

OREGON MUSIC / JULY 2002

# Two Louies



photo Pat Snyder

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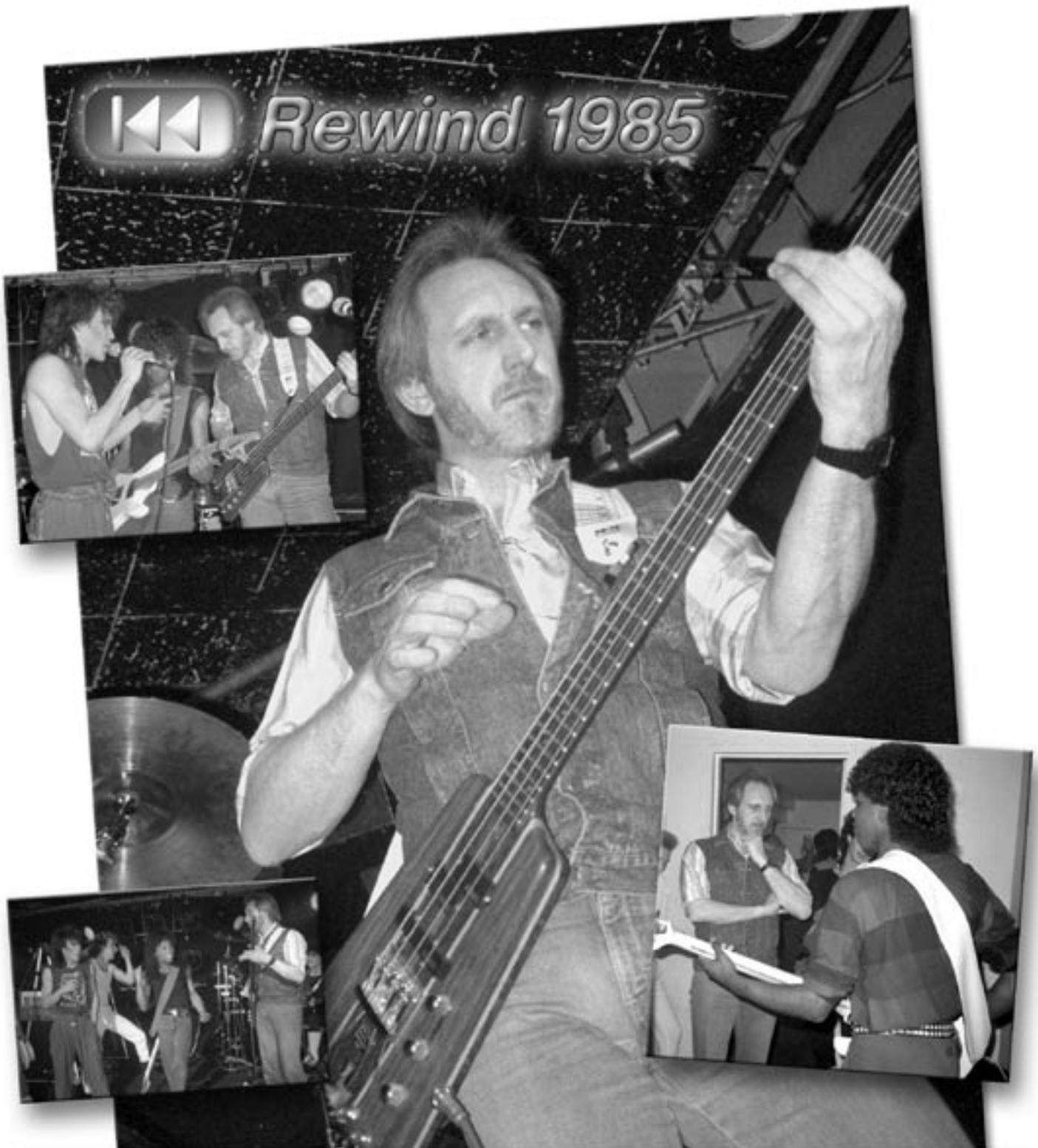
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# Rewind 1985



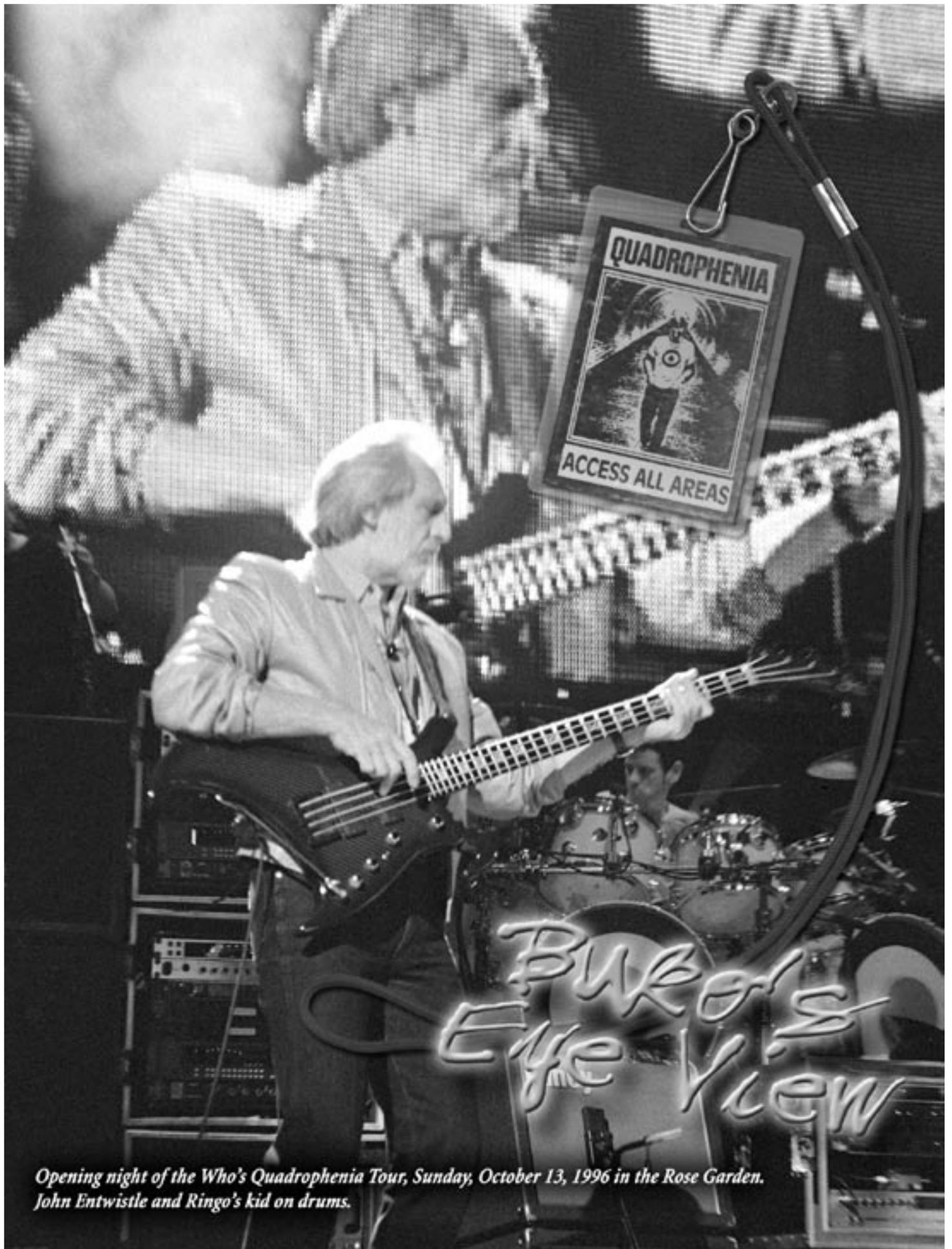
Who bassist John Entwistle flies into Portland to get his gear together during pre-production for his 6th solo album, "The Rock" featuring Ringo Starr's teen-aged son Zak on drums. He bunks at the Two Louies mansion and samples the Portland nightlife with a trip downtown to the Last Hurrah to see a new

red-hot local band, the Dan Reed Network. Dan and the boys welcome John onstage where he jams with the band for twenty minutes in front of an awestruck crowd. Drummer Dan Pred, himself a mere lad at the time, says he had no idea who John Entwistle was. "Years later, when I was out in the world, I realized what a heavy cat I had been sittin' with." The Network went

on to a major label career and on a tour opening for the Rolling Stones, Dan Reed ran into Entwistle in the lobby of the Continental Hyatt House on the Sunset Strip in Hollywood. The rising young star and the legend that knew him-when...meet in the lobby that Keith mooned.

LL

photos Jayne Jablonski



*Opening night of the Who's Quadrophenia Tour, Sunday, October 13, 1996 in the Rose Garden.  
John Entwistle and Ringo's kid on drums.*

## THE DIFFERENT KINDS OF DEALS BETWEEN LABELS AND DISTRIBUTORS: A THUMBNAIL SKETCH

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

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

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

### DEALS BETWEEN LABELS AND DISTRIBUTORS

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

The distributor’s cut is typically 18 to 25 percent of the wholesale price of the records, plus the distributor is entitled to be reimbursed out of sales income for any out-of-pocket costs incurred by the distributor – for example, duplication costs incurred by the distributor. The deal may be limited to a particular region or country, or may be worldwide.

Distribution deals with large distributors are often structured to be in effect for a two to five year time frame. With some smaller distributors, the contract may provide that either party may

**“In the case of these Pressing and Distribution deals, the indie label retains all ownership rights in the master recordings.”**

cancel the distribution deal upon thirty to ninety days notice.

**“Distribution Only” Deals:** Basically the same as the “P&D” deal described above, but here the *record label*, not the distributor, has the records duplicated. The distributor’s role is “**distribution only**.” The distributor’s cut here is typically in the same percentage range as the “P&D” type of deal mentioned above.

