

OREGON MUSIC / OCTOBER 1999

# Two Louies

**HIP FACTOR**

**SLOWRUSH**

**GUN & DOLL BUST**

**BUD HEAD**

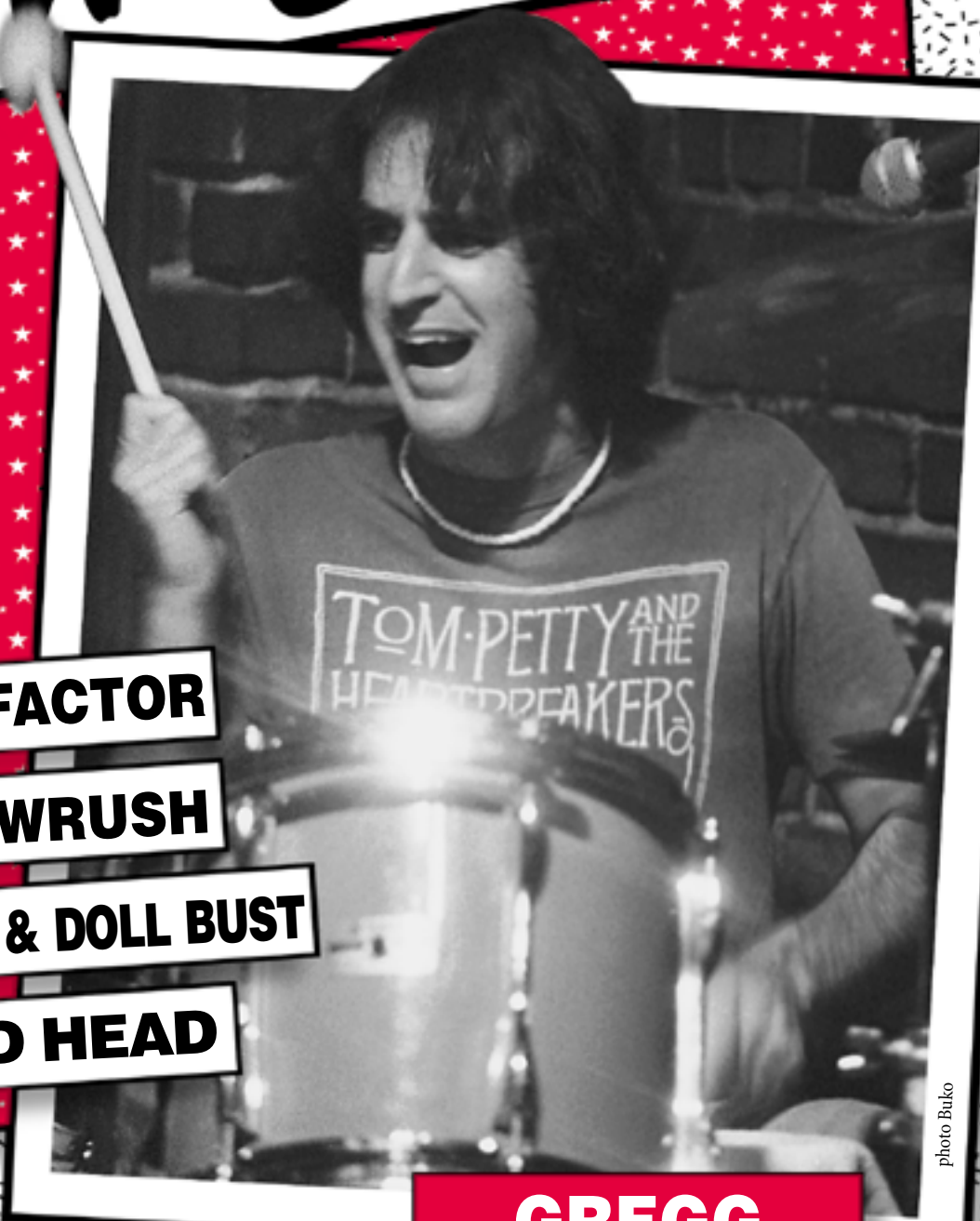


photo Buko

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# Rewind

January 4, 1985- Mayor Bud Clark's Inaugural Ball gives birth to the Portland Music Association and the annual Mayor's Ball.

In 1984 Frank Ivancie was Portland's securely incumbent mayor and Bud Clark's announcement to run against him was treated like a joke around hizzoner's office. After all, Bud Clark was best known around town as the "flasher" in the world famous 1976 "Expose yourself to art." poster. Bud was also the owner of the Goose Hollow and Mayor Ivancie's politically astute handlers thought the Clark campaign was a promotion for the tavern. They held Frank out of race.

Bud printed buttons that said "Bud Clark Is Serious" and began a street level campaign that centered around events featuring Rock-n-Roll, Blue-Grass, Jazz and Classical music. Bud's wife Sigrid played violin in the Symphony and who could know more about musicians than a tavern owner?

Bud's entertainment ambassador, Billy Hults, was the Goose Hollow janitor and a veteran street musician. Billy was a familiar figure in the Portland music business having been an organizer of the co-op that opened the Euphoria, one of the city's first live music venues.

The Bud Clark For Mayor traveling musical street fair rolled through Portland neighborhoods and by the election November 6, 1984 the polls showed Bud Clark winning by a whopping 74%.

photo Gustavo Rapaport



**Bully Hults AKA Billy Foodstamp of the Welfare Ranch Rodeo. The Goose Hollow janitor and Bud's Ball honcho.**

The Mayor's Inaugural Ball of 1985 was the largest live music undertaking in the history of local music production. The acts that had supported

Bud would be showcased in a world class manner in a venue normally reserved for the world famous. The Memorial Coliseum would be transformed into a city's showcase of its original music talent. It would take every professional sound and lights operator, stage manager and equipment operator in the city to pull it off properly.

In the words of Bud Clark's Inaugural address, "Let the world know that Portland, Oregon is open for business. We have the location. We have the talent. We have the determination."

Headlining Bud's Inaugural Ball was an original Kingsmen reunion bringing together the man who sang "Louie Louie", Jack Ely, with bandmates he hadn't played with since the record was made, healing a split of 25 years. Joining the rock-n-roll legends on the main floor were Jazz Allstars Jim Pepper, Mel Brown, Dave Freisen, Nancy King, Basil Clark and John Stowell. Jon Koonce, Steve Bradley and The Rasco Brothers led the Rock Allstars set. Paul deLay and Jim Mesi, Carl Smith & the Natural Gas Company, the Rockin' Razorbacks, George Reinmiller and Thara Memory, Thinman, Billy Kennedy with Richard Tyler, Billy Hults and the Foodstamps all filled the arena with beautiful music.

Portland uncovered a new arts community.

The music industry discovered Portland when

*Continued on page 30*

## LETTERS

Dear Editor

Thank you for mentioning me in your latest issue of Two Louies. I always look around town for the latest issue and appreciate it when you send me a personal copy.

I suppose, in retrospect, I was too sarcastic with my take on Meredith Brooks. I did not mean to demean her efforts. I just felt Z100 had presented the kids (the station's core audience) with a jumbled musical line-up and that the juxtaposition of Brooks, Monica, Destiny's Child, Duran Duran and Christina Aguilera seemed very odd. Additionally, my line about "pop pretenders" was directed at the groups Five and Jennifer Paige-not Brooks. I'm sure somewhere in their hometown somebody is pissed about the disrespect shown by a non-guitar playing hack like myself...

I must admit, however, that Brooks performance did not blow me away. Does she have another "Bitch" left in her? I wonder. I wish her the best of luck with the new major label album and, in fairness, I should have men-

tioned in my review that she had a new album coming out. However, because I rarely focus on her style of music I was unaware of the pending release date...

So here is a list of things I've done for you. So far you have done nothing for me at all.

•Tried to reinstate lost confidence in your writing

**"Rozz, you are a classic example of the type of jerk that creates and perpetuates the bad images the general public has of the music business."**

I'm glad you liked my literary device with the parentheses (insert head scratch here). Feel free to use the device in future(yawn here) issues.

That was a joke,  
Peace  
Ethan Machado

Dear Rozz

In response to your recent outburst, I thought I would make an attempt to figure out where you get off saying I have been leeching off of you and Courtney's career.

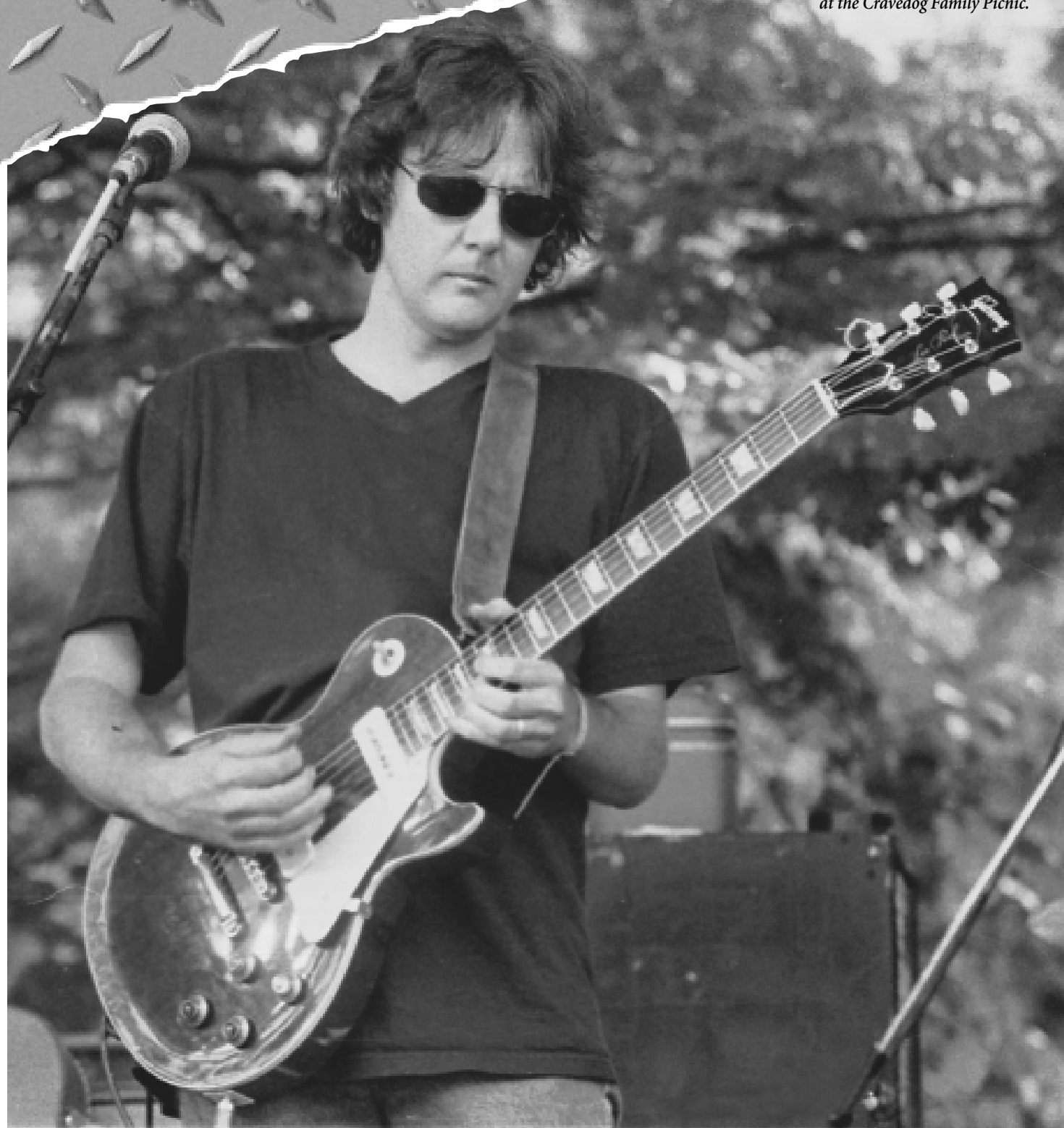
skills.

- Helped write "Short Term Memory"
- Gave shelter to you and your son during violent attacks from your wife.
- Formed the Rozz Band for you.
- Suggested you play a Christmas gig.
- Took you to the Crystal Ballroom to pump you up.
- Rehearsed the band at my house.
- Wrote out your charts and set lists because you were too wasted on pharmaceuticals to remember your own

*Continued on page 29*

# Buko's Eye View

*Marc Ford of Federale;  
at the Cravedog Family Picnic.*



# Inter NetWorking

by Bud Palmer

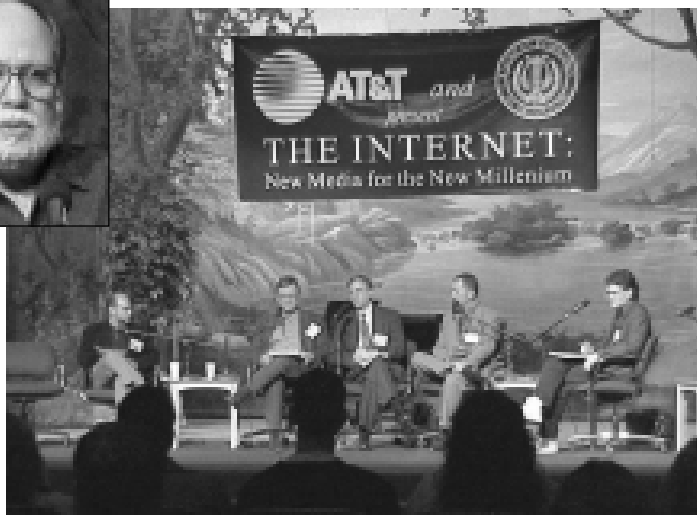
## After the Dust Settles

Most of the month of was spent focusing on the final week's flurry of activities that were scheduled in the form of the "Summit - NW Music & New Media Seminar" (sponsored by the American Federation of Musicians Local 99 and AT&T) and the annual North by Northwest Music Festival/Seminar and Trade Show. Both events offered panels and exhibits with the nod going to North By Northwest for the exhibit and trade show participation.

Scheduled up first however, the Summit got it's licks in early in the form of some very interesting topics of discussion paneled by some very impressive participants brought together by Denise Westby and her staff at the AFM Local 99. On a much appreciated invitation, I was even able to sit in on several of the panels and put my two cents worth in on several issues. In addition to presenting the Summit, local AFM99 was also celebrating 100 years of service to the musical community of Oregon and southwest Washington. Our best wishes to local 99 for another 100 years of continued excellence. Panel topics presented covered a broad range of topics of special concern to any musician currently trying to understand what it takes to market your product on the Internet and how to protect it. Topics ranging from Intellectual Property and Copyrights:



respect to the varied topics covered. Each panel however presented themselves with a great deal of authority and knowledge on the topics discussed and presented and unprecedented opportunity for access to people working on the cutting edge of today's Internet issues at the highest levels in the industry. Contributions from Liquid Audio's Brady Lahr and Synth-Banks Bryan Bell



The AFM's "Summit"

photos Crummy

coupled with input from AT&T's Chris Varley (a2b music) led dynamic and stimulating discussions on where technology is heading. In matters pertaining to the legal issues of licensing and copyright issues on the

**"All the major labels have been pursuing their own approach to DRM (Digital Rights Management) schemes and now most and soon all will be offering new services to their retailers in the form of access to new releases and 30 second catalog clips on a password protected business to business internet model."**

"Protections and Cautions for Use on the Internet" to The Big Deal: "Are Labels Still Relevant in the Internet Era?" Right from the opening keynote speaker Mr. Cary Sherman, Executive V.P. of the Recording Industries Assoc. of America through the last panel which consisted pretty much of a free form discussion involving all of the panelists that participated that day on the topic of whether or not labels are still viable in the Internet era, you knew there was going to be some good information put out directly from the very people in the middle of the storm that are dynamically creating the Internet environment that we will all be using.

