

OREGON MUSIC / APRIL 2003

Two Louwes

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**EZRA HOLBROOK
DR. THEOPOLIS**

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KISS Rewind 1993

photo Buco

Thirty years after recording "Louie Louie" the estranged members of the Kingsmen reunite in the Two Louies kitchen to welcome Billy Gibbons of ZZ Top to Portland. Kingsmen drummer Lynn Easton, vocalist Jack Ely and guitarist Mike Mitchell recorded "Louie Louie" as a demo for a cruise ship gig. Ely quit shortly thereafter. This month the UK's Mojo Magazine selected the Kingsmen's "Louie Louie" #1 on their Ultimate Jukebox of The 100 Singles You Must Own. April 15th RCA Victor releases the new ZZ Top album "Mescalero" followed by the "Beer Drinkers & Hell Raisers 2003 Tour" beginning April 25th. Look for Mister Gibbons on the streets of Portland the second or third week of June.

LL

LETTERS

BED STAINS



photo David Wilds

Dear Editor,

I just saw the Rewind picture of Map Of France from 1983 in your March '03 issue. The picture was taken backstage at Luis LaBamba. It's Joe Loren Taylor with Lori (a fan). Let me know

if anybody has an address, telephone number or email for Joe. I must have thought this was an audition for a new Buster Keaton film. That Yellow Pages tee shirt was purchased for \$1.25 at the Salvation Army, I cut off the sleeves like any young rocker would do in 1983. I wanted to take the band to Los Angeles but no takers, so I mar-

PDX KISS GUITARIST

Greetings Two Louies,

Back from Vegas and the KISS show at the Palms featuring my pal Tommy Thayer! Flew down with John Thayer, Tommy put us up at the Palms and passes all around. After a nice preshow visit with the band we were herded down to the Maloof's

"Tommy breathed new life into the boys that night, even Peter was pounding harder than usual. There was a lot of love in the crowd for Tommy, no one seemed to miss Ace..."

ried the beautiful and provocative Anny Celsi (See Jonny Hollywood P. 6) and moved. She still lives and works there. On the sad side of the coin our very talented bass player Mike Chriss had an awful accident which tore his hand up and changed his life around in a most brutal fashion.

Duane Jarvis

private 'cabana' next to the stage (open bar, private bathrooms!) at club Rain. Not even Vince Neil and his little "Pamlet" (our code word for all the mini Pamela Andersons) was in the cabana!

The show was fabulous, NO pyro, NO blood, NO fire breathing, just straight ahead clas-

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Bird's Eye View



Claire Bard performs at the Alberta Street Public House.

NEW CHANGES IN MAJOR LABEL RECORDING CONTRACTS

Artist Royalty Reform: Is It for Real?

In the past few months, several major label conglomerates have announced that they will be substantially changing their recording contracts.

These announcements have been in response to recent activity in the California Legislature. Last year, hearings were held before a California Legislature committee at which Don Henley, the Dixie Chicks, Sam Moore (of "Sam and Dave"), among others, testified to the effect that artists are routinely cheated out of their artist royalties. Then, several months ago, a bill was proposed by California State Senator Kevin Murray, a former entertainment agent. This bill, if it becomes law, would impose major royalty reform on record companies.

As a result of this activity in the California

"Universal, Warner Bros. and BMG have tried to head off legislative reform by voluntarily announcing that they will be substantially changing their recording contracts."

Legislature, several major labels—Universal, Warner Bros. and BMG—have tried to head off legislative reform by voluntarily announcing that they will be substantially changing their recording contracts, and more specifically, the provisions of those contracts dealing with the payment of royalties to artists. (The other two major label conglomerates—Sony and EMI—have not yet made any such announcements.)

It is not yet known whether these voluntary announcements by Universal, Warner Bros. and BMG will be enough to head off the enactment of California legislation imposing recording contract reform on record labels. On the one hand, Sen. Murray has been very aggressive in pushing for royalty reform legislation. On the other hand, the legislative hearings last year in Sacramento demonstrated that many other California legislators do not wish to be involved in what they see as a private business dispute between artists and labels. Instead, they feel that they have "bigger fish to fry", and would prefer to see any such problems resolved voluntarily by record companies, especially the big major label conglomerates.

Incidentally, none of these major label conglomerates have claimed that the changes in their recording contracts will involve an increased royalty rate for artists. Instead, they only claim that by simplifying their recording contracts, artists and artists' accountants and managers will be better able to determine whether or not royalties

are being underpaid.

It should also be mentioned that the three major label conglomerates mentioned above have been exceedingly slow in actually implementing the announced changes. This delay may in fact be eroding some of the goodwill that those labels were

by the three major labels to date, the changes announced vary somewhat from label to label. Nonetheless, the changes announced by Warner Bros. are fairly typical of what the other two major label conglomerates have proposed.

Warners has proposed, among other things,



trying to establish when they made their respective announcements.

THE SPECIFIC CHANGES ANNOUNCED BY THE LABELS SO FAR

The first major label to announce such changes—BMG—not only proposed new royalty

the following:

1. The traditional packaging deduction (which today, for CDs, is usually 25% of the retail price of records sold) and the so-called "new media" deduction (which also tends to be in the 25% range) will both be eliminated.

2. Royalties will now be calculated on a percentage of wholesale receipts, rather than on the retail price.

3. Artists and their royalty accountants will now have the right to review manufacturing records, which record companies have in the past avoided like the plague. In other words, artists and their accountants will now be able to determine how many records were actually manufactured, which (with other information) may make it easier for accountants to determine whether the sales data is accurate.

4. Warner Bros. has agreed that if there is an underpayment of 10% or more of the amount due, that the label will pay interest on the deficiency.

Universal, in comparison, has announced

provisions, but also announced that the new contracts would contain provisions whereby BMG-affiliated labels (for example, RCA and Arista) would receive a share of artist's touring and merchandising income, which record companies have traditionally not shared in.

"It should also be mentioned that the three major label conglomerates mentioned above have been exceedingly slow in actually implementing the announced changes. This delay may in fact be eroding some of the goodwill that those labels were trying to establish."

This announcement was met with contempt and derision by a number of major artist managers. Indeed, the modest benefits to artists from the BMG royalty reforms would be grossly out-weighed by the extremely negative effect on artists if the label were to share in artists' touring and merchandising income.

Perhaps as a result of the outcry from those major artist managers, the BMG proposal (to share in artist's touring and merchandising income) was not included in the changes proposed by the two labels which later made their own announcements—that is, Universal and Warners.

As for the specific royalty reforms offered

many of the same changes, but also other changes as well, including the following:

1. Increasing their royalty department staff so that artists and their accountants can get faster answers to their royalty questions.

2. Conducting royalty workshops for interested artists, so that the artists can better understand the royalties that are due.

3. Eliminating the restrictions that are in the usual Universal artist agreement, for example, provisions prohibiting audits by royalty accountants who would be doing the audit on a contingency

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TONNY HOLLYWOOD

TONNY DUFRESNE

Internet Mystery Shopper

I love new music. I need to hear two to four new releases a month to feel like I'm getting my musical nourishment. These days it's not fast-food music I'm looking for either. I want a unique listening experience to tweak my imagination and feed my soul.. I want to hear passion, personal vision and, the truth. That's not too much for is it?

When it comes to spending my hard earned dollar, I have never been one to buy the top-selling main stream type releases too often. Heck, they are usually played on radio and television to the point of saturation anyway. So why buy them. If it's just one song I'm after, hello Kazaa. What I'm talking about here is what really sells a new release. Is it a single song, image, album artwork or press? The fact is it is a combination of all of the above, plus catching me in the right mood with twenty dollars in my pocket.

So let's take a look at what some Northwest artists are doing to present their music to the world and intrigue potential buyers like myself. We're going to try a little experiment here. I am going to don the guise of "Internet Mystery Shopper". I am going to take my personal money (no, this will not show up on my Two Louies expense report) so I can claim that this test is as authentic as possible. Based only on my personal taste and bias that is. Scientific, but subjective.

I think I'll jump on the Internet and see what catches my eye. CD Baby allows me to do a search by location. I pick Oregon and, Wow, who knew, so much music to pick from! I guess I have been away for a long time. All that rain is producing quite a musical crop. Anyway, given my tastes run towards Blues, Jazz, Soul, etc. let's see what I choose and most importantly, why.

And the winners are:

1. Dixon "Combination Platter" - Under Jazz, sub genre Acid Jazz I found Dixon's release <http://www.cdbaby.com/cd/dixon>. Now I'm a total sucker for greasy Hammond organ, gritty guitar and funky drums. Booker T and the MG's are definitely a favorite of mine. Looks like Dixon's bringing Booker up to date. First thing I noticed was the cool retro cover art. I feel cover art says much about the intellect of an artist. I want to know I'm listening to people who I wouldn't mind having a conversation with. I read the description of the music and I know I'm on to something. Now the acid test, the song clips. Two seconds into "Freak Chicken" and I'm sold.

Besides being qualified players, these guys are obviously very hip cats who know how to keep it simple and play straight from the heart. Also, the link to drummer Michael Partlow's website <http://michaelpartlowmusic.com/index.html> provided me

Anny Celsi



photo Bulko

with more background on a very interesting musician. Good job Dixon, good job Michael.

"Anny and I go way back. I first met her during the Unreal Gods day's in Portland. Though I always knew she was a musician, I was never that familiar with her music (sorry, Anny). When she invited me to the release party for "Little Black Dress & Other Stories" I was curious. As fellow ex-Portlanders living in Los Angeles I was interested to hear what Anny has been up to?"

Into the shopping cart goes Dixon.

2. Miles Ahead "Milepost 1" - As a card-carrying Miles Davis freak, any band that puts the word Miles in their name has got my attention. The question dejour is: will Miles Ahead live up to the "Miles Vibe", or are they just a bunch of music school mamma's boy's? The answer is, Miles Ahead (<http://www.cdbaby.com/cd/milesahead>) gets my musical "thumb's up". Their song clips say it all. Somewhere between "Kinda Blue" and "In a Silent Way", Miles Ahead cops the "Miles Mystique" without borrowing directly. They don't even have a trumpet! No schmaltz, or "easy jazz" here. It sounds like what Miles's sidemen might have jammed on when Miles wasn't in the room. Cool stuff. I hope to see them live the next time I'm in town.

3. Black Angel "Bitter Suite" - Found under Urban / R&B, Black Angel <http://www.cdbaby.com/cd/blackangel> got me where I live. First, the name caught my attention, reminding me of "Sweet Black Angel" one of my favorite Stones songs. Second, the album title "Bitter Suite". So straight forward, sounds immediately classic. What I heard when I played the song clip "War" (how appropriate) blew me away. This is music I never knew I needed until I heard it. Now I gotta have it. Real-deal S-O-U-L, Dark and earthy. This ain't no party, this is some heavy Sh*t. Tahoe Jackson's vocals are straight from the church. This band must tear it up live. A trip to their web site <http://blackangelmusic.com> only heightened the mystique. Can't wait to get this one into my playlist.

