

OREGON MUSIC

Two Louies



CORKY

JONAH

FEM PUNK

HARVARD BOY

BILLY GIBBONS

ZZ TOP

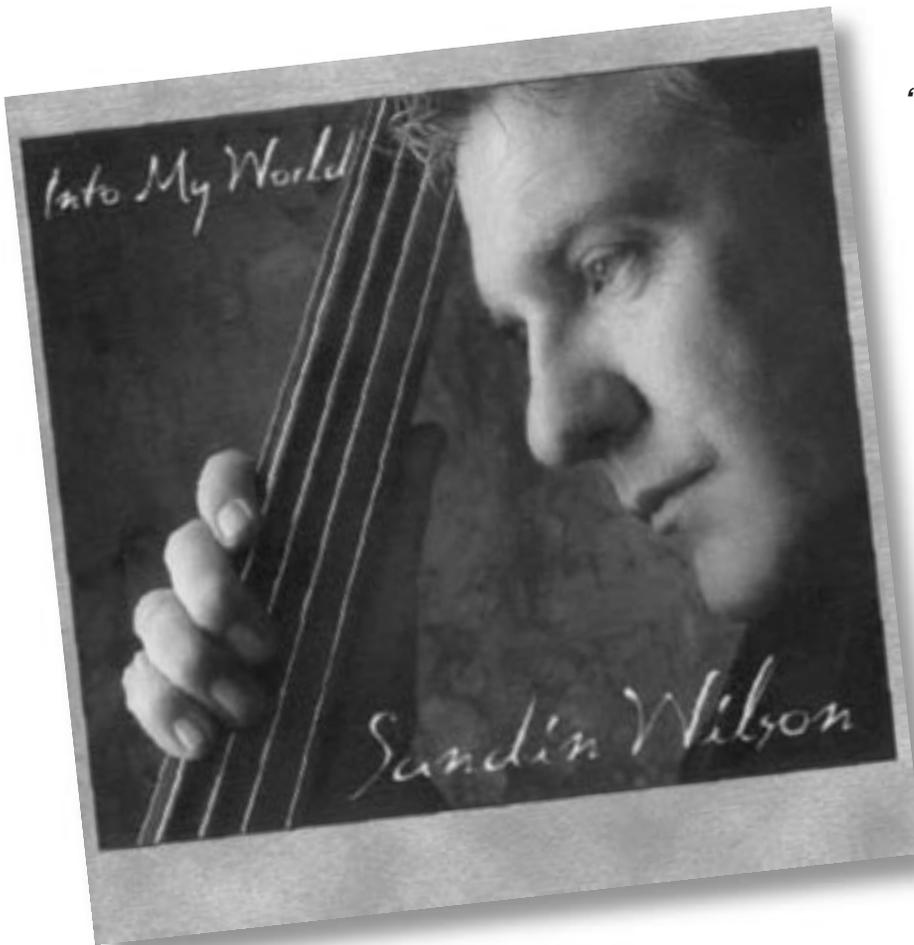
photo Buko

STUDIO/MASTERING GUIDE

Sandin Wilson - CD "Into My World"

Original Contemporary Pop/Jazz

Featuring Carlton Jackson, Paul Mazzio, Jaybird Koder, Tim Bryson
and special guest Doug Fraser



*"Sandin is a fantastic bassist/vocalist
and was a pleasure to work with
on his debut recording"*

**Jimmy Haslip
Yellowjackets**

*"A world class bassist/composer,
with a great singing voice, Wilson
has assembled a talented cast
for his inaugural CD as a leader."*

**Wayne Thompson
Jazzscene Magazine**

*"We were impressed with the fact
that Jimmy Haslip was involved.*

*Now we know why,
Sandin's music is excellent!"*

**Ron Garrant - editor
Basics Magazine**

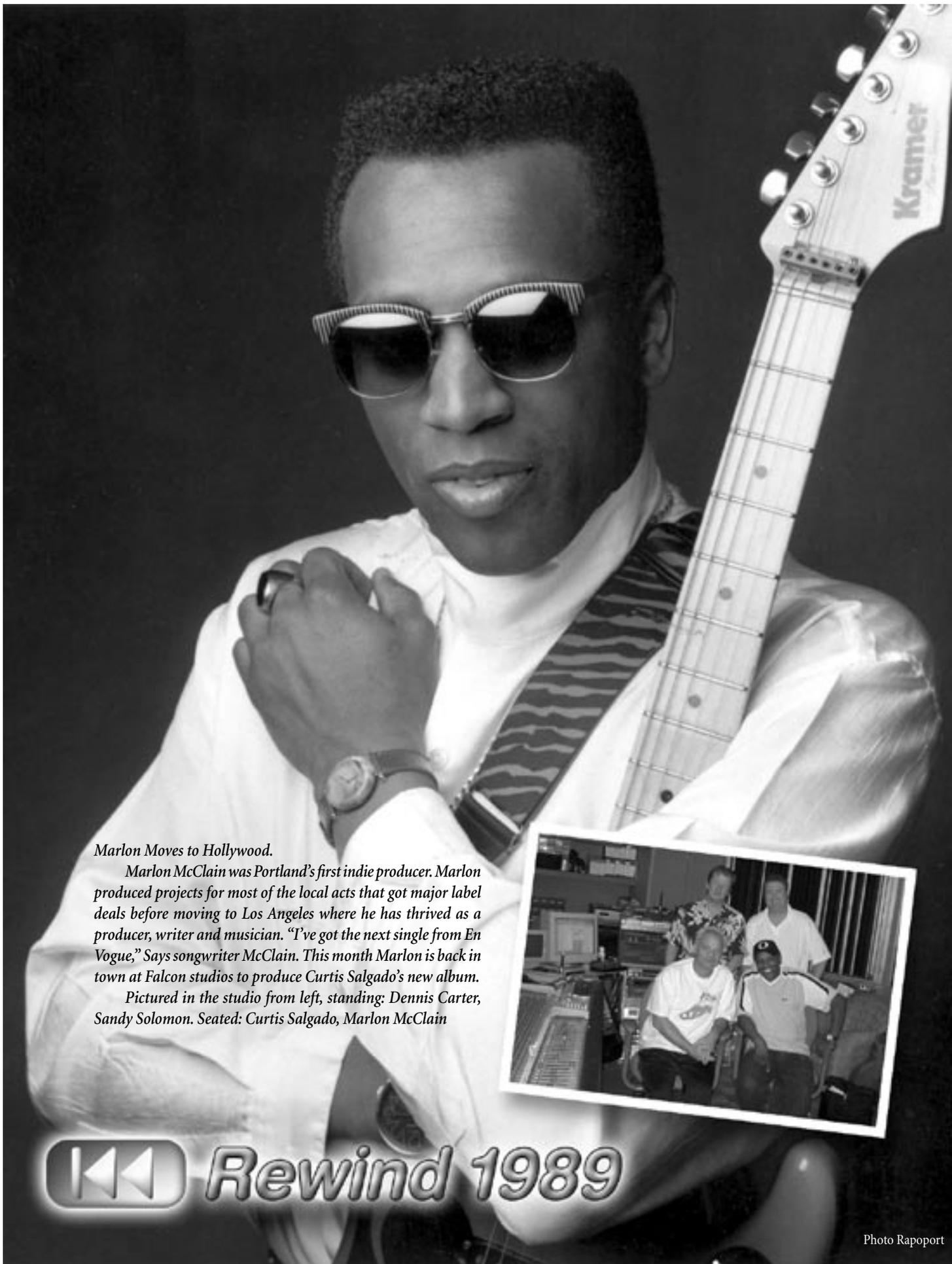
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Marlon Moves to Hollywood.

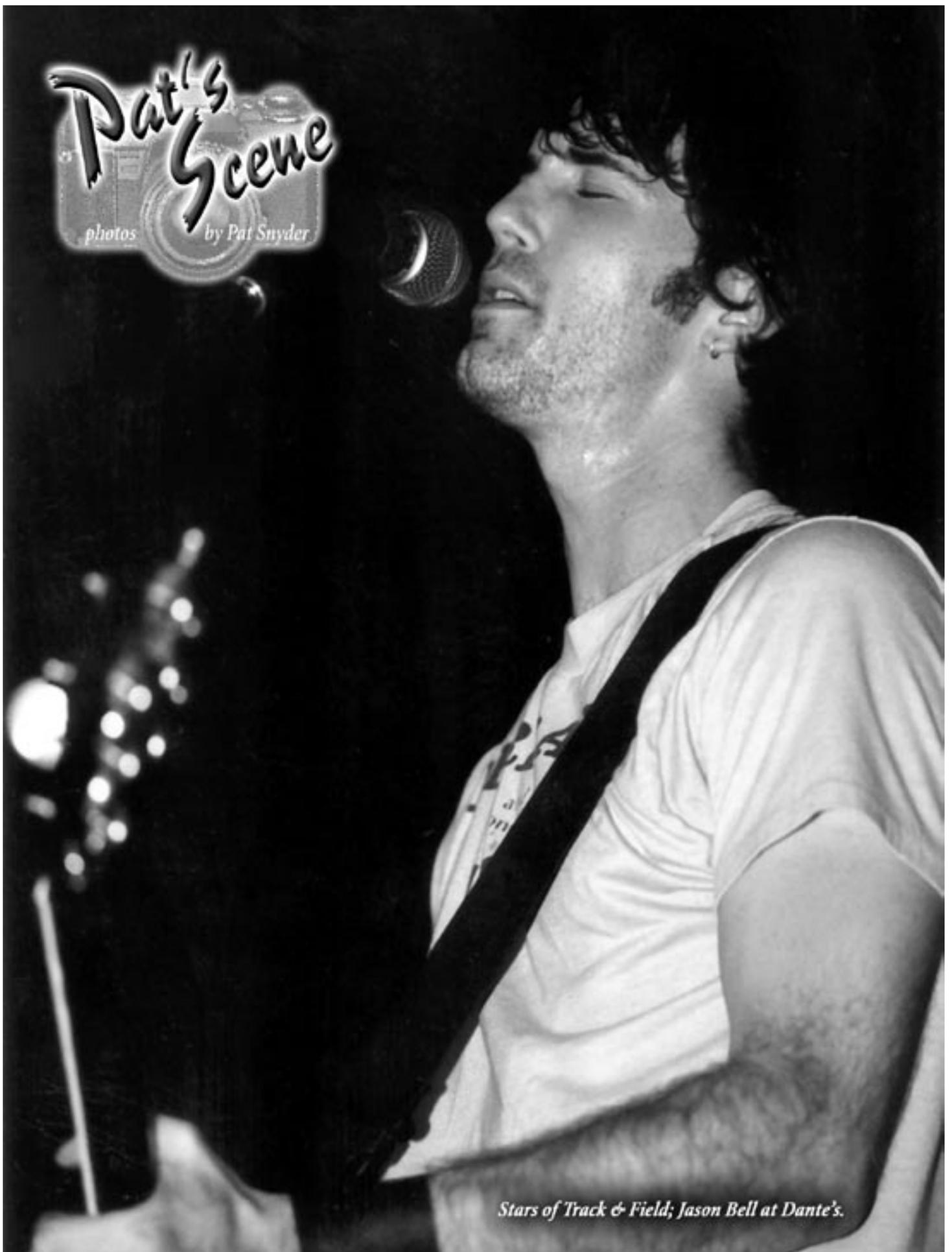
Marlon McClain was Portland's first indie producer. Marlon produced projects for most of the local acts that got major label deals before moving to Los Angeles where he has thrived as a producer, writer and musician. "I've got the next single from En Vogue," Says songwriter McClain. This month Marlon is back in town at Falcon studios to produce Curtis Salgado's new album.

Pictured in the studio from left, standing: Dennis Carter, Sandy Solomon. Seated: Curtis Salgado, Marlon McClain



Photo Rapoport

*Pat's
Scene*
photos by Pat Snyder



Stars of Track & Field; Jason Bell at Dante's.

