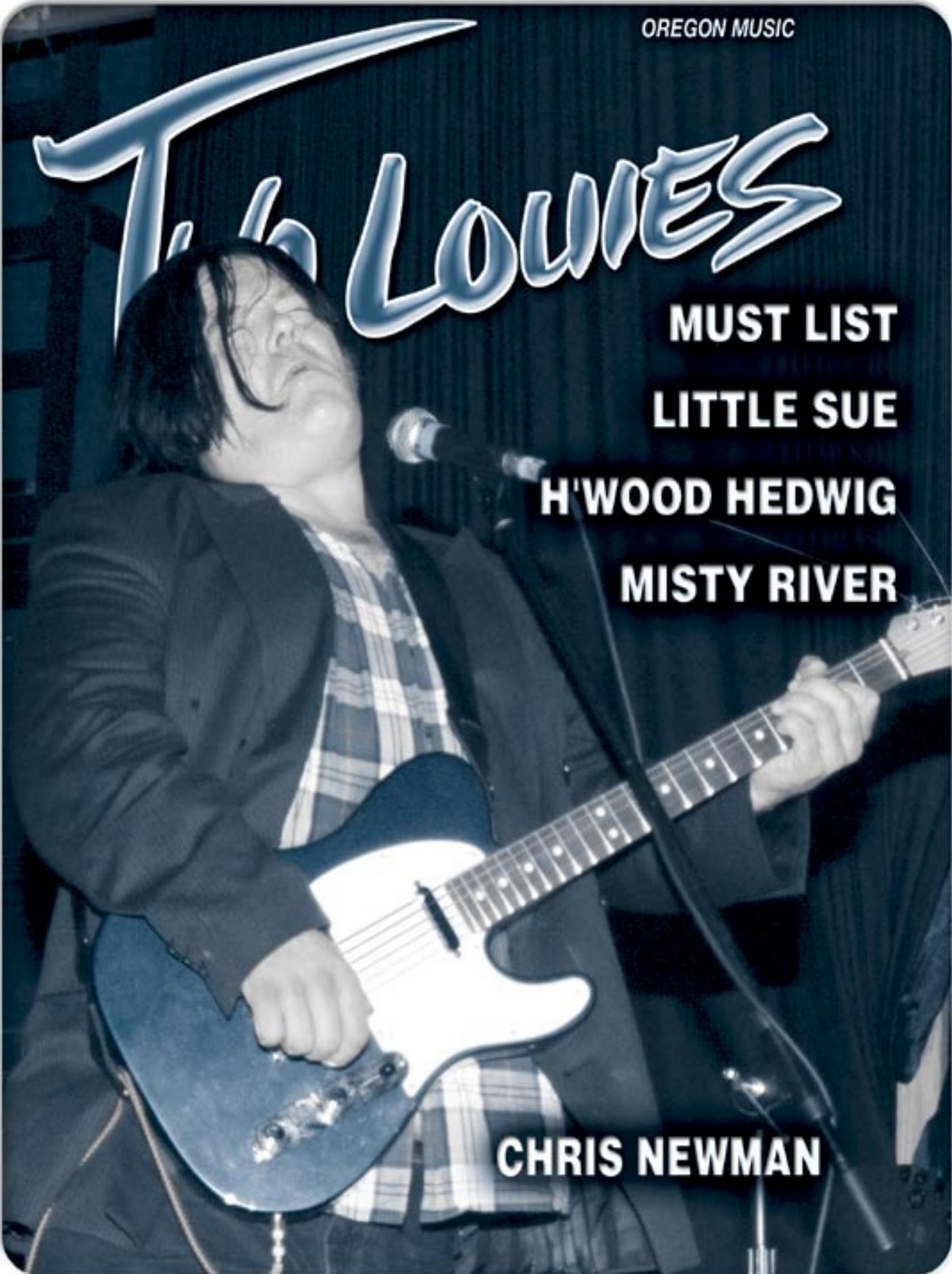


OREGON MUSIC

Tim Louies



MUST LIST

LITTLE SUE

H'WOOD HEDWIG

MISTY RIVER

CHRIS NEWMAN

STUDIO/MASTERING GUIDE

All the way Back



The Big Rewind

by SP Clarke



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

photo Michael Moran

PART 2: The Early '80s

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

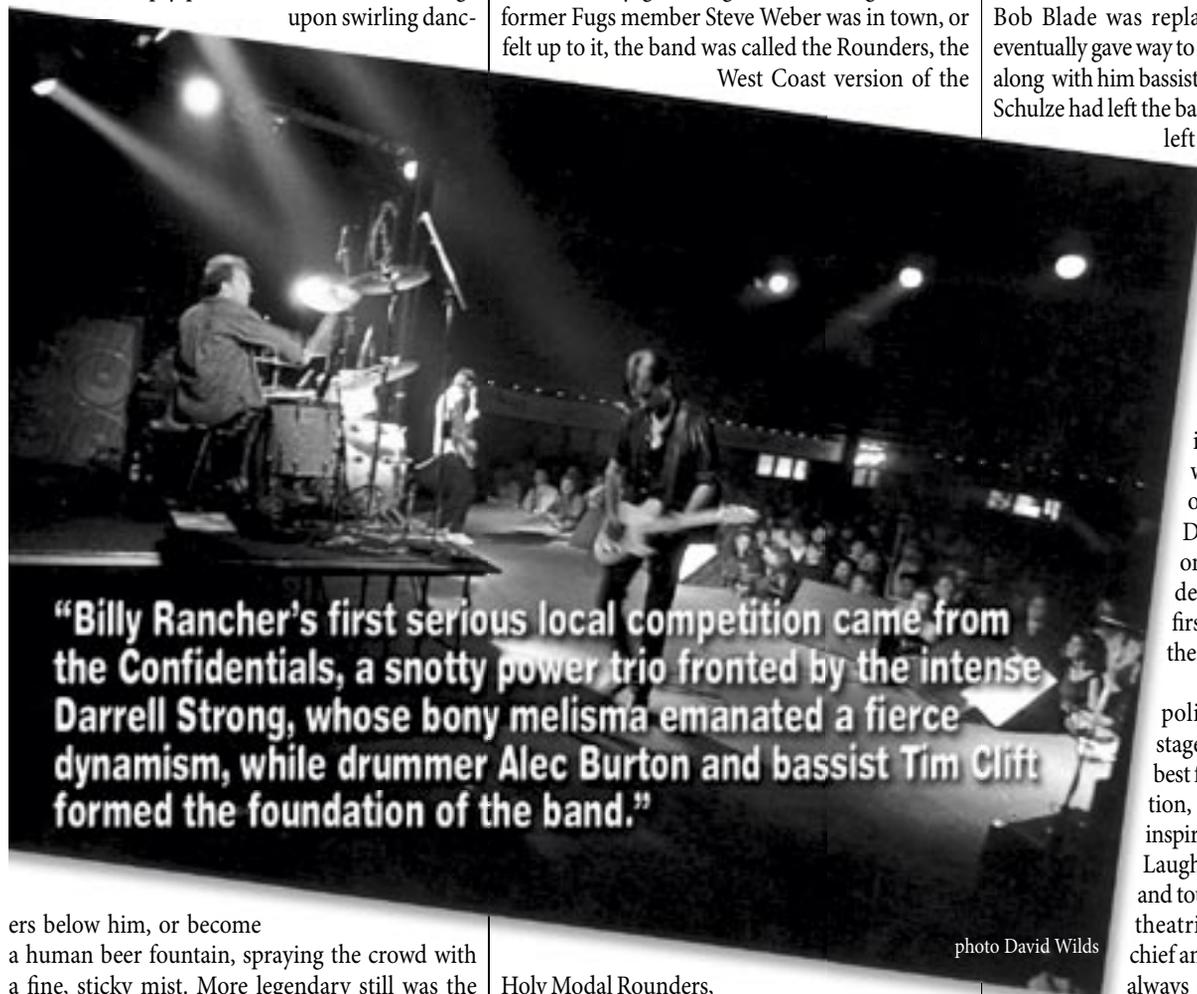


photo David Wilds

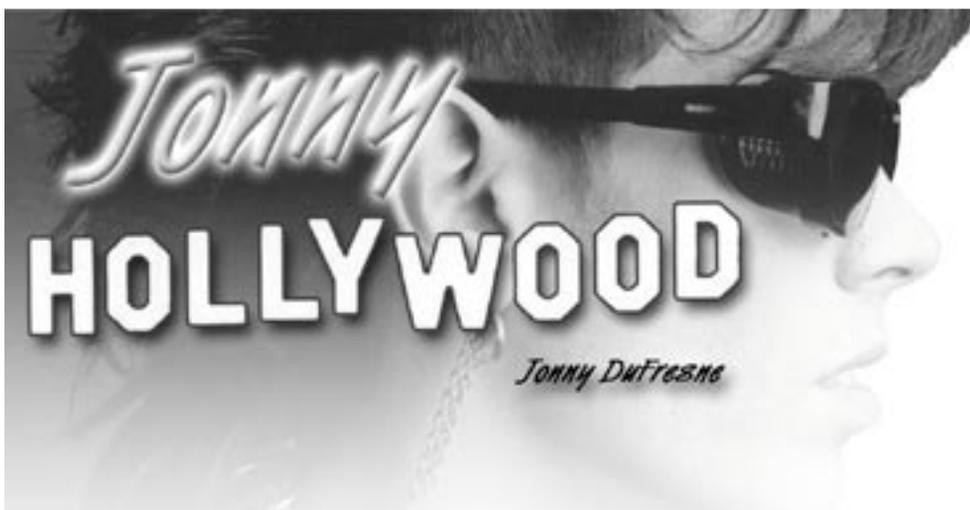
"Billy Rancher's first serious local competition came from the Confidentials, a snotty power trio fronted by the intense Darrell Strong, whose bony melisma emanated a fierce dynamism, while drummer Alec Burton and bassist Tim Cliff formed the foundation of the band."

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

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

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

The ensemble included keyboardist Richard



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

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

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

in Hollywood.

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

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

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

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

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

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

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

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

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

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

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

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

Peace

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

LL

Compulsory Mechanical Licenses The Facts and The Fictions

Part I

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

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

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

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

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

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

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

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

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

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

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

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

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

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



What is "compulsory" about Compulsory Licenses?

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

the Harry Fox Agency issue mechanical licenses on their behalf.

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

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

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

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

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

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

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

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

How do you get a mechanical license?

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

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

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

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

Continued on page 28

◀◀ Rewind

Continued from page 3

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

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

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

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

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

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

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

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

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

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

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

ply their craft.

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

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

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



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

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

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

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

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

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

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

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

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

definitive recipe.

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

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

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

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

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

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

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

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

"Talk Talk," among many others.

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

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



photo Michael Moran

Feldman Bosnian and Walker briefly reformed the band.

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

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

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