It was clear from the outset that there were going to be more questions raised than answers given with

internet, a high powered panel including our very own Bart Day tried to shed some light on the complexities involved in dealing with the myriad of issues regarding protection and copyright protections. An impressive contribution from John Coletta (BMI) regarding the direction BMI is and has been taking for sometime on trying to put the correct solutions in place to protect performance royalties was very enlightening. The entire event was InterCast via the Oregon Video On-line Service to schools and universities and was also taped for additional future airing on cable access as well as other venues. Across town, NxNW was all geared up and ready to go on Sept. 30 with it's combination of panels, seminars, exhibits and live performances. As anyone

might expect, the Internet was the dominant theme among exhibitors at NxNW with hardware and software companies vying for attention. A lot of the prominent players were represented including Billboard, IUMA and MP3.com to name but a few. In both events there were interesting and informative technology demonstrations regarding current and future technology trends on the internet. Between the two, if you couldn't find a panel, a seminar or a live technology demonstration of something you were interested in, either you didn't need it or it just wasn't important. Never before in Portland has so much knowledge and information regarding the Internet been presented in such a comprehensive and professional manner. Truly, if you missed it? you missed it!

Much of the software technology being discussed at both events is being taken very seriously by the major labels. As we have been covering for some time now, all the major labels have been pursuing their own approach to DRM (Digital Rights Management) schemes and now most and soon all will be offering new services to their retailers in the form of access to new releases and 30 second catalog clips on a password protected business to business internet model. Most labels have announced that catalog access by necessity due to the overwhelming volume of product will be incrementally brought on line. This new opportunity will allow retailers to take advantage of browsing as many new artists and new product offerings as they want to with all of the viewing activity being closely monitored by the label to help them in determining areas of interest and

activity on a much more dynamic basis. The new business model reminds me of days gone by living in Hollywood when you, as a consumer, could wander over to Wallach's Music City on the corner of Sunset and Vine and preview new products before you bought it in one of their famous listening booths that faced out onto Sunset Blvd.

## Hardware Wars

Brace yourself for a new round of hardware wars with the battle lines already being drawn. The big players are going to be Sony with it's new memory stick technology designed for and released with it's new MP3 player and Matsushita Corp. Sony recently proclaimed that it had secured licensing deals with Aiwa, Kenwood, Pioneer, Sanyo and Sharp for its proprietary Memory Stick technology, which also incorporates Sony's MagicGate DRM solution. Matsushita, which is working with Toshiba and SanDisk on a competing media format to Memory Stick, also owns consumer brands Panasonic, Technics and Quasar. Clearly both companies would like to establish their memory technology as the industry standard and control the licensing. This could clearly be a huge issue because this technology as all the crossover potential to be included in other products like pda's (personal digital assistants) and other productivity tools. Even though I have a very strong personal opinion on the probable outcome, I'm just going to hold coats on this one and watch em duke it out!

LL

by Marianne Steiner

# In the MIX

## My Favorite Hitchcock Movie

I must start this month's column raving about the 5<sup>th</sup> Annual NXNW festival this year. In my opinion, it was fully devoid of pretense (though much less attended this year too) and it was all good and way groovy for everyone, except maybe those poor San Franciscan rockers of The Gun & Doll Show.

Late Friday afternoon, while I was standing in the lobby of the Embassy Sweets waiting to score, this hipster lad approached me, complete with mod haircut, oval orange bubble glasses and full black garb. He asked me if I knew where the nearest music store was because he needed to buy maracas. I tried feebly to give him directions to that little shop there by Berbatis & The New Paris Theatre, but couldn't seem to find my bearings quickly enough to point him in the right direction. Not knowing the name of it didn't help either. Good thing he had the chic-tourage thing happening 'cuz the girls with him headed straight to the concierge, and, bingo!, the problem was solved. At the point when he realized I had no mental compass and could be of no further help, he then introduced himself to me as the band's bass player and offered me a funny story. It seems he and his seven-piece band had arrived at the Portland Airport the night before, all pumped to see some Portland bands and play their NXNW gig on Friday night at Club 21. Upon their entry to the airport terminal, the Gun & Doll Show immediately began plastering the airport with posters promoting their gig the next night. Evidently, the Port of Portland bacon strips didn't like that one bit, so they called for some back-up and then towed the whole passel downtown to the justice center, where they were held for 18 hours on charges ranging from littering, defacing public property and looking too dangerously cool for Portland. What a hearty welcome, eh? The funniest part was when he (the bass player) mentioned that the crack addicts in jail wouldn't associate with them because they were "litterers." Isn't That Just Like Oregon?

These are the stories that make the cheap gin hangovers and perpetual parking space jockeying of NXNW all worthwhile....

Now, I must also offer giant kudos to Terry Cou-

rier and all of his crew at Burnside Distribution and Music Millennium, who between the two, hosted one

**"Upon their entry to the airport terminal, the Gun & Doll Show immediately began plastering the airport with posters promoting their gig the next night. Evidently, the Port of Portland bacon strips didn't like that one bit, so they called for some back-up and then towed the whole passel downtown to the justice center, where they were held for 18 hours on charges ranging from littering, defacing public property and looking too dangerously cool for Portland."**

of the best musical show's and party's of the festival. Not only did Music Millennium have free on-the-hour shows in-store by NXNW performers Wednesday through Saturday, which was really awesome for those

Lael Leroy & The Loved. The Zoot Suite was jam-packed that night. (I ran into Todd Crosby of Cravedog Records there and was joyous upon hearing of his recent nuptials with long-time girlfriend Jeannie.)

Prior to the Zoot Suite shows, Two Louies Publisher Jim Crummy and I went to Ground Kontrol to catch what turned out to be the very best Surf Trio show I've ever seen. The guys were hot-on and when Jeff Martin (vocals/bass) and CJ Cettina (guitar) went remote out into the audience, wandering through the crowd and weaving through all the video & pin ball arcade games while blasting out some raucous surf-rod-abilly, that was all

she wrote. Jeff Martin knows the clear distinction between "Artist" and "Entertainer." It's no wonder those guys have been so popular forever.

Burnside Distribution's party at Rudy Tutti's on Friday afternoon/evening was a huge smash too. Performances by Pinch Hit Records' act, Shapeshifter, Luther Russell (solo and again with his groove/funk/R&B instrumental backing band) and Fernando all tore the place up. Luther's new Cravedog CD "Down at Kit's" is a must have. (Though I'll have to say, the recording is a little primitive. Performing live, he and his band pulls out the energy you get when you listen to Booker T & The MG's or The MarKeys, but the recording seems to lose a little of that in my ear-pinion.) Lots of Portland music dignitaries floating around too: Terry Carrier, Bill McNally, Sheila Wilcoxson, John Chandler, Todd Crosby, Marc Baker, Pat Patterson and Molly Murdoch, Bart Day, and of course what's his name from...you know....

who's it and what's her face were all there too. What can I say? Sometimes nametags are lame but valuable. There was also a good sandwich bar/buffet and free MacTarnahan's to all who reveled. It was a very pleasant day's end for a Friday night beginning.

*Continued on page 10*



photos Buko

*Gavin Pursinger next to his wall of tube gear. (inset photo) Gavin's custom factory rebuilt AKG tube mic.*

who couldn't afford to buy passes, but Burnside Distribution hosted one of the festival's hottest showcases on Friday night, featuring mainly Portland acts: Robert Rude, Ian Moore, The Baseboard Heaters, The Gravel Pit (from Boston), The Countryropolitans and

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

*Lost Son*—Richmond Fontaine  
Cavity Search

Willy Vlautin has spent the past five years leading his band Richmond Fontaine (and before that, the Impalas) through the sordid streets of his tortured imagination, with songs that clench at the heart—vivid vignettes, dreamy half-glimpses of murkily horrific images, distorted by drugs, alcohol and extreme emotional pain. Equal parts Charles Bukowski, William Burroughs, Hubert Selby and Bruce Springsteen, Vlautin's artful poetry conveys deeply moving events, which transpire without explanation of circumstance, nor resolution of the action. Isolated incidents, some possibly autobiographical, frozen into the vapor of Vlautin's cloudy recollection.

Musically, Vlautin divides between wistful acoustic guitar settings of Folk and Country tinged themes

Luther Russell appears in the producer's role eliciting a performance from the Fontaines that is as cathartic as that of Fernando in his work with Russell.

The eleven songs presented here ostensibly could be a song cycle amounting to a "concept album," albeit one that only loosely holds together. The protagonist would appear to be a soldier on leave from Ft. Lewis, Washington, who while riding on a bus, reflects on various scenes that have occurred in his recent life. At least certain songs seem related by a word or phrase or context. "Savior Of Time," "Ft. Lewis," "Contrails," "Girl In A House In Felony Flats," "Four Hours Out" and "Hope & Repair" all seem interconnected lyrically. The soldiers' prostitute girlfriend, who is apparently trying to clean up her act, is mysteriously kidnapped under violent cir-

forlorn pedal steel guitar figure. The "Wildwood Flower" feel of the latter track belies the brutality to be found in the lyric.

"Contrails" combines Brainard's mournful pedal steel with guest Mike Walker's effective B-3 organ fills to create a sound similar to that found on the Wallflowers' "6th Avenue Heartache." The wistful acoustic setting of "Fifteen Year Old Kid in Nogales, Mexico" captures the existential nature of the lyric it accompanies. "Pinkerton" is another tale of menace and rage with jagged guitars punishing the verses, a more subdued, suppressed atmosphere in the bridge.

A moody, foreboding atmosphere hangs over "A Girl In A House In Felony Flats," a love song in which Vlautin inventories his beloved's squalid living quar-



*Richmond Fontaine; songs that clench at the heart.*

cumstances.

The album begins with "Savior In Time," a tune which alternates the frenetic guitar of the breaks with the more passive passages in the verses. In this segment of the story, our hero is recovering the aforementioned

ters, attempting to ascertain his own status amidst the clutter. "There was a broken tv/next to one that was on was a bong/and handcuffs and mail that hadn't been opened in weeks/And swollen eyes/and pulled back hair/and rail thin arms,,,/If it can have you/Then Christ,why can't I have you?"

The band's cover of Eric Moore's "Muddy Conscience" fits right into the scenario—a smoldering piece of molten sludge. A beautiful A-F#m-G movement in the middle of "Four Hours Out" livens up the leaden waltz motif. A string section adds muted splendor to the dreary landscape of "Hope & Repair." "My friends they say a prostitute has no heart/She's run by money and ease/But to me it's a lost and spinning world/full of unquestionable brutality/And from the East blows uncertainty/And from the North blows complete despair/And from the South blows alcohol/And from the West hope and repair."

*Lost Son* is an album of extraordinary power. Willy Vlautin and Richmond Fontaine seem to be searching for structural possibilities to properly accompany Vlautin's musical short-stories, which seek truths of their own. More often than not, they succeed in con-

**"Equal parts Charles Bukowski, William Burroughs, Hubert Selby and Bruce Springsteen, Vlautin's artful poetry conveys deeply moving events, which transpire without explanation of circumstance, nor resolution of the action."**

and vehemently fierce Rock arrangements for his songs, executed with blade-like precision by the rhythm section of Dave Harding on bass and Joe Davis at the drums. Peripatetic Paul Brainard provides ethereal pedal steel guitar phrasings in support of Vlautin's powerful guitar work, and occasional mandolin and backing vocal supplements in the more acoustic modes.

girlfriend from the hospital. "I put concrete blocks in my truck/Because it had been snowing for days/She had called me from a hospital/Barely understandable." The next two scenes "Ft. Lewis" and "Cascade" descend into a iniquitous spiral of self-mutilation, robbery and murder. The former cut starts off with a vicious instrumental attack, mellowing in the chorus behind Brainard's

*Continued on page 11*

"Sunset Boulevard" is still pulsing through my head as I write my October column. It's hard to shake a good show, and a grueling week long run. It all began at 2am on a Monday and didn't end until 4am the following Monday. Petula Clark portrayed a vulnerable and humorous Norma Desmond. Back stage, we listened to the music that was reminiscent of "Evita", "Phantom", "Joseph & The Technicolor Dreamcoat", and

spondent. She's working on a piece called "24 Hours In Portland". It ended up being forty eight wild and wooley ones that began in The Washington Park's Rose Garden, and proceeded on to Huber's, Atwater's, Satyricon, The DaDa Ball, Edgefield, Multnomah Falls, La Rumba, Hung Far Low, The Kennedy School, and many stops in-between. It was great to see Melissa back in Portland. Melissa christened the DaDa Ball the Dud Dud Ball. She demanded that we leave after ten minutes. I

terfalls and took in the view from Crown Point....I said "Yes! The west is the best! After the exhilarating afternoon in the Gorge, we headed where all visitors of Portland must go...to Huber's for a Spanish Coffee. Melissa and her friend Eric from Boston ended up having a long interview with James Louie, the owner and manager of Huber's who talked about the history of the Spanish Coffee which is Huber's signature drink. Turkey is their signature dish. The place was hopping with hipsters including Brian Grant of the Trailblazers, who slunk in with an exotic looking lady donning quite the cowboy hat.

After the recent Rounders Reunion at The Crystal Ballroom, people were writing in to the e-mail/website and describing the highlights of the reunion. I wish I could have been there to hear the songs and see the likes of Yasha Pander, Aunt Ellen, Robin, Teddy, Roger, David, Steve, and Peter. It's been said that ev-



"Jesus Christ Super Star". It was a typical Andrew Lloyd Webber production, with bits of all his other shows blended in, but there was an unmistakable quality to Sunset. The Company had excellent actors and technicians which made my job on stage right props a breeze. Petula drummed up a sweet rapport with the rail crew and by Sunday, she agreed to pose for photos with the Local 28 mascot "Muffy", the back stage cat. Petula asked to inspect the cat before actually posing for the photograph, which was understandable because Muffy has seen better days. Petula's professional style, impeccable execution of the lyrics, as well as her sense of humor endeared her to all of us. The last matinee of the run, the rail and stage right props got down on our knees, bowed down to Petula while Brother George Aulbach tossed rose petals at her feet. She was quite blown away by the spectacle and called us "Silly". It was touching when she asked me to take a picture of her, with roses that George Aulbach had brought from his garden for her.

Well, it's been everything from Tom Petty Echo/1999, Riverdance, Les Miserables, The Ringling Brothers, to the DaDa Ball. I've always had a soft spot for the circus, especially Ringling Brothers because as a kid my Dad took my brothers and sisters and I to Madison Square Garden every Fall to see "The Greatest Show On Earth". It's still a real spectacle, and my favorite of part is the elephants. One of the trainers let me take a few photos of one beauty. It curled it's trunk high into the air and showing me what looked like a smiling mouth and sweet baby brown eyes. They are huge and amazing!

Melissa Rossi, who recently returned from Spain is in town on assignment for Expedia Radio, an off shoot of Microsoft. She's been hired as a travel core-

managed to get a few photos of a few familiar faces. Truly, the highlight of the night time activity was Mel Brown Trio's version of "Night In Tunisia" at Atwater's. After hearing the interview with Mel that Melissa did, I was proud to have met such a great musician and all around good guy in our town. Mel mentioned how much Leroy Vinegar was missed, and described Portland as the "The best kept secret of the Northwest". I have to agree. Earlier that day when we drove along the Columbia River scenic highway, and stopped at the various wa-

**"After the recent Rounders Reunion at The Crystal Ballroom, people were writing in to the e-mail/website and describing the highlights of the reunion. I wish I could have been there to hear the songs and see the likes of Yasha Pander, Aunt Ellen, Robin, Teddy, Roger, David, Steve, and Peter."**

everyone joined in and sang on "Snappin Pussy". Log on and get all the various impressions of Weber and the boys @ [http://onelist.com/community/have\\_moicy](http://onelist.com/community/have_moicy).

