

OREGON MUSIC / APRIL 2002

Two Louies



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OSCAR PARTY

ASTROTURF

DIE JOB

JETHRO GRADY
DIZZY ELMER

photo Pat Snyder

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photo Buko

July 4th, 1993. Richard Berry, the writer of Portland's Greatest Hit, "Louie Louie" headlines the Blues Festival. Saxophonist Renato Caranto and guitarist Mark Spangler pictured. For Berry's historic set, Jon Koonce played

drums, Rich Gooch played bass, Gary Ogan played piano and Gregg Perry played Hammond B-3. Perry said, "I looked over his shoulder and realized after all these years, I was finally seeing how 'Louie Louie' was *supposed* to be played on the keyboard."

During Berry's stay in Portland, the Oregon Historical Society installed a plaque at the recording site where the Kingsmen recorded "Louie Louie" on April 16, 1963. Richard Berry passed away in Los Angeles January 23, 1997. **LL**



GC BLOODBATH

Dear Editor,
 What's up at Guitar Center? I picked up the March issue of Two Louies with the Free Richard Petrillo tee shirt letter about the guy who threw the pie in Fred Durst's face, and within days, the manager, the assistant manager and a dozen people are all fired at the Clackamas store where it happened! Did Limp Bizkit's manager chew some ass at Guitar Center Headquarters? Goodbye Tony, Smokey and the crew?

We'll be looking for the Too Louies coverage.

Jason McCormick
 Portland, OR
MINIMUM RAGE

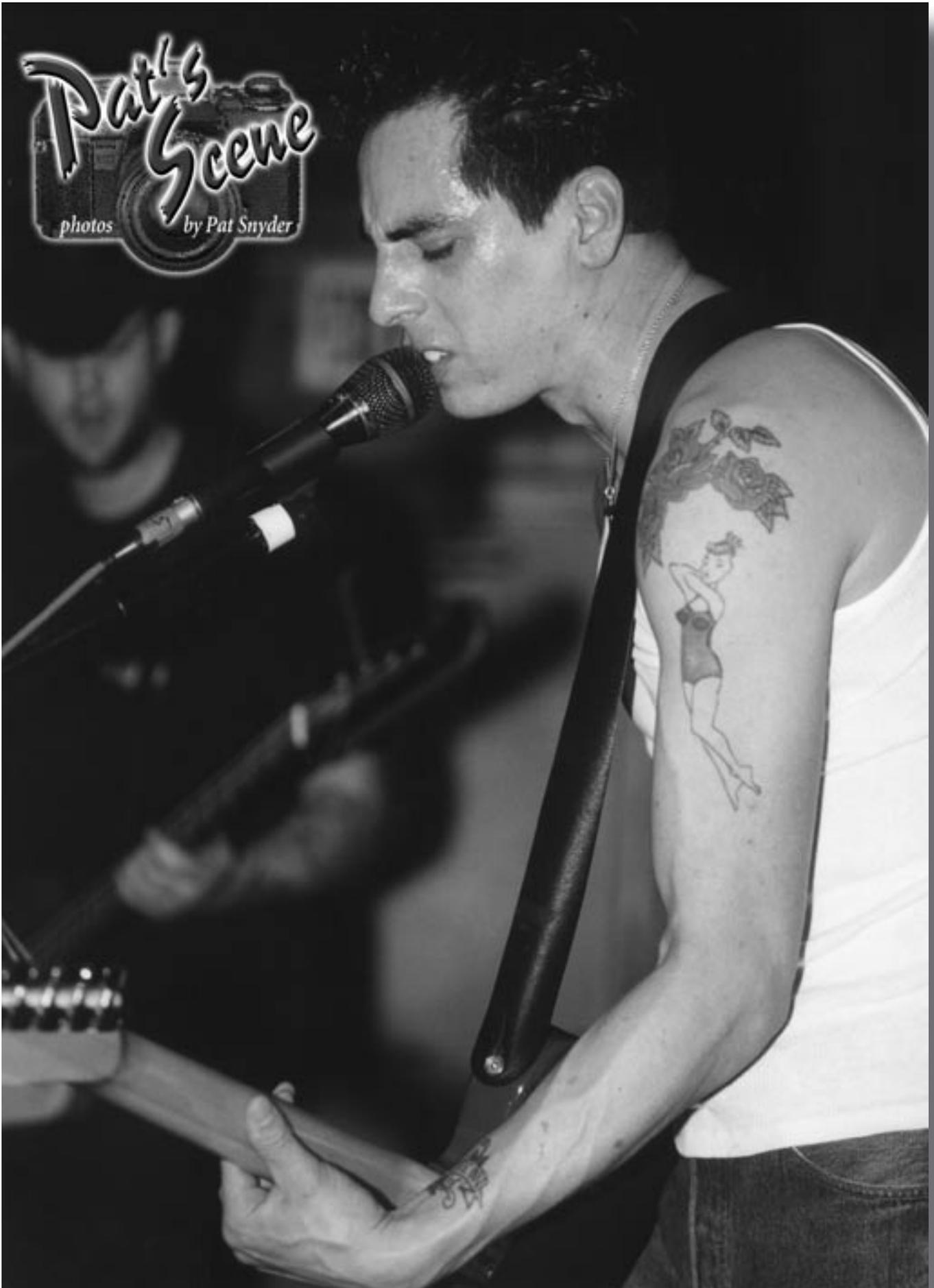
"You guys did a story on The Red Sector and me leaving the band to audition for Powerman 5000. I got the gig and I'm now in Hollywood working on the new record."

Dear Editor,
 Enjoyed the coverage of King Black Acid's movie music for Richard Gere's

"Mothman". The movie sucked but it was cool to find the spot where Dan Riddle's music gets used. Too bad they didn't pay him enough to keep his cell phone turned on.

Chris Gore
 Milwaukie, OR

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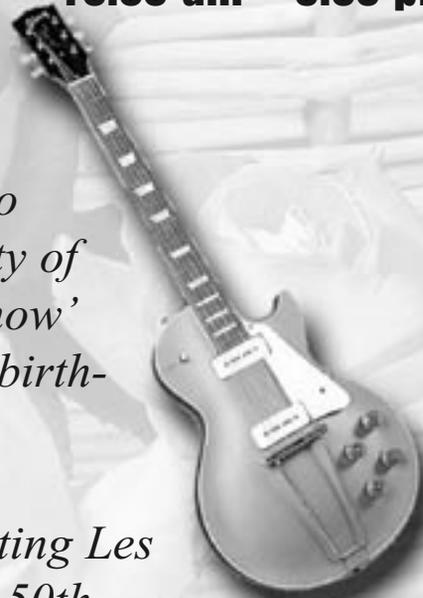
Joshua James & the Runaway Train @ the Tonic Lounge.

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Record Producer Agreements: The Basics

This month, I want to talk about the basics of record producer agreements, i.e., the kind of agreement used when a record company or signed artist is hiring a record producer.

AN OVERVIEW

Under the terms of the typical record producer agreement, the producer is paid a cash advance.

The producer will also be entitled to be paid royalties on future record sales, subject to certain conditions (described below). However, the record company, before being obligated to actually pay producer royalties, will be entitled to first recoup (deduct) from those royalties the amount of the advance originally paid to the producer. Any remaining amount will then be paid to the producer.

So, for example, if the advance is \$25,000 and the producer's royalties eventually add up to \$60,000, then the producer will receive an additional \$35,000 (i.e., \$60,000, minus the original \$25,000 advance).

RECORD PRODUCER AGREEMENTS: WHO SIGNS THE DEAL?

Depending on the terms of the artist's recording contract with a record company, it may be the *record company* who contracts with the record producer, or alternatively, it may be the *artist* who does so.

If the Record Company Is Signing The Deal. If the producer agreement is between the producer and the *record company*, the record company will generally require a "Letter of Direction" from the

"If the producer agreement is between the producer and the record company, the record company will generally require a 'Letter of Direction' from the artist, authorizing the record company to pay a certain designated advance and royalty directly to the producer."

artist, authorizing the record company to pay a certain designated advance and royalty directly to the producer.

Depending on what approval rights are contained in the pre-existing recording agreement between the artist and the record company, the record company may be contractually required to obtain the artist's written approval as to the selection of the producer, as well as the terms of the producer agreement. From an artist's perspective, it is very important to have this right of approval, since a "sweetheart deal" between a record company and a producer can sometimes have very negative

financial repercussions for the artist.

If the Artist Is Signing The Deal. If the producer agreement is between the producer and the *artist*, the record company will often (but not always) have the right to approve or reject the



producer. Also, the record company will typically require the producer to sign a side agreement directly with the record company (sometimes called a "Producer Declaration"). This document will say that if there is any conflict between the terms of the agreement between the artist and producer, and the recording agreement between the artist and the label, the terms of the *recording agreement* will supersede and preempt the producer agreement. This permits the record company to, in effect, override any provisions in the producer agreement which are contrary to the label's normal policies, and to avoid any contractual obligations not already contained in the artist's recording contract with the label.

Record Business 101: If you're a producer, you want to do everything possible, *before* you start producing a record, to try to get the record company to agree in writing to pay you your producer royalties directly, rather than you having to collect your producer royalties from the artist.

First of all, the artist may very possibly not have the money to pay you when your producer royalties become due.

Secondly, even if the artist "directs" the record company to pay you directly, such directions are not *binding* on the record company, and so the record company may refuse to do so.

RECORD PRODUCER AGREEMENTS: THE BASICS

The basic provisions of record producer agreements are as follows:

1. Payment of Recording Costs and Ownership of Masters. The record company pays the approved recording costs. Often there is an itemized recording budget attached to the producer

agreement. The record company will own all masters and will normally have approval rights over the masters. This gives the label the right to reject any masters which are not technically or commercially satisfactory.

If the producer owns the studio where the project is going to be produced, generally the producer will submit a recording budget for the estimated studio fees and the miscellaneous recording costs (e.g., session musicians). These expenses will usually be referred to in the producer agreement but generally will not be considered as part of the *advance* to the producer. Therefore, the studio fees and expenses will be recoupable as *recording costs* from the future *combined producer and artist royalties*, and not just from the producer's future royalties alone.

