

OREGON MUSIC

# Tub Louies

**MUST LIST**

**LITTLE SUE**

**H'WOOD HEDWIG**

**MISTY RIVER**

**CHRIS NEWMAN**

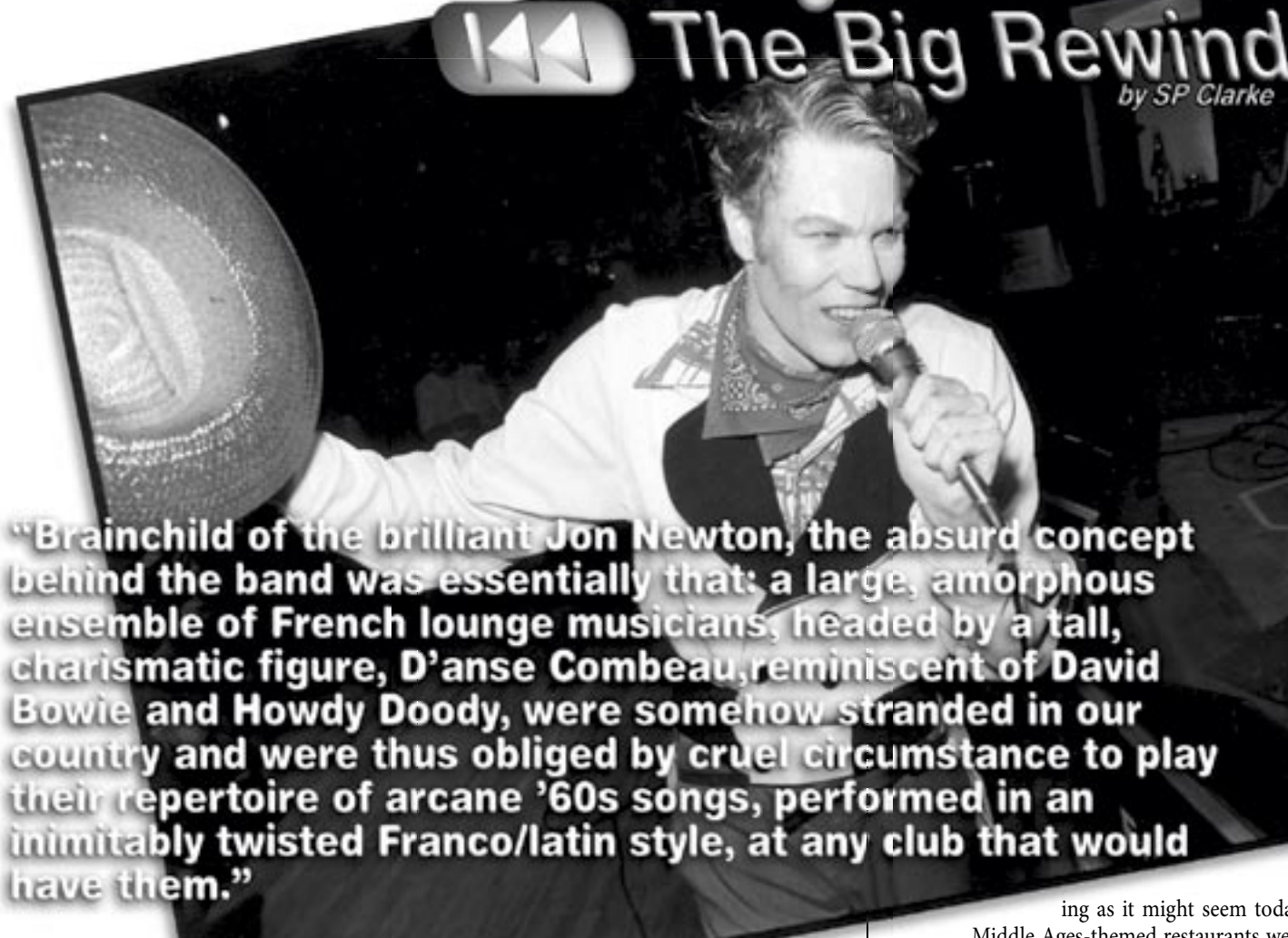
**STUDIO/MASTERING GUIDE**

# All the way Back



## The Big Rewind

by SP Clarke



**"Brainchild of the brilliant Jon Newton, the absurd concept behind the band was essentially that: a large, amorphous ensemble of French lounge musicians, headed by a tall, charismatic figure, D'anse Combeau, reminiscent of David Bowie and Howdy Doody, were somehow stranded in our country and were thus obliged by cruel circumstance to play their repertoire of arcane '60s songs, performed in an inimitably twisted Franco/latin style, at any club that would have them."**

photo Michael Moran

### PART 2: The Early '80s

By the Fall of 1982, the most significant club of that golden era had already been open for a year and a half, acting as a creative conduit for the entire Portland music community. As Tony DeMicoli was opening Luis' La Bamba Club in the Spring of '81, the nascent Portland music scene was in dire need of a unifying entity: a club that went beyond stylistic boundaries to feature the best Portland bands from all genres. La Bamba filled that need in spades, offering a superb venue for music and the various theatrical performances that were soon to take place upon the club's expansive stage.

Migrating from Long Goodbye to the new space, located inside what is now called the New

Rose Theatre building on 2nd Avenue at Southwest Ankeny, Demicoli carried with him the artistic vision he was only partially able to realize in the considerably smaller former space. The new room probably once housed the "Old" Rose Theatre, back in the vaudeville days at the turn of the 20th Century. It was approximately the same size as the main room at Mt. Tabor Pub, although the ceilings weren't quite as high.

Before La Bamba materialized, the space had been a restaurant, the Medieval Inn, a castle-like affair, where bawdy wenches would coquettishly serve patron lords and ladies legs o' mutton and flagons of ale. In the basement below that main hall was a vast dungeonesque area— seemingly rough-hewn from massive blocks of stone— where other patrons could sup in quiet seclusion, away from the wild, teeming masses scranneling upstairs. Surpris-

ing as it might seem today, Middle Ages-themed restaurants were not uncommon at that time. Still, a renaissance was yet close at hand!

DeMicoli hastily converted the basement into a Mexican restaurant, hence the name Luis' La Bamba. In point of fact, there was no Luis. It was a caricature of Tony's visage which graced advertisements and promotional materials for the club. The uninformed were even known to refer to Tony as "Luis." The downstairs restaurant area also served as a performance spot for impromptu theatrical uprisings, and for solo music acts, the most notable of whom was the Incredible John Davis.

The Incredible John Davis was a one-man-band extraordinaire (as well as a former world champion hang glider). With his left foot he would maintain the beat on an elaborate drum set, while playing pedal bass with his right. Meanwhile John would sing, occasionally blowing a harmonica, while playing crazy, heavily effected electric guitar, in a faintly reggae syncopated manner. It



was a style, a lifestyle and a philosophy that Davis created and incessantly propounded to anyone who would listen. It was called "Boom Chuck." The primary tenet was the upstroke and having it down. Incredible John once staged a twelve-hour one-man-band marathon in the basement at La Bamba. He called Jim Bosley "an old bald guy" to his face on an KATU-TV AM Northwest "Punk Music" special.

One impressionable acolyte who traversed within the sphere of Incredible John's sway was a young singer/guitarist from the Stonesy, bad boy Glam Punk band the Malchicks. Billy Rancher and his brother Lenny fronted the band- the two of them, as well as Ron Batiste, banging away relentlessly on out-of-tune guitars. In the meantime, bassist Dave Stricker and drummer Pete Jorguson would hold down the rhythm section, sometimes under terribly adverse conditions- as Billy and Lenny were often prone to getting into intense physical fights, even while playing on stage.

Billy Rancher was already notorious in Portland rock circles for innumerable transgressions. Commonplace were the occasions when Billy would empty pitchers of beer from the stage upon swirling danc-

ways and an end to the Malchicks. Shortly thereafter, in the late Summer of 1981, Billy unveiled his new band: the Unreal Gods- which featured former Malchick Dave Stricker on bass, Billy Flaxel on drums and Alf Ryder on keys. It was rumored that Dan Ross, formerly of Sand, had been considered for the lead guitar position, but it ended up going to Jon Dufresne- who had been playing with Casey Nova.

For the next several years, Billy Rancher and the Unreal Gods, along with the dancers the Goddesses A Go Go, were a major force throughout the Northwest region; the loci in an explosive Portland scene. Ground zero was La Bamba, the site of countless enchanted evenings.

Magical nights with the bluesy folk/rock of Jeffrey Frederick and Les Clams, the manic folk/jazz of Billy Kennedy with Le Bon. Film At 11 drew widespread acclaim for their exciting early shows. Formative shows from frat boy ska disciples the Crazy 8s; the initial outings of Map Of France— one of guitarist Duane Jarvis' many subsequent bands after leaving the Odds in 1981.

Les Clams could actually be either of two bands on any given night. On the night's when former Fugs member Steve Weber was in town, or felt up to it, the band was called the Rounders, the West Coast version of the

Tyler, bassist Davis Reisch and drummer Roger North, along with fiddler Robin Remailly. Eventually, Bruce Sweetman, late of Seafood Mama, replaced Remailly and lead guitarist Michael Shane was added when Tyler unexpectedly died in March of 1983. Any performance by the Rounders or Les Clams was ordained to be a tribal gathering of all local hippie tribes, at which merriment and unbridled joy were rampant. Needless to say, expectations were always, uh, high at Clams performances and the band rarely failed to meet them. Several were the clubs where the band was banned for one indiscretion or another- many of their gigs included large quantities of broken glass, casualties to the reckless abandon with which the band (and their fans) often performed.

Film At 11 were the brainchild of guitarist Arni May and saxman Dave Hite, who were already veterans of bands such as the Briefcases and the legendary new wave instrumental band, Pell Mell. Film at 11 featured stark angular vocals from keyboardist Ingrid Shulze. Jim Haskett was the band's original bassist, before moving over to guitar, his primary instrument, when Matt Fine became the new bassist. Then original drummer Bob Blade was replaced by Jay Sciarra, whom eventually gave way to Wilton Merritt, who brought along with him bassist Michael Clardy. By that time Schulze had left the band. Shortly after that Haskett left to join Theatre Of Sheep.

The band continued on for a couple more years but could never duplicate their initial success.

The boyish Odds, guitarist Duane Jarvis, brother Kevin Jarvis on drums, Jim Wallace on bass and lead vocalist Ben Davis, formed in 1980; playing poppy new wave music which depended on a tight rhythm section and Duane's youthful exuberance on guitar. The Odds quickly developed a loyal following, first at the Long Goodbye and then at La Bamba.

As always, Tony Demicoli's policy at Luis' La Bamba, the stage was regularly open to the best fledgling rock bands. In addition, Tony's fondness for cabaret inspired him to present "La Bamba Laugh Nights," featuring top local and touring comics, as well as other theatrically inspired events. The chief among these were the rare, but always momentous appearances of D'anse Combeau.

Brainchild of the brilliant Jon Newton, the absurd concept behind the band was essentially that: a large, amorphous ensemble of French lounge musicians (comprised in part of members of his band Wallpaper Music), headed by a tall,

ers below him, or become a human beer fountain, spraying the crowd with a fine, sticky mist. More legendary still was the night Billy tipped over a pinball machine at Sacks, for which he afterward displayed no contrition whatsoever.

Championing the concept of Boom Chuck, Billy soon found the means to express it. Increasing friction between he and Lenny, led to a parting of

Holy Modal Rounders, minus East coasters Michael Hurley and Peter Stampfel. When Weber was indisposed, guitarist Frederick, along with backing vocalist Jill Gross, would take over the duties as singers and the band would be called Les Clams.

The ensemble included keyboardist Richard

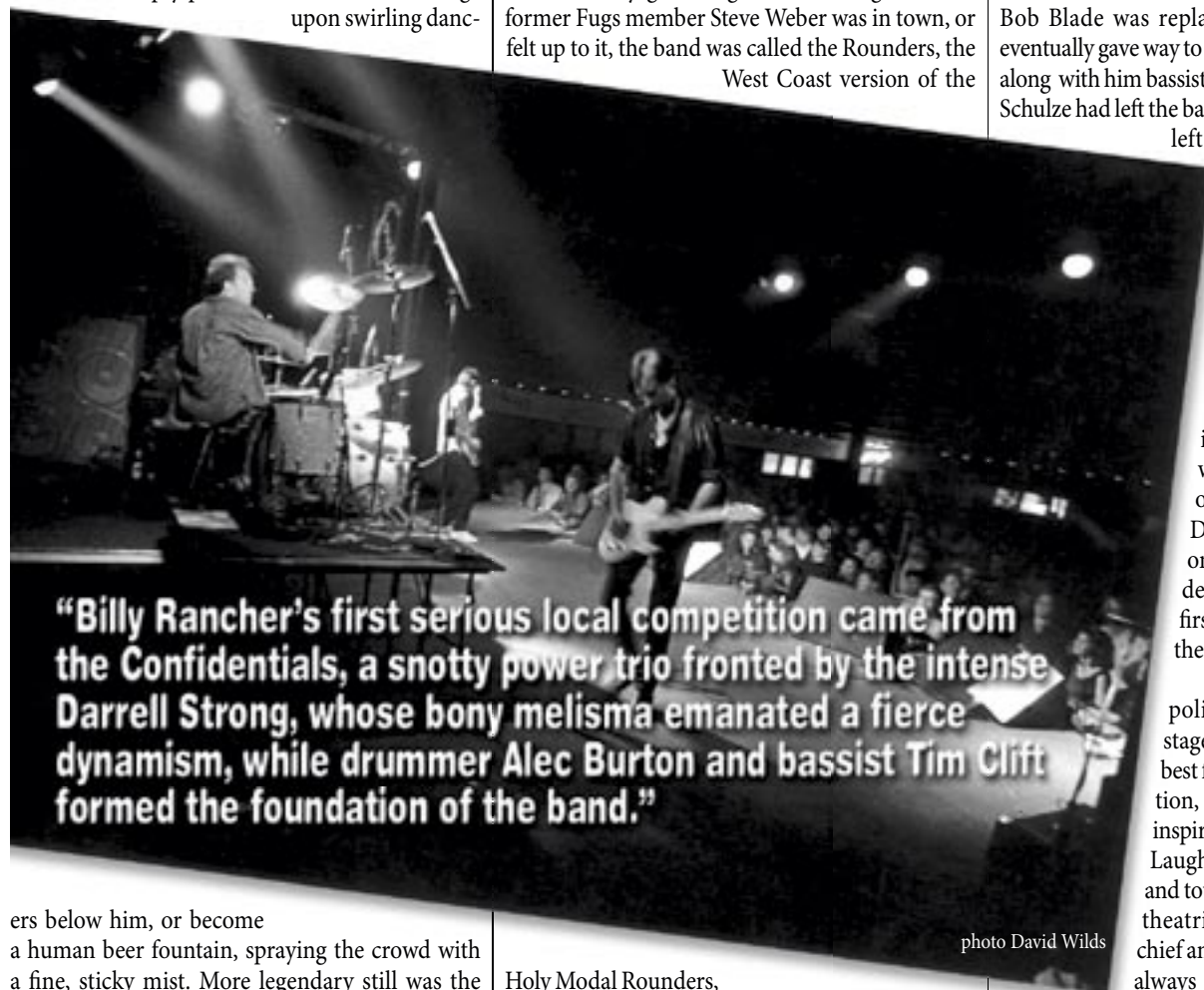
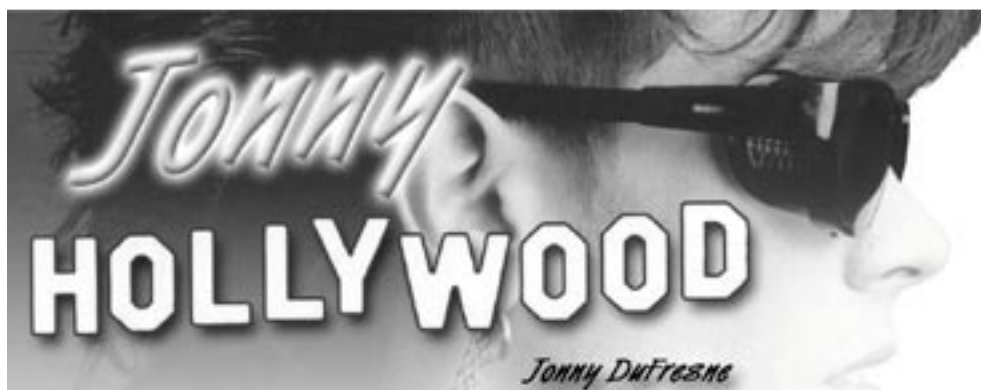


photo David Wilds

**"Billy Rancher's first serious local competition came from the Confidentials, a snotty power trio fronted by the intense Darrell Strong, whose bony melisma emanated a fierce dynamism, while drummer Alec Burton and bassist Tim Cliff formed the foundation of the band."**