4. Anny Celsi "Little Black Dress & Other Stories" - Anny and I go way back. I first met her during the Unreal Gods day's in Portland. Though I always knew she was a musician, I was never that familiar with her music (sorry, Anny). When she invited me to the release party for "Little Black Dress & Other Stories" I was curious. As fellow ex-Portlanders living in Los Angeles I was interested to hear what Anny has been up to? Quite a bit as it turns out. A trip to her web site http://www.annycelsi.com/city_hall.htm filled in the gaps. In the classic singer-songwriter mode, Anny's sunny/dark folky-rock took me

to a "Raymond Chandler-esque" Los Angeles of hard lessons learned and the high cost of love. Dig it!

It's black and white 50's film-noir in color. The sound clip of "Little Black Dress" tells me it's going to take a few listenings to decipher the crimes between the lines on this one. Only the names have been changed to protect the innocent (the guilty, I'm sure, are already in hell). Also dig the cool musical company, Kevin "brother of Duane" Jarvis as well as Marvin Etzioni (Lone Justice, Counting Crows). Ching, ching.

Thank God and Al Gore for inventing the Internet to deliver me my daily musical bread. The artist's that earned my business did so on their musical and marketing merits. Their presentation drew me in and their music closed the deal. I'm a

happy customer. I commend the investment of time, money and talent that it took to make their dreams a reality. Till next time, where ever there is new music to be heard, the Internet Mystery Shopper is there to spread the good word. Peace!

In the Mix

By Lisa Ford

Ezra Holbrook seems to be everywhere these days. He recently produced Little Sue's new CD and has either produced, engineered, played drums on, or otherwise had a hand in projects by Lael Alderman and the Loved, American Girls, Camaro Hair, Charm Particle, Stephanie Schneiderman, Ashleigh Flynn, Simon Widowson's "Sweeper", Lew Jones, Jeremy Wilson, and has toured with the Baseboard Heaters. I caught up with Ezra at the SRO Green Room last Saturday night as he and his band Dr. Theopolis (who, by the way, were extremely entertaining with EZ Money [Holbrook] fronting the band with antics and hi jinks heretofore unseen this side of Saturday Night Live) were setting up and I handed him this list of queries and he was kind enough to offer these responses.

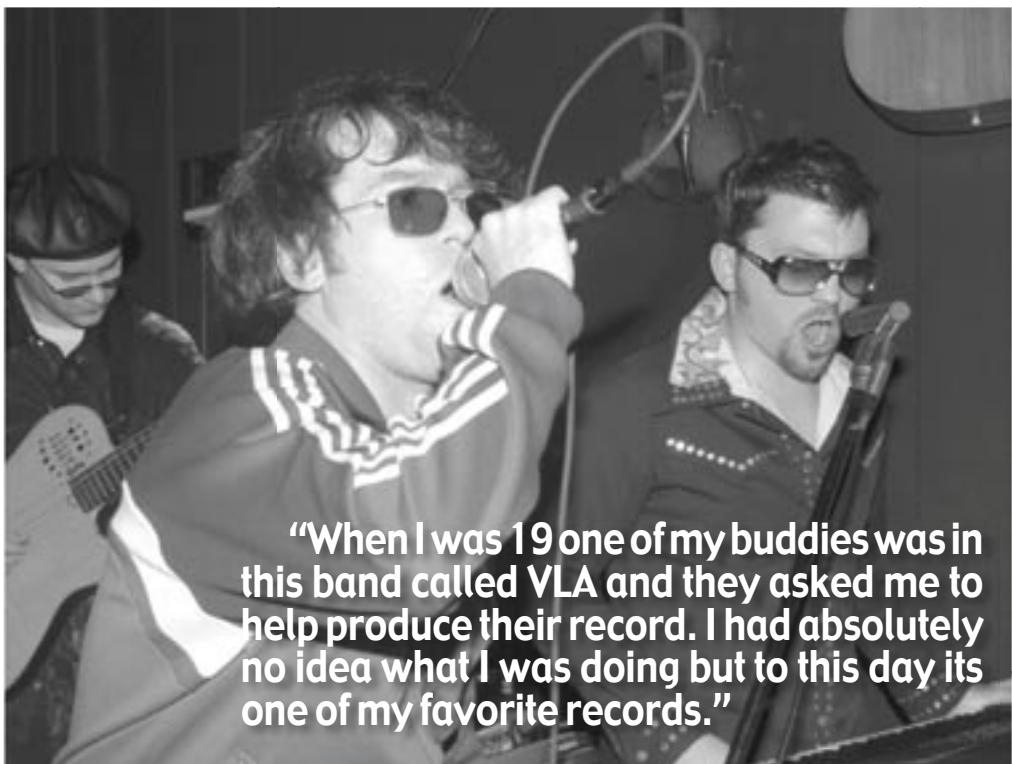
Q: People seem to be coming out of the woodwork asking you to produce records for them. What are you working on now and what have you got lined up for the immediate future?

A: Right now I'm working with Sean Norton on a record with local singer/songwriter Jasmine Ash as well as producing a new Dr. Theopolis track for an upcoming compilation album called Deep Roots. It's a project where local musicians work in conjunction with the students from Reynolds High to write and record music using lyrics written by the students. Their English teacher, Chris Gragg, put it all together. It's a great idea.

Q: Do you have any particular guiding principles you use when you approach a project, or do you use an intuitive sense of feel, a kind of shooting from the hip, or some combination of both?

A: The only principles that I think are applicable on every project are related to communication. To make a great record both the artist and the

producer have to be willing to take a lot of risks and expose a lot of their weaknesses. You really have to be able to trust one another, and know that it's all right to speak your mind. I started out being recorded by



"When I was 19 one of my buddies was in this band called VLA and they asked me to help produce their record. I had absolutely no idea what I was doing but to this day its one of my favorite records."

photo Buko

other producers and I often felt bullied into going along with their "vision". The end result, of course, was a record that I was unhappy with. If an artist walks away with a record that they don't love then I feel I've failed. So I try to establish the idea that I'm working for them, that while we're both free to experiment, it's also necessary to speak your mind about ideas or directions that don't work for you.

Q: How did you get started in this business, and who are your mentors? What producers do you admire the most, whether local or national?

A: I sort of fell into producing really. All through high school I played in bands and did a lot of recording. I had a crappy four track at home and I used to sit around and record different stuff just to see what it sounded like. I'd put mics in arrowhead water bottles and roll them around, stuff like that. I never really had a technical recording education; I just picked stuff up here and there. When I was 19 one of my buddies was in this band called VLA and

they asked me to help produce their record. I had absolutely no idea what I was doing but to this day its one of my favorite records.

As far as favorite producers, I really admire Tchadd Blake, Gil Norton, and Mitchell Froom to name a few. Locally, there are a lot of great guys but in terms of people I've worked with, Sean Norton, Simon Widowson and Larry Crane are money in the bank.

Q: Can you give us the Readers' Digest version of what makes a good record, and can you give me a short list of your all-time favorites?

A: hmmm. A good record has to make you feel like its speaking directly to you. It should be as good in twenty years as it was the first time you heard it. The cover should have hot chicks on it (just kidding).

All time favorites? This years model (Elvis Costello), Closing Time (Tom Waits), 13 songs (Fugazi), Joan Armatrading (Joan Armatrading),

Fear of a black planet (Public Enemy), Magical Mystery tour (Beatles), The Soft Bulletin (the flaming lips). I don't know, ask me again tomorrow and the list would be completely different.

Q: You are also an in-demand drummer, an excellent songwriter yourself and a very good guitarist. Is there anything else you play that I don't know about and how do these instruments give you insight into production?

A: I think its good to be able to approach the recording of a song from various directions. When you're talking about recording "basic tracks" (bass, drums, guitar...whatever

the band consists of without embellishment or vocals) each song needs a focal point or a nucleus around which the other parts are built. A bass line, a guitar riff, whatever. A basic understanding of all the instruments not only helps you conceptualize the production of a song from every angle but also helps you communicate your ideas to the musicians involved.

Q: A big part of a producer's job is gathering the right musicians for the job at hand. How much flexibility do you have here in Portland, and who do you like to call on?

A: The list is endless. Coming from California I wonder if people realize the depth and quality of the music community here in Portland.

Q: How often does the project itself determine your choice of the musicians you use?

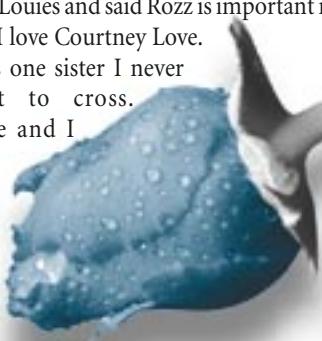
A: Always. Most players have a fairly distinct

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Hi Two Louies readers! My Father thinks he's in Qatar, (he's on strong drugs for diabetes) when he's actually in Jersey and *E Network* is doing the True Hollywood Story of Courtney Love! Ace reporter Mike Hacker called from the Vintage Plaza to get Rozz Rezabeck Wright's phone number. I told him about Two Louies and said Rozz is important in Portland and I love Courtney Love.

She's one sister I never want to cross.

Mike and I



The Rose festival is coming and this year it's a horse of a different color. Change is in the wind and the new people looming large on the long-standing Portland tradition get the beer garden back. I'm looking forward to seeing Michael Allen Harrison perform at *The Showcase of Floats*, which will have a new home at The Lloyd Center.

I've been listening to Nora

Jones. It's pleasant enough, but

I'm also listening to a mystery recording of *Giselle*. I worked on Oregon Ballet Theatre's production a few weeks ago and

Rosebud by Robin Rosemond

agree that most powerful women are considered bitches, but Courtney is sly, sly like a fox. The reason Mike called me was because Melissa Rossi, now known as M. L. Rossi, and who's living in Barcelona this week, gave him my number. Melissa is writing for *Newsweek* and waiting for her new book, *What Every American should know about the rest of the World* to come out in May. Hopefully, Plume/Penguin will send her to Portland for a publicity tour. Melissa reports that she's living in the Gothic Quarter and has to holler down six flights of stairs to get her Butane delivered for her stove. She wants everyone to know that her publisher also published; *The Best Democracy Money can Buy* by Greg Palast. His eye-opening book is on the Time's best seller list and Melissa says it's great. We're hoping her next big project is a European road trip in the fall of 2004.

Speaking of Courtney's, I saw the rough-cut of the new Dandy Warhols video. It's a hot song about a couple that used to be friends. The band looks fabulous in the colorful footage and insiders say shooting the video at the new studio went incredibly well.

"I saw the rough-cut of the new Dandy Warhols video. It's a hot song about a couple that used to be friends. The band looks fabulous in the colorful footage and insiders say shooting the video at the new studio went incredibly well."

The recording studio is manifesting beautifully and the choices for décor are grand.

I received a copy of the version they used. I hear it was recorded in Cuba. The second act is incredible.