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

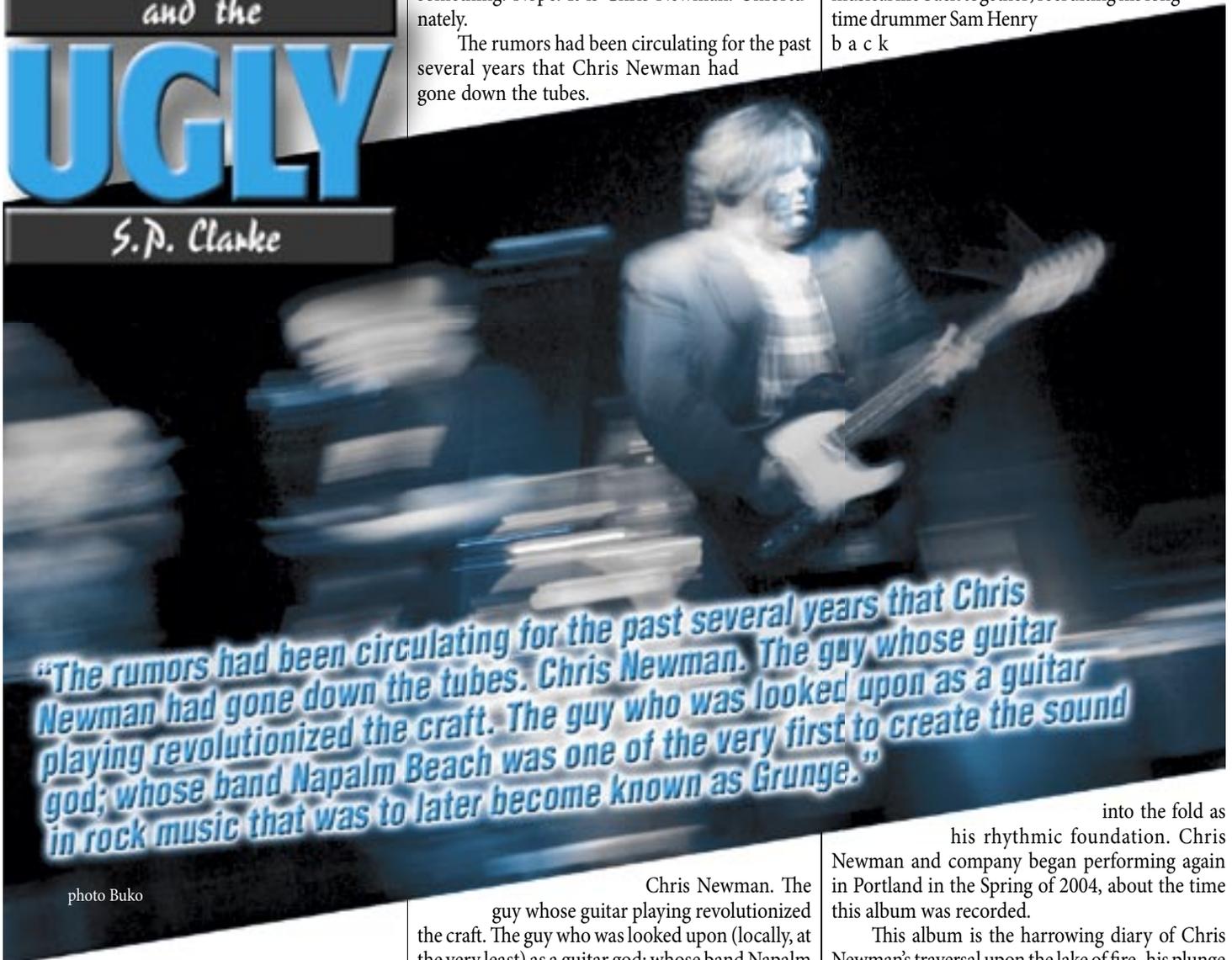
Hey wait a minute! That guy in the picture looks like Chris Newman- or more accurately, it looks like Chris Newman's griseous old uncle, or something. Nope. It is Chris Newman. Unfortunately.

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

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

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

b a c k



"The rumors had been circulating for the past several years that Chris Newman had gone down the tubes. Chris Newman. The guy whose guitar playing revolutionized the craft. The guy who was looked upon as a guitar god; whose band Napalm Beach was one of the very first to create the sound in rock music that was to later become known as Grunge."

photo Buko

Tar Town Years - Chris Newman
 Flying Heart Records

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

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

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

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

Continued on page 12

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



Rosebud

by Robin Rosemond

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

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

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

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

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

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



Penny Allen

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

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

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

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

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

Write to me: rosebud@teleport.com

LL

VIEWS & REVIEWS

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

Show Review

Brendan Wires
Live show 7/10/04

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

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

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

by Fran Gray

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

CD & Demo Reviews

Larry - 6 song demo

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

Yeah...it was pretty good...

The Well Wishers-Twenty Four Seven

CD - Not Lame

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

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

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

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

The Wanted - Let Go AfterGlow

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

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

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

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

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

The Red Sector - 4 song Demo

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

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

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

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

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

This was 1 of 12 videos selected out of 2100 entrants to be screened at this year's SXSW music festival. It's fun, upbeat and showcases the band's great personality.

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

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

"Millenium" from the CD Name Brand Goddess

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

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

Show Previews

Intervision 5

Every Wednesday at the Buffalo Gap in Portland

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

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

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

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

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

LL

The the & the GOOD BAD UGLY

Continued from page 12

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

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

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

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

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

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

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

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



photo Buko

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

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

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

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

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

Shine - Little Sue Self-Produced

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

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

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

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

Continued on page 29

An Unreel World
Lake Oswego
(503)639-9364
Email: manfred@teleport.com
Owner: Karin Kopp

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

Apache Recording Studios
4009 E. 18th St.
Vancouver, WA 98661
Vancouver phone: (360)694-5381
Portland office: (503)293-9266

APA Studio
Mollala, Oregon
(503)730-5347
Owner: JR Boykin
Engineer/Producer Smokey Wymer (503)760-3918
Rates: New Band Demo special * 5 hrs for a hundred bucks * \$30 hr additional time.
Use our Pro Tools or Roland Mackie setups. 24+ tracks. Sweet Mics & Outboard Gear. Use our engineers or bring your own. Triton 88 workstation/sampler. Roland Vdrums. Fender Cybertwin.