The camera fades in on a boy of two, on family vacation in the southwest, the Grand Canyon. Dad dangles feet over edge of cliff, the canyon floor 1000 ft. down, Mom, afraid of heights stays back, Dad calls for the boy to join him, he heads towards Dad unaware of the danger, Mom freaks out, she calls him back away from the edge, the boy is torn between to conflicting messages. Finally, he makes the choice to join Dad and playfully dangles his feet over the edge. This early memory of Wade McCollum is symbolic of choice this Actor, Singer, Dancer, Comedian, Songwriter, Musician continues to make; the edge rather than the safe, cause that's where the truth is.

Much has been written about Wade's musical acting success thus far. For now I'll skip the back story, but if you're interested, do a Google search on Wade McCollum. Check out past articles from the Portland Tribune and you'll get a better idea of Wade's background, talent and success in the Portland Theater with his lead in the rock musical "Hedwig and the Angry Inch" as well as "Batboy, The Musical". Recently relocated to Los Angeles, Wade is broadening his impact in sunny California's entertainment microcosm with a 3-month run of "Hedwig" at the Celebration Theater

**"While acting could be his vehicle, Wade's next project could very well be strictly about the music. It appears behind the scenes forces will be at work soon stealthily shopping Wade's 5-song demo to all interested parties."**

in Hollywood.

By coincidence I met Wade earlier this year through Portland-based Manager / Promoter Lisa Lepine on a peaceful May afternoon. I'd like to think I'm a good judge of people; usually my first impression is correct. I have also had the honor to work with some truly talented people over the years, Billy Rancher being one, and true talent is not just contained in the artist's work, but in the artist himself. In meeting Wade, I immediately knew there was someone special here, a rare individual

through which the vibrant energy of our collective consciousness is channeled. Stop me if I sound too new age but it's true. One on one, the man is fountain of good vibrations, a gracious and wise human being and artist who lives to be of service to creativity and his fellow artists with a vision of this world that is based in love and a spiritual higher

**"I will not be surprised when Wade gets critical notice for his break through movie role, probably a small part in a comedy, inadvertently stealing the show from the 'star'. Jack Black better watch his back."**

power. To break it down, it's almost impossible to be around Wade and not feel just a little bit better.

My first exposure to "on-stage" Wade was to be his performance of "Hedwig" at the Celebration Theater in Hollywood. Though not familiar with the Hedwig story in detail, I knew generally what to expect; Rocky Horror Picture Show energy, gender-bending sexuality and biting humor mixed with dark tragedy. A night in the life of a East German 6' 2" transsexual with a botched sex change pouring out her life story in the midst of a seedy club gig somewhere on the road in America. I was

curious how Wade's Zen personal energy would communicate the required edginess required by Hedwig's character.

Showtime, the lights grow dim, the band begins the opening number. The 60-seat theater takes on the tattered feel of a local Satyriconesque punk dive bar, three backup singers take the stage. Hedwig / Wade makes his entrance bursting through a graffiti covered paper backdrop. Towering well over 6' in a blond movie star wig and sunglasses, a black vinyl tube top and mini skirt,

fishnet stockings and blue pumps. I flashed on what audiences back in the early 70's must of thought when they saw Bowie doing Ziggy Stardust.

Wade IS Hedwig; pure bitch-queen soul, a stream of consciousness Sybil, talking in tongues, a homo-erotic tease and tormentor, a rapier wit wrapped in pissed off self-destruction, a cracked actress coming apart at the seams, spiraling out of control into a black hole of pain brought on by a lifetime of bad luck and abuse, finally to break through to the redemption and rebirth of self acceptance. A 2-hour musical, physical, emotional tour-de-force, though highly stylized and theatrical, never reeks of "acting". I will not be surprised when Wade gets critical notice for his break through movie role, probably a small part in a comedy, inadvertently stealing the show from the "star". Jack Black better watch his back.

While acting could be his vehicle, Wade's next project could very well be strictly about the music. It appears behind the scenes forces (forces that would prefer to remain anonymous at this time) will be at work soon stealthily shopping Wade's 5-song demo to all interested parties. The Holly-

wood production of Hedwig has been an excellent showcase with those in the know dropping by for a look-see. So what do you do for a follow up? Crafted on his roommate's Mac using Garageband, Wade vocals, guitar and keyboards resolve into a blend of funky Prince, edgy Nine Inch Nails and esoteric Bjork. Not really what he anticipated when he started writing, in fact, this is much better. Like all great artists, Wade surrenders to the process, knowing the songs will be revealed when he is ready. He must be. 13 new songs came out of the ether this week alone. Though the project is hush-hush for now, I suspect great things.

Well here I am 1,138 words later and my deadline is NOW! I could easily have doubled or tripled the length of this article; I've only scratched the surface and I feel like I've hardly done Wade justice. I AM TRULY MOVED BY WADE MCCOLLUM AS AN ARTIST AND A HUMAN BEING! This is as close to genius as we get. God is speaking but us few of us know how to listen. Wade is listening; in his art is the message. Enjoy it, learn from it. I hope this article helps Wade's cause in some little way. It's the least I can do as Wade has already given so much to me.

Peace

*P.S. Wade will be appearing August 15th at The Bite of Portland performing original material and selections from Hedwig. See what all the fuss is about!*

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## Compulsory Mechanical Licenses The Facts and The Fictions

### Part I

**Q:** "Please review this document. Do you know what a fax is?"

**A:** "Yeah, I do, man. It's when you tell the truth, man, tell it like it is. That is what the facts is."

*Excerpt from a trial transcript, from Uncle John's Great Big Reader*

When it comes to compulsory licenses, here is "what the facts is":

Before putting out a record containing your somebody else, you are required by the federal copyright statute to first obtain a "mechanical license," which typically comes in the form of a 2 or 3 page document.

This "mechanical license" document will allow you to record and sell your cover version, and in exchange, requires you to pay a "mechanical royalty" to the copyright owner of the song, at the so-called "statutory rate," which currently is eight and one-half cents per song per record. Sometimes, though, if you are obtaining the mechanical license *directly from the music publisher* (copyright owner) of the song, you can negotiate a lower rate (often 75% of the "statutory rate.")

There are three possible ways to obtain the mechanical license that you must have in order sell records containing your cover version. These three ways are: (1) Directly from the music publisher(s) (i.e., copyright owners of the song); or (2) From the Harry Fox Agency in New York; or (3) Through a formal "Notice of Use" procedure set forth in the federal copyright statute and in the Copyright Office's Regulations.

If you meet the necessary legal requirements discussed below, and if a music publisher/copyright owner and/or the Harry Fox Agency refuses to issue a mechanical license to you, allowing you to sell

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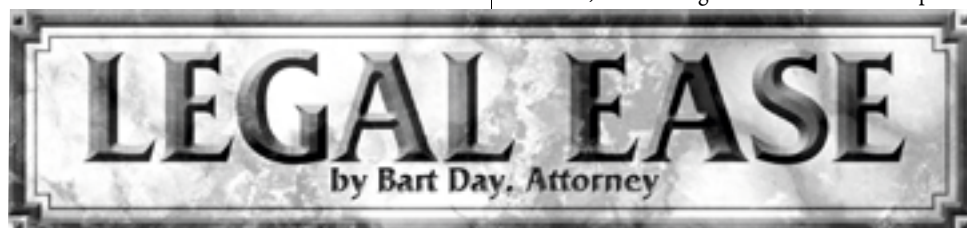
records containing your cover version, then you can utilize the Copyright Office procedure and obtain the mechanical license that way, and the music publisher/copyright owner then cannot stop you from releasing your record. Actually, you could just use the Copyright Office procedure from the outset, and not even bother contacting the music publisher or the Harry Fox Agency, however, for the reasons discussed below, it rarely makes sense to do so. By the way, if you go through the Copyright Office procedure and obtain a mechanical license that way, it's referred to as a "Compulsory Mechanical License." On the other hand, the licenses that you obtain from the Harry Fox Agency or directly from the music publisher are referred to as "Consensual Mechanical Licenses." But most often, both kinds of licenses are just generically referred to as "Mechanical Licenses."

Sometimes, people who are recording cover versions get into problems by assuming either: (1) That the music publishers (copyright owners) of songs are always obligated to let you record a cover version; or (2) That if you obtain a "mechanical license," there

are no restrictions on what you can then do with your cover recording. These assumptions are erroneous, for reasons discussed below and in Part II next month. And often, unfortunately, the problem is not discovered by the artist/label that released the record, until sometime *after* a large quantity of records have been manufactured, or even worse, after the records containing the unauthorized cover version have already been put into record distribution channels.

In short, you are entitled to a mechanical license only if the song you are covering meets certain legal requirements. And even if you obtain a mechanical license, there are certain legal restrictions on what you can do with your cover recording.

Here are some questions that commonly arise in connection with mechanical licenses:



**What is "compulsory" about Compulsory Licenses?**

If you meet the legal requirements for being entitled to record a cover version, as discussed below and which will be further discussed next month in Part II, you can in effect force a music publisher to allow you to record your cover version, by going through the Notice of Use procedure in the Copyright Office. The only reason that the Harry Fox Agency and music publishers routinely issue mechanical licenses is because they know that if they don't do so, the person or company seeking the mechanical license will use the Copyright Office procedure, which involves various complications for everyone involved. And so, most music publishers prefer to issue mechanical licenses directly to the party recording a cover version or have

the Harry Fox Agency issue mechanical licenses on their behalf.

**When are you entitled to be issued a "compulsory mechanical license"?**

You are entitled to a compulsory mechanical license to sell records containing your cover version, but only if all of the following requirements are met: (1) The song you are covering was written by *someone else* and was *previously released* as an *audio-only* recording; (2) Your record will be an *audio-only* record and will not contain anything other than music; and (3) The primary purpose of your record is to sell it to the general public and for private use. (Therefore, if the primary purpose was *not* for *private* use – for example, if you are making the recording for the primary purpose of broadcast usage or a Muzak-type system – you are *not* entitled to a compulsory license, and it will be completely up to the music publisher whether to allow you to cover the song, and what fees and royalties must be paid to the publisher.)

**What if a song has never previously been on a commercially released record, or if for some other legal reason you don't qualify for a compulsory license?**

In that situation, the copyright owner of the song has no obligation whatsoever to issue a mechanical license to you, and the copyright owner is free to deny a license to you, even if they are doing so for no good reason.

Incidentally, if the publisher is willing to issue a mechanical license to you for a song that was never before on a record, it is called a "First Use License."

**What is the logic and policy justification for the compulsory license procedure?**

Congress has attempted to balance the intellectual property rights of composers, on the one hand, with the rights of members of the public

who want to record cover versions. Essentially, it has been the policy of Congress to give composers and music publishers the right to put certain conditions on their ability to completely control the use of their song (for example, to be able to unilaterally and sometimes arbitrarily refuse to allow lyrics to be changed in cover recordings), while at the same time allowing artists to record cover versions, subject to certain limitations, to be discussed in Part II next month.

**How do you get a mechanical license?**

As mentioned above, there are three ways: (1) Directly from the music publisher (i.e., the copyright owner) of the song; (2) From the Harry Fox Agency in New York; (3) Through a formal "Notice of Use" procedure set forth in the Copyright Office's Regulations.

Most people use one of the first two procedures mentioned above, because there are a number of disadvantages with utilizing the Copyright Office's procedure. For example, you have to pay mechanical royalties every month, rather than the usual every three months. You also have to submit the music publisher of the song an annual audit certified by a CPA, which is not ordinarily required with the first two procedures mentioned.

**When does it make sense to seek a mechanical license from the Harry Fox Agency?**

First of all, for some background, the Harry Fox Agency is affiliated the National Music Publishers Association (NMPA), and only issue licenses for the songs of those publishers who have authorized the Harry Fox Agency to issue mechanical licenses on their behalf. In the case of most of the *major* music publishers, they have the Harry Fox Agency issue mechanical licenses on their behalf. However, the Harry Fox Agency does not represent many medium-sized publishers and smaller publishers, and therefore the Harry Fox Agency does not issue mechanical licenses on behalf of those publishers. You can determine whether the Harry Fox Agency handles a particular song by going to the search engine on the Harry Fox Agency website ([www.nmpa.org](http://www.nmpa.org)). One reason to use the Harry Fox Agency is that, given

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Continued from page 3

charismatic figure (reminiscent of David Bowie and Howdy Doody, with a heavy French accent), were somehow stranded in our country and were thus obliged by cruel circumstance to play their repertoire of arcane '60s songs, performed in an inimitably twisted Franco/latin style, at any club that would have them— a sisyphusian tour of hell. Their madcap version of the pro-

Tim Clift (who replaced Ken E. Cooper) formed the foundation of the band. During the early months of 1982, the Confidentials were creating quite a stir among area music journalists, some of whom designated the band as the “next big thing.” With a tight brand of angular hard-hitting pop ska, Strong and his mates acted as some cosmically dark opposition to the Unreal Gods’ sometimes puerile brightness.