2. Payment of An Advance to the Producer. The agreement will provide for the producer to be paid a certain cash advance. This advance will be recoupable from the producer's future royalties, as shown in the example given at the beginning of this article.

Sometimes, the advance is paid on a "per track" basis, and the amount per track can range from \$1,000 to \$25,000, and even more for top producers.

3. Producer Royalties. Usually the producer royalty is in the range of 3% to 4% of the retail price of records sold. For hot producers, the royalty is often higher.

In most instances, the band's recording agreement with the record company will provide for an "all-in" artist plus producer royalty. For example, if there is an "all-in" artist/producer combined royalty of 14% of the retail price of records sold, then if the producer royalty is 3%, the artist will receive the remaining 11%. This remaining percentage payable to the artist is usually called the "Net Artist Rate." (Incidentally sometimes, particularly in the case of country music recording agreements, the royalty rate provided for in the recording contract is an "artist only" royalty, and not an "all in" (artist plus producer) royalty rate. In that situation, the artist's royalty rate is not affected by what the producer's royalty rate is.)

Producer agreements and recording agreements usually provide that no royalties will be paid to the producer until all recording costs have been recouped at the so-called "Net Artist Rate." Using the example from above, if the producer royalty is 3% and the "all in" artist plus producer royalty is 14%, then the "Net Artist Rate" is 11%. Once the

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

Jeff Trott is a consummate musician/technician, whose ears should be insured for a billion dollars.

Dig Up The Astroturf- Jeff Trott
Black Apple Records

The theme for this year's Houston Astros post-Enron baseball team? No, this is the first solo album from Jeff Trott. Trott has never been in a successful local band. He is not the toast of Paris and four countries. He has never had an album in the local Top Ten. His is not a household name.

Yet, Jeff Trott is one of the most successful musicians ever to inhabit our soggy environs. We have all heard his songs sung on the radio, but not by him. We have instead, heard the voice of Sheryl Crow, who counts Trott among the foremost of her songwriting partners, referring to him as "My musical alter-ego." She has also said of their writing relationship: "I love writing with Jeff, because he and I have

Continued on page 10

photo Buko

Hello Two Louies fans! My musical pick of the month is *Rural Jazz* by Retta & the Smart Fellas. This is a joyous record and I have fallen for their natural, unaffected style. The pleasant music fills the house with a sound that is old fashioned, but I appreciate the pure, western style.

to buy a house there. Walt and I drove all over checking out houses, learning the lay of the land, and visiting with some of the local legends. We spent some time with writer Michael McCusker, who publishes the North Coast Eagle Times. Michael came to our reading at the Voodoo, but Walt and I also visited him at the Godfather's coffee shop and bookstore. McCusker talked

and injured several fireman) and why he lives and writes in Astoria. We visited the Astoria Column, and enjoyed lunch with Colleen Siegfried and her beautiful daughter Ruby at the Columbian Cafe. We also chatted with Dinah Urell, the editor of Hipfish, a local publication in Astoria, who invited us to return for another reading in the summer of fall. I will keep you posted.

I've decided to become a member of the Maryhill Museum and plan on having many picnics and road trips to that historic spot for the rest of my life. Hank Pander has some of his paintings hanging there for a time, and I went to hear him speak about his work. What a magical day! I went with Susan Stanley and Heidi Snellman and it was girl's day out. We were not only happy to be together on a road trip, but we got to hear Hank talk about his work, and admire the Maryhill collection and gift shop. I listened intently while Hank described his youth in Holland and why he came to America. Hank's colorful and passionate art fits in with the feel of Maryhill. The museum and Hank's work seem haunted by a good ghost or two. The entrepreneur Sam Hill, who in 1907 purchased the 6,000 acres of land along the Columbia River, started construction on the site in 1914. Hill's diplomatic travels introduced him to lifelong friends Queen Marie of Roumania, avant-garde dancer Loie Fuller, and San Francisco sugar heiress Alma de Bretteville Speckels. Hill was a visionary, and the Maryhill was originally planned as a private residence, which was named after his daughter Mary. He wanted to start an agriculture community, but when that did not materialize, Loie Fuller convinced Hill to convert the unfinished house into an art museum. When Sam began building Maryhill, he promoted the location as "where the sun of the East meets the rain of the West." I strongly suggest you check it out. For visiting information and hours for the Maryhill

Museum of Art call: 509 773-3733 or visit their website: www.maryhillmuseum.org or e-mail: maryhill@gorge.net.

Museum of Art call: 509 773-3733 or visit their website: www.maryhillmuseum.org or e-mail: maryhill@gorge.net.

"Retta Christy is a looker, with a solid voice that is true...Jim Goodwin, an international jazz piano player, is great on the record, and an endearing performer live."

about life, death, being a Vietnam vet, his family, capsizing his fishing boat, fighting fires, (even his own house fire which claimed the life of a man,

Please write to me: rosebud@teleport.com



Retta Christy is a looker, with a solid voice that is true. She comes from a very musical family, and when she gets her fellas to holler the background vocals, I can't help but want to dance and smile. Jim Goodwin, an international jazz piano player, is great on the record, and an endearing performer live, with his sleepy eyes and graciousness. For bookings contact Retta: 503 735-2651 or email: rettasmartfellas@aol.com.

It's Oscar night and I've just driven back from Astoria where I was invited to a fabulous Academy Award party. Some of the guests included Jessica Schleif, Jane Herrold, Julie Larson, Max Brown and Sid Cooper. Sid played along with the rest of guests at the party, who were adorned with wigs by the lovely Leah Larson. Leah giggled with glee when she convinced Walt Curtis to wear a short, blond wig that made him look like Elton John. The chef and host Uriah Hulsey was crowned with a Chinese beanie that sported a long, black braid. Uriah prepared a delectable feast for kings that included giant prawns with papaya salsa, grilled salmon, halibut, sturgeon, chicken and veggies. Jeanine and Uriah not only have an annual Oscar Party, but their Scotty is named Oscar. Oscar was groomed beautifully for the occasion, and was thrilled when some of the guests brought their dogs. They immediately formed a pack that ran from one end of the house to the other in a tumbling heap.

I not only went to Astoria to enjoy the annual Oscar party at Jeanine Fairchild and Uriah Hulsey's home, but I also got to read poetry with Walt Curtis at the Voodoo Lounge. It was a memorable evening and although it was tough reading between sets of Retta and her fellas, Walt and I managed to get the crowds attention, and had a fine time entertaining the folks that live at the end of the trail. Astoria is a magical place, and I still want



The the & the GOOD BAD UGLY

Continued from page 8

a really similar vocabulary, as far as music goes. We kind of draw from the same influences.”

Crow and Trott crafted fourteen songs for her first second and third, multi-platinum albums, SHERYL CROW and THE GLOBE SESSIONS, including the hits “Everyday Is A Winding Road,” “If It Makes You Happy” and “My Favorite Mistake.” In addition, Trott has performed as a guitarist and producer, working with the likes of latter-day Tears For Fears, Stevie Nicks, World Party, Pete Drobe, Jeremy Toback and Johnette Napolitano of Concrete Blonde.

Here, Trott has enlisted the services of a host of local musicians to back him up: drummer Jeff Anthony, who most recently has worked with Pepe and the Bottle Blondes and Julie Larson; and Keith Schreiner of Dahlia (and Auditory Sculpture— see below) who supplies electronic keyboard atmospherics. Other guests, including Gregg and Brent Williams, James Beaton (who worked with Everclear) on Wurlitzer and Hammond B-3

“Keith Schreiner would seem to be the best we have, from the cut and paste school of music. His development as a cutting edge electronic technician, while still transpiring, is beyond dispute.”

keyboards, Rob O’Hearn, Nancy Hess and China Forbes, among many others, make appearances as well. A true all-star cast. But the star of the show is most definitely Jeff Trott and the album bears his indelible mark as a writer and producer.

Among the ten songs presented here, one of which, “Maybe That’s Something,” first appeared on Crow’s “The Globe Sessions” album, Trott demonstrates strong abilities as a musician on an array of guitars and keyboards, as well as the French horn, bass, mandolin and other sonic effects. The cadre of guests provide strings, horns, backup vocals and a wide array of percussion and other intangibles.

The album leads off with “Walk A Cloud,” a Beatlesque number, replete with Gordon’s Ringo-like drumming, Jeff’s backwards guitar and Schreiner’s swirling sub-surface keyboard effects. A pleasant chorus helps to offset a couple of somewhat jarring edits. Oasis and Karl Wallinger of World Party come to mind on “Cosmonaut” where a melange of buff guitars play against chiming B-3 pads and jangling mandolin, as Trott sings over the top, in a somewhat non-descript fashion.

An impeccable guitar figure plays against Lars Fox’s drum loops and Beaton’s burbling B-3 on “Dalai Lama,” a curious song, which features the

mystical line “Calling Dalai Lama/ What happened to your mama?” Well, that’s certainly a koan worth contemplating! “Good Luck Club” fires on all cylinders, easily worthy of all the aforementioned references, especially that of Karl Wallinger. Trott’s multiple layers of buoyant acoustic and majestic electric guitars reflect against O’Hearn’s dynamic Moog bass and piano flourishes, Dean Baskerville’s keenly programmed drums, and Nancy Hess’ ethereal vocal passages. A very well put together production.

A nice change of pace, “The Few That Remain” traces it’s course on Trott’s gently strummed acoustic guitar and plaintive string interludes. Simple, yet sublime. Infectious guitars and Lars Fox’s groovy drum loops give momentum to “Atomic Halo” as Jeff trots out a biting lyric. “There’s a makeshift superhuman atomic halo glowing over you/ So how can you be so lonely when you’re immortal.../ You’ve got a tower of Babel rabble futuristic rainbow with a pot of gold/ Ninety thousand slaves are singing ‘Sweet Virginia’/ There’s a sound that keeps on flashing in the back of your head, you ignore it/ You say ‘why do I feel so empty when I’ve got everything?’” Another satisfying production, perhaps vaguely reminiscent of T. Rex’s “Bang A Gong.”