**“Piggyback” Deals:** Used when an indie label doesn’t have the clout to get its own distribution deal. Instead, in order to find distribution, the indie label must instead “piggyback” onto *another* indie label’s already-existing distribution deal with a record distributor.

Typically the label with the distribution



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

### TYPES OF DEALS WHEN LABELS DO DEALS WITH EACH OTHER

**Licensing Between Labels:** Here one label owns the masters, but “licenses” (i.e., leases) the masters to another label for a limited amount of time (usually in the range of two to five years), during which time the label receiving the license will have the rights to sell records made from those masters. The label that owns the recordings will continue to *own* the masters at all times.

The party receiving the license pays a royalty for each record sold to the label that owns the recordings. Usually the royalty will be in the range of fifteen to twenty percent of the retail price of records sold, but often with various royalty deductions applied, in which case the *actual* royalty paid is somewhat less.

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

This kind of deal is often found between two labels in different countries. For example, a U.S. label might enter into a licensing agreement with a German label, whereby the German label is entitled to sell the U.S. label’s recordings in Germany. However, this kind of deal can also happen in the case of two labels in the same country. For example, sometimes a U.S. major label will license (to a U.S. indie label) certain recordings from its

catalog that may have a very small current audience, because it may not be worth it to the major label to promote and market those particular recordings.

**“Rights Buyouts”:** Here one label will have previously signed a recording contract with an artist. Then at some later time, that label and a

second label will sign an agreement, whereby the second label **buys all of the rights** which the first label has in the artist. In short, the second label steps into the shoes of the first label. In return, the second label normally agrees to pay to the first label a cash advance and a royalty on the label’s future sales of records featuring that artist. This was the kind of deal done, for example, when Geffen Records acquired the rights to Nirvana from SubPop Records.

### DEALS SPECIFIC TO THE MAJOR LABEL WORLD

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

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

**Fulfillment Deals:** You occasionally see this type of deal with the “major label” level distributors. This is basically the same kind of deal as the “P&D” deal described above, except that here the records are not distributed through a major label’s traditional distribution system (for example, in the case of Warner Bros., the distribution company is called WEA Distribution), but instead through an ostensibly “indie distributor” that is owned by the major label distributor. This “indie distributor,” acting on behalf of an indie label, then ships such records as are ordered by indie sub-distributors and indie record stores, and it also handles all billing responsibilities. In short, the distributor’s role here is to **fulfill orders** from third parties for the indie label’s records.

**Production Deals:** The “indie label” here is usually just a production company financed by a major label, and is created solely for the purpose of **producing records**. The production company uses the label’s financing to sign artists and produce records, and then delivers the masters to the major label. The label will manufacture and distribute the records and handle the marketing and promotion activities.

The term of the deal is often for an initial

*Continued on page 25*

# Mac Daddy

by Chris Palmer

OS X Digital Audio - Hurry up and wait...

I was running down to the Computer Store to buy a new G4 with OS X so I could start building my new high tech recording

best way to describe it) interface to connect and can be a pain to configure. mLAN makes this go away. mLAN will simplify the whole Digital Audio Recording process by combining midi and large

**“Anybody who has hooked a sampler up to a computer knows it can be a pain to get everything working properly. Most samplers use a SCSI interface to connect and can be a pain to configure. mLAN makes this go away.”**

studio then, bonk my alarm clock goes off and I'm staring at the ceiling. Damn! I was dreaming, but little did I know that in the near future my dreams were going to come true. Yes it's true Apple computer is going to do something amazing again. They are building the most awesome platform yet for Digital Audio Recording the only problem is OS X isn't quite there yet for Audio. Soon very soon, heck buy the time you read this Apple will have released OS 10.2 and all this so far is bunk.

OK the details: what's happening is Apple is building the most widely distributed Open Standards based Operating System. What's that mean? That means in short that all of the software in the OS is developed with freely distributed code as opposed to code that is kept lock behind closed doors by a corporation such as you know who (Our neighbors in Redmond).

That's geeky but how does that play into the music scene? Well, you see Apple figured that people need a better tool for creating Audio and Video so they are building really nice features into OS X that will allow you to expand the capabilities of your Studio to ridiculous extremes. For example there is this new thing that Apple and Yamaha are working on called mLAN. Basically it's Fire Wire on your Sampler or your Keyboard giving you the ability to shoot samples back and forth from your computer to your sampler or keyboard like badda boom. i.e. very quickly. Anybody who has hooked a sampler up to a computer knows it can be a pain to get everything working properly. Most samplers use a SCSI (pronounced skuzzy cause that's the

stereo sample data over one cable. Let me put it simply by saying the days of MIDI in, out and through are over with this exception out with the



Korg's TRITON-Rack.

old in with the new.

Should I upgrade my gear now or wait?

If you are a Mac lover and are looking to build



PreSonus' FIREstation FireWire™ Recording Interface

a new digital recording studio or to upgrade your current studio and don't want to throw money away then wait. There are only but a few products available currently and the OS X support is not



Korg's new TRITON STUDIO.

where it needs to be yet. KORG and Yamaha both have only a few products that incorporate mLAN and there is this other unit by Presonus called the Firestation that is very similar to the MOTU 828 but with mLAN. This shows that Yamaha and KORG are not alone in this department. Mark of the Unicorn very well may choose not to go

with the mLAN standard and stick to their current approach which is similar but not the same. MOTU is moving in the right direction with their Firewire based I/O gear like the 828 and now the 896, 96kHz digital I/O, but the difference is if your working with midi you've got to have a MOTU midi time piece to go in your rack too and then you've got cables everywhere and that's the world we are stuck in right? Well only if you choose to be, and why would MOTU ignore this? My take is their not ignoring it their just waiting for mLAN to gain momentum and support so their products will sell.

What's going on with Pro Tools and OS X?

The better question, in my opinion, is what's going on with Digital Audio Recording in general and I think mLAN is the answer. Yamaha and Apple have been working hard on this one and I think a big reason why you haven't seen MOTU and Digi Design come out with their new products yet is due to their having to redesign both their software and hardware to support mLAN. Digi Design is keeping quiet about any announcements for OS X support thus far but I'm sure they are hard at work developing a solution. Adobe was the same way with Photoshop, everybody whined and moaned about no OS X support then boom Photoshop 7 the best version yet. Stay tuned to Mac World NY July 15-19... Tune in to MacCentral for details of the event.

For those of you that just can't wait and have to have the latest widget for your Mac then check out Steinberg's Cubase and Propellerhead's Reason 2.0 for OS X. Reason is a loop based sequencer application that gives you a virtual rack of hardware, drum machine, mixer, sampler, bass sequencer etc... you can even turn the rack around to move patch cables...

There is the new app for OS X called Ableton Live and they are doing something really cool where they are designing the software interface to be tweaked in a live performance environment, live sequencing made easy I guess...

In closing I would suggest putting your upgrade on standby for now, find some other means of inspiration and wait until this shakes out because when Digi and MOTU roll out their new stuff, which I'm sure is just around the corner, it'll be a whole new ball game for Digital Audio.

Oh and if you're wondering what's all this talk about the Mac and why I haven't mentioned anything 'bout those Pee Cee's it's cause Macs rule in the music biz and if you don't want to take my word for it check out what Megadeth bassist David Ellefson has to say in his article titled "Macs making music" on MacCentral.com.

<http://maccentral.macworld.com/news/0206/12.ellefson.php>

LL



# SKINNY WHITE SHOULDER

BY DENNY MELLOR

photos Denny Mellor

This years Waterfront Blues Festival should be another major northwest music event featuring all the guitars I've ever dreamed about, strats, pauls, rickys, tele's, dannels, martys, birds, ephies, vees, stangs, falcons, dobys and so on. If you're a guitar freak like I am you'll love the lineup this year. Sometimes when I see so many juicy guitars in one day it's as if I took viagra for my fingers!

Longtime Portland event promoter/stage manager/booking agent/blues man Joey Scruggs talks of having press kits literally from floor to ceiling as he prepares to run the Miller Genuine Draft main stage, Joey's a busy man these days bouncing around the rose and music city in an effort to give more musicians more venues and performance coin as well as actually improving profits for club owners and all during a time when most entertainment and music revenues are down across the board. It takes a lot of skill, energy and drive to deal in the biz, and without people like Mr. Scruggs we'd be paddling up a dry Willamette river with our axes as oars.

Juana's Juice Jam at the Bitter End on N.W. Burnside at 20<sup>th</sup> has been offering an interesting



Los Lobos(top) and Spigot at Music Millennium NW's freebies.

with nothing but outrageous overstuffed custom couches and stools to set your anxious booty down on as you wait for your set, so check it out!

I finally got a chance to check out 3 Leg Torso at the Laurelthurst and was quick to notice two new and familiar torsos that strongly resemble Gary Irvine from the Cathy Walker Band, the Pan Gypsies, the Denny Mellor Band and the Bossa Boys and Skip Elliot Bowman from too many bands to mention on one page, as well as master percussionist Rob Lewis smacking the snot out of everything within mallet reach from his position in the center of a crescent shaped percussion assortment that could compete with Guitar Centers drum room. If you're a musician who likes to listen like I do, you must see and hear Three Leg Torso. Check out there site at [www.3legtorso.com](http://www.3legtorso.com)

I've been receiving a lot of great CD's as of late and the cream of the crop are as follows, Juana Camilleri's Palisades featuring Chris Murphy, Ted Camp and Shaun Shacklett, Juana Camarelli's Now featuring Ted Scarlett, David Kief, John Lacques, Paul Lacques, Andrew Bush, Ann King, Ursula Tadlock and Susannah Binkoff, Laurel Brauns Swimming featuring Erica Kim, Sarah Dennett, Jessica Reynolds, Ann Fritz, Channing Dodson, Ben Stoddard, Josh Thacker, Andrew Parker, David Casey and Cristina Marino [www.laurelbrauns.com](http://www.laurelbrauns.com), Bill Bloomer's Temple Dogs featuring Robert Rude,

Dave Carter, Tracey Grammer, Mike Damron, Ben Worthimer, Tim Davis, Paul Summers, Jason Noice, Ron Shaffer and Eric Hester, Gruesome Galore's Gracious Living featuring Adam Mackintosh, Addison Elliot and David Graham, Munro and Evans "It Was So Easy Then" featuring Pierce Munro and Terry Nichols, and Jason Gonzales "On The Edge Of The Edge" featuring Jason Gonzales, Michael Cacioppo and Steve Wiede and the biggest promo kit I've ever seen, (thanks for the t-shirt!) and John Vecchiarelli's Tiny Rooms featuring Devin Hoff, Matt Greensberg, Glen Kotche and

Todd Ayers.