About the same time, the face of the Portland music scene began to change

was featured on the fledgling MTV’s “Basement Tapes” program.

In 1982 Tommy Thayer and Jaime St. James of Movie Star joined forces with Jef Warner and Patrick Young to form the “super group” Black ‘n’ Blue. The band quickly took Portland by storm. Soon, they moved to LA, signing with Geffen Records in 1983 and touring with Aerosmith for four months; while subsequently recording several major label albums. Guitarist Thayer later went on to replace Ace Frehley in Kiss.

It was in the fall of 1982 that Jenny and the Jeans suffered a setback from which they never really recovered. While opening for Sequel at the Oregon Museum in Salem, their set was violently interrupted, when a disgruntled patron brought a gun into the bar and started firing, wounding 26 people, killing several more. Though none of the band members was injured in the incident, Jenny DiFloro, the beautiful and talented lead singer, drifted from the scene when the band broke up shortly thereafter, and was not heard in Portland again.

But Rod Langdahl the guitarist and songwriter in Jenny and the Jeans, did continue on, forming Thinman with his brother, bass player Rick and drummer Bill Zagone. Beginning as a trio, keyboardist/ guitarist Jeff Siri was eventually added to the crew, helping fill out the sound.

Rod’s well constructed pop songs quickly met with widespread critical acclaim as another band donned the slippery mantle of “Next Big Quarterflash.”

Thinman gigged often in La Bamba, as well as the Last Hurrah and the newly opened Fat Little Rooster located in the Southeast at 16th and Hawthorne. The Fat Little Rooster was a mid-sized room, with a great stage, that regularly presented

as well. Dogged by neighborhood noise and vandalism complaints, the Earth was forced to shut its doors. Sacks too was forced out of business by a greedy landlord. The Foghorn, earlier known as the Wreck Of The Hesperus, closed, leaving many up-and-coming pop rock bands such as Mr. Nice Guy and Jenny and the Jeans, without a viable Eastside venue in which to

**“The boyish Odds, guitarist Duane Jarvis, brother Kevin Jarvis on drums, Jim Wallace on bass and lead vocalist Ben Davis, formed in 1980; playing poppy new wave music which depended on a tight rhythm section and Duane’s youthful exuberance on guitar.”**

ply their craft.

Formed in the Spring of 1981, Mr. Nice Guy, led by bassist Burrell Palmer and guitarist/keyboardist (and former Sequel member) Ralph Friedrichson, the band’s chief songwriters; backed by lead guitarist Van Dusky and drummer Greg Oberst, knew the value of fun. Their lively stage shows were always highly entertaining. Their video of their original song “Mary’s Garage”

shows from Portland’s better alternative bands: the Unreal Gods, Theatre Of Sheep, the Miracle Workers, Map Of France, Positive Waves, Walkie Talkie and (eccentric).

Positive Waves (who later became Restless Natives) were a fiery new wave rock band that played off of the impassioned vocals of Charlie Calder and the fervent leads of guitarist Kevin Congrove. The rhythm section, drummer Mike



The Odds.

photo Michael Moran

test song “Eve Of Destruction” stands out as a distinct highpoint of their show.

The character of the lead singer, D’anse, was portrayed by Jim Baldwin— a member of the erstwhile dada-esque performance/art terrorist group, the Tu Tu Band (another Newton entity); who also worked as a cook in the La Bamba restaurant. As D’anse, the shy and reticent Baldwin blossomed into an extroverted singer and master of ceremonies, leading the decadent festivities with flair and suave facility. A Federico Fellini film scored by Spike Jones.

Perhaps the most dazzling of all the splendidly rendered spectacles was “Woodstock Goes Hawaiian.” With hula girls swaying gently to the inoffensive latin beat, members of the orchestra hoisted upon their shoulders a canoe, bearing D’anse— who paddled with the utmost beneficence, as the entire retinue merrily glided through the aisles, among the dumbfounded audience.

Billy Rancher’s first serious local competition came from the Confidentials, a snotty power trio fronted by the intense Darrell Strong, whose bony melisma emanated a fierce dynamism, while drummer Alec Burton (late of Sado Nation) and bassist



Beck and bassist Sid Jones and keyboardist Paul Eddy helped to embellish Charlie's songs, which typically dealt with interpersonal relationships. "It Only Hurts When You Stop" was one of the better examples.

My band, Walkie Talkie, featured me on lead vocals and rhythm guitar, Arthur Beardsley on bass and backup vocals, Marshall Snyder on drums and guitar whiz Allen Whipps on lead guitar. Walkie Talkie played an edgy new wave rock sound with an emphasis on my original material. Popular songs were "Letters To Jodie," "Space Truck," "Brave New World" and "Unemployment Solution."

Out of the ashes of Modern Problems, (eccentric) (the choice for lower case and parentheses was theirs) was born. Without Modern Problems keyboardist Tom Crockwell on board, eccentric were a foursome that included Dwayne Thomas on bass and Bruce Shera on drums, Raymond Martin on rhythm guitar and Leif Rasmussen on lead vocals and guitar synthesizer. The instrument (which often crapped out on Rasmussen at the very worst of moments) was quite a novelty for its day and lent the band a cutting edge sound, at times similar in tone and texture to the Teardrop Explodes or Echo and the Bunnymen; or at other times like the Police- but with a decidedly more adventurous aspect to their (eccentric) sound. Fan favorites among their songs were "I Don't Sleep," "National Geographic" and the ska-flavored "My Beat."

The Last Hurrah maintained its image as bastion of the mainstream, the diametric alternative to La Bamba, though the same clientele circulated between both bars, as did many of the performing acts. Club owners Michael and Peter Mott steered a tight course when booking their establishment, preferring not to experiment with any formula but that of the tried-and-true. Still, the best local rock and funk bands were always slated for the weekends. On any given Saturday night, one was sure to find the Distractions or Slowtrain, the Cray Band, Puzzle, Nimble Darts or Nu Shooz.

Nu Shooz, founded in 1980, was the funky soul vision of guitarist/songwriter John Smith. Ever-changing band personnel always included a horn section and latin percussion as well as a lead singer. The fortuitous addition of vocalist David Musser solidified an early incarnation— his Daryl Hall-looks a natural counter to Smith's resemblance to John Oates— leading to a first round of success for the band. Smith's dedicated tinkering with the chemistry of Nu Shooz eventually led to the

definitive recipe.

Another band to experience various permutations was Nimble Darts, a sassy pop band masterminded by guitarist/songwriter Robert Brown, with drummer Brian Clarke, and bassist Joey Nicholas; fronted by the affable Lorri Calhoun (who later married Sequel's Greg Georgeson), daughter of '50s cowhand actor Rory Calhoun. Dan Reed briefly played guitar and keys with Nimble Darts before moving on to greater glory later in the decade.

Puzzle was originally comprised of the remnants of the original Johnny and the Distractions (and ex- Wasted Rangers): guitarist Bill Feldman, bassist Rick Edwards and pedal steel guitarist Ron Stephens with keyboardist Mark Bosnian and drummer Calvin Walker.

Stephens and Edwards left to form Sleeper with members of Hurrman Burrman, while

Electric Guitar," "My TV," "Soylent Green," "Fake ID" "Lake Of Fire," and "Walking On The Water," and a majestically operatic vocal delivery instantly distinguished Newman as a cut above the competition. His fiery, lead guitar work was peerless, invoking Jimi Hendrix and Steve Cropper, sometimes within the context of the same song.

In the void left by the closure of Urban Noize in 1981, the Met, became host to the local punk/alternative contingent. Located at the corner of Southwest 3rd and Burnside, the Met was one of the earliest scenes of "slam dancing" (a precursor to moshing) to take place in Portland. The Untouchables became Napalm Beach at the Met.

The Wipers played several triumphant shows at the Met after returning from a long US tour in support of their first independent release, *Is This Real*. Before Sam Henry left the band- Sage was preparing material to record for what became the band's monumental follow-up, *Youth Of America*.

Henry and Chris Newman founded Napalm Beach with bassist Dave Dillinger, a darker, heavier band than the Untouchables. The new group displayed volcanic intensity and served as the perfect launching pad for Newman's pyrotechnic displays of sheer sonic majesty on the guitar.

The Met was also the location where Poison Idea broke onto the scene. The Rats briefly became the Torpedos and went back to being the Rats at the Met. The Torpedos were a '60s Punk cover-band side project, which featured Fred Cole on guitar and vocals, the Untouchables' Mark Nelson and Sado Nation's Dave Corboy on rhythm guitars, Mark Sten on bass and Louis Samora on drums. Together the band tore through such classic '60s hits as Love's "My Little Red Book," Them's "Baby Please Don't Go," The Yardbirds' "Heart Full of Soul" and the Music Machine's

"Talk Talk," among many others.

Still, the Rats commanded the most attention for their vibrant, stripped-down form of rock. Their music was referred to as 'grundle' in a local review of the day. They were not the only "grundle" band toiling in Portland a full decade before the Seattle Sound.

New, larger halls opened, to challenge Euphoria's dominance in booking national touring acts. While Tony Demicoli had managed to contract some touring alternative acts into his club, La Bamba, with a capacity of only 250, was simply too small to accommodate the big crowds that punk and new wave music were beginning to attract.



"The Incredible John Davis was a one-man-band extraordinaire (as well as a former world champion hang glider)"

photo Michael Moran

Feldman Bosnian and Walker briefly reformed the band.

Euphoria continued its reign as the Eastside's dominant "A" Room, offering a selective mix of touring national acts and a variety of local bands. One of those local bands was the Untouchables. The Untouchables were Chris Newman's brief, stunning new wave four-piece SWAT team, with Mark Nelson on rhythm guitar, Dave Koenig on bass and Chon Carter on drums. Unbelievably compact, concise songs such as "If Jesus Played

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

who are taken into custody by law enforcement officials- looking for all the world like haggardly grizzled denizens of the street. It is a shocking realization to see these great men in such deplorable condition.

The cover of this album pretty much says it all. A photo of an obviously destitute individual, sitting at a freeway viaduct or on-ramp, perhaps at the exit of a parking structure. He is huddled over, somewhat defensively, with a stub of cigarette stuffed between his lips; seemingly hiding behind a neatly lettered sign: "Please. Down On My Luck," (with a picture of a smiley face drawn next to the line). "Please Help," (underlined). "God Bless," (with the note 'Go Giants' penned in, at the side). Pitifully, the guy is holding the sign upside down.

Hey wait a minute! That guy in the picture looks like Chris Newman- or more accurately, it looks like Chris Newman's griseous old uncle, or something. Nope. It is Chris Newman. Unfortunately.

The rumors had been circulating for the past several years that Chris Newman had gone down the tubes.

But Chris had been sliding down the descending spiral of heroin abuse for quite a long time. He and his wife Valerie were known to be living in Forest Park in the late '90s, before moving to San Francisco- where there was a somewhat better climate in which to live on the street. Music for Chris was like a pair of eyes in a departing rear-view mirror, moving farther and farther into the distance.

But, finally, it was Valerie who chose to break the cycle that could, ultimately, lead only to the deaths of her and Chris. Instead she left him. Her leaving seemed to be the wake-up call that Chris needed. Shaking off the cobwebs, he made his way back to Portland (where he had burned a lot of bridges, before splitting to San Francisco), to getting clean and to coming clean. With the help of long time friend, producer, label owner and all-around good guy, Jan Celt, Chris began to piece his musical life back together; recruiting his long-time drummer Sam Henry

b a c k

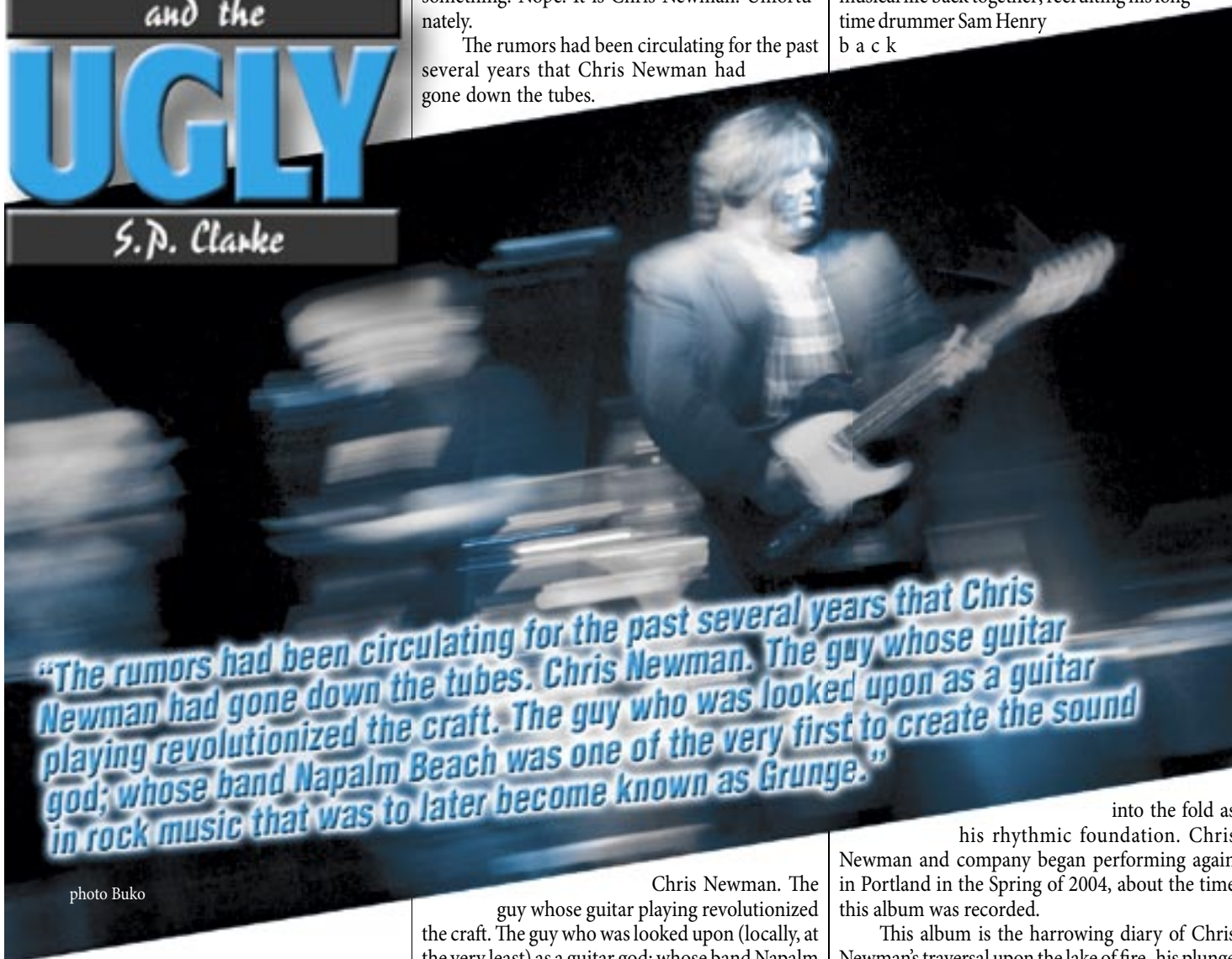


photo Buko

## Tar Town Years - Chris Newman Flying Heart Records

**W**e've seen their mug shots on TV or in the newspapers- guys such as Nick Nolte or Glen Campbell,

Chris Newman. The guy whose guitar playing revolutionized the craft. The guy who was looked upon (locally, at the very least) as a guitar god; whose band Napalm Beach (and it's pot-infested alter ego, Sno-Bud & The Flower People) was one of the very first to create the sound in rock music that was to later become known as Grunge. Chris Newman was a legend in Portland, starting in the late '70s and all through the '90s.

into the fold as his rhythmic foundation. Chris Newman and company began performing again in Portland in the Spring of 2004, about the time this album was recorded.