PRODUCTION DEALS

In recent years, there has been an increasing frequency of so-called "production deals" -- in other words, deals between record companies, on the one hand, and production companies, on the other hand.

There are a number of reasons for this development, but it is largely due to the increasing clout of established producers over the years, as well as the business savvy of some of those producers.

Some Basic Terminology

Before we get too far here, though, first a word about terminology. When I use the term "production deal" below, I will be talking about deals between production companies and record companies, and not deals between producers and artists. It is important to make this distinction

"Production deals provide for the major label to pay royalties to the production company, based on a percentage of the retail price. The typical range is 16% to 18%, less the same packaging and other kinds of deductions that are standard."

here, because the latter kind of deal is also often referred to as a "production deal." But they are two completely different animals.

"Production Deals": The Basic Points

Production companies, sometimes referred to as "imprints," are companies which find and sign talent and produce records. Many are owned by producers that have reputations for turning out commercial hits. Others are vanity labels owned by successful recording artists that have been rewarded by their labels with production deals.

Usually the scenario with production deals is as follows: The production company signs artists to a recording contract, and agrees to pay royalties at a specified royalty percentage rate. The production company also signs, separately, a production agreement with the major label. This provides for a higher royalty rate to be paid by the major label to the production company, than the royalty rate which the production company label has agreed to pay to the artist. The production company's profit, then, is based on the difference between the royalty rate it receives from the major label and the (lower) royalty rate which it is obligated to pay its artists.

Under the terms of the usual production deal, the production company delivers master recordings to the major label, which then presses, distributes, markets and promotes the records directly or through its subsidiaries.

Often these production companies have a company name and logo which make them look like a record company, and the production company's name and logo will appear on records next to the major label's name and logo. This can sometimes give the mistaken impression that the production company is a stand-alone



record company.

Incidentally, in the case of production companies owned by major producers and artists, sometimes the deal between them and a major

label is different than the type of deal discussed in this article. Often, for example, the deal will be a joint venture deal, whereby the established producer or artist is setting up a joint venture with a major label. In that situation, the major label is not paying the production company a royalty, but is instead sharing net profits with the production company. In short, though, joint

Most production agreements are 'first look' agreements, giving the major label the first rights to a record delivered by the production company, but the major label will not be obligated to commercially release all albums delivered by the production company."

venture deals are very different from "production deals" (as that term is usually used), and so, I'll discuss joint venture deals separately in a future article.

Term of Agreement

A production deal will typically have an initial term of two or three years, with the major label having options for an additional one to three (or more) years.

Signing of Artists

These contracts typically limit the total number of artists the production company may sign over the entire term of the agreement and/or for each year during the term. The more established and successful the production company is, the more artists it will be entitled to

sign.

The contract will specify the total number of albums the production company will be required to supply for each artist. The production company (and its artists) will be obligated to ultimately deliver that number of albums, even if the term of the production agreement expires before that happens.

Most production agreements are "first look" agreements, giving the major label the first rights to a record delivered by the production company, but the major label will not be obligated to commercially release all albums delivered by the production company. For example, the major label might reject an album or artist that the major label considers to lack significant commercial potential. As a result, the production agreement should allow the production company the right to offer any rejected artists or masters to another label.

Royalties

Production deals provide for the major

label to pay royalties to the production company, based on a percentage of the retail price. The typical range is 16% to 18%, less the same packaging and other kinds of deductions that are standard in most recording agreements for artists.

Advances

The major label may advance monies for

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JONNY HOLLYWOOD

Jonny DuFresne

Portland Flashback Weekend

Los Angeles; city lights disappear like fading stars as Alaska flight 275 makes it's way North over the Pacific Ocean and inland cross-state. The low hum of the airplane lulls me into a state of consciousness somewhere between attention and indifference. Turbulence, as we break through the clouds, the first site of the Columbia River in view. Touch down, PDX safe and sound.

Wish You Were Here

I'm making this trip to catch the sweet spot of Oregon's fall season. The waning days of warm, clear weather before the long haul through the gray dampness of winter. This trip, I'm a

"Rumors fueling the Everclear implosion may be fed by Art Alexakis's solo acoustic show scheduled for October 17th at the Knitting Factory."

man without a plan, only looking to leave a head full of Los Angeles worry behind for a few days of Northwest bliss and the chance to catch up with family and old friends. As I make my way from the airport, I tune the radio of my rental to 105.9, The River. Finding a soundtrack source for the days to come, I find myself being swept back in time. In a wash of seldom-heard and almost-forgotten album tracks from the 70's and 80's I am drawn back into my Oregon past. The Dead, Traffic, Steve Miller, Pink Floyd, Creedence Clearwater Revival, a mood of nostalgic longing mixed with mild anticipation leaves me feeling



anxious, slightly disoriented all the while safe in a warm and familiar place.

Dreamboat Annie

News Flash! This just in. Soon to be dodging the Internet download pirates is sure to be the much recently celebrated Anny Celsi. Her latest release "Little Black Dress" just jumped from # 49 to # 25 on the Roots Music Report (www.rootsmusicreport.com) weekly chart. The Roots Music Report promotes roots, bluegrass, roots blues and roots rock artists, charting airplay on radio stations around the country and around the world. Get down with your bad self and remember you heard about "Little Black Dress" here first back in the April 2003 issue.

Go Your Own Way

Are the rumors true? Inquiring minds want to know. Rumors fueling the Everclear implosion may be fed by Art Alexakis's solo acoustic show scheduled for October 17th at the Knitting Factory (www.knittingfactory.com/kfhollywood/index.cfm) in Hollywood. It's billed as "a night around the big-time rock 'n' roll campfire". If the breakup is true, I'm sure the ex-band members would see it a "Bonfire of the Vanities". Careful with those claws, kitten.

You Can't Always Get What You Want

I left Los Angeles (as well as the rest of the world) in a state of struggle in the efforts to cope with uncertain change. Between the California Recall Election (please, let's leave politics to politicians and acting to actors), as well as the retaliation of the Music Industry, out to slap the hand that feeds it, with a wave of fresh lawsuits targeting the twelve year old girls downloading the latest Limp Bizkit release off the Internet, I feel as if we are in "duck-and-cover" mode, waiting for the dust to settle, while the big guys duke it out.

While My Guitar Gently Weeps

OK, enough soapbox! Now, it's time for a shameless plug for new friends at Apple Music. Chuck and Stu at Apple's Acoustic Shop are offering some great deals on "quality" instruments. They know how to point you in the right direction and then get out of your way and let you fall in love with your "Axe-to be". I walked out with a brand-new Gibson ES137 for a \$ 100.00 less than advertised on Musicians Friend! Thanks guys, you rock.

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Kevin Anderson, Matt Kramer and Denny, dodging “bullets” at Cannon Beach.

photo John Bennett

Singer/Songwriter Tamaras called from L.A. last month, just to chat and to inform me of her upcoming show at Haven on S.E. Division. I always like her shows because she raps about her views on important social and political issues, life in Hollywood and her trials and travels on the road in between each of her songs. I've got Tamaras's "Live In Japan" CD but she's put out at least four or five, check out www.tamarasrocks.com for more info. My favorite Tamaras quote for this tour performance is "When I fly over a clear-cut forest it reminds me of a dog with really bad mange!"

Speaking of famous singer/songwriters Juana Camileri and Bob the" Blues Monster" Shoemaker are back home in Portland after a series of grueling cross-country tours culminating on Martha's Vineyard, Juana's second home. Juana is hiding out in her new studio working no doubt on more of her hauntingly beautiful yet addictive songs of life, love and her deep insight into the human soul and spirit, welcome back Juana.

We had a blast at the ZZ TOP/NUGENT gig up at the Clark County AMP-a-theater, I'm still able to hear Ted as I'm writing this

column several weeks later, the sound system at that place really works well especially when you have such great comp seats up close to the stage. Nugent was a little to pro-war for most of us but ZZ TOP just played most of their killer medium tempo-kicks ass style

"JUANA CAMILERI AND BOB THE" BLUES MONSTER" SHOEMAKER ARE BACK HOME IN PORTLAND AFTER A SERIES OF GRUELING CROSS-COUNTRY TOURS CULMINATING ON MARTHA'S VINEYARD, JUANA'S SECOND HOME. "

tunes and left the politics out of their part of the show. Billy had a great axe given to him by Bo Diddly and a 59 Les Paul (of course), the bass appeared to be a old Fender Tele-Precision and the drum kit actually included a NORTH rack mount tom probably made in Portland in the seventies or early eighties ?. Anyway thanks to the band for the great show and after show "meet and greet".

Old Buddy Buzz Clifford is at it again, Anna Montgomery who helped out on vocals as well as opening the show for Grammy winner Shelby Lynne at the Roseland Octo-

ber 3rd has just released a ten song album featuring five Buzz Clifford songs including the title cut "Lying In The Face Of Love". Buzz played guitars, sang and co-produced this cd and I was a little disappointed that he couldn't make the tour but his work on this

cd is incredible as usual. Buzz and I played together a few years ago and tried to hammer out a working band or two and played a scary biker gig at Stonehenge in the gorge but the Portland scene just wasn't working for him so he headed south to warmer fishing holes and bigger super stars.

For more of Anna Montgomery check out www.AnnaMontgomeryBand.com

I had a rather interesting week last month so I thought I'd share my experiences with all of you hard working musicians so you can get

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

“For several years now, Little Sue & Lynn Conover have filled the Monday night slot at the White Eagle; which has showcased their unique interplay, both vocally and instrumentally.”

I'll Be your Mirror - Little Sue & Lynn Conover
Self-Produced

Susannah “Little Sue” Weaver and Lynn Conover have been staples on the local scene for over a decade each. Weaver first came to prominence as a member the Crackpots in the early ‘90s, quickly forging a successful solo career for herself. She has recorded three solo albums over the past six or seven years. Her most recent release, *The Long Goodbye*, was reviewed in these pages last November.

Lynn Conover has been a fixture on the local folk circuit for nearly twenty years; playing with the Welfare Ranch Rodeo, Billy Kennedy, and the Lynn Conover Trio, among countless others; releasing numerous recordings over the years.

For several years now, Weaver and Conover have filled the Monday night slot at the White Eagle; which has showcased their unique interplay, both vocally and instrumentally. This

recording (produced by Gavin Pursinger at red Carpet Recording) is a similar venture, recorded pretty much live (with a few overdubs), utilizing acoustic guitars, mandolin and a little banjo here and there.

It appears that Conover takes the lead vocal role in most cases, although it’s extremely hard to tell, as both women have very similar voices, reedy and girlish, lending themselves to wonderful harmonies across the fourteen tracks presented on this advance pressing (accompanied by no information other than track titles and times).

The songs appear to be a variegated mix of original songs and cover tunes. Most likely, as with their live performances, this material is drawn from numerous local and universal sources. Both Conover and Weaver are accomplished songwriters, as well. Only Bob Dylan’s “Buckets Of Rain” is readily identi-

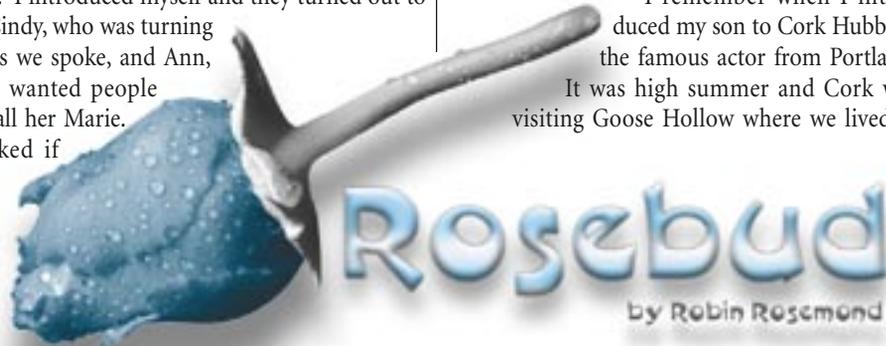
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I'm such a fan. Tonight I got to hear and see Shelby Lynne perform almost her entire new album Identity Crisis. The last time I saw her was December 1, 2001. It was a cold, cold night and Shelby was late. Tonight I got there early and saw two ladies sitting at a choice table for four. I introduced myself and they turned out to be Cindy, who was turning 39 as we spoke, and Ann, who wanted people to call her Marie. I asked if

tee shirt, black jeans and tiny dark gray boots that were obviously designer made. She is just about the most personable gal I've ever seen perform. It was very intimate and the band was tight. Shelby came out after the show and we got to meet her. She hugged everyone and autographed our set list.