Richard Meltzer, who is described by Nick Tosches as "the unsung you-name-it of the late-century letters and lit", sent me his chap book "Holes: A Book Not Entirely About Golf". Richard is one of my heroes. I've only met him a couple of times and I found him to be funny, witty, irreverent, and historic. He told me he will performing with Smegma in October at a club in southeast Portland. Somehow, it seems totally appropriate, Smegma & Meltzer, a double bill worth heading out for. I especially like the poetry section of the book, "Savage Meat". In his poem, "Sick Person's Car" he writes:

SICK PERSON'S CAR sick person's car is a car parked where there's no parking Tuesday & it's thursday & the ticket is still on the windshield

or maybe it's a dead person's car

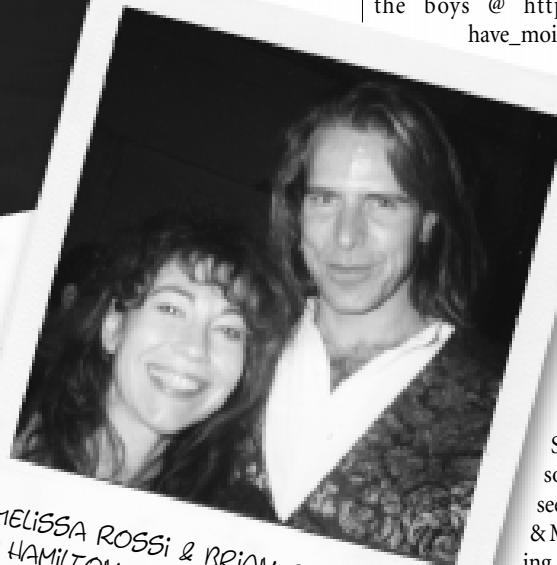
Go buy "Holes: A Book Not Entirely About Golf" at Powell's, or contact Future Tense Books [www.teleport.com/~future](http://www.teleport.com/~future).

If you have something you would like to have mentioned in Rosebud, please write to [rosebud@teleport.com](mailto:rosebud@teleport.com).

LL



PETULA CLARK & GEORGE AULBACH



MELISSA ROSSI & BRIAN CHRISTOPHER HAMILTON @ THE DA DA BALL.

## MANAGEMENT AGREEMENTS

*You wonder about people who made [and lost] a fortune, and you always think they drank it up or stuck it up their nose. That's not usually what brings on the decline. It's usually the battle to keep your creative child alive while keeping your business shark alive. You have to develop cunning and shrewdness, and other things that are not well-suited to the arts.*

—Joni Mitchell

Keeping one's "creative child" side and "business shark" side alive at the same time is a hard job for anyone, but especially so for successful artists who must regularly function in a pressure cooker type of environment.

A solid manager can greatly help an artist to balance, in a healthy way, the artist's creative needs with the artist's business needs, (not to mention the many other valuable services a good manager performs). Yet, the artist-manager relationship is fraught with many potential problems for an artist, since there are many ways in which an incompetent or dishonest manager can sabotage an artist's career, intentionally or unintentionally.

When choosing a manager, an artist should evaluate the prospective manager's

ten management agreement will then be prepared by one of the parties' attorneys. At that point, there will often then be some further negotiations between the parties concerning some of the detailed sections of the written management agreement. If so, then a revised

to terminate the management contract.

A manager's compensation is typically based on a percentage commission of the artist's earnings. Therefore a prospective manager will often push for a *long-term* management contract, so that the manager can

# LEGAL EASE

by Bart Day, Attorney

version of the written management agreement will be prepared, before the artist and manager actually sign the agreement.

Although it is not possible within the space constraints of an article like this to discuss all of the important aspects of management contracts, there are several aspects which are particularly important: (1) The future duration of the artist-manager relationship; (2) The manager's compensation; and (3) If the "artist" is a band, then the possibility of personnel changes in the band.

participate in the artist's income for as long as possible. The artist, on the other hand, may not want to get locked into a long-term relationship with a manager if the artist does not know how compatible the artist will be with the manager, or if the artist is not sure how much the manager will be able to contribute to the artist's career.

2. *Manager's Compensation.* Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This *manager's* commission is separate from, and in addition to, the commissions paid to *booking agencies* for booking shows.

Management contracts usually contain very complicated clauses pertaining to commissions. Some management contracts, for example, provide for one particular commission percentage for income from record sales, and a different percentage for other types of income. In addition, management contracts will sometimes provide for changes in the manager's commission rate as the artist's income increases.

Incidentally, there is one aspect of management contracts which comes as a surprise to many artists, which is that the artist's financial obligations to the manager don't necessarily end when the management contract expires. This is because many (if not most) management contracts provide that even af-

**"Here are several aspects of management contracts which are particularly important: (1) The future duration of the artist-manager relationship; (2) The manager's compensation; and (3) If the "artist" is a band, then the possibility of personnel changes in the band."**

knowledge of (and connections in) the music business, the manager's personal compatibility with the artist, and the amount of time the prospective manager will be able to devote to the artist. It is also important to check out the prospective manager's background.

After the artist and the prospective manager have decided that they want to have an artist-manager relationship, they (or their attorneys) should then discuss and negotiate the specific terms of their future relationship, such as how long their relationship is to last, what the manager's compensation will be, and what the manager's specific responsibilities will be.

The outcome of these negotiations will be greatly affected by the relative bargaining power of the artist and the manager. If, for example, an experienced and well-connected manager is negotiating a management contract with an unknown artist, the manager will obviously have much more leverage than the artist. In fact, sometimes the artist is facing essentially a "take it or leave it" situation.

Once the most basic terms of the management deal are agreed upon, a detailed writ-

1. *Future Duration of the Artist-Manager Relationship.* Management contracts generally have an initial term of one to two years, and often give the manager the option to renew the contract once a year for several more years after the initial one or two year term expires.

Before an artist and manager enter into a management contract, they should carefully evaluate and discuss their expectations of each other. Their management contract should take into consideration their expectations, and

**"There is one aspect of management contracts which comes as a surprise to many artists, which is that the artist's financial obligations to the manager don't necessarily end when the management contract expires."**

should contain provisions allowing an early termination of the management contract if the parties' respective expectations are not met. Often, for example, management agreements provide that if a record deal is not obtained within a certain period of time, or if the artist does not earn a certain amount of income each year, the artist will have the right

to terminate the management contract. If, for example, the artist and the manager have signed a three-year management contract, and then sometime during that three years the artist signs a five-

*Continued on page 28*

# In the MIX

Continued from page 6

Now, I am compelled to rave about THE MOST INSPIRATIONAL PERFORMANCES I saw during the whole weekend of music. On Saturday afternoon, cutting out of the conference a little early, I met my friend Neal Otis of Gremlin Hubcap in his NW Twenty-Weird neighborhood and we ambled over to Music Millennum to see an in-store by Kim Richey, who is from Nashville or Austin or someplace like that. (By the way, M.M. has an INCREDIBLE sound system!) I have heard a few of her songs played on KINK-FM in the past several months, and I always get that same feeling from her songs that I get when listening to Linda Ronstadt, Karla Bonhoff and Joni Mitchell. You know, that ChickLoveRock thang...sad, accepting...then on for further punishment...Kim Richey was awesome. Her voice, her melodies, her lyrics...they're so old-school and yet very Lisa Loeb too. She is gonna be one of them sneaker wave artists that people have heard of but know nothing of her music until BOOM!! All over the place like Sheryl Crow or Sarah McLachlan. 'dis is my prophecy.

After her absolutely mesmerizing performance, Brian Berg (whom I believe to be among the greatest of lyricists and songwriters for the new millennium) took stage and blew the house down with the raw, driving passion I first saw in him two or so years ago at EJ's when he played one of 44 Long's first gig's SOLO because his band couldn't make it. This time, he played an acoustic vs. the red electric he had at EJ's when I first saw him, but there was no difference in my oh-baby!-meter when that powerful and passionate voice exploded with the most gut-wrenching, knife-twisting and honeydripping lyrics and melodies that I've heard in YEARS! And this was just the FREE show, mind you! Later that night, both Richey and Berg (in 44 Long) were performing at Jimmy Mak's.

All my preferences for shows this year at NXNW were soft core for some reason. Eeeechhhh! What have

years? Which is when the little L.A. folk rocker chick in me was born one sunny Long Beach morning while listening to a Jackson Browne album my brother had given to me. The album was "Saturate Before Using," and if I listened to that album once that day, I listened to it a hundred times and I remember telling myself, with all the earnestness of a 17 year old day-



photo Christine Fredrica

*Brian Berg; among the greatest lyricsists & songwriters.*

dreamer, that someday I was going to meet Jackson Browne.

Well, 20+ years later and without the slightest belief that it would ever happen at this point, I finally did meet Jackson Browne.

It all came about at the Roseland Grill on Thurs-

last another page and a half, but suffice to say I ACTUALLY MET Jackson Browne that night! I talked with him, drooled over him, fawned, giggled and nervously gushed. And that was before I could even sputter out MY name! At one point, Jackson, along with some road hooligans, charged the stage flashing the pseudo devil fingers while the mediocre but high-spirited Cruel But Fair'ers raved endlessly on. The highlight of the evening was when he lovingly agreed to Paul (R&R Photographer Extraordinaire) Kearney's, request to take a picture of me with him, his fan of 20 years. So, needless to say, I was higher than Chaka Khan at one of her early 80's shows that night. I even scored a pass to the Meadows show from the Double Tee Production guy, Noel. But...after having Jackson all to myself for those delicious moments, why in hell would I want to share him with 30,000 other people the next day and listen to Bruce Hornsby and Shawn Colvin on top of it? Besides, there was a killer show at Berbat's with British Steel, Village Idiot, Prole and Monkey Fur, which had my dance card.

CHANGING GEAR  
Gavin Pursinger, The Analog God at Red Carpet Treatment studios, has recently rebuilt some new mega tube amp, mad recording scientist that he is. He is lovingly calling his new thing "Thor," which evidently is power on top of power. While Gavin's been getting his new Aloha studio up and running, he claims he's been "toiling in obscurity and running out of gear to work on." With new projects starting in early October and a new space more "logistically" sound, Gavin's guaranteed to be filling his schedule shortly. My recommendation is that if you are interested in that old school tube amp sound for your next CD project, the time is now to call Gavin and get on the books for Fall recording. His history, his ear and his incredible tube amp creations are guaranteed to produce your next winning CD.

If you're looking to schedule recording sessions with Johnny Beluzzi at KAOS studios, better call him now because he's heading down to Mexico for a month beginning the middle of October. A real hard-earned vacation for someone whose had only a couple days off in the past few months. Beluzzi's been doing a lot more Mastering lately and says, "Pretty much anything I'm recording these days, I'm Mastering too." Recent projects completed at KAOS include Lady Speed, Wapeka, Jeff Johnson and The Telephones and Freak Mountain Ramblers. He says his scheduling in December is pretty open, but seeing his client list and the repeat business he always attracts, I'd suggest you schedule now.

Two new studios up and running are DeFunk Recording/Sonare Mastering and Chick Recording. De Funk is headed by Sean Gilbert and located in the cool, convenient and soon-to-happening Albina District. Ronn Chick has established his new studio across the river in Vancouver and has quite a background in recording as well as being an old school musician. One of his offerings is "any instrumentation (within reason)."

I really tried hard to snag Larry Crane at Jackpot! Recording for an interview and update, but between his heavily booked studio time, Tape Op Maga-

**"If you're looking to schedule recording sessions with Johnny Beluzzi at KAOS studios, better call him now because he's heading down to Mexico for a month beginning the middle of October."**

I become?

Which leads me to my next story. Of course I would be attracted to the soft-core singer/songwriter's this year at NXNW. My shrink would say it's projection or transference or something like that. If I had a shrink. But let's step back in time, shall we? Say, 20

day night, Sept. 23<sup>rd</sup> the night before his Portland Meadows Gig with Bonnie Raitt, Shawn Colvin & Bruce Hornsby. It turned out, that one of the bands was actually comprised of roadies for the Jackson Browne, Bonnie Raitt thing. They called themselves "Cruel But Fair." (Love the name!) Well, I could make this story

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# The the & the GOOD BAD UGLY

Continued from page 7

veying the raw emotion through various means, both refined and primitive, both passive and volatile. The underlying theme here is survival at its most intrinsically basic and vital level—where every living creature struggles against the forces of nature. Richmond Fontaine are winning that battle.

**SweetJuice—SweetJuice**  
Self-Produced

SweetJuice is the brainchild of Kristin Deelane and Adam Gailiunas, who have been playing around town for many years as a Folk/Rock duo known as Adam and Kris. Here, with the addition of drummer Matt Kramer and bassist Paul Summers Jr., they have formed a solid band to showcase Kris' formidable talents as a singer and songwriter. Alternating between acoustic and electric rhythm guitar Kris draws solid support from Adam on lead guitar. Adam contributes three songs of his own to the eleven (as well as an additional fragment and a remix) presented on this album, recorded live at the Green Room last May.

And this recording features a tight little Rock band that utilizes Folk, Country and Reggae influences in economical ways, dressing up Deelane's pithy and witty songs and Gailiunas' more plaintive numbers. While all of Kris' songs display a keen sense of humor and incisive sagacity, several qualify as hit material. One of those would be "Brand New." Starting out like an Irish folk air, Kris lends the tune a longing, Kate Bush-like vulnerability. But the song takes a sudden turn into a tumultuous bluesy sendup, in which Kris is able to stretch her vocal legs, quickly trotting into Melissa Etheridge territory.

"Corroded Angels" takes an uninspired stab at Reggae. Not a bad song necessarily, but perhaps an ill-advised choice in arrangement—especially given that the song is essentially Country in its roots. Odd. "Rapture" and "Promises" have a certain No Doubt-ish stance, though Kris' vocal approach is a more straight-ahead and less coy than that of Gwen Stefani. "Ugly Kid Joe" is Adam's first compositional and lead vocal contribution to the affair. It's a simple, Young-esque Country/Folk number, complete with whining harmonica solo. Nice.

Over a punky rhythm guitar chord progression and a driving beat, Kris leads "I Hate Myself" through a tough vocal presentation of acid-laced lyrics. "He saw me/He saw me/He saw I was ugly/He lied and said he loved me/Then he ran back to pretty." One of the strongest songs of the set. Adam's "In This Together" is a pensively pleasing waltz that demonstrates his own gifts for understatement and melody.

Kris displays strong abilities as a song writer with "The Apple," a bluesy ballad that has much more in common with standards such as "Scotch And Soda" and "That's Life" than with much that is heard today.

SweetJuice's live rendition of the tune sounds as if it needs to be quantized, though the band is to be commended for the restraint they show in their performance. Another good song, Adam's "Out Of Your Shell" starts off sounding like a Country version of Peter Gabriel's "Salisbury Hill," but quickly veers into Tal Bachman-like Pop territory, and comes closest of all the songs to having a strong, memorable chorus. Kris engages in operatic vocal swoops through "Anthem." Adam adds some of his most effective lead guitar work

along with Velvada bassist Tim Acott in the Belmont Street Sextet/Octet. Acott, whose own local pedigree dates back a decade or two, is probably best known as a long time player with Billy Kennedy.

Velvada Underground, for which Danner acts as the frontman, began as an offshoot fill-in band at the Laurelthirst, but has become a regular Thursday Happy Hour mainstay at the pub. It took four years for the band to record the eight Danner penned tunes and single cover of Ray Davies' "Alcohol." In that time origi-

**"SweetJuice is the brainchild of Kristin Deelane and Adam Gailiunas, who have been playing around town for many years as a Folk/Rock duo known as Adam and Kris. Here, with the addition of drummer Matt Kramer and bassist Paul Summers Jr., they have formed a solid band to showcase Kris' formidable talents as a singer and songwriter."**

to the tune as well.