Los Lobos put on a free show at Music Millennium NW Saturday June 22<sup>nd</sup> which featured some great guitars like a real 59 Les Paul (happy birthday LP) and two gold top Les Pauls including a nice left hand model (left hand guitars give me the willies!). Shortly after Los Lobos Spigot, one of Portland's hottest acts, proceeded to burn like timber in August as they ripped through a non stop set of Nan's hard pickin no grinning quick tempo'd tunes without and consideration for the faint or weak at heart. I don't no what happened to these folks in Europe last month but what ever it was they sure got a health does of music juice out of it! By all means check out Spigot.

**"I finally got a chance to check out 3 Leg Torso at the Laurelthurst and was quick to notice two new and familiar torsos that strongly resemble Gary Irvine from the Cathy Walker Band and the Bossa Boys and Skip Elliot Bowman from too many bands to mention on one page."**

assortment of songwriters/bands as this unique and talented master music hostess shows her selection savvy as well as her critically acclaimed performance skills, as she hand picks only the best for her

Tuesday evening showcase and visit fest. This is one of the most enjoyable environments that I've seen to either play at, or be at, just for the fun of it. The Bitter End offers music all week complete

LL

If It Was Easy- UHF  
Second Story Records

It's been a little over a year since we last heard from UHF, an engaging quartet headed by the talented brothers Leff, Jeremy, the lead singer, who occasionally contributes some keyboard and harmonica parts; Jordan, who guitar and keys- sharing the backup vocal duties with drummer Matt Johnson; while splitting the bass duties with second guitarist Jeff Nelson.

As was mentioned with last year's *Lottery*, their first album, the band has a distinct '60s, British Invasion context, which is entirely anachronistic, considering the lads' relatively young ages. At any particular time, the band sounds like the Who, the Beatles, the Kinks and Small Faces; as well as Badfinger, the Byrds, Pink Floyd, XTC, Split Enz, World Party, Elliott Smith and latter-day Tears For Fears. But this is no oldies band.

For, while the lads are not afraid to wear their influences on their sleeves- on this, their sophomore effort, those influences have been distilled into something nearer to a true style that is all their own. The four execute their well-wrought arrangements with laser-sharp precision. To help them pull all of these elements, the band selected longtime scene-veteran Gregg Williams to produce the album. Gregg who has produced the Dandy Warhols among many others,

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

lends a sympathetic ear and his fine technical abilities as a drummer to the proceedings, ably steering the band in a positive direction.

Leading off the album is "She Don't Know". Chiming guitars sprightly drone behind Jeremy's slightly detached vocal, somewhat reminiscent of E with the Eels. Jeremy's wailing harmonica adds nice texture to the choruses. "Mr. Grey" sounds very Who-like (pre-Tommy), with Beatles undertones- Jeremy's charming falsetto decorating the transitions between verse and chorus.

And electric twelve-string guitar lick drives "She's Going Up," placing it as Beatles, circa 1964-66, reminiscent of "I Call Your Name" and "Ticket To Ride." It's an uptempo tune, something XTC's Colin Moulding might write. A hooky chorus and a satisfying bridge help to put this number over the top. A moody, descending chromatic electric piano figure colors "First Thing In The Morning," with Jeremy's voice sounding faint and adenoidal, like Elliott Smith, but emotive like Ed Roland of Collective Soul, as well. Nelson's delicate guitar filigrees nicely decorate the song without being the least bit showy. His solo in the middle section is economical and succinct, making room for a brief bass interlude, before shifting down a gear for the extended fade.

Jeremy's vocal on "Easy" could easily pass for Joey Molland of Badfinger, with a song arrange-

*Continued on page 10*

**"There are no pedestrian songs. There are no lukewarm performances. Every note on this album means something and was consciously placed into the mix. The production is as tight as it can be, without becoming sterile. UHF have made great strides toward presenting themselves in the best light-- demonstrating musical chops, lyrical intelligence and subtle humor."**

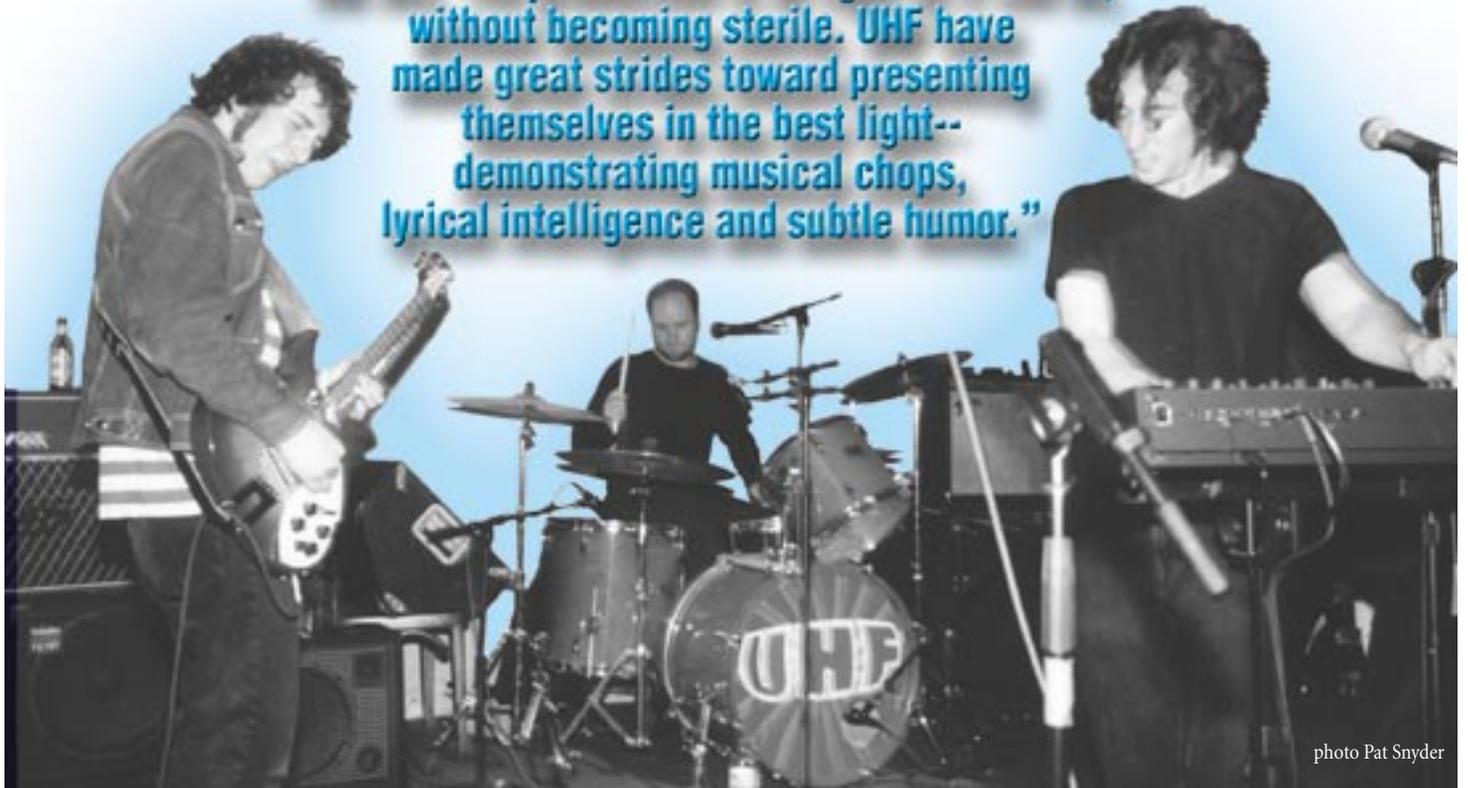
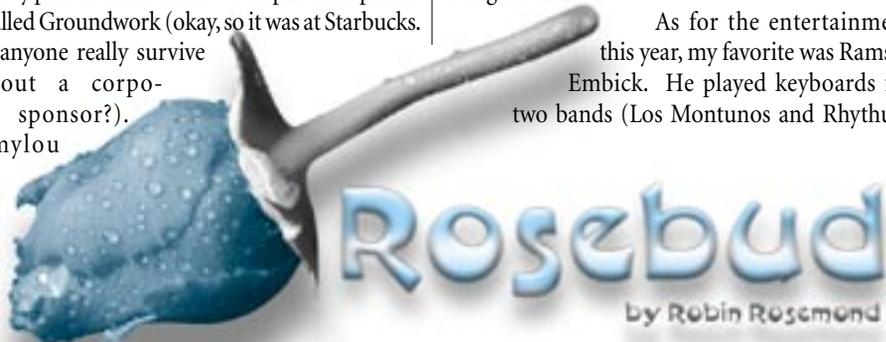


photo Pat Snyder

Happy Birthday America and I still like the flag.

My pick of the month is a compilation I picked up called Groundwork (okay, so it was at Starbucks. Can anyone really survive without a corporate sponsor?). Emmylou



Gardner, Andy Banton, Jacque Von Lunen, Sam Curtis, Mailon Brousseau, and of course Pete (Don't ever give me your keys again!) Horne for being flawless.