Enough about the music, the dancing was superb. Vanessa and Christopher were exquisite together. The core kicked ass and I will miss James Canfield. It's difficult to see all sides when it comes to Artistic Directors. I just look back to the history of dance in Portland. I think James brought something great to ballet and I love so many of the dancers and production people that worked with OBT over the years. After the last performance of *Giselle* the dancers cried. They worked so hard on a show that only plays a week. The music is so haunting and it's such a sad story. I will always remember seeing Svetlova glide behind the scrim and cross the stage like a speeding ghost. All I hear about next year is Balanchine, Balanchine, and Balanchine.

Went to Marjorie Sharp's birthday party at South Park. It was the eclectic assemblage of young and old, rich and poor, lawyers and ladies of leisure.

Susan Reich, Heidi Snellman, Bruno, Siegfried, Lily, and many more. We had a late afternoon happening and shared the yummy crème brûlée.

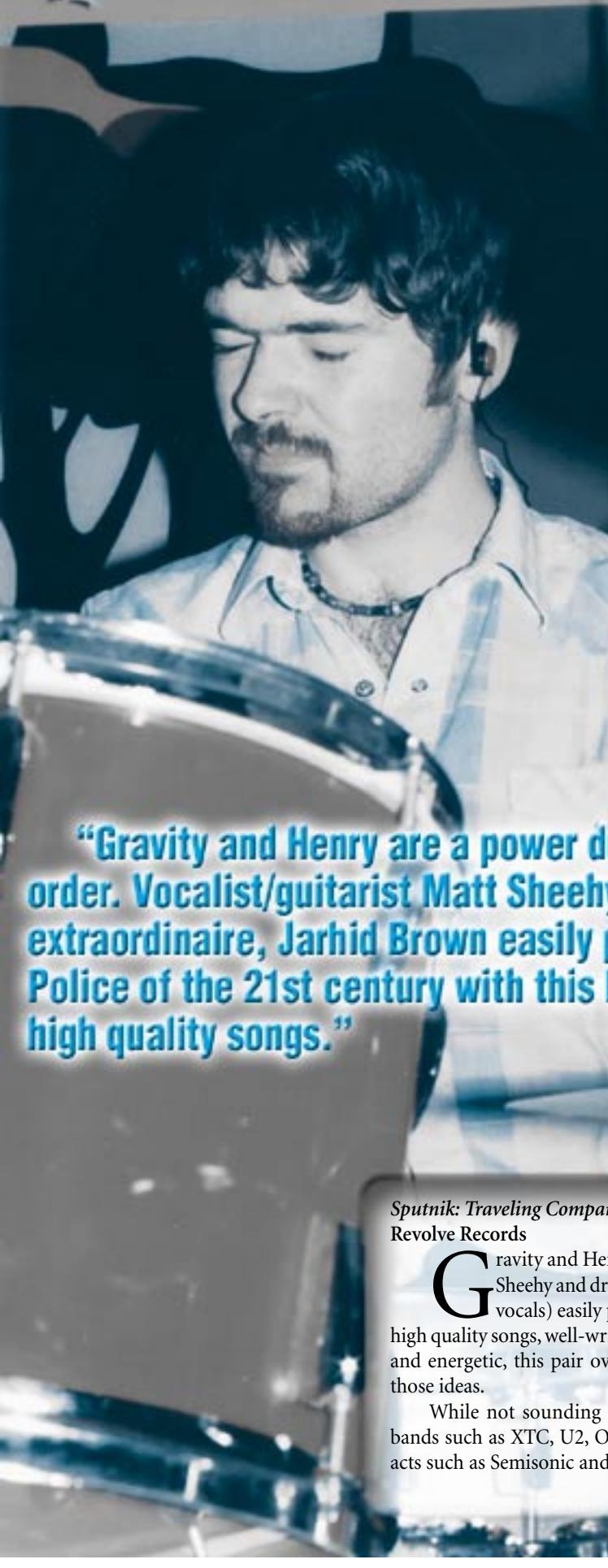
I lived in the world of Wardrobe for *The Producers*. I enjoyed the experience and met some fantastic people. Our Wardrobe Supervisor was Mike Lipsitz and he did an excellent job of wrangling eleven strangers into a hit show. I was impressed with his patience and humor. It's a queen's world in theatre and I had the honor of being the only woman among an entire chorus of queens. One more beautiful than the next. I was in heaven as far as I could tell. People come to Portland to perform from all over and they ask all sorts of questions about where to go and what to do. People like it here. I see them enjoying what I sometimes forgot to appreciate. I wanted to run away with the crew when it left town. Their head carpenter, Geoff Vaughn is a terrific stagehand and star dresser Jaki Harris was a delight. I was happy to be with a show that is so funny and such a pleasure to be a part

of. I just want to take some time off and write jokes. I met my match and more when the local and road guys went out and we partied. Jaki, the star dresser was a free-spirited lass from Scotland. She had some incredible stories, but what struck me about her was her blue eyes and sweet smile. She will be dressing Martin Short on the Los Angeles leg of the tour. I would love to go see it from the front of the house.

Don't forget to step out and see Michael Brophy's new paintings at Laura Russo Gallery April 3-26 and John Brodie's recent paintings at Lovelake April 3-26.

Write to me: rosebud@teleport.com

LL



The **GOOD** the **BAD** and the **UGLY**

S.P. Clarke

"Gravity and Henry are a power duo of the highest order. Vocalist/guitarist Matt Sheehy and drummer extraordinaire, Jarhid Brown easily pass for the Police of the 21st century with this baker's dozen of high quality songs."

Sputnik: Traveling Companions- Gravity and Henry
Revolve Records

Gravity and Henry are a power duo of the highest order. Vocalist/guitarist Matt Sheehy and drummer extraordinaire, Jarhid Brown (who also adds background vocals) easily pass for the Police of the 21st century with this baker's dozen of high quality songs, well-written, well-wrought and well-produced. Intelligent, impassioned and energetic, this pair overflows with ideas, with the inherent abilities to fully execute those ideas.

While not sounding particularly like anyone, Sheehy and Brown call to mind '80s bands such as XTC, U2, Oingo Boingo and especially the Police, as well as more current acts such as Semisonic and its predecessor, Trip Shakespeare. But more so even than Scott

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photo Shawna McCarroll



SKINNY WHITE SHOULDER

BY DENNY MELLOR

It's been a while since I wore a skinny tie but when Sweet Juice front man Adam East asked me if I wanted to join in the fun at the inaugural Mod Madness 2003 mod-stravaganza what else could I say but yeah, groovy. For those of you who don't remember that head first, lets not get fooled again, birth of the mop-top (these days known as the pre-gray Denny), bell bottoms a flyin', mini skirts I'm eyen', club focused pop scene complete with Vespas, pointy-toed boots, pegged pants, defiant angry undisciplined British youth taking out their frustrations on guitars with names like Framus, Vox and Kay, I feel sorry for you.

This was a time that has come, gone and reappeared several times because it will always reflect the true basic sentiments of rock and roll song writers and musicians. The sixties was the first era when youth cultures realized that they needed their own movement to be respected as a potentially powerful social group instead of the cutesy well behaved preppy parent-clones they were expected to become.

So the unruly British youth street scene used rock and roll as their battle cry of change, and blasted a major warning shot across the bow of society world wide. Fired directly out of the smoky, loud beer halls and clubs in England, Germany and other post-war damaged cultures that were rebuilding new and "modern" ideas in fashion and form, the Mod scene developed and took hold world wide.

Nothing this strong had ever united the young before nor since despite many attempts by big record companies who saw great profit and commercial opportunity. But as with most youth based social change by the time a formula could be perfected the focus had disappeared or been replaced as in this case by the more laid back anti-war stoner hippy-peace-mood based scene in the states which develop later in the decade.

Mod Madness 2003 took place at the one and only Satyricon of course, what other club would do? A line of Vespas greeted you out front, and of course Oregon supplied the perfect misty spray of northern England drizzle as could be expected on this march 15th

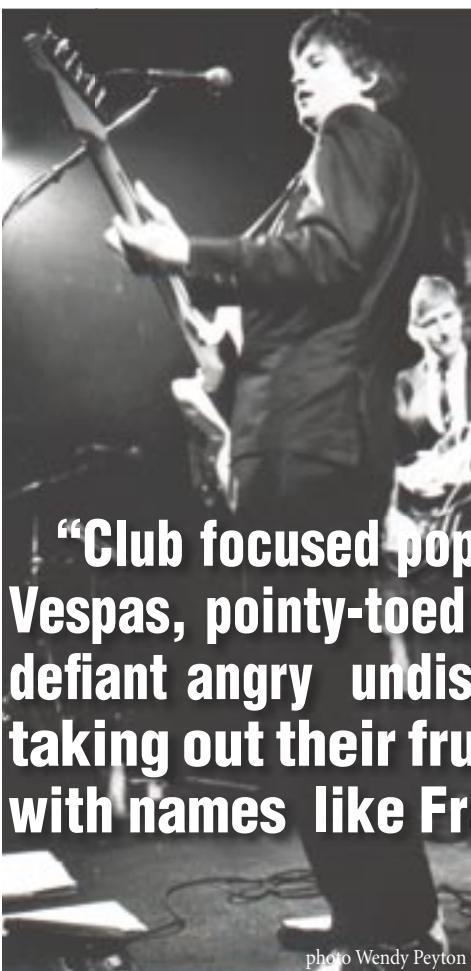


photo Wendy Peyton

Adam East at Mod Madness 2003.

Show date. Mod fashion was the look and it's a good thing no one tried the Austin Powers version because they probably would have gotten their royal prissy arse's thoroughly booted by the con regulars, but no mod gig would be complete without bouncy mini skirted go-go dancers elevated on stage, arms a flailing and long pony tails swirling out from their heads stirring up more dance action than this usually "stand and look" punk club has seen in quite a while.

Two other combos helped out, Star Collector from Vancouver BC headlined at the end of the

night with a great set of hard hitting catchy tunes that almost took my mind off of the go-go's for a minute or two and, Portland's own award winning modsters The Supeficials who kicked my royal butt with their own brand of hard paced originals, cool guitars and non stop stage action, great, great band indeed!

Mod Lewis opened the evening so as to set the groove if you will, by playing mostly originals written and arraigned by Adam East of Sweet Juice. You gotta pretty much hate Adam because he seems to have it all, I can never figure out what these guys are doing in the music business, talent, looks, voice, writing skills, artist-rep savvy, what the heck are the middle of the roaders like myself going to do if I have to compete with these cats, anyway, Adam did a masterful job at assembling this seven piece group and you've got to beg your favorite club to book Mod Lewis soon before they hit the road to success.

Mod Lewis is Adam East – guitar, vocals (Sweet Juice, Jesus Presley), Tim Herms – bass (Sweet Juice), Kris Deelane – drums (Sweet Juice, Adam + Kris), Rich Landar – organ (Jesus Presley, King Black Acid), Menny Dellor – lead guitar (Tuesday's Taken, The Bossa Boys, The Menny Dellor Band), Kyle O'Brien – saxophone (Jesus Presley), James Gregg – trumpet (Rubberneck, Jesus Presley). E-mail Adam at adamkris@aol.com

Stereo Crush lit up Nocturnal March 14th at yet another Conspiracy Theory CD release blow out. Front man Johnny Crash didn't crash and burn when his mike sank into distortionville on the first song played out to a packed house at this 18th and east Burnside

"Club focused pop scene complete with Vespas, pointy-toed boots, pegged pants, defiant angry undisciplined British youth taking out their frustrations on guitars with names like Framus, Vox and Kay."