I remember when I introduced my son to Cork Hubbert, the famous actor from Portland.

It was high summer and Cork was visiting Goose Hollow where we lived at



the other two

seats were taken. They said no and politely agreed to let me sit with them at the best table in the place. It was at the Roseland. The whole scene there is askew; but who am I to judge any club scene? The opening act was Los Brothers. What a fantastic trio from Texas. Power rock, incredible showman and infectious entertainment that would even impress Jimi Hendrix. I say Jimi because the guitar playing by the lead guitar and bass players is phenomenal. They even did tricks! I can only tell you to go buy the record and count yourself lucky to have seen these guys live. They are tops. Shelby had her band play a few songs before she came on. A keyboard player called Ms. Montgomery was from Los Angeles via Indiana. She is a trained professional who can rock. She also brought a lot of finesse and a powerful voice to the evening. After a few of Montgomery's original



Cork Hubbert

the time. He walked by my fenced yard where the kids were playing and when my son

caught sight of Cork, he immediately ran over to him and held his hand gently. My son looked at Cork with the sweetest expression of awe and love. Children adored Cork and were drawn to



Cork w/Walt & Marjorie

and just to touch him. He had an infectious laugh and loved to smoke pot, eat, drink and talk politics. Cork was a man of smaller stature, but he lived a big and magical life. His story is mostly one of joyous humor with dark pockets like all of us. You can run, but the grit of existence can never be far from your door. There will be a service for Cork Hubbert at Berbat's Pan on Monday October 13th. Please come and share a story.

I've been to New York and back again. I visited Bill Plympton's Studio near Madison Square Park and it was filled with talented and young employees. He looked happy and he was on his way to all points of the globe promoting his next movie project. I ate at Tabla, and it was great to sit outside in the heart of New York City and eat delicious East Indian cuisine. The Salt & Pepper shrimp were spicy good. My main reason for the East Coast visit was to be by my father's side after his stroke on Labor Day weekend. My father was born on September 22nd 1922. It also happens to be Bilbo Baggins's birthday, but that's another story. As I drove the city streets of Manhattan, Brooklyn and Jersey, they all reminded me of Pops. I listened

to Bruce Springsteen's The Rising everywhere I drove. His song Missing was written about the victims of September 11th, but people die every day and it's all about honoring those who pass and this record brought me universal comfort like Bruce and Patti Springsteen have never done before. . It was fitting that Pops made it through his birthday on the 22nd and peacefully passed on September 23rd at 11:30AM. It was the first day autumn and consequently, it was also Bruce Springsteen's birthday. We are dying

every day and this is a time when irony can bring the greatest peace. During this difficult time I visited a lot of drinking establishments and at one point I was sitting in the Oak Room at the Plaza with Sara Neary, a friend and a designer of knit wear. She let me stay at her loft in Brooklyn and she knew what a hard time I was going through with the death of my father. I told her that although it's been tough, it's been beautiful. She didn't know how I could find any beauty in it and she asked me if I believed in life after death? I thought a moment and said, "I'm not sure about life after death, but I certainly believe in death after life."

“Children adored Cork and were drawn to him When we went to Disneyland together and were besieged by little ones wanting his autographs and just to touch him.”

songs, Shelby came on stage sporting a short hair cut. She looked spry and tidy with a Los Brothers him When we went to Disneyland together and were besieged by little ones wanting his autographs

Write to me: rosebud@teleport.com LL

The the & the GOOD BAD UGLY

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able, although several of blues numbers, as well as a few Appalachian folk songs and a couple of country tunes as well, are either culled from the public domain, or secured from remotely obscure sources, to be sure.

It's an interesting and entertaining blend of country, folk and blues that the girls throw down-fun, unpretentious, slightly mannered (with a little, hick guh-hyuck accent floatin' 'neath the sir-fuss),

"This is all O Brother Where Art Thou? sort of stuff, played in a style reminiscent of long ago days that probably never existed. But there it is. Lynn Conover and Little Sue Weaver bring a sense of energetic playfulness to their repertoire that elevates it above the mundane to the level of a live performance."

most likely in a wry attempt at authenticity. Whatever the case, their music sounds pretty authentic, so apparently they have succeeded.

"The L&N," written by Kentucky folk music legend Jean Ritchie, is a simple, forthright chunk of bluegrass coal, forged into a diamond through the child-like delivery of the vocals and the forlorn contours of the harmonies. The familiar plaintive country blues of "New River Blues" features guitar and banjo accompaniment, with a fine single string banjo solo in the middle. Very nice.

Probably an original tune (though whose, we can't be entirely sure), "Living In The Clouds" is kind of a McGarrigle sisters sort of song, with chiming mandolin playing against a throaty acoustic guitars. An odd little song "She better shake it off soon/That old monkey moon/Well she's in a trance, called the monkey dance/and it's keeping her awake in the light of day." Hmmm.

Playing off of a highly recognizable D major to D minor chord turn, "Sweet & Tender" is a simple song with banjo, guitar and mandolin backing. "Bullfrog Blues" is actually a variation of "Mobile Line" a traditional blues number (the proper title of which, according to Peter Stampfel, is: "Mobile Line Gonna Carry Me Away from the Curse of the Bullfrog Blues."), popularized by the Holy Modal Rounders (for one) around 1968. "Sing It Again" is a gently lilting little waltz with further child-like vocals and sweet harmonies "Words" is a touching country-flavored ballad, with a pretty melody, reminiscent of Mary McCaslin.

The duo's rendition of Dylan's "Buckets Of rain" is fairly faithful, but emphasizes the country aspects of the song. The title track, with acoustic guitar and ringing mandolin, calls to mind the Roche sisters in its slightly off-kilter poignancy. Their take on Freakwater's 1992 nugget "Old

Drunk Friend" is faithful, but sparser. "Footprints" has a certain spry hymnal quality about it that leads one to the alter of gospel music. Their version of Wanda Jackson's "This Gun Don't Care," is far more down home than the original, with mandolin and jangling guitar.

This is all O Brother Where Art Thou? sort of stuff, played in a style reminiscent of long ago days that probably never existed. But there it is. Lynn Conover and Little Sue Weaver bring a sense of energetic playfulness to their repertoire that elevates it above the mundane to the level of a live performance. This is an eclectic set, which shines with uncluttered, unfettered delight.

Safe Distance EP - Jonah
Self-Produced.

Mintz and Long are currently shopping the band around to the major labels; and arranged for two August showcase performances at the Knitting Factory in Los Angeles. This EP was created to serve as a promotional tool, giving prospective producers the opportunity to hear what the band sounds like today. Though, Save The Swimmer, the band's last release, met with widespread critical response, with tracks even finding their way into several episodes

"The verdict in these pages a year and a half ago, was that Jonah had a little bit of work to do in the songwriting department. Whatever shortcomings perceived in their last outing, have been impressively shorn up. There is not a bad song, nor a bad measure or even a bad note on this submission."

of Dawson's Creek, it was recorded almost two years ago. The band has tightened considerably in the intervening time.

If anything, vocalist and chief songwriter Henry Curl's emotive vocals have become even stronger and more expressive. Sounding like Freddy Mercury fronting Bends-period Radiohead, Curl imbues "Tremor #7" with explosive vocal restraint. Beginning the song with a sort of megaphone effect on his voice (ala Queen), as a marimba-toned keyboard arpeggiates hypnotically atop drummer Jake Endicott's pulsing kick and snare, Curl breaks free of the vocal constraints in the second section, as bassist Matt Rogers and guitarist Chris Hayes thunder in like all hell is breaking loose. Equal to

the task, Curl roils and moils briefly, before returning to his more pensive side, displaying a beautiful falsetto in the process. Hayes springs forth with Edge-like majesty in the uproar of the extended fade. Impressive.

More like latter-day Bono, Curl wraps his luxuriant voice around a piquant melody on the ballad "Safe Distance." An instantly memorable chorus chimes in soon enough, coiling around one's ear like a vine of blood red roses Hayes launches a magnificent slide guitar solo in the middle, before the band returns to the gorgeous chorus. A hit song, to be sure.

The melodic essence of Brian Wilson is evoked through the first part of the ghostly ballad, "Good Enough," as ethereal effects swirl around Curl's poignant rendering of the lyric. Hayes' orchestral ministrations on guitar mingle with Curl's piano-like keyboard phrasings to create a shimmering aural collage. A beautiful little fugue ends the song on a high note. "James Was Here" could easily refer to the band James (as that is one of Jonah's stated influences), a breathless up tempo ballad, with angelic three-part vocal harmonies hovering in the verses, while an array of guitars, electric and acoustic, six and twelve-strings, flutter like electric butterflies throughout the mix.

"All That Remains" could easily be from Bends-era Radiohead as well, with Henry doing his very best Thom Yorke impersonation. Over arching piano chords, he swoops and soars operatically, with deep emotional conviction and expansive vocal opulence, as Hayes adds mandolin-like guitar accompaniment. Another finely crafted number.

The verdict in these pages a year and a half ago, was that Jonah had a little bit of work to do

in the songwriting department. Whatever shortcomings perceived in their last outing, have been impressively shorn up. There is not a bad song, nor a bad measure or even a bad note on this submission.

The five-songs the band offer here are simply perfect. Jonah are a band that have officially outgrown Portland and Oregon. Their sound is world class and deserves to be heard by the whole world and not by just the pitiful few people around here who care anymore about such things as a great band in their midst. For, this is truly a great band!

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Bittersweet - Dylan Thomas Vance
Triple M Records

This guy Dylan Thomas Vance is a quick study. In February, his record *Cowboy Soul And Country Blues Vol. 1*, was reviewed in these pages- sounding like a young Kelly Joe Phelps. Here, he has burst from his embryonic shell, fully formed, as a musical monster completely unto himself; the depth and complexity of which have only slightly been touched upon thus far.

Vance served his apprentice years in the local scene in the early '90s, with the phenomenal grunge jazz band, Tao Jones, a group which also featured the sterling vocal gymnastics of Leah Welch. Subsequently, an encounter with the Leroy Vinegar Quartet, led Dylan to pursue an interest in Jazz. He majored in music at PSU; studying with some masterful players, including Jerry Hahn, Darrel Grant and John Stowell. At the same time, he played guitar with the Sweet Honey Dijon Bad Ass Jazz Quartet, which frequently appeared at Club 1201 and Jimmy Mak's. Later he performed in the jazz fusion band, Groove Revelation.