Bartholomew Productions
33470 Chinook Plaza, Ste. 345
Scappoose, OR 97056
Website: www.bartpro.com
Email: bart@bartpro.com or mike@bartpro.com
Phone: 503-543-7664
Contact: Bart Hafeman or Mike Conner
Service: Full service Production facility from A to Z. Production services include: Writing, arrangement, engineering, producing, digital editing, mixing, mastering, CD duplication, interactive and print design, Enhanced audio CD, interactive CD-ROM, band/Album collateral and web design. In other words, we do it all.
Musicians: We can supply top notch, in house musicians for every instrument you need. Grammy award winning musicians upon request for your project.
Format: Pro Tools TDM 64 track digital with tons of plug-ins such as: Waves, Antares Auto Tune, Focusrite, Filterbank, Beat Detective (When your drummer needs some help), Bomb Factory, Serato Pitch and Time, Virus, Di Fi, TC Electronics, TruVerb, Maxim, Big Bottom, Amp Farm, McDSP, VOCE, Vocal Align, Ultra Maximizer and tons more.
Board: 56 input Soundcraft Studio (to get that warm british sound).
Gear: Apple Macintosh G4 400mhz, 3 10 gig Seagate Cheetah drives, 120 gig firewire drive,

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

Big Red Studio
Corbett, Oregon

QUARTERLY STUDIO/MASTERING GUIDE

Producer/engineer: Billy Oskay
2nd Engineer: Jordan Kolton
web site: www.bigredstudio.com
e-mail: billy@bigredstudio.com
phone: (503) 695-3420
Unique package rates and financing of projects.
Facilities: 18 X 28' performance space which can be divided for isolation. Ceilings vaulted to 17'.
Yamaha C7D grand piano, C Fox Napa acoustic guitar, and 1902 Estey harmonium.
17' X 24' control room Isolated machine room Coffee bar/Lounge area. Available organic catering. Horseshoes, campsites, fire circle and hiking trails on property. Sight-seeing, fishing, restaurants, and lodging nearby.
Equipment: Otari MTR 90II 2" 24-Track with autolocator, Fostex 22 1/2" at 30 ips 2 track, Mac G4, Pro Tools, Digital Performer, Otari MX5050 1/4" 2 track, Panasonic sv 3700 DAT Nakamichi MRI, Tascam 2000 CD-RW.
From England, hand wired Trident TSM 40 input, 32 monitor, 24 bus. The sound is big, warm and very analog.
Monitors: Audix Nile V, JBL, Yamaha NS10s, Auritone and AKG, powered by Hafler, Para-sound and Oz Audio.
Microphones: Neumann U87s, 47s, 49s, KM 88s, U 69s, KM 84s , custom modified by Klaus Heyne Classic mics from RCA, AKG, Sennheiser, EV, Shure, Beyer and Crown.
Reverbs: classic EMT 140ST Plate, with tube electronics, the only one in the NW. Lexicon PCM 60, PCM 70, PCM 90. Yamaha SPX 900 multi-effects. MasterRoom XL305 spring verb. Signal Processing: TC electronics 2290, Urei 1176 LN peak comp/limiter ,Urei LA3As, LA 22. Lexicon 97 Super Prime Time Line DDL, Drawmer 201 dual gate, SX 201 and SE-400 parametric EQ, 4 DBX 160X Compressor/Limiters. Ax Compellor stereo compressor/leveler. Ax Type C exciter. Lexicon JAM man

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

Blue Dog Recording
1314 NW Irving
Portland, OR 97209
(503) 295-2712
Email:brobertson1@uswest.net
Web:www.bluedogrecording.com
Owner: Bruce Robertson

Ronn Chick Recording
1209 NW 86th Circle
Vancouver, Washington 98665
(360) 571-0200
Owner/Engineer: Ron Chick
Equipment list: Recording: 48 input amek angela, Mac G4 daul 850, Digital performer 3.1 24 bit 5.1 ready, 16 channels Alesis adat.
Monitors: Mackie.
Outboard gear: Avalon, Focusrite, Cranesong, Symetrix, Urie/JBL, Lexicon, Roland, Sony, TC electronics.
Mics: AKG, Audio Technica, Shure, Octavia.
Client list: Network TV: Dark Angel (wb) the Young And The Restless (Cbs), Nfl Under The

Continued on page 14

Roseland
Gene Cavenaille, House Engineer for years
"I've been doing business with Pro Sound & Lighting for over ten years and I would recommend them to anyone."

Crystal Ballroom
Pete Plympton, House Engineer
"At Pro Sound & Lighting I always find the right equipment at the right price."

PRO SOUND & LIGHTING
Specializing in the Sales and Rental of PA and Lighting Equipment. 503.232.4889 3511 SE Belmont Portland OR www.prosoundonline.com

Hit Record Focus
Console & Recorder with national credits
Racks of Broadcast Tube Gear
7 ft. Grand...Hammond & Leslie
Large quiet tracking spaces
great mics



RedCarpet Recording
503.848.5824

QUARTERLY
STUDIO/MASTERING
GUIDE

Continued from page 13

Helmet (fox), The Matthew Sheppard Story (nbc); Cable TV: Inside The NFL (hbo) Sportscenter (espn), True Hollywood Story (E!), Wild On (E!) Celebrity Profile (E!); Syndicated TV: Extra, Access Hollywood, National Enquirer, The Riki Lake Show; Commercials: Jolly Rancher, Coors Light, Whatever you needs, Ronn Chick Recording is a full service facility capable of providing demo recording, original composition, digital editing, and post production assistance for all your needs quickly and affordably. Please call for rates.

Crossroads Productions
 7708 NE 78th St.
 Vancouver, WA 98662-3632
 (360) 256-9077

Web: www.crossroadsproductions.net
 Email: info@crossroadsproductions.net
 Studio Manager: Ron Stephens
 Studio Assistant: Danielle Jenkins
 Engineers: Paul Ehrlich, Craig Smith
 Tracks: ProTools HD 192 w/24 I/O and lots of plug-ins; Otari 2" 24 and 3M 1/2" 2 trk.
 Equipment: Neve 5315 console; Focusrite, API, Manley and Altec mic pres; 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 GoldTone, Rivera, Line 6 guitar/bass amps. Too many synths and MIDI tone modules to list.
 Notes: Designed by Russ Berger, and built to his exacting specifications, Crossroads Productions is the area's largest dedicated recording facility. The distraction-free environment is especially conducive to creativity. Due to the acoustically accurate control room and PMC monitors, Crossroads has also become a favorite Mastering facility used by other local studios.
 Clients: Wayne Krantz, Bobby Torres, Gary Ogan, Jon Koonce, Anne Weiss, Brett Williams, One Shot, Sky View HS, Prairie HS, Woodland HS.

Dave's Attic Productions
 Multnomah Village
 503 349 7883
 www.davefleschner.com
 Dave's Attic Productions is a full service, digital recording studio. Over the past seven years, Dave has recorded some of the best talent in Portland in just about every style: rock, jazz, country, hip hop, and classical chamber music. He also has experience writing and recording for soundtracks, recording voice-overs, and transferring old tapes and records onto CD's.
 Gear: Macintosh G4 with an 80 Gig Hard Drive and Dual Monitor System Event 20/20 Reference Monitors, Digital Performer with

numerous 3rd Party Plug-Ins (16 simultaneous inputs, 24-32 track mixing), Tascam DM-24 32 Track Digital Mixing Console, Fostex D-90 8 Track Stand Alone Hard Disk Recorder, Fostex D-5 DAT Recorder, Selection of Neumann, Audio Technica, Rode, Audix, and Shure Microphones, ART Tube Mic Preamps, Retrospect, Juice Box, Tube Direct Box, Behringer Composer Compressor, sLexicon Reverb Midi Timepiece AV for Synchronization to Video and SMPTE time code, Furman 6 Channel Headphone Mixer with remote mixing stations, Sony MDR-7506 and AKG K240 Headphones.
 Instruments: Hammond B-3 Organ with Leslie 122, Chickering Baby Grand Piano, Fender Rhodes Mark I, Wurliizer Electric Piano, Ensoniq ASRX Sampler/Drum Machine, Roland VR-760 Keyboard/Synthesizer, Yamaha TX81Z retro FM tone generator, Pearl Drum Kit, Gibson and Ovation Guitars, Wurliizer Accordion.
 Clients Include: Rubberneck, The Kathy Walker Band, Warren Pash, Aloha High School, The Dan Gildea and Louis Pain Trio, John Savage, Nick Measley, The Redeemers, Short Green Kick, The Big Dumb Animals, RAG, Dustin Olde, Gary Burford, The Troutdale High School Deep Roots Project featuring such artists as, Stephanie Schneidermann, Luther Russel, Mary Kadderly and Nancy King, Seth Samuels and Dan Balmer, Funk Shui, Amelia, Bart Ferguson, Colorfield, Jane Wright, Embra, Sattie Clark, Purusa, Lara Michell, AC Cotton, Ezra Holbrook, The Countryropolitans, Nicole Campbell, Baseboard Heaters, The American Girls, The Bella Fayes, Jerry Joseph, Pete Krebs, Kim Stafford, Kerosene Dream.
 Rates: \$30 Per Hour, Block Rates Available