Showcase venue. The new CD entitled "like a girlfriend" is another sweet piece of work by Portland master producer/musician Tim Ellis. With only five cuts this album hits hard and shows all the finely honed skills the band, producer and band management possess and the Nocturnal showcase was equally produced for success which was most self evident by the fact that the place was packed with Crash fans wall to wall as a result of great press management by Dawn Dunkle of Conspiracy Theory Music. For more Stereo Crash news, Contact Dawn at www.conspiracytheorymusic.com

Have a groovy day!

The the & the GOOD BAD UGLY

Continued from page 9

Plouf's contribution to the Spinanes, Brown's awe-inspiring drum work integrally drives every song, with a Stewart Copeland-like authority. This is not to say that Sheehy is any slouch on guitar. With the benefit of multiple overdubs, their sound is thick and complex. These guys are way beyond competent. Having carved out a sound of their own, they explore a wide variety of musical forms.

Byrdsian vocal harmonies abound on "Trigger/Response," a straight-ahead rocker. A

ends abruptly, bursting like a bubble as the instrumental "The Apollo Room" begins, with chiming guitar harmonics ringing like bells on a crisp spring morning, as Sheehy wordlessly calls out across the musical countryside. The guitars build to a crescendo before the cycle repeats. A ghostly piano theme hovers against sputtering drums, giving way at the end, before the thread is picked up by the drums in the next song, "Objects Designed To Conserve Space."

A churning beat, jagged chords and an off the cuff vocal are very XTC-ish. Brown's relentless thrashing of the drums are the primary motivation on this, another mostly instrumental number. This gives way to "Kicking And Screaming," a skittering contrapuntal jig, that spins deliciously in the inspired middle section.

"As the band's promo material points out, the Russian word sputnik means 'traveling companion.' That is an apt sentiment for the explosive talents of Gravity and Henry."

Police-like interlude, reminiscent of "Everything She Does Is Magic" initiates "Full Minute Figure," before the song evolves into a Big Head Todd and the Monsters sort of song: melodically earnest, emotionally subdued. Brown cuts through the $\frac{3}{4}$ time signature with incredible inventiveness, through to the intense conclusion.

Some strange time signatures twine through the tightly wound "March 4th," creating a sense of foreboding and darkness, evocative of OK Computer period Radiohead. Brown's ever-shifting, syncopated drum work, impacting like gunshots through the course of the song, machine gun fills and thunderous cannon volleys in the verses, lead the attack.

A droning, Middle Eastern flavored riff is the propulsion behind "Wellbutrin," as Sheehy creates an Andy Partridge like mood with Who-like overtones, with his modal guitar intonations and brusque vocal assiduity. "Lullaby Song," is a solemn march, with banjo like guitar riverboats sailing on shimmering, watery percussion. "Shit For Laughing," features angelic three-part harmonies and reverent vocals over an (eventually) hard-hitting drum fusilade. The middle section dissolves into rippling puddles of echo-generated sounds, swirling and eddying, slowly building back to the chorus. The Verve comes to mind on this song.

"Sinkful Of Rust" balances upon a moody piano setting and the relentless waltzing carousel of Brown's drums, as Sheehy's voice mournfully resonates upon a sad song- like a modern update of the Moody Blues' "Nights In White Satin."

Trip Shakespeare comes to mind in the soulful "Emergency Exit," a rousing chant that

Incontrovertably powerful.

Another waltz, "New Spanish Dictionary," is played fairly straight by Brown, who adds some nice jazz fills at the turns, but mostly sits back, in the dappled melancholy light cast forth by Sheehy's death-spiraling guitar riff. "Backyard Epiphany" is a whirling satellite of a piece that briefly crosses the sky of one's perception before blinking out of view.

As the band's promo material points out, the Russian word sputnik means "traveling companion." That is an apt sentiment for the explosive talents of Matt Sheehy and Jarhid Brown. Sheehy's talent is especially admirable, as he is able to keep from being overshadowed by Brown's truly incredible drum work.

It's not clear if this band will be able to pull off a live show, using a computer as a third member. Bringing a real bass player on board, one with the same level of skills and competency as these two monster musicians demonstrate, would make of this band one of the best power trio's anywhere, ever. While lyrically it is not clear what it is Sheehy has to say, he delivers his vocals

"The Donna's these women ain't, but the Soft Donnas, maybe And perhaps, in some ways (thematically), All Girl Summer Fun Band are the anti-Sleater-Kinney."

with passion and conviction. And while there may not be any "hit singles" here, the music is always thought provoking and jaw-droppingly well executed. This is a great young band.

2 - All Girl Summer Fun Band

K Records

The Donna's these women ain't, but the Soft Donnas, maybe And perhaps, in some ways (thematically), they are the anti-Sleater-Kinney (while sounding a little bit like them, at the same time). But, whatever the case, AGSFB are definitely a kick, in a Jane Weidlin-fronting-the-Go Gos sort of way- though this band is a lot more sarcastic and not nearly so stuck on themselves. '50s and '60s girl-group harmonies echo through several songs on this, their second album for K Records. Nothing groundbreaking here, but it it's all consistently entertaining and- well- fun.

Guitarist vocalist Jen Sbragia was performing in the popular duo, the Softies, with ex-Tiger Trap guitarist/vocalist Rose Melberg, when she was approached by guitarist/vocalist Kim Baxter, who gave Sbragia a tape of songs upon which she had been working. Sbragia was impressed with Baxter's songs. She contacted Baxter, who mentioned that she had several musically like-minded friends. Among those friends was Kathy Foster, who plays drums, bass, guitar and sings, and who had already found success as a member of the Sub-Pop band the Thermals, with Hutch Harris, as well as in the duo Hutch and Kathy. Another of Baxter's friends, bassist/drummer/vocalist Ari Douangpanya, became the fourth member, and the band was born

A little over a year ago, they released their first, self-titled album. Now they're back, bigger and badder (and a little more electric) than last time, with fourteen new songs, which manage to capture the essence of "girl groups," going back to the '50s, to such acts as the Bobbettes, the Caravelles and Patience and Prudence, through the '60s, the Ronettes and the Shirelles, to the present. As previously stated, as a band, these women don't rock as hard as the Donnas, but in reality, AGSFB are far closer to the musical tradition of "girl groups" than the Donnas will ever be.

The album starts off with "Dear Mr. & Mrs. Troublemaker," a song which begins with a spoken-word section (ostensibly, a typed letter to a boyfriend's parents), reminiscent of the

Shangri-las' "Leader Of The Pack." Soon enough, however, the song explodes into a power guitar number, more in line with Throwing Muses, the

Continued on page 27

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AS THE WORL



THE GRAND OL' SOAP OPRY

God bless the Brits.

The UK's super hip **Mojo** magazine voted Portland's Greatest Hit "Louie Louie" by the **Kingsmen** #1 on their Ultimate Jukebox of The 100 Singles You Must Own.

The runner-up was some guy named Elvis.

According to **Mojo** "The Kingsmen's exalted position in this list only serves to emphasize pop's glorious democracy: the hand of inspiration can land on anyone's shoulder at any time, anywhere."

The hand lands often in Oregon.

The mighty **Mojo** also loves Portland's **Stephen Malkmus**.

Giving four stars ("Splendid! The best of its kind") to *Pig Lib* on Domino Records (UK), Victoria Segal gushes, "For such a famously literate songwriter, Stephen Malkmus has always been intriguingly hard to read. While it's easy to picture him as the liberal arts professor of underground rock, amused and curious at the antics of the young people, surrounded by a litter of small-press paperbacks and arthouse ticket stubs, his commitment to raising the rock'n'roll bar-and his remarkable success rate at doing so-tells a different story."

"His post Pavement debut 2001's *Stephen Malkmus*, was a conspicuously charming record, silver tongued like an excellent dinner party guest, quick with a dig at dance music or a tale of Turkish pirates."

"Malkmus is keen to stress the role of his band, **The Jicks**, and drummer **John Moen**, bassist **Joanna Bolme** and second guitarist **Mike Clarke** impressively channel these complex songs."

"Behind the Scrabble-dictionary vocabulary and patrician air, there's a man enjoying his own peculiar talents in his own peculiar way..."

Pig Lib is also huge in the US.

Pig Lib jumped to #5 on the Billboard Top 50 Independent Albums chart the first week. The album also debuted on the BB Top 200 at #97.

Entertainment Weekly's Will Hermes (3/21) gave the album an "A-" under the headline "On *Pig Lib* Stephen Malkmus' trademark cleverness elevates prog-rock to a new level of hipness".

"Stephen Malkmus is indie rock's Jack Nicholson: a guy whose insouciant faculty is so great he only arch a musical eyebrow to entertain."

Rolling Stone's Christian Hoard (4/3) gave *Pig Lib* 4 stars (Excellent) and reminded that "Back in the nineties Courtney Love aptly pegged Stephen Malkmus 'the Grace Kelly of indie rock.'"

"Touched with more than a hint of prog-rock weirdness, songs such as "Do Not Feed The Oyster"

sound like the work of some genius burnout from the early Seventies, deftly merging surrealist verse and Malkmus' sumptuous guitar ramblings. Sandwiched between these mini-epics are some of Malkmus' prettiest songs ever..."



Chartbusters...

Everclear's *Slowmotion Daydream* leaped 167 chart positions to enter Billboard's **Top 200** Albums chart at # 33 in the first week. (3/29).

Rolling Stone pictured EC with the **Hits** magazine album chart showing *Slow-motion Daydream* entering at #26.

"A Tonight Show With Jay Leno performance and a headlining spring tour helped the alt-rock trio's sixth album sell 39,590 copies its first week."

The second single "The New York Times" hits radio April 7th.

"The New York Times" is one of the songs on the album influenced by the murders of Oregonians Ashley Pond and Miranda Gaddis.

It makes no sense to me
I was living in a different world
When I heard the news

I keep on having the same bad dream
And it makes me want to hurt all the people
Who have done this thing to you

When I see your face
I can see you smile
I read all about you in the New York Times

Art thinks things are going to get worse before they get better. "...And as the father of a 10-year old girl, I think about those girls who got abducted in Oregon City, 20 miles from where I live. What would I do if my daughter didn't come home? I'd be in a place of madness."

USA Today gave 3 stars out of 4 for his pain.

"Everclear offers fresh evidence of self-imprisonment in a formula of grunge-seasoned pop-punk. That might have invited scorn in another era, but these days, it's a merit badge that elevates Everclear above the aimless army of rock wannabes with borrowed blueprints and blurred identities."

People magazine picked *Slowmotion Daydream* with a large black & white photo of the band and **Craig Montoya** flashing his black tee with "East L.A." emblazoned in white letters.

Demographics.