SweetJuice exhibit brains and chops on a regular basis. But, to a certain extent, their songs lack development. There are times when a winning chorus or an effective bridge would make of a pedestrian composition, something far more exquisite. Other times, stylistic choices, most likely borne out of various limitations diminish the possibilities for a particular song. However, the band is much better off sticking to Country flourishes than ever going near Reggae.

That said, SweetJuice demonstrate distinct promise that one day soon they may evolve into a very good Rock band.

nal drummer, the legendary Sam Henry (of Napalm Beach fame), departed the fold: to be replaced by Yorck Franken, one-time drummer for the popular garage Funk band Slack. Velvada saxman Sam Hagerman is also a graduate of the Slack school. Henry and Franken each appear on four of the nine cuts. There are no drums on the cabaret-inspired version of "Alcohol."

The album kicks off with "Fly Away Angel," a jaunty barrelhouse blues number which is highlighted by Danner's flawless falsetto lead vocal, rivaling even that of Prince or Ankh or whatever he calls himself these days. "Alcohol" benefits from Mike's colorful accordion intonations and solid Costello-esque vocal. Taking a page from the John Lennon approach to apocalypse,

Danner guides "Nothing" with a characteristically snide vocal delivery, while Acott draws a bow across the strings of his stand up bass—while lyrically assimilating several of the Beatle's songs, the foremost of which would be the chorus of "Across The Universe."

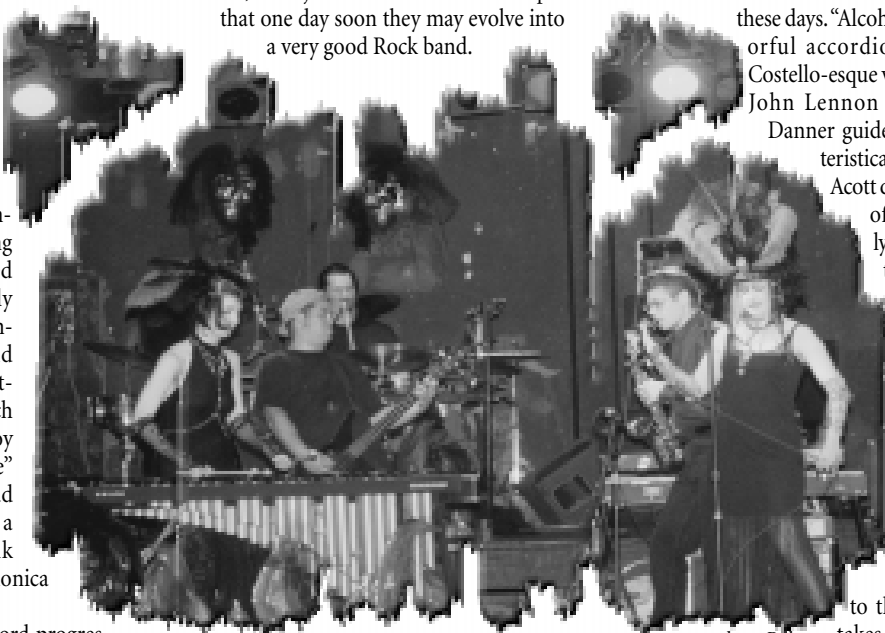
Nilsson and Randy Newman come to mind on "Come Rain," with its highly stylized arrangement and obscure lyrics. Gilpin's well-turned pedal steel guitar washes and plucky lead guitar solos add

to the sonic texture. The band takes the opportunity to stretch out a bit on "J Factor" a jazzy swing

number that echoes Benny Goodman and Django Reinhardt in its precise riff implementation. Danner reels off a sterling piano, followed by a boppish foray by Gilpin on electric guitar and a buttery outpouring from Hagerman.

"Janie's Flyin'" could be the work of Donald Fagen and Steely Dan from the *Katy Lied* period, with its wry lyric and sophisticated, Jazz inflected instrumental arrangement. The melodicism of "My Make-Believe"

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Lava Demure; distinctly different approach.

**Rocket Songs—Velvada Underground**  
20 Watt Records

Singer, songwriter, keyboard whiz Mike Danner has been kicking around the local scene for well over a decade now, starting out with his power Soul band Dial Memphis in the '80s, before aligning himself with a coterie of Laurelthirst Pub regulars led by Neil Gilpin—whose own local career dates back to the early '80s with bands such as the Fabulous K-Tels and the Cleverlands. Most recently Danner and Gilpin worked together,

photo Büro

# In the MIX

Continued from page 10

zine publication and recent trip to New York for the ASE conferences (where he did manage he drum up some cool advertising for his recording engineer mag) he's been hard to grab and we must have played phone tag 10 times. Next stop, camp-out on Jackpot's front porch.

Steve Landsberg at On-Site Audio and Ed Rei at Echo Star Mobile Studios are great contacts if you're looking to do live or remote recordings in town. Both are seasoned vets in the recording business and both offer high quality, state of the art equipment that guarantees that the live sound you want will be the live sound you get.

Call Me Bud Head

I've never really been a big fan of that folksy bluegrass country music that has begun to sweep the nation; in fact, I'm more inclined to steer clear of it than to seek it out. All those hippie girls dancing around with hairy pits, doing their grateful dead mojo thing. I'm just not into it. In fact, when I happened in to Berbat's last month, clad in my black leather & full metal jacket with spiky boots, I thought I was there to see Village Idiot/British Steel/Prole & Monkey Fur, for an unreliable source had told me that they would be playing that night.

As it turns out, the show was the following week. My friend and I got there only to find a room full of whitebread and no black leather. I found out at the last minute that it was a Buds of May/Tony Furtado show. And since we were there...well...There we were. SHEE-HA! Damn me if I wasn't surprised and charmed by them all-acoustic Buds. First of all, I was blown away by singer/banjo player, Danny East's combination of sweet onion and soul chicken pipes. Yummm! Then there are the awesome harmonies he and guitarist Scrafford Orser share. It's like angels singing. The main attraction however, turned out to be the wild and woolly stage presence, not to mention absolute sensei skills, of acoustic bass player Bruce Warner. That guy was on fire the whole night. Percussionist Chaz Holmes who kept the rhythm section steady when Warner got woolly, rounded out the quartet. At one point during their set, while I was nursing my Gin & Tonic, a familiar melody erupted from the guitars on stage. It was so clear, like bells, and

so intense and passionate that my mind immediately leapt back to 10<sup>th</sup> grade, when I was making out with some guy after a football game and the radio was playing that same song. "Hello, my love, I heard a kiss from you...Red magic something and satin lace too...something... All through the morning rain I gaze...the sun doesn't shine." The Buds of May were actually singing "STRAWBERRY LETTER 22!!!" I was dumbfounded. And they were kicking ass on it too! As good or better than the Brothers Johnson, I have to say in all honesty.. Well, the whole crowd (at least those old enough to recognize the song) exploded in applause and suddenly people were on their feet, myself included. Then, to add fuel to the fire, they then pulled out that old Temps song; "It was the Third of September..." I'm telling you, that Danny East is a GOD! He can sing those sweet, twangy, lovey, cozy hootenanny songs and then turn around and belt out a gutsy and bring-you-to-your-

Spanking & Salvation, Completely Grocery (I'm There!!!), New Bad Things and Drunk at Abi's. This is a show not to miss.

Another smash event is Samsonite & Delight-ya's Y2Kymca.COM CD release party on Wednesday, October 20<sup>th</sup> from 6-9pm at The Matador, which is owned by the same folks who own Acapulco Gold's. The CD is the brainchild of Cybele, Botielus and The Chess Show Producer, Clinton Wittstruck (with creative inspiration by former Portlander and now Minneapolis TV hostess, Mary Alice Rosko). It's the millennium equivalent to the 70's hit, "PAC Man Fever." Guaranteed to sell like hotcakes, in fact it already is. It's a huge novelty project which should yield lots of laughs from those who hear it. I was cracking up at the lyrics, all original but sung to the tune of Village People hit, "YMCA." Cybele said it was a nightmare getting the licensing to use the music, but they somehow managed and you can check it out yourself if you cruise the website (listed below) or come

## "It seems like I'm one of the last few on earth to have actually seen or heard the Buds of May, but I'm telling you, if you haven't, then you're missing out BIG TIME!"

knees soul song, complete with grrrrrrrrrrrrrr. They defy comprehension those Buds of May! It seems like I'm one of the last few on earth to have actually seen or heard the band, but I'm telling you, if you haven't, then you're missing out BIG TIME! The Buds have been playing as a group for a couple of years and will soon be releasing their first studio recorded CD, titled "Simpli-Fried." Look for this and recent releases "Where's Wilbur I & II" at local stores. Check out the Buds of May at The Green Room on October 22<sup>nd</sup> or at The White Eagle's Halloween Party on October 30<sup>th</sup>. You don't want to miss this one, boys and ghouls!

CELEBRATE GOOD TIMES, COME ON!

A couple of fab events I'd like to promote. First of all, the ever-unsinkable Tres Shannon is hosting an all-star-studded X-RAY CAFÉ reunion on Friday & Saturday, October 15<sup>th</sup> & October 16<sup>th</sup> at The Chinese Tea House on 8<sup>th</sup> & East Burnside. For \$15.00 both nights, you'll get to mingle with the host and as Tres' press release states, "should satisfy people who want to reconnect with old friends, or satiate the curiosity of people who didn't live here at those times..." Performers scheduled are: Last Pariah's, Hazel, Roger Nusic & Big Daddy Meatstraw (Friday) and Ernest Truly's Barebottom

to the Matador on the 20<sup>th</sup> (in 70's garb or flaming disco wear). In addition to the fab CD, Cybele will also be celebrating her Birthday that night, so it's guaranteed to be HUGE event, complete with "Cheesy 70's vinyl spun by flamBOYant Tres Shannon," and no doubt a cast of characters from The Cacophony Society and other special guests on hand, too. If you have a song you'd like to perform in honor of Cybele's birthday, then get in touch with Cybele at Cybele@Y2Kymca.com.

Last but not least, The New Paris Theatre has converted its Saturday night shows to 21+ over. The rest of the week will continue to be all-ages, but from this point on, Saturday's will be 21+ at The New Paris and alcohol can and will be served! It was the only compromise they could get from the OLCC Geztapo. The Paris has also scored a huge national gig on Friday, October 22<sup>nd</sup> when the Genitortures come to town. Opening the show that night will be Electric, Hellfire Club and Taper. Better eat lots of garlic if you're in the vicinity that night.

Well, that's all the news that's fit to print. Gigs/events/releases you'd like me to know about? E-mail me: Lovepunk@involved.com.

...til next time.

LL

## THE NEW PARIS THEATRE

New Sound and Lighting  
Senior Frogg Presents

<p><b>FRI OCT 15</b>  <b>REX SOLE</b>  <b>VIRAL MASH</b>  <b>FLUMB 28</b>  <b>INNER CHANGE</b></p> <p><b>SAT OCT 16</b>  <b>21 AND OVER W/ID</b>  <b>CATHOLIC SCHOOL GIRLS</b>  <b>GUGGLE</b>  <b>BUTK DOPE</b></p> <p><b>FRI OCT 22</b>  <b>GENITORTURES</b>  <b>ELECTRIC HELLFIRE CLUB</b>  <b>TAPER</b>  <b>AFTER HOUSE DANCE</b>  <b>W/EM LIVE 87'S</b></p> <p><b>SAT OCT 23</b>  <b>21 AND OVER W/ID</b>  <b>CAUELLA</b>  <b>HELL CANDIDATES</b>  <b>WATSON ONE SHIRT</b>  <b>LEAD</b></p>	<p><b>FRI OCT 29</b>  <b>PLAYHOUSE</b>  <b>ROYALTY WEARE THOENI</b>  <b>ENTREAN</b>  <b>THE LULLABY</b>  <b>METHOS</b></p> <p><b>SAT OCT 30</b>  <b>21 AND OVER W/ID</b>  <b>DEAD RED HEAD</b>  <b>CHRONIC</b>  <b>AND GUESTS</b>  <b>CONTEMPT</b></p> <p><b>SUN OCT 31</b>  <b>ALLOY</b>  <b>MINDSET</b>  <b>NICE RICHARD</b>  <b>DEFECT</b>  <b>REX SOLE</b></p>	<p><b>FRI NOV 19</b>  <b>SERAPHIM SHOCK</b>  <b>FROM DENVER. CO</b>  <b>The Longest 3 Days</b>  <b>of Halloween</b>  <b>Fri - All Ages, Sat - Over 21</b>  <b>Sun - Rave Party w/ DJ Just Jim</b></p> <p><b>ADVANCE TICKETS FOR</b>  <b>GENITORTURES SHOW AT</b>  <b>SENE AND SUBCULTURE</b></p> <p style="text-align: center;"><b>SPONSORED BY:</b>  <b>SUBCULTURE</b>          55 SW Third Floor 519-6984          Halloween Headquarters</p> <p>6 507 3rd Ave Portland 504-8313          For booking information contact Senior Frogg          381-4846 or 238-7745          Cover Charges Apply</p>
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## An Unreel World

Lake Oswego

(503)639 9364

Email: Mannykarin@aol.com

Owner: Karin Kopp

Engineers: Manny Keller or bring your own

Tracks: 24 + digital

Rates: \$24/hr

**Equipment:** Yamaha midi automated console with moving faders and recall, Masterworks 64 bit Multiband Compressor, Limiter, CD Recorder with Jam, Mackie CR1604 VLZ and CR1202VLZ Submixers, 2 Alesis Adats, Midi Machine controlled by a Power Macintosh 8600 with Digital Performer, MOTU 2408 PCI card, 24 digital audio, unlimited Midi Tracks all synced sample accurate with a Midi Time Piece AV, Event 20/20bas Studio Monitors, 2 Panasonic DAT's, AKG, Audio Technica, Beyer Dynamic, Crown, EV and Shure Microphones, Lexicon PCM 70, Quadraverb2 and Yamaha on board processors, DBX Compressors, Expanders, Gates and Limiters, Tube Mike Preamp and Tube Leveling Amp/Compressor, Guitar and Bass Preamps, Ensoniq ASR Sampler with SCSI and large sound library, Yamaha MU80, Korg Wavestation, Roland R70 and V Drums Pro Set with TD10 Percussion Sound Module, DW Maple Drum Set, Yamaha Recording Custom Birch Drum Set.

**Clients:** J Bird Koder, Renato Caranto, Tracey Fordice, Roger Sause, Mark Olmstead, Nico Wind, Karen Therese, City of Newport, FOX49, Security Pacific, PGE, Vancouver Ford.

**Notes:** Great daylight atmosphere in beautiful wooded Rivergrove area, inhouse bassist and drummer available, call for songwriter special rates.

## Anonymous Noise

248-2136

Owner: Karl Brummer

Engineers/Producers: Karl Brummer

Call for current rates, equipment and availability.

## Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

Rates: \$35/hr to \$75/hr an hour

**Description:** Apache Recording Studios was conceived and designed by Jef "Woop" Warner, former Geffen recording artist and producer. Stressing an earthy environment of cedar, redwood, tile and American Indian art. The control room features a classic Trident 70 console with Lexicon and Drawmer tube processing, 32-Track digital multitrack, computer editing and mastering, with monitors from Uri, Tannoy, and Alesis. An 1890's Knabe 9ft. concert grand piano resides in the spacious live tracking room. **Equipment:** 48 input custom Trident 70 console, (4) Adat w/BRC, Lexicon 300, LXP15, PCM 70, Eventide H-3000, 16 track digital audio workstation (SAW plus), Drawmer stereo tube compressor, Dbx, AKG, Micro-tech Gefell 92, etc. **Recent Clients:** Ten Pound Rain, C.R.O.W., Father Mary, Ozone Park, and Warner Brothers recording artists Rough Cutt, Lid, Rustvein, Rexusoul, Hokus Pokus, Jen Triano, John Thayer, Hot Buttered Nun.