“No Substitute” rides on Trott’s pulsating Wurlitzer piano phrases and Schreiner’s subtle electronic washes. A riveting guitar solo, seemingly broadcast in from some other solar system, nicely pulls together the entire song. Jeff’s version of “Maybe That’s Something” benefits from Dave Revelli’s punchy drum work and a mantle of pristine guitars. Still, this take seems a bit sterile when compared to Crow’s version, lacking her propensity for getting inside the lyric.

The dense environment of “Nevermind Me” calls to mind E. and the Eels in its thoughtful urgency; plodding meticulously, awash in moody sonic detail, including Derek Sims’ pensively muted trumpet. Trott’s finger-picked acoustic guitar on “Hard To Say” has it’s antecedents with John Lennon’s “Julia,” while his solitary vocal track harkens to Lennon’s WALLS AND BRIDGES period in the mid-’70s. A long, lush fadeout completes the song and the album.

As a production, this album is flawless. Every instrument— every sound— on every song is meticulously placed and exquisitely rendered. Jeff Trott is a consummate musician/technician, whose ears should be insured for a billion dollars. Most certainly his status and reputation in the music industry are hard-earned and well-deserved.

The quality of the songwriting is, of course, consistently high, though no song seems readily identifiable as an instant hit. Trott’s lyrics are a tad oblique. That circuitry, coupled with a general dearth of truly memorable melodic hooks or choruses, lends the material a certain faceless quality. Jeff’s prosaic vocal delivery, while at times sounding like Noel Gallagher, or Karl Wallinger, or John Lennon, lacks the distinctive vocal magnetism necessary to fully draw the listener into his songs. There is a certain emotional ambivalence (or detachment, perhaps), which drains the passion from his productions. They are beautiful and ornate pieces, but sometimes remote and sterile, too. “Good Luck Club” and “Atomic Halo” stand above the other songs. But it is unclear whether this is because they are truly better compositions, or merely more effective productions.

Those minor shortcomings aside, however, this is destined to be one of the best local albums of the year; destined too, to draw attention from the national music press, for its faultless execution and sheer musicality. It seems assured that Jeff Trott will find his own voice soon enough. Once he discovers a means to communicate more honestly, more directly, to his audience, there is every reason to think that Jeff Trott could become a big star, in his own right.

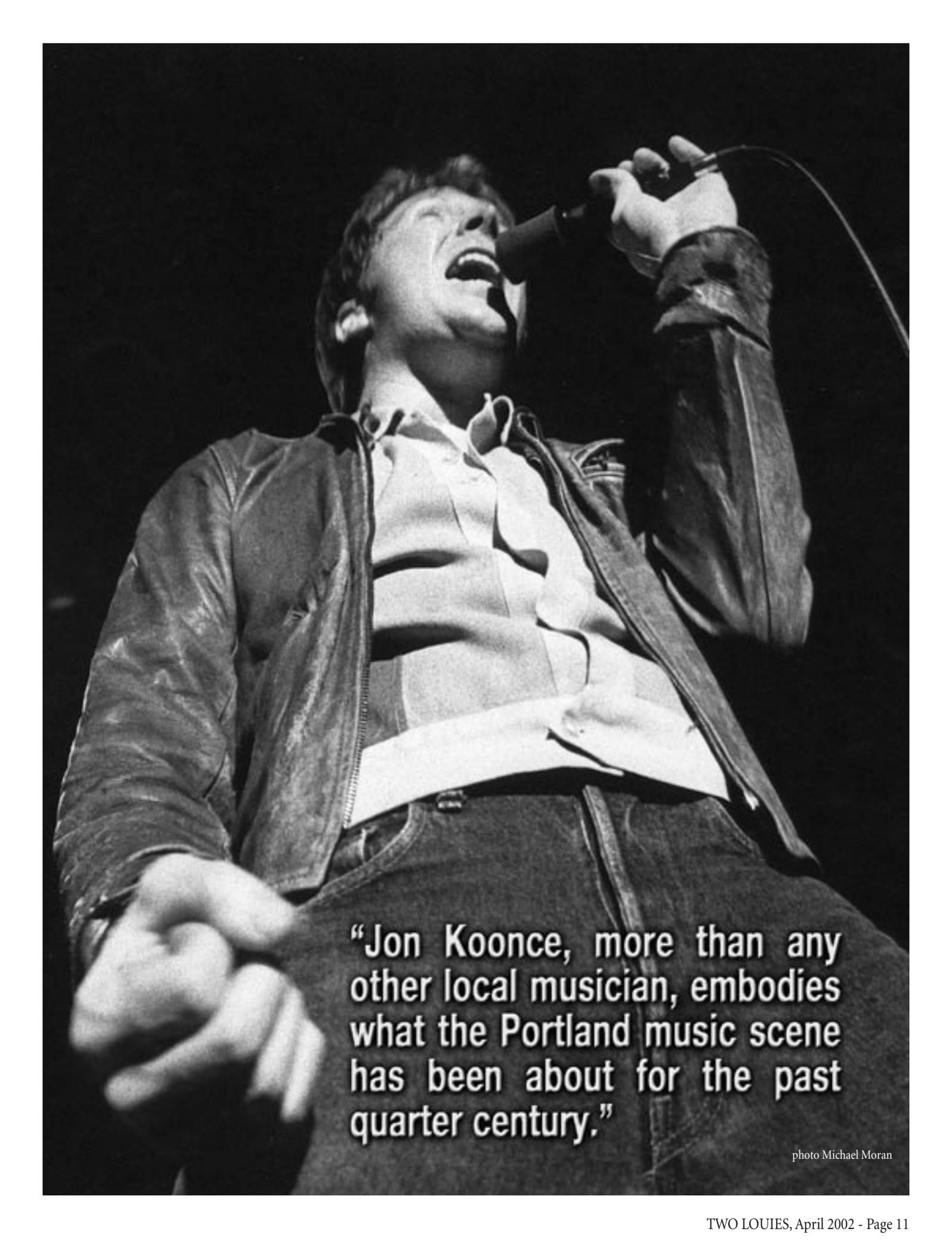
Merge— Auditory Sculpture
Auditory Sculpture Music

Keith Schreiner is one busy young fellow. Besides releasing an album eight months ago with Dahlia— his undertaking with vocalist Jennifer Folker; and contributing to Jeff Trott’s project (see above) in a big way; he was also recruited by Sheryl Crow to bestow upon her forthcoming project his specific genius as a keyboardist and sonic landscape architect.

Ostensibly the fifth release for the Auditory Sculpture wing of the Schreiner operation, this ambitious two-disc set purports to expose Keith’s hemispheric musical personalities, exploring the duality of all things. Disc One, identified as “RGE” (think: “URGE”) focuses upon dance beats, and percussion driven performances: obviously culled from his experiences in the local club scene. Ultimately the first disc is a more linear listening experience. However, by the end of that disc, the softer more atmospheric material comes to the fore, presaging the second disc.

Disc Two, entitled “Me,” is more of an ambient musical affair, not so reliant upon hard-driving, club-oriented dance beats. There is an obvious thread which runs through the fabric of both recordings (each more or less an hour long), that being Schreiner’s singularly visual approach to his musical inventions. He creates not only tones, but shapes and textures around the tones. Those sculpted tones are not static, but evolve, transform and transfuse in a very unique sort of musical animation. Cartoons for the ears.

Continued on page 24

A black and white photograph of a man, Jon Koonce, singing passionately into a microphone. He is wearing a leather jacket over a light-colored shirt and jeans. The background is dark, and the lighting is dramatic, highlighting his face and the texture of his clothing. The microphone is held close to his mouth, and his eyes are closed in a moment of intense performance.

“Jon Koonce, more than any other local musician, embodies what the Portland music scene has been about for the past quarter century.”

photo Michael Moran



SKINNY WHITE SHOULDER

BY DENNY MELLOR

“DIE JOB” plays Conan’s April 27th check these guys out! This band features Shandies kit man drummer Billy Brahm who describes their sound as “Old School Punk” but really loud!?. Billy saunters through poor man’s Laurelhurst on the world’s coolest bike offering bits of music trivia and wisdom from behind his signature Buddy Holly style glasses and Beatle hat. We all like to think of him as our own resident Ringo.

Speaking of fashion, I noticed Pink Martini dude (Thomas Lauderdale) strolling along the avenue wearing a straw colored suit with red trim and matching peroxide hair. He sort of reminds me of a vintage tweed bassman amp with legs but obviously I’m trying to work off massive record sales jealousy by taking a shameless cheap shot at Portland’s most successful musician composer and bandleader. (Pink Martini with steel drum?).

I heard an interesting recording over the phone last week; apparently Big Island Shindig has been working hard on some great new material along the lines of String Cheese Incident but better. If you’re interested

In hearing more about these cats and upcoming performance dates and locations stop into one of Portland’s more unique and still family owned music stores’ Day Music, located on friendly Foster boulevard, talk to Nathan.

Well loved Portland south-paw bassman John Hucksfelt tells me he is taking over the booking duties for Book-

ies, a blues club located some where near N.E. Albina and Lombard. I know Huck from his Gravel Pit days and his quasi-retro funkadelic mixed bag home jam ses-

“I noticed the Pink Martini dude strolling along the avenue wearing a straw colored suit with red trim and matching peroxide hair. He sort of reminds me of a vintage tweed bassman amp with legs.”

sions held in a nice and sweaty basement studio located in beautiful and “Chicago like” north Portland Oregon. It’s nice to see that some Portland area musicians are

porary trends in pop music, considering that that’s where it all started.

Norman Sylvester/Pan Gypsy drummer Ashbolt sends an open invite to all as he is hosting what sounds like a pretty cool Sunday night jam session at the Medicine Hat on N.E. Nineteenth and Alberta. Ash’s better half, cute Susan will be laying out the bass lines to start the night, and many local top celebrities and riff monsters are sure to appear as this nine to one a.m. bean buster becomes known in this musician rich metropolis.

I played the kickoff event for the Bite last month and from what promoter Clay Fuller says, this year’s event is going to be bigger and longer than in the past. Bella Fleck and top steel drummer Andy Narrell are among the possibles this year, but many other acts will be listed when it’s all

finalized later in the year.