As for the entertainment this year, my favorite was Ramsey Embick. He played keyboards for two bands (Los Montunos and Rhythm

of Portland. It doesn't matter if it's a country band, a dance troupe, a juggler, or a high school jazz band; I enjoy getting them on and off the stage. I know that things will change for Rose Festival and of course I would like to be included in those changes, but I've decided to support it no matter what. The years I've spent doing this community event have been good. I've learned a lot about working with all kinds of performers and how important it is to get the entertainment to the people.

So many performers were fabulous this year. Kudos to Carlton Jackson, Eutouffee, Mark Bosnian, Steve Hettum, Evan & The New Iberians, Chris Mayther, Ellen Whyte, David Litchenstein, Steve Taylor, Jack McMahon, La-Zoo, Bobby Torres, Margaret Linn, Jugglemania, Reinhart, Cory Burton, Tracy Klas, Patrick Lamb, Debra Crow and Linda Hornbuckle Band. I should also praise the High School Bands, Lake Oswego Academy of Dance and Portland Tango Community.

I kicked off Rose Festival week by working the Britney Spears show. What a production! I was busy the whole day keeping track of all the hands and helping to get paperwork completed. It was good to see Britney traveling with her mother and little sister. They all three looked happy, healthy and oh, so trendy. I talked with the wardrobe supervisor and she let me check out the costumes for the really big show. All I can say is that Britney and the dancers are very tiny people. I found it interesting that the dancers get so wet during some of the numbers that it takes 24 hours to get their shoes tumbled dry. The big finale for the show was a water feature and confetti, so during load-out we all waded through puddles of drenched colored paper. We still got the trucks loaded and off to the next stop in record time.

I worked on South Pacific with Robert Goulet. What a national treasure he is at sixty-eight. I'm so amazed by the voice on that man. I have to admit that my mother often played the soundtrack to South Pacific when I was a child, so I knew many of the touching songs of Rogers and Hammerstein by heart. They hold up over time and I couldn't help but just float through the performances studying the true meaning of life through the words of this rather tight Broadway show. When Mr. Goulet sang This Nearly Was Mine, I stood back stage in the dark very happy to be part of the magic. I get to be up close and personal during these historic occasions and although each and every performer and production is not the best or the brightest, I still appreciate the opportunity to be a part of it.

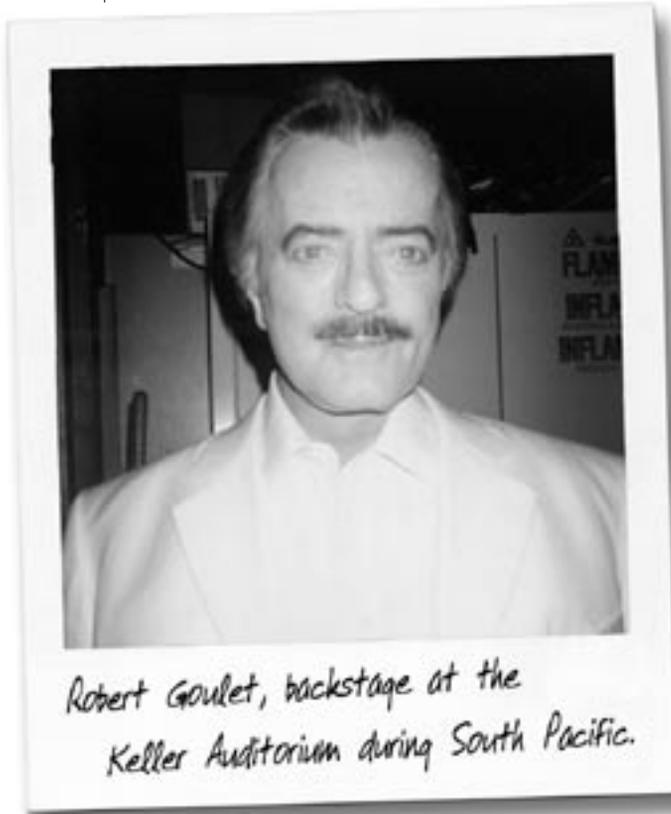
Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com)

LL

Harris starts the CD with a great song called "One Big Love." The rest of the compilation is diverse and I like the cuts by Tom Waits, Daniel Lanois and Artis the Spoonman. I remember when Artis lived here in Portland in the seventies. He was already practicing his mystical spoons then. Groundwork contributes to the UN Food and Agriculture Organization's (FAO) annual, global TeleFood Campaign. Real solutions to end hunger are within reach. To afford struggling and devastated communities with the means to provide is to liberate them from despair while investing in our own collective future. For more information go to: [www.fai.org](http://www.fai.org) and [www.telefood.com](http://www.telefood.com). I thought it was classic when David Bowie was asked why he doesn't make videos anymore. He replied that his audience does not watch videos anymore. I like his new album "Heathen." It's very dramatic and

I write about Rose Festival every year, but this year I think I that finally get it. I've surrendered the first two weeks of June and I believe it's a great tradition that should continue with a few small changes (Can I get on that committee?). Working with Tony DeMicoli and Big Monti was great. Between the car, kid and musician wrangling, we

for years, but until that fabulous Sunday at the Waterfront Park, I had no idea just what a major



**"I kicked off Rose Festival week by working the Britney Spears show. I talked with the wardrobe supervisor and she let me check out the costumes for the really big show. All I can say is that Britney and the dancers are very tiny people."**

had a lot of laughs and everything appeared to be under control (It was about security this year). I also enjoyed working with Horne Audio. The sound guys made my day every day. I want to send a write out to Kenny Ruecker, Dave Caldwell, Bill

talent he is (He gave me a solo CD that he signed for me and that I love listening to). It's just that magical timing thing where worlds collide, music is played and life is worth living. I'm not sure what it really means except that I love the music

# The the & the GOOD BAD UGLY

Continued from page 8

ment extremely reminiscent of the Beatles. The chorus is directly related to McCartney's "I'll Follow The Sun" from Beatles '65/For Sale, the verse could be an early draft of "Drive My Car" from Yesterday & Today/Rubber Soul. A witty

**"One suspects that the high level of musicianship which Portland bands have competitively sustained in the local clubs for the past twenty-five years has set the bar markedly higher than in most other cities."**

and clever lyric helps move the song along.

"Every penny that I've spent just left me for broke/My tickertape escape is just one more t-t-toke/It's easy/Suddenly you're gone in the blink of an eye/That's just the kind of downer that gets me high/It's so easy/So easy." The chorus maintains the ascerbic attitude. "It's easy, when you know who to know/It's easy when you know where to go/It's easy, when you know who to blow/Who to see/Who to be/Just follow me." A seductive interlude in the middle featuring a young woman named Kitty performing the vocals over and Ted Camp of Ponticello on trumpet, add to the overall effect. A good song.

A lovely, Byrdsian melody graces "Toast," a song that evolves in a different direction in the chorus/bridge. The bridge, especially, is somewhat ethereal. Another good song. "Moderntown" sounds like Tears For Fears, World Party or Tal Bachman doing the Beatles. Nice vocal harmonies and maniacal attention to sonic detail, with brilliant little touches and flourishes scattered throughout the presentation, adds immeasurably to the overall effect of the song. A watery organ plays against Johnson's insistent snare on "Rain On The Street." Nelson's elegant slide guitar work, whirls lazily in the background, creating a drowsy liquid ambiance.

The songwriting and execution are at a consistently high level throughout this project. There are no pedestrian songs. There are no lukewarm performances. Every note on this album means something and was consciously placed into the mix. The production is as tight as it can be, without becoming sterile. UHF have made great strides toward presenting themselves in the best light-- demonstrating musical chops, lyrical intelligence and subtle humor.

I have heard a lot of independent recordings in the past year, from all over the country. But not one has the polish and professional sheen that bands such as UHF, Jeff Trott, the Bella Fayes, and many other local bands exhibit. This is not civic pride talking necessarily, but what

passes for journalistic objectivity. Such a statement is not easily explained. One suspects that the high level of musicianship which Portland bands have competitively sustained in the local clubs for the past twenty-five years has set the bar markedly higher than in most other cities: where the auteur aspect of the music business dictates that it uncool to be too good.

UHF produces diligently assiduous music, with top-notch proficiency, music that is accessible and entertaining. In any other industry

but the one they are in, they would be obvious choices for a contract, with further career development. But in the Rock Music Industry, where talent is sometimes a liability and where marketability reigns supreme, one never knows.

#### 44 Down- The High Violets Reverb Records

The High Violets' second release finds the band continuing its exploration of the atmospheric realms first navigated by the Cocteau Twins. With the help of Clint Sargent's thick, dense, highly-effected guitar work and Kaitlyn Ni Donovan's dreamy, angelic vocals (Sargent also sings, about half the time, and Kaitlyn also adds guitar on all the songs), the band creates a swirling mass of gorgeous, ethereal musical sound.

Sargent has a knack for generating lush soundscapes on the guitar. Shimmering, echoing one and two-note glissades form indistinct musical panoramas in which organ and piano and myriad other instruments seem to be heard, like oases glittering in a sonic mirage. His voice is somewhat non-descript, a bit monotonal, but pleasant. And it blends with Kaitlyn's voice in a

**"The High Violets' second release finds the band continuing its exploration of the atmospheric realms first navigated by the Cocteau Twins."**

very British sort of way.

The High Violets music is more linear than are Kaitlyn's solo compositions (and albums). The band setting affords her the opportunity to delve into a format and setting different from (but attuned with) her own. The result is uneven: sometimes exquisite (as with the title track and "Fa") and other times only merely very good. Bassist Allen Davis and drummer Luke Strahota prove themselves to be able contributors to the rhythmic and tonal foundation of the band.