This album is the harrowing diary of Chris Newman's traversal upon the lake of fire- his plunge into hell, his triumph over his demons, his redemption and salvation. This is not a pretty album. It is not humorous. It is as brutal and uncompromising a vision as that of Hubert Selby in his groundbreaking novel "Last Exit To Brooklyn," published in

*Continued on page 12*



Cherry season is upon us and I'm on a berry bender. It's the 4th of July and I hear the booming of fireworks and gunshots. My musical pick of the month is KBOO (90.7 FM). I'm sitting here listening to Blues Fest live from Waterfront Park as I drift in the aroma of smoked ribs. I'm a member of KBOO and listen



as often as I can. I encourage you to become a member and give to listener supported, non-commercial radio.

I attended a Solstice party at Rob Roy's house on NE Thompson. His home is a wonderland of sculpture, tile work and metallurgy. There were fires lit and writings burned in celebration of the longest day of the year. I ran into Alise Wagner, the talented painter who makes the perfect color blue. David Parks was spinning tunes and it was a beautiful night with Venus high in the sky and porches, pagodas and garden paths that led to friends.

David Milholland had a wonderful dinner party with Penny Allen in attendance. She's visiting from France and the patriarchal figures were out if force. I saw Lenny Dee, Michael and David Horowitz, Lee Ann Grable, Joe Uris, Heidi Snellman, Walt Curtis, George Touhouliotis, Eric Edwards and Tom Kramer. Portland can be magical, but it usually occurs in the summertime.

Tom Kramer is having an exhibition at White Bird Gallery in Cannon Beach with a July 31st opening party. August 1st is the opening night of animator Bill Plympton's new movie Hair High. It will be at

Cinema 21! Nick Hill is the music supervisor and he's also coming out for the opening.

I heard from Melissa Rossi who is on deadline with her latest book Europe, meet Europe. She's researching in Estonia, Latvia and Hungary, but resides in Barcelona. Melissa is waiting for Courtney Love to visit. Speaking of Courtney, I talked to Rozz Rezebek-Wright and he is now dating my favorite photographer/art dealer/massage therapist Judy Galbraith.

They met at an antique party. What a small world and what a fine match. I recently spoke with Rozz and Judy and they were on their way to The Oregon Country Fair with the biggest tent they could buy. They're throwing a big 40th Birthday bash for Judy in August. Anyway, back to Melissa who's been hanging with some Australian wine bar owner. She says she's longing to see local artist Carl Abramovic who is threatening to come cook for her.

Mark Woolley Gallery presents "Miniatures" a group show curated by Anne Grgich who says, "This miniature show offers a multitude of tiny masterpieces- mixed media paintings, drawings, photographs and assemblages made with stunning magnitude and originality. These carefully arranged timeless works promise adventurous visual exploration and mystery." ARTISTS: Lauren Atkinson USA, Suzane Beaubrun USA, Lyle Carbajal USA, Robert Collison USA, Walt Curtis USA, Eileen Doman USA, Jay Ferranti USA, Paul Gasoi USA,

Donald Green Anne Grgich USA, Darryl Harris USA, Thayrn Henderson USA, Robin Hoffmeister USA, Carl Juarez USA, Alex Michon UK, Damian LeBas UK, Delaine LeBas UK, Julian LeBas UK, Marcus Mårtensson Sweden, Judith McNicol Edinburgh Scotland, UK, Robin Oliver USA, Linda Pollack USA, Ody Saban France, Kevin Blythe Sampson USA, Jay Schutte USA, Cathy Ward UK, Della Wells USA, Lynn Whipple USA, JR Williams USA, Eric Wright UK. and more... Preview: August 3rd 6-9PM First Thursday Opening August 5-28th 6-9:30PM Gallery: Mark Woolley Gallery 120 NW 9th Ave. Suite 210 Portland, Oregon, 97209 PHONE: 503-224-5475 Hours: Tuesday-Saturday 11am-6pm Wednesday Previews: 6-9pm 1st Thursdays: 6-9:30pm and by appointment. Also, Cecelia Hallinan is having an opening at Love Lake Gallery. You can easily check out the entire list above in one evening. Be there!



Penny Allen

**"I heard from Melissa Rossi who is on deadline with her latest book Europe, meet Europe. She resides in Barcelona. Melissa is waiting for Courtney Love to visit. Speaking of Courtney, I talked to Rozz Rezebek-Wright and he is now dating my favorite photographer/art dealer/massage therapist Judy Galbraith. They met at an antique party. What a small world"**

Should I give a report on Rose Festival? All I can say is that I hope I'm in charge some day. I believe the festival is in need of help and I believe I know the people to do it. I vote for Tony Demicoli and Greg Tamblyn and I've already told them I would love to be on the team to reinvent Rose Festival. I guess were in it for the long haul. When do you think they will offer us the job? Let me know how you think we can improve Rose Festival.

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

LL

# VIEWS & REVIEWS

**"Like zombies, people wandered across the festival grounds when their senses became aware of the unusually intoxicating and rhythmically complete solo bass performance of Brendan Wires."**

## Show Review

**Brendan Wires**  
Live show 7/10/04

At outdoor festival venues, you expect people to circulate, coming and going during shows as they sample performances on various stages positioned across the grounds. They seek what suits the particular auditory need of the moment. The sonic flavors at festivals usually run the gamut from rock, pop, blues, folk, and jazz to world beat and some musical hybrids that would seem impossible in other settings. Bands, trios, duos and singer songwriters fill the stages one after the other and a spectator can expect anything but a moment of dead air from the start of the day till the next morning as many performers are lined up to play sets at club venues around town at night. For any performer to capture an audience of this type through the strength on his music alone would be remarkable.

When a rock band plays you pretty much have an idea of what that's going to look like and sound like. Duos and soloist usually have at least one guitar but never has this reviewer walked up to a big stage to see a lone bass player captivating everyone within hearing range. Like zombies, people wandered across the festival grounds when their senses became aware of the unusually intoxicating and rhythmically complete solo bass performance of Brendan Wires. His low notes cut through everything toppling the mish-mash of combined music and like little ghosts, floated through the air haunting every listener with a siren call drawing them into Wires' bass-centric world.

On his 6 string Tobias bass, he stood alone in the middle of a large stage where with both hands he covered rhythm and lead simultaneously. With feet planted firmly, the rest of his body captured the emotion of his music as he stretched towards the

by Fran Gray



bottom of the neck of his instrument to play the far away notes. In an almost writhing contortion of motion, his upper torso moved in semi-circles over his electric instrument. Wires only said a few words about his CD's being for sale and the rest of the time he played and people just stopped what they were doing to absorb every note. The audience maintained a nearly reverent silence. Not a word was uttered until the instantaneous explosion of applause after each song was finished. There was no need for Wires to do anything more than stand there and play.

#### CD & Demo Reviews

##### Larry - 6 song demo

**D**ark, explosive, rock alternative psychedelia: This is my personal, musical cup of tea. Bandleader, musician and singer Jack Wilcox has never turned out anything less than astonishing for any band that he has been in. Larry is so far from being an exception that you can't get there from here. The signature sound is scorching, searing, blistering rock that achieves infinite depth instrumentally, lyrically and vocally. It almost burns your hand to pick up the disc and makes you slightly woozy as you fall into the consciousness of this music and the song meaning roots itself deep into a thought center of your brain.

Yeah...it was pretty good...

##### The Well Wishers-Twenty Four Seven

##### CD - Not Lame

**U**sually this style of pop creates an insatiable desire to play volleyball on the beach and smile mindlessly while nodding to the beat. It's West Coast indie and power pop in a state of sweetened refinement. Loaded with hooks and phrases, these are the tunes that embed themselves in an innocent bystander's head, playing over and over. With a tendency toward fun and frivolity, this brand of pop isn't known for its forays into the darker side of life. It doesn't typically attempt to speak to anything much bleaker than a relationship gone sour or not being able to find a good parking space. But that's not a bad thing; it's just the way it is. It's music that is geared toward instrumentation, melody and hooks. That's why they call it "Pop." So with that in mind, the Well Wishers debut release Twenty Four Seven, is a relief as it heads toward songs that speak to life's realities rather than its fantasies and is more than an attempt to plant another Archies tune in your head.

While still showcasing the Summery fun of power pop in full band production on Twenty Four Seven, it's only a voice, acoustic guitar and some strings that are the tools used to convey the dark ballad "Dead Again." But the arrangement's simplicity is a ruse belying its powerful chord progressions and emotive storyline and vocal. On the other hand, "See For The First Time" is an upbeat, uplifting tune as pure as pop gets. It's a revelation for an instrumental hook and progression that become the foundation that is this song. Clever lyrics but not earth shattering, it's one of those pop

tunes that is the first cut on the disc because you probably won't forget it.

Twenty Four Seven is like a 'round the clock craving that won't leave your neural matrix, offering joyous melodies and bittersweet lyrical settings with a few dark surprises.

##### The Wanted's - Let Go AfterGlow

**T**he Wanted's Let Go AfterGlow, is alternative rock that's not just for break-fast any more. The intense degree of artistic creativity on this CD saturates the project with originality without causing it to stray from a state-of-the-art rock/pop feel. It's the type of music you hear on radio stations such as Portland's KNRK. Deftly constructed percussive loops are the intros and backdrops for incredibly well thought out, brilliantly played guitar parts both electric and acoustic. During a short interview with The Wanted's one-man-band Tommy Harrington, he shared some of the details behind recording Let Go AfterGlow, including his experimental loop construction process. Rather than using pre-recorded, royalty free loops, stored in programs such as Acid or Fruity Loops for instance, he constructed his own masterpieces. On the song "You Never Do," he used a piece of wood to gently strike the strings of a distorted electric guitar. He placed the sounds into a rhythm pattern to get the sound he wanted for his loop then complimented it with real drums.

But the loops are only one background element of these arrangements. Harrington's powerful

**"Rather than using pre-recorded, royalty free loops, stored in programs such as Acid or Fruity Loops for instance, Tommy Harrington constructed his own masterpieces."**

guitar layering is the prominent element of his uniquely thought out songs. These combine to create a sonic delivery that sucks you in. Tommy Harrington's loose, free roaming vocals and candid lyrics are wholly suited to his music.

Let Go AfterGlow is luscious, quirky, sizzling and fabuloso: Not slamming, but with an absolute, modern, alternative rock/pop edge that is truly alternative.

##### The Red Sector - 4 song Demo

**T**here's no art work to speak of except for a few words on a professionally pressed "promotional use only" four song CD and only a small handful of speechless quotes in their presskit, meaning the reviewers were practically speechless trying to express their thoughts about The Red Sector's screaming four song demo. It certainly evokes that kind of response. You don't want to use over-used terms like "hard driving", "full of passion", "raw energy" and "contagious" and dude, you definitely don't want to use the "infectious" word either because you always see those words in reviews and these guys deserve something original. Unfortunately, here's a CD where all of those terms actually, really and truly apply. Maybe

I'll try something different like "Angry, sweating, ferocious, it's like a bullfight... the Red Sector is the bull and the matador is going down."

You hear the influence of bands like the Foo Fighters and Smashing Pumpkins amidst the hard-edged rock of the Red Sector's demo. While it has a familiar sound and feel, it is uniquely delicious.

##### "See Me, Love Me... Hire Me, Band Videos

##### Fenway Park (rock/pop) - "Land of Miracles" from their CD Full Contentment by Summer's End

**T**his was 1 of 12 videos selected out of 2100 entrants to be screened at this year's SXSW music festival. It's fun, upbeat and showcases the band's great personality.

The video story goes like this: Three homeless, hungry guys find a dollar on the street and buy a box of Golden Sugar Pops. They go crazy eating the cereal in the grocery store where two company stiffies from Golden Sugar Pops see them and decide to put them in a commercial. The homeless guys get haircuts and a shave and cool instruments put in their hands for a moment of glory in the commercial. It's a riot to watch.

##### Inka- (ambient, psychedelic folk-world beat music)

##### "Millenium" from the CD Name Brand Goddess

This is a beautiful video featuring the gorgeous soprano voice of singer Inka. You are quickly reminded of Loreena McKennitt in the style of

music and feel of the video performance. Dramatic and very professionally produced. This is soothing music to heal by.

##### Show Previews

##### Intervision 5

Every Wednesday at the Buffalo Gap in Portland

When asked how singer Paul Creighton would describe the music of Intervision 5 he said, "it's SUNK"

I said coolly, "oh yeah... what's up with that?"

He said, "SUNK you know SUNK....soul-punk fusion"

I said..."I knew THAT!!"

But seriously, Intervision 5 combines and ignites the sounds of jazz, funk and soul with other lovable genres into one big sound that has been heard in clubs all over Portland and Vancouver. They have a weekly gig at the Buffalo Gap on Wednesdays so come and hear them and be ready to dance!

# The the & the GOOD BAD UGLY

Continued from page 12

1964. There are times on this album where Chris sounds as if he is channeling William Burroughs or Charles Bukowski (or Bad George).

His voice isn't always as big as it used to be. From the slightly slurred vocals, it sounds as if he may be missing some of his front teeth. But the power and pathos which always found expression in Chris' music is still at the forefront of his presentation. Just as with any car wreck, one simply cannot look away. It's not a pretty picture, but it is at all times compellingly seductive.

And this album isn't about being pretty anyway. It is about being honest. It is about being real. And the result is a visceral sucker punch. A stream of mace, straight into the face. It is life, stripped-down and raw, splayed open beneath a bare 60-watt bulb. Survival, with a bloody spike in one's hand. It is a clear act of bravery (and a true testament to his recovery) that Chris Newman has released this album at all. He pulls no punches with himself nor his situation. He confronts his life head-on, with no illusions, no fallacies, no salve for a pained conscience.