I gotta run now I’m in the middle of tuning my tenor bass steel drums for this years Bossa Boys run around the

northwest, but before I go I’d like to congratulate Spigot for their success in getting invited to Paris this spring to play FIMU. Bassist Kevin Anderson tells me all is great with Spigot, as well as his own multi-purpose band One Too Many which landed a coveted rent payer Wilsonville Holiday Inn cover gig which is part of the reason Kevin can focus on original music and that’s what I call playing the music game to win!

Let me leave you with a quote I overheard at a session I to went recently, “Sometimes it

flows, sometimes it blows!

Take Care!



Denny plays the Bite kickoff VIP bash.

smart enough to enjoy and experiment with blues and funk as well as contem-

LL

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

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KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun10 cup coffee maker.
Clients: Sony, Disney, PBS, Mason Williams, Beth Singer, Justin King, Sugar Beets, Paul Chasman, Byron Berline, Strangers, Multiple Sarcasm, Betmars, Babe,s with Axes, Terry Robb, David Jacobs-Strain, T.R. Kelley, Debbie Diedrich, Boogie Patrol, Tracy Bonham & many more-check out web site music client list at www.donrossproducts.com.

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Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors,

Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.
Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty forest 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, Country-politans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more.
(Please check out our website for a more complete list).

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Continued on page 14

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Continued from page 13

track, \$30 for 16 track, & \$25 for 8 track.

Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via J.L. Cooper Synchronizer, Que CD Burner @ 16X write speed, 24x8x2 Soundcraft Mixing Console, Tascam 80-8 1/2 "(analog), ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX 160x, DBX 163x Compressor, Dbx 163 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 5.0 Atari 1040 ST, Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom 123 Drum Machine, ESQ-1 Keyboard, Casio Midi Guitar
Clients: Greg Baker, Sid Brown, Bobby Daltry, Jodie York, Paul Bermen, Ralph Archenhold, Julie McClusky, GJ Rose, Vivian's Keeper, LaRai, Money&Lovin, Sentient, John Myers, Lodown, Peter Dammon, John Hoffman, Pudding River Bluegrass Band, Steve Rudeen, Stirling Wolf, Al Pasque, Marc Hansen, Les Ouvier du Christ, Grafton Street, Enuf, Chutzpa, Dead Roses, Dana Libonoti, John Lansing, Truculence, James Kinney, Christine Young, John Gilmore, and Stuart Wyan Trio.

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Owner/Engineer: Bill M. Cushman
Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work. Sound Engineers are available. Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person. For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.
Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power

David Fricke, Rolling Stone



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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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Owner: John Belluzzi

The Lavender Lab

Recording & Graphic Design
SE Portland (near 39th and Powell)
(503) 539-4287
Email: lavendertommy@yahoo.com
Owner/engineer/producer: Lavender Tommy
Tracks: 24 tracks of 24-bit digital audio.
Equipment: Pro Tools LE 5.1.1. software and DIGI001 24-bit interface with 16 I/O, running on a 1.1 GHz Athlon AMD with 640MB of RAM and 40GB of hard drive space. Plug Ins: BombFactory Classic Compressors (1176 & LA-2A), MoogerFooger Lowpass and Ring Modulator, SansAmp PSA-1, Voce Spin, and Voce Chorus & Vibrato; DigiRack: Compressor, Limiter, Gate, Expander-Gate, De-esser, 1 and 4-band EQ, Delay, Gain, Reverse, Pitch Shift, and TimeCompression/

Expansion; D-Fi: Lo-fi, Sci-fi, Recti-fi, and Vari-fi; D-FX: D-verb, Flanger, Multi-tap Delay, Ping-pong Delay, and Chorus; Focusrite D2 EQ and D3 Compressor; Metic Halo Channel Strip SP; Digidesign Maxim

Mastering Compressor; Speed by Wave Mechanics; and Antares AutoTune.

Mixers: Yamaha O1V digital mixer, 24-channels, with optical interface card

and 2 built-in stereo effects processors; Mackie 1402-VLZ, 14-channel analog mixer for sub-mixes.

MIDI/Synths: Roland JV-1080 synth module, with

Hip-Hop and Bass & Drums expansion cards; Alesis SR-16 drum machine; Casio CTK-611 keyboard controller...more than 2000 sounds to choose from. Monitors/Amplification: Roland DS50-A powered digital reference monitors, JFE monitors in stereo & mono with Pioneer amp; Cerwin-Vega and Audio Centron mains; QSC 900 power amp; (2) Sony MDRV-700 headphones; (2) AKG K240M headphones; Rolls RA53 headphone amp. Rack stuff: Joe Meek VC1Q studio channel (mic pre, compressor, EQ, enhancer); Joe Meek VC3Q channel

strip (mic pre, compressor, EQ); Aphex 107 dual channel tube-essence mic pre, DBX 1066 dual compressor/limiter/gate, Rolls RBD104 quad active direct box, Neutrik patch bays. Microphones: Rode NTK tube condenser, Rode NT-1 condenser, (2) AKG C100S condensers, AKG D112, (3) Audio Technica ATM-25 dynamics, (3) Sure SM57, Sure SM58, Sure Beta57-A, (2) boundary mic's, (2) ancient mic's, one mono & one stereo, for unusual sounds/effects, and a homemade mic for those fat, fat low end sounds. 2-Track Recorders: Sony PCM-R300 DAT; Sony TC-635 dual-record cassette deck; 8x CD writer.

Instruments/Amps/Extras: Fender Jaguar re-issue; Ibanez GSR200 bass; Squier JagMaster guitar; Tacoma DR12 rosewood acoustic guitar with Fishman humbucker; Fender HotRod Deville 4x10 combo guitar amp; Marshall Valvestate 8040 amp; Ampeg SVT 4x10 bass cabinet; BagEnd 1x15

Continued on page 18

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AS THE WORLD



THE GRAND OL' SOAP OPRY

The bitch is back.

Meredith Brooks gets her picture in Billboard again. (4/6) The page 8 photo caption reads: "Singer/songwriter Meredith Brooks has signed with Gold Circle Records. Her first album with the label, *Bad Bad One*, will be released May 21. Brooks, pictured with Gold Circle President/CEO Rob Dillman, left, and Gold Circle senior VP/GM Tom Gordon, right, says the title represents the 'fearless creativity' she tapped into while recording the set."

They're always talking about Meredith in Billboard. Two weeks ago (3/23) in Fred Bronson's Chart Beat column, writing about Australian solo female artist **Kylie Minogue**, Fred referenced Meredith Brooks as "another Aussie female on Capitol". Next week Fred allowed as how he meant **Merril Bainbridge**, because, obviously, Meredith Brooks was "born in Oregon".

As long as they spell the name correctly, right?



Hollywood scribes better learn how to spell **Lael Alderman** because the **Bella Fayes** are coming to the Viper Room, Thursday, April 11th headlining an ASCAP new talent showcase.

The performing rights society's guest list includes the cream of tinsel town talent buyers. The **Bella Fayes** contributed the breakout track "White Noise" to ASCAP's recent AMPT compilation CD.



Lael says Happy Birthday Siren...

Fours years is forever in the music business and maintaining a good reputation handling talent for that long isn't easy.

The Siren Music Company, a music booking, publicity and management firm founded by publicist **December Carson** and booking agent **Eric Mayers** in 1997 is celebrating four years of operation with two days of shows featuring acts from their impressive artist roster.

Friday, April 5th at **Berbaty's Pan**, Siren presents the **Decemberists**, **Caleb Klauder Band** and **Richmond Fontaine**.

Saturday the action moves over to the **Blackbird** on 37th & **Sandy** with **The Bella Fayes** and **A.C. Cotton** paying tribute to the Siren team.

Siren Music Company is now owned and operated by **December Carson** who acts as personal manager for **The Caleb Klauder Band**, **Foghorn Leghorn** and **Richmond Fontaine**. **Eric Mayers** is personal manager of **Jerry Joseph** and **The Jackmormons** another Siren act.

Siren also performs industry services for **Amelia**, **Ashleigh Flynn**, **Boom Bap Project**, **Calobo**, **Casey Neill**, **David Andrews**, **Flat Mountain Girls**, **Freedom Funk Ensemble** and **Mr. Rosewater**.



Why the Billboard subscription is worth the money:

"Imagine an industry that has allocated (and mostly spent) more than \$4 billion in funds on ventures that have thus far made back less than \$1 million-globally."

Timothy White on the business track record of Internet music.

White's editorial (3/2) "The Music Industry's Web Of Intrigue" lambasted "myopic technologists and greedy software manufacturers" for soaking up music industry money better spent to "sign, market and distribute serious artists".

"Somehow, it's easy for corporations to find \$4 billion for murky digital goose chases but hard for them to accept the basic cost of doing business."

"If one creator/copyright holder seeking legitimate protection and compensation for his or her music cannot prevail against an array of high-handed holding companies seeking to avoid fair play and honest obligations, we are facing a threat to our social democracy that will equal or surpass the industry meltdown we may yet invite."

Gimme an A-men...



Love is a battlefield.

That was the headline for the cheesecake **Courtney Love** "think piece" in *Entertainment Weekly* March 29th.



Billy Gibbons passes on the Lab Ser

D TURNTABLES

BY BUCK MUNGER



photo Buko

Courtney is hot news because of her lawsuit with the Universal Music Group and escalating feud with remaining Nirvana band members. Courtney was originally signed to Geffen, Nirvana's label. Through a series of buyouts and mergers Geffen was absorbed into UMG putting Hole under Interscope's control. Angry over the lack of promotion on *Celebrity Skin* in '98, she informed the label she would not record another CD. In January 2000 UMG filed a lawsuit seeking damages for five undelivered albums. Courtney counter sued 13 months later.

"In September 2001, she sued Nirvana's surviving members-Dave Grohl and Krist Novoselic-to break up the limited-liability corporation they'd formed with her in 1997, which made them equal partners in the lucrative Nirvana business. Love wants complete control of the catalog and makes the claim that 'her judgment was significantly impaired' at the time she signed the contract."

"The Nirvana catalog is now with UMG-the very company Love is suing to break her personal recording contract. Critics feel that Love is using the catalog as leverage for an even better record deal for herself, and that her stance of wanting to free artists from a kind of indentured servitude through her suit against UMG is just convenience."