Dead Aunt Thelma's Studio
 PO Box 82222
 Portland, OR 97282-0222
 (503) 235-9693 p
 (503) 238-9627 f
 Web: www.thelmas.com
 Studio Manager: Mike Moore
 Office Manager: Nicole Campbell
 Owners: OCP Publications

DeFunk Audio/Sonare Mastering
 4531 N. Albina Street
 Portland, Oregon 97217
 (503) 288-3353
 Email: sonare@spirech.com
 Owner/Engineer: Sean Gilbert
 Doctor Digital; The Sync Ward Studios
 Portland, OR
 (503) 892-0043, 1-888-373-4485
 Email: drdigitl@spiratone.com
 Owner: Mark Frethem

Don Ross Productions
 3097 Floral Hill Drive
 Eugene, OR 97403
 (541) 343-2692 Fax: (541) 683-1943
 Email: drossprod@aol.com
 www.donrossproductions.com
 Owner/Engineer: Don Ross
 Tracks: 32 track Digital, 24 track Analog
 Rates: \$70.00-\$85.00
 Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O's, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88's- mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30

ALL SERVICE MUSICAL ELECTRONICS REPAIR

Amps, Keyboards, Pro-Audio, Multi-Tracks, & More



AMPEG•CRATE•FENDER
 MACKIE•LINE 6•MARSHALL
 KORG•PEAVEY•SWR
 TASCAM•ROLAND•YAMAHA
 AND MANY OTHERS

• Factory Authorized • Fast, Friendly, Dependable •

503-231-6552

617 SE Morrison
 www.all-service-musical.com

Tribute by G&L...

Designed by Leo Fender
 USA Made pickups by G&L
 in Fullerton, CA
 Dual - Fulcrum vibrato
 Saddle-lock bridge
 Premium gig bag included
 Prices starting under \$400




ADRIAN
 guitars
 502 7th Street
 Oregon City, OR 97045
 1-503-656-1913

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-1s, LXP-5s 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 Klaus 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-850U 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 Braun 10 cup coffee maker.

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

Falcon Recording Studios
15A S.E. 15th
Portland, OR 97223
(503) 236-3856
Fax: (503) 236-0266
Email: falconstudios@attbi.com
Contact: Dennis Carter.

Freq. Mastering
1624 SW. ALDER #311
PDX, OR. 97205
(503) 222.9444
Web: www.freqmastering.com
Portland's Pro Mastering Studio
Contact: Ryan Foster
Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.

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

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

Fresh Tracks Studio
1813 S.E. 59th
Portland, OR 97215
(503) 235-7402
Email: jon@freshtracksstudio.com
Web: <http://www.freshtracksstudio.com>
Owners: Jon Lindahl
Engineers: Jon Lindahl and Casey Spain
Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)
Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8track.
Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via JL Cooper Synchronizer, Panasonic CD Burner, 24x8x2 Soundcraft Mixing Console, ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor, Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RODE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/CUBASE VST 32 5.1 Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom RT -123, ESQ-1 Keyboard, Casio Midi Guitar
Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham, Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, Enuf, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvrier du Christ, and Christine Young.

Gung Ho Studios
86821 McMorott Lane
Eugene, Oregon 97402
(541) 484-9352
Owner: Bill Barnett

Haywire Recording
Southeast Portland
P.O. Box 66381 PDX OR 97290
503-775-7795
Email: haywirerec@earthlink.net
Web: <http://www.haywirerecording.com>
Engineers: Robert Bartleson
Tracks: 8/16/24 tracks, Analog or Digital Services: Live & Remote Recording, Free-Lance, Engineering and Producing, In-house Studio Recording, CD

Continued on page 20

Falcon Recording Studios



The leader of Rock, Jazz, Funk, Big Band and Classical recording in Portland, Oregon since 1981.

503-236-3856

www.FalconRecordingStudios.com

SEPTEMBER AUDIO

24 Track / 24 Bit Location Recording Package

Performance Showcase
Location Album Tracking - Project Pre-Production

we bring the studio to you

Your Place... Your Time... Your Music...

www.septaudio.com/location.html

or

call Chris 503.626.9988

The Temptations, Sun Ra, Nu Shooz, Cool'r, Pleasure, Thomas Mapfumo, Balafor, Outstanding Sound Systems, Delay, Portland, Superb Technical Support, and Opera Association, Total Production Solutions for the Arts, Portland, Oregon, and Parks Department, PDX AUDIO, Artists, Mt. Hood, Reper, Berry, Nation, atson, Buck C., Jim and Jesse, The Bellamy Brothers, Ronny, Tucker Band, Michelle, Oysterman, John Kay, Special, Cult, Iron, The Turtles, Francis, Indian, Girl, Joan, Jeff, Thore, and the Myrtles, COMMITTED TO EXCELLENCE FOR OVER TWENTY YEARS

WE'VE MOVED! NOW IT'S TIME FOR A

GRAND OPENING CELEBRATION

AT OUR NEW LOCATION

AUDIX
OM-5
\$ 159.00



ALESIS



Masterlink
\$ 799.00

23
60
OF

Community
PROFESSIONAL LOUDSPEAKERS

DnD12
\$ 179.00



DnD15
\$ 199.00

UP TO 60% OFF GRAND OPENING
SELECTED ALL MONDAY
ULTIMATE SUPPORT

SIGN UP FOR SOUND

- JULY 24th.** CO
- JULY 31st.** M
- AUGUST 7th.** CA
- AUGUST 14th.** M

DON'T FORGET!
RENTALS
ELECTRONIC REPAIR
SPEAKER RECONING

CALL FOR

ProCo
CB-1
\$ 37.95



GREAT DIRECT BOX

DOZENS OF ITEMS
ON SALE



LOTS OF PARKING

ACROSS FROM CLACKAMAS TOWN CENTER

BEHIND STEREO KING

ANSWERS NO

ALWAYS CO
WHY GIVE UP GOOD SERV
MON.-SAT. 9-6 503-652-2160 or 800-755-
12115 S.E 82ND.

CELEBRATION

ON 82 ND. AVE IN CLACKAMAS

DOOR PRIZES!
DRAWINGS WILL BE HELD

to
%
OFF!



ENING SALE
TH LONG!

UP TO 60% OFF
SELECTED
QUICKLOK STANDS

ND CLASSES NOW!

MPRESSOR/LIMITERS
IXING CONSOLES 101
BLES & CONNECTIONS
NITORS & FEEDBACK

DON'T FORGET!
RENTALS
ELECTRONIC REPAIR
SPEAKER RECONING



UP TO 60% OFF
SELECTED
YAMAHA & JBL

R DETAILS



T JUST BOXES

COMPETITIVE!
VICE? CHECK WITH US LAST
1665 email at sales@brownellsound.com
AVE., PORTLAND

ACROSS FROM SEARS 82ND.

ACROSS FROM CLACKAMAS TOWN CENTER

JUST OFF I-205

AS THE WORLD



THE GRAND OL' SOAP OP'RY

Payback's a mother...

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

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

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

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

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

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

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

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

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



DIG! Also a Must...

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

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

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

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

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



New local Grammy brass...

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

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



Best gig in music...

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

The holiday concert was broadcast on CBS.

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

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

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

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

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

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

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

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



Todd Jensen

photo Buko

D TURNTABLES

BY BUCK MUNGER

Old boy network...