The first of fourteen songs, "Your Baby's Gone" succinctly and forthrightly delineates Chris' living and life situations. With a raspy voice, Chris recites the lyrics over a fast walking bassline (Chris plays bass, some keys, as well as all the guitars throughout this project). "Hey! What happened? A lot of shit's gone down/It's all kind of a blur/We were run out of town/We walked all over our friends and family/No one wanted us around/Low handed, deceptive thieves/We were Hell bound."

Instrumentally, Chris lays down a horn-like chart with slide guitar phrasings in the breaks and choruses, creating a smoky, laid-back swing ambiance, reminiscent of Jesus Presley's "Baby Can I Change Your Mind." The lyric continues its narrative- to a familiar denouement. "After the band toured Europe/She moved in up north with me/We took our town by storm/We went too far, so typical of me/We had a passion that began to destroy us/We wronged so many, some chose to ignore us/Kicked out of all our favorite hang-outs/Busted, jailed, untrusted, no bail/We split before Christmas 1998/Back to the Mission in San Francisco/Homeless for three years together/So full of self-hate/ Still alive, but our souls almost died/Me huddled under a tarp/Waiting for my soiled little bride."

"3:00 A.M." features some soulful, Spanish-inflected guitar work, while picking up a lyrical thread woven in the previous song. "Dumpster Divin' Diva" mirrors Leslie West's 1970 hit "Mis-

issippi Queen" with the band Mountain- a heavy, chord driven strut, with Chris' brash vocals slashing across Henry's hard-hitting beat. Classic Chris Newman material. "Devil In A Spoon" is a haunting conflagration, with a droning, backwards guitar mélange at it's heart. Ethereally dazed. "Trust My Eyes" is a direct expression of steadfast resolve and frank introspection.

Another solid rocker, "Lost In the Movie," soars majestically, over a driving keyboard chord-progression



photo Buko

**"Cheery she is not, but Little Sue Weaver strikes a chord and stays with it throughout this album. Her talents are formidable, even as her angst is plainly palpable."**

and careening wheels of guitar filigree. Guest Mary Sue Tobin's buttery sax cuts through the inspiring chorus of "Sleep." "I can sleep again, my conscience is clearing/Golden slumber/ My destiny's nearing." Chris has never sung with more passion or power. A declaration of confidence and strength in the midst of a maelstrom. A swirling waltz, "Star 69" blows like a ghostly wind shivering over a desolate musical landscape; sounding like the Mahivishnu Orchestra circa "Inner Mounting Flame."

A smoldering guitar solo, drives "Things Better Left Unsaid." Chris' spoken vocal creaks and croaks above a snarling, Hendrix-drenched guitar figure. Tobin's sax flies freely in space "God Is Real" is a sincere hymn, from one who knows the force of deliverance found in true faith. Henry lays out a tom heavy beat on "1300 Miles In Her Bare Feet" before the chorus slows to Ozzy-flavored sludge. Chunky rhythm guitars play against endlessly sustained moaning tones. "Eternally Grateful" is a high-stepping talking blues with unrefined grit and unbridled intensity. A lovely acoustic reprise of "Devil In A Spoon" hammers home the message of this eloquent paean to the abject destitution and liberation, a soul can undergo in the course of a lifetime.

Not many people are as resilient or as courageous as Chris Newman. His odyssey is similar to the journey many people endure through the

course of addiction. Chris is more fortunate than most. He is still alive to tell the tale. And we are fortunate to still have him here among us. For, his disquieting insights and alarming ruminations offer so much to anyone willing to listen to him. A brilliant, and brutally truthful piece of work.

## Shine - Little Sue Self-Produced

It's been about a year and a half since we last saw a solo release from Susannah "Little Sue" Weaver. That album, "The Long Goodbye" inspected the parameters of a disintegrating relationship. This time out, for her fourth solo album, Sue's perspective seems more even-handed, less despairing (though certainly less than "joyful"), more astute. With this album, there is a sense of maturity- both in Sue's erudite songwriting, as well as in the actual sound of her voice. In the past, her voice resembled that of a little girl, with a certain reedy quality entering into her delivery, ala Nanci Griffith, perhaps. Here, her voice, while retaining that reediness and a bit of the girlishness, sounds lower in timbre, often reminiscent of Mary McCaslin, a somewhat obscure folkie whose best albums were released in the mid '70s.

Here, as with her last release, itinerant drummer/producer, wunderkind Ezra Holbrook is along for the ride. For this outing she has also brought on board expert guitarist Lewi Longmire (whom, along with Holbrook, contributed keys to various cuts) and bassist Tom Nunes (whom, along with Holbrook, also contributes background vocals on most tracks). The arrangements are simple, remaining true to Sue's uncomplicated vocal and writing style; but are expertly rendered- subtly fleshing out the nuances in Sue's easy delivery.

Leading off the ten-song set is "Drunk," a confessional number, with a sobering chorus: "Because giving up on someone else is like/ giving up on your self/It's like giving up on part of yourself." Longmire's smoldering solo in the middle adds to the quietly robust production. An upright piano, whose tone seems lifted directly from Neil Young's After The Gold Rush sessions, resonates against Nunes' luxuriantly elastic basslines throughout "Diamond Mine," where Sue presents a delicately memorable, somewhat jazzy vocal melody into the mix.

Pretty, Eagles-like vocal harmonies decorate the gentle ballad "In Spite Of Everything," as Sue dips deep into her most child-like of performances. Holbrook's Indian drums add a rubbery bounce to the folksy twang of Sue's downhome vocal on "Monkeyshine," while a bubbly electric piano mingles with her acoustic guitar to form a shimmering sheen upon the surface of the track. A Beatles-esque essence informs the vocal melody of the title tune, "Shine," a lovely little song, with a warm, fuzzy core. "Bittermind" sort of sounds like a few of the other songs found here.

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Email: manfred@teleport.com  
Owner: Karin Kopp

Anonymous Noise  
(503)248-2136  
Owner: Karl Brummer

Apache Recording Studios  
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Vancouver, WA 98661  
Vancouver phone: (360)694-5381  
Portland office: (503)293-9266

APA Studio  
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Service: Full service Production facility from A to Z. Production services include: Writing, arrangement, engineering, producing, digital editing, mixing, mastering, CD duplication, interactive and print design, Enhanced audio CD, interactive CD-ROM, band/Album collateral and web design. In other words, we do it all.  
Musicians: We can supply top notch, in house musicians for every instrument you need. Grammy award winning musicians upon request for your project.  
Format: Pro Tools TDM 64 track digital with tons of plug-ins such as: Waves, Antares Auto Tune, Focusrite, Filterbank, Beat Detective (When your drummer needs some help), Bomb Factory, Serato Pitch and Time, Virus, Di Fi, TC Electronics, TruVerb, Maxim, Big Bottom, Amp Farm, McDSP, VOCE, Vocal Align, Ultra Maximizer and tons more.  
Board: 56 input Soundcraft Studio (to get that warm british sound).  
Gear: Apple Macintosh G4 400mhz, 3 10 gig Seagate Cheetah drives, 120 gig firewire drive,

Lacie, Yamaha and Pioneer CD/DVD burners, Masterlist & Toast cd Authoring software, Power Mac 8500, Yamaha NS-10 Studio Monitors, Midiman USB Interface, 2-Alesis 3630 Dual Channel Compressor/Limiter, 8 channels of Berhinger compression, 2 Audio Technica 4033 Mic, 2-AKG C1000's, 2 CAD Equitek E-100's, Audix F series drum mics, Shure Beta 52 Kick mic, Shure SM-58's & SM-57's, Audio Technica Pro 37R.  
Instruments: Alesis D4 drum module, Roland JV-1010 sound module, 88 key Yamaha P-80 keyboard controller, 5 Ft Young Chang baby Grand Piano, Hammond C2 with 122 Leslie, Boss GT3 Guitar Processor, Roland Juno-1 keyboard, Korg 01W/FD, Fender P-Bass Lyte Bass Guitar, Fender P-Bass Zone Bass Guitar, Rogue Fretless Bass Guitar, Fender Standard Strat, Fender Telecaster, Samik Electric Guitar with Floyd Rose, Taylor 314-CE Acoustic Guitar, Yamaha Classical Electrical Guitar, Fender Mandolin, Artisan Lap Steel, Rickenbacher Lap Steel, 5 Piece Yamaha Stage Custom Drum Set, Sabian AA Cymbals, CP Bongo's, AA Meini Conga, Kalimba, Misc. Percussion Instruments.  
Clients: Best Buy, Suncoast Motion Picture Co, The Musicland Group, Payless Shoes, Justice Pictures, Hot Potato Radio, SLAM, The Congregation, Roger Sause, Joe Plass, Bruce Carter, Howard Clarke, Dean Christenson, Glenn Eastman, East River Fellowship, Wendi Daniels, Stevie Spaulding, Pam MacBeth, Doug Beisley, Clark College, Village Baptist Church, Duelin' Sopranos, David Bass, Jillyn Chang, Brenda Fielding, Namesake, Untitled, Cris Belfort, Kelly Carr, Christy Weber, Brandon Mann, Tom Teutsch, Dana Rego, Owen Wright, Bill Perkins, Kirby Brumfield, Clark Bondy, McBride Middle School, Common Creed, Brian Hunt, South Hills Church, Pulpit Red, McCoy & Houge, McMullen Drilling, Western Seminary, The James Project, Brenda Sue, Scott Anderson, Stephanie Smith, Kevin Trout, Diana Blum, Peace Drum, Annie Graves, LMNOP, Royalty Wears Thorns, Simple Faith, VU, Joel Karn, Dave Karn, Leisure, St. Helens High School, Sweet Baby James, David Michael Carrillo, James Schmitt, Rick Fissel, Cascade Park Baptist, Kent Borrar, David Hastings, Chris Howard, Jessica Meshell, Steve Howell, Kevin King, Final Iteration, Lynn Ann Scott, Leanna McIntire, Jerry Merritt, Steve Weed, Connie Windham, Darling

Big Red Studio  
Corbett, Oregon

# QUARTERLY STUDIO/MASTERING GUIDE

Producer/engineer: Billy Oskay  
2nd Engineer: Jordan Kolton  
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Coffee bar/Lounge area. Available organic catering. Horseshoes, campsites, fire circle and hiking trails on property. Sight-seeing, fishing, restaurants, and lodging nearby.  
Equipment: Otari MTR 90II 2" 24-Track with autolocator, Fostex 22 1/2" at 30 ips 2 track, Mac G4, Pro Tools, Digital Performer, Otari MX5050 1/4" 2 track, Panasonic sv 3700 DAT Nakamichi MRI, Tascam 2000 CD-RW.  
From England, hand wired Trident TSM 40 input, 32 monitor, 24 bus. The sound is big, warm and very analog.  
Monitors: Audix Nile V, JBL, Yamaha NS10s, Auritone and AKG, powered by Hafler, Para-sound and Oz Audio.  
Microphones: Neumann U87s, 47s, 49s, KM 88s, U 69s, KM 84s, custom modified by Klaus Heyne Classic mics from RCA, AKG, Sennheiser, EV, Shure, Beyer and Crown.  
Reverbs: classic EMT 140ST Plate, with tube electronics, the only one in the NW. Lexicon PCM 60, PCM 70, PCM 90. Yamaha SPX 900 multi-effects. MasterRoom XL305 spring verb. Signal Processing: TC electronics 2290, Urei 1176 LN peak comp/limiter, Urei LA3As, LA 22. Lexicon 97 Super Prime Time Line DDL, Drawmer 201 dual gate, SX 201 and SE-400 parametric EQ. 4 DBX 160X Compressor/Limiters. Ax Compellor stereo compressor/leveler. Ax Type C exciter. Lexicon JAM man

DDL/sampler/looper MIDI setup with Roland D550, R-8M, Korg M1REX., Korg 800EX, Emu Proteus 2, OB Matrix 1000, Yamaha TX81Z. Partial list of labels & artists: Windham Hill, Narada, Sugar Hill, Hearts of Space, Green Linnet, Nightnoise, John Doan, Alasdair Fraser, Kevin Burke, Martin Hayes, Hanuman, Johnny Connolly, Alan Jones, Portland Acoustic Guitar Summit, Dave Carter/Tracy Grammer, N' Touch Band, Rhythm Culture, Sugar Beets, Tom May, Jim Page, Gino Vanelli, Chris Lee/Colleen Obrien, Cold Mountain, Steve Pile, Taarka, Everything's Jake, Beppe Gambetta, Dan Crary, Belinda Underwood with David Friesen and Airtio.

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(360) 571-0200  
Owner/Engineer: Ron Chick  
Equipment list: Recording: 48 input amek angela, Mac G4 dual 850, Digital performer 3.1 24 bit 5.1 ready, 16 channels Alesis adat. Monitors: Mackie.  
Outboard gear: Avalon, Focusrite, Cranesong, Symetrix, Urie/JBL, Lexicon, Roland, Sony, TC electronics.  
Mics: AKG, Audio Technica, Shure, Octavia.  
Client list: Network TV: Dark Angel (wb) the Young And The Restless (Cbs), Nfl Under The

*Continued on page 14*

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## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 13*

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 Email: info@crossroadsproductions.net  
 Studio Manager: Ron Stephens  
 Studio Assistant: Danielle Jenkins  
 Engineers: Paul Ehrlich, Craig Smith  
 Tracks: ProTools HD 192 w/24 I/O and lots of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk.  
 Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; UREI, Spectra Sonics and Smart Research limiters; AKG, ATM, CAD, EV, Microtech-Gefell, Oktava, Rode, Tracy-Korby, Shure, Soundelux mics; Lexicon 960L, Eventide, and TC Electronics effects. PMC and Yamaha monitors. Call or write for exhaustive equipment list.  
 Instruments: Yamaha C5 grand w/ Gulbransen midi mod; B3 w/ 122 Leslie; Pearl and Slingerland drums; Vox AC-30, Gibson GoldTone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.  
 Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC monitors, Crossroads has also become a favorite Mastering facility used by other local studios.  
 Clients: Wayne Krantz, Bobby Torres, Gary Ogan, Jon Koonce, Anne Weiss, Brett Williams, One Shot, Sky View HS, Prairie HS, Woodland HS.

Dave's Attic Productions  
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 Dave's Attic Productions is a full service, digital recording studio. Over the past seven years, Dave has recorded some of the best talent in Portland in just about every style: rock, jazz, country, hip hop, and classical chamber music. He also has experience writing and recording for soundtracks, recording voice-overs, and transferring old tapes and records onto CD's. Gear: Macintosh G4 with an 80 Gig Hard Drive and Dual Monitor System Event 20/20 Reference Monitors, Digital Performer with

numerous 3rd Party Plug-Ins (16 simultaneous inputs, 24-32 track mixing), Tascam DM-24 32 Track Digital Mixing Console, Fostex D-90 8 Track Stand Alone Hard Disk Recorder, Fostex D-5 DAT Recorder, Selection of Neumann, Audio Technica, Rode, Audix, and Shure Microphones, ART Tube Mic Preamps, Retro-spect, Juice Box, Tube Direct Box, Behringer Composer Compressor, sLexicon Reverb Midi Timepiece AV for Synchronization to Video and SMPTE time code, Furman 6 Channel Headphone Mixer with remote mixing stations, Sony MDR-7506 and AKG K240 Headphones.  
 Instruments: Hammond B-3 Organ with Leslie 122, Chickering Baby Grand Piano, Fender Rhodes Mark I, Wuritzer Electric Piano, Ensoniq ASRX Sampler/Drum Machine, Roland VR-760 Keyboard/Synthesizer, Yamaha TX81Z retro FM tone generator, Pearl Drum Kit, Gibson and Ovation Guitars, Wuritzer Accordion.