## Bill Scream Music

422 SW 13th

Portland, OR 97205

221-5737

Owner: Bill Scream

Engineers/Producers: Rick Waritz, Leslie Carter

Tracks: 24 & 16 track plus Sound Tools Digital 2 track

Rates: \$75/hr.

**Equipment:** Studio A — Studiomaster Series II 40-channel MIDI automated console; Tascam MS-16 multitrack; Otari MX55 2 track; Yamaha Rev 7; Yamaha XPS-90 (2); Roland DEP-5; Alesis Multiverb; Alesis Microverb;

Symetrix 4 channel noise gate; Aphex exciter; DBX 166 stereo compressor; Yamaha NS-10 monitors. **Studio B —** Soundcraft 6000 console (32x16x24); Otari MTR 90 II multitrack; Panasonic SU3500 DAT; Lexicon PCM 70; Lexicon LXP-1 (2); Eventide H3000 ultraharmonizer; Yamaha XPS 90; Lexicon PCM 60; Roland SDE 1000 delay; JBL 710 compressor; Aphex 612 2-channel noise gate; BBE 822. **Mastering gear —** Digidesign Sound Tools digital hard disk recording system; Otari MX 55 2-track MIDI gear; Akai 5950 sampler (3); Roland D-550 synth (2); Yamaha DK-7; Akai MPC-60. **Other:** Mini Moog, Vocoder (a real one) **Clients:** Skinhorse, NIKE — Scored music and sound design to "Bo Knows Bo," a 45-minute video for sale internationally, spring '92 collections videos, Dec. sales meeting audio to slide show productions; Nintendo/Lindsey West — Studio production for Las Vegas trade show; Nu Shooz (Atlantic Records); Craig Carothers ("Little Hercules").

## Blue Dog Recording

1314 NW Irving

Portland, OR 97209

(503) 295-2712

Owner: Bruce Robertson

Engineer/Producers: Bruce Robertson, Keld Bangsberg

Tracks: 32 (24 ADAT, 8 Hard Disk)

Rates: \$35/hr.; Block rates available

**Equipment:** Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, Al-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedea II/Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer Effects: Digitech TSR-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, Mciroverb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Comp/Gate Mic/Monitor: (2) AKG C1000S, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KKR 9000B Monitors

**Hardware/Software:** Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Uninterruptible Power Supply **Instruments:** Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynt module, Alesis D4, E-mu Proformance+, Korg DW-8000, Tama Artstar Drum set, Zildjian Cymbals, Assorted Percussion **Coffee Maker:** Braun Flavor Select, 10 cup. **Special Note:** We are a full service studio offering top quality at fair prices. Our facility includes a separate drum room, studio and control room. We offer a comfortable, low stress atmosphere for songwriters, bands, and commercial productions. We also produce and write music **Clients:** The Willies, Sweet Baby Onion, Trip21, Brothers of Baladi, Gypsy Caravan, J. Michael Kearsey, Doug Fulton, Bill Parsons, Guerrilla Motion Pictures, J.D. Kiggins, Bill Wadhams, Planned Marketing, Jason Baker, One Fish Two Fish, Albert Glenn and others.

## Ronn Chick Recording

1209 NW 86th Circle

Vancouver, Washington 98665

(360) 571-0200

Owner/Engineer: Ron Chick

Call for current rates, equipment and availability

# QUARTERLY STUDIO/MASTERING GUIDE

## Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

Rates: \$30.00 - \$40.00/hr.

**Equipment:** Consoles and recorders: Fully automated Yamaha 02R Digital Recording Console with complete recall and moving faders, (3) Alesis ADATs Alesis BRC Master Remote Control, Panasonic SV-3700 R-DAT, Sony DTC 75ES R-DAT, Denon DRM-740. **Microphones:** AKG C12VR Tube Condenser, Neumann U87A, AKG C414B/TLII, (2) B & K 4011, (4) AKG C460B, (2) AKG D112, (2) Crown PZMs, (3) Sennheiser MD-441, (5) Shure SM57, Shure Beta 57, etc. **Reverb & Effects:** Dynacord DRP20, Lexicon, PCM70, Lexicon PCM60, Roland SDE-2500, DigiTech DSP256XL, Alesis Midiverb II, MXR 1500 DDL, (2) Yamaha 02R on board effects processors. **Processing:** (41) Yamaha 02R onboard compressor/limiter/gates, (1) Aphex Tube Expresor, (2) Aphex Expresor, Aphex 612 Expander/Gate, Klark Teknik DN504 Quad Comp Limiter, BBS DPR-901 Dynamic Equalizer, Millennia Media HV-3 Mic Preamp, (2) Rane ME30, BBE 422A Sonic Maximizer. **Monitoring:** Tannoy PBM-8, Yamaha NS-10M Studio, Tannoy PS-88 subwoofer, Audio Technica ATH-M40 and ATH-D40, Fostex T20, Crown PB-1 power amp, Rane HC6 headphone amp. **MIDI:** Power Computing PowerCenter 132 computer, Sony 200sx 17 inch color monitor, Emagic Logic v2.5 sequencer, Emu Emax sampler, Roland Juno 106, Casio CZ101, JLCopier MSB+ MIDI patchbay, Opcode Studio Plus Two MIDI interface. **Other:** Alesis DM5 Drum Module, Tech 21 SansAmp Rack, Missing Link BPH and Stewart ADB-1 direct boxes. **Description:** Michael Cooper has written over 100 technical articles on recording engineering for Mix, Recording, Electronic Musician, and Musician magazines. He is a Contributing Editor for Mix, the world's leading technical journal for recording engineers and studios, published in over 100 countries around the globe. Michael Cooper is the largest studio in the Eugene-Springfield area, featuring 37L x 17W x 20H cedarwood main room, 3 isolation booths and 20-bit fiber optic digital recording. All mixdown settings and moves are digitally stored for instant recall if a remix is ever needed. **Clients:** Chevalier, Alice DiMichele, Art Grooveanx, Paul Prince, Kalamity Jam, The Haines Kanter Project, Jibliminis, MK Menard, Doppelgang, Roughstock, Kudana, Shumba, Jim Scott (formerly with The Paul Winter Consort), Lefty Grove, Big Bubba, Rob Tobias, The Tom Waters Band, Blue Face, Laura Zaerr, Carol Valentine, Acoustic Space, Jeff Defty, The Steaming Pigs, Moth, The Path, Dakmahan, Sharon Rogers, Mina Spiro, Grupo Condor, Barb Stevens Newcomb, Emily Fox, Steve Carter,

Nichollette Helm & The Destination, Poni Brendan, Aeolia, Divino, Thrombus, Ichele & The Bad Boys, The Falling Spikes, The Guardians of American Morality, Patrick Dodd, Sheba Dawn, and scores more....

## Dave's Attic Productions

Washington Square Area

Portland, OR

(503) 768-9336

Owner: David Fleschner

Engineer: David Fleschner

Call for current rates, equipment & availability

## Dead Aunt Thelma's Studio

PO Box 82222

Portland, OR 97282-0222

(503) 235-9693

Web: www.thelmas.com

Studio Manager: Mike Moore

Office Manager: Nicole Campbell

Owners: OCP Publications

Engineers: Mike Moore, Dean Baskerville,

Ryan Foster, Ronn Chick, Bob Stark

Tracks: 16/24 track analog, 24 tracks of ADAT, 16 channel ProTools, and video lock.

**Equipment:** Trident 24x24x8 console; Focusrite, API, Avalon, Millennia, Cranesong and Manley mic pre's; top of the line selection of mics including Neumann, AKG, and Telefunken; Cranesong, Manley, Altec & Urei compressors, HEDD & Apogee AD/DA converters; Genelec, Yamaha and Auratone monitors; Panasonic SV-3700 DATs; Macintosh Power Tower w/14 gig capacity; Steinway B Grand Piano; complete list available on request.

**Notes:** Thelma's is a nationally acclaimed, Berger designed studio frequented by the Northwest's best talent. We offer recording, engineering and mastering of music projects as well as audio for video. Fast becoming one of Portland's premiere studios.

**Clients:** KBBT FM & Seal, Eagle Eye Cherry, Edwin McCain, My Friend Steve, Nicole Campbell, Baseboard Heaters, Steve Hettum, Terry Robb, Wilco, Sheryl Crow, Jeff Trott, Mel Kubik, Steve Bradley, Brian Cutler, Sheila Wilcoxson, Brenda Dickey, Silkseed, Tall Jazz, Microsoft, Fred Meyer, Adidas, Warner/Chappell music, Weiden & Kennedy, & many more.

Continued on page 14

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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

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4531 N. Albina Street  
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(503) 288-3353  
Owner/Engineer: Sean Gilbert  
Call for current rates, equipment and availability

**Doctor Digital; The Sync Ward Studios**  
Portland, OR

(503) 892-0043, 1888-373-4485

Email: [drdigtl@spiratone.com](mailto:drdigtl@spiratone.com)

Owner: Mark Frethem

Engineers/Producers: Mark Frethem

Tracks: 72+ (64 ProTools 24 Mix-Plus, 8 ADAT)

Rates: \$25/hr to \$75/hr - (Basic ADAT

rates, ProTools non-sync, ProTools sync)

Equipment Consoles: Mackie 32x8,

Samson 2242, Mackie 1604 VLZ (Linear):

ADAT, Fostex D-10 DAT w/timecode,

Fostex D-5 (5) Denon and Technics Cas-

sette decks. Video: Sony BVU-800 3/4",

Philips S-VHS Computer Hardware/Soft-

ware: PowerMac 9500 233 Mhz w/G-3 -

21" monitor, PowerMac 8100/110, Quadra

950, 30 gig hard disk space, Jazz/Zip drives,

Protools 4.3, Sound designer II, Masterlist

CD, Adobe Premier, Radius Videovision

Studio, 586 133 Mhz PC w/21" monitor,

NTSC monitors Monitors: Tannoy, Infin-

ity, Atlantic Technologies & Auratone,

DCM Subwoofer Mics: AT 4033 (2), AT

4051 (2), Neum. KM100 (2), AKG c408 (2),

AT25, AT825 stereo mic, EV RE20, Senn.

441, SM57 (2), SM81, SM58, many others

available on request. Processors/effects:

Protools IV/TDM: Waves TDM Bundle,

JVP, Dverb, DPP-1, DINR, Focusrite D2,

D3. TC Megareverb, Digidesign delays,

gates, compressors, & EQ's. Outboard:

ART Pro MPA mic pre, Lexicon MPX 100,

Yamaha SPX 90II, Digitech 256XL,

Midiverb II, LA-22 dual channel compres-

sor/limiter, ART MDM-8L MIDI: Peavey

C8-88-note weighted key controller,

Kurzweil K2500R, K2000S keyboard,

EMU Proteus 1, Yamaha TG33, Alesis D4,

Octapad & kick trigger, MIDI Timepiece

AV, (2) Studio 4'S, Studio Vision Pro

(MAC), Cakewalk Pro (PC) Instruments

and Amplifiers: Fender HM Strat, Peavey

T-40 bass, Alvarez Classical, Peavey Rock

Master guitar pre-amp Miscellaneous:

Marantz PMD 321 CD Player w/Digital

output, Onkyo Integra THX surround

sound amplifier, Krups Espresso maker w/

mobile I.V. & stand. Sound Effects Li-

brary: Hollywood Edge Premier, The

Edge, Cititrax, Cartoon Trax, and various

custom designed. Music library choices

available.

Notes: The Sync Ward is located in

Portland's west hills just 1/2 mile off

Beaverton-Hillsdale Highway and is a full

service production facility. The latest tools

and engineering talent are provided cover-

ing a wide range of audio applications

from music recording, mixing and mas-

tering to audio/visual and multimedia

productions. All three Protools systems

can sync to picture for ADR, Foley, sound

design and sweetening with Dolby 4:2:4

surround encoding and 5.1 discrete. An

elaborate MIDI suite with weighted 88

note controller, the finest digital pianos,

SFX and sample libraries offer a wide pal-

ette of sounds to choose from. Located in

the entire lower half of a secluded south-

west Portland house, The Sync Ward is an upscale, professional facility featuring two isolated recording rooms with adjoining control room. It's location provides a creatively conducive environment with a "down-home-in-the-woods" atmosphere. Patients: Bill Matson (film: "Different"), Portland Center Stage (play: "As You Like It"), Generator, Dan Reed Network, Chamber Music Northwest, Jim Pantazi, Blue Honey, Haymaker, Dale Van Wormer, Jerry Joseph, Nobody, Henry Moon, Boka Marimba, Beater, 16 Volt, Hellbent, Gutter Jacket, Atom Sane, Ardey Allotey, Roger Sause, Vail Johnson, Toni Land, Andy Harrison, Richard Moore, Bob Shumaker, Wes Burden, Paul Owens, Karl Mansfield, Steve Smith, John Smith, Dave Carter, Dana Ray Denton, Geffen Records, Inphase, Inc., KPDX Fox 49, Oregon Ballet Theatre, WhiteHorse Studios, World Media T.V., Encounter Video, Inc., Nike, Agency.com, Façade Productions and many others.

**Don Ross Productions**

3097 Floral Hill Drive

Eugene, OR 97403

(541) 343-2692 Fax: (541) 683-1943

Owner/Engineer: Don Ross

Tracks: 24 track Digital, 16 track Analog

Rates: \$45.00-\$75.00

Equipment: 24 track Tascam DA-8's mods by

Audio Upgrades 8 w/RC 848, SY88 & IF88AE,

16 track Tascam MS16 1", Tascam DA30 Fostex

D-10 Time code DAT & Panasonic 3700 DAT

2 tracks, Revox PR-99 MkII, B77 2 track, 1/2

tracks, Digidesign Pro Tools digital hard disk

recording/editing system w/Mac IIFX, 6 Gig

hard drive, Wang DAT & Studio Vision

Masterlist CD and Pinnacle RCD 1000. Tascam

M-3700 32x8 automated console, mods by

Audio Upgrades; Tannoy NFM-8, Yamaha NS-

10, & Auratone 5C monitors; Aiwa, & Tascam

cassette decks; Lexicon PCM 80, LXP 1's, LXP-

5's w/MRC & Yamaha SPX90's reverb/delays;

Manley tube compressor, Aphex 661 tube com-

pressor, dbx 266's, Drawmer DL241, Aphex

106, Aphex 720 Dominator II & Ashly SC-50

comp/limiters; BSS DPR-504 & Aphex 105

Noise Gates; Aphex Aural Exciter, Symetrix

SX201 parametric EQ's, Gaines MP-2 mic pre's.

Mic's: Neumann U87's, KM84's, mods by Laus

Heyne, AKG 460's, 451's, Sennheiser MD 421,

EV RE20, 408B's, Shure SM53's, 57's. Other

Important Stuff: 1927 Steinway M grand pi-

ano, Kurzweil PC88 MX, Ensoniq, EPS w/

44meg, Syquest & 300 meg of samples, Opcode

Studio 3, JL Cooper PPS-100 dk10 KAT, Alesis

D4, pre CBS Fender Super & Twin reverb,

Zoom 9050 JVC CR-85OU 3/4" video deck w/

SMPTE address trk., Sony video monitors 13"

& 20", Fostex 4030/4035/4010 SMPTE sync sys-

tem, Sony SLV-575, SLV-585 1/2" VHS,

Symetrix TI-101 phone batch, Telos Zepher for

digital land patch & a Braun 10 cup coffee maker.