A drumloop inaugurates "44 Down," as

Clint's gesticulating guitar, abetted by Kaitlyn's electric rhythm guitar, sets the mood. Quickly, Strahota and Davis kick in, providing an exponential increase in intensity. Kaitlyn enters with doubled vocals, singing divinely, sweet, heavenly harmonies. Like the best of Lush. Very pretty. Sargent's skittering echoed guitar generates its own choirs on "Fa," as Kaitlyn sings octave-separated vocals. A transcendent flute sound (probably coming from Clint guitar) whirls ineffably around the periphery of the scene, like a ghost, sighing sonorously to the end.

More distinct is Clint's elusive backwards-like guitar intro to "Colors," which unfolds into a twin vocal between Kait and Clint. An apparent guitar synth helps Sargent conjure high, organ-like tones on "Julia," a more straightforward arrangement, makes this number a bit more memorable among the songs Clint sings. His meditative vocals hypnotically transfer information that is mixed just below the level of clear audibility, transmitting directly to the sub-conscious.

Nervous organ/string like sounds murmur beneath "Sparkle," as Clint and Kait whisper their vocals. Sargent cuts loose with a fiery solo. Distinct organ-like sounds accompany the guitars on the waltzing "Dream Away." Clint and possibly Kaitlyn form a celestial chorus for the vaporous vocal tracks. Clint again cuts loose with a molten solo the rivets the song into place. "Wheel" is nicely laid out, with Clint presenting the vocals in the verses, while he and Kaitlyn share the vocals in the chorus. Dark and ominous.

The High Violets have their own sound, influenced by bands as diverse as the Jesus and Mary Chain to U2. Though they have yet to fully integrate the two lead-singers into the sonic picture, their are still a variety of vocal textures to be found. And though Clint Sargent has yet to rein in his sometimes amorphous guitar tones, he is never less than stupendously inventive, fashioning rich orchestral layers over which the

songs develop and transpire. The band's sound is haunting and galactic. Very interesting indeed.

#### Giant Size-Masters Of...- Funk Shui Burnside Distribution

Funk Shui is comprised of several members of the dear-departed Tree Frogs, but, like the Tree Frogs, they are stylistically all over the place. The former Tree Frog rhythm section of drummer Jeff Duffy and bassist Sean Norton (who along with singer/

Continued on page 27



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Studio Manager: Ron Stephens  
Studio Assistant: Danielle Jenkins  
Engineers: Paul Ehrlich, Craig Smith

Tracks: ProTools HD 192 w/24 I/O and lots of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk.  
Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; URIE, Spectra Sonics and Smart Research limiters; AKG, ATM, CAD, EV, Microtech-Gefell, Oktava, Rode, Tracy-Korby, Shure, Soundelux mics; Lexicon 960L, Eventide, and TC Electronics effects. PMC and Yamaha monitors. Call or write for exhaustive equipment list.

Instruments: Yamaha C5 grand w/ Gulbransen midi mod; B3 w/ 122 Leslie; Pearl and Slingerland drums; Vox AC-30, Gibson Gold-Tone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.  
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Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O,s, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88,s-mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30 MkII, Fostex D-10 Time code DAT,Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by Audio Upgrades; Genelec 1031,Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1,s, LXP-5,s w/MRC & Yamaha SPX90,s reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661,s,106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates;

Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ,s; Avalon 737SP,s, Millennia HV-3C, Neve 1272,s (4), Peavy VMP-2, Gaines MP-2 mic pre,s. Mic,s: Neumann U87,s (mods by Klaus Heyne), KM84,s(mods by Kaus Heyne), Lawson L-47MP tube, AKG 460,s, 451,s, Sennheiser MD 421, EV RE20, 408B,s, Shure SM7,s, SM53,s, & 57,s. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq EPS, Opcode Studio 3, JL Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun10 cup coffee maker.

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*Continued on page 14*

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Continued from page 13

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160x, DBX 163x Compressor,

Dbx163 Compressor, Biamp

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Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars & clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work. Sound Engineers are available. Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person. For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour. Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural extiter type B, 2 Alesis 3630 dual compressor/gates, Jbl m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave

eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal. Clients include: Dfive9, Hell Candidates, Jen Lane of Barfly Magazine, Tillamook County Fair in association with Starshine Sound, Rorschach Test, Stage Phryte, The Natrons, Witch Mountain and many other locals. Other: Bill Cushman is House Engineer at Club Satyricon and he invites you to come in and say hello. As owner of Intersect Sound, he guarantees reasonable rates, professional service and well maintained gear—delivered, operational and on time!

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Equipment: Digidesign Protools HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI,

Continued on page 18

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

Rock's greatest bassist is gone.

Portland lost an influential friend in the worldwide music industry when **John Entwistle** died June 27th.

The Ox traveled here often and leaves scores of local musician friends and more than several legendary feats on our streets. (Rewind P. 3)

John flattered me with his friendship for 35 years. When **the Who** were new to this country my corporate credit cards bought many of the drinks that fueled the hi-jinks that gave birth to the Legend...

I was the ex-marine, ex-cop drummer with the amplifiers, traveling with the band for technical support. John and Keith Moon were roomies and Pete Townshend enlisted me to help John ride herd on Keith.

Fat chance.

In the early years Pete and John got their gear from the Sunn amplifier Company in Tualatin. They signed the five-year exclusive endorsement agreement with Sunn because they loved the idea of amps designed by the bass player of the Kingsmen-built in the home of 'Louie Louie'-and because it was way too expensive to bring your own gear across the pond. The national advertising Sunn promised to do didn't hurt either.

Being a drummer, I fell right in with John and Keith. We shared rhythm section camaraderie and a love of practical jokes. They encouraged me to call Roger's room in my police officer voice to ask if there were underage girls in there. Entwistle's humor was deep and dry and punctuated with a peek over the top of his sunglasses to see if you got the joke. Moon the loon did characters, the best being a dead-on rendering of Robert Newton's menacing pirate "Long John Silver", from Treasure Island, closing one eye and rasping "ere-now, mate-y", delivered best when Keith was inebriated, which was often. I joked with John that some night Keith was going to be too drunk to go on and I was going to get my big chance in the music business. My dream scenario actually

came to pass in San Francisco, in '73 (I wasn't there-naturally), when a member of the audience named Scott Halpin was invited onstage to finish Mr. Moon's set.

In the Sunn days, the entire Who traveling party consisted of Pete Townshend, Roger Daltrey, John Entwistle, Keith Moon and a lone roadie from the slums of London Bobby "Plum" Pridden. In my first personal exposure to the group I flew to join them at

the floor a few times, school officials ran to jump onstage to stop the show. The kids were screaming and the panicked Buckingham's ran onstage to check the PA system about the time we were hitting the limo.

Bobby Pridden was left behind to collect the gear and take the official abuse.

It went on like that for years.

Several dates later on that tour, at breakfast with John and Keith in Sacramento



*The Who in Kansas City. (L to R) Entwistle, Townshend, Moon, Daltrey.*

photo Chuck Boyd

a gig in Kansas City, armed with my heavy-duty 12-page endorsement contract and a dozen large amplifiers. The Who were having their first radio hit "Happy Jack", and opening for The Buckingham's from Chicago, whom had an even bigger first hit with "Kind Of A Drag".

Kansas City was their first show together.

The venue was an upscale suburban high-school gym with a meticulously maintained hardwood inlay floor. When the Who feed-back, freak-out-finale came, with Keith knocking over his cymbal stands and kicking around his drums and Pete tripping over the mic stands and bouncing his SG off

Pete came downstairs excited by an idea he had last night. While I ate my sausage and eggs he pitched Moon and Entwistle his idea for a rock opera about a deaf, dumb and blind boy.

Entwistle shot me a sideways glance over the top of his shades.

When the Who hit Hollywood I had an XKE Jaguar, an office in the tower at the corner of Sunset & Vine and a fist full of company credit cards to pay the bar bills at the Room At The Top. I took them to music stores and loaned Pete money to buy a guitar at Wallach's Music City. We hung out at the Whisky and when the Who played the Hollywood Bowl for the first time John,

# D TURNTABLES

BY BUCK MUNGER

Keith and I got there from the pre-event at the Whisky by commandeering a car full of excited girls.

About that time I got a record production deal with United Artists Records and Entwistle gave me the name "Wrinkle" for my first act. Wrinkle consisted of musicians from several prominent Portland bands including teen-aged guitar sensation Jim Mesi just out of a band called Brown Sugar. At a Wrinkle session in Hollywood, Entwistle entertained us with his new watch that contained a mini calculator. "There's only one problem with it," he said, peeking over his sunglasses, "It only goes up to a hundred thousand..."

John's life started at six figures.

In the mid-70's I left Hollywood and tried Billboard magazine in Nashville, eventually coming home to Portland to work for musical instrument distributor L D Heater. Through the modern miracle of long distance phones and the new Concord jet John and I worked together marketing Alembic basses built in the bay area by Grateful Dead technical think-tank wizards Rick Turner and Ron Wickersham and distributed exclusively by Heater from Beaverton. Mr. Entwistle, billed as the "temple of anchored watts" led some NAMM Show jams in Chicago and Los Angeles that got Alembic through the door with retail dealers across the country.

When Heater's parent company, the Norlin Corporation offered me the job of creating artist relations programs for their other companies Gibson and Moog, from my home in Portland, the first artist I called was John Entwistle.

John's first famous bass was a Fender Precision neck on a Gibson Explorer body. He was happy to have an opportunity to influence Gibson thinking. In that corporate era Gibson was hyped on technology and John's experience with concert sound-reinforcement and builders like Alembic made him the recognized expert. He came to the USA and we traveled to the Gibson factory in Kalamazoo and spent days with Moog engineers in Chicago and then flew on to Hollywood to shoot pictures for Gibson advertising. A few months later the Guinness Book of World Records measured a performance and declared the Who the

"World's Loudest Band".

Norlin was overjoyed.

John Entwistle was heavily influenced by the recordings of Duane Eddy. He wanted to sound like a wanking guitar. John started piano lessons at 6 and switched to French horn at 12. He used his piano dexterity and brass melody to develop a new approach to bass-guitar. He pioneered round wound strings, active-electronics, graphite necks, rack-mounted effects and 6 and 8 stringed instruments. He introduced left-handed hammer-ons and developed a "typewriter" technique tapping the strings at the base of the neck with his four right-hand fingertips playing rapid triplets and other percussive patterns. He developed this technique over the years to compliment Keith Moon's flowing fills.