(Ed note: We should pause in this litany of



Stephen Malkmus

praise to give credit to Everclear's PR team at the Mitch Schneider Organization, 14724 Ventura Blvd Suite 410, Sherman Oaks, California 91403 without whose help none of these publications would have a clue)

Everclear is on the road and will return to Portland for two shows at the Roseland Theater May 21-22. Tickets on sale at Tickets-West 503/224-8499, www.ticketswest.com



OLD TURNTABLES

BY BUCK MUNGER

The future of Country...

Brian Hofeldt of the Derailers graduated



photo Buco

from Portland's Cleveland High School and remembers his dues years playing the Satyricon with his band **Naked Lunch**. He and fellow Derailler **Tony Villanueva** of Albany, Oregon moved to Texas in '94 and set about to become Austin's favorite band.

They made it.

Touring in support of "Genuine" their second album for Sony/Lucky Dog, the Derailers play Music Millennium Northwest April 13th at 2:30PM

"We'll be doing our Bakerspool-Liverfield thing," Says Brian.



No fish story...

Like a giant sturgeon at the bottom of our talent pool **Gino Vannelli** has lived and recorded here since the 80's without creating a ripple on the surface of the Portland music scene.

He skipped the gigs at Key Largo, built a world-class home studio and made albums for Epic and Verve.

Billboard says his new album *Canto* out on RCA in July could be "career-defining work".

The Prince of Synth-Pop had a string of top 40 hits singles including "People Gotta Move," "I Just Wanna Stop" and "Living Inside Myself"

According to the Billboard story, after getting the go-ahead from RCA, over the next year "Vannelli constructed the album at his studio in Portland, Oregon with arranger **Glenn Morley** and engineer **Rick Duncan**, utilizing state-of-the-art computer technology and 25 musicians."

Gino plans a fall tour during which he will perform his vintage hits.



Royalties...

That's what a girl wants. **Meredith Brooks** landed a song in the Warner Brothers movie "What A Girl Wants" starring **Amanda Bynes**. Meredith's tune "Crazy" is in the film and on the soundtrack album.

Her album *Bad Bad One* will be released in Holland, Belgium and Germany in May



Historical freebie.

The **Oregon Convention Center** is celebrating the grand opening of the new expansion with two days of the biggest names in local original music. A gaggle of gold and platinum acts of the present and future, for nada.

I kid you not.

You must have had some pull to get on this bill.

Friday, April 18th

Noon-3:30PM The PCC Jazz Band

4:00-5:00PM **Scott Fisher** Project with **Lea Krueger**

5:30-6:30PM The Oregon Jazz Allstars fea-

turing Tom Grant, Michael Allen Harrison, Ron Steen, Phil Baker, Patrick Lamb, Dan Balmer, Mary Kadderly, Rebecca Kilgore and Valerie Day.

7:00-8:00PM The **Bobby Torres** Ensemble

8:30-10:00PM **Pink Martini**

Go to sleep, get up, have breakfast and head back to the Convention Center for more great free music.

Saturday, April 19th

12:00-1:00PM **Little Sue**

1:30-3:00PM **Obo Addy**

3:30-4:30PM **Portland Taiko**

5:00-6:00PM The Blues Allstars featuring **Terry Robb**, **Paul deLay**, **Carlton Jackson**, **Lloyd Jones**, **Linda Hornbuckle**, **John Mazzocco** and **Janice Scroggins**

6:30-8:00PM **Quarterflash**

8:30-10:00PM The **Cherry Poppin' Daddies**

More chops than a Kung Fu movie.

Quarterflash hasn't been seen since the benefit for Kenny Sawyer last November when they finally got their guitarist **Doug Fraser** back from Valdosta, Georgia where Doug sold real estate and his wife taught at Valdosta High School, "the winningest high school football program in the nation".

Go Wildcats.

At the Convention Center gig **Pink Martini** will be previewing material from their new album and the **Cherry Poppin' Daddies** will be celebrating their recent plug in Rolling Stone.

The Oregon Jazz Allstars on Friday teams **Tom Grant** and **Michael Harrison** who are fast becoming the fusion **Ferrante & Teischer**. Grant and Harrison are also co-headlining the Ten Grands Concert at the Arlene Schnitzer Hall, Saturday, April 19th with eight other pianists.

"Ten pianists playing simultaneously on ten pianos on one stage!"

The Tom & Mike Show...

In the old days, it was the Tom & Jeff Show.

When Portland's original music Jazz Scene was on the east side of the river on northeast Broadway at **Ray's Helm** it was Tom Grant and **Jeff Lorber** pounding it out for keyboard dominance. Jeff got a deal and moved to Los Angeles but didn't forget his homies and helped Valerie Day and **Nu Shooz** get a gold album with Atlantic in '85.

Jeff Lorber has become an artist and producer of some stature in the jazz world. One of his sidemen did pretty well too, you may have heard of him.

Continued on page 31



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Owner/Engineer: Bill M. Cushman
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6:30 p.m. to speak to a person.
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Adats are available. The tracks are
then mixed down and mastered to
DAT. The turnaround time is usu-
ally 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: Sound-
craft Spirit 16x4: Signal processing:
Yamaha Rev-7, Midiverb 3, BBE
sonic maximizer 322, Aphex aural
exiter type B, 2 Alesis 3630 dual
compressor/gates, JBL m644 4 chan-
nel 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 moni-
tors, (1 15" & 1 2" driver with 1"
horn each), 1 Yamaha drum fill, (1
15" & 1 " driver with 2" CD horn),

Microphones: 4 Shure sm 58, 6
Shure sm57, 4 Audio technica pro
10, 1 Audio technica pro 25, 1 Shure
beta 58. Amps used include: Crest,
Crown, Yamaha, SLM-RMA series
& Yorkville AP series. (depending
on system configuration and power

demands) Miscellaneous: 4 ISI di
boxes 1, Lawrence acoustic guitar
pickup, Fender m-80 pro guitar
amp w/4-12" cabinet, Big muff II
Distortion Pedal, MXR distortion
pedal, Digitech "talker" voice-synth
pedal.

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

Other: Bill Cushman is House
Engineer at Club Satyricon and he
invites you to come in and say hello.
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sional service and well maintained
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comOwner: Bob Crummett
Contact: Kris Crummett
Engineers: Bob Crummett and Kris
Crummett
Rates: \$25 an hour.

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

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

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

Instruments: Tama Starclassic Per-
former Drumset, Roland TD-7KE
Electronic Drumset, Various Percus-

sion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano.

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

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Jon Lemon - Owner and Chief Engineer
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Setup: 2200 square feet of top-of-the-line mics, preamps, keyboards and other musical goodies. Featuring Pro Tools HD and a 1996 Steinway Model B 7' grand piano. Please call for rate and any other info.

Recording and Mixing: Pro Tools HD; A lot of Adats; Yamaha O2R digital mixer

A Few Preamps: Manley VoxBox; (6) Manley dual mono mic pres; Manley El-Op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo
A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton

rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000
Some recent clients: UNIVERSAL and 2WAY RECORDS recording Artists Sassey and Ghetto Romeo; Johnny Limbo and the Lughnuts; The Stragglers; Brenda Baker; Duelin' Sopranos; Bassoon Bros; Cool Nutz and Jus' Family Records; Hog Whitman; Sawtooth Mountain Boys; Jeff Hudis (Hudis James); Madgesdiq; Carolyn Kardinal; WE Side Records; Kant Be Caught; DJ OG One Productions; Kathy Walker Band; D-Five-9

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Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, 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: HEED (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,

Continued on page 20

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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

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Monitors: Meyer Sound HD-1 High Definition Audio Monitors

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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

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Platinum HDR software (running

on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list)

, Outboard: True Systems 'Precision

8' eight channel mic preamp, Lexicon MPX-1 multieffects processor,

ART Pro MPA tube mic pre, ART

Pro VLA optical tube compressor,

DBX 1066 stereo compressor/

limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12

1/4" Mastering Deck.

Monitors: Sundholm V8's, Mackie

HR824 reference monitors, Yamaha

NS-10 reference monitors. Synthesis:

Roland XP-80 MIDI workstation ,

Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser

mics: Soundelux U-95 multipattern tube mic, Rode NT-2 , Rode

NT-1 (2), Audio Technica ,ATM35,

AT-851a, AT-4041(2). Cardiod

Dynamics: EV PL-10, Shure Beta

52, E.V. ND-868, ND-367, Peavey

PVM22 (2) , Cad 22 (2), Shure

SM-57 (2).

Misc: Sony Spressa 24x CD Writer.

AKG and SONY headphones,

Furman Distributed Headphone

system , Gallien-Krueger 800RB

bass amp with Eden 4x10 cabinet,

Conn Strobotuner, Marshall JCM-

2000 guitar amp.

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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 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe Meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynam-

ics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter... Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a Others: Sonar XL, Steinberg Wave lab 3.0, , M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate. Clients: Kerosene Dream, Jollymon, Stephanie Schniederman, Deen Castranova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory....

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Recording Equipment: Apple G4 450mhz 512mb RAM, 60gb Hard drive, ProTools 5 Gold Edition recording software, Digidesign recording interface, TDK, QPS, and Yamaha CD burners, Peavey RQ200

mixing console, Emagic Logic Control

Microphones: (1) SE Electronics SE5000 Tube (Neumann U87), (1) Behringer B2 Condenser, (2) CAD ICM 417 Condensers, (3) CAD TSM 411's, (1) CAD KBM 412, (2) Avlex 58's, (1) Peavey 57.

Processors: PreSonus MP20 tube preamp, various effects from various manufacturers such as Waves, Antares (auto-tune), Digidesign, and others. Other external effects from manufacturers such as DOD, Boss, Zoom, Danelectro, Dunlop, and others.

Monitors: KRK V6 pair, Alesis Monitor One with Alesis RA100 amp, Aiwa. (1) Pair Sony MDR-V7000, (3) Optimus Novas, Rolls distribution amp

Instruments: Martin DM acoustic, Custom Fender Strat, Hamer limited edition Archtop, Fender P-Bass Special, Epiphone Casino, Premier

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

Clients: Paper or Plastic, The Candelthieves, Chazz Rokk, FaCx Murda,

Focus, DreDizzle, Deep Treble Productions, Rose City Records, Premier Entertainment, and others.

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Engineer: Gavin Pursinger

Tracks: 16tk 2" 15/30 ips.

2tk 1/2" 15/30 ips. 2tk 1/4" 15/7.5/
3.75 Mono Tube 15/7.5

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

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

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

Tube Equipment: "Thor" broadcast
tube pre, Altec Lansing 220A tube
mixer (4X1), TL Audio Stereo Tube
Compressor, TL Audio Stereo Tube
Parametric (these are fed single
ended thru 40 yr old 600-10k trans-
formers when used in mastering),
RCT Tube 4x8 Stereo Plate Reverb,
Presto 40B (regulated) mic pre, RCT

stereo tube line amp (6L6GCs),
KGW Line Amp, RCT stereo tube
mic/line pre (5879s&6L6GCs),
RCT tube mic pre (5879s&6L6GC),
RCT stereo differential limiter
(6SN7GTAs), 2 Bogen Tube mixers
5ch (EF86s), RCT stereo tube DI
(12AT7x), RCT TUBE GEAR HAS
SEPARATE POWER SUPPLIES
AND DC HEATERS.