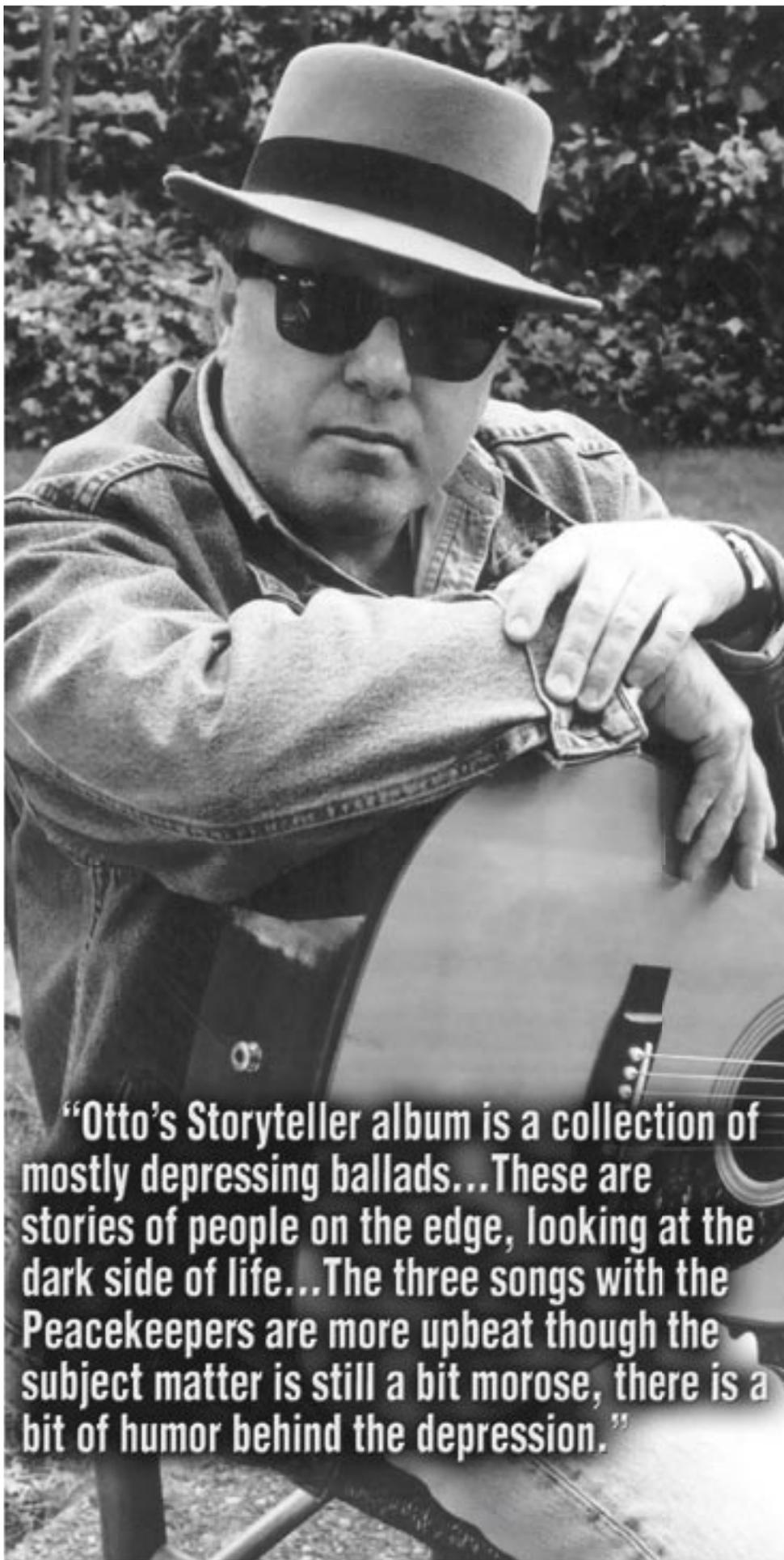
But, having a guitar slide specially made for him piqued Vance's curiosity in a variety of blues styles. Soon he was singing western swing and country blues numbers, his set list including songs by Hank Williams, Otis Redding and Robert Johnson, hence his release last February, a solo venture for which he intends to one day record a sequel.

For this outing however, Vance enlisted the services of a small coterie of side players to help fill out the sound; including one Griz Bear (owner of the Bear's Den Studio, who also acted as engineer) on violin, Matt Rotchford on upright bass and David Lipkind on harmonica- all of whom add texture and color to the eleven songs (five are originals)

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“Today Dylan is a true rising star in his own right, rapidly developing with astounding brevity and concision, his own highly individualized guitar style and unique vocal delivery, evidence of which is everywhere to be found here.”



“Otto’s Storyteller album is a collection of mostly depressing ballads...These are stories of people on the edge, looking at the dark side of life...The three songs with the Peacekeepers are more upbeat though the subject matter is still a bit morose, there is a bit of humor behind the depression.”

The the & the **GOOD BAD UGLY**

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presented here. Still, what is most noticeable is Vance’s huge strides as an individual performer.

While eight months ago he seemed to be sitting in Kelly Jo Phelps’ shadow, musically speaking; today Dylan is a true rising star in his own right, rapidly developing with astounding brevity and concision, his own highly individualized guitar style and unique vocal delivery, evidence of which is everywhere to be found here.

A strange lyric, “Silence” is a social commentary type of song disguised as a “wandering boy” ballad. Vance’s nimble finger picking and Bear’s rapturous fiddle work add depth to the performance. “George & Sarah” is a straight-forward narrative somewhat akin to John Mellancamp’s “Jack and Suzanne,” (without the latter’s strong chorus) played over a repetitive motif, reminiscent of a portion of Paul McCartney’s “Blackbird.”

On his previous album, Dylan proved himself an exceptional interpreter of Robert Johnson’s material, and his rendition of “Come On In My Kitchen” here is no exception. Tasty acoustic slide guitar runs are augmented by Lipkind’s soulful harmonica interjections (and fine solo), which compliment the arrangement rather than intruding upon it: as so many harp players are wont to do. Vance’s version of Bob Dylan’s “Buckets Of Rain” (perhaps a requisite in order to join some secret local folk society?) is more subdued, less raucous than the original, with Lipkind adding organ-like double reed harp to the production.

Griz Bear’s hearty fiddle is the support on the jaunty “Fine Spring Day,” with Dylan’s slide gliding ever so softly on the guitar strings, as an overdubbed choir of harmony vocals hovers above the scene. The final 30 seconds, a sloppily whistled circus tune with beer-bottle calliope accompaniment is a magical fragment to behold!

Vance and Bear pair again on a variation of the gospel spiritual “I Shall Not Be Moved,” written by Homer Morris, with additional lyrics supplied by Vance. It’s a fast moving version, propelled by Dylan’s seemingly effortless slide guitar work. Bassist Rotchford joins Bear and Vance on the rousing original spiritual entitled “Rat Race,” which eventually evolves into “Rollin’ In My Sweet Baby’s Arms,” from which the former had been derived in the first place. Lipkind rejoins Dylan for the gentle “Where Are You Going,” lending a crisp solo.

Vance’s fingers dance upon the guitar strings on the traditional “The Wreck Of No.9,” with Lipkind jumping in for the occasional solo. “Did You Ever” is the kind of lonesome old ballad Jerry Jeff Walker or Townes Van Zandt might sing. Vance’s stellar guitar work adds decorous filigree to the sparse arrangement.

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QUARTERLY STUDIO/MASTERING GUIDE

An Unreel World
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Owner: Karin Kopp

Anonymous Noise
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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 Naka-
michi MR1, 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, Parasound 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 TX8IZ.
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 Gam-
betta, Dan Crary, Belinda Underwood
with David Friesen and Airtio.

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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 dawl 850, Digital
performer 3.1 24 bit 5.1 ready, 16 chan-
nels Alesis adat.
Monitors: Mackie.

Outboard gear: Avalon, Focusrite, Cra-
nesong, 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 Helmet(fox), The

Matthew Sheppard Story (nbc);
Cable TV: Inside The Nfl (hbo)
Sportscenter (espn), True Hollywood
Story (E!), Wild On (E!) Celebrity
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Email: info@crossroadsproductions.net
Studio Manager: Ron Stephens
Studio Assistant: Danielle Jenkins
Engineers: Paul Ehrlich, Craig Smith
Tracks: ProTools HD 192 w/24 I/O and
lots of plug-ins; Otari 2" 24 and 3M
1/2" 2 trk.

Equipment: Neve 5315 console;
Focusrite, API, Manley and Altec mic
pres; 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
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Office Manager: Nicole Campbell
Owners: OCP Publications

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Continued on page 14

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

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 MkII, Fostex D-10 Time code DAT, Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by Audio Upgrades; Genelec 1031, Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by 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-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a 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.donrossproduction.s.com.

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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

Laurelthirst, Izaya, Heavy Johnson Trio,

Daylights, Hummingfish, Kerosene

Dream, Loveload, Jollymon, Gus Van

Sant, Systemwide, Grindstone, Floater,

Countrypolitans, Here Comes Every-

body, Mel, E-40, Sally Harmon, Rattling

Thunder, Dickel Bros, D.B.A., Ras Kass,

Kurrupt, B-Legit and many, many,

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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, Huges Sound Retrieval System. Misc: 8 Channels of API 550A EQ,s, (2) Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, 60's black face Fender Pro - Reverb, 1973 Marshall JMP head with 60's Cab, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors: Yamaha NS-10 Studio.
Clients: Wilco, Skiploader, Desert City Soundtrack, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Woke Up Falling, Avenue of The Strongest, Pedro Luz, Andi Camp, Jen Wood, Trophy Wife, Gruesome Galore, Tommy Tutone, Everclear, Audio Learning Center, Mel, Petal, Intifada, Flophouse Palace, Lologo, The Reports, The Kremlin Bronx.

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Owner/Engineer: Bill M. Cushman
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Rates: PA System rentals go out as a unit, engineer included—see website or contact billmcushman@yahoo.com or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6.30 p.m. to speak to a person.
For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.
Equipment: For PA System Rentals: For example PA system "A" consists of the

Continued on page 18

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AS THE WORLD



THE GRAND OL' SOAP OPRY

Last band standing...

Rolling Stone's Rob Sheffield (10/30) says Guitarists **Carrie Brownstein** and **Corin Tucker** and drummer **Janet Weiss** of the Portland act **Sleater-Kinney** may not only be the best female punk band, "They may be America's best punks period."

"When Sleater-Kinney started in 1994, there was room for creative expression in the commercial end of the rock business. Needless to say, now is not such a time."

"Women rock stars have been phased out, and the current biz isn't friendly to either indie bands or woman power. Most of the other Nineties revolutionaries- **Nirvana**, **Bikini Kill**, **Hole**, the **Breeders**-imploded, burned out or faded away years ago. Sleater-Kinney has never had a hit, but for a devoted audience, especially what's left of the underground, they are more than just the best. They are the last band standing."

What's the secret to the trio's longevity?

Couples Therapy.

"Not a very punk rock thing to do, is it?" asks RS.

"If the **Clash** had gone to a counselor, they could have made some more great records. But, you know no guy band is gonna go to counseling. No way! You have to be totally earth-mama, like us. Peppermint tea and counseling!" sez Corin Tucker.



Steamin' feces...

If therapy fails Janet Weiss will still have a hot gig.

Entertainment Weekly (9/19) gives the new **Quasi** album "Hot Shit" on Touch and Go Records, the thumbs-up.

"This Portland, Ore., duo was doing the two-piece divorce-rock thing before the **White Stripes** made it MTV News-worthy. On their sixth CD, multi-instrumentalist **Sam Coomes'** wounded falsetto and **Sleater-Kinney** thumper **Janet Weiss** punk insistence surge confidently..."

EW's Laura Sinagra liked the whole vibe.

"Its moodiness is bolstered by Beatlesque shimmer, orchestral swell, and warm electronic blurt."

Electronic blurt rocks....

Rolling Stone (10/2) gave the Quasi effort

three stars with Christian Hoard noting the sixth album "...feels as much like a hidden indie pop gem as its predecessors. Coomes bangs his piano, tortures his guitar and sings in a cracked indie wail, while Weiss keeps the backbeat steady and varied and chips in some more soothing vocals. Somehow the whole thing remains shambolically tuneful and engaging."

Shambolically rocks...



Reality check is in the mail.

David Bowie delivers in his (10/2) Rolling Stone interview. Promoting his twenty-sixth album and current worldwide "Reality" tour.

Ziggy took the softball music Q & A.

RS: "What musicians impress you the most now?"

DB: "**Beck** is tremendous, the chances he takes. And I feel that when **Trent Reznor** produces his next piece, it will be really magnificent. The **Dandy Warhols** - they've got to be the funniest band around. **Courtney Taylor** has me in a fit from the moment he opens his mouth. When he walks into the room, I just want to put my beads on, you know?"