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

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

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

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

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



Beatle Birthday...

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

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

Contact: CLS Productions 503/871-4878



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

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



More Backstory

When Black Marine Pearl ruled...

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

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

The chord-progression of choice for a new genera-

tion of electric guitar players.

Those were great days for Hollywood's music business.

The Limey Invasion.

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

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

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

Record store and musical instrument shop.

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

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

And warm beer.

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

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

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

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

LL



100 CDs \$225
500 @ \$945
1,000 @ \$1,180

Orders of 500 or more retail-ready CDs include 5 color on-disc print, barcode, shipping to pds, and a free listing on cdbaby.com - from your supplied film and proofs

nettleinghamaudio
MASTERING • REPLICATION

Recent clients include:

Mel Brown Quintet, Duffy Bishop, Dan Faehle,
Deep Elm Records, Lea Krueger, Obo Addy,
The Strange Tones, Bart Ferguson & many more.

888.261.5086

VANCOUVER, USA



INNER SOUND

Pro Audio Repair

since 1978

1416 SE Morrison • 503.238.1955



We Buy, Sell & Trade Used Gear
Full Line of Retail Musical Equipment
Guitars • Drums • Pro Audio • Lighting
DJ Gear • Keyboards
ProTools Dealer

we are actively seeking job applicants

www.guitarcenter.com
13029 S.E. 84th Ave. Clackamas
503-654-0100



Continued from page 15

Mastering

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

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

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

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

Intersect Sound, Inc.

Portland, Oregon

503-649-7741

E-mail: billmccushman@yahoo.com

Web: www.geocities.com/intersectsound

Owner/Engineer: Bill M. Cushman

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

Sound Engineers are available.

Rates: PA System rentals go out as a unit, engineer included—see website or, contact billmccushman@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, JBI m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band

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

Interlace Audio Production

457 NE Birchwood Dr.

Hillsboro, OR 97124

503-681-7619

Email: InterlaceAP@aol.com

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

Bob Crummett

Contact: Kris Crummett

Engineers: Bob Crummett and Kris Crummett

Rates: \$25 an hour.

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

Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), 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 Reverb, 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.

Jackpot! Recording Studio
1925 SE Morrison
Portland, OR 97293
(503) 239-5389
larry@tapeop.com
www.tapeop.com
Owner: Larry Crane

J.A.S. Recording
P.O. Box 884
Beaverton, OR 97075
(503) 274-2833
Owner: Andy Strike

KAOS Recording, Mastering & CDR Duplica-
tion
Portland, OR
(503) 287-5066
Owner: John Belluzz

Kung Fu Bakery
Portland, OR
(503) 239-6564
Owner: Tim Ellis

Lemon Studios and Walter Midi
www.lemonstudios.com
1424 SE 162 Portland OR 97233
(503) 761-0964
Jon Lemon - Owner and Chief Engineer
Email: recordingstud@lemonstudios.com
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; Alot of
Adats; Yamaha O2R digital mixer
A Few Preamp: Manley VoxBox; (6) Manley
dual mono mic pres; Manley El-Op leveling
amp; (2) Drawmer 1960 pre/compressors;
Langevin dual vocal combo
A Few Keyboards: Steinway Model B 7' grand
piano; Hammond B3 with Leslie 122; Fender
Rhodes suitcase piano; Korg Triton, Triton
rack, Trinity, MS2000R, etc.; Roland 5080, 1080
JP-8000, etc.; Quite a few others including Nord
Lead and E-mu Virtuoso 2000

Some recent clients: UNIVERSAL and 2WAY
RECORDS recording Artists Sassey and Ghetto
Romeo; Johnny Limbo and the Lugnuts; The
Stragglers; Brenda Baker; Duelin' Sopranos;
Bassoon Bros; Cool Nutz and Jus' Family
Records; Hog Whitman; Sawtooth Mountain
Boys; Jeff Hudis (Hudis James); Madgesdiq;
Carolyn Kardinal; WE Side Records; Kant Be
Caught; DJ OG One Productions; Kathy Walker
Band; D-Five-9

Lion's Roehr Studio
5613 S.E. 69th
Portland, OR 97206
(503) 771-8384
Email: lionsroehr@earthlink.net
Owner: Mike Roehr

Nettleingham Audio
888-261-5086 / 360-696-5999
Vancouver, WA
(just minutes from downtown PDX)
Internet: <http://www.nettleinghamaudio.com>
Email: info@nettleinghamaudio.com

Services: CD Mastering, CD Replication &
short runs, graphic design, editing, etc...

Specialties: CD Mastering/CD Replication/
Short-Run CDs
Engineer: Kevin Nettleingham
Tracks: 128 Track Digital Hard Disk
Rates: \$60.00 per hour / 100 CDs - \$225 / 1,000
CDs - \$1,180

Equipment: Digital Audio Workstation: Digi-
sign Pro Tools | HD3 24 bit & sample rates up
to 192kHz, Software Version: 6.2.2, Audio Hard
Drives: 306 gigabytes, Computer: Macintosh
G4 800 w/dual monitors (cinema display and
20" VGA), RAM: 1,256 megabytes
AD/DA: Cranesong: HEDD (Harmonically
Enhanced Digital Device) 24 bit AD/DA
converter, Digidesign: 888/24 24 bit AD/DA
converter, Waves: L2 Ultramaximizer 24 bit
AD/DA converter

Analog Processing: GML 8200 Parametric
Equalizer,
Crane Song: STC-8 Discreet Class A Compressor
Limiter, Empirical Labs 2 x Distressors
with British Mod, Mic Pre-amps: 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
Digital Processing: Cedar: De-clicker, De-
crackler, De-hisser, De-buzzer, Waves: L2
Ultramaximizer, Platinum Bundle, DigiDesign;
ReverbOne, Serato; Pitch-n-Time, Antares:
Autotune, Line 6: AmpFarm
Digital Routing: Z-Systems: 16x16 AES Digital
Detangler Pro

Synchronization: Aardvark: AardSync II, Sync
DA
Data Back-up: Exabyte: EXB-8700LT 8mm
CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition
Audio Monitors

Metering: Waves: PAZ Psychoacoustic
Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-
24 Bit DAT, DA-30 MKII DAT, & CDR2000
- CD Recorder/Rewriter - Nakamichi MR-2
Cassette, Vestax: BDT-2500 Turntable
Microphones: Soundelux: 2 x U95S - Microtech
Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann:
2 x KM-184 - AKG: D12e, Sennheiser: 3 x 421,
441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
A Few Of My Clients: Oregon Symphony • Obo
Addy • Deep Elm Records • Alfredo Muro •
Low Jones • Bart Ferguson • Norman Sylvester •
Paisley Pop Records • The Mel Brown Quartet •
The Divided • Desert City Soundtrack • Randy
Porter • Bobby Torres • Slackjaw • Duffy Bishop
• Trophy Wife • Mt. Hood Jazz Band • Assisted
Living • 31 Knots • Starter Kit • The Jimmies
• Woke Up Falling • Johnny Martin • DFIVE9
• Gruesome Galore • Catholic School Girls • 5
Guys Named Moe • 44 Long • The Martindales
• The Cow Trippers • Thy Infernal • Renato
Caranto • The Bassoon Brothers & a lot more!

No Moving Parts
S.E. Portland (near Laurelhurst)
(503) 234-6410

Web: www.nomovingparts.com
Owners: Mark/Michele Kaeder
Engineer/Producers: Mark Kaeder
Tracks: 32 I/O Harddisk Recording
Equipment: Recording: Yamaha O1V Digital
Mixer, Logic Audio Platinum HDR software

Continued on page 22

FREQ.

MASTERING

discover the freq.n'l difference

recent clients include:

the woolies, 3 leg torso, the trail band, 35, libretto,
american hitlist, 3am, bsi records, northwest royale,
mary kadderly, madgesdiq, dahlia, jamie hampton,
sinistapushaman, dc niners, libretto, pete krebs,
mckinley, certified, empty mynd, idiot 3, fishbone

www.freqmastering.com • 503.222.9444

MUSIC MILLENNIUM



35 YEARS OF MUSIC

EAST PORTLAND
32nd & E Burnside
503-231-8926

NW PORTLAND
23rd & NW Johnson
503-248-0163

SHOWCASE

Guitars
Amps
Drums
Keyboards
P.A. Systems
Recording
DJ Systems
Sheet Music
Accessories

SALES
RENTALS
REPAIRS
LESSONS
INSTALLS

SINCE
1977

MUSIC & SOUND

Fender•Peavey•Yamaha•Korg•Tascam•Gibson•SWR•Event
Eden•Behringer & Many More at DISCOUNT PRICES!!