In the EW story Courtney's boyfriend, manager and former Geffen executive Jim Barber says "In reality, Nirvana was closer to being Tom Petty & The Heartbreakers or Bruce Springsteen & the E Street Band. If Springsteen died tomorrow, should Max Weinberg have an equal say as to how his catalog is promoted and marketed?"

EW touched early on Courtney's Oregon roots recounting her self-described days as a "street kid in Portland, sleeping on the floor" at the Metropolis.



Les is more.

June 9th is Les Paul's 87th birthday. No other musician has had such a profound impact on the popular music industry.

Les Paul is the guy who brought Colonel Ranger's captured German

Magnetophon propaganda machine to Bing Crosby, who fronted Ampex \$50,000 to adapt it, creating the first tape recorders. Les Paul invented reverb, overdubbing, sound on sound and multitrack recording. He turned Colleen Summers into singing star Mary Ford.

Les Paul is recognized as the father of the electric guitar and principal architect of modern sound recording.

I think his only big loser was the Lab Series...

In the late 70's, Gibson and Moog teamed up to create an amplifier line. Gibson had never quite made a unit accepted by the rockers and the corporation that owned both companies thought if they put their figureheads together, magic could happen.

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The Lab Series.

As history unfolded, the high point for Bob and Les' amp line probably came when the Lab Series was featured exclusively in the Peter Frampton- Bee Gees big budget film interpretation of the Beatles classic album Sgt Pepper's Lonely Hearts Club Band.

Boy did *that* look good on paper.



Billy Gibbons of ZZ Top invited the Lab Series minions to Texas but eventually passed to create his own line of Rio Grande Amps with the artful palm tree logo.

Has Mr. Gibbons *ever* made a wrong career move?

Joe Galante, chairman of RCA Nashville, and Mister Gibbons label honcho, doesn't think so. To honor the 30-year career of "that little ol' band from Texas" chairman Galante has scheduled a unique fusion release.

"Sharp Dressed Men: A Tribute To ZZ Top" featuring 15 of country music's hottest male recording artists" performing newly recorded versions of ZZ Top classics.

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Continued on page 28

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

bass cabinet; Line 6 guitar POD and bass POD; Hammond M-3 organ; Boss

footpedals: delay, distortion, fuzz distortion, flanger, digital dimension,

and the old 3-knob phaser; MXR flanger; Sovtek Big Muff; and a CryBaby wah-wah.

Clients: Blue Turns White (heavy emo rock), Kassino, Knameless & Knowledge

(rap), Matt Burlin (jazzy acoustic), Keyjon (R&B), Kate White (acoustic),

Ronnie Cooper (synth pop/R&B), Clay Ashes (rock), FA-10 (thrash metal),

Joaquin Lopez (synth pop), The Jack Lewis Project (acoustic), Aja Volkman

(alt pop), Kym's Choice (punk death metal), and Jill Urbina (acoustic pop).

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Software Version: 5.3, Audio Hard Drives: 306 gigabytes, Computer: Macintosh G4 800 w/dual monitors (cinema display and 20" VGA), RAM.: 1,256 megabytes
AD/DA: Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit AD/DA converter, Digidesign: 888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter
Analog Processing: GML 8200 Parametric Equalizer, Cranesong: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic pre
Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time 2, Antares: Autotune 3.0, Line 6: AmpFarm
Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro
Synchronization: Aardvark: AardSync

II, Sync DA
Data Back-up: Exabyte: EXB-8700LT 8mm
CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition Audio Monitors
Metering: Metric Halo Labs: SpectraFoo - Waves: PAZ Psychoacoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, CDR2000 - CD Recorder/Rewriter Marantz: PMD-321 CD with AES and SPDIF outputs - Nakamichi MR-2
Cassette, Vestax: BDT-2500 Turntable
Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e -, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
A Few Of My Clients: Oregon Symphony • Obo Addy • Swingline Cubs • Alfredo Muro • Lew Jones • Benny Wilson • Norman Sylvester • Allan Charing • Indigene • Mel • Perfect in Plastic • Randy Porter • Headless Human Clones • Slackjaw • Mother's Choice • Trophy Wife • The Cow Trippers • Blyss • 31 Knots • Starter



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Tracks: 32 I/O Harddisk Recording
Equipment: Recording: Alesis X2 Recording console (24x8 ,64 sources at mixdown full parametric eq on all channels), Yamaha O1V Digital Mixer, Sony A7 DAT Recorder, Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on an AMD Athlon 800P2 with 512 megs of ram and 80 gigs of storage), Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform with Logic Audio Platinum MIDI sequencing and HDR software. (too many other audio programs to list) , Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Line6 Guitar Pod Processor, Line6 Bass Pod Processor, DBX Quantum Mastering Compressor.
Monitors: Genelec 1029A biamp monitoring system w/sub , Event 20/20 bas active refrence monitors, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation , Ensoniq ASR-X sampler ,Alesis D-4 MIDI drums. Condenser mics: Soundeluxe U-95 multipattern tube mic , Rode NT-2 , Rode NT-1 (2), Audio Technica ,ATM35, AT-851a, AT-4041(2). Cardiod Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367 , Peavey PVM22 (2) , Cad 22 (2). Misc: Sony Spressa 8x CD Writer. AKG and SONY headphones, Samson Headphone amp (2) , SWR Bass amp with Eden 4x10 cabinet. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility

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Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.
Rates: \$40/hour, block \$35/hour, project \$30/hour.
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer

Continued on page 20

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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 dynam-
ics processors Drawmer MX30
compressor/limiter/gate, Vesta Koza
digital delay, Aphex aural exciter...
Monitors: Sundholm SL8.0 moni-
tors (2 pairs), Genelec 1029A w/sub
monitors Yamaha NS-10 monitors,
Auratone monitors Hafler P4000,
P3000 power amps

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

Others: Sonar XL, Steinberg Wave
lab 3.0, M Audio 1010 24/96k,
Roland XV3080, Roland 303 groove-
box, Alesis D4, Ensoniq TS-12
keyboard, Fender Strat, 5-string
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Engineer: David Pollock (the one to
talk to)

Tracks: 12 Track Digital Hard Disk
Equipment: Akai DPS12 12-track
digital hard disk recorder, CAD
vocal condenser mics, Alesis effects
processors, Premier Astria XPK
drum kit, REMO Legero drum set,
E-MU Proteus 2000 sound module,
Avlex, CAD, Peavey instrument
mics, CAD drum mics, Epiphone/
Gibson Les Paul electric guitars,
Hamer electric guitars, Fender
electric guitars, Fender acoustic gui-
tars, Fender basses, Peavey RQ-200
mixer, ZOOM guitar effects/ proces-
sors, Danelectro, DOD, Marshall,
Dunlop guitar effects, Nady wireless
instrument systems, AIWA moni-
tors, AIWA power amps, Cakewalk
Pro Studio software
Monitors: Alesis M1 Active Powered
Monitors

Computers: Apple iMac, G3 400
MHZ processor 192 megabytes
RAM; Apple Power Macintosh G4,
400 MHZ G4 processor, 256 mega-
bytes RAM.

Analog-Digital/Digital-Analog
Converters: Griffin iMic USB audio
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Web: www.rexpost.com
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River Recording
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monitor section with EQ. Switch-
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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-Chan-
nels 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: Lexi-
con: 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
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QUARTERLY
STUDIO/MASTERING
GUIDE

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Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds.

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

Clients and Projects: Subpop Records, Atlantic Records, Frontier Records, Sony Records, Mercury Records, Roadrunner Records, TK Records, Carlson Records, MDR Records, Rainbow Records, Schizophonic Records, Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, 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

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Mics/DI, AKG C 414 B-TLII (2),

Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Voicemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDIF, ADAT Optical, Analog XLR and "TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

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artist/label/title

- 1 1 KING BLACK ACID / Lakeshore Records CD..... *Mothman Prophecies*
- 3 2 M. WARD/Future Farmers CD *End of Amnesia*
- 3 3 HOLY SONS/Pamlico Sounds CD..... *Staying True to Ascetic Roots*
- 4 I CAN LICK ANY SONOFABITCH IN THE HOUSE/In Music We Trust CD *Creepy Little Noises*
- 6 4 SONS & LOVERS / Demu CD..... *mixes 2/02*
- 2 5 RICHMOND FONTAINE / Advance CD *Winnemucca*
- 11 5 THE COUNTRYPOLITANS/Sideburn CD *The Countrypolitans*
- 6 LAUREL CANYON / Demu CD..... *EP*
- 7 GODLINGS /Art Compound CD *Something Shiny*
- 8 7 WATSONVILLE PATIO / Tequemo Records CD.... *Cover the Sun with One Finger*
- 11 8 BATHTUB FULL OF SHARKS/Room Service Records CD *Rubber Sharky*
- 8 AUDITORY SCULPTURE / Four Eyes CD..... *Merge*
- 9 JOHN FAHEY TRIO/Jazzoo Records CD *Volume One*
- 9 JESUS PRESLEY /JPX Records CD *Salvation Vacation*
- 10 THE BOYS FROM IPANEMA / Demo CD *Three Songs To Go*
- 12 11 KING BLACK ACID / Download CD *"The Other Voice"*
- 12 JAMES ANGELL / Psychelectic Records CD *Private Player*
- 13 LAUREL CANYON / Demu CD..... *EP.2*

top tracks

- 5 1 KING BLACK ACID / Lakeshore Records CD..... *Soul Systems Burn*
- 2 M. WARD/Future Farmers CD *Bad Dreams*
- 3 HOLY SONS/Pamlico Sounds CD..... *Failure Wish Rising*
- 4 I CAN LICK ANY SONOFABITCH IN THE HOUSE/In Music We Trust CD *Graveyard Song*
- 5 SONS & LOVERS / Demu CD..... *Bootleg Bible*

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The the & the GOOD BAD UGLY

Continued from page 10

Or, soundtracks for films of the mind. Schreiner's renderings are quite organic in nature, which, intrinsically, open and unfold like living creatures. The progress he has made in the short time since the release of his album with Dahlia, is palpable. It is readily evident that Keith is finding his own voice as a musician, having discovered the way to integrate these two sides of his musical personality.

