-energy live show and have got reviewers and fans alike raving. Somebody over at the Oregonian calls them a "vibrant new outfit", with "churning guitars, stunning harmonies and Higgins' trademark soaring melodies". CD Baby.com owner Derek Sivers describes Odds Against Tomorrow as "modern, melodic rock that will tune you in with delicious hints of funk, emo, hard rock, progressive rock and 80's accessibility". They've sold a bunch of EP's around the world and they're working on their first full-length record. They're doing the college circuit thing and booking regional tours as well. Drummer Dan Stieg says "we're having a blast".

Kevin Nettleingham of Nettleingham Audio continues to keep his wheels greased and his doors revolving with another load of mastering projects. He's been making a lot of hay and burning the midnight oil with Portland area artists Straightjacket, Avenue of the Strongest, The Doyle Band, The Horrors of Teenage Sex, Ghost Parade, The Christine Young Band, Mitze Zilka, Dennis Hitchcock, and the aforementioned Gypsy Moths. Mark Fretham (Dr. Digital) came in with Blake Sakamoto, Ann Ishimaru, and Zack Semke to master Portland Taiko. Portland Taiko is a premiere North American Taiko ensemble. It has its roots in ancient Japanese tradition. Taiko is the word for "drum" and the name of the art form. Portland legends Johnny Limbo and the Lugnuts had their 25 song CD done by Kevin as well. It's for a celebration of The Lugnuts 25th anniversary. 5 Guys Named Moe's Brian Pelky came by to put the finishing touches on their new 12-song release entitled "Dancing in the Streets". Also, Doug Sweet of KMHD came in to put together and master a CD of Cathedral Park performances. Kevin, you are a busy, busy man! Super Digital's Rick McMillen says he'll have some exciting news next month, but this

month the headline is Super Digital just brought in a Sony 2" 24 track machine to transfer stuff to and from Pro Tools. That seems exciting enough for me. They've also increased their CD-making capacity. Don't know how much, but Super Digital is a totally self-contained outfit. You can walk in with some songs and walk out with a finished CD product. Rick is mastering projects for Michael Allen Harrison. Jeff Salzman is doing the same for Holy Sons, The Minders, Boka Marimba, and others. They've got a lot of stuff going on.

I never truly realized just how much of a teeming beehive of real world-class activity there was in this city, music-wise, until I started writing this column. The quality and professionalism of the studios in Portland, the mountains of world-class gear and the people who use it all is breathtaking. I just finished updating the equipment and client list for Two Louies Studio/Mastering Guide. I went to Falcon Studios' website at <http://www.falconrecordingstudios.com> and was yet again blow away by the breadth and scope of another studio that means business. Dennis Carter has equipped his two rooms with just plain major league stuff. And lots of it. With names like Neumann, Yamaha Concert Grand Piano, Focusrite, Tascam, Alesis, Tannoy, Lexicon, Sony, URIE, Drawmer. . . the

"Super Digital is a totally self-contained outfit. You can walk in with some songs and walk out with a finished CD product. Rick McMillen is mastering projects for Michael Allen Harrison. Jeff Salzman is doing the same for Holy Sons, The Minders, Boka Marimba, and others."

accountments that make a studio a real studio, are at Falcon in spades. His rooms are chock-full of stuff that can make a serious musician weep with anticipation and joy. Not to mention the cadre of engineers and producers he's got in his arsenal, including whiz kid Sean Norton. Falcon has been a leader of Rock, Jazz, Funk, Big Band and Classical recording in Portland since 1981. Everyone I've talked to (and that's a lot of people in the last several years) says that Falcon has a relaxed atmo-

sphere and comfortable environment conducive to creativity. The studio is situated near the heart of the city and makes Falcon the destination for a lot of local artists as well as national acts. They can do demos to full CD's, digital editing to mastering, voice-overs to audio plays, as well as any special projects. They can pretty much meet any needs you have. With Analog 24 track 2 inch, Digital hard disk recorders, and computer based recording systems, Falcon can handle the most popular formats and work hand in hand with producers and musicians working in smaller project studios to take your projects to the next level.