Together, they exceeded the sum of the parts.

When Keith died in 1978, John said the name of the band should be changed to "Ted", as in "Townshend, Entwistle and Daltrey". He thought they'd never be able to recreate the music of the Who again.

In 1979, I passed on a transfer to Chicago and stayed here to start Two Louies. In '82, the Who came to Portland to play the Coliseum and hired local keyboardist Tim Gorman for the national tour. Backstage in the Coliseum I asked John what it was like having Kenny Jones next to him, he just lowered his head slowly and looked over the top of his sunglasses.

At the end of that tour, "Ted" retired.

A year or so later the John Entwistle Band was booked into the Starry Night but cancelled at the last minute for lack of ticket sales. John's band flew on to San Francisco but John and his roadie spent the evening at a Two Louies mansion party, meeting local musicians, playing demos and bad-mouthing the promoter.

In 1985 John came back to town to visit the new Sunn Company, owned by the Hartzel Corporation. He was gearing up for a Who reunion at an event to be called, Live Aid. On that trip John visited the Mayor's office and convinced newly elected Mayor Bud Clark that the Mayor's Ball could be an important local arts event with national implications for the local music community.

Bud responded by giving the Portland

Music Association the go-ahead to create the event John described and declared May 17<sup>th</sup>, 1985 "John Entwistle Day in Portland."

The Mayor's Ball ran for the eight years of Mayor Clark's administration, showcased hundreds of local original music bands, generated thousands of dollars for charity and was the subject of a spotlight issue of Billboard magazine.

We can thank The Ox for The Ball.

In 1996, the Who hid out for a week in the Rose Garden rehearsing Quadrophenia, before taking it on the road. Over drinks John grumbled about Gary Glitter's lack of rhythm but was happy to discover Ringo's kid, Zak Starkey, could channel Keith Moon. Genes.

In June of last year, John Entwistle brought Todd Rundgren, Ann Wilson and Alan Parsons to Portland to rehearse before touring a Beatles Tribute Show. It was the last time I got to make eye contact over the top of his glasses.

I was ready to ride the limo up the gorge to hear about the plans for the new album. Lately, The Who were getting their due. In John's obituary Billboard said, "Interest intensified after the band's ferocious performance at the Concert For New York last fall." John would have liked the word "ferocious".

My favorite personal John Entwistle memory is sharing the couch in the Two Louies living room with John viewing the movie "Spinal Tap" for the first time. It had been out for months on video and he had avoided it because he knew it mocked his thing, but now, out here in the boondocks of Oregon, he was finally ready to face it.

Smell the glove...

It was like watching someone poke him in the eye for 90 minutes. Some of it was almost too painfully close to home for him to watch, but we howled, as John was able to identify the inspiration for almost every scene.

The Ox as cliché'...

John Entwistle was a regular guy who loved big dogs, Remy Martin and deep-sea fishing. He liked the weather in Portland and believed a man's home was his castle.

Literally.

*Continued on page 17*



Continued from page 15

Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Anteres Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Duy (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more. Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condenser Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic). Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various

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

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Equipment: Recording: Alesis X2 Recording console (24x8 ,64 sources at mixdown full parametric eq on all channels), Yamaha O1V Digital Mixer, Sony A7 DAT Recorder, Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on an AMD Athlon 800P2 with 512 megs of ram and 80 gigs of storage), Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform with Logic Audio Platinum MIDI sequencing and HDR software. (too many other audio programs to list) , Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Line6 Guitar Pod Processor, Line6 Bass Pod Processor, DBX Quantum Mastering Compressor.

Monitors: Genelec 1029A biamp monitoring system w/sub , Event 20/20 bas active refrence monitors, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation , Ensoniq ASR-X sampler ,Alesis D-4 MIDI drums. Condenser mics: Soundeluxe U-95 multipattern tube mic , Rode NT-2 , Rode NT-1 (2), Audio Technica ,ATM35, AT-851a, AT-4041 (2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367 , Peavey PVM22 (2) , Cad 22 (2).

Misc: Sony Spressa 8x CD Writer. AKG and SONY headphones, Samson Headphone amp (2) , SWR Bass amp with Eden 4x10 cabinet.

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mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...  
 Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps  
 Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), 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...  
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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

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Monitors: Large JBL Alnico 15%<sub>oo</sub>/2%<sub>oo</sub>/Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26(tube driven). Headphones have 4 separate mixes.

Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.

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„Thor%<sub>oo</sub>broadcast tube pre, Altec Lansing 220A tube mixer ( 4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric (these are fed single ended thru 40 yr old 600-10k transformers when used in mastering), RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube line amp (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS. Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction.

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Mics: AKG „The Tube%o, 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware. Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12. Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy

Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Plesure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Crave-dog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, Alison Music, King Darl, The Haunted Church, Shirley Sanders Live, Yesterdaze Child, Live cable show "Wing It" with Lynn Conover & Susannah Weaver, audio for TV of Hills-boro Symphony Orchestra. Pickethion 1999, 2000, 2001. What can "glow in the dark" do for you.

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- 5 6 KING BLACK ACID / Download CD ..... *The Other Voice*
- 3 7 GODLINGS /Art Compound CD .....*Something Shiny*
- 8 THE BELLA FAYES/Demo CD..... *The Truth In A Beautiful Lie*
- 10 9 THE RUNAWAY BOYS / Demo CD .... *You'll Shoot Your Eye Out*
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*Continued from page 22*

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## LEGAL EASE

Continued from page 5

two or three years, with the major label having the option to continue the deal for an additional two or three years after that.

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

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

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

certain specified dollar amount. (This is referred to as a "stop loss termination.")

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

a certain price, or with the price to be determined on the basis of an agreed-upon formula.

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

Bart is also the co-author of a chapter (entitled "Contracts and Relationships between Major

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

**Equity Deals:** Think of 'equity' as having an investment in something. With this type of deal, the major label invests money in the indie label. In exchange, the major label acquires a part ownership of the indie label and the indie label's assets and its contracts with artists and may have the right to purchase the remaining ownership of the indie label at a certain future point in time for

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. **LL**



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# The the & the GOOD BAD UGLY

Continued from page 10

guitarist John Henry Bourke, were the founding members of Funk Shui, when they first began as

Soul. John Henry's vocal is warm and soulful as well. Murphy's guitar interplay with the horn section is red-hot. Norton's "Lockjaw" is closer to the sort of Blues number that Dr. Hook and the Medicine Show might have performed way back when.

"60/80," an instrumental by Murphy, has things in common with Edgar Winter's "Fran-

Driver" could easily pass for a Tree Frogs song, not that that's a bad thing, necessarily. John Henry belts out a soulful vocal performance on this number. Murphy's "Visa Denied" is heavy with the Funk. But his vocal is so off-pitch, one cannot even refer to it as Jazz. Whew! Not otherwise a bad song. Finally, the frenetic Funk of Norton's "She Rocks" is a fine showcase for



**"Dizzy Elmer are a fun band, with chops aplenty and the sort of rootsy aplomb generally reserved for top-flight cover bands. However, this band has underground credentials."**

photo Pat Snyder

the house jam band at "Monday Night Funk at Biddy McGraw's" ) hold down the funk end of things. The addition of guitarist David Murphy (formerly of Government Bird) and the exciting horn section of former Tree Frog saxman Rob Matthews and longtime local trumpeteer, Robbo Gilfeather (with whom I just may have played: at a gypsy funeral, a long, long time ago) add immeasurably to the general Funk., Soul and R&B atmosphere. Together, the two Robs, are a tour du horn, at times echoing the Chicago horn section or the Tower Of Power horns.

There are three songwriters in the band, Bourke, Norton and Murphy. While this adds a lot of variety to the presentation, it also adds a schizophrenic quality to the material. Bourke's contributions alone vary dramatically. One song might sound like Stevie Wonder, the next Marshall Tucker. Norton's songs tend toward the off-kilter, with Sean's strange voice calling to mind Tom Waits' gruff delivery. Meanwhile Murphy, who constructs fairly straight-ahead Funk confections and plays great guitar, can't sing a lick. He could get closer to a pitch with a bat than he can with his voice.

Not unlike Jamiroquai or Simply Red, Bourke's "Freestyle," probably the winning tune of the nine-song set, has a strong sense of

kenstein" and serves as a great vehicle to show what the different soloists in the band can do. Quite a bit apparently. "Sammich" is a fun song that ponders the invention of the sandwich, throwing a little country two-step in the middle, with Sean's scintillating Funk bass solo standing out as a classic moment. Twisted.

Bourke's "Shakedown" sounds sort of like Kenny Loggins or Mickey Thomas (of Marshall Tucker and latter-day Jefferson Starship) fronting the Doobie Brothers. Some nice horn charts

**"Meanwhile David Murphy, who constructs fairly straight-ahead Funk confections and plays great guitar, can't sing a lick. He could get closer to a pitch with a bat than he can with his voice."**

dispel that comparison to a certain extent. Murphy's irreverent "Pocket Rocket" shows a good sense of humor, recalling the classic Minneapolis white-boy funk band of the '80s, the Wallets. Whatever happened to the Wallets? Especially impressive is Gilfeather's sonorous trumpet solo in the middle section.

Bearing a fleeting resemblance to Van Morrison's "Tupelo Honey," Bourke's "Backseat

Norton's superb basslines, Murphy's guitar playing is spot-on and the horns lay out a discordant spread worth of the Flock from the early '70s.

Fans of the Treefrogs will love Funk Shui. This incarnation of the band is far tighter than its predecessor. With the recycling of the '70s funk movement now upon us, it would seem that Funk Shui are properly positioned to ride the wave of the revival. A fun band, with good dance grooves.