Effects: RCT Tube Stereo Plate, AKG
BX 10 Rev, Alesis & Lexicon revs,
Orban Optic Compressor, Beh-
ringer Composer, 2 Tapco +4 stereo
graphic EQs, Audio Logic Quad
Gates (VCA), 2 Scully 280 mic pres,
Ampex 440C mic/line pre, 5 Digital
Delays, 12 ch patchable DBX 180
noise reduction.

Mics: AKG "The Tube", 451 (2),
D-12, 330BT (4), D-224E, Electro-
voice RE27, RE20, RE 16 (2), DS
35 (2), 665, 1777A (2), RE 50, Rode
NT2, Studio Logic C3, Sennheiser
421, Shure 55S, 56 (2), 58, PE50SP.
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Instruments: grand piano, Ham-
mond CV & Leslie, Fender Rhodes
88 stereo, Fender Telecaster bass,
Gibson melody maker (P90s),
Yamaha acoustic 12 string, dual
showman cabinet, Sunn 2000s,
Sunn 1200s, Sunn 100s, Ampex jet
J-12.

Clients: Ray Charles, Chubby
Checker, Al Rivers III & The Ink
Spots, Ike Willis Band, War, Edwin
Starr, Howard Roberts & Mel
Brown, The Weevils w/Billy Hagen
& Dave Gill, Blake Wood, Kathleen
Riley, James Robbins Band, Cross
Country, Diamond Eye, Kevin Col-
lins, The Bluesters, The Rockfords,
Robert Brown, Rob Ohearn, Miss
Red Flowers, Pleasure Seekers, Planet
Quarantine, Kind & Loving Spiders,
Undercover Records, Cravedog,
Fernando (Luther Russel on keys),

June & Joey, Vintage Flashback,
Band of Andys, Strawberry, Orange
Collection, Lamurians, In Cell,
Sleepover, Producer Mike Mason,
Brownell Sound & Bluegrass on the
Green, Lisa Miller & the Trailer Park
Honeys, Alison Music, King Darl,
The Haunted Church, Shirley Sand-
ers Live, Yesterdaze Child, Live cable
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(503) 287-3975 Fax: 249-5021

Email: info@sound-impressions.com
Web: www.sound-impressions.com
Other Services: Web Site Design,
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and CD Rom Authoring.
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Engineers and Personnel: Dan
Decker: Engineer / Producer, Nick
Kellogg / Engineer / Producer,
Rick Duncan: Engineer, Wayne

Thompson: Programmer / Engi-
neer, Delandra Clark Scheduling /
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engineers are welcome. Assistant
Engineers: Jim Lechocki, Justin
Swanson, Tony Crepps

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able plasma metering. Studio B:
Yamaha 02R digital mixing console:
40 inputs with dynamics and
parametric EQ. Studio C: Yamaha
01V Digital Mixing Console Multi-
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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
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Apogee AD Rosetta Converter, ProTools III 16 Track Power Mix (on the AVID workstation).

Synchronizers: 4 Adams-Smith Zeta Three's.

Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay, Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E.

Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.

Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000

Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawai 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 Debrrie, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Hawks, Portland Songwriters Association, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

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Block rates are available. I know many musicians who can help write, arrange, or produce, if you need it (for a little extra cost). The studio, control room, and acoustic panels were designed by Rick Sullivan. Main Components: Mackie 32x8 recording console, Alesis HD24 24 track hard disc recorder, Alesis ADAT xt-20 (2), Tascam DA-P1 DAT recorder, Event 20/20 monitors.

Processing: ART Dual MP tube mic

pre, Kern IP-777 tube bass pre amp, dbx 166A compressor/limiter, Mac G-3 with Digital Performer, MOTU 1224, Lexicon MPX 100, Lexicon Alex, Peavy Deltaflex.

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

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

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

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Apr 24 TBA

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Apr 4 Freakshow Rodeo & Starantula
Apr 11 THE RAVEONETTES
Apr 18 TBA
Apr 25 TBA

SATURDAY
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Apr 12 TV EYE & My Regrets
Apr 19 Jesse Malin
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Pat's Scene

photos

by Pat Snyder





The Jeffersons at the Cobalt Lounge.

style so it's important to find the player that is suited to the sound you're trying to achieve.

Q: Is there any likeness of a "hired gun" cadre of studio musicians here in Portland, a la Los Angeles, Nashville, New York?

"In March Nettleingham Audio mastered releases for World Beat Artist Obo Addy and the 2002 National Finger Style Guitar Champion John Standefer."

A: In terms of quality musicians, absolutely. The problem is the money. In all those cities you have Major labels who shell out a lot of money for session players. If you land one of those gigs every couple of months you're doing all right. Here in Portland most recordings are either self funded or on such a shoe-string budget that half the time the musicians end up working for free. So until Portland starts seeing some larger recording budgets I'm going to say it's not realistic.

Q: Now that we've established that you wear a lot of hats in this town, how about Ezra Holbrook the recording artist? When is your next CD coming out? We keep hearing these great songs at shows we've seen you play and wonder what your plans are.

A: I'm currently working on a new record with Sean Norton. It should be done by June, I hope.

Q: What are your plans, say, 5 years down the road? Do you have any master plan or will you just play it as it lays?

A: I don't really worry about it. Planning is for squids.

Just in case you're wondering how records are actually made and to give everybody a thumbnail sketch of what really goes into the process around these parts, Sean Norton, who does a lot of engineering and producing himself, offers a little vignette in our Letters section about "being a producer"; especially when Ezra Holbrook and his crew are around.

Dan Decker from Sound Impressions is a busy man. He just finished producing and engineering Jigsaw Jones's first album. This band recently changed their name from MOJO and opened the show for Bart Ferguson at the Crystal in front of

"Walter Midi is no more. After all these years owner Jon Lemon has decided to give his studio the eponymous Lemon Studios moniker."

1,000 plus folks. They regularly draw 300 to 400 fans here in Portland, Dan tells me. Their record release was at Conan's recently and they played to a full house. Sounds like a band that needs to be checked out.

In February Dan finished up the Bart Ferguson (former lead singer for Kerosene Dream) project, for whom Dan is also playing keyboards. The disk is 15 songs long and was produced by Kevin Patrick Welsh. Dan tells me that sales have been strong and they've had to restock more than once.

Dan also did the Tremor Guild album last year, the other former members of Kerosene Dream.

Scott Fisher is currently shopping his disk in LA that Dan engineered and co-produced. It was finished in late November. From all I hear Fisher is

fine songwriter, vocalist and keyboard player. Scott is doing some shows in Portland in between some visits to Los Angeles.

Dan is currently producing a seven song project for local singer Lisa Strout, who is getting some interest from Arista's Records.

Blind Al Rude is back from California working on a new set of songs that Dan is producing. You can catch him doing a few local shows when he is in town.

Subside, another new young band, is working on some demos before starting an album project. Mr. Decker, who has more energy than my six-year-old daughter, will be producing that upcoming project too.

Dan is working on pre-production for the second Jeff Cava record. Cava has been working in London and New York with the AOL Time Warner entertainment group and is currently locked up somewhere in Colorado writing new material. Recording will begin in mid April.

Sound Impression is putting in a server for websites that will host bands for the Portland Metro area. The service will include updating of the sites

"No Moving Parts is a sponsor of Sugarlite Productions' Battle of the Bands series held Sunday nights at the Paris Theater."

so that bands can have an affordable opportunity to have a custom site that's up to date. Service will be free for the first year for the first 100 bands that sign up for a site.

Blue Dog recording is in its newly remodeled space. The remodel doubles the size of the old studio and was completed just after Christmas. Bands / artists in recently doing projects include Johnny Martin, Gypsy Caravan, and Howard Crosby (Bing's nephew). With a little more room blue dog's post production business is beginning to grow as well with owner Bruce Robertson doing original Scores for both corporate and commercial clients including Nike, AT&T Broadband and Columbia Helicopters.

In March Nettleingham Audio mastered releases for World Beat Artist Obo Addy and the 2002 National Finger Style Guitar Champion John Standefer, mixed and mastered a demo for the Astoria-based Classical Group The Jeffersonians, Wisconsin resident, singer/songwriter Cathy Bolton. Portland based Relent For No One, jazz songster Judd Janes, Gospel artist Jennifer Klotz, Long-time Benson Hotel Lobby artist Jean Ronne, Dennis Winslow, mastered 3 releases for the Port Townsend, WA label Moribund Records including Sargeist, a black metal band from Finland and a double CD set by Black Metal artists Azreal. The Martindales, Kevin Nettleingham's band, are tracking a new CD as well.

No Moving Parts has recently gotten an Otari MTR-12 Analog Mastering Deck. This unit adds analog warmth to digital recordings. They also scored a Furman distributed headphone system, which gives clients control over a custom mix in their headphones to get the sound they need during tracking. Morse Code Heartbeat and Nojeem have been in recently and Emberghost is doing their first full album.

No Moving Parts is a sponsor of Sugarlite Productions' Battle of the Bands series held Sunday nights at the Paris Theater. First prize for the finals is 20 hours of recording time at the studio plus some cash from Sugarlite.

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It's been a busy winter and spring at Big Red Studio. Intern Ben Witte has joined Billy Oskay in recording, mixing and mastering several projects: David Tiller and Enion Pelta's "Man Chasing Woman Around Table" with guests Tye North (Leftover Salmon), John Neufeld (JackStraw) and groove-wizards Dave Watts and Garret Sayers (The Motet). Other projects include Dan Crary's: "Renaissance of The Steel String Guitar," Italian flat-picking wizard Beppe Gambetta's "Blu di Genova," now hitting the charts in Europe, "Egregora" with Brazilian pianist Plinio Cutait, and a series of six mountain

music CDs featuring members of Foghorn Stringband. Also, Crary and Gambetta, along with guitar masters Don Ross (Canada) and Tony McMannis (Scotland) recently recorded their premiere concert as the "Men of Steel" which was mixed and mastered by Billy at Big Red.

Walter Midi is no more. After all these years owner Jon Lemon has decided to give his studio the eponymous Lemon Studios moniker. About a year ago Universal signed and released Sassey nationwide, an album that was recorded at the studio and it is still doing well. Colin England, who is a well-known R&B performer, produced the record. The local label is 2way Records.

Johnny Limbo and the Lugnuts is finishing work on their 25th anniversary CD. Aside from the aforementioned bands, Lemon Studios appears to be a haven for "art" music, eh?

The Bassoon Brothers recently released their album "Captured" featuring music in the vein of PDQ Bach (Peter Schickele).

Duelin' Sopranos released an album of French art music for vocal and piano.

Brenda Baker has released an album of art music for vocal and piano by the composer Richard Faith.