Clients: Mason Williams, Strangers, Multiple

Sarcasm, Betmars, Babies with Axes, Valley

Boys, Terry Robb, Austin, Stephen Cohen,

Chico Schwall, Katie Henry, T.R. Kelley, Debbie

Diedrich, Boogie Patrol Express, Mike &

Carleen McCornack, Jim Scott, (formerly with

the Paul Winter Consort), Cousin Larry, Dylan

Storm and Tracy Bonham.

**Echo Star Studio**

Address : Portland Or.

Phone : (503) 491-1683

E-mail: [echostarstudio@hotmail.com](mailto:echostarstudio@hotmail.com)

Website: [www.echostarstudio.com](http://www.echostarstudio.com)

Owners : Marcus Sheppard, Edward Rei

Engineers/Producers : Edward Rei

Tracks : 24 track digital

Rates : •In-House as low as \$200 a day for

blocks. •Mobile at venue - \$500 a day.

Travel fee applied to locations more than

25 miles from downtown Portland.

Equipment: CONSOLES - Soundcraft

Ghost - 24x24x8x2 in line design - 56 in-

put at mix (24 channel A, 24 channel B, 4

stereo FX returns) - On Board CPU - featuring; MIDI MACHINE CONTROL supporting most devices using MIDI, Sony 9 pin, and P2 9 pin D type RS422 connections. TIMECODE READER/GENERATOR - LTC and MTC. MUTE GROUPS. MUTE SNAPSHOTS - manual recall, automatic recall to timecode, recall via MIDI program changes. DYNAMIC MUTE AUTOMATION - via external sequencer. MIDI CONTROL FADERS. - 4 band eq, low/high shelf, 2 full parametric bands (low/shelf assignable to mix B) - 10 aux. sends, 6 mono, 2 stereo, 3 / 4 and 5 / 6 mono and 8 stereo assignable to mix B - top of the line Soundcraft Pro Mic pre amps - meter bridge Mackie 1604 and 1202 available. Oz audio headphone mixer and amp DECKS - Alesis ADAT's (x3) with BRC controller and Remote Meter Bridge ADAT Edit PCI card optical interface to computer. Foxtec D-5 DAT Marantz CDR 630 CD Recorder Tascam 103 cassette COMPUTER - Custom built 400 MHz Celeron with 128 Mb SDRAM - 100 MHz front end bus - 6.4 GB Western Digital HDD - 40X CD ROM - 4X CDRW - Zip Drive. Software includes: Windows NT and 95 - Cakewalk Pro Audio v.6.0 - ADAT Edit v.1.02 - Corel Draw v.5 - Page Maker v.6.5 - Office Pro 97 - Hot Burn CD authoring software - CD Stomper labeling software. MONITORS - Event 20/20 near fields with Hafler P - 3000 trans nova power amp Alesis Monitor One near fields. SIGNAL PROCESSING - ART Dual MP (x4) - TL Audio Dual MP - TL Audio Quad Ivory Series MP - ART Dual Levelar - Behringer Composer (x2) - Behringer AutoCom - Behringer MultiGate - Alesis 3630 - ADA MP1. EFFECTS PROCESSING - Lexicon LXP - 1 and 5 with MRC controller - Alesis QuadraVerb 2 - Digitech Studio Quad - ADA Multi-effects - Alesis D-4. MICROPHONES - Audio Technica 4050 - Audio Technica 4033 (x2) - Electro Voice RE-27 nd - AKG CS-1000 S - Tascam PE-125 - Shure SM 57 (x8) - Shure SM 58 (x3) - Electro Voice 257 nd (x3) AUDIO SNAKE - Head box - custom built 40 XLR input, 3 split output using AMP mil-spec multi-pin connectors, and Pro Co transformers on splits 2 and 3. Separate ground lifts on all 3 legs Trunk - 100 ft Horizon cable with AMP mil-spec multi-pin connectors. PATCH BAYS - All \_ TRS Balanced. Connections for in and out's on all tape decks, console, effect and dynamic processors, including side chains on dynamic processors, and console sub-groups paths are integrated. The audio snake also connects to another patch bay for easy microphone to pre-amp routing during tracking. This connection is normalised to the console so that the source can also go to outboard pre-amps at the same time as the console.

AC STUFF - Furman AR 1215 Line Voltage Regulator ETA PD8L Power Conditioner ACME 220 volt AC Transformer 100 ft 10 gauge AC wire All AC in the studio is ground lifted by the transformer. Clients: The Heavy Brothers, Mirror Mirror, Sky Blue Mind, Love Lode, Emerge, Brain Dead, Soul Fest '97.

**Falcon Recording Studios**  
15A S.E. 15th  
Portland, OR 97223  
(503) 236-3856  
Fax: (503) 236-0266  
Email: falcon@cyberhighway.net  
Contact: Dennis Carter for booking information.

**Rates:** Studio A: 24 Track analog/digital: \$60.00 per hr., 16 Track digital: \$50.00 per hr., 2 Track DAT: \$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit: \$35.00 per hr. Studio B: 16 Track digital: \$35.00 per hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per hr., Set-up:

\$20.00 per hr., Mastering: \$50.00 per hr., CD Master: \$75.00, Additional CD's: \$45.00 each. Block rates available for Studio A. A complete staff of musicians for writing, arranging and production is available upon request. Production, writing and arranging costs will be billed separately. Rates vary depending upon project. Studio A redesigned and tuned by Dr. Richie Moore— Sony MXP-3036 36x24 automated recording console; MS 3000 computer automation system for Sony console, Sony/MCI JH 2424 track 2" tape machine; MCI JH 1102 track 1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Foxtec D-10 DAT Recorder, Macintosh Quadra 605, Meyers HD-1 monitor speakers/KRK monitors, UREI 813C time aligned speakers. Processing: Neve 33609 stereo compressor/limiter, Crane Song stereo limiter, Summit EQP-200 EQ's, Neve 1272 class A mic pre amps (6), Neve 3405 mic pres (2), API 512 b mic pre amps (2), API 550b EQ's (2), API 312 mic preamps (4), Focusrite Quad mic preamps (4 channels), Lexicon 300 digital reverb, AMS RMX-16 Reverb, Eventide H3000, Lexicon PCM70 digital effects processor (2), Yamaha Rev 7 digital reverb (2), Lexicon PCM42 digital delay, Drawmer DS 201 dual channel noise gates (4), JBL/URIE 7110 compressor-limiters (2), UREI 1176 LN peak limiters (2), DBX 160X compressor/limiters (2), DBX 160 compressor/limiters (2), Urie LA 22 compressor/limiters (2), Teletronics LA-2A, LA-4 compressor/limiter (2) Studio B — Ramsa WR-T820B recording console; Tascam DA-88 (2) 16 tracks digital recording, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/20" monitor, Yamaha CD Recorder, Panasonic SRV-3500 Professional DAT, Yamaha NS10 A/KRK monitors, Roland SRV-2000 effects processor, Behringer Composer (stereo limiter), Behringer Multi Comp (4 limiters), Behringer Auto Quad (4 gates), Behringer Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1, Macintosh Quadra 700 (24 meg ram, 1 gig internal hard drive) 1 gig external hard drive, Audiomedia II card (Sound Designer II/ Session), Apogee AD 500 converters, Opcode Studio 3 (2). Software: Performer5.5, Vision 1.01, Pro Tools / Soundesigner, Master List CD, extensive sound library for S-1100, D-50, D-110, DX7, TX, MS 3000 automation 1.4, Galaxy. Available Instruments: Yamaha 6'6" concert grand piano, Yamaha Recording Series Drums (9 pieces), Gretsch 5 piece drum set, Akai S-1100 (mass Micro 45 mg cartridge hard drive), Korg M1-R, Korg 01-W fd, Korg 01-W, Roland D-110, Roland D-50 Roland Octapad, Ampeg B-15 tube bass amplifier. Microphones: Neuman U-47 tubes (2) Klaus Hynes modified, Neuman U-87 (2), Neuman U-67 Klaus Hynes modified, Neuman KM 84 (2) Klaus Hynes modified, AKG 414 (5) Klaus Hynes modified (1 modified), AKG C460, AKG D112, Shure SM 91, Sennheiser 421 (4), Beyer M201 (3), Shure SM-57's (5) Clients: Rubberneck, Calobo, Five Fingers of Funk, Higher Ground, David Andrews, Pete Miser, Rhythm Jones, Tree Frogs, Curtis Salgado, Hummingfish, Lifesavas, Dan Balmer Trio, Linda Hornbuckle, Dennis Springer, Dan Faehley, Tom Grant, Richard Arnold, Obo Addy, Calvin Walker, Rob Daiker Project, Mary Kaddery, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

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*Continued on page 18*

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On the cover: Gregg Williams.. Gregg engineered the new Dandy Warhols album for Capitol but saves his main creative strokes for the Jeff Trott band.

Let's review.

My fellow bandmates...we've climbed to the Summit and explored North By Northwest, and what have we learned?

The Internet is ready, but the Music Business isn't.

There may be no such thing as a "secure" digital music delivery system.

No major act has been broken on the Internet as yet and the biggest of the Internet Record Labels, being primarily run by tech-heads, don't have a clue what artists are looking for in a recording deal.

Promotion.

Always the artist's major beef with the label.

MP3.com brags about the fact they have 23,000 artists. Right, that's what I want, to share the promotional spotlight with 20,000 other acts. I think I'd rather be on a label that has five or six artists and a firm plan on how they were going to promote my specific career.

Give me a guy like **Todd Crosby** at Cravedog, or **Perry Watts Russell** at Capitol, somebody who believes in, and will work the record.

Has MP3.com ever passed on an act?

MP3.com pitches their non-exclusive deal as good for you, but would any real label offer you an exclusive deal if you already had a non-exclusive deal in place?

The Internet is just a new form of "air-play" and only promotional "singles" should be posted. At this point only an idiot would put their entire catalog on the net.

When **Tom Petty** tested the waters by posting "Free Girl Now" on MP3.com's web site, it took his label Warner Brothers 56 hours

to get it taken off. By then, "Free Girl Now" was already downloaded 156,992 times.

Favorite **North By Northwest** moments. Seeing two **Two Louies** staff members, **Bart Day** and **Bud Palmer** sitting on the AFM's new media "Summit" seminar panel.

Listening to **Denny Mellor's** steel drum

Favorite moment during NxNW-(but not part of it). **Jeff Trott** and his band at the **White Eagle Saturday**. **Art Alexakis** of **Everclear** cruises through checking out **Sheryl Crow's** song writing partner.

The **Blind Fold Test**.

Sitting here in the **Two Louies** mansion previewing two new CD's by former TL cover artists, **Meredith Brooks** and **ZZ Top**. With the turntable on "shuffle", the first time through I'm actually tricked several times because both **Billy Gibbons** and **Meredith Brooks** are so **Guitar Intro Groove-savvy**.

Both records,. ZZ's "XXX" on RCA and **Meredith's** "Deconstruction" on Capitol burn with classic licks, modern times and historic tone.

But don't just take my word for it...



photo Buko

*Jeff Trott's band; Art checks 'em out.*

set at the **North By Northwest Texas Crew Party** with **Gary Ogan**, **Jim Mesi**, **Warren Pash**, **Gary Fountaine**, **Dane Petersen**, **Nicole Campbell**, **Kevin Rankin**, **Gina Noel**, **Bryan Bell**, **Bill Phillips**, **Jan Celt**, **Bill McNally**, **Ed Sullivan**, **Gavin Pursinger** and several hundred others.

Catching **Luther Russell** at the **Burnside Records & Distribution schmoozfest** at **Rudy Tutti's** on Friday. Searching the room for the guy pictured with **Elvis Presley** above the bar.

People watching in the lobby at the **Embassy Suites**. Observing the coolest entrepreneurs in attendance, **Tony Hughes** (**Jesus Presley**) and **Robert Brown** (**Robert Rude**), work the room.

Favorite piece of sleazy propaganda-the full page **Spin** ad in the **NxNW Directory** "Pretty on the outside, tasty on the inside."

Cover Grrrl.

**Guitar Player** magazine says "Meredith Brooks is for Real".

Meredith is eighth woman to make the cover of the thirty year old publication aimed at the serious guitarist. She follows **Buffy St. Marie**, **Bonnie Raitt** (she's been on twice) **Jennifer Batten**, **Nancy Wilson**, **Kelly Johnson**, **Tina Weymouth** and **Liona Boyd**.

Writer **Michael Molenda** of **Guitar Player** thinks "Deconstruction" is an important record for guitarists-whether or not it becomes a hit, "...how Brooks molded her **Clapton** and **Hendrix** influences to suit hip-hop grooves and digital-audio production is a lesson for any player who feels zip-locked to the guitar-hero years."

"Brooks adoption of the cut-and-paste methodology of hip-hop and dance music has birthed a pop album that embraces modern-

# OLD TURNTABLES

BY BUCK MUNGER

ism, while simultaneously preserving the kick-ass nature of rock guitar.

The GP story, subtitled "Warped Riffs,

Weird Noises and Strange Textures-Meredith

Brooks Deconstructs the Common Guitar Tone" covers eight pages and includes more photographs of guitars and amplifiers than pictures of her mugging.

Meredith took a different approach on her Sophomore shot. "On the last record, I don't think many people got past 'Bitch' and as a result they didn't understand how much guitar was on that album. This time, I wanted to magnify everything by about one thousand. I wanted *huge* guitars and *extreme* grooves."

"I'm a classic pop writer-my songs could have been heard in the '70's or '80's-so it's the *production* that is going to get my songs on the radio today. When something sounds a little dated, I ask myself, 'Where's the H.F.-the hip factor?' On Deconstruction, the H.F. usually called for mixing traditional rock guitar with hip-hop elements."

GP sez it worked "Triggered samples coexist with wailing Telecaster solos, extreme tonal textures ebb and flow against Vox-fueled power chords, and loops of guitar noises float over shimmering arpeggios. Mutated by the Pro Tools and stomp-box manipulations of Brooks and coproducer David Darling, familiar tones and riffs take on a slightly stranger, more exotic flavor."

Producer Darling says Pro Tools is just another gizmo.

"Most of the stuff we did in Pro Tools was just to have fun and discover unusual sounds. Guitarists are always looking for ways to expand the tonal palette, and using Pro Tools is no different from plugging in a chorus

pedal. I mean how many purists out there plug a Strat into a Deluxe and call it a day?"

Continued on page 23



Meredith; the 8<sup>th</sup> woman to make the cover.

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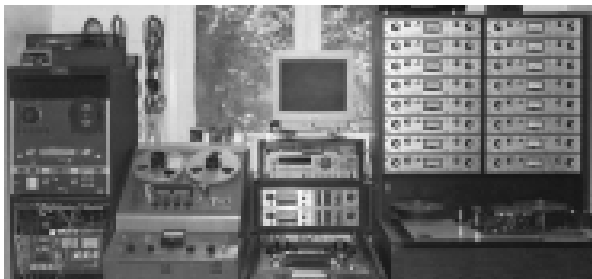
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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, 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, Cool Nutz, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel.

### Fresh Tracks Studio

1813 S.E. 59th

Portland, OR 97215

(503) 235-7402

Email: [fresh@teleport.com](mailto:fresh@teleport.com)

WWW Address: <http://www.teleport.com/~fresh>

Owners: Jon Lindahl

Engineers: Jon Lindahl and Casey Spain

Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)

Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8 track.

Equipment: 2 ea 2 XT Alesis ADAT, Analog 1"

MS16, Hard Disk (CUBASE w/Mark of the Unicorn Hardware) All synchronized via JL

Cooper Synchronizer, Panasonic CD Burner.