Tascam 4-Track Recording systems from.. 99.00
Guitar amps from.. 69.00/Guitars from.. 99.00
5 piece Drumsets w/cymbals from.. 369.00
Complete P.A. Systems w/ Mikes from..299.00
YAMAHA Motif ES & KORG Triton Keyboards at Low Prices

Portland's Largest Selection of Fender Custom Guitars

3401 S.E Hawthorne Blvd. Portland Oregon 97214
503-231-7027 (Portland) 888-240-4048 (Nationwide)
Visit our Website: www.showcasemusicandsound.com
10-7 Mon thru Fri /10-6 Sat! 11-6 Sun
Visa-Mastercard-Disc-Amex 190 Days Same as Cash O.A.C.



Fresh Tracks Studio

8, 16, and 24 track recording

(503) 235-7402

www.teleport.com/~fresh



Blue-Zebra
WEB & PRINT DESIGN STUDIO

- Print & Web Imagery
- CD-Covers
- Band Web Sites
- Media Kits
- PDF Conversions
- MP3 Conversion
- Posters

Portland • San Antonio • WWW
www.Blue-Zebra.net • 503.223.2157



WORLD'S LARGEST GUITAR BAND!
BREAK THE GUINNESS WORLD RECORD!
PLAYING WOODY OUTHRIE'S "THIS LAND IS YOUR LAND" (Cover of it)

PIONEER COURTHOUSE SQUARE
SUNDAY JULY 25, 2004

11AM to 1:30PM Registration & Cover: \$10/Person, \$500
2PM to 3PM GIG Band led by David Shan Johnson & Rick Meyers

BE A STAR!!

A BENEFIT FOR SISTERS OF THE ROAD

TO REGISTER FOR GUITARZILLA GO ON-LINE TO:
WWW.SISTERSOFTHEROAD.ORG

Neil Kelly Logo Wines

Copyright © 2004. All Rights Reserved. Photo: [unreadable]

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

(running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems 'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering Deck. Monitors: Sundholm V8's, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica, ATM35, AT-851a, AT-4041(2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2). Misc: Sony Spressa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info.

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

Northstar Recording
13716 S.E. Ramona
Portland, OR 97236
(503) 760-7777 Fax: (503) 760-4342
Owners: Scott James Hybl, Curt Cassingham

O in Eye location recording
4430 SW 107th AVE.
Portland OR 97005
(t):503.626.9988
(c):503.310.7682
Email: chris@oineye.com
Web: www.oineye.com

Owner/engineer: Chris Anderson
Tracks: 24 track Digital Hard Disk
Rates: \$20 per hour with negotiable package specials available. O in Eye currently has 2 "limited budget" minded packages available for new projects seeking to get a live demo out quickly or record a single; email or call for details. "Single" Special: \$100 1 song/instrumental recorded with all necessary overdubs: tracked,

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

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

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

On Site Audio
A Diamond "Z" Records Company
16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7335 Fax#
Email: DZRRecords@aol.com
Contact: Steve Landsberg

Opal Studio
6219 S.E. Powell
Portland, OR. 97206
503-774-4310
503-777-5214 fax
Email: opalpdx@teleport.com
Web: www.opal-studio.com
Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.
Rates: \$40/hour, block \$35/hour, project \$30/hour.
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic

preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...

Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps

Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OMS Shure 57 (4), 58, EV ND757a Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate. Clients: Kerosene Dream, Jollymon, Stephanie Schniederman, Deen Castronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory...

Private Studio Recording & Mastering

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

www.psrrecordings.com

Contact: Timothy Stollenwerk

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

Rates by the hour or by the "audio minute". Satisfaction guaranteed.

Equipment: Sound Forge and Vegas video 24bit DAW, PSP Vintage Warmer, PSP Mix Pack, Waves L2 Ultramaximizer, Lexicon PSP42, Ozone Mastering, Yamaha O1V, Frontier Design 24bit 10channel Wavecenter, Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTCA7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance. Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records.

R Studio

(503) 285-9168

Owner: Gregg Whitehead

Rainbow Recording

6614 S.W. Garden Home Rd.

Portland, OR 97223

(503) 246-5576

Email: hegna@integrity.com

Owner: Galen Hegna

Recording Associates

5821 S.E. Powell Blvd.

Portland, OR 97206

(503) 777-4621

Email: recassoc@teleport.com

Red Carpet Treatment

Aloha, Oregon

(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

Tracks: 16tk 2" 15/30 ips.

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

Tube 15/7.5

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

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

Monitors: Large JBL Alnico 15" 72"/Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL L26 (tube driven). Headphones have 4 separate mixes. Console: Sunn SPL 3424 & 4424 well tied for 56 inputs. L & R main buss is now tube.. Triode connected 807s fully regulated & transformer coupled. This is the heart of our vacuum tube console-now under construction.

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

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

Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware.

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

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

Continued on page 26



Sound Impressions Studios
1920 NORTH VANCOUVER (503) 287-3975 FAX: (503) 249-5021
PORTLAND, OREGON 97227 info@sound-impressions.com
www.sound-impressions.com

Brand new facilities with two studios.

Help is just a call away



Musicares

Total Confidentiality • Health Care Referrals
Addiction Recovery • Immediate Crisis Intervention
24 hours a day

Regional Toll Free Help Lines

West	Central	Northeast
1-800-687-4227	1-877-626-2748	1-877-303-6962

NO MOVING PARTS PORTLAND, OREGON

DIGITAL AUDIO RECORDING
IN A RELAXED SETTING
FAST DIGITAL EDITING
QUALITY MICS AND INPUTS



AFFORDABLE. PROFESSIONAL. COMFORTABLE

Internet: www.nomovingparts.com
Phone: 503-234-6410

BURRO'S Eye View

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





17TH ANNUAL
SAFEWAY
WATERFRONT
BLUES
FESTIVAL



TARP TOWN YEARS

the new full-length CD by Northwest rock legend Chris Newman



on Flying Heart Records

ABC REHEARSAL STUDIOS

(800) 466-7991

50 New Rooms Centrally Located Grand Opening Specials!!!

24 Hour Lockout • Large Showcase Room
Quality Construction and Area • A/C
Lounge Area • Onsite Parking
Professional Management

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 23

Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, Alison Music, King Darl, The Haunted Church, Shirley Sanders Live, Yesterdaze Child, Live cable show "Wing It" with Lynn Conover & Susannah Weaver, audio for TV of Hillsboro Symphony Orchestra. Pickathon 1999, 2000, 2001. What can "glow in the dark" do for you.

Reynolds Audio Production

/ Cool Blue Studio

SW Portland (call or email for directions)

(503) 892-6268

E-mail: john@reynoldsaudio.com

Web: www.reynoldsaudio.com

Contact: John Reynolds

Equipment: Mackie Digital Eight Bus console with Massenburg EQ, Antares AutoTune and TC Electronic reverb. Mackie HDR 24/96 Pro 24 track, 24 bit recorder with Digidesign Pro Tools file exchange. Apogee PSX 100 A/D/A converters, Aardvark Aardsync II Word Clock distribution, Amek/Neve, Avalon, DBX Blue Series, Lexicon, TC Electronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure, Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list. Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs.

Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Midex8 MIDI interface, removable firewire drive, Sony DVD+/-RW, Bravo CD publisher. Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys.

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

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

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

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

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

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

Rex Recording

1931 S.E. Morrison

Portland, OR 97214

(503) 238-4525

Web: www.rexpost.com

Owner: Sunny Day Productions, Inc.

River Recording

Milwaukie, OR

(503) 659-5760

Owner: Steve Parker

September Audio

WEB: www.septaudio.com/music.html

503.295.1277

Engineer/Producer: Craig Harding

Direction: 24 Track/24 Bit Location Recording

(www.septaudio.com/location.html) & High Resolution Mixing for home studio owners (www.septaudio.com/mixing.html).

Digital Audio Recorders: Alesis HD24, Alesis Adat, Tascam DA-88 with SY-88 sync Card, Sony PCM R-500 DAT.

Digital Audio Editors: ProTools 6 with Digi-translator 2, Digital Performer 4.

Other Digital Audio: Toast 5, Jam 5.