The first track on Disc One, "Shards Of Glass," places, perhaps, too much emphasis on the beats. Schreiner pushes the bpm envelope, speeding the beats up to fluttering pulses, which have more tonal value than rhythmic. This is probably the least successful of his audio experiments. More interesting is "Failed Experiment," wherein Keith utilizes guest Rachael Gross' wordless voice to create a winsome sound collage— sort of like the Cocteau Twins with frenetic beats behind them.

"Tim Otto and the Surf Cowboys were a good band in their day, playing on bills with all of Portland's finest Pop bands. This album affirms that the band was no fluke."

"The Bust" begins with a moody setting, before kicking things up a notch, temporarily, a minute or so into the proceedings. Then, a recycling process of the two themes begins and continues on from there. A disquieting melange of crying/wailing voices forms the foundation for "Other Voices." A slippery, octave jumping bassline holds down the focus, until wild, arpeggiated sitar sounds leap to the sonic forefront. "2in1" heads off in one direction for about a minute and a half. Then, Schreiner plays with a roiling dobro guitar figure, which seems reminiscent of that found in Beck's "Loser." Schreiner cleverly twists that riff inside out, while continuing his onslaught of agitated beats.

A more meditative milieu surrounds "Slow Motion Pillow Fight." While the beats remain frenzied, the soft, amorphous undulating organ tones beneath are as measured as a human breath. The final track on Disc One, "Roberts Decision," calms down somewhat, foreshadowing the more contemplative aspects of Disc Two. Here the beats seem to drag the slowly developing instrumental aspects along for a while before petering out all together. Thoughtful.

The first track on the second disc, "Surreal

Shop Class," for a time, sounds like a western gamelan ensemble playing the music of Harry Partch, before developing into a more meditative piece and re-circulating from there. Rachael Gross returns, adding vocal coloration to "Who Knows." Its utilization calls to mind the pioneering work of Deep Forest.

Middle Eastern percussion forms the foundation for the billowing, dark chords of the meditative "Deptank." "A Lonely Day" calls to mind the aural installations of Klaus Schulze or Tangerine Dream. Perhaps the most accessible piece of either set is "Pollack," a short cut, predominately atmospheric. Veering closer to the work of John Cage, "Atmosphere 1.42" combines symphonic flutes with jittery synth washes to create an ominously pensive mood.

The final track, "Last Song" rides upon a synthesized bassline, aguring the return to the "Urge" aspects of Disc One. This goes on for a couple of minutes, before descending into an extended silence that lasts for nearly thirty-five minutes, before erupting into a couple of minutes of rabid beats and dittering synth tones. An odd choice for Keith as a summation of his musical message.

Keith Schreiner is a work in progress. Whatever it is that he is to become, as a musical entity anyway, is still in its formative stages. He is blessed with abundant tools and skills as a crafter of intricate musical pieces. As yet, however, he has not mastered his technique with drum samples. It is probably his work with beats that is the least satisfactory part of what he does. If asked, he would probably have a very good explanation for his decisions, on occasion, to kick out the jams and head out for 300bpm territory. However, that sort of arrhythmic distortion does not meld well with the style of music he produces. Instead, it has the effect of alienating the listener when everything else is beckoning him in. This would seem to be a paradox that will require further investigation in the future.

Just the same, Keith Schreiner would seem to be the best we have, from the cut and paste school of music. His development as a cutting edge electronic technician, while still transpiring, is beyond dispute. Any attempt to project the arc of his current trajectory would be foolhardy (though he seems, at times, nearly up there with the likes of Danny Elfman and Carter Burwell, in his potential as a soundtrack composer). For Keith Schreiner, it

would seem, the sky is the limit. It is really just a matter of time until he finds widespread success in his own distinctive fashion, on his own artistic terms.

**Mysterious Ways— Jon Koonce and the Honky Tonk Trio
Moon Records**

What does one say about the career of Jon Koonce, that hasn't been said a hundred times before? Here is a guy who was up in the big leagues for three albums with Johnny and the Distractions; all the while being kicked around and mistreated by his label, before being cut loose and cast adrift. Unwilling ever to be treated that way again, Koonce has been carving out a career for himself for the past twenty years, but on his own terms, in his own way. Fiercely independent, Jon Koonce, more than any other local musician (other than Fred Cole perhaps, who is cut from the same fabric as Koonce), embodies what the Portland music scene has been about for the past quarter century.

Any attempts to name all the bands, configurations and permutations Koonce has fronted or played with would be a futile endeavor, but the pre-Distractions Slezzy Pieces, Mystery Train and the Gas Hogs were three of the most memorable. Still, he learned the business the hard way with the Distractions.

Johnny and the Distractions' eponymously-titled, independently released first album sold 10,000 copies in the Northwest alone, between the fall of 1978 and early 1980, before being signed by A&M records to a three-record deal. What resulted, though Koonce would never say it himself, was a classic case of label abuse. The producer of the first A&M release, who had signed the band in the first place, lost interest in them before they even got the first album recorded. By the time of the third release, Koonce was begging to be let out of his contract.

Since that time, Jon has gone his own way, following various musical tributaries to their headwaters. This eleven song (three captured in a live setting) outing, of which he penned six of the tunes, finds Koonce exploring all of those influences, as well as a few new ones. Backed by a trio of fine musicians including drummer Kenny Sawyer, multi instrumentalist Paul Hirschmann and his wife, bassist Debbie Smith, who honed her chops as a founding member of the Blubinos, playing with Monti Amundson for many years. In addition, Koonce has surrounded himself with longtime friends Bill Feldman to aid in the recording and production of this project.

What is most unusual with this album are Koonce's references to gospel music which bubble up with regularity. If Jon has suddenly come to embrace the lord, he's doing it in the most mild-mannered way possible. Songs such as "Mysterious Ways," "Walking In The Light" and "Good Boy Now" allude to values and attitudes associated with

a Christian lifestyle, without being heavy-handed in the least.

The title track is a gentle love song. Koonce's voice sounds calm and at peace, which is sort of strange coming from the guy who used to sing "Octane Twilight." A mandolin-like accompaniment elegantly supports Jon's JJ Cale-like vocal delivery.

"Amsterdam" finds Jon returning to his more familiar assertive vocal stance which sounds a bit like Springsteen and John Mellancamp— but is pure Koonce, singing about life in that notorious Dutch city. "Everybody down here is a rebel/In grand style, below sea level/It's just another night in Amsterdam." A stirring lead guitar figure serves to add a sense of anthemic urgency to the song.

Jon adds a fiery guitar solo to the loping waltz, "Borderline." The band's rendition of the Country chestnut "One Foot In The Honky Tonk," allows Hirschmann to display his mastery of the pedal steel guitar. "Walking In The Light" is a Dylanesque Folk ballad with tinges of familiar old-time gospel tunes marching through the verses. Hirschmann adds authentic sounding dobro guitar in the solo section.

Hirschmann's contributes a fiery Duane Allman-like lap steel guitar intro and solo to "Train Fare Home," a song that cleverly uses an analogy to the story of Elvis Presley, to make it's point. "Young boy from Tupelo sang the Blues/Kicked the whole world's ass in blue suede shoes/His mama died young, his brother did too/After that, he didn't

know what to do/They dressed him in gold and they crowned him king/Lived in a palace, had two of everything/None of it would buy his train fare home." Very poignant.

"Good Boy Now," is a rousing, truck drivin' tune, an original number that sounds very familiar. Hirschmann's slick pedal steel guitar work adds just the right touch to the proceedings, as Jon good-naturedly intones: 'Used to chase all of the senioritas/Used to hang from the ceiling like I was Cheetah.' The band's stirring instrumental rendition of Bert Kaempfert's "Spanish Eyes," made famous in the '60s by Al Martino, benefits from swirling pedal steel guitar and a bazouki like sound that is particularly well-rendered.

At this late stage of the game, Jon Koonce is not likely to begin compromising himself for the sake of his musical career. It is obvious that he and the Honky Tonk Trio are playing that they like and that they thoroughly enjoy working together. For a real musician, it doesn't get any better than that.

American Folkie— Lew Jones

Living Room Records

It is impossible to calculate how many songs and how many albums Lew Jones has released in his thirty year career. That he has written thousands of songs seems without question. That he has released over thirty recordings seems more than reasonable. So, after all this time, there is no reason to suspect Lew would be turning any musical corners at this late date.

But, without question, this is the finest album

Lew has ever produced. Recorded live, with just a mic or two, this seventeen-song set (including nine original tunes and eight traditional covers) finds Jones in fine voice, while his skills as a guitarist have never been keener. We even discover Lew's nascent abilities on the harmonica, which heretofore had been given only cursory exposure in the Jones oeuvre.

But the best thing about this collection are the inclusion of several new compositions, which are among Lew's best songs ever. "Golden Days Are Coming" is simply a gorgeous little song. Lew's idiosyncratic guitar-playing, often seems to be cramming five measures of basslines, chords, lead lines and other information into four measures of song— a sort of nouveau Folk flamenco style, with multiple parts whirling in their own separate spheres. Here, it all seems to fit together supporting a lovely melody. Especially nice is Lew's Neil Young via Bob Dylan-style harmonica solo, wherein Lew briefly sounds like an entire big band chiming against a lovely chromatic chord progression.

Lew's guitar softly calls a syncopated response to his vocal melody line on "One For Me Has Come," another gem, could pass for the early work of Donovan; while his harmonica solo is another piece of blowing inspiration. "Summer's Ghost" has a Satie-like simplicity, its cadence invoking warm sunshine and gentle breezes, as Lew provides a lyrical tour of Eastern Southern California, while singing in a gravelly whisper, similar to that of Dave

Continued on page 26



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The the & the GOOD BAD UGLY

Continued from page 25

Matthews when he is trying to sound like Peter Gabriel. A new and evocative vocal technique for Mr. Jones.

A beautiful, Irish-eyed vocal melody, especially in the bridge, decorates "Emperor Bought New Clothes." Lew's simple (by his standards, anyway) guitar accompaniment, and abrupt harmonica interlude add the perfect mood to this brief, compact gem of a song. "Save Me" flirts with a Latin feel, while Lew croons a candid lyric. "Save me from this repletion/of the past, of the facts/Save me from this inquisition/Never going back, I'm never going back."