24 x 8 x 2 Soundcraft Mixing Console, MS16

Tascam 16 track, 80-8 Teac 8 track, ART MPA

dual tube mic pre-amp, DBX 266 Dual Com-

pressor/Gate, DBX 163x Compressor, DBX 161

Compressor, Biamp Quad Limiter/GHate,

DBX 463x Gate, Yamaha 31-band EQ, Biamp

Dual 10-band EQ, Rockman Guitar Pre-Amp,

Rockman stereo Chours/Delay, Roland SRV

2000 Digital reverb, Roland SDE 1000 Delay,

ART SGE Mach 2 Effects Processor, Alexis

Midi Verb, JBL 4311 monitors, KLH monitors,

Auratone monitors, BBE 802 Aural Exciter,

Panasonic 3700 DAT Mastering machine, Otari

1/2 track Mastering machine; wide selection

of microphones (AKG, Rode, Sennheiser, E.V.,

Shure, Byer, Audio Technica.) MIDI Equip-

ment: Mac Blue G-3 computer w/CUBASE 4.0

and Mark of the Unicorn Hardware. ATARI

1040 ST computer, Symte Track Program, Pro-

teus 1 Sound Module, Yamaha TG100 Tone

Module, Alexis HR 16 Drum machine,

Yamaha TG 100 Tone Module, Roland MKS-

100 Sampler, ESQ-1 Keyboard, Casio Midi

Guitar. Clients: Robbie Laws & Jim Mes;

Vivian's Keeper; Shanghaied on the Willamette;

Oversoul; The Elf Kings; Hudson Rocket;

Owen O'Mallory; Full Throttle; Pagan Jug

Band; Terry Grayum & Gwen Thomas; Dras-

tic Measures; Michael Larimae; Steve Hall; Eric

King; Carl Klang; Lance Frodsham; Freudian

Slip; No Alibi; Marc Hanson; Buddah Beatnik;

John Meyer; Molly Bloom; Al Pasque; Burner.

### Gung Ho Studios

86821 McMorott Lane

Eugene, Oregon 97402

(541) 484-9352

Owner: Bill Barnett

Engineer: Bill Barnett

Tracks: 24 analog 2" mix down automation

Equipment: Westar console- 36 channel, 72

input, 24 buss. Genelec monitors, Otari 2" 24

track recorder, Adats available Otari Analog 2

track with Dolby S/R. 2 Panasonic 3700 DAT

recorders, Neuman, AKG, Sennheiser micro-

phones available. Lexicon 480 L Evintide 8300.

Vintage tube pre-amp Limiters and Eq's.

Carver compact disc recorder (Model #PDR-

10). Clients: The (Cherry Poppin') Daddies,

Laura Kemp, Virginia Cohen, Billy Jack,

Etouffee, Portland's "In June" The Bluebinos,

Love Death & Agriculture, Mark Allan,

Caliente, Polka Gem, American Girls, Stevie Z,  
Black Stone Jazz Quartet, and Marigold.

### Haywire Recording

Southeast Portland

P.O. Box 66381 PDX OR 97290

503-775-7795

Engineers: Robert Bartleson, George Verongos

Tracks: 8/16/24 tracks, Analog or Digital

Services: Live & Remote Recording, Free-

Lance, Engineering and Producing, In-house

Studio Recording, CD Mastering

Specialties: Remote Recording & Producing

Rates: Live & Remote recordings: individual

quotes; 8-track recording special: \$16/hr; 24-

track recording: \$25/hr and up depending on

studio. Freelance engineering \$20/hr + studio

costs.

Equipment: Compressors; GML 8900 stereo

peak limiter, Urei 1176 compressor/

limiter, (2) DBX 160x compressor/limit-

ers. Microphones; Neumann U48 tube

mic, (2) AKG 414 ULS, (2) AKG 460, AKG

D112, (4) Shure SM 57, (4) Sennheiser

421, (2) Beyer M260 Ribbon. Tape Ma-

chines; Panasonic SV3700 DAT, Tascam

48-B 1/2" 8 Track Recorder, Tascam

122MKII cassette deck. Effects; Lexicon

PCM 42, Yamaha SPX 900, Alesis

Midiverb. Misc: 8 Channels of API 550A

EQ's, Neve split Mic Pre/EQ, V/T Tube DI.

Amplifiers; Ampeg Portaflex B-15 bass

amp, Vox Royal Guardsman, Vintage

Supro Guitar amp. Monitors; Yamaha NS-

10 Studio. Clients: Wilco, Skiploader,

30.06, Eric Mathews, Pond, Adam Wade,

Scribble, Slackjaw, Suplex, Pedro Luz, Au-

tumn Planes, Pushover, Kayo, Mel, Petal,

Intifada, Flophouse Palace, Loligo, The

Reports, The Zero State, The Kremlin

Bronx, Dwell.

### Jackpot! Recording Studio

1925 S.E. Morrison

Portland, Oregon 97214

(503) 239-5389

Email: [fboa@teleport.com](mailto:fboa@teleport.com)

<http://www.teleport.com/~fboa>

Owner: Larry Crane

Engineers/Producers: Joanna Bolme, Larry

Crane, Brendan Hoffman

Tracks: 16 on 2" tape

Rates: \$240 per day (8 hrs) or \$35.00 per hour

Equipment: MCI JH16 16 track 2" recorder

(circa 1973), Allen and Heath 40 input, 16 buss,

16 monitor mixing console, Panasonic SV 3800

DAT recorder, Panasonic SV 3700 DAT re-

corder, Flying Calf analog to digital converter,

Marantz CDR 630 CD recorder, Denon DRW

580 cassette deck, Accurate Sound Corp. 2 track

or mono 1/4" deck, Tannoy PBM 8 monitors,

YamahaNS 10m monitors, Manley "limiter/

compressor", RNC 1773 "Really Nice Compressor"

by FMR (3),k LA Audio 4x4 compressor/

gate, Behringer MDX 2100 "Composer" dual

limiter/compressor/gate, Behringer XR 1400 4

channel Multigate, Alesis Micro Limiter, Korg

DTR-2 digital tuner, Yamaha Rev 7 digital re-

verb, Alesis Midiverb II (2), Alesis Microverb

II (2), Ibanez AD 202 analog delay, Digitech

TSR 24S dual channel digital processor,

AudioArts 4100 Parametric EQ (2), Sytek

MPX-4A 4 channel class A mic preamp, Rolls

RP 220 tube mic preamp, PAIA tube mic

preamp, SansAmp Bass Driver DI, DBX "Boom

Box" subharmonic synthesizer, Sony MDR

7506 headphones (5), AKG K 240 headphones,

Cable Upright Piano, Hammond Organ with

broken keys, Leslie 900 speaker/amp combo.

Microphones: Manley Cardiod Reference Tube

Mic, Earthworks 30K omnidirectional con-

densers (matched pair), Langevin CR 3A (2),

Crown CM-700, AKG D112, Electro Voice RE

20, Audio Technica Pro 37R (3), Shure SM 57

(7), Shure SM 58, Ajudio Technica Pro 25, As-

tatic JT-30 crystal Mic.

Clients: Elliott Smith, Pavement, Quasi, No.2,

Pinehurst Kids, Varmaline, Richmond Fontaine,

Satan's Pilgrims, Tra La La, The Chimps, Black-

jack, Chris Eckman, Fernando, Pete Krebs,

Birdog, Fuckpriest Fantastic, Miranda July, Jr. High, The Spinsters, The Dickel Brothers, Zoogz Rift, Snowmen, etc.  
**Special Notes:** We specialize in "alternative/indie" rock type stuff if that's what you want to call it.

#### J.A.S. Recording

P.O. Box 884  
 Beaverton, OR 97075  
 (503) 274-2833  
**Owner:** Andy Strike  
**Engineer:** Andy Strike  
**Tracks:** 16 channel mixing direct to DAT  
**Rates:** \$150 per day (8 hours). Over 8 hours prorated to daily rate.  
**Equipment:** Soundtech ST162 16 x 2 x 1 mixer; Digitech DSP 128 plus digital effects processor; Yamaha GC 2020 stereo limiter; Symetrix CL-150 compressor/limiter. **Microphones:** AKG C535 condenser; Audio Technica ATM11 (2); Shure SM57/56 (6); EV PL259 (2); and many others. AKG K240 headphones. **Mastering:** Revox A100 1/2 track 1/4 inch 15/7.5 ips; DA-7 Digital Audio Recorder (DAT); Optonica RT-6605 3-head analog cassette; Nakamichi 2-head analog cassette. **Special note:** We are a live, on-location recording service. We record directly to digital to produce natural and accurate-sounding recordings. We record live performances or in your home.

#### J&M Recording, Inc./First Take Studio

7845 S.E. Flavel St.  
 Portland, OR 97206  
 777-9281  
**Owners:** James & Mavis Nyssen  
**Engineers/Producers:** Doug Pershing  
**Tracks:** 24 analog, 99 MIDI  
**Rates:** \$45/hr.; block rates available—call.  
**Equipment:** Soundtracks MRX Series 24x8x2 console. Lexicon LXP 15, LXP5 and LXP1; Korg A1; Digitech DSP256XL; Yamaha Rev 7; Aphex compellor; Aphex aural exciter Type C; ART DR-X; dbx 263 de-esser; Audio Logic 266 dual gate + compressor + limiter; Audio Logic 440 Quadnoise gate; Rockton Hush IICX stereo noise reduction system; JBL Control 1 Plus monitors. **Microphone**—AKG 414; Audi Technica ATM 31R; EV N/D 408; Shure SM57; AKG D112; Carvin CM90E condenser mics; Shure SM56. **Mastering**—Two Sony DAT machines and a Carver PST-24 dual cassette deck with MPX filter and Dolby B and C noise reduction. **MIDI:** KX88 MIDI Master controller; Yamaha SY99 and DX7's; Korg Wavestation EX; Emu E-Max II with 8 megs of sample RAM; Emu Performance; Emu Percussion; Emu Proteus/2. **Other:** Macintosh IIci; Mark of the Unicorn MIDI Time Piece; Opcode Vision 3.1 sequencing software & Galaxy Editor librarians; ADA MP-1 MIDI programmable tube guitar pre-amp; stereo Marshall 4 x 12 cabinet; Marshall SE 100 speaker emulator; MosValve guitar power amp; Jackson Pro-Winger bass.

#### KAOS Recording, Mastering & CDR Duplication

Portland, OR  
 (503) 287-5066  
**Owner:** John Belluzzi  
**Engineer:** John Belluzzi  
**Tracks:** Tascam 1" 16 track  
**Rates:** \$30/hour.  
**Equipment:** Tascam MS-16/16 track analog; Mackie 24-8 Mixer; Pro Tools with Audio Media III; Native Power Pack; Power MAC 9600; Yamaha CDR Burner; Panasonic 3700 DAT; Mackie HR8-24 monitors; 12 channels of tube preamps-ART Pro MPA; Pro VLA tube compressor; 4 Beringer Composers; APHEX 105 Quad Gate; Lexicon LXP1, MPX100; ART Quadra/fx; Digitech Studio 400; Rode Classic Tube Mic; 2 Rode NT2 Mics; AKG 414; 2 Shure M-88; 2 Synheiser 421; 4 EV 408; D-112; CDR Duplication; DSR 8000; Media Form CDP-CP2 Color CD Printer. Fender Stratocaster, Fender P-Bass, Ampeg

Bass Gear, Line 6 Guitar Amp. **Recent Recording and Mastering Projects:** Cravedog Records, Bingo, Obidiah's, T. Biscuit, Fernando, Daylights, Thresher, Witch Mountain, Herkemer, Earthforce, Vibrasonics, Mr. Rosewater, Five Fingers of Funk, Creepy Old Trucks, Shamir, Gasoline Kings, Repellant, Monkey to the Monster, David Sullivan, Mike Toschi, Luther Russell, No Idea, Signified Monkey, The Kung Fus, 36 Crazyfist, Bangin' Moon, Bomf, The Hessians, Disfunctional, All Out, Secludes, Di Esto, Monkey Fur, Short Handed, The Blackouts, Das Gravy Boat, Arterspace, Disastersnauts, The Licks, MoanieD, Baseboard Heaters, Finn, Witch Throttlegush, Pennfold, Captain Binge, Bastard Children of the Roman Empire, Stagger, Iquanas, Merde, Antiworld, Plaid Pantry Project, Lady Speed, Wapeka, Jeff Johnson & The Telephones, Freak Mountain Ramblers

#### Lion's Roehr Studio

5613 S.E. 69th  
 Portland, OR 97206  
 (503) 771-8384  
**Owner:** Mike Roehr  
**Producers:** Jeff Powell, Karl Lazdins, Mike Roehr  
**Tracks:** 16 ADAT  
**Rates:** \$15 to \$20; location prices also available  
**Equipment:** 2 Soundcraft consoles, TL, audio tube pre-amp, Drawmer compression, Harmon Kardon amplifier, DBX, Aphex, Sony, Lexicon, Art and Digitech. **Mics:** E/V 408, A/T Pro 25 and Audix D-3 and OM3 Xb, (2) AKG C-1000 S's, Audio Technica 4033, SM 57. **Monitors:** Tannoy PBM-8's. **Clients:** Other Living Things, Furious George, Peter Bach, Rhythm Jones.

#### Nettleingham Audio

360-696-5999 / 888-261-5086  
 Vancouver, WA  
 (just minutes from downtown PDX)  
**Internet:** <http://www.nettleinghamaudio.com>  
**Email:** [info@nettleinghamaudio.com](mailto:info@nettleinghamaudio.com)  
**Services:** CD Mastering, CD Replication & short runs, one-offs, digital editing, etc...  
**Specialties:** CD Mastering/Replication  
**Engineer:** Kevin Nettleingham  
**Tracks:** 64 Track Digital Hard Disk  
**Rates:** \$50.00 per hour  
**Equipment:** Digital Audio Workstation; Digidesign Pro Tools 24/Mix system Software Version: 4.3.2 Audio Hard Drives: 39 gigabytes **Computer:** Macintosh Power PC 9600/233 w/dual 20" monitors RAM 248 megabytes  
**AD/DA:** Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit converter Digidesign: 888/24 24 bit converter **Analog Processing:** GML 8200 Parametric Equalizer Cranesong STC-8 Discreet Class A Compressor Limiter. **Digital Processing:** Waves; Gold Bundle '99, Pro FX Processors, TC Electronics: MegaVerb, Steinberg: DeClicker, Line 6; AmpFarm, Digidesign; DINR & other various effects. **Data Back-up:** Exabyte: EXB-8700LT 8mm. **CD Recorder:** Philips; CDD 2600 4x read, 2x write. **Monitors:** Meyer Sound HD-1 High Definition Audio Monitors. **Metering:** Metric Halo Labs; SpectraFoo, Waves PAZ Psychoacoustic Analyzer. **2 Track Players/Recorders:** Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs **A Few Of My Clients:** Thrillbilly • Mel • Slackjaw • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • Magic Marker Records • Lunchbox • Boot To Head Records • 5 O'Clock People • Short-handed • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Loligo • Flying Heart