## Four Songs- Dizzy Elmer Self-Produced

The trio Dizzy Elmer have been in the local scene for a few years now purveying their high energy New Wave/Punk musings, with unabashed vigor and elan-- and a sizable slice of sharp musical precision. Guitarist Jethro Grady has a voice

Continued on page 29

# AS THE WORLD TURNABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17

In 1976, in the middle of the Bicentennial Celebration I remember bragging to him that America was now 200 years old. He looked over the top of his glasses and chuckled, "My basement is older than that." He lived in his stone fortress at Stow on the Wold, with the recording studio out back and the 250 stuffed trophy fish in the bar, for over thirty years. John recorded 14 Gold albums, 10 Platinum albums and 5 multi-platinum albums. He lived out my recording artist fantasy while I kicked-back in Oregon. He kept me up to speed in the big time. He had his first hit in 20 years on Billboard's charts with the new MCA *Who-The Ultimate Collection* at #31 on the Top 200 (6/29). He went to bed in Las Vegas thinking he was getting up to go back to work as an international rock star. He just didn't wake up.

Maybe that's not such a bad way to go.



Art Alexakis; livin' large.

photo John Clark

A & R executive that signed her to that label, where she promptly went platinum, has landed a new job at Warner Brothers, effective July 1<sup>st</sup>.



Two Louies Quarterly Studio Guide. You won't find the **Kung Fu Bakery** in there. "Please, please don't put our address in there," says guitarist/engineer/producer/owner **Tim Ellis**. "We just don't want people walking in off the street volunteering to be interns."

It's the Kung Fu clientele... "We just finished sixteen weeks with Everclear, and we're almost done with **Pink Martini**," Says Tim, "which is sounding really great." Tim has his own career as a player and can be seen with **The Woolies** July 21<sup>st</sup> at the Cathedral Park Jazz Festival.



Livin' large in the Rolling Stone...

While **Art Alexakis** hibernated with Everclear in the Kung Fu Bakery, Rolling Stone magazine assigned photographer John Clark to go around to Art's pad and get a

picture of his \$10,000 "mostly Sony" home theater-featuring a "fifty-seven-inch High Def Ready XBR as well as a Kef Speaker with a Velodyne sub-woofer."

The March 28<sup>th</sup> Rolling Stone feature "Who's Got The Biggest Screen? - Rock Stars And Their Home-Theater Systems" also visited the homes of Travis Barker of **Blink-182** and Roc-A-Fella Records founder **Damon Dash**.

"It's a showoff thing," says Art of his system.



Total Meltdown...

The **Dandy Warhols** second album for Capitol co-produced by Gregg Williams, "*Thirteen Tales From Urban Bohemia*" just keeps racking up the international sales awards. July 2<sup>nd</sup> the lp went Platinum in the Republic Of Ireland, following Gold awards in the UK and Australia months ago. David Bowie joined The Dandy Warhols onstage at the Meltdown Festival for an encore of the Velvet Underground's "White Light/White Heat" with members of The Cure, Bono and Brian Eno in the audience.



Bad news bares...

The **Meredith Brooks** nay-sayers will be glad to hear that even as Bad Bad One's first single "Shine" was cruising on Billboard's Adult Contemporary charts, her label, Gold Circle Records, was making the decision to fire everybody and close the doors effective the end of June.

So much for the phone promotion...

Local detractors can voice their pleasure at her misfortune to her face when she comes home to open for **Melissa Etheridge** at PGE Park September 2<sup>nd</sup>. I hope the Oregonian sends critic **Scott D. Lewis** out for a second look. He was unimpressed with "Bad Bad One" and used his valuable inches in the state wide daily to trash her. An angry manager said, "If I'm Gold Circle and I see that kind of review from the artist's own home town..."

If Nashville had treated their artists like Portland, Bakersfield would be Music City, USA.

The good news for Meredith is that **Perry Watts Russell**, the Capitol Records



How quickly they forget...

Last year Meredith Brooks was the big name used to promote **Girls Rock Camp**. This year, **Sleater-Kinney** is the role model.

Girls Rock Camp, July 15-20, **Misty McElroy's** training ground for female rock-n-roll stars, will school 125 girls ages 8 to 18 in guitar, bass and drums, stage presence, lighting, PA systems, publicity writing and finally (I wish they had this when I was in school,) self defense.

Dealing with club owners, managers and label flacks...

Sleater-Kinney just finished tracking their 6<sup>th</sup> album for Kill Rock Stars at Larry Crane's Jackpot! Studios. They'll play a benefit concert for the Girls Rock Camp, July 17<sup>th</sup> at the Aladdin Theater.

Joining mentors S-K at Girls Rock Camp from the big-time-music-biz are **Gina Schock** of the Go-Go's and Concrete Blonde's **Johnette Napolitano**.

Girls Rock Camp is still looking for donations of guitars, basses, drum kits, sticks, guitar cords, amps and pedals. Call Janice at 503/232-5897.

The Dandys will play the Witness Festival in Ireland July 14<sup>th</sup>, and after that, return to Portland for three weeks before venturing back to Europe.



**CUTTING ROOM FLOOR...Toni Land** and **Mary Kadderly** finishing up projects at Kung Fu Bakery studios-somewhere in southeast Portland...**Tres Shannon** spearheading a project to get the "Louie Louie" plaque put back in at 13<sup>th</sup> & Burnside. The site of the recording of Portland's Greatest Hit is now occupied by Foodchain Films "They say they'll pay the bill," says Tres. Shannon is thinking of putting a bench and plaque in the sidewalk on the newly created traffic island at that location. Want to help? Call: Tres at 503/721-0115...Newcomer with a buzz **Anandi** plays the Mt. Tabor Acoustic room July 20<sup>th</sup>. Anandi arrived from New York where she was steady gigging at The Living Room and The Bitter End. Her 10-song release "The Mirror" was an official "Top 5 Add" for station WDBK to CMJ...Seattle legend **Jim Page** cutting tracks with guests **Artis the Spoonman**, **Orville Johnson** and **Grant Dermody** at Billy Oskay's **Big Red Studio**. Billy is co-producing a project with **Everything's Jake** and former Desitrek icon **Doug Durbrow** is tracking a project for **Belinda Underwood**...**Tracy Klas'** drummer **Mykael Lundstedt** featured in the August issue of *Modern Drummer*. Her keyboardist is **Blake Sakamoto**, is formerly of the **Dan Reed Network** and **Generator/Slowrush**...**Assisted Living** rising out of the ashes of **Blyss** plays Ohm Saturday, July 20<sup>th</sup> and **Graceland** in Seattle Friday, July 26<sup>th</sup>...**Man Of The Year** back from a sun-break with California dates in Los Angeles-the Silverlake Lounge, San Francisco-Café Du Nord and Sacramento-Capital Garage...**John Bunzow** with **Lonesome Bob** at Dante's July 20<sup>th</sup>...**Saturnalia Trio Quartet** at Music Millennium Northwest Saturday, July 13<sup>th</sup> at 1:00PM. That's *really* early modern medieval classics...**Locals Only** co-founder **Donald Bankhead Jr.** is releasing his first recording in 11 years...**Lorna Miller** at the Burnside Bean Friday, July 12<sup>th</sup>...**Nettleingham Audio** upgraded from Pro Tools Mix to Pro Tools/HD3 system with a 192box. **Kevin Nettleingham** edited the pilot episode of jazz singer **Rebecca Kilgore's** new radio interview show called "Listen Hear"...**Vickers Spitfire** featuring brothers **Evan Vickers** on guitar and **Aaron** on bass played the clandestine Two Louies Homeland Security Party, July 4<sup>th</sup>. The stealth promotion came in under the radar with **Vickers Spitfire** roaring over the parking lot in tight formation. **Stone Brooks** of **Distracted** sat in on drums to give the **Spitfire** some added firepower...

LL

## The the & the GOOD BAD UGLY

*Continued from page 27*

reminiscent of Elvis Costello or John Hiatt: a tad gruff and gravelly, but supple and elastic at the same time. Drummer Skeeter Joplin, delivers a tight, punchy beat without a lot of excess or ornamentation. Bassist Spud Lee Murphy adds solid backup vocals to the mix, helping to create a sort of B-52s like aura on a couple of the songs.

"Rosalyn" kicks off the four-song set, an uber-tempo, upstroke affair with hairpin turns and lightening fast straightaways. Grady and Murphy blend well, lending a wry sense of humor to their interpretation of the lyrics. Grady's blistering guitar solo is spot on, as well. Catchy. Combining a low-string guitar motif that calls to mind George Harrison's "Don't Bother Me" with a Richard Thompson-ish vocal stance, singing a '60s-type Neil Diamond ballad, along the lines of "Solitary Man," while melodically paraphrasing a piece of the intro to Elton John's "Goodbye Yellow Brick Road." Pretty cool.

The chord sequence to "Once Upon A Time" could be taken from any five early Kinks songs, especially "Tired Of Waiting" and "See

**"With only a drummer for additional accompaniment to his lone guitar, Tommy Harrington amasses a quixotic sound, similar in some ways to that of Rebecca Gates and Spinanes: raw music, stripped down to the bare essentials."**

My Friends", while melodically mirroring somewhat Kurt Cobain in Nirvana's "Smells Like Teen Spirit," an appropriate combination, to be sure. Murphy's vocal contribution in the catchy chorus lends the tune a poppy, Human League-like flavor. Grady uncorks a ripping solo in the middle section here, displaying a veritable arsenal of R&R guitar weaponry.

Another uptempo number, "I Think I Danced" is a humorous "morning after, the night before" sort of scenario, with minor-key, upstroke verses and straight-ahead rock choruses. Another flashy solo by Grady belies his indie, outsider stance. The guy can flat out play.

Dizzy Elmer are a fun band, with chops aplenty and the sort of rootsy aplomb generally reserved for top-flight cover bands. However, this band has underground credentials, with Murphy highly regarded as a comic book artist. While their material is far from original, the delivery of that material is both sincere and exact, making of them an extremely entertaining group.