Sounds like they'll get along just fine on the bus.

David and the Dandies are zooming across Europe at this very moment scheduled for dates in the Netherlands, Germany, France, Italy, Switzerland, Austria and the UK. They wind up with two nights in London's Wembley Stadium November 25-26.

The new DW Capitol album "Welcome To The Monkey House" remains near the top of the CMJ charts and hangs on Billboard's Heatseekers chart at #44 (10/11) after 6 weeks on. Courtney and the band used a week off the road in Portland to shoot and edit the video for the next single "Plan A", which debuted in the United Kingdom.



Kabuki rock still rules...

According to Rolling Stone (10/30) the **Kiss/Aerosmith** tour has "become the year's biggest non-stadium tour"

Former **Movie Star** and **Black-n-Blue** guitarist **Tommy Thayer** is settling in and getting used to the perks of big time rock-n-roll stardom like the visit backstage from the president of **Gibson**



Kiss guitarist Tommy Thayer and Gibson Guitars President

D TURNTABLES

BY BUCK MUNGER



Henry Juskiewicz.

Photo: Jack Dean

Guitars Henry Juskiewicz, bearing gifts. It pays to play a Paul...

Reviewing the tour's stop in Englewood, Colorado RS observed, "Kiss made no attempt to inhabit Aerosmith's planet. While one-time Kiss tribute-band guitarist Tommy Thayer stood in for **Ace Frehley**, the quartet continued in post-Nineties-reunion mode—old hits, whiteface makeup, platform boots and too-tight spandex pants."

The Thayer family traveled from Beaverton to the White River Amphitheater to see Tommy's "Spaceman" persona in action. They joined a large group backstage that had paid a thousand dollars a person to meet the band.

Marketing...



You stay with who brung ya...

What in the heck is a Texas band doing on the cover of Oregon's music magazine anyway? Those of you who have followed the quarter-century of Two Louies original music coverage know ZZ Top has been a friend to Oregon's music business before it became a business.

I met ZZ back in the day...

Jimi Hendrix was on the road in Texas and I joined him to replace some Sunn amplifiers. He suggested that instead of shipping the old ones all the way back to Oregon we give them to this hot young guitarist in his opening act, **Moving Sidewalks**.

A kid named **Billy Gibbons**.

Billy was happy for the help and reckoned if Portland could produce Jimi's amplifiers and a monster hit like "Louie Louie" it must be a pretty serious rock-n-roll music town.

Five years later, working for Gibson I ran into Billy again.

ZZ Top was breaking out of Texas.

Bad, and nationwide.

Billy was making a vintage Les Paul famous and was one of the players nominated to Gibson's newly organized Hall of Fame. Our new relationship called for frequent corporate consultations, back and forth across the country. Billy invited me to his Brownsville, Texas fishing house "Big Pink", picking us up at the airport in a restored candy apple red '56 Caddy convertible. He handed us our carefully creased cowboy hats as we got off the plane. Two lovely "cowgirls" claimed our lug-

gage and waved us off at the curb. We spent days staying up late, getting up early, deep sea fishing, shooting skeet off the back of the boat and talking signal processing and sound reinforcement.

As we were leaving Big Pink, the driver backed up the Caddy with the door open and hit the carport springing the door. We made the 5-hour drive to San Antonio roarin' up the road, a candy apple red spectacle with the driver's door hanging wide open.

Ya-hoo! Texas cowboy style...

Mister Gibbons became a familiar visitor to the northeast Portland basement studio that would become the Two Louies mansion. The ZZ Top bus parked in front of the house attracted lunch hour crowds from Grant High School, a block away. One year, while bunking in the guest room, Billy noticed a vintage 1960 Rambler for sale across the street. He walked over and bought it, rented a trailer and towed it back to L.A. behind the ZZ bus. About three months later I got an invitation to attend the Hollywood introduction of the "Little Willy 4X4", an all-terrain, jacked-up, monster-tire vehicle addition to the ZZ Top fleet.

ZZ always makes Portland a special stop on the tour and Gibbons has developed relationships with some of the city's best guitarists, often promoting them in the national media. Over the years he spent numerous evenings running up the limo bill checking out **Jim Mesi** and the **Paul deLay** band. He met them early on at the Fat Little Rooster on Hawthorne, schmoozing Mesi for years with talk of a ZZ Tour opening slot. He loved studying the supple technique of **Terry Robb** ("The Master of the Stratocaster") at the White Eagle. Billy Gibbons knows the track records and legendary characters of the Portland original music community. He partied with **Jon Koonce** and met **Billy Rancher** and sent two-dozen ZZ Top golf caps to the Oregon Rock Allstars softball team. He flew in to go sturgeon fishing on the Columbia River with Columbia Records rock icon **Buzz Clifford**.

And every couple of years he puts out another great record.

ZZ survived the recent shakeup at BMG and the new RCA album "Mescalero" on the charts. The band has been on the road since April with **Ted Nugent** and the "Beer Drinkers & Hellraisers Tour", and played one of the last dates September 19th at the new Clark County Amphitheater in Vancouver in front of ten thousand appreciative fans. **Billing**

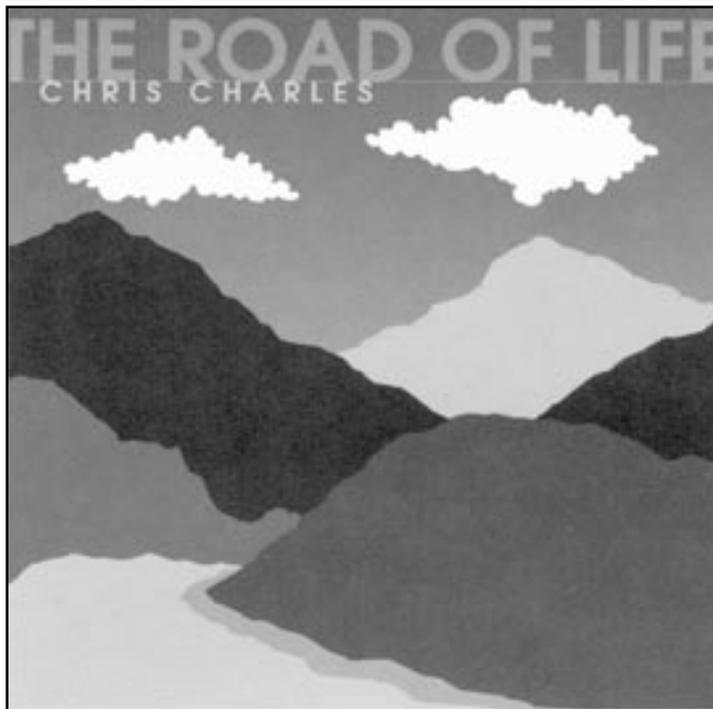
Continued on page 28



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Continued from page 15

following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural exiter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 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: Dive9, 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>
mOwner: 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 Realverb, Raygun, Serato Pitch and Time and more.

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

Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano. Clients: Sarah Blaisdale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

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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

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Engineer: Kevin Nettleingham
Tracks: 128 Track Digital Hard Disk
Rates: \$50.00 per hour / 100 CDs - \$235
Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, Software Version: 5.3, Audio Hard Drives: 306 gigabytes, Computer: Macintosh G4 800 w/dual monitors (cinema display and 20" VGA), RAM.: 1,256 megabytes
AD/DA: Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit AD/DA converter, Digidesign:

888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter

Analog Processing: GML 8200 Parametric Equalizer, Cranesong: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic pre Digital Processing: Cedar:

De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time 2, Antares: Autotune 3.0, Line 6: AmpFarm
Digital Routing: Z-Systems: 16x16 AES Digital Detangler Pro
Synchronization: Aardvark: AardSync II, Sync DA
Data Back-up: Exabyte: EXB-8700LT 8mm
CD Recorder: Plextor 8/2/20
Monitors: Meyer Sound HD-1 High Definition Audio Monitors
Metering: Metric Halo Labs: SpectraFoo - Waves: PAZ Psychoacoustic Analyzer
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, CDR2000 - CD Recorder/Rewriter
Marantz: PMD-321 CD with AES and SPDIF outputs - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable
Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e -, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7
A Few Of My Clients: Oregon Symphony • Obo Addy • Swingline Cubs • Alfredo Muro • Lew Jones • Benny Wilson • Norman Sylvester • Allan Charing • Indigene • Mel • Perfect in Plastic • Randy Porter • Headless Human Clones • Slackjaw • Mother's Choice • Trophy Wife • The Cow Trippers • Blyss • 31 Knots • Starter Kit • The Jimmies • iknowkungfu • Feller • DFIVE9 • Gruesome Galore • Flying Heart Records • Ave. of the Strongest • Engorged • Logoseye • 44 Long • Headscope • Pacific Wonderland • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

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Equipment: Recording: Yamaha O1V Digital Mixer, Logic Audio Platinum

Continued on page 20

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Continued from page 19

HDR software (running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems 'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering Deck. Monitors: Sundholm V8's, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: 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 Politicans, The Blues Broads, Hydroponic, Morse Code Heartbeat, Divine Noise Asylum, Patrick King, Naked Todd, Step Beyond Deception, Lipid, Spindrifit, Kaddisfly, Fusion Ball, Whiskey Sinner, Chapter's End, Redline6, Hot Boxed

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Opal Studio
6219 S.E. Powell
Portland, OR. 97206
503-774-4310
503-777-5214 fax
Email: opalpx@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), OM5 Shure 57 (4), 58, EV ND757a
Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate.
Clients: Kerosene Dream, Jollymon,

Stephanie Schniederma, Deen Cas-
tronova, Mad Hattie, The Red Sector,
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Shortwave Records, Albert Reda, Ennis
in Theory....

Pacific Records

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Email: studio@pacificrecords.net

Owner/Engineer: David Pollock

Rates: \$20/hr includes engineer/

producer, all equipment listed below.

Other services include in-house short
run duplication (printing and shrink-
wrap included), online distribution,
and design

Recording Equipment: Apple G4
450mhz 512mb RAM, 60gb Hard drive,
ProTools 5 Gold Edition recording soft-
ware, Digidesign recording interface,
TDK, QPS, and Yamaha CD burners,
Peavey RQ200 mixing console, Emagic
Logic Control

Microphones: (1) SE Electronics
SE5000 Tube (Neumann U87), (1)

Behringer B2 Condenser, (2) CAD ICM
417 Condensers, (3) CAD TSM 411's,
(1) CAD KBM 412, (2) Avlex 58's, (1)
Peavey 57.

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

Monitors: KRK V6 pair, Alesis Monitor
One with Alesis RA100 amp, Aiwa. (1)

Pair Sony MDR-V7000, (3) Optimus
Novas, Rolls distribution amp

Instruments: Martin DM acoustic,
Custom Fender Strat, Hamer limited
edition Archtop, Fender P-Bass Special,
Epiphone Casino, Premier 5-piece
drum kit with Camber and Sabian
cymbals, various percussion, Yamaha
MIDI controller, E-MU Proteus 2000
sound module

Clients: Paper or Plastic, The Cand-
lethieves, Chazz Rokk, FaCx Murda,
Focus, DreDizzle, Deep Treble Produc-
tions, Rose City Records, Premier
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mizer, Lexicon PSP42, Ozone Master-
ing, 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 refer-
ence monitors, Sony DTCA7 DAT, and
a few A/V rated Ultra Wide SCSI hard
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Clients include: Beta-Lactam Ring
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Tectonics, Soleilmoon, Subterfuge
Recordings, Banned Productions,
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R Studio

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Owner: Gregg Whitehead

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Engineer: Gavin Pursinger

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

Mono Tube 15/7.5

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Recorders: Scully 288-16 (2" 16tk),

Ampex AG440B (1/2" 2tk), Studer A700

(1/4" 2tk), Scully 280 1/4" 2tk, Ampex

351-C (mono tube 1/4"), Panasonic SV

3700DAT, Digital Audio Labs Hard Disk

Editor, Phillips CD Burner, Pioneer 3

head cassette (+4 converted).