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#### No Moving Parts

S.E. Portland (near Laurelhurst)  
 234-6410  
**Owners:** Mark/Michele Kaeder, Justin McCarthy  
**Engineer/Producers:** Justin McCarthy, Mark Kaeder  
**Tracks:** 40 (32 harddisk, 8 adat)  
**Equipment:** Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on a P2 266 with 128 megs of ram and 32 gigs of storage), NEW Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform (running on separate P2 233 with 128 megs of ram and 4 gigs of storage) with Cubase VST MIDI sequencing and HDR software. (too many other audio programs to list), Fostex RD-8 ADAT. **Outboard:** Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo copressor/limiter/gate, Real Tube RT-902 tube guitar pre. **Monitors:** Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active reference monitors. **Synthesis:** Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums, Roland GI-10 guitar MIDI interface, Fender Strat with MIDI pickups. **Condenser mics:** Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1, Audio Technica, ATM35, AT-851a, AT-4041 (2) **Cardioid Dynamics:** E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2). **Misc:** Yamaha CDR400t 4X CD writer. AKG and SONY headphones, Samson Headphone amp, Dennon 3head cassette deck, SWR Bass amp with Eden 4x10 cabinet  
**Notes:** No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing Exceptional sound quality with the kind of speed and flexibility 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](http://www.nomovingparts.com) for more info. **Clients:** Dizzy pilots, Glorybox, The Automatics, The Blue Ribbon Boys, Heywood, Creepy Old Trucks, Lew Jones, Hsu String Quartet, Bucket of Rocks, Recording and editing for the independent film Breach Of Etiquett, Commercial soundtracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

#### Northstar Recording

13716 S.E. Ramona  
 Portland, OR 97236  
 (503) 760-7777 Fax: (503) 760-4342  
**Owners:** Scott James Hybl, Curt Cassingham  
**Engineers/Producers:** Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner  
**Tracks:** 32, 24, 16  
**Rates:** 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.  
**Equipment:** Otari MX-80 2" tape machine; Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVMD1

portable DAT; Ampex ATR 800 1/2 track; Otari MX 5050 1/2 track; Klark Teknik DN780 reverb; Lexicon PCM 70 & LXP-1; Roland SRV2000 (2); Alesis Midiverb II; MicMix XL305; A/O plate reverb; Eventide 949 harmonizer; Aphex Dominator II & Aural Exciter; BBE sonic maximizer; Lexicon prime time; Delta-Lab DL-5 Harmoni-computer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gate; Burwen noise filter; Aphex 412 stereo gate; Symetrix vocal processor (2); Wendel Jr. w/all cards; Sycologic trigger; dbx 463 gate; dbx 160 limiter; Sound Workshop Series 30 console w/ Roland 12 line mixer; Tascam 8 line mixer, UREI 809, JBL 4311, Auratone monitors; Hafler 250; Crown D-75; Rane HC-6; Sound Genesis Split headphones; Sound Tools digital editing w/ 1 gigabyte hard drive; 650 megabyte removable optical cartridge; 45 meg mass micro removable; Adam-Smith Zeta Three synchronizer. **MIDI:** Emulator III (2) 8 meg machines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-I; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE. **Other:** Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 505 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. **Clients:** Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

#### On Site Audio

A Diamond "Z" Records Company  
 16016 Lower Boones Ferry Road, Suite 5  
 Lake Oswego, Oregon 97035  
 (503) 675-1670  
 (503) 635-7335 Fax#  
 E-Mail [DZRRrecords@aol.com](mailto:DZRRrecords@aol.com)  
 Contact: Steve Landsberg  
**Services:** Live on-site Audio recording  
 16 track pro tools mastering, CD burning, (custom for you)  
**Rates:** 2 hrs live – 4 mike set-up: \$350.00 + media  
 Longer recording available for not much more money!!!  
 Live: ? hours up to 16 mike set up available upon request.  
**Equipment:**  
**Mixing Boards:** Spirit®, Mackie®. **DAT:** Sony TCD-7 (mobile), Fostex D-5 Digital Mastering Recording. **Outboard Gear:** ART MPA Pro pre-amp, dbx 2231 band graphic equalizer/limiter with type 3 noise reduction, dbx 1046 Compressor/Limiter. Yamaha Compressor GC 2020, Samson Q-5 headphone amp. Alesis Quadraverb 2, Alesis Midiverb 2, Furman Power Conditioner 1215 Radio Shack 8 track player. **Headphones:** Sony MDR 7506. **Mic's:** Audio Technica 4033, 4050, Audix OM 5, OM 6 D-2, Shure 57's & 58's. Sennheiser 635, others. **Computer:** Apple Mac Power PC 7300, Pro Tools® 4.5 Gig hard drive, Glyph 9 Gig, Yamaha 4x CD writer. **Some of my clients:** Some of the clients on Diamond Z, or we produced or recorded or mastered: Calvin Walker, Les Wilson, The Tokens, The Soulstations, The Falcon's, Age of Agression, Grandma Viv (lots of private releases), Various other productions, live shows, books on tape, live sound for video, instructional CD's and lots of private label recording.

*Continued on page 20*

# Make your recording dreams a reality at the **NEW!** **WALTER MIDI** studio



up to 32 tracks digital  
16 track analog  
Steinway, Hammond,  
Rhodes, & 16 other keyboards



**761-0964**

## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 19

**Opal Studio**  
P.O. Box 86713  
Portland, OR 97286  
(503) 774-4310  
E-mail: opalpdx@teleport.com  
**Owner:** Kevin Hahn  
**Engineer/Producers:** Kevin Hahn, Vince Tognetti, Chris Stevens,  
**Tracks:** 24  
**Rates:** \$40.00 per hour; block and project rates available  
**Equipment:** Yamaha O2R automated digital console, 24 tracks of 20 bit ADATS with BRC, Tascam DA-30 mkII, Tascam DA-20, Marantz 615 CD recorder, Tascam 302 dual cass., Teac PD-D860  
**Microphones:** Neumann U87 (2), AKG 414, AT4050, AT4033, AT4051, AKG D112 (2), Audix D1, D2, D3 (2), EV ND757a, Shure 57 (5) 58, and others.  
**Processors:** Focusrite Red 8 mic pre-amps, TLA PA-5001 quad tube pre-amps, ART Pro MPA, Eventide H3000 SE, Lexicon LXP-15, Yamaha SPX-90, O2R onboard effects (2), Aphex Compellor, Symetrix 425, Aphex aural exciter, Aphex 107 pre-amps, Alesis M-EQ 230  
**Monitors:** Urei 809, Yamaha NS-10m, KRK, Auratone.  
**Other:** Cakewalk Pro Audio 8, Fender, Gibson, Jackson and various other guitars, Marshall, Crate tube combo, Ensoniq TS-12, D4...  
**Clients:** Shrapnel Records, Shortwave Records, Deen Castronova, 17 Reasons Why, Silkenseed, Heavy Bros., Stephanie Schneiderman, Sky Blue Mind, Dan Blaufus/Sandy Frye, Jive Talkin' Robots, Jollymon, Paradigm Driven, Written in Ashes...

**Pro-Arts Productions**  
1350 Chambers Street  
Eugene, OR 97402  
(541) 345-9918  
**Owner:** Tony Proveaux  
**Engineer:** Tony Proveaux  
**Tracks:** 16  
**Equipment:** Alexis Adat digital recorders- 16 track, Mackie 8 buss mixing board, various amps, guitars, AKG mic's.  
**Clients:** Floater, KPants, Surf Trio, Flapjacks, Oswald 5-0, Headhunter, Surfonic, and others.

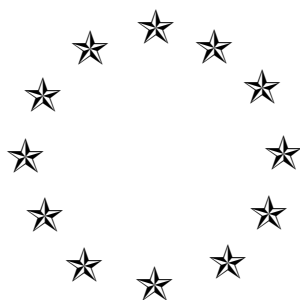
**Pushy Jew Productions**  
N.E. Portland  
(503) 288-9279  
**Owner/ Engineer:** Ken Goldstein  
**Tracks:** 8 tracks digital audio editing  
**Rates:** \$15.00 per hour/projects negotiable  
**Equipment:** Pro Tools & Studio Vision Pro, Hard-disk mastering to DAT, Tascam DA 30 MK II, Unlimited MIDI tracks, SMPTE Capable  
**Clients:** Lynn Haldeman, Jeff Otto, Kevin Russell, Mary Sue Tobin, Tom Anderson, Quixotic Music Productions, Two Louies Radio Magazine, Samsonite & Delight-Ya

**Q Studios, inc.**  
Aloha, OR  
Phone/Fax: (503) 591-1200  
Email: qstudios@cybernw.com  
WWW: http://www.transport.com/~qstudios  
**Engineers:** Eric Danskin, various independents welcome  
**Rates:** \$25.00/hr, project quotes when applicable.  
**Equipment:** 24 track ADAT system w/BRC, 64 input X2 console w/fader automation, Macintosh based Digital Audio WorkStation

running Deck II software, Tascam DA-30 DAT, Tascam, Sony & Yamaha cassette recorders, Nakamichi CD player, Roalnd M-160. **Effects:** Lexicon LXP-15, LXP-1, LXP-5 w/MRC, RSP Intelliverb, Korg A3, Ibanez SDR-1000+, Alesis MIDiverb II, Roland SDE-1000. **Signal Processing:** RSP2200 multi-band compressor, "Saturator" tube, Ampex PR-10 tube mic pre (2 ch.), Alesis 3630 compressor/gates (2), Yamaha GC2020Bii compressor/gates, HUSH 8X expander (8ch.), Digitech MEQ-28 third octave programmable EQ, BBE 822A Sonic Maximizer. **Mics:** AKG C408, (x5), Audio Technica 4033 (x2), Sennhaier 421 (x2), Beyer Dynamic M88 ribbon (x2), Sure SM-57 (x3), Electrovoice ND 257 & MC-100. **Other:** Yamaha NS-10M & custom CV monitors with Carver Amplification. Fully balanced I patch bay. E MU Proteus 1 & 2 MIDI sound modules, Akai S2000 sampler with computer editor, Akai S-900 sampler, Akai MX-76 weighted key controller, Master Tracks Pro sequencer. Premier Resonator drum set with Zildjian cymbals. Separate control room and performance room with iso booth. Patio off control room. **Clients:** Polygram, London Records, MOMO Digital Records (MDR), Zelleznik Recording Co., Consolidated, Gregarious, pH7, Feller, Lielythe, Zombot Farm, Morgan Hardisty, Josh Dog, Jen Bernard, Lynn Anderson, Pierian Springs Software, Bassist College, Way Far Guitars, Sister of Lars, Mind Disciple, Hyperthermia, Wash, Emerge MC, Tone Deaf Orchard, Green Juice, Black Pearl, Funkknot.

**R Studio**  
(503) 285-9168  
**Owner:** Gregg Whitehead  
**Engineers:** Gregg Whitehead, Kristopher Merkel  
**Rates:** \$25.00/ per hour  
**Tracks:** 16 tracks analog/ 16 tracks Digital/Full automation  
**Equipment:** **Tape Machines:** Fostex E-16, 30ips olbyw/, D C Sony DTC-700 D, Sony tape deck with Dobby S, **Computer:** Pentium 90, 3 gigs memory scsi, 16 meg ram, Digial Audio Labs "digital only" card D, Crystal Lake Audio "Crystal Clear Wavetable," soundcard, "SAW PLUS" 16 tracks Hard Disk recording and editing, **Consoles:** Yamaha ProMix 01, (digital mixer with full automation; levels, mutes, EQ, effects, compression, and total recall) Fostex 18 x 4 x 2 warm sounding mixer (3 band parametric EQ per channel), **Monitoring:** Peavy-Phase Reference monitors, Yamaha NS-10, Auratone, AKG & Sony headphones, EFX: EQ, Compression, and Gates: Alesis, DBX, Moog (pari), Behringer, ECC, Mutron, Yamaha, Deltalab, **Microphones:** CAD, AKG, EV, Shure, Audix, Audio-Technica, SMPTE, and MIDI. Digital sequencing and editing software **Clients:** Iddy Biddy, Tilting At Windmills, King Black Acid, Brothaz Grimm, Soil, Allen Jackson, Psycho Drome, Trip 21, Blue Jean Rayburn, Monde la Bella, Ray, Killing Field, Big House

**Rainbow Recording**  
6614 S.W. Garden Home Rd.  
Portland, OR 97223  
(503) 246-5576  
**Owner:** Galen Hegna  
**Producer:** Galen Hegna  
**Engineer:** Galen Hegna, Steve Martin  
**Tracks:** 16 / 24  
**Rates:** \$35/hr. Block rates available (call for info).  
**Equipment:** Harrison 36 channel mixing console, ADAT digital recorder, Fostex, Otari, Nakamichi, Aphex, digital editing capabilities, Yamaha, dbx, BBE, DAT decks, Panasonic sync to video, synchronizers, MIDI controllers, sequencers, JBL, Neumann, AKG, Sennheiser, EV, Shure, upright grand piano, plus much much more. Call for details **Clients:** Paul Chasman, Carl Dees, 12 Gauge, Dennis Moorehouse, Funnel, Don Leigh Blues Band, Dan Hegman and Don Bliss, Out of the Blue, Cherokee Jerry, Steve Axeford, and Dixon Jane.



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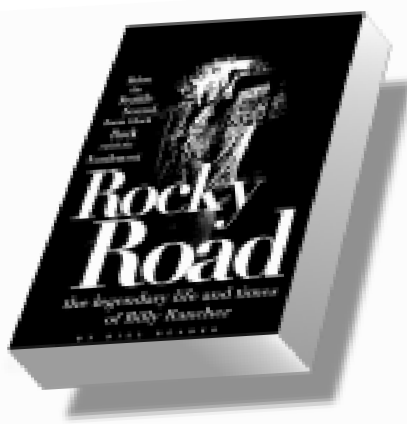
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### Recording Associates

5821 S.E. Powell Blvd.  
Portland, OR 97206  
(503) 777-4621

**Owners:** Jay Webster, Chris Webster, Bob Stoutenburg  
**Engineers/Producers:** Bob Stoutenburg  
**Tracks:** 16/24

**Rates:** 1/2" 16 Track, \$30/hr, Block (over 10 hours) \$25/hr. 2" 16/24 Track, \$50/hr.

**Equipment:** MCI JH416 24 x 24 console; Ampex MM1100 24/16 track; Fostex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Teletronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, Eventide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones  
**Other:** Real-time and high-speed cassette duplicating services. Video production and duplication  
**Clients:** There Ya Go, Stain, Loco, Okie Drifters, Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojoes.

### Red Carpet Treatment

Aloha, Oregon  
(503) 848-5824

**Owners:** Gavin & Wendy Pursinger

**Engineer:** Gavin Pursinger

**Tracks:** 16tk 2" 15/30 ips. 2tk 1/2" 15/30 ips  
**Rates:** \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)

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

**Monitors:** Large JBL Alnico 15"/2" Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL/Crown PA in playing room. Headphones have separate mixes in each playing room-Crown 300A & Phase 400 powered.

**Console:** Sunn SPL 3424 & 4424 well tied for 56 inputs

**Tube Equipment:** "Thor" RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube limiter (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879s&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

**Effects:** RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Behringer Dualflex exiter, 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), Electrovoice RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Sennheiser 421, Shure 555, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup.

**Instruments:** grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, 65 Fender Pro & 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 Seek-

ers, 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, and many more.

### Rex Recording

1931 S.E. Morrison  
Portland, OR 97214  
(503) 238-4525

**Owner:** Sunny Day Productions, Inc.

**Engineers/Producers:** Cal Katterman, Jeff Fuller, Keld Bangsberg, Russ Gorsline, Greg Branson

**Tracks:** 24 8/8 analog, 16 track digital

**Rates:** \$40 to \$100/hr. Call for block rates.

**Equipment:** **Mixing** — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), ProDisk III, Sony JH-24 2" 24-track recorder 30/15 ips; UREI 1176LN x 2 peak limiters, DBX 160 x 2 limiters; EMT stereo plate reverb 7" w/ solid-state amp; Lexicon PCM reverb 7" w/tube amp; Lexicon PCM 70 x 2 digital effects unit; Lexicon LXP-15, Lexicon LXP-1, Symetrix 501 limiter, Aphex Compellor II, Symetrix 564 Quad Gate, Yamaha SPX 90 