Singer-Songwriter Lyle Ford is still getting his Early Show at Mt. Tabor Theater off the ground. He's finally pared it down there to Wednesdays and Thursdays from 6:30 to 8:30. He's also added solo spots at Sewickley's Addition on Tuesdays and Fridays from 6:00 until 8:30. Lyle says bring your guitar and your talent and come sit in. The Tabor has major-event sound and lights (with a sound man). For the Sewickley's show Lyle brings his own excellent sound system. Lyle is also booked for shows at the Burlingame Acoustic Room on SW 1st and Ash on July 29 and August 6th. The July 29th show features Lyle with Jasmine Ash, Ezra Holbrook, Little Sue, Sattie Clark, a pos-

sible nationally known "mystery guest" (think Sheryl Crow, Jacob Dylan). August 6th Lyle will be joined by Christene LeDoux, who just got off tour with Suzanne Vega and will be visiting our town, the spectacular Stephanie Schneiderman, the wonderful Lara Michell, Lisa Stringfield, both of whom play in Carmina Pirahna, Sean Michael, the former front-man/guitar player for the band "Orange Collection.

LL

WATERFRONT



Clockwise: The fans get a special treat when Curtis Salgado is joined by Steve Miller and Roy Rogers on the Main Stage Saturday night. Dylan-Thomas Vance International Blues Competition Finalist. The Music Mobile. Tim Rutter; helpful crew guy & Two Louies Illustrator. Linda Hornbuckle sings the National Anthem before the fireworks Friday. Jim Mesi, helps start things off Thursday night.



BLUES FESTIVAL





Counter-Clockwise: Chris Miller with the Mike Barfield Band.
"Big Monti" Amundson and Robbie Laws.
Duffy Bishop with Dave Vest and friends.
Roy Rogers and Norton Buffalo with special guest Steve Miller.
Tom Grant featured with the Jackson-Mills Big Band.
Terry Currier gets an autograph from the Joker, Steve Miller.



WATERFRONT



BLUES FESTIVAL

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OPY

BY BUCK MUNGER

Continued from page 17

craftsmen. Norlin also owned Moog synthesizers and a half-dozen other musical instrument manufacturers. Creative input for Gibson instruments now flowed from the executive suites. The height of the lunacy came when the corporate thinkers in the Big Apple stumbled across the Ovation guitar with the molded plastic back and wrote a memo to Kalamazoo instructing the luthiers to build a guitar prototype using plastic.

You gotta be kidding.

Gibson Plant manager Carl Spinosa called plastics companies looking for something to build a guitar out of. The only thing he could find even remotely close to a guitar body was a rectangular refrigerator drawer. The Gibson craftsmen fell to the task of building the only plastic Gibson ever. They used a new Mark Series bridge and attached a neck that played smoothly. The finished product had a surprisingly pleasing mellow Dobro-like tone.

I first saw the guitar standing in a line of unfinished prototypes along a wall in Carl Spinosa's Kalamazoo office. I was visiting the factory with John Entwistle and by the time we got to Carl's office John already had a stack of instruments. When John asked what that strange little square guitar was, an embarrassed Spinosa told the story and dismissed it with a wave of his hand.

I added it to the pile, but whispered to John, "This one's for me."

After Norlin sold Gibson to computer magnate Henry Juskowicz Guitar Player magazine and Vintage Guitar did stories on the weird little oddity and Guitar Crazy put the plastic-backed Gibson on display.

Today it sits in the Two Louies office, testament to corporate thinking in a play it by ear world.



THIS JUST IN...Pete Droge is celebrating his greatest chart success yet with **The Thorns**, the CSN-like vocal trio with **Matthew Sweet** and **Shawn Mullins** has been on Billboard's Top 200 albums for six weeks (7/12). The trio started with Droge, Mullins and **Glen Phillips** of **Toad the Wet Sprocket** who was sacked for a "lack of chemistry" says BB. The Thorns play an in-store at Music Millennium at 1PM Sunday, July 20th...**Lyle Ford** spent a day in the Kung Fu Bakery recording his anti-war anthem "Fortunes of War" with engineers **Dave Friedlander** and **Sean Norton** and backed by members of **Dr. Theopolis**...**Modern Drummer** magazine (7/03) named **Bernard Purdie** as one of 2003's Top 5 R&B Drummers. Not bad for a

guy who played with **Jimi Hendrix** before it was an Experience...**Mission 5** will do an in-store at 5PM at Music Millennium July 19th in support of their latest lp "The Other Side". The band is an allstar lineup of former members of **Thrillbilly**, **Haymaker**, and the **Quags**. Lead singer **Steve Wilkinson** is from **Gravelpit**...**Moonshine Hangover** to celebrate the release of their CD "Mulberry Squeezins" July 12th at the Ash Street Saloon. Tracks from the lp are already on the air in Eugene on KWVA...**Gary Ogan** produced the new **Donna Jose**