Monitors: Large JBL Alnico 15"/2"/

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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

Continued on page 22

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

heart of our vacuum tube console-now under construction.

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

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction. Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE27, RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Rode NT2, Studio Logic C3, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup. Large adequate stands & hardware.

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

jet J-12.

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, War, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Plesure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & 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 & Susanah Weaver, audio for TV of Hillsboro Symphony Orchestra. Pickathon 1999, 2000, 2001. What can "glow in the dark" do for you.

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Owner/Engineer/Producer: Joshua Slamp

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Email: info@sound-impressions.com
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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 Crepps
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 Preamp, 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



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

Tall Jazz, Dub Squad, Gary Ogan, Dub Debrie, Steve Christopherson, Here Comes Everybody, Patrick Doro, Double Trouble, Cross Country, Power Of 10, Marv Ross Rindy Ross, Land of the Blind, Chode, Mel, Nancy Bright, Leroy Vinegar, Soular, OC192, Gypsy Caravan, Melt, JIVA, Victor Wooten, Portland Trail Blazers, Portland Winter Halks, Portland Songwriters Association, Tektronix, NEC, Fujitsu, LPKF USA, LPKF Germany and many more.

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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 Deltafax.

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 Salvatore, 7th Seal, Joe Cunninghamham

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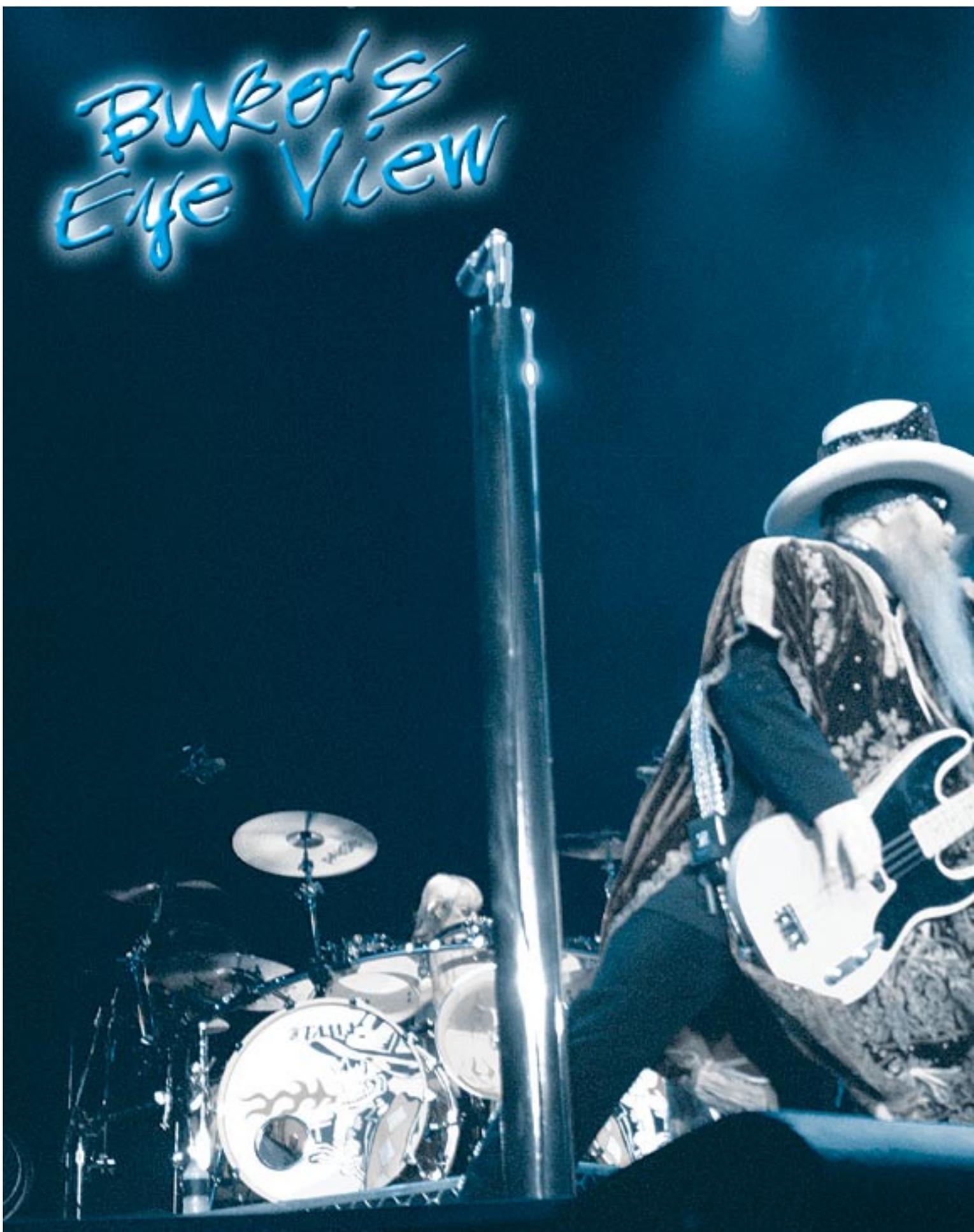
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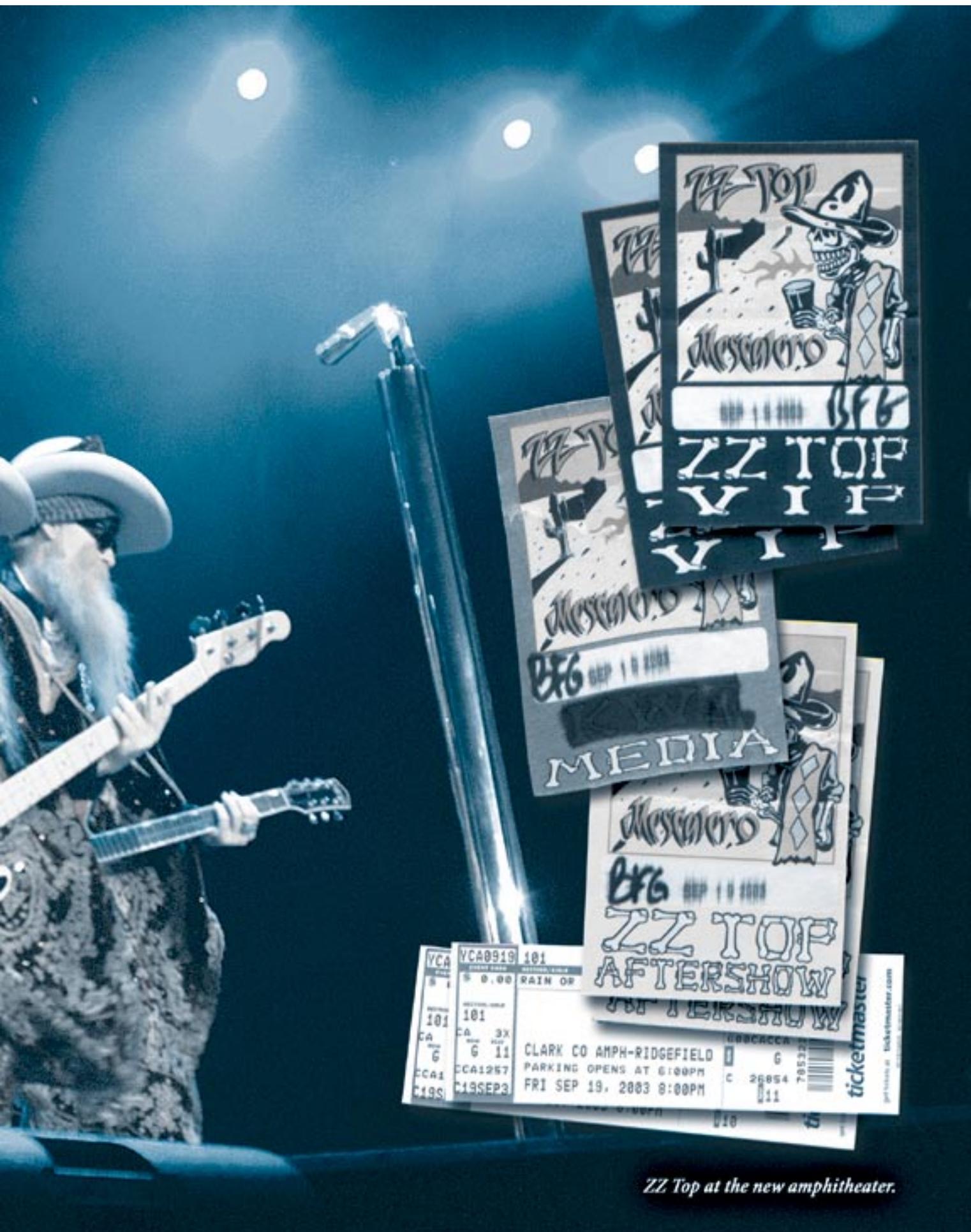
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Burke's Eye View





ZZ Top at the new amphitheater.

Love Shack

I know we're all bummed the Jazz DeOpus closed down. I was lucky enough to catch the Noah Peterson trio there the last time I was in town. Hey, does anyone remember the 70's bachelor pad beanbag furniture that used to be there before they remodeled back in the 80's. The passion pit in the back was a great place for a clandestine rendezvous back in the day.

Looking For the Heart of Saturday Night

My last night in town and it's time to find the epicenter of all that is cool and happening. Being more or less out of touch with the current scene, I'm left to the guidance of my Lucky Eight Ball and a copy of Willamette Week. "Uncertain at this Time", "Try Again", were the best answers I could get.

Looks like I'll have to wing it. I could go for something safe, like the blues, but tonight caution is thrown to the wind and I head out for the sure-to-be-happening "Barbatti's - Ash St. Saloon - Paris Theater Triangle". With the demise of Satyricon, I lost any ties to what I know of a sure "Hip" thing, but being in an existential mood, I'm in total observation mode anyway, so I know it will be cool, no matter what happens.

A Touch of Gray

I catch a set from "The Baptist Generals". Through my sensibilities, I get a cross between an organic Radiohead with a little Perry Farrell thrown in. Hope the comparisons don't offend anyone; it's the best I can come up with. The Generals provided a harmonic focus to the large crowd that had gathered, not exactly to boogie, but to bask in a communal vibe without having to commit to too much physical participation. A mushroom or two would have made the evening transcendental, however as I'm on a natural high these days, I was content to be mesmerized the blue lights dancing through the shadows and the reassuring smell of cigarettes and beer. I may have not found the heart of Saturday night, but I surely found the head.

Further On Up the Road

As I drive through downtown Portland, I'm taken by the empty quiet of the streets at 1:00 am. It's a little spooky, but I'll enjoy it while I can. Tomorrow I'll be back in traffic of L.A. Goodbye for now, until next time. Though my receiver may be stuck in California, my radio dial will always remain tuned to Portland.

Peace.

LL

SKINNY WHITE SHOULDER

Continued from page 26

a feel for just how crazy things can get.