Lew Jones has been around Portland for so long, it's easy to take him for granted; easy to overlook him. But the guy has been playing in Portland for over thirty years. One wonders just what he must do to receive due recognition for his efforts. It will be hard for anyone to overlook this album, for it is an unique piece of contemporary Americana.

The Surf Cowboys Collection (1984-1986)—Surf Cowboys
Almost Paradise Music

Tim Otto, an occasional cohort of Lew Jones (or perhaps it's the other way around), has had his own story in the music business, going back to his alliance with Norman Petty (the man who discovered Buddy Holly and co-wrote many of his early songs). Petty, whose untimely death cut short Tim's ambitions to become the next Buddy Holly, recorded three of Tim's songs in his auditorium/studio in Clovis, New Mexico.

But after his death, the tape could not be located.

After Petty's death, Tim came to Portland, forming the Surf Cowboys shortly after his arrival. The band was, for the most part, a quartet with Otto in the role of frontman singer/songwriter, rhythm guitarist, while lead guitarist Greg Paul, who later went on to play with Sing Sing Sleepwalker in the later '80s, and the Speeding Ferlinghettis in the '90s, bassist Chris Charles and drummer Brad Pharis were his backup band.

These recordings were culled from the three year lifespan of the band, over which time there were some personnel changes in the lead guitar and drum positions. But, as many of the fifteen songs collected here clearly attest, Otto was the centerpiece of the Surf Cowboys. His odd, idyllic vision of the "Surf" motif, was clearly influenced

by Brian Wilson and the Beach Boys, whereas the "Cowboy" aspect seemed more a product of the Eagles' "Desperado" character. Together, the two images proved to be a fertile source for material.

What is really surprising is how fresh and clean these recordings sound, nearly twenty years after their conception. The songs are fun and well performed. "Rattlesnake Whip" slithers on a snakey riff, while the rhythm section holds down a pulsating beat. "Shoulda Run Away" and "Don't Doubt



The Vickers brothers.



photos David Ackerman

somewhat reminiscent of Elvis Costello's "Watching The Detectives." "Dizzy Little Rich Girl" takes it's musical cues from Devo and Gary Numan ("Cars"), with Julie Nunez' elemental Farfisa lines. The desperado/Armageddon number "Final Showdown" has more political pertinence today than it had in those Reagan-era days of Iran and Contra battles.

Tim Otto and the Surf Cowboys were a good band in their day, playing on bills with all of Portland's finest Pop bands. This album affirms that the band was no fluke. Their songs are catchy, if for the most part a little light; and ultimately true to the spirit of the music of their time. A fun walk down memory lane.

Ash—Vickers Spitfire
Self-Produced

Vickers Spitfire was playing around town under the name Ash, until it was discovered that there was already a band in the UK with the name, so PDX Ash changed their name. It was a good thing, because the UK Ash recently won the "Best

Single" award in the Brit press, narrowly beating out the Dandy Warhols. So it would seem that the name is already taken for the foreseeable future,

The band is comprised of drummer Michael Hageman and the brothers Vickers, Aaron on bass and Evan, the songwriting Vickers, on guitar. All three Spitfires sing, showcasing abilities with vocal harmony. For this three song demo, Aaron and Evan enlisted the services of their father, Mark Vickers, to add electric and acoustic guitar backing.

Tight three-part vocal harmonies decorate the straight-ahead chorus of "Sliver" which offsets the syncopated upstroke of the verses, where early Talking Heads come to mind. "Apple Tree," a mildly philosophical little ditty, again finds its strength in the lads' well-blended harmony vocals. "Broke Me Down" heads in a different direction

"Vickers Spitfire is a very young band, who display some potential as songwriters and vocalists. There's is a long road ahead and there is much to learn."

My Love" Bad Dream" and "Asking Too Much" are pure Holly, the latter a good-natured plea for the good life "Hang out with the duke, make love with the duchess/Swing on chandeliers, hey hey with the monkeys/Take a movie star for my wife/ I could be happy for the rest of my life."

A powerful change of pace is "Jaguar" a Reggae upstroke inflected piece of molten rock,

with an Offspring-like approach: Chunky power-chords backing a muscular lead singer.

Vickers Spitfire is a very young band, who display some potential as songwriters and vocalists. There's is a long road ahead and there is much to learn. But these guys seem like they're up to the task.

LEGAL EASE

Continued from page 7

amount of artist royalties (calculated at the "Net Artist Rate") equal the total recording costs, the producer will be entitled to be paid royalties. As discussed in more detail below, the "artist royalties calculated at the net artist rate" will not *actually* be paid to the artist; this calculation of artist royalties is merely an accounting process, done only to determine the point at which *producer* royalties must be paid.

Example: Let's say, to make it simple, that the total recording costs are \$125,000, and that the 11% "Net Artist Rate" here equals \$1 for each record sold. Once 125,000 records are sold, the recording costs will have been recouped by the record company (at the Net Artist Rate of \$1 per each record sold), and producer royalties will then be owed to the producer at that point. Under the terms of most record producer agreements, those producer royalties will be calculated on a "record one" basis (discussed below)

Again, no artist royalties will be paid to the artist for those 125,000 records.

4. "Record One." The term "record one" is a term often used with producer agreements. It means that once the recording costs are recouped at the Net Artist Rate, the producer will be paid for all records sold, *beginning with the very first record sold*. Again, this is referred to as being paid "from record one."

"If the producer owns the studio where the project is going to be produced, generally the producer will submit a recording budget for the estimated studio fees and the miscellaneous recording costs."

This concept has very important ramifications for both the artist and producer. In short, *producers* are typically paid from "record one," but *artists* are not. So, using the above example, once 125,000 records are sold, the producer is paid for all records back to the very first record, but under the terms of the typical record deal, the artist would typically be paid artist royalties on only those records sold *after* those first 125,000 records. In other words, the artist, using the sample numbers listed above, would not be paid artist royalties on those first 125,000 records. Therefore, as a practical matter, the producer typically gets a bigger piece of the total artist/producer royalty pie than their respective royalty rates would suggest.

Here's a (somewhat oversimplified) example how all of this works: Let's say a producer is paid a \$20,000 advance, and that the producer's royalty rate equates to 25 cents for each record sold. If, using the sample numbers above, 125,000 records

are sold (such that the \$125,000 in recording costs have been recouped at the \$1/record "Net Artist Rate"), the producer is owed \$31,250 (125,000 multiplied by 25 cents for each record) for those 125,000 records. But since the record company is entitled to recoup the original \$20,000 producer advance from the producer's royalties, the record company must pay the producer only another \$11,250 for those 125,000 records (the \$31,250 in total producer royalties up to that date, minus the producer's original \$20,000 advance).

For all records sold *after* those first 125,000 records, the producer will continue to receive additional producer royalties at the rate of 25 cents for each such record sold.

5. "Pass Through" Clause. Most producer agreements contain a clause, often referred to as the "pass through clause," which provides that the *producer's* royalties will be calculated on the same terms as the *artist's* royalties. For example, if the artist's recording agreement with the label says that the *artist* will not be paid on "free goods" and will be paid a lower royalty rate on foreign sales, then the *producer's* royalty will be adjusted in the same way. This kind of clause can have very negative consequences for a producer who is producing an artist who signed a sub-standard record deal.

6. Tricky Issues Concerning Recoupment. There can be some fairly tricky issues in terms of how the recoupment provisions are written. For example, the producer will want to make sure that the definition of "recording costs" in the producer agreement excludes any *cash advances* paid to the artist.

In general, the producer will want to have the term "recording costs" defined as narrowly as possible. All things being equal, the narrower the definition of "recording costs," the lower the total dollar amount of recoupable recording costs there will be. And the lower the recording costs, the sooner those costs will be recouped by the record company, and therefore, the sooner the producer royalties must be paid.

7. "A-Side Protection." This term relates to the producer royalties payable on "singles." Established producers are often able to get "A-side protection," which means that their royalty is based on the entire retail price of singles, and not prorated if a different producer produced the "B side."

"Singles" are a dying part of the record business and a much smaller portion of record sales than they used to be. I mention them here only because the term "A-Side Protection" often comes up in producer agreements.

8. The Producer's Audit Rights. If the producer agreement is between the producer and recording company, the producer will normally have the right to audit the record company's books.

However, if the producer agreement is between the producer and *artist*, the producer will not have the right to audit the label's books. Therefore the producer will often request a clause in the producer-artist agreement allowing the producer to force the artist to audit the label's books on behalf of the artist and producer jointly.

9. Producer Credits. Usually the producer agreement will state, sometimes very specifically, how the producer credit will read on record artwork and in any print ads.

10. "Re-Recording Restriction." Generally the producer agreement will prohibit the producer from using any song from the project in another project within a specific period of time, usually two or three years.

THE FINANCIAL REALITIES OF RECORD COMPANY RECOUPMENT

As mentioned above, producer royalties become payable once the record company has recouped the recording costs at the "Net Artist Rate." As a practical matter, these calculations are "Hollywood accounting" and have little or nothing to do with the financial realities of the situation. In many (if not most) instances, the record company will have "broken even" from sales of the record long before it has, for *accounting purposes*, "recouped recording costs at the Net Artist Rate."

CONCLUSION

There are many other important provisions found in the typical record producer agreement, but the provisions discussed above cover the basic concepts involved. A sample producer agreement (with explanatory comments) can be found in *The Musician's Business and Legal Guide*, a book usually available at Powell's Books and at most of the larger book store chains.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles which administers music licensing for independent film and television production companies, and for various record labels and independent music publishers.

Bart is also the co-author of a chapter in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

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

LL

AS THE WORLD TURNS



THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17

Pickers paying tribute include Trace Atkins "Legs", Brooks & Dunn "Rough Boy", Tracy Byrd "La Grange", Kenny Chesney "Tush", Andy Griggs "I Need You Tonight", Alan Jackson "Sure Got Cold After The Rain Fell", Lonestar "Gimme All Your Lovin'", Montgomery Gentry "Just Got Paid", Willie Nelson "She Loves My Automobile", Brad Paisley "Sharp Dressed Man", Phil Vassar "I Thank You", The Warren Brothers "Cheap Sunglasses", Hank Williams Jr. "Jesus Just Left Chicago", Hank Williams III "Fearless Boogie" and Dwight Yoakam "I'm Bad, I'm Nationwide".