Clients Include: Rubberneck, The Kathy Walker Band, Warren Pash, Aloha High School, The Dan Gildea and Louis Pain Trio, John Savage, Nick Measley, The Redeemers, Short Green Kick, The Big Dumb Animals, RAG, Dustin Olde, Gary Burford, The Troutdale High School Deep Root's Project featuring such artists as, Stephanie Schneidermann, Luther Russel, Mary Kadderly and Nancy King, Seth Samuels and Dan Balmer, Funk Shui, Amelia, Bart Ferguson, Colorfield, Jane Wright, Embr, Sattie Clark, Purusa, Lara Michell, AC Cotton, Ezra Holbrook, The Countryropolitans, Nicole Campbell, Baseboard Heaters, The American Girls, The Bella Fayes, Jerry Joseph, Pete Krebs, Kim Stafford, Kerosene Dream.  
 Rates: \$30 Per Hour, Block Rates Available

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

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Clients: Sony, Loosgrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De

Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryopolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

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

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

Payback's a mother...

It's about time the Rose City started copping some of the Seattle buzz. Like when **Modest Mouse** moved to Portland to record *Good News For People Who Love Bad News*, their fourth album and second for Epic Records.

The band moved into a house on Portland's west side with the intention of living there till the album was finished. Frontman Isaac Brock told Josh Modell of the Onion, "We spent six months trying to write a record and didn't get shit. I thought we just didn't know how to do it anymore. We went into the studio with what we had, just to kind of get started, and after two days of that, (drummer) Jeremy (Green) left the band."

Benjamin Weikel of **Helio Sequence** replaced Green on drums.

"Then, me, Eric, and Dann wrote the record in about a month, just really worked our asses off, and in the end it was the best thing for everyone involved."

*Good News For People Who Love Bad News* debuted on Billboard's album charts at #19 and is cruising at #25 after 13 weeks (7/17/04).

Entertainment Weekly interviewed the modest lead singer for "If I Weren't A Musician"

"**Isaac Brock**, 28, the Portland, Ore.-based singer of the indie rock band Modest Mouse has been making music since he was 14 years old. Still, sometimes he likes to fantasize about a different kind of life,

"I'd like to buy a three story brick building. On one floor, I'd build a studio. Then on another floor would be a CD store, but rather than do a make-everybody-happy CD store, where you try to carry the whole variety of what people want, I'll just sell the 30 CDs I really think you should have. On the third floor, I'd open up a junk shop/four-table restaurant. I'm an amazing cook. I'm better at that than making music."

Modest Mouse came in at #14 on Entertainment Weekly's "The Must List-137 People And Things We Love This Summer" (7/2/04) "After a slow, steady build, the indie-rock band has a hit single, a video on MTV, and critics tucked in its pocket."



**DIG!** Also a Must...

The **Dandy Warhols'** film *DIG!* made EW's Must List at #26. The Sundance Grand Jury Prize-winning rockumentary "explores the friendship-and bitter rivalry-between two indie rock musicians: **Anton Newcombe**, self-destructive front-man for the Brian Jonestown Massacre, and the more even-tempered (and far more famous) **Courtney Taylor** of the Dandy Warhols."

Director **Ondi Timoner** filmed the bands from 1996 to 2003, and ended up with nearly 1,500 hours of

footage. "Let's just say my new favorite letters are D, V, and D," says Timoner.

The 2004 Los Angeles Film Festival screened *DIG!* June 25<sup>th</sup> and at the after- screening party The **Dandy Warhols** performed a set that was reported in Billboard as "their only U.S. concert of the year".

The Dandy Warhols will spend August overseas on the festival circuit appearing at events in Portugal, Spain, Switzerland, Austria, the Czech Republic, Holland and Belgium.



New local Grammy brass...

The National Academy of Recording Arts and Sciences appoints **Ben London** executive director of the Pacific Northwest chapter located in Seattle.

London had been senior curator of public programs at the **Experience Music Project**.



Best gig in music...

Bassist **Todd Jensen** spent the 4<sup>th</sup> of July in front of 650,000 people in Boston with **David Lee Roth** and the Boston symphony.

The holiday concert was broadcast on CBS.

"David has given me a lot of work over the years," says Todd "Fifteen years on and off..." Jensen says since Van Halen is on an arena tour this summer with Sammy Hagar, David Lee is keeping a relatively low profile.

"He's only doing about a show a month."

Jensen paid his early dues with the Portland band **Sequel** and went on to play with **Paul Rogers**, **Alice Cooper** and **Ozzy Osbourne**.

September 18<sup>th</sup> Todd and David Lee play New York for Rolling Stone Magazine's "50 Years of Rock" show with **Cheap Trick**, **Darkness** and **Velvet Revolver**. New Year's Eve they'll be headlining the Universal theme park in Orlando, Florida.

"It's the best job ever. No busses, all the shows are fly-dates."

Jensen's "baby" band Sequel is also enjoying renewed interest with the release of their current album "*Daylight Fright*" on Lucky Records.

Sequel opens for Loverboy July 16<sup>th</sup> in "Hot July Nights" at Vancouver's Esther Short Park. According to stage manager Bill Phillips, the promoter was surprised to find that Sequel drew more hits than Loverboy on the *Hot July Nights* web site.

Jensen says, "Loverboy was big influence on Sequel in their heyday, and later I got to know them pretty well when they toured with Alice Cooper."



Todd Jensen

photo Buko



# D TURNTABLES

BY BUCK MUNGER

Old boy network...

Former **Dan Reed Network** keyboardist **Blake Sakamoto** is the music behind KGW's "Gimme The Mike" contestants. Blake banged out the 30 backing tracks" in an "emergency situation".

Blake's wife is KGW anchor **Brenda Braxton**.

In addition to his recording work, Blake will appear with **Aaron Meyer** and **Bill Lamb** August 10th at the Sunriver Music Festival in Bend at the Tower Theater.

Friday, July 16<sup>th</sup> Sakamoto plays the Portland Spirit with cover act **Goodnight 80's**, The G' 80's include **Bill Wadhams** vocals, guitars (Animation), **Carla Kendall-Bray** vocals (Colorfield), **Brian McMullen** bass (Craving Theo), **Kevin Rankin** drums (On A Llama) and **Eddie Martinez** guitar (Robert Palmer, Blondie, Celine Dion, Steve Winwood, George Duke, Stanley Clarke).

Blake says Eddie Martinez is "Simply one of the best guitarists I will ever play with. We met back in 1989 at the Power Station in New York. Eddie was working with Chic's bassist Bernard Lewis and I was working with Nile Rogers, who was Chic's guitarist. We had a nice chat in the lobby and went about our business. Never would I have imagined that he would end up in Portland and be in a band with me!"



Beatle Birthday...

The man who made the Black Marine Pearl Ludwig drum-kit famous for a generation turned 64 on July 7<sup>th</sup>. **Ringo Starr** was 26 when the **Beatles** recorded "When I'm Sixty-Four"

If you missed the Beatles at Memorial Coliseum on August 22, 1965 you might want to see the new documentary "Anatomy Of A Beatles Concert" available on DVD in August. The doc, put together by CLS Productions in Salem, includes footage from the Fab Four's arrival at the airport in Portland, interviews with fans, police, the limo driver and Richard "Scar" Lopez of openers **Cannibal & The Headhunters**. The original performance contract with 3-page rider and "detailed information about the instruments & sound equipment used on stage" is also covered.

Contact: CLS Productions 503/871-4878



THIS JUST IN...**Cherry Poppin' Daddies** lead singer **Steve Perry** debuted his new glam rock unit **Dazzler** at Berbat's July 9<sup>th</sup>. "Darkness meets the New York Dolls"...**Jerry Joseph** has completed a new solo record entitled, "Cherry" at Jackpot Recording studios with producer **Patrick Kearns** (Exploding Hearts, Blue Skies For Black Hearts) due out this Fall. Joseph spent

the last two months on a whirlwind tour of Europe and the East Coast fronting the newly formed **Stockholm Syndrome** featuring members of The David Lindley Band, Funkadelic and J. Mascis and the Fog...Bass/keyboardist **Moxley Stratton** leaves **Stars Of Track And Field**. His last gig with the band was the opener for **James Angell's** DVD release party July 9<sup>th</sup>...**Scott Fisher** at the Fez Ballroom July 17<sup>th</sup> with **Rob Stroup's** (Baseboard Heaters) new band **Imprint**...**Geoff Byrd** off to California for another showcase at Club Good Hurt in West L.A on July 31st as part of the *International Pop Overthrow Festival*. RCA and Universal sniffage is expected. Byrd can be seen in Portland July 22<sup>nd</sup> at Pioneer Courthouse Square at noon and in Waterfront Park on the main stage August 13<sup>th</sup> at the Bite...**Man Of The Year** releasing their second album in August...**Lew Jones** re-releasing two albums originally issued on cassette. "Wild Einstein's Infinite Water" and "The Heroes Of Poverty Bliss" Both were recorded in 1990, the year Lew won the Portland Music Association's *Crystal Award* for "Outstanding Folk Act"...**Colorfield** recorded backing tracks for eight new songs at Falcon studios with producer **Rob Daiker**. They're now adding vocals at Sound Impressions...**Stephanie Schneiderman** with her full band at Jimmy Mak's July 30<sup>th</sup>. Stephanie joins the Songwriter's Circle with **Pete Krebs**, **Jacob Van Auken** and **Lara Michell** at Mississippi Studios July 23<sup>rd</sup>...The CD Release Show for the 4<sup>th</sup> release in the Pickathon Series takes place at Imbibe August 7<sup>th</sup>. **Danny Barnes** will perform...Pioneer Courthouse Square features a 5PM Summer Blues concert series. **Norman Sylvester** plays July 22<sup>nd</sup>, **Lloyd Jones** plays July 29<sup>th</sup>, **Monti Amundson** plays August 5<sup>th</sup>, **Linda Hornbuckle** appears August 12<sup>th</sup> and **Jim Mesi** plays August 19<sup>th</sup>...Keyboardist **DK Stewart** and his band the DK4 play an in-store for their new release "In The House" DK4's monster lineup of drummer **Carlton Jackson**, guitarist **Peter Dammann** and bass player **Don Campbell** headline the Blues & Brews Festival at Waterfront Park July 25<sup>th</sup> and the Washington County Fair July 29<sup>th</sup>. July 31<sup>st</sup> they're at the White Eagle...**Dr Theopolis** on The Bite Main Stage at 6PM August 13<sup>th</sup>...The **Charmparticles** CD Release Party August 21<sup>st</sup> at the Club Ohm...



More Backstory

When Black Marine Pearl ruled...

Summer of '68 in Los Angeles, the **Teenage Fair** sprawled into the parking lot of the Paladium on Sunset Boulevard and every act in the block-wide **Battle Of The Bands** grinding away on the same song...

"Sunshine of Your Love" by **Cream**.

The chord-progression of choice for a new genera-

tion of electric guitar players.

Those were great days for Hollywood's music business.

The Limey Invasion.

British bands chose California for their American headquarters because they liked the weather, the fresh fruit and the famous Cali beach bunny babes.

Spending his "Louie Louie" money on the new Sunn amp company, Kingsmen bassist Norm Sundholm rented offices on the fourth floor of the Sunset/Vine Tower overlooking the intersection of Sunset Boulevard and Vine Street, in an office building filled with music industry icons and the famous penthouse restaurant, (with office-room service) "The Room At The Top". With the famous view overlooking tinsel town.

All the Lads stayed at the Continental (Riot) Hyatt House on the Sunset Strip and came in to Sunset & Vine to cruise through Wallach's Music City mega-store on the corner of Sunset & Vine.

Record store and musical instrument shop.

Open all night. The Hollywood recording studio community of Gold Star, Western, United, Columbia, RCA and the Capitol Tower, all within blocks. Break your last set of drumsticks or need guitar strings in the middle of the night? No problem, Wallach's was open.

For visiting Brits the Hollywood tour was straight in to Wallach's and then across the street to the Vine Tower Suite 421; the mandatory visit to the Sunn offices for gear loaners and Room At The Top fruit & deli trays on the corporate tab.

And warm beer.

The best of British rock; **The Who**, **Cream**, **The Jimi Hendrix Experience**, **Led Zeppelin**, **Deep Purple**, **Donovan**, **Eric Burdon** all rode up the elevator in the bank lobby to the fourth floor turning left to suite 421.

Around the corner from **Record World** and **Robert Mersey**; producer of **Barbra Streisand**, **Johnny Mathis** and **Aretha Franklin**.

The Sunn promotional offices were an artist's oasis of fresh coffee, snacks, a chessboard, current issues of Record World and Billboard and typewriters and phones for the borrowing. There was always a crowd of legendary roadies and world famous musicians around. **Johnny Mathis** was two floors up and often dropped by the office with a cocktail in his hand to chat up the Brits. He ended up hiring the Sunn clinician and Portland guitarist **Buddy Fite**.

Next Time: Recording with **Eric Clapton** and **Cream** at **Portlander Wally Heider's** studio. Sunn scores the **Leslie** for **George Harrison** to play through on "Badge".

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*Continued from page 15*

#### Mastering

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

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

Microphones: Neumann U48 tube mic, (2) Neumann KM 84, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (6) Shure SM 57, (4) Sennheiser 421, Beyer M260 Ribbon, Shure 55s. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, (2) Tascam DA88, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Yamaha SPX 90, SONY MPS, Hughes Sound Retrieval System. Misc: 8 Channels of API 550A EQ.s, (2) Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, 60's black face Fender Pro - Reverb, 1973 Marshall JMP head with 60's Cab, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors: Yamaha NS-10 Studio.

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

#### Intersect Sound, Inc.

Portland, Oregon  
503-649-7741

E-mail: billmcushman@yahoo.com

Web: www.geocities.com/intersectsound

Owner/Engineer: Bill M. Cushman

Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work.

Sound Engineers are available.

Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6:30 p.m. to speak to a person. For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.

Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4: Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band

octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15", front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal.

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

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

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Hillsboro, OR 97124

503-681-7619

Email: InterlaceAP@aol.com

Website: http://www.interlaceaudio.com Owner:

Bob Crummett

Contact: Kris Crummett

Engineers: Bob Crummett and Kris Crummett

Rates: \$25 an hour.

Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.

Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bomb-factory (all), McDSP (all), Anteres Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Dey (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more. Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condensor Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).

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

Clients: Sarah Blaisedale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver,



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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  
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TPA-200A Dual Tube mic pre, Night Pro;  
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Metering: Waves: PAZ Psychoacoustic  
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- CD Recorder/Rewriter - Nakamichi MR-2  
Cassette, Vestax: BDT-2500 Turntable  
Microphones: Soundelux: 2 x U95S - Microtech  
Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann:  
2 x KM-184 - AKG: D12e, Sennheiser: 3 x 421,  
441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7  
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Continued on page 22

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## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 21*

(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: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica, ATM35, AT-851a, AT-4041 (2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2). Misc: Sony Spressa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at [www.nomovingparts.com](http://www.nomovingparts.com) for more info.

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

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Rates: \$20 per hour with negotiable package specials available. O in Eye currently has 2 "limited budget" minded packages available for new projects seeking to get a live demo out quickly or record a single; email or call for details. "Single" Special: \$100 1 song/instrumental recorded with all necessary overdubs: tracked,

edited, mixed, mastered, and burned to a CD in a 8 hour period (same day) for \$100. Recorded in your basement, garage, or wherever your rehearsal space is you will have a CD in your hand by the end of the day. "Live Mix" Special: \$100 This special entails two phases. The first phase involves TRACKING a live performance of up to 80 minutes. This TRACKING can be either in a venue in front of a live audience or in your rehearsal space with our band. The second phase involves a listening session with you and your bandmates a few days after the performance. In this second phase a rough mix of the entire set will be mixed down and burned to CD within a 3 hour period. A \$75 deposit is required for the first phase of initial TRACKING of the live performance.

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

Clients: Purusa, A.E.M., Stabitha, Sophe Lux, Subside, Audio Fatigue, Sugar Free, Eve's Dilemma, Red Sky Band, Conduit, KLED, etc., etc. ad infinitum

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



preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...  
Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps  
Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), 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 Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory...

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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" 7/2" 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 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 &

Continued on page 26

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# BURKE'S Eye View

Clockwise: Paul DeLay, DK Stewert, Lloyd Jones, Duffy Bishop, Curtis Salgado, Stage Boss - Bill Phillips, Too Slim, Robbie Laws, Terry Robb.







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## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 23*

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.

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/ Cool Blue Studio  
SW Portland (call or email for directions)  
(503) 892-6268  
E-mail: john@reynoldsaudio.com  
Web: www.reynoldsaudio.com  
Contact: John Reynolds  
Equipment: Mackie Digital Eight Bus console with Massenburg EQ, Antares AutoTune and TC Electronic reverb. Mackie HDR 24/96 Pro 24 track, 24 bit recorder with Digidesign Pro Tools file exchange. Apogee PSX 100 A/D/A converters, Aardvark Aardsync II Word Clock distribution, Amek/Neve, Avalon, DBX Blue Series, Lexicon, TC Electronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure, Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list. Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs. Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Midex8 MIDI interface, removable firewire drive, Sony DVD+-RW, Bravo CD publisher. Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys.

Notes: Established in 1990, recently relocated from Santa Cruz, CA, Reynolds Audio Production offers music production, recording, mixing, editing, mastering, audio restoration, composing and sound design, studio and live freelance mixing, consultation, system design and private instruction for guitar and audio engineering.

The new Cool Blue Studio offers a relaxed and comfortable environment, conducive to creativity and productivity.

John Reynolds has mixed concert sound for Ray Charles, Shawn Colvin, Etta James, Stephane Grappelli, James Brown, Keb Mo, Charles Brown, Gladys Knight and many other legendary artists.

John has provided quality assurance consultation and sound design services for Summit Audio, E-mu Systems, Antares Audio Technologies and Mackie Designs.

Clients: Pele Juju, ZunZun, Scott Fisher, Bossa Nouveau, Stanford University, Julia Korena, Dan Sisco, Times Square, Jolly Mukherjee,

Cabrillo Stage, Opafire, Ukulele Dick, Rory Koshlaychuk, ChuChumbe, David Winters, Production Logic, Villa Montalvo. See web site for client quotes.

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

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

September Audio  
WEB: www.septaudio.com/music.html  
503.295.1277  
Engineer/Producer: Craig Harding  
Direction: 24 Track/24 Bit Location Recording (www.septaudio.com/location.html) & High Resolution Mixing for home studio owners (www.septaudio.com/mixing.html).  
Digital Audio Recorders: Alesis HD24, Alesis Adat, Tascam DA-88 with SY-88 sync Card, Sony PCM R-500 DAT.  
Digital Audio Editors: ProTools 6 with Digi-translator 2, Digital Performer 4.  
Other Digital Audio: Toast 5, Jam 5.  
Digital Audio Plugins: Universal Audio (UAD-1): LA-2, 1176, Pultec EQP-1A, Fairchild 670, Dreamverb, Nigel Waves: Masters Bundle, Restoration Bundle. Antares: Autotune. Elemental Audio: Equim, Firium, Inspector. Digital Fishphones: Blockfish, Spitfish, Floorfish. AudioEase: Altiverb, Barabatch. Digital Audio Storage/Random access on-line: (2) 30GB Seagate 10,000RPM Ultra SCSI in Glyph hot-swap enclosure driven by ATTO dual head, SCSI-3 controller. Random access off-line: (4) Granite firewire hot-swap enclosures with multiple 120GB sleds. Analog Audio Recorders: Otari 5050 2 track, Marantz MPR 502 Cassette Deck. Analog Audio Outboard: Dangerous 2-Buss, UREI 1178, (2) UREI LA-4 comp/limiter (modded by Eddie Ciletti), Drawmer 1960 tube compressor (with Platinum upgrade), GML 8200 EQ, SPL Tube Vitalizer, SPL 9842 Transient Designer, Aphex 612 Expander/Gate, Lexicon 300 reverb/efx, Lexicon PCM-60 reverb, Eventide H-3000SE reverb w/sample option, Roland SRV-2000 reverb/efx, Roland SDE-1000 delay/efx, Deltalab Effectron I delay/efx, DigiTech RDS 3.6 delay/efx, Eventide Instant Flanger, BBE 802, EXR EX2 exciter, La Pavoni espresso maker, Ampex 354 tube electronics.  
Digital Video Editors: Final Cut Pro 4, DVD Studio Pro 2, Graffiti 2, Commotion 3.  
Video Recorders: Sony UVW-1800 Beta SP, Sony DSR-20 DVCAM/MiniDV, Sony BVU-800U-Matic SP w/TC Card, Mitsubishi S-VHS, Canon GL-2 w/Century wide angle lens.  
Video Monitors: Mitsubishi 46" (control Room), Sony 14" NTSC calibrated monitor, Sony 21" (VO Booth).  
Digital Video Storage: Random access on line: 120 GB RAID (Glyph DV Project) 10 bit, uncompressed video.  
Digital /Audio-Video Codec: Canopus ADVC-500 Component/Composite/Firewire IN/OUT with +4, Balanced audio IN/OUT.  
Computers: G4 Dual 1GB w/1.5GB RAM & SuperDrive, G4 500 Titanium Powerbook



w/768 MB RAM.  
Internet: DSL wideband connection, Fetch,  
Camino

Sound Goods  
Beaverton/Aloha, Oregon  
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Web: <http://www.soundgoods.com>  
Owner/Engineer/Producer: Joshua Slamp

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Web: [www.sound-impressions.com](http://www.sound-impressions.com)  
Other Services: Web Site Design, Video  
Production & Duplication, and CD Rom  
Authoring.  
Owner: Dan Decker  
Engineers and Personnel: Dan Decker:  
Engineer / Producer, Nick Kellogg / Engineer  
/ Producer, Rick Duncan: Engineer, Wayne  
Thompson: Programmer / Engineer, Delandra  
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independent engineers are welcome. Assistant  
Engineers: Jim Lechocki, Justin Swanson, Tony  
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Direction: Sound Impressions has been serving  
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our studios and discuss how Sound Impressions  
can assist moving your musical career forward  
to the next level.  
Mixing Consoles: Studio A: DDA AMR-24, 60  
inputs with Uptown moving fader automation,  
24 buss split console design. 36 channel master  
section and 24 channel monitor section with  
EQ. Switchable plasma metering. Studio B:  
Yamaha 02R digital mixing console: 40 inputs  
with dynamics and parametric EQ. Studio C:  
Yamaha 01V Digital Mixing Console Multi-  
Track Recorders: Otari MX-80 2 inch 24-track  
with CB-120 locator for programmable punch-  
in and punch-out. ADAT 24 tracks, BRC auto  
locator.  
Mastering Decks: Otari MTR-12 II, Tascam 52,  
Panasonic SV-3700 DAT's. Panasonic SV-3500  
DAT, Yamaha CD-R writer  
Noise Reduction: Dolby 363 SR/ A 2-Channels,  
Dolby XP 24-Channels SR, Digidesign D.I.W.R.

Digital Audio  
Digital Workstations: 3 Digital Performer  
workstations with 2408, 2408II, 1224, MIDI  
Time Piece, and MIDI Time Piece AV  
interfaces, Apogee AD Rossetta Converter, Pro-  
Tools III 16 Track Power Mix (on the AVID  
workstation).  
Synchronizers: 4 Adams-Smith Zeta Three's.  
Outboard Signal Processors: Lexicon: 480L, 2-  
Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon  
PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90,  
Alesis Multiverb, Ibanez SDR-1000, Eventide  
H-3000 Ultra Harmonizer, ADA Pitchtrack,  
Roland SDE-3000, Deltalab 64 Delay, Deltalab  
1064 Delay, Audio Design Delay. Orban 672A  
8 band full parametric EQ, Orban 622B four  
band stereo full parametric, NIH PE-30 four  
band full parametric, UREI A522 1/3 octave  
graphic. Focusright Mic Pre's, TL Audio Stereo  
Mic Preamplifier, Aphex Type II Aural Exciter,  
Aphex Type B Aural Exciter, 2-dbx 263X  
de-esser's, B.A.S.E. Spatial Processor, Crane  
Song STC-8 Stereo Compressor, Focusright  
Compounder Stereo Compressor, dbx 122  
Stereo Compressor, Aphex Stereo Compeller,  
2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix  
CL-100, Symetrix CL-150, 2-Symetrix 544  
Quad Gates, Aphex 612 Stereo Gates.  
Instruments: Yamaha C-3 6 foot grand piano,  
Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10,  
Fender P-Bass, Fender Jazz Bass, Fender  
Telecaster, Kramer DMZ-5000 Fretless Bass,  
Gibson J-40 acoustic, Rickenbacher 5001 Stereo  
Bass, Ampeg B-15 Bass amp, Fender Sidekick  
amp. Oberheim Matrix 6R, Korg DW-8000,  
Sequential Drumtrax, 2-Alesis D-4 Drum  
Modules, Korg M3R, EMU Proteus, Oberheim  
Matrix 1000, Kawi K1, Korg Polly 800, Roland  
2080, Akai S2000 Sampler, Roland JV1010,  
Fender Rhodes Piano, Whurlitzer Piano, large  
sampling library of loops and sounds.  
Microphones: AKG The Tube, AKG 414's,  
Neuman U-87, Neuman KM-140's, EV-RE20,  
AKG 330's, 320's, 451's, 460's, D-12's, D112.  
Audio Technica ATM-63's, Tascam PE-250's,  
Sony Condensers, American and Shure  
Ribbons, Shure SM-57's, Sennheiser 421's, &  
more! Monitors and Amplification: UREI 813's,  
KRK 7000's, Yamaha NS10's with match-  
ing sub wolf, Auratone 5-C, Ramsa, Crown,  
Yamaha, and QSC Amplification.  
Clients and Projects: Subpop Records, Atlantic  
Records, Frontier Records, Sony Records,  
Mercury Records, Roadrunner Records, TK  
Records, Carlson Records, MDR Records,  
Rainbow Records, Schizophonic Records,

Elemental Records, The Dandy Warhols, The  
Freemartins, Scott Fisher, Smoochknob, Al  
Perez Band, Ashbury Park, Blake Sakamoto,  
Honey Ryder, David Lee, Disciples In Song,  
Jan Celt, Lonnie Turner, Washing Waldo  
Woo, Signals, MOJO, Jackstraw, Fred Stickly,  
Hardship, Jamie Hampton, Stark Raving Mad,  
Super Friends, Dave Said Strike, Petal, In June,  
Jeff Cava, Shapeshifter, Adam Zwig, Jim Sluder,  
Lisa Polick, Jon Koonce and the Gas Hogs,  
Poison Idea, Eric Mathews, Cardinal, American  
Girls, Swoon 23, Craig Carothers, Heatmiser,  
Dan Reed, Monde La Bella, Southern Nights,  
Caveman Shoe Store, Pig Pen, Hearing Voices,  
Snowbud, Dan Balmer, Brothers of the Balidi,  
Nu shooz, John Nilsen, Michael Harrison, Tall  
Jazz, Dub Squad, Gary Ogan, Dub 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.

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Owner: Rick McMillen

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Email: [talbottguthrie@hotmail.com](mailto:talbottguthrie@hotmail.com)  
Contact: Talbott Guthrie for booking informa-  
tion  
Rates: \$20.00 per hr.  
Block rates are available. I know many musi-  
cians 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 record-  
ing 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 compres-  
sor/limiter, Mac G-3 with Digital Performer,  
MOTU 1224, Lexicon MPX 100, Lexicon Alex,

Peavy Deltaflex.  
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  
Salvadore, 7th Seal, Joe Cunningham

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Email: [alanalex@teleport.com](mailto: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, Sans-  
Amp Bass Driver DI, AKG D12-E, Neumann  
KMS148 (2) Preamplification, True Systems  
Precision 8, Focusrite ISA-110, Limited Edition  
, Focusrite Platinum Vocemaster (2), Mackie  
VLZ's Processing, Mackie EFX - Reverb,  
Compression, Gating, Apogee UV22, Lexicon  
PCM 91 Reverb, Waves L2 Ultramaximizer  
, DBX 160A Analog Compressor (2), EMU  
E4XT Ultra Sampler Monitors, Mackie HR824's  
Headphones, Sony MDR-7506's Media Format  
Options, CD-R, DAT, .mp3, .wma, Cassette  
Transfer Formats, TDI, ADAT Optical, Analog  
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## LEGAL EASE

by Bart Day, Attorney

Continued from page 5

their online licensing process, it is often the fastest way to get a license.

Also, if you need certain rights that are somewhat out of the ordinary—for example, if you want to make changes in the lyrics or music, or use several songs in a medley, the Harry Fox Agency will not issue licenses allowing you to do so. In those instances, it is better to seek a license directly from the music publisher (whether or not the music publisher is already represented by the Harry Fox Agency).