September 12th, scheduled to play a "welcome back to school" gig at a N.E. Portland grade school but they wrote in the wrong date on the contract and we missed the gig but they paid us anyway. September 13th got a great surprise while attending memorial service for an old friend when all members of my kid band "The Sound Revolution" showed up to pay tribute to our "Band Mom" Anne Greek. We hadn't been together since sex was clean, the air was dirty and Buck Munger was promoting Sunn Amps. I'm the only one that got stuck in the music biz so we spent the rest of the day reliving our rowdy hey-day and pointing out each others bald spots as they listened to my overblown ego-centric local rock star wannabee epsodes of love, lust and guitars. Later that day a second gig was canceled because of bad event planning, but we were

"MIDWAY INTO THE SECOND SONG WE HEARD A LOUDER POP AND CLICK AS THE PAPER FISH HANGING FROM OUR MAKE-SHIFT TENT SEEMED TO FRANTICALLY FLY AROUND IN A CIRCLE AS IT STOPPED WE ALL FOCUSED ON A SMALL ROUND HOLE WITH A FLAP NEXT TO IT, WE ALL REALIZED INSTANTLY WE "WERE BEING SHOT AT!"

again "payed in full" because of our contract. September 14th, played at an ice cream social in the west hills in a perfect park for perfect people but it rained. September 15th, took my band on a "Band Field Trip" to the Candlelight to study the New Orleans piano styles of Portland great D.K. Stewart. Mr. Stewart puts on a great show and has an all-star band including Peter Damon and Carlton Jackson. I learned a lot about how much I need to learn. September 16th, played a Young Audiences assembly with the World Beat Music Tour at an area grade school, later that night I was invited to jam at DV8 on S.E. Powell with Marty and the gang. September 17th, I started on my next recording project which is a New Orleans style blues thing I've been bragging about for several years now. September 18th, I got a call from the Willamette Week to play before that nights Jimmy Buffett Concert up at the Clark County AMP-a-theater (I did it last year at the Rose Garden) but I had to turn it down because of a previous booking for the Wilsonville Chamber of Commerce, we don't bail on a contract ever!

September 19th, got an early a.m. call

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from commander Buck informing me that ZZ TOP won't do the show that night unless I'm there in the audience so naturally I had to force myself to have a killer time just for the sake of Too-Louies of course.

September 20th, this should be a fun day as I have two fun events to play at. Gig number one is a street party in the hood with Sam Bam Boo. Gig number two is a big outdoor wedding and reception on the beach at Cannon Beach with the Bossa Boys. As I arrived at the small neighborhood street party everything looked great, the sun was breaking through a thin layer of clouds, the kids were attacking the '65 Slingerland drum kit as usual, the BBQ was all cranked up and smokey and I was looking forward to an hour or two playing the up beat and jazzy versions of my steel drum book with two great musicians like drummer Jay Harris and master bassist Brian Healy. As the gig started we went into our usual calypso meets Miles Davis with a touch of Zappa thing but about two minuets into the tune we all hear a strange clicking sound behind Jay, we finished the tune and

discussed what it could be and then went on with the show, midway into the second song we heard a louder pop and click as the paper fish hanging from our make-shift tent seemed to frantically fly around in a circle as it stopped we all focused on a small round hole with a flap next to it, we all realized instantly we "were being shot at!". Obviously we put down our tools and huddled in disbelief and shock as we tried to assess the citation. After further examination of the bullet hole we realized that it was only inches from Brian's head and if he wouldn't have been moving as he played it would have struck him square in the temple. The cops came by for a minute, we had to bag the gig, but we got paid anyway because of the contract and I packed up to head out to the coast so that I could provide a fun and upbeat show for my next and hopefully friendlier audience, they were and it was our best gig of the year.

The the & the GOOD BAD UGLY

Continued from page 12

Dylan Thomas Vance has found his own musical identity in very short order, receiving critical and public acclaim, which will only grow with the release of this album. Here he displays magnificent control of his medium, and with the aid of Lipkind and Bear, has put together a more cohesive program than with his first release. The sky is the limit for this talented young singer/guitarist. As fast he is growing these days, he is sure to become a musical giant very soon.

The Road Of Life - Chris Charles

Three Songs - Tim Otto & The Peacemakers

The Storyteller - Tim Otto w/ Chris Charles

Self-Produced

Tim Otto and Chris Charles worked together in the early '80s, joining forces in the seminal local new wave band, the Surf Cowboys. But when the band broke up later in the decade, the pair stopped working together. Only recently have they resumed their partnership, recording music (separately and) together as though they had never parted ways.

It's obvious, that the Cowboy still lives in both performers, although the Cowboy ain't surfin' much anymore. Charles leans toward laidback country rock fare (he plays all the instruments and sings all the parts on his album), while Otto tends toward more serious, singer/songwriter, poetic excursions (Charles engineered Tim's songs and played all the instruments on it that Tim didn't, while former Surf Cowboy drummer Brad Pharis laid down the beat on the Peacemakers tracks).

Both musicians seem rooted in the first three Eagles albums (Eagles, Desperado and On The Border) of the early to mid '70s, evoking a sort of quasi-old west outlaw (more at John Ford's or Sergio Leone's old west than the real thing) perspective in a folk/country-rock setting. A little anachronistic. But, in rock music, no trend is ever out of fashion forever; the whole alt.country renaissance has proven that, in this instance. For Charles, the Eagles, the Byrds, Warren Zevon, John Stewart, Mark Knopfler (vocally) and Neil Young appear to be influences. In Otto's material, you can hear Young and the Eagles, Stewart, Zevon, John Prine, Kris Kristofferson and maybe even Jerry Jeff Walker and Merle Haggard as influences.

For Charles, "The Road Of Life" is a latter-day Byrdsian sort of number, that maintains a jaunty atmosphere, while singing "Rollin' down the road of life/Missing my exits, breaking down at night/Rollin' down the road of life/Stuck behind a truck with no passing lane in sight." Similarly, "At The Bottom Again" takes a good-natured look at being bad off. "I got blisters on my hands from working' so hard/down at the stupid ass factory job/Pay is too low, I can't afford to get high/Don't think I'll ever get a piece of the pie." Other songs, such as

"Deranged" and "Jefferson's Ghost" maintain that sort of dark frivolity over up-tempo country tinged rock arrangements.

Otto's Storyteller album is a collection of mostly depressing ballads, generally acoustic guitar and harmonica stuff. These are stories of people on the edge, looking at the dark side of life. "She Got the Best Of Me" and "A Sadness In Your Soul" are standout examples of the ten-song collection. The three songs with the Peacemakers (Otto, Charles and Pharis) are more upbeat. Though the subject matter is still a bit morose, there is a bit of humor behind the depression.

Over whistling jet noises and intercepted tower communications, and with its spirit in "Honky Tonk Women" territory, the snappy, up tempo rocker "One Way Ticket To Amsterdam" posits "Where the love ain't free, but the drugs are good/ I got a one way ticket to Amsterdam/Saying goodbye to Uncle Sam/I don't care if I come back in a box of wood."

"The Man With No Name" is a spaghetti western type number, with moaning harmonica and minor key melodrama with gunfight sound effects in the intro- musically somewhat similar to the Eagles' "Outlaw Man." The chorus spells out the whole dynamic: "Suicide's my game/ A six shot revolver is to blame/Coz I'm the man with no name." A bullwhip cracking at the end of that line would be absolutely perfect.

Chris Charles and Tim Otto display wryly black senses of humor in some of their songs; which really helps when singing about the darker aspects of life, with topics such as love lost and its residual enduring hardships, depression and self-destruction, etc. When things turn serious, the stark reality is hard to listen to, hard to hear, real though it may very well be.

But, be that as it may, both of these guys are very capable songwriters, musicians and performers. It would appear that the pair will be producing more recordings together in the near future. So, we shall soon see what pearls the renewal of that partnership will educe.

Author's note: Last month, in my review of Sattie Clark's album Fathom, I inadvertently referred to the late Marty Jennings as Marty Higgins in several places. I apologize to everyone involved for that inexcusable error. While both Jennings and Higgins are regarded as fine musicians, each in his own right, Marty Jennings played violin on Sattie's album shortly before he recently died of a very high profile overdose. To my recollection, Marty Higgins is a drummer, and to the best of my knowledge, he is still very much alive. Over the years, many have stepped forward to indict my music reviews, freely enumerating my countless journalistic shortcomings. I should think this episode would serve superbly as Exhibit A in that argument.

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- S.P. Clarke, Two Louies Magazine

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AS THE WORLD TURNABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17

the show as "The same three guys with the same three chords," Billy, Dusty and Frank delivered the hits in sombreros and drank a Mescalero toast to the audience for "staying with us."

Backstage, The Reverend Billy G. questioned **Kingsmen** guitarist **Mike Mitchell** (and his younger brother Dennis of **No Ties**) about Rolling Stone's coverage of the "Louie Louiepalooza", in Tacoma, an attempt to set a world record for most guitarists jamming.

ZZ and Louie have a history.

For years ZZ Top performed a mini version of "Louie Louie" at their sound checks. "That song has driven me crazy all these years," Gibbons says he just finished a tune called "Chili Sauce" inspired "completely by Lynn Easton's original drum track on 'Louie Louie'."

"I had a studio drummer sit down and listen to "Louie Louie" over and over for days and days to get that Easton feel."

Portland's greatest hit simmering in Texas hot sauce...

ZZ Top has well over 50 million albums sold, made upwards of 200 million dollars at the box office and in 2004 are nominated for the Rock-n-Roll Hall of Fame.

Same three guys, same three chords.

Not a bad career model for any Portland band. (Art Alexakis, are you listening?)

If you've somehow missed the tonal perfection and musical magic of ZZ Top, the new boxed-set from Warner Brothers is in stores October 14th.



Babysittin' boogie...

Buzz Clifford didn't make the trip to Portland with Grammy winner **Shelby Lynne**. Buzz joined Shelby's band several months ago when her manager discovered vocalist **Anna Montgomery** and signed her as an opening act and backup singer. Buzz wrote and produced the Anna album that got Shelby's manager's attention.

Shelby and Buzz just returned from several weeks of dates in the Southeast. "I'm like the third guitar player. The label was paying for it and they wanted an extra percussionist for the northwest instead, so I'll join them back down here for the House of Blues shows."

Capitol is putting the full pop-crossover press on the promotion for the Grammy winning Lynne. Shucking her Nashville image the new album "Identity Crisis" was recorded in Hollywood at Cherokee studios with the aide of veteran L.A. rockers including **Bill Payne** of **Little Feat**.

Having Buzz around will help her rock. Clifford is excited about his new tune based on the Carlos Castaneda's teachings entitled "Carlos and Juan". "I originally wrote it for Anna, but I think Shelby likes it," Says Buzz. "Somebody will do it."



Buzz Clifford and Billy Gibbons (with his beard tucked in his shirt) stalk the big ones on the Columbia. Photo: Jablonski

Clifford says he's still getting respectable writer's royalties for "Milk & Honey" on **Beck's** "Midnight Vultures" album.

Buzz lived in Portland from the mid 80's thru the mid '90's and had several working bands (See: **Skinny White Shoulder P. 6**). "I was always pretty good friends with **Norman Sylvester**."

When Buzz moved here he was already a historic figure in rock-n-roll.

Buzz Clifford was the first Rock-n-Roll artist on Columbia Records.

As a Pennsylvania teenage military school

cadet his records were released by the label as "Foxtrots." "**Mitch Miller** was the head of A&R at Columbia and they had a strict 'no rock-n-roll' A&R policy," sez Buzz. A Columbia engineer taped babytalk at home and edited the Clifford "Foxtrot" single "Baby Sittin' Boogie" which went to #6 on Billboard's Singles chart.

Buzz was a Top Ten artist.

With the hit-like it or not-Columbia was in the business of Rock-n-Roll and Buzz, sort of an east coast **Eddie Cochran**, moved to Los Angeles where he quickly became a local hero.

That's when I met him.

Buzz had a new single "Until Then" out on RCA Victor, was forming a band and I got the drummer's job, and my introduction to the Hollywood studio world. The years I played in the Buzz Clifford band were as valuable as a Harvard education in the music business. We leased masters and recorded for several labels under different names and all lived at the beach at the show-folk famous **Chez Jay's Restaurant, Bar and Motel** at the foot of the Santa Monica Pier owned by **Jay Fiondello**, who introduced us to movie stars and was our "financial backer".

When I left the group a guy named **Gary Busey** replaced me in his last full-time musician job before playing **Buddy Holly** in the movies.



Speaking of a Harvard education...

The current issue of the **Harvard Law Review** addresses the overall condition of music industry today.