Digital Audio Plugins: Universal Audio (UAD-1): LA-2, 1176, Pultec EQP-1A, Fairchild 670, Dreamverb, Nigel Waves: Masters Bundle, Restoration Bundle. Antares: Autotune.

Elemental Audio: Equip, Firium, Inspector.

Digital Fishphones: Blockfish, Spitfish, Floorfish. AudioEase: Altiverb, Barabatch. Digital

Audio Storage/Random access on-line: (2) 30GB Seagate 10,000RPM Ultra SCSI in Glyph hot-swap enclosure driven by ATTO dual head, SCSI-3 controller. Random access off-line:

(4) Granite firewire hot-swap enclosures with multiple 120GB sleds. Analog Audio Recorders: Otari 5050 2 track, Marantz MPR 502 Cassette Deck. Analog Audio Outboard: Dangerous 2-Buss, UREI 1178, (2) UREI LA-4 comp/limiter (modded by Eddie Ciletti), Drawmer 1960 tube compressor (with Platinum upgrade), GML 8200 EQ, SPL Tube Vitalizer, SPL 9842 Transient Designer, Aphex 612 Expander/Gate, Lexicon 300 reverb/efx, Lexicon PCM-60 reverb, Eventide H-3000SE efx/reverb w/sample option, Roland SRV-2000 reverb/efx, Roland SDE-1000 delay/efx, Deltalab Effectron I delay/efx, DigiTech RDS 3.6 delay/efx, Eventide Instant Flanger, BBE 802, EXR EX2 exciter, La Pavoni espresso maker, Ampex 354 tube electronics.

Digital Video Editors: Final Cut Pro 4, DVD Studio Pro 2, Graffiti 2, Commotion 3.

Video Recorders: Sony UVW-1800 Beta SP, Sony DSR-20 DVCAM/MiniDV, Sony BVU-800U-Matic SP w/TC Card, Mitsubishi S-VHS, Canon GL-2 w/Century wide angle lens.

Video Monitors: Mitsubishi 46" (control Room), Sony 14" NTSC calibrated monitor, Sony 21" (VO Booth).

Digital Video Storage: Random access on line: 120 GB RAID (Glyph DV Project) 10 bit, uncompressed video.

Digital /Audio-Video Codec: Canopus ADVC-500 Component/Composite/Firewire IN/OUT with +4, Balanced audio IN/OUT.

Computers: G4 Dual 1GB w/1.5GB RAM & SuperDrive, G4 500 Titanium Powerbook

w/768 MB RAM.

Internet: DSL wideband connection, Fetch, Camino

Sound Goods

Beaverton/Aloha, Oregon

(503) 690-6864

Web: <http://www.soundgoods.com>

Owner/Engineer/Producer: Joshua Slamp

Sound Impressions, Inc.

1920 N. Vancouver

Portland, OR 97227

(503) 287-3975 Fax: 249-5021

Email: info@sound-impressions.com

Web: www.sound-impressions.com

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

Owner: Dan Decker

Engineers and Personnel: Dan Decker:

Engineer / Producer, Nick Kellogg / Engineer

/ Producer, Rick Duncan: Engineer, Wayne

Thompson: Programmer / Engineer, Delandra

Clark Scheduling / Artist Management,

independent engineers are welcome. Assistant

Engineers: Jim Lechocki, Justin Swanson, Tony

Creppeps

Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. Audio projects range from local demos to national albums in all styles of music. Our new facility located two blocks from the Rose Garden arena houses two large audio studios and a video editing suite. Call to set up an appointment. We would be happy to show you our studios and discuss how Sound Impressions can assist moving your musical career forward to the next level.

Mixing Consoles: Studio A: DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section with EQ. Switchable plasma metering. Studio B: Yamaha 02R digital mixing console: 40 inputs with dynamics and parametric EQ. Studio C: Yamaha 01V Digital Mixing Console/Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.

Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer

Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R.

Digital Audio

Digital Workstations: 3 Digital Performer workstations with 2408, 2408II, 1224, MIDI Time Piece, and MIDI Time Piece AV interfaces, Apogee AD Rossetta Converter, Pro-Tools III 16 Track Power Mix (on the AVID workstation).

Synchronizers: 4 Adams-Smith Zeta Three's.

Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.

Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds.

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

Clients and Projects: Subpop Records, Atlantic Records, Frontier Records, Sony Records, Mercury Records, Roadrunner Records, TK Records, Carlson Records, MDR Records, Rainbow Records, Schizophonic Records,

Elemental Records, The Dandy Warhols, The Freemartins, Scott Fisher, Smoochknob, Al Perez Band, Ashbury Park, Blake Sakamoto, Honey Ryder, David Lee, Disciples In Song, Jan Celt, Lonnie Turner, Washing Waldo Woo, Signals, MOJO, Jackstraw, Fred Stickly, Hardship, Jamie Hampton, Stark Raving Mad, Super Friends, Dave Said Strike, Petal, In June, Jeff Cava, Shapeshifter, Adam Zwig, Jim Sluder, Lisa Polick, Jon Koonce and the Gas Hogs, Poison Idea, Eric Mathews, Cardinal, American Girls, Swoon 23, Craig Carothers, Heatmiser, Dan Reed, Monde La Bella, Southern Nights, Caveman Shoe Store, Pig Pen, Hearing Voices, Snowbud, Dan Balmer, Brothers of the Balidi, Nu shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Debrie, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Halks, Portland Songwriters Association, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

SuperDigital Ltd.

915 N.W. 19th Portland OR 97209

228-2222

Email: superdigital@superdigital.com

Web: www.superdigital.com

Owner: Rick McMillen

T-Bag Studio

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

Phone: (503) 313-5521

Email: talbottguthrie@hotmail.com

Contact: Talbott Guthrie for booking information

Rates: \$20.00 per hr.

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

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

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

Peavy Deltafex.

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

Tonic Media

PO Box 14062

Portland Oregon, 97214

(503) 236-2123

Email: alanalex@teleport.com

Owner: Alan Alexander III

Walnut Studios

(503) 312-9663

Balanced Power, Equi-Tech ET1RSI-F Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, Sans-Amp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Vocemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDIF, ADAT Optical, Analog XLR and "TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.



Billy Oskay's Big Red Studio

Located on 26 acres just east of Portland.

The Edge to Create

Check our listing in the Studio Guide or contact us at:

(503) 695-3420

www.bigredstudio.com e-mail billy@bigredstudio.com

Continued from page 5

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LL

SuperDigital™

The Recording Store

**We are now open at NW 17th and Northrup on the edge of the Pearl!
Only 5 blocks from our old place! Come see the new store! Easier parking!
Same Phone. Same Web address.**

New old building! New Mastering Room! New Studios under construction!

**We sell Digital Audio Workstations,
Recording and Synth Software,
Mikes, Speakers, Recorders, Sound Systems, Effects, Mike Preamps**

The #1 Place for DigiDesign ProTools:

M-Box \$450 • 002 Rack \$1195 • 002 \$2195 • HD Systems too!

Low prices on Lacie Firewire Drives and DVD Burners

Mitsui and Taiyo Yuden CDR's • CD packaging & printing supplies

Hey Bands! We have low low prices on CD Duplication & Graphic Design!

Expert advice from guys who have a clue!

**CALL NOW! 503.228.2222 • 1150 NW 17th Ave.
WWW.SUPERDIGITAL.COM • Oregon family owned since 1987!**



The the & the GOOD BAD UGLY

Continued from page 12

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

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

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

Willow - Misty River Self-Produced

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

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

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

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

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

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

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

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

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

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

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

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

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

FREE MUSICIANS CLASSIFIEDS

STOP IN ANY PORTLAND MUSIC LOCATION & FILL OUT THE FREE FORM

- Sometimes Jim needs drummer & bass player for original rock band gigs & recording. Jeff: 971-570-9133
- Songwriter/Guitarist seeking bass drums piano. Influences include Hendrix, The Doors, Zep, Herbie Hancock, Muddy Waters. Charts written. Call: Jeremy 503-350-1611
- Bassist sought by electric violinist and drummer for recording and performing. Influences: U2, Sting, Coldplay, Dave Matthews. 503-293-2390
- Vocalist seeks original band. Influences Mudvayne, Disturbed, Drowning Pool. 503-720-9469
- Loud Rock-n-Roll drummer needed. Someone who likes sex, booze and tattoos! "Glammy" if you know what I mean. Call: 503-380-4544
- Drum Lessons - Experienced teacher and professional musician available to teach drum set or hand drumming. Learn independence, reading, groove. 503-309-9959
- Clean & Sober Drummer 20 years experience. Guitar-based Metal,