Sgt. Major Bill Phillips.

photo Denny Mellor

CD "Spindrift" the good old-fashioned way. All the basic tracks were recorded live to 2" analog 24-track tape with no click tracks. Gary says, "I've told everyone those 5 days of recording basics with my friends (**Jeff Leonard**-bass, **Albert Garcia**-guitar, **Fred Stickley**-keys, **Steve James**-lead guitar) on analog tape without a click were in many ways the most satisfying recording experience I've ever had. The result is energetic and fun...risky and pure!" The release party with Ogan on drums happens July 18th at the Melody Ballroom...**Lisa & Her Kin** rawk with the girls at "Hey Yer Roots Are Showin"

at Conans Pub July 19th. August 1st they travel to the Tractor and return to Duff's August 2nd. Lisa's kin (brother) **Chris Miller** (Razorbacks) was in town from Austin to play the Blues festival with the **Mike Barfield Band** and they shared a bill at Duffs Garage on July 6th...**Man Of The Year** meets the demand for product with a three-tune single, "Thank Your Stars" b/w "Haircut" and "Organ Madness". You can order it at www.manoftheyear.org...**Derek Sivers** traveled to Hollywood to speak to the DIY Convention July 3rd. Billed as "a one-on-one discussion with the CD Baby.com founder - Sivers, a former professional musician, circus clown, Warner Chappell publisher and one of the online world's leading marketing gurus, will discuss the secrets behind CD Baby's astonishing success, which has seen the company sell over \$3 million of independent music in its short history." From right here in Portland...**Stephanie Schneiderman** and her full band play **Noon Tunes** at Pioneer Courthouse Square July 15th noon til 1PM. They headline the **White Eagle** July 19th...The **Ezra Weiss Quartet** with Ezra on piano, **Andre St. James** on bass and **Tim Rap** on drums has found a new home at the **Jazz De Opus** where they play two Tuesdays a month. Ezra helms the **Blues Connotation** jazz sextet every Wednesday night at the **Blue Monk** on Belmont. Ezra sez the culmination of the summer will be the September 6th release party for "The Five A.M. Strut CD with the legendary drummer **Billy Hart**...Former **Dan Reed Network** keyboardist **Blake Sakamoto** got the call for duties with 80's heavies **Animotion** last month at Six Flags Great Adventure in New Jersey. Blake is also a member of **Portland Taiko** and will celebrate the release of their second album September 7th at the Newmark Theater...July 19th marks the one-year anniversary of the passing of **Dave Carter**. The last Oregon performance of the **Dave Carter/Tracy Grammer** duo took place at the Hillsboro Tuesday marketplace. The vendors at the marketplace will remember Dave Carter on Sunday, August 17th by donating a portion of market proceeds to the Dave Carter Memorial Fund. Tracy will perform a set as well as Hillsboro resident **Jon Koonce**. Tracy also has a couple of cuts on the "Winterfolk XV Live" CD. She and **Donny Wright** sing "Ordinary Town" and "The Mountain". Also on the benefit lp for the Sisters Of The Road are **Misty River**, **Kate Power & Steve Einhorn**, **Tom May**, **Andrew Calhoun** and **U. Utah Phillips**...**Daniel Crommie's** post-medieval progressive folk act the **Saturnalia Trio** plays the Mississippi Pizza Saturday, July 26th...

LL

Views & REVIEWS

Continued from page 7

Though tamer than the more underground pop sounds of a band like The Hives, the aggressive sound of the Spinning Jennies pushes the band beyond the terrestrial.

Jonah CD - Independent

It came in a simple plain plastic cover with a note saying, "Thanks for listening." So gently does this EP begin, that what comes after leaves you with your jaw on the floor. They call that production. From the first time I heard this band on their debut EP "Dizzyfish," I was sure they would complete their musical journey and embrace all of their dreams. After hearing this release, simply entitled "Jonah," I'm as completely and fully convinced now as I was then.