## The Plastic EP- No. 3 Breakdown Self-Produced

Singer/songwriter Tommy Harrington has a vocal style comparable to Perry Farrell, a raspy tenor-- bastard sons of Rod Stewart. Harrington's compositions and guitarwork call to mind Collective Soul and the Goo Goo Dolls. With only a drummer for additional accompaniment to his lone guitar, Harrington amasses a quixotic sound, similar in some ways to that of Rebecca Gates and Spinanes: raw music, stripped down to the bare essentials.

A jangly angular guitar riff initiates "You're On Blue," before giving way to a more conventional plan of attack, with antecedents in the Ramones. The mysterious line, "Who knows you're on blue/When every bruise looks good on you," flirts petulantly through the chorus, before the song begins to out for the second half of the song. Oddly catchy.

Possibly autobiographical, "Wonderful Mess" details the story of a person reaching the end of his rope. "I was trapped and wrapped up in a scene that was never really me/Plastic lies and sorry eyes and all the freaks were left outside." Harrington's hoarse delivery lends emotional impact to the tune. An attractively rough chorus helps to drive the song home. A bit of madness toward the end of the song fails

to further the forward progress of the song, bordering on a rant.

A buoyant ascending acoustic guitar line motivates "Radiant, before rolling into the roiling the second verse with the thundering rumble of a herd of electric guitars. The rest of the song unfolds in a similar fashion, alternating between the light and the heavy, repeating a sing-song melody.

Tommy Harrington and No. 3 Breakdown show some promise, although, as a songwriter, Tommy seems to occasionally lose his focus. All three songs presented here have strong melodic hooks, though at times they lack the substance to sustain repeated auditions. One wishes that Harrington would work a little harder to give his compositions a sense of completeness. Some of the songs are mere fragments, Still, Harrington shows promise. And it will be interesting to see where No. 3 Breakdown goes from here.

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- Bass player wanted for Classic Rock Band, Age range 30-50. We gig and are looking for more. Know your instrument and practice Saturdays in Beaverton. John 503/645-2297
- Adult girl drummer interested in joining or forming band. My practice room is open for rehearsals. Gaylene 503/292-4743.
- Bettie Mayhem & The Disasters needs a permanent guitarist. Psychobilly, rockabilly, punk. Costumes & theatrics with Go Go dancers. Bettie 503/286-3601

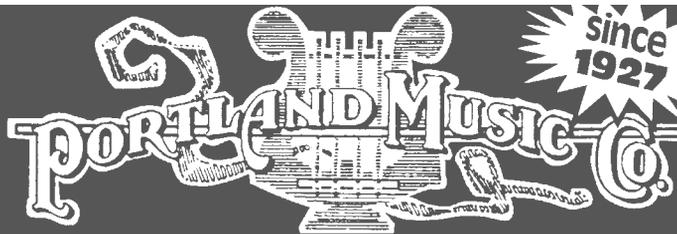
- Lead Vocalist wanted for established band with lead electric violin, bass and drums. Influences: U2, Sting, Dave Matthews, Peter Gabriel. 503/293-2390
- Guitarist seeking band or guys to jam with. I like Blues, 50's, 60's & 70's Rock. I have pro gear. Todd 503/913-4333
- Rock & Roll Trio seeks keyboardist/ vocalist w/2 set repertoire. 50's- 60's- 70's rock, blues, ballads Patrick 503/636-7449
- Creative bass player w/chops looking for people with similar tastes. Yes, Grand Funk, Kid Rock, G&R, Parliament, Beasties, Tribute Band or mix-it-up. Collyman 503/658-2113
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- 360/687-1147 E-mail: mstrmike@pacifier.com
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  - Pro drummer available now for working bands only! All styles. Pro gear & attitude. Can travel. Call Dan 503/358-7935
  - Wanted bassist to complete band of all new original heavy grinding sounds. Call Dale: 503/742-9957
  - Wanted bassist for hard core band. Complete our pissed-off lineup. Good equipment, skill & attitude. Call Matt: 503/723-3735 evenings
  - Late 40's guitarist looking to join or form a hobby band. Influences include Hendrix, Santana, Clapton etc. Dedicated and enthusiastic. Call Larry at 503/641-2650 or e-mail at larry.conley@verizon.com
  - Male lead singer and keyboard player wanted for Classic Rock

- Band. Must be reliable. Practice every Saturday in Beaverton Call: John 503/645-2297
- Male Vocalist seeking Modern Metal Band. Influences Godsmack, Disturbed, Drowning pool. Serious only. Tracy 503/ 720-9469
- Wanted Lead Guitarist for working band. Must sing and rip last lead Tray Spence of Blue Cheer. Call: 503/324-9261
- Bassist wanted for hard rock/ alternative band. Original music, cool people, good equipment. Call for info: Matt 503/723-3735
- Drummer wanted. Contemporary Country band Hillsboro area. Taqua@harborside.com
- Band seeking front man vocalist to form an Iron Maiden cover band. Call: Jason 503/771-3322
- Free Jam Session Wednesdays 8PM at the Gresham Inn, 117 N. Main
- Experienced bassist needed for Hard Funk Jazz. Only serious need call. Own rig a must. Gigs & Traveling. Call Kenny: 503/297-2314

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Dear Two Louies

My name is Steve Spang and I'm head of the Music Program at Snake River Correctional Institution. I believe the Music Program is of great value to the Inmates at SRCI. The growth and interest in our program from the Inmates has far exceeded our expectations. We currently have 8 Bands and growing. We are giving beginning, intermediate and advanced guitar lessons and I almost forgot to mention our roadie class. We would like to expand our Music Program to include much more.

**“The only means of bettering our Music Program is through donations or the Oregon Inmate Welfare Fund, which at this time is running in the red.”**

The equipment we now have is in need of repairs and upgrading. The only means of bettering our Music Program is through donations or the Oregon Inmate Welfare Fund, which at this time is running in the red. The following list below contains the items that we are in great need of. Any equipment that is in usable or fixable condition would be greatly appreciated.

Also any contacts of individuals employed at musical equipment mfgs., suppliers or distributors that would be willing to assist us in this endeavor. We are also interested in putting on fund raisers (concerts) for revenue to support our program. Your input would be invaluable and greatly appreciated.

- Guitar strings
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- Speakers

Thank You  
S.Spang  
Recreation Specialist  
985,S.Spang / Music Dept.  
Snake River Correctional Institution  
777 Stanton Blvd.  
Ontario, Or. 97914  
(541) 881-8612

Dear Two Louies,

Do you know if you folks have received the CD I sent you? I'd love to talk to somebody about the work if they are interested. Even if the

reviewer doesn't like the CD I will do something funny during the interview that will at least be entertaining.

David Stephenson  
Pollinator Records  
<http://pollinator.net>

Dear Two Louies

Thanks for speaking with me about the PEAR(Program:Education,Arts and Recreation)an Alternative School for homeless youth and Ethos(Musical instruments and Instruction for inner city youth) Benefit. I will send you a full on press release once I have all the bands locked in for the Show. The bene is on Saturday Augst 17th at The Ash Street Saloon, we Have Lea Krueger and Rich Man's Burden confirmed, and we are waiting on replies from many others. Thanks For

your interest and time, I'll keep you updated as things develop.

Jeremy Serwer, Event Coordinator.  
503.282.7273  
[http://www.mp3.com/rich\\_man\\_s\\_burden](http://www.mp3.com/rich_man_s_burden)  
<http://www.mp3.com/leakrueger>

Dear Two Louies

My name is Darryl Icard my friend Morgan Ringwald from Fender, my last place of employment wrote an email a few months back. He was introducing me to you and had listed a bunch of musical stuff I had done over the last ten years. I'm writing to you today just to say, and to see what kind of great musical happenings are going on. Such as what great bands to see and any other kind of fun that might be happening in the local music scene. Let me know it would be much appreciated.

Thanks Again  
Darryl Icard  
Bass Player (among other things)

Dear Two Louies,

As a long time reader of the Dos Louies I really enjoy your Rewind features. I'm always surprised by how fast time passes and pleased at how many Portland musicians stick with it. It's always fun seeing pictures of our past. Whatever happened to Mike Fingerut of the Balloons and Mystery Date? Quarterflash's manager J. Isaac was going to make him a star. He put Duane Jarvis of the Odds in Mike's band. Fingerut was right up there with the best of them. Did he continue in music?

Harley Mintaur  
Beaverton

LL

ON THE COVER.- Jeremy Leff. Not just a very high frequency, this is an ultra high frequency, or UHF as they're known to the fans. The Leff brothers Jeremy and Jordan, joined by drummer Matt Johnson and guitarist Jeff Nelson go ultra all with way for their third album, "If It Was Easy" enlisting producer Gregg Williams (Sheryl Crow, Dandy Warhols) GBU (see P.) says the band has a distinctive '60's British Invasion context, which is entirely anachronistic, considering the lads' relatively young ages (Photo: Pat Snyder)

# Two LOUIES

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**JULY**

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**5- Big Orange Sploit, Rich Man's Burden, Christine Young.**

**6- Head Of Lies. Ill Intent, Rubber Burning Hot Rods**

**10- Haphazard**

**11- Ism, Mts. Of Venus, Shanti Groove**

**12- Moxxy, Otis, Holidays**

**13- Logos Eye, Monkey Fur**

**17- The Leader**

**18- Non Profits, Jaroh**

**19- The Motet, Panjea**

**20- Public Groovement, AOL**

**24-Ray Gun Live, Indigent Girls, Mindframe**

**25- Nueculus, Laurel Brauns, Erica Kim**

**26- BENEFIT FOR ARTIS THE SPOONMAN, Lee Oskar, Jim Page, Baby Gramps, Shoe Horn, The Illuminated Fools.**

**27- Brothers Of The Baladi CD Release**

**31- Global Techno Dub Fusion**

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