A little self-serving end note: my promotion company, LSF Presents, is hosting a songwriter's showcase Tuesday April 29 at 8PM at Burlingame Acoustic Room (corner of SW 1st and Ash) featuring Lea Krueger, Stephanie Schneiderman, and Lyle Ford. Hope to see ya'll there. Until then, remember that whatever excites you excites me. So e-mail me at lsford777@earthlink.net or, being as I'm not afraid of the phone, fell free to call me at 360.834.1623.

The & the GOOD BAD UGLY

Continued from page 11

Slits, or, the aforementioned Tiger Trap. Cute. "Down South, Ten Hours, I-5" is a "band on the road" number, that's also pretty cute, although it does not add a whole lot to the oeuvre.

If brevity is indeed the better part of wit, then "Ticking Timebomb," coming in at 97 seconds in length, is pretty darn witty. It's a standard complaint, lover-gone-wrong stuff, over a hard-driving surf beat. Briefer still is "Inarticulate," clocking in at 86 seconds and vaguely based on an old, civil war melody. "Jason Lee" isn't as brief, but it's even wittier; while (indirectly) referring to the Bobbettes 1957 hit "Mr. Lee." It's a loving crush-song for the actor (Mallrats, Chasing Amy, Dogma, etc); a sporty march, along the lines of They Might Be Giants' brilliant "Ana Ng."

"Grizzly Bear" is distinctly Tanya Donelly-esque in nature, circa her Belly period. Light-hearted and a bit off-kilter, it's a fine rocker with a double-time beat and a memorable guitar riff. Good stuff. Changing gears, "Daydreaming" is a dreamy number, with echoes of early U-2 in the rhythm section and eerie volume pedal guitar interjections. Meanwhile, "Video Game Heart" sounds like the Shangri-Las doing a Breeders song Chunky, hard hitting guitars and punchy drums propel the song, as a fluttery synth part lends distinctive character to the arrangement.

"Million Things," "Parallel Park" and "The Longer I Wait" share a similar world view (mostly concerned with being with the loved one and making out, etc) and (in the case of the first two, anyway) a penchant for infectious, cheerleader-like handclaps in the choruses and turns.

Baxter's synth strings give "Samantha Secret Agent" a certain epic quality, in a song that could pass for Hunkpapa-era Throwing Muses, doing the title track for a G-rated spy flick. The chorus is catchy, but awfully repetitive. And the storyline within the song is especially elusive.

"Becky," which starts out as a tender ballad, cuts across fifty years of rock 'n' roll girlhood with razor-like precision. The key lyric is "Becky, I wanna borrow your boyfriend/'Cause I know you don't really care/And it doesn't seem fair to me/I wanna borrow your boyfriend/'Cause I've got so much love inside/And you're just taking him for a ride." Well, there it is. Eventually the song (predictably) erupts into punky surf overdrive, essentially destroying the true feel of the song, but hey, that's rock 'n' roll.

A driving beat and unison lead vocals, replete with "yeah, yeah's," recall the early Beatles, in "Tour Heart Throb." The chorus

sounds like it's being sung by women who don't speak English as their primary language. Think of Shonen Knife with subtitles. Until I looked at the title of the song, I thought the girls were singing "two hot dogs." Anyway, it's a funny song with a surprise twist in the lyrics, in the very last line.

This is real Power Puff stuff. The All Girl Summer Fun Band are almost great. They certainly play well enough, or nearly so. The lead guitar riffs, while somewhat primitive at this point, are bound to evolve. And the songs are all cleverly written, if at times incomplete. The addition of a keyboard in the mix on several songs adds depth and color.

What these songs lack, in several instances, is a good bridge. A bridge need not be more than a few lines, or a brief key change. But, a bridge can add a lot of space to a song and can break up any repetitious aspects of an otherwise very solid composition.

Secondly, some of these songs would benefit from different arrangements. Doing what is expected is not always the best choice

"Stereo Crush are not a retro band, despite the fact that Stanfill's keyboard patches recall '80s staples: the analog Sequential Circuits Prophet 5 and the digital Yamaha DX-7 synthesizers."

for some songs. It might be interesting to think how Chrissie Hynde or Johnette Napolitano would approach a song like "Becky." There is some real emotion in that song in particular, which is not fully explored here. Here we get what is expected.

Still, AGSFB fire on six-cylinders most of the time. And while they might lack a little power on the steeper grades and smoke a bit in traffic, they prove themselves to be a sturdy and dependable vehicle, road friendly and- rain or shine, it always starts right up.

Like A Girlfriend- Stereo Crush
Self-Produced

This talented quartet has produced two albums and an EP in the past five years. This second EP marks substantial growth for the band. They recorded this five song project at Kung Fu Bakery, with Tim Ellis serving as producer and Bob Stark acting as the engineer. And those world-class talents working behind the board have helped to flesh out the band's sound, without sacrificing any of their power or spontaneity.

The band cites Afghan Whigs as an influence and that can be heard in vocalist/ guitarist Johnny Crash's impassioned Greg Dulli-like vocals. Coupled with his fiery Rick McCollum-

esque guitar attack. But Erik Stanfill's keyboard approach is descended from those of Kilroy Was Here-period Styx and Moving Pictures/Signals-era Rush (think of "Tom Sawyer"). Other stylistic comparisons have been made between Stereo Crush and the Smiths and the Cure. There is some truth there too, although this band sounds more like Robert Smith fronting the Smiths or Morrissey fronting the Cure. And Bono fronting Joy Division is a component here too, it would seem.

Still Stereo Crush are not a retro band, despite the fact that Stanfill's keyboard patches recall '80s staples: the analog Sequential Circuits Prophet 5 and the digital Yamaha DX-7 synthesizers. And Stereo Crush are not a copy band either. Instead they are the sum of their influences- sounding something like many, but exactly like none. Their material is intelligent, if not always intelligible. But, with this recording, they are certainly presented in their very best light and the consistent high quality of the material here reflects that fact.

Stanfill's burbling, organ-like keyboard

arpeggios squirt out against Crash's brash, Neil Young-like guitar chords, over an F#m/D progression, on "Oxygen." Crash's passionate vocals utter important phrases: "And judgment calls/Smart bombs," etc., whose apocalyptic imagery seems prophetically close to our current reality.

Bassist Benjamin Rickard maintains a lean, sparse bassline through the verses, over Daniel Vallejos' robust beat. The chorus bursts forth briefly, with Crash's doppler bomber guitar figure and Stanfill's slippery, pitch-wheeled keyboard fills. Meanwhile, Rickard is allowed to play notes more frequently than once every four measures.

"Break In Two" follows, a song that could easily pass for Rob Thomas and Matchbox 20, except that Stereo Crush can really play their instruments and Stanfill's orchestral synth-string flourishes seem way outside of Matchbox 20's domain. Again, the arrangement is very spare, allowing for a spacious production- Rickard and Vallejo hold the song together, barely tethered together as Crash delivers the message. Stanfill's Foreigner-ish keyboard installations in the chorus give this band a unique sound. Meanwhile a strong bridge helps to elevate this song

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The & the GOOD BAD UGLY

Continued from page 27

well above the mundane.

Another brilliant arrangement distinguishes, "Promises In Sand." Every instrument is given space to be heard, with no aural clutter, whatsoever. Crash's frenetic guitar squawks drive the song, but other guitars- a whipsmart electric rhythm guitar, as well as a frothy acoustic guitar are in the mix, in various places. Stanfill adds understated organ pads, while Vallejos and Rickard provide most of the forward motion.

The title track is a moody number, with Crash's vocal sounding like Styx's original vocalist Dennis DeYoung singing over an instrumental arrangement that could pass for late '80s INXS. As the song progresses, a gathering reverberation of thick clouds, comprised of guitars and keys, begins to hover above rumbling bass and crashing drums. Emotively effective.

The music industry is currently in such lousy shape, that it would seem there is no

"Precursor's somewhat reckless approach to DIY home recording suits their sometimes sloppy approach to their material. But this band is not without potential. The vocals are generally charismatic in an idiosyncratic sort of way."

one home at the majors to promote the sort of intelligent, well played, well recorded music that Stereo Crush are obviously capable of creating. There are a few other bands like this around Portland. And it's a shame. They are all too good for the indie world of hit records: with sales of a couple thousand units. And the major labels so desperately don't know what they want, that other media (such as the internet for instance) are now about the only means by which the public can know of these great bands. This is a fine album by four good musicians and a great production team.

Precursor- Precursor

Self-Produced

Oh, it's been over twenty years now since former Two Louies columnist Gary Aker infamously asked of the popular local hair band, "Sequel To What?" Admittedly, his was a cheap shot, but it brings to mind another question about another band, all this time later. Precursor to what? Now hear me out, I mean this in a good way. I think.

For, here is a fairly lo-fi recording of three songs, produced by an enterprising fivesome of like-minded young men, who, with a spit-and-bailing-wire approach, cobble together some very interesting music, which, at various times seems influenced by Zappa, the Stones, the Doors, Led Zeppelin, Afghan Whigs, Radiohead, Morphine, Blur, Offspring and Silverchair, to name but a few.

This is mood music- somewhat non-linear, at times very energetic and at others a little disoriented and disorporate. The musicians, vocalist/guitarist Andrew Munson, drummer Chad Noakes, bassist Scott Noakes, and guitarist Ryan McIntire present a sometimes dense sound. The addition of dj Jon Brennan to the mix adds an unique spin to the production, creating noirish contrasts and gritty textures. Sometimes the music strays from its musical point, as the band offers occasional soliloquies of gibberish. But, in many instances, they display real power in their performances, as well as real imagination.

Ocean sounds, a singular guitar and a falsetto voice lead us into "Black Widow," before the song quickly gathers in intensity, if not in lucidity; raging thunderously, full of sound and

fury. It's not clear what it is, but it's quite clear there's a problem here. It all resolves in some pretty, but eerie falsetto vocals.

More of a straight-ahead rocker, "Psalms" rides upon a classic rock guitar riff and a vocal line that parallels that riff, sounding something like Supergrass at first, before the song becomes a Hives meets the Vines sort of hopped-up affair with a spacey middle section. The apocalyptic ska of "Dead Man Walking" creates an energized atmosphere, with vocals that sound a lot like Mick Jagger fronting the Strokes.

Precursor's somewhat reckless approach to DIY home recording suits their sometimes sloppy approach to their material. But this band is not without potential. The vocals are generally charismatic in an idiosyncratic sort of way. The guitars often deliver well-wrought pieces of exposition. All in all it seems that the band has real possibilities and is, most assuredly, a precursor to something!



Continued from page 5

basis, or who are already conducting an audit of the same label on behalf of another artist.

4. Giving all artists the right to conduct royalty audits, even if the right to audit is not provided for in the artist's original recording contract. This change will mostly affect artists who entered into a recording contract with Universal or its affiliated labels a number of years ago. However, for artists who have been signed to Universal or its affiliated labels in recent years, the typical Universal recording agreement offered in recent years has routinely contained a "right to audit" clause.

CONCLUSION

It is not yet known what effect these announcements by major labels will have on the California Legislature and whether the California Legislature will be willing to enact royalty reform legislation despite those major label announcements.