### **“If the publisher is willing to issue a mechanical license to you for a song that was never before on a record, it is called a “First Use License.”**

Also, regardless of the situation, any music publisher can issue a license *directly* to you, *whether or not* the Harry Fox Agency already represents them. Also, in some instances you can negotiate a lower rate directly with the music publisher than you can with the Harry Fox Agency, since the Harry Fox Agency will not negotiate the mechanical license rate lower than the so-called “statutory rate” set forth in the Copyright Office’s Regulations. The current “statutory rate,” as already mentioned, is eight and one-half cents per song per record sold, but the rate is slightly increased every couple of years.

In any event, it is wise to obtain the necessary mechanical licenses before you record the cover song. And bottom line, you absolutely need to obtain those mechanical licenses **BEFORE** you *commercially release* your record.

What if the music publisher of a song you want to cover has not registered the song in the Copyright Office?

If the music publisher/copyright owner of the song you want to cover has not registered the song in the Copyright Office, you are entitled to “royalty free” use of that song *until* the copyright owner files the necessary copyright documents with the Copyright Office. If, sometime after you release your record, the music publisher obtains a copyright registration for that song, then at that point you are obligated to obtain a mechanical license for that song through one of the three procedures described above. If you don’t do so, your continued selling of your record will constitute copyright infringement.

As a practical matter, unless you are expecting to sell a very significant number of records, it is often less expensive and inconvenient in the long run to go ahead and obtain a mechanical license *prior to the release of your record*, even though it’s not legally required. Otherwise, to avoid the possibility of a copyright infringement lawsuit, you would need to pay a copyright monitoring company to monitor the Copyright Office’s records, or constantly do so yourself via the search engine on the Copyright Office’s website, so that you will quickly know if the copyright owner has yet filed a copyright application for the song, which will then require you to immediately obtain a mechanical license in order to avoid a possible copyright infringement suit against you. In short, it is often better to obtain a mechanical license prior to the date of your record release, and pay mechanical royalties starting as of the date you release your record, rather

than having the cost and inconvenience of having to constantly monitor whether the music publisher (copyright owner) of the song has filed a copyright application for the song.

Incidentally, from the viewpoint of a songwriter/publisher whose songs someone might want to record a cover version of, this is just one more reason to not put off filing the appropriate copyright applications. And forget about the idea of “mailbox copyrights”....they are an urban legend and serve no useful purpose.

Next month: More about mechanical license requirements, and what you can do and cannot do under the terms of such licenses.

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

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

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

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# The the & the GOOD BAD UGLY

Continued from page 12

"Happy Picture" is really anything but. A poignant, minor-key melody (that would fall right into place with the McCaslin canon), with a withering chorus, provides the foundation for her plaintive melic: "Wait for me, please/Save me from myself/Keep a happy picture of me/Even though I look like someone else/She was once a friend of mine/When she was looking out for my health/Now that happy picture is gone from the shelf." A moody love song, "How Could You Know?" asks questions with the sort of circular logic that can tear at one's psyche for an entire lifetime- "How could you know/It was so long ago/It just goes to show/That what I saw in you/Was always in me too/and finally we get to see/Who we always wanted to be/Was who we always were/Now you and I can be sure/That it's hope that makes us grow/And that's how you'll know."

Again, Sue relies on a IV- IVm- I chord progression as a device to create a mood in her melody for "Sweet & Tender," most reminiscent of the middle section of Paul McCartney's "I'll Follow The Sun" with the Beatles, as well as Michael Nesmith's post-Monkees hit "Joanne." This, coupled with her propensity to invoke the old I- III7 gambit, lend many of Sue's songs a certain old-timey sameness- at least in this incarnation. However, the final song of the set, "Hurricane," is an exception- with a feel closer to that of (perhaps an Americanized, country-twang version of) the Sundays' Harriet Wheeler. A piquant piano motif adds to the grum mood.

Cheery she is not, but Little Sue Weaver strikes a chord and stays with it throughout this album. Her talents are formidable, even as her angst is plainly palpable. Save for the lazy insistence upon those particular melodic/chordal clichés, she writes mostly concise songs whose subject matters never stray very far from the predictability of her neuroses. But she is extremely adept at voicing those feelings and fears, and for that, her music always retains an intimacy that is as intense as it is hopeless.

## Willow - Misty River Self-Produced

Misty River's third release finds the talented quartet fleshing out the more muscular aspects of their presentation- which include an inclination for tight three and four-part vocal harmonies and a proclivity for well-executed ensemble musicianship. While the group are highly unlikely to "kick out the jams" any time soon, their insistent displays of unity and esprit de coeur dispel any notions of mutiny in the ranks.

Their music is "tasteful." It is not likely to offend anyone's ears. While, for some, that may be the musical kiss of death; many people will appreciate their gentle stylings of traditional folk music; their fine renditions of other peoples' songs, as well as their own compositions- all ubiquitously grouped under the innocuous banner: "Ameri-

cana" - whatever the heck that is (other than a radio "format")! But those are the group's chief features.

Well, those and the fact that rhythm guitarist and banjo/mandolin player Carol Harley and bassist Laura Quigley are mother and daughter. Hailing from Eugene, also the home of accordionist/guitarist/pianist Dana Abel, Harley and Quigley have been musicians all their lives. Joined by fiddler/guitarist/mandolinist Chris Kokesh, the quartet of women have been together since they first banded to play an open-mic in 1997. In the ensuing seven years, the four have tightened their focus, concentrating on their vocalizations and the staging of their instrumental presentations.

The first four of the fourteen songs presented here are cover versions of works written by contemporary songwriters, beginning with Misty River's interpretation of Kate Wolf's "Green Eyes." Wolf, who was one of the pioneers of the "new" folk movement in the early '70s in Northern California, dying of leukemia in 1986 (the same year our own Billy Rancher died of lymphoma); leaving behind a legacy of finally crafted folk songs. "Green eyes" calls to mind Jackson Browne's "Song For Adam" in its lyrical imagery of a candle and its intuitive mood; and Joan Baez' "Diamonds And Rust," for its melodicism. Misty River's version of the song is reverent and winsome, with Kokesh in the lead vocal role and Quigley and Abel providing the beatific backing harmonies. Nice solos from Kokesh on violin and Abel on accordion, add to the delicate nature of the song. Pretty.

A hint of world music instrumentation (Indian percussion and shakuhachi flute) complements Harley's banjo drone on Dave Carter's beautifully heroic ballad "When I Go" (the title track from Carter's first album with Tracy Grammar), a song which seems to prophetically envisage the author's own untimely demise. The Misty River women lend the song an angelic choir of heavenly voices, while adeptly capturing the magnificent spirit of the song. Very nice.

"Kathy's Song" an early entry into the Paul Simon canon, is given a faithful treatment, enhanced greatly by Quigley's bowed bass and Kokesh's violin, creating a mini string section in the backing. Quigley's lead vocal is well-hewn and Abel and Kokesh's backing vocals, singing in rounds, are also a very nice touch. The gals' take on "Homegrown Tomatoes," a nugget from Guy Clark (whom, along with Jerry Jeff Walker and Townes Van Zandt, was at the vanguard of the burgeoning country-rock scene that erupted out of Austin, Texas in the late '60s; a scene still thriving to this day) is as light as the subject matter.

"The Cuckoo," "Shady Grove" and "These Are My Mountains," form a three-song suite of traditional compositions in the middle of the set. Harley's unusual "claw hammer" style of plucking the banjo strings are the highlight of "The Cuckoo" (a song first brought to light by American music archivist Jean Ritchie), with Harley substituting her unique banjo technique for a similar approach Ritchie incorporated with a dulcimer. Close female

vocal harmonies straight out of O, Brother Where Art Thou embroider their lively reading of the chestnut "Shady Grove" (another song from the Jean Ritchie songbook). "These Are My Mountains" is not really Americana at all, but is based on a traditional Scottish folk song. Still, the four musicians give the song an unique treatment- with guest Dave Reichman's chortling mandolin ringing through the mix.

Five of the final seven songs on the album are Misty River originals, with Kokesh penning three of the five. For "Box Of Lace," Chris picks up the acoustic guitar, in addition to her fiddle, as accompaniment for a tender ballad, and probably a true story: "There's a handful of heart /A heart full of faith /A flicker of hope/ And a moment of grace/ There's a gentle word /A warm embrace /And buckets of love/ In this box of lace."

"This Town" is another Kokesh original, a slow dry, dusty, country-inflected number with a sentiment reminiscent of Ian Tyson and Sylvia Fricker's "Someday Soon," as Ian & Sylvia (Judy Collins had a hit with the song in the late '60s. Fricker also wrote "You Were On My Mind," which became a hit for the band We Five in 1965). The title track, "Willow," the other Kokesh original, has a distinctive Irish brogue about it, evoking "My Lagen Love" and a host of other old ballads; with the addition of authentic tin whistles and uilleann pipes provided by Hans Araki and Tom Creegan, respectively.

Carol Harley picks up the mandolin on her composition, the seductive instrumental "Tammany Hall." In a 3/4 time tango, the piece saunters and slithers like a snake in a pulpit for the first minute, before launching into a more up tempo jam. Dana Abel turns to the piano to accompany her peaceful ballad, "Baird's Lullaby," a choice which greatly alters the musical landscape of the album (it somehow seems quite unlike the other songs). Still, if there is a market for children's lullabies- and if I know the business at all, I can guarantee you there IS a market for contemporary children's lullabies, this song is sure to sell a ton to young mothers all over God's creation.

It's obvious that the members of Misty River love music, and especially love performing it. Their music is easily heard- like a massage for the ears. There are no harsh tones nor callous words. Whatever one might wish to call the type of music they do, Misty River do it very well.

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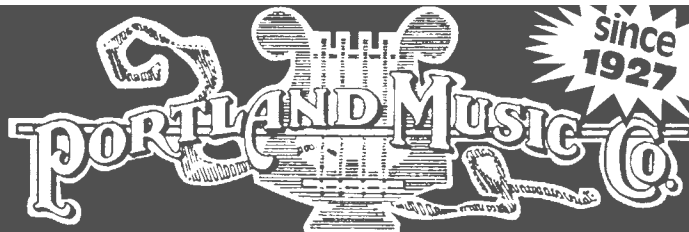
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# LETTERS

JANKEY JERKOFF

Dear Editor,

I heard about the Blue Jankey "Talent Scouts" that came into town and held court at the Barracuda last week. I don't know how many bands paid the \$279 to perform a couple of songs, but in my opinion, the money would be better spent creating a musician relief fund. I don't play the lottery, but I bet the odds of winning the "big one" are better than being "discovered" by some "industry insider" coming into town to take these bands money. I'd love to hear if any band had a positive experience and felt that it was money well spent.

I do have to applaud the gall and creative marketing of Blue Jankey if they were able to convince enough Portland bands to pony up the dough and make their visit worthwhile. Maybe there is something to be learned there. I do get tired of the numerous scams that play on musicians' dreams and aspirations. If they've got the \$279, they would be better served bringing it down to the Musicians Union and joining up. We'll be in town next week, next month, next year, and all we do is work towards making life better for musicians. Just ask the 20 year old guitarist that can work the clubs again.

Later,

Bruce Fife

President, Local 99, American Federation of Musicians

503-235-8791

bfife@afm99.org

JP IN GA pt 2

Dear Readers,

Well after a few short weeks Jesus Presley is complete. I have put together a group of folks that are ready to go. Finding out some very interesting things about the music scene here in Hotlanta didn't take long.

First off, the amount of cover bands working in this town is overwhelming, however that's not to say that original bands are not, it's just the ratio is about 80 - 1 it seems like. Of course to me it seems like being punished and who wants that. As I started sending off press kits to the clubs, some areas in town that host original music venues are great places. A few areas for original music are Little Five Points and East Atlanta (an up and coming scene) and a few venues in mid-town and just north of town in Buckhead. Little Five Points and East Atlanta are as close to SE Portland as you could get, tattoos, piercing, hippies and a very friendly atmosphere of hipster hanging out and digging the scene. Buckhead is north of Atlanta; it's connected due to the expanding growth rate in town. It is full of overpriced shopping, young republicans and people who are looking at mirrors to see that they look just right, it's the BMW kind of crowd, don't get me wrong they're still friendly. The musicians that I have talked to are great folks. Down to earth and as nice as

you could be. The hip-hop industry in Atlanta plays host to some of the biggest industry people in that field that you could shake a demo at. It is the capital for Hip-Hop and in turn means three things money, money and more money.

The local music papers seem to be more impartial all in all; Stomp & Stammer and Creative Loafing are the two that get read the most. They cover the music community in a way that really helps everyone, open minded and really being supportive of the Atlanta music scene. The Stomp and Stammer is geared more toward indie coverage, and all that goes with that. Creative Loafing is more like the willy week without the idiots who run that rag. The amount of web sites for local music is by far more detailed than in Portland and that's always a great thing. As far as music festivals in town, they are well organized and well attended. They have some events that are blasts, a local drive in theater, (remember those, where you go out to see a movie in your car, pull up and sit on a lawn chair, drink some beers, burn a fatty and watch a flick under the stars) have summer concerts after the movie, The Rev Horton Heat and so forth. The Jazz festival is world class and last for weeks here. The Mid Town Music festival that is in beginning of June has national and local acts and covers every type of rock music you could want. The city parks host shows that are to say the least amazing, George Clinton played a show 2 weeks ago outside for \$5.00. In a town with colleges like U of Georgia, Georgia Tech and Emory to name a few, the college radio stations are fantastic. Even a few of the regular radio stations do this thing where they play local bands at all times of the day, what a concept huh? A community that really likes music more than just coffee and over priced beer, yes I have found Valhalla. No don't get me wrong these folks love stuff like home made pie, bar-b que and boiled peanuts, but they understand that music is fun and supporting it is a good thing.

Getting settled in here was as easy as it gets, people are open minded, friendly, polite and never seem to complain about anything. The amount of people from places like DC, New York, Boston, Detroit and other cites is amazing in fact I have only meet about 3 dozen people that are from here. Just the fact that everyone I have talked with had manners blows me away. Atlanta's economy is all that and a bag of pork rinds. Companies are setting up shop here and people are working for good wages. Pirelli Tires manufactures their products just north of town, Comcast is based out of Norcross, Coca Cola' headquarters is here in Atlanta as are about 250 of the top fortune 500 companies. With that said when people are working they go out, and when they go out they have fun. The weather must do that to people because every place that has outdoor seating, which seems to be everyone, is packed almost every night. Cover charge to see live music runs anywhere from \$8.00 - \$10.00. The going rate for pay in this town is about \$600.00 - \$850.00 a night for established acts, as it should be. Well as I start to head off into the clubs and start playing towns like Chattanooga, Knoxville, Charlotte, Raleigh, Athens, Macon and Savannah one thing comes to mind, I love the south.

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ON THE COVER: Chris Newman of Napalm Beach. The Father of Grunge. Back after spending several years on the streets of San Francisco Newman and the band have an all-new CD that tells the story of his experience with homelessness and severe drug addiction. Tarp Town Years marks the return of a major talent.(photo Buko)

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