Melodically aggressive, Jonah is a well balanced musical machine gliding ferociously through a panorama of evocative lyrics and provocative rhythms. Clean and sonically inviting, their songs embrace numerous incredible moments and on this 5 track EP, Henry Curl's voice has never been better. Developed, complete and in control...they are there!

Recently picked up and signed by a major management company, Jonah is now being actively shopped for an L.A based label home. This reviewer has never needed a label to sell her on a band's music. Whether signed or unsigned...this band will always and forever be one of the very, very, very best Portland has ever had to offer.

CD - Independent

An alternate title for Mark Bodino's CD could be "A Moment in Times" since this classically trained guitarist clearly sees with many musical perspectives. In one moment he's captured 60's acoustic folk rock with "Love the Ways." Floating, lightly strummed acoustic guitars and willowy violin licks against drums and bass are enhanced only by the beautifully rich, widely oscillating Roy Orbison-like tones and vibrato that are Bodino's standard.

Just two tracks later however, "Blue Sojourn" is a James Bond movie with a contemporary, more electric direction. Always tied together by acoustic guitars in the background and a reverby feel over everything, the listener moves easily through many moments in many times.

This is definitely a "hands on" production with Bodino himself playing all of the guitars, bass, piano and keyboards. When he translates his classical music knowledge and training into electric guitar solos, these things fly like the wind. Sometimes stormy and fast, other times drifting and warm, Bodino demonstrates an absolute understanding of the genres he's portraying and it comes across as deeply connected.

It's a songwriter's prerogative to give the impression of many styles on their albums because they're always experimenting and traveling to new musical places. But Mark Bodino seems to already be there, in many places at once. Not experiment-

love of the things you can do with reverb, both bands share a dreamy, psychedelic approach. Within the songs of both bands, segments morph one into another through the use of delays and the aforementioned reverb. All this giving a sense that you're definitely not in Saskatchewan anymore, Dorothy. While Toshack Highway is much more acoustic in nature with fingerpicking or simple guitar strumming, as on tracks 2 and 3, "Cannery Row" and "Country Grass," both songs sport the lovely reverb and lazy guitar delays that bring the listening bystander to some warm country summer afternoon. Other Toshack Highway songs, like track 4 "Celestial Navigation," bear a smidge of pop that plants this music into your sonic cerebral library. Sometimes floating in space, other times blowing through a field of tall grass, this music is a scrumptious listen.

Sianspheric on the other hand, while still bearing acoustic guitars on tracks 4 and 5, "This

"SEPIA IS ANYTHING BUT THAT FUNNY SHADE OF BROWN IN YOUR CRAYON BOX. WITH A DARK, MELODIC MIX OF SOUNDS, THIS MUSIC MAY BEST BE DESCRIBED AS FOLK-TRONIC, AS GUITARS MINGLE WITH TRIP-HOPPY SAMPLES AND BLISTERING PERCUSSION RHYTHMS."

ing, simply passing on in "A Moment of Time" his place in the universe... where a wealth of talent and musical knowledge converge onto this stunning CD.

Toshack Highway vs. Sianspheric CD-Sonic Unyon

Is it pronounced Sonic Onion or Sonic Union? That's my first question. For Sianspheric, it was a dream come true to be the opening band during the 1998 Swerverdriver tour and it changed the paths of both Canadian groups with this split, 2-CD release being the proof. Swerverdriver's Adam Franklin later formed the band Toshack Highway. Toshack Highway vs. Sianspheric "Magnetic Morning / Aspirin Age" is two different CD's by two different bands in one jewel case on one record label, Sonic Unyon.

The musical connection between Toshack Highway and Sianspheric is obvious. Besides a

All Happened" and "Aspirin Age," openly departs the realm of the acoustic with full-blown ultra-wet reverb on big electric guitars and a swirling storm of vocals set quietly behind the electric wall of sound. With a much darker approach to their music, there is less auditory definition and cut to Sianspheric's songs and your ears try to slice through the reverb in search of the actual chords. In the louder rockers, this effect creates an extremely soothing platform from which to digest this inviting listening experience.

There was a one in million chance that these two bands would find each other in this big world, but some things are meant to be and whether a sonic onion or a sonic union this connection will make waves for a lifetime.