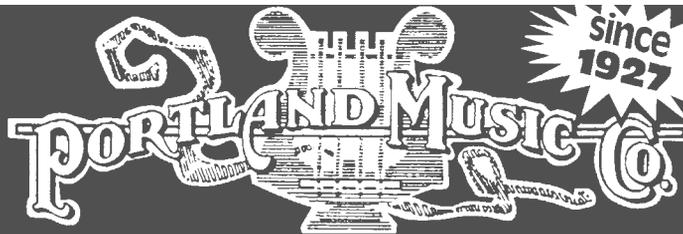
- Rock Blues - must jam - arrange originals Matt 503-260-5983
- Adult Girl Drummer looking to join or form band. Gaylene 503-292-4743
- Christian Rock/Metal/Pop guitarist-drummer seeking other musicians to jam and maybe even form a band Richard 503-493-1018 or treehouse986@yahoo.com
- Pro drummer available for working band. I love Rock, Funk & The Blues. Pro looks, kit & attitude. Can travel. Call: 503-347-2182
- Keyboard player and songwriter looking for serious, but not too serious musicians to form original rock band Call: Al 1-800-669-4465 (ext 01)
- Looking for drummer for a Christian Heavy Metal Band. See www.saintsite.com or contact Richard at Armorrerecords@juno.com or Teressa Wing at 503-657-5260
- Singer-songwriter-sensitive drummer available. Rock solid grooves at any tempo or volume. Rock, Blues, Alt, Pop. However, I am too stupid to put my phone number or

- contact info in this ad, so you should probably hire somebody else.
- Drummer wanted. Modern Country/Classic Rock. Must be willing to practice. Wayne 503/632-4806
- Lyricist/Drummer/Singer seeks writing/recording/playing situation with at least one foot in acoustic folk music. Lenny folkbeat2@earthlink.net 503-622-0106
- "Take Over" working band looking for front man lead vocals. Style like Paul Deanno, Bruce Dickenson. Dan 971-563-1579
- Singer/songwriter Carly Diggs seeks professional band. Six-piece. Sheryl Crow. Must have positive attitude, be willing to collaborate & practice. Contact Brent (manager) 503-641-8855
- Wanted guitar player. All kinds of music. Older material. Play for seniors. We have jobs. Call: Beanie Clark 503/469-1907
- Wanted: Solid Bass Player and Steady Drummer for working Blues-Rock & R&B band. Weekend gigs aplenty. 503-287-2597
- Bass Guitar Player Available for

- Demos/recording projects. Pro gear & attitude. Mature, experienced, flexible. Call: Bruce 503-628-9120
- Bass Player wand working group only. Blues, Standards, Copy. Vocals. Electric fretless. Call: 503-692-4676
- Guitarist forming trio/quartet. Mostly classical & improv. 503-771-2270
- Pro Drummer Available. All styles. Excellent looks, kit, attitude. Can travel. Call 503/347-2182
- Bass Player looking for Godsmack style band. No Korn or speedmetal. Semi-pro or better please. 503/656-0582
- Guitar students needed. \$25 @ hour. All styles. Terence 503/504-8644
- Drummer wanted R&B, Blues Creative Group. Charles 503/314-2875
- Bass Player Electric Fretless. Lead Vocals, Blues, Standards, Covers, A-1 gear. Working Band 503/692-4676 Leave Message
- Vocalist looking for musicians and DJ for a rock-based funk and hip hop sound. Need a fresh sound

GRESHAM
19151 S.E. BURNSIDE
667•4663

DOWNTOWN
520 S.W. 3rd
228•8437



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON
10075 S.W. B/H HWY
641•5505

PORTLAND
531 SE MLK BLVD
226•3719

Jody's

NE 122nd & Glisan.
255-5039

"WE LOVE BACHELOR PARTIES"
*Featuring the most beautiful
dancers in the Northwest*

Come on by for
CHAR BROILED STEAKS
BREAKFAST, LUNCH or DINNER

Open Daily 7am - 2am
we have

OREGON LOTTERY GAMES TOO!!

LETTERS

JANKEY JERKOFF

Dear Editor,

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

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

Later,

Bruce Fife

President, Local 99, American Federation of Musicians

503-235-8791

bfife@afm99.org

JP IN GA pt 2

Dear Readers,

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

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

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

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

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

BEATLES HERE

Dear Readers,

A "Full Feature" Video Documentary detailing the events of August 22, 1965 when the BEATLES appeared in Portland Oregon during their 2nd American Tour.

Featured in the Documentary: The Original Performance Contract and 3 Page Rider signed by Brian Epstein, Interviews with over 25 Fans that attended the Concert, Exclusive interview with photographer Allan de Lay and his collection of photographs from the Press Conference, Interview with Richard "Scar" Lopez of "Cannibal & The Headhunters" (one of the five opening acts on the Beatles 2nd American Tour), Coverage of the Arrival at the Airport, Coverage of the Press Conference. Interview with Stan McCreedi (Memorial Coliseum employee) "The Fan Mail Backstage Was Knee Deep", Unused Concert Tickets & Ticket Stubs, Original Newspaper Articles & Promotional Ads, Detailed information about the instruments & sound equipment used on stage, Interviews with Newspaper Reporters, Photographers, Police & the Beatles Limousine Driver, Miscellaneous Memorabilia items from the Concert and MUCH MORE.....

Contact:

CLS Productions : P.O. Box 4492 Salem, OR 97302

Phone: (503) 871-4876 email: cstenberg6@msn.com

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

Two Louies

• Established 1979 •

TWO LOUIES PUBLISHING

Editor: Buck Munger

Graphics & Photo Editor: Buko

TwoLouiesMagazine.com Art Director:

Deb McWilliams

Writers:

S.P. Clarke • Bart Day • John Dufresne
N.L. Fogerty • Dennis Jones • Denny Mellor
Fran Gray • Robin Rosemond

Illustration: Tim Rutter

Photographers:

David Ackerman • Buko
Gustavo Rapoport • Pat Snyder

Printed by: Oregon Lithoprint

Two Louies Magazine

2745 NE 34th • Portland, OR 97212

PHONE (503) 284-5931

Email addresses:

Editorial: TwoLouie@aol.com

Layout: buko@bukonet

Web: Ribbitt123@aol.com

© 2004 by Two Louies Magazine. May not be reproduced in any form without the expressed written consent of the publisher.

Two Louies is available by subscription.

Send \$35.00 for one year, postpaid.

Grand Opening!

July 19th

Portland Music Co. East

(Formerly Portland Music Co. Gresham)

12334 SE Division

503-667-4663

**ENTER
TO WIN**
DAILY DRAWING

**SUPER
SPECIALS**
GOOD TIL 7/31/04

ALL ENTRIES MUST BE MADE SAME DAY AS GIVE-A-WAY FOR EACH ITEM - **NO PURCHASE NECESSARY.**

MONDAY - DELTA ACOUSTIC GUITAR...\$149 VALUE

TUESDAY - HONNER H220 ACOUSTIC GUITAR...\$149 VALUE

WEDNESDAY - MICRO CUBE BATTERY GUITAR AMP...\$149 VALUE

THURSDAY - DLX DRUM THRONE ...\$100 VALUE

FRIDAY - SENNHEISER HD 280 HEADPHONES...\$100 VALUE

SATURDAY - PROFORMANCE HANDHELD WIRELESS MIC...\$199 VALUE

SUNDAY - BOSS EQ20 EQUALIZER...\$299 VALUE

1. GUITAR OR MUSIC STAND..... **NO LIMIT!** **\$995**

2. FREE LESSON WITH ANY GUITAR PURCHASE!

3. 14" REMO SNARE HEADS... \$995 **LIMIT 3**

4. GUITAR STRINGS ELECTRIC..... \$199 **LIMIT 5** **A SET**

ACOUSTIC..... \$299 **A SET**

ELECTRIC BASS..... \$799 **A SET**

5. SHEET MUSIC 10% OFF

6. FREE! \$40 HI-IMP MIC W/PURCHASE OF \$35 MIC STAND

GRESHAM
12334 S.E. DIVISION
667-4663

ON BROADWAY
2502 NE BROADWAY
228-8437



BEAVERTON
10075 S.W. B/H HWY
641-5505

PORTLAND
531 SE MLK BLVD
226-3719

VISIT OUR WEB SITE AT: WWW.PORTLANDMUSICCOMPANY.COM