The RCA album will be on the street April 30th.



The Gibson Les Paul is fifty years old.

The 9th Annual City Of Roses Vintage Guitar Show takes place Sunday, June 9th at the Monarch Hotel in Clackamas and in celebration of the Gibson autograph model's anniversary and Les Paul's birthday, organizers say they will have a Gibson Les Paul from each of the 50 years of Les Paul production.

Les Paul superfan Steve Landsberg will be bringing his nine vintage hand-signed Les Pauls and vintage Gibson amps. Steve owns Diamond Z Records and mobile recording company On Site Audio and has over the years traveled to hang out with Les Paul right up to the edge of that restraining order. "My wife says I have a problem." Says Steve. Normally the nine autographed guitars hang on the wall in Landsberg's Lake Oswego living room.

For information on admission and exhibiting at the City Of Roses Vintage Guitar Show call Pat at 503/648-2916 or Mick at 206/985-6777.



Guitars get in the blood.

Mark Vickers was the first long-hair, hippie-lookin' guy hired at the staid, straight-laced band instrument distributor L. D. Heater Music Company in Beaverton. Mark was hired to work in the guitar department inspecting Gibson, Epiphone and Alembic instruments before shipment to retail stores.

"They made me promise to cut my hair, but I never did," laughs Mark.

When Norlin bought Gibson they also acquired L.D. Heater and Vickers was promoted and sent to Seattle to run the new Epiphone operation. "The high point had to



Bob Moog, Buck Munger, Les Paul.

be hanging out all night talking guitars with Jimmy Page when he came to the Kingdome in '77."

Living large in the guitar world...

Then along came sons Evan and Aaron. The boys played sax and flute in the school band growing up but eventually gravitated to guitar and bass. "When they were kids in Seattle, we had a family acoustic act called The Vickers Pickers."

A decade later Mark and the family Vickers moved back to Portland. "In High School the boys had a trio called In Denial.

"About a year ago we put together 40 tunes and worked some gigs as 'Ash', but changed the name when we heard about the UK band. The new name is Vickers Spitfire, after the British World War Two fighter plane." VS includes Evan Vickers on guitar, Aaron Vickers on bass, Mark Vickers on guitar and Shawn Davis on drums.

Vickers Spitfire will strafe the Cobalt Lounge May 11th and the Arnada Cafe May 24th.



This guy was the bomb.

Doug Fraser is back, and Sandin

Wilson's got him.

The revered lead guitarist with both Johnny & The Distractions and Quarterflash is back from Georgia and billed in Sandin Wilson's new band. Wilson's new CD "Into My World" is produced by Jimmy Haslip (Yellowjackets) and scheduled for imminent national release.

Sandin Wilson has a mythic profile himself in Oregon, having played bass on well over 50 albums since 1980, including recordings with Calvin Walker, Michael Harrison, Quarterflash, Cal Scott, Craig Carothers and the Swingline Cubs.

Joining Fraser and Wilson in Sandin's new band will be drummer Carlton Jackson, synth player Barry Aiken, Tim Bryson on sax and Paul Mazzio on trumpet.

The first single to be pulled from Into My World will be "Olympus" featuring a guest appearance by Tom Grant.



THIS JUST IN...National Public Radio aired Here Comes Everybody's "It's A Buick" March 23rd on "Car Talk" generating orders for the album here at home. The tune is from HCE's "Astronauts" ...Ron Stephens about to open Crossroads Studios, which will be "the best of both worlds" in recording technology; Pro Tools, 2" 24 track, Neve console. Ron says, "looking down on it, the room looks like EMI studios, it's got that Beatles vibe."... The Cow Trippers will be recording live at the Ohm April 20th...Lea Krueger will play her last gig with Sugar High April 11th at the Green Room...Jon Koonce & The Honky Tonk Trio at the White Eagle Wednesday, April 17th and Wednesday April 24th...The Carlton Jackson/Dave Mills 18 piece Big Band will play with the Oregon Symphony May 3rd at the Arlene Schnitzer Hall...May 8th is the 10th Anniversary celebration for Jus Family Records at Berbat's Pan. A decade of Cool Nutz. All the artists on Jus Family will perform May 8th as well as Mystik Journeymen and the Boom Bap Project...Countrypolitans CD Release Party Saturday, April 13th 5:00PM at the Fez Ballroom...

LL



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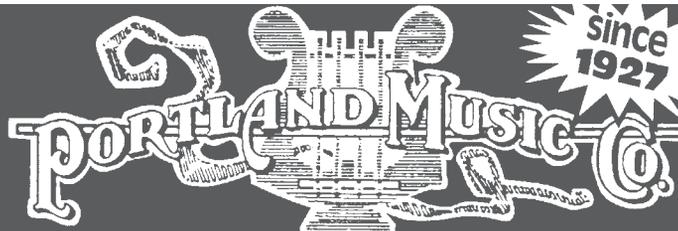
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- Guitarist seeking Blues/R&B band with steady work. Also harp, vocals & keys. Pro gear. Gary (503) 693-9837.
- Looking for female singer to work on recording. Guitarist & song writer with 24 track digital studio. Free tapes & cds. Call Peter: 503/359-0928.
- Guitar player, plus vocals and blues harp, looking for 50s/60s band, working or forming. Weekly practice. Monthly gigs. Experienced and dependable. Pat. 503/636-7449.
- Local original rock band looking for a bass player. We have great material and are getting ready to gig. Interested? Call Jay at 503-574-2591.

- Electric violinist and drummer seek male tenor lead and bassist/harmony vocalist. All originals. Influences: Sting; U2; Dave Matthews; Peter Gabriel. Call Brian (503) 293-2390.
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- rock band. Show ready. Influences Judas Priest, AC/DC, Iron Maiden. We have shows pending. Call: Dan 503/231-0363 or Larry 360/253-8953.
- Kerosene Dream seeks bass player for recording and live schedule. Harmony vocal ability a plus. Call Dave 9AM-9PM 503/281-5741
- Percussionist Available looking to join working band. Congas, Timbales, Bongos and a ton of hand held percussion items. Allman Brothers to East Bay Funk, TOP, Cold Blood, War, Isley Bros, Sly, Motown, Worldbeat. Call: Keith 503/236-2722
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Continued from page 31

BELOW THE RADAR

Dear Editor.

I have followed the career of Craving Theo's for sometime and it seems to me in your coverage of the band's deal with Columbia you are betting against them by your continued references to them "showing up nowhere" in Billboard and your snide "remember Slowrush?" question. Columbia is a real record label and my guess is, by the time this letter is printed, Craving Theo will be all over the place and you'll be eating crow.

Erin Maher
Salem, OR

GONE HOLLYWOOD

Dear Editor.

We wanted to thank you for the ink you gave us in the Feb issue of Two Louies. To be honest, we had completely missed the article until last night when Myk our drummer ran across it by accident. We had been told that we had some ink in the magazine but we thought it was in the march issue. We've all been so busy with business that nobody related to the band had caught the Feb issue at all. If not for our drummer we would have missed the boat entirely and been pissed that we weren't in the March issue.

We just want you to know how much it means to us to have a local legend such as S.P. Clarke write about a silly little band like docile. It truly means a ton for not only us but the many other semi-good bands in town. There is hope.

If you have a chance to check us out live sometime that would give you a much better idea of our potential. Booth 13 was done with no budget in my basement and just getting the record done astounds

me let alone getting ink for it. We are all stunned and hope you realize how much this means to us.

Forever grateful.
uhn = docile
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GONE HOLLYWOOD

Hey Buck.

This is Adrian Ost the old drummer for the red sector.

Just wanted to keep you up to date up there in Portland. You guys did a story on The Red Sector and me leaving the band to audition for Powerman 5000. I got the gig and I'm now in Hollywood working on the new record.

I can't give you that much info as of now, we haven't done an official release yet. No dates have been confirmed for the release of new album yet.

I will make sure you get all the info you need on these issues 1st hand, unless you don't want it. There is MTV News. SlowRush, Rorschachtest, Plum, The Red Sector, the list goes on and on!

I've had a long journey up in the Rose city and a lot of battles as a drummer, I'd like to stay connected there.

I hope this info is somewhat helpful and I will help when I can.

You can write me at Blackvein@aol.com. P.S. I don't know what kind of stories are being done with The Red Sector but, Jimmy Evans(Leader) quit the band months ago. Jimmy and I have have been playing together for allmost ten years. We start those bands and we end those bands. Kevin Haun was never a leader of this band, because he owned a recording studio he got all the press. Johnny Stanford (Bass) has left also. Rumor has it Haun thinks he going to try it again with the same name and some songs that Evans Wrote. Right, Good Luck!

Ad-7

LL

ON THE COVER.- Jethro Grady of Dizzy Elmer. Locked in the basement finishing their first album, Dizzy Elmer has been selling a preview EP of 4 songs off the stage. "It would be nice to get done but we just keep recording the new stuff we like better." says Jethro. Dizzy Elmer plays Ash Street April 12 and helps close down John Henry's in Eugene, April 13th.

(Photo: Pat Snyder)

Two LOUIES

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APRIL
Mondays Reggae Jam
Tuesdays Special Jam

Friday 5th
Mother Hips, Actual Tigers, Bell Furies
Saturday 6th
I-tals

Wednesday 10th
Tecumseh Valley, Convoy, Stephen Ashbrook
Thursday 11th
Schfuilkus
Friday 12th
Higher Ground
Saturday 13th
Hap Hazard, Land Camera, Micro Orchestra

Wednesday 17th
Jive, Public Groovement
Thursday 18th
Bond Bros, Precursor, Sheer Bliss
Friday 19th
Phat Sidy, Smokehouse, Pappa Soul Kitchen
Saturday 20th
Beres Hammond
Wednesday 24th
Black Dog
Thursday 25th
Space Ferry, Big Orange Splot, Raddix
Friday 26th
Logos Eye
Saturday 27th
Ordinary K

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