LL



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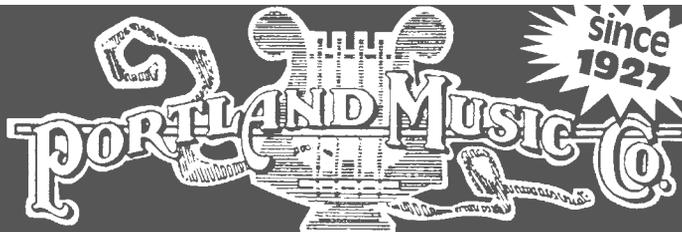
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LETTERS

MORE LOUIE HISTORY

Dear Friends and supporters of Music for Kids:

So where are the next B.B. Kings or Eric Claptons, Yo-Yo Ma's and Van Cliburn's, or Quincy Jones's, Cher's, Streisands, and McCartney's coming from? How are we going to give our kids the kinds of opportunities and exposure to music that they want and need? Our public schools are suffering under extraordinary budget pressures, and unfortunately it seems that the first things to go are money for music.

We are doing something about it. We've established the The Wailers Performing Arts Foundation (WPAF), a non-profit 501 (c) (3) with the goal of providing kids, especially disadvantaged kids, with mentoring programs, scholarships, instrument programs, and other support as they pursue their musical interest. There are any number of studies of the educational process for youngsters that suggest giving kids musical exposure early in life contributes to their ability to learn.

Our main '03 fundraising event is going to be on August 24, 2003 at Cheney Stadium in Tacoma, Washington -- home of the Wailers. We intend to have more than 1,000 guitarists joining in at the same time to play the "national anthem of rock 'n' roll" -- a song that the Wailers and the Kingsmen made famous -- "Louie Louie". Our goal is to set a Guinness World Record at the event.

"1,000 Guitars Louie Festival" will also be a full day of music, food and fun for thousands of musicians and music lovers. There will be main stage performances by the Kingsmen and the fabulous Wailers, plus several guests, and a 2nd stage featuring kid's bands and youth performers.

We'd like you to be part of this effort by sponsoring one of our vendor booths, as well as considering in-kind or cash contributions to the WPAF foundation to support its work with kids in cooperation with the Boys and Girls Clubs of the South Puget Sound. Booth sponsorships will cost a mere \$100.00 for private vendors and \$75.00 for

non-profit organizations. Vendors retain 100% of any sales revenues, and are responsible for sales taxes.

If you're interested, email me at nie7@comcast.net, and visit these websites at www.1000Guitars.org or www.wailersfoundation-wpaf.org

Thanks you,
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Committee for Planning and Events
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Tacoma WA 98406
www.wailersfoundation-wpaf.org
or www.1000guitars.org



Doug Fraser and John Foyston '78.

BIG O PICKER

Dear Editor,

Since you document the track records of the Oregon music industry I thought you'd be interested in this snapshot (above) from 1978 of Doug Fraser and John Foyston with their 1959 sunburst Les Paul Standards in front of their British Vox amplifiers.

I'll bet they wish they had those guitars today.

As anybody from Portland knows Doug Fraser went on to a storied career with bands like Quarterflash and Johnny & The Distractions and John Foyston became the Oregonian's most popular music critic.

John Barr
bayniebonkie@aol

WHERE'S MONTI?

Dear Editor,

I am sorry to bother you... I found your TwoLouies on the Web and had to write to you. I have been searching for some time to find info about a certain band from the Portland area and was hoping that maybe you could point me in the right direction???? The following is an e-mail that I have sent out to others that was usually returned with bad e-mail addresses! Please take the time to read it for me! And thanks in advance!

I found your e-mail after doing a very extensive search on the internet for The Blubinos! I had a cassette of them back in the early 90's. Well we all know how long those cassettes can last! Do you know if there are any New Cassettes or preferably any CD's of this band! If I had a new Cassette I could copy it to a CD so it would sound good for years to come! Please let me know if you can help me! Thanks!

Marv Wollam Redmond, Oregon.
mawvelus1@msn.com

LL

ON THE COVER: Jasmine Ash played her first gig with a full band at the Goodfoot Lounge July 12th and already the buzz is ferocious. Her demo, produced by Ezra Holbrook, found its way to producer/artist Meredith Brooks in Hollywood who called Jasmine to compliment her on her vocal and songwriting skills. (photo Buko)

Two Louies

• Established 1979 •

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