It is also not yet known whether the changes announced by some of the major labels will in fact substantially improve the royalty situation for artists. So far, I think that there is a good chance that the changes announced by the major labels may turn out to benefit artists to a certain extent, but will also be "window dressing" in some respects. For one thing, there are a number of royalty provisions in recording contracts that cause royalty problems for artists but that have not yet been addressed in the major label announcements to date.

In addition, the recording contract changes that have been announced will not keep a major label from underreporting sales if that is what it is determined to do. By the same token, the existence of the SoundScan data collection system, which collects sales data at point of sale, makes it more difficult for labels today to grossly underreport the number of units sold than it was before SoundScan came on the scene.

Stay tuned for further developments.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also VP, Business Affairs, for Media Creature Music, a Los Angeles publishing and catalog administration company.

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

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

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•Guitarist/Vocalist w/bass seeks band. Can do most classic rock tunes. Into Original, Blues and Rock. Call: **Reedy 503/869-9335**

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LETTERS

Continued from page 3

sic KISS. Tommy breathed new life into the boys that night, even Peter was pounding harder than usual. There was a lot of love in the crowd for Tommy, no one seemed to miss Ace...

After the show we ushered to the private after show party at Club NINE at the Palms. Again, open bar, high end booze & dom all around.

When Tommy came down after removing make up we entered the private glass room behind the DJ (who was playing ONLY classic rock) where George Maloof started bringing in platters of Shrimp, Oysters, Rack of Lamb, Baron of Beef...someone wanted fries...platters of fries, cuban cigar anyone? Paul came down with his young son and girl friend, Peter arrived with his agent. Gene wandered in later, took one look around and went back out to the club where he escorted in a couple of "friends". A few minutes later he escorted a few more in...the Palms did a great job of stocking the place with Party Girls. Doc McGee was in a fine mood, we discussed the Aerosmith./KISS summer tour to start in July. He sez the Gorge, I said 'Rosegarden' ...BUT Tommy will have too many comps! Always the money...

Anyway, a great show, a great night. Tommy is off editing the pay for view and DVD of the Melbourne Symphony show. At this point Gene & Paul are considering him the lead guitarist of KISS!

Cheers
Tom Holland

DOCTOR'S IN

Dear Two Louies,

I arrive at Falcon Studios around 10:00 am for a long day of basic tracks with Portland's freaky funk band Dr. Theopolis. In case you're wondering, I always get to a session two hours before the band gets there. I prepare for drum tracks and it's business as usual.

1:00 pm: the dynamic duo, brothers Ezra and Jules Holbrook, stroll in with a few half racks of P-towns favorite PBR. I wonder if their label Pimp Bionic Records has any connection to the brew. EZ Money (aka Ezra Holbrook) pipes up with "Fire

that shit up Hanky". They call me "Hank" by the way. I get most of the basic tracks, along with endless amounts of shit talkin' for the day. But that was just during the day. Watch what happens next.

9:45 pm: Mr. Bonedangles (their bass player) begins yammering, "Ah shit Hanky. We've got a show tonight at the Cobalt".

"What time are you on?"

Bonedangles puts down his weed pipe for a second to cough "I think ten or eleven. We took an earlier slot rather than close." The band franti-

bitches want to suck my dick at the studio I'll let you have a singing part on our new record." Ha ha. OK. Maybe he didn't say that. But seriously, he did invite the audience members to an after hours session. The crowd cuts in half as we grab our gear and bunch of people to head back to Falcon to record what we in Producer language call "party tracks." The Freemartins were taking the stage as we exit.

1:00 am: I turn the studio equipment back on. People begin to show up. Beer comes out. And the party tracking begins. I couldn't breathe at one

point because I thought my gut was comin' out my butt from laughing so hard. Thank god for editing or there wouldn't have been any music on the record. It would have turned into nothing but drunken comedy skits about penises and monkeys.

We also brought along Spokane ska band, Civilized Animal. They opened the show at the Cobalt. Did I mention they have 8 guys in their band. Slight problem, though. Their road manager is bleeding from a knife wound in his back. Apparently, he and the other members were outside the Sandy Hut when they provoked a homeless guy. I think they gave him money but threw it at him or something. The homeless man stabbed the roadie in the back. It's hard to be

specific on that one. I think he walked it off instead of what most people do: go to the hospital.

Hours go by and we are doing full-blown crowd tracks. People are loving it. The mood is great. Everyone is energetic about this album we're coming out with. The kids in the studio with us genuinely love the band and its material. For me it was like baby-sitting a bunch of preschoolers. I finally got the crowd shout takes I wanted. We spent some time doing vocal overdubs with not much problem.

We wrapped up as the sun started coming out but not without incident. I heard that Civilized Animal took off in their 16 passenger van to go crash at the guy's house and accidentally forgot their singer at the studio. He had gone on a walk to clear his head of the party while we packed up. Good news! They did go back for him.

Back in the studio later that evening doing more tracks. But that's a whole different story.

Sean Norton
<http://www.seannorton.com/>.

LL



Tom Holland, Tommy Thayer (in makeup) and John Thayer after the show.

cally grabs their gear so they can head out to do a show tha night.

Across the bridge at the Cobalt Lounge (remember when they had bands) Wendy, the club's promoter, is outside waiting for us. She seemed kind of upset. Why? Because they didn't think we were going to show up. How could Wendy be upset at eight morons with too much beer and large libidos. That's not including myself. I am guilty of mass consumption from time to time. All I cared about was that their regular soundman Charles was banned from the club that night thanks to the band's request. Gotta love that.

After Stevie on loan from Dante's wires the stage, I proceed to line check the band. Shitty sound systems are so much fun and the Cobalt system would qualify as shitty. Many of you may not realize this but anything sounds better with beer. I've discovered this from my extensive career of mixing Portland bands. It's kind of like bacon. It's just delicious.

After the last encore, EZ Money Holbrook shouts, (or maybe it was a slur) "If any of you

AS THE WORLD TURNTABLES

THE GRAND OIL SOAP COMPANY

BY BUCK MUNGER

Continued from page 17

Kenny G?

It was Kenny Gorlick in his Portland club days.

Jeff and Kenny both have hits right now...

Lorber's *Philly Style* on Narada is #7 on Billboard's Top Contemporary Jazz Albums (4/5) after two weeks and Kenny G's *Paradise* on Arista tops his former boss at #3 on the same chart after twenty-seven weeks.

Tom Grant blessed the locals by staying in Portland and has recorded over a dozen charted albums for several labels.

Tom's new *Solo Piano* album is the third on his own label Nu-Wrinkle Records



Jailbait.

AFM Local 99 president **Bruce Fife** has put together a coalition of the willing to lobby the OLCC to reverse Oregon administrative rule #8450060335 which prohibits minors from performing in drinking establishments. The coalition includes artists, relatives of underage musicians, Internet music journalists and members of a dancers trade organization.

To raise awareness of the issue Portland Online Music Net and KPSU is sponsoring The **Barely Legal Show** at PSU April 11th with the **Erotic Politicians**, the **Jake Blair Band** and **Andre and the Infusion**.

Shock, then awe...

Bruce and the AFM got in bed with the ACE (Association of Club Executives) to try and change the OLCC's ruling. ACE represents dancers. Fife says the regulations against performers touching themselves are silly too.

"Michael Jackson could be cited under these rules."



Kudos

John Foyston is the best music writer at the Oregonian because being a Stratocaster driver himself, he writes from the players' perspective.

John reviewing **Bernard Purdie**'s new CD *Purdie Good Cookin'*

"There are musicians who know that the song's the thing and that any note that does not advance the song detracts from it."

Ba-bing...

The CD Release Party for Purdie Good Cookin takes place at the Greenwood Inn April 5th with Ron Steen's band opening.



Do the math...

Portland's online CD retailer CD Baby passed \$3 million in sales March 10th.

As Billboard's Chris Morris put it (4/5), "That's not too shabby for a 5-year-old company that sells nothing but self-released albums by some 33,000 independent artists. The Portland, Oregon-based firm has moved close to 400,000 units."

CD Baby founder **Derek Sivers** paid his musical dues in New York fronting his funk-pop band **Hit Me** and working as the tape room supervisor and in-house producer/engineer at music publisher Warner/Chappell. When he couldn't find an online retailer who would sell his band's CD without traditional distribution he founded cdbaby.com.

Artists who want to sell their product on the site pay a one-time start-up fee of \$35 and a flat \$4 per unit sold.

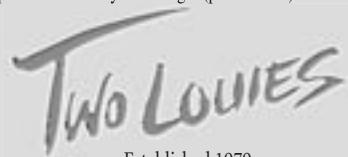
"We get about 75 new titles a day now." Says Derek

"CD Baby, which started as a two man operation in Woodstock, N.Y. moved in September 2000 to a 20,000 square-foot warehouse space adjacent to the Portland airport, the U.S. Postal Service's Northwestern mail hub. The company employs a staff of 23, including six warehouse employees who skateboard through the racks to hand-pull product."



THIS JUST IN...**Slackjaw** has NOT broken up says the band, "however" Eric has decided to part ways so Joey & Rob will be auditioning new members. The final show with Eric will be at the Blackbird April 11th...**Brian Berg** hosting Folk Off Mondays at the Bitter End. The first show April 7th features **Rob Scriven**, **Jeremy Wilson**, **Alan Channing** and **Steve & Craig**. Brian also hosts "Rocks Off Thursdays at The Green Room. Chez Stadium's **Randall Payton** gets his off April 21st...**Stars of Track and Field** at Lola's April 9th...**Toni Land** has a new CD out. **Lucky Cat** has performances by **Tim Ellis**, **Carlton Jackson**, **Albert Reda**, **Paul Brainard** and **Mel Kubik**. The release party at The Buffalo Gap April 3rd also featured **Nann Alleman** of **Spigot**...April 18th the Ohm brings back the Funk Fantastic with **Grooveyard** and **Life After Liftoff**...**Kleveland** shot an infomercial in front of a live audience at Portland Cable Access March 30th...**Dave Coey** and the **Tremor Guild** at the Gemini April 12th and the White Eagle April 26th...**Eric Donaldson** contemplating a name change for the **Wise Guys** since finding out there are famous bands by that name back east and in the UK. Maybe to the **Whys Guys** which would at least save some of the phone work. **Rick Galarneau** of the worldwide USO touring **China Watch** is becoming a Whys Guy. The Whys host a weekly jam at the Spot Tavern in Vancouver on Thursdays...**Lorna Miller** appears at John Twist's "Songwriter's Romp" at the Burlingame Acoustic Room April 15th...

ON THE COVER- Ezra Holbrook. Producer, musician, engineer and recording artist. Ezra produced Little Sue's new CD and shows up in the credits of a wide variety of artists including Lael Alderman, Stephanie Schneiderman, Ashleigh Flynn, Lew Jones, Jeremy Wilson and the Boardroom Heaters. Holbrook's band Dr. Theopolis will have a track on Deep Roots compilation from Reynolds High. (photo Buko)



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