"Tension between artists and record companies is at a high point. Many recording artists and their supporters have formed organizations such as the Artist Empowerment Coalition and the Recording Artists Coalition (RAC) to organize extensive industry reform efforts, including campaigns to limit long-term recording and publishing contracts, secure artist ownership of copyrights in master recordings and music publishing, and reform industry accounting practices. The artists' opponent on these and other issues is the Recording Industry Association of America (RIAA)- the influential trade association representing the music industry, including the five global conglomerates: Universal Music Group, Sony Music Entertainment, Warner Music Group, EMI/Virgin, and Bertelsmann Music Group

(BMG).

Artists vs. the RIAA...

Anyone contemplating a career in the music industry should read this overview and you can locate it on the web at <http://www.harvardlawreview.org>.

If you'll scroll to the end and check the footnotes you'll find that part of the documentation came from our own **Bart Day** "Some Background on the Seven-Year Law (Jan. 2003), at <http://www.twolouiesmagazine.com>."

Henceforth, address your Legal Ease correspondence to "Harvard Boy".



Primary education...

Adrian guitars is setting up a regular open-mic stage with gear provided to help musicians find band members. Musicians looking for musicians can hang and jam on the store-provided PA system and backline.

The first in the series of events is Friday, October 24th from 6:30-9:00PM at the Oregon City store. For info: 503/656-3644

Attendees will enjoy free refreshments and be mentored by a graduate of Los Angeles' prestigious Guitar Institute of Technology. Adrian owner **Chris Johnson** graduated from the GIT and has the scoop on the skills required for a career in the music business.



Meredith Brooks and Jasmine Ash jam in Brooks' Hollywood studio.



THIS JUST IN...The OLCC goofed when they filed their paperwork for the under-21 ban on entertainers where booze is sold. Because of the foul-up they are required to "re-file amended language" and that creates a new opportunity for public input. Deadline for written comments is November 21st If you want to help woof them back in the name of child stars everywhere, call **Bruce Fife** at the AFM 503-235-8791...**Captain Rock** at Conan's October 18th...**Kaitlyn ni Donovan** at Conan's every Wednesday. Kaitlyn says she'll let you use her guitar if you want to do a couple of your own songs. On her git-tar is a signed picture of **Donovan Leitch** from "When I was so, so, so lucky to open for him on that fantastical hurdy gurdy sunshine superman juniper night"... Scary... Somebody let the **Woolies** out for Halloween! Tim Ellis and those prime purveyors of the "rough jazz" of the 20's and 30's play the Blue Monk on Belmont October 31st...a big Halloween Rock Festival at the

Mt. Tabor Theater October 31st with **Dr. Theopolis, Jonah, The Bella Faves, Odds Against Tomorrow** and **UHF**...Matador Records just made a deal with Apple so now you can buy **Stephen Malkmus** a track at a time on iTunes...**Reynolds Audio** holding a Grand Opening and Open House Sunday October 26th with live music by **Scott Fisher**. For directions call: 503/892-6268...**Camaro Hair** back from their second West Coast tour play Dante' Saturday, October 18th...The **Brian Copeland Band** CD Release Party takes place November 14th at Fuel in the Pearl District. **Stephanie Schneiderman** will open with an acoustic set...The Buffalo Gap hosting **True Music Tuesdays** a new acoustic series featuring original music talent. October 28th True Music Tuesday headlines 4th **Plane Jaiant, Adam & Kris, Life After Lifftoff Duo, Rachel Taylor Brown and Andrew Field** (Rosewater)...**Geoff Byrd's** CD Party is booked for October 25th at Dante's.

Geoff's 11 tracks were produced by Steve Sundholm whose dad Conrad is the brother of early Kingsmen bass player Norm and the co-founder of Sunn Musical Equipment Company...Former Desitrek wizard Doug Durbrow tracking at Big Red studios. Doug is producing **Belinda Underwood** with musicians **Phil Baker, Clay Gilbertson and Martin ZarZar** (Pink Martini)... **Ezra Holbrook** doing a solo at Conan's Pub on Thursdays from 6 to 8 pm...**Red Carpet** is moving the control

room into the piano room to make the much larger room the playing room, "Like Abbey Road did with **Jeff Beck and Tom Jones**." Says owner **Gavin Pursinger**...The **Red Sector** will be re-born at Conan's October 25th. That night they'll be working with guest bassist **Brian McMillen**...**Pirate Jenny** hosts a pirate-themed costume party and Halloween show at the JasmineTree Friday, October 31st at 9PM. Pirate Jenny is the foremost proponent of the indie sub-genre "Pirate Core"...**Trash Art** plays an in-store at Millennium West Saturday, October 18th at 5PM in support of their new album Little Broken Words...**Life After Lifftoff** at the Green Room Friday, October 24th. They have a new live album "Paper Moon"...**Jasmine Ash** heading back to Los Angeles in November to look for personal management. After her confab with Meredith Brooks in her studio last month Jasmine decided to join BMI...

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- Former Burning Hatred singer up for grabs. He's got the looks, gear and attitude to be successful. Disturbed, Mudvayne, Tracy 503-720-9469
- Just got here from Chicago. The Steve Bartman Blues Band already has the media interested. 503-223-2157
- Electric violinist seeks bass and drums for original project. Influences: U2, Dave M. Sting. 503-516-4980 Brian
- Blame Jim needs a bass player for original rock band Call Jeff:971-570-9133
- Bassist needed. Flexible. Gig 1-3 x month. Variety. Rock. R&B, Blues. 503-287-2597
- Drummer wanted call James 503-693-0607 Cedric, where are you?
- Female lead vocalist seeking musicians for new band. Rock with strong blues influence. Have PA & rehearsal space. Call: 503-679-9055
- Looking for Bass player for

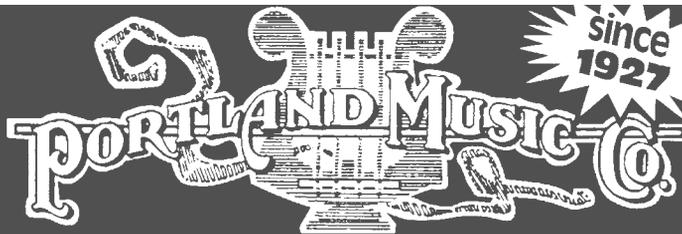
- Clapton/Bloomfield. Call: John Johnson 503-557-0621
- Experienced female vocalist/front person seeking professional, working band. Dance, R&B, Contemporary Rock 971-506-5576
- I'm a pro guitarist looking for keys, bass and drums. Pros only, rehearsal space, material. Prog Alt Rock Jazz 503-644-1117
- Drummer wanted. Odd time signatures play top level. 30's-40's, pro only, versatile czes2002@yahoo.com or call 503/644-1117
- Progressive alt-rock jazz group from Europe formed in '74 needs west coast tour booker/manager/agent for Fall 2003. czes2002@yahoo.com or call 503/644-1117
- Active established NW Classic Country band seeks experienced drummer, vocals a plus. Live audition available. Call: 360-225-0276 or 503-577-7505.
- Bass player seeks drums, keys to jam with. Northeast space Weds, Fri PM Influences: Velvet Underground, Pink Floyd, Etc. Jordon 503-285-4848

- Experienced Vocals & Front man seeks high energy metal rock band that's ready to record & gig out of town. Priest - AC/DC-Maiden. Call Dan: 503-231-0363
- Looking 4 Fresh Talent. Songwriters, Musicians who would like to collaborate on Brit influenced originals. I sing, write and play almost anything. Stu 503-253-1915.
- Metal bass player. Influences Harris, Butler, Burton. Pro gear, Pro attitude. No drama or dependencies. 503-656-0582.
- Drummer Available experienced in all styles. BA in music. I listen and play dynamics! Please call Bill Mead 603-616-8951.
- Lead guitarist wanted for established band. Influences: Scots, X, B-52s, Cramps, Social Distortion, AC/DC, our mothers. Call: 503-201-6877.
- Pink Floyd tribute band forming in SE Portland area if interested call Dilly at 503-654-1917
- Guitar Player looking for bass, drums & guitar players for surf music. Call: Keith at 503/232-8785

- Redline 6 needs new members 21-29, drinkers welcome! Call: 503/705-7567
- A Classic 70's rock bass player will give this band wings. We are 2 guitars, drummer & singer with day jobs. Contact Larry at conley@verizon.net
- Drummer available or working band only. Pro kit, looks & attitude. Experienced, dependable, can travel. I love Rock, Funk & The Blues. Call: 503/347-2182
- Looking for Alt-Rock bass guitarist. Must be serious and nice with good attitude. Call: 360/696-4887 or 360/896-3603.
- Guitar slinger with hot stinging leads seeks progressive Blues Band or Musicians to jam with. Into Moore, Gibbons, Healey, SRV etc. Call Monty 503/335-3617 or montyderhak@yahoo.com
- Punk band looking for drummer. Must be serious. Jerry 503/430-1813 or Josh at 503/720-2887
- Power groove band seeks singer. Pro gear, years of experience and practice space. Looking for Patton/ Cornell/Jason 503/957-0357

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administration costs and other overhead costs not necessarily attributed to any specific recording project; and/or it may advance the recording costs for each album produced. It will have the right to recoup those costs before it pays any royalties. Recording budgets for each album project are specified in detail in the contract.

From a production company's perspective, recording costs should be recouped only on an artist-by-artist basis; the production company should avoid any cross-collateralization clause that allows the major label's recoupment of recording costs for all artists from the total amount of royalties owing for all artists. Otherwise, the monies paid by the major label to the production company may not be sufficient for the production company to be able to cover its royalty obligations to those artists whose records have been commercially successful.

Ownership of Masters

Typically, the major label, not the production company, owns the masters of any recordings released and sold. Because the production company is not acquiring any equity interest in the masters, unlike the situation with joint venture agreements, production deals are sometimes referred to as "the poor man's joint venture."

Some production companies, however, have been successful in negotiating for a reversion of that ownership to occur sometime after the end of the term of the agreement (for example, seven to 10 years after the end of the term).

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

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

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

LL

LETTERS

Dwer Two Louies,

I want to thank each and every one of you who sent me emails while I was down. I can't express how amazing it felt to receive your emails in the hospital (thanks Ez, for printing them out.)

It's been a very good summer... It's now early in the morning, overcast sky, two and a half months after I got Knocked the Fuck Out... and I'm sucking down bong hits counting my blessings. Praise God! Right now I'm contemplating whether or not to hop on my new bike now... or hop on it later and pedal down the block.

Let me break it down into syllables. "When I was riding my bicycle, I got knock down, I saw stars and Peeni Walli." Just like Eek A Mouse sung it. I woke up in the hospital a few days later trying to figure out who I was and what happen. Then the Love started rolling in. This is where I started to see there was more to this than getting knocked down. An overwhelming wave of love engulfed me and wash me up onto safe shore. So many people come to my room, It was awesome!

And then your emails. As I read them, I wept, realizing what had happened in my short lifetime. I never thought I'd ever be smacked down like that. I also never thought that I would have ever been the recipient of such wonderful blessings. This is a complete affirmation that Music is a Universal Language... Beyond Words, I thank you!

Joshua "skins" Mantle

Dear Two Louies

If my information is correct, Tommy Thayer (KISS) appeared on the cover of your August 2003 magazine.

If so, what do I need to do to order back issues of this particular magazine? If at all possible I would like to order 5 copies.

For the past 3 years I have been working on a book publication that describes 30 years of KISS and the Media. Part of that is for me to collect each and any cover magazine possible, which hopefully emphasises my interest in your 'zine.

I sincerely hope to hear from you.

Kind regards,
Jacques van Gool
Gilbert, AZ 85233

LL

ON THE COVER

ZZ Top's new RCA album "Mescalero" cruises comfortably on Billboard's charts while Warner Brothers readies the release of a 4 CD boxed-set October 14th. Billy Gibbons visits his friends in Oregon while Beer Drinkin' & Hell Raising. (photo Buko)



Billy Gibbons makes the cover of the 7th issue of Two Louies (June 1980). The only non-Oregonian ever so honored.

Two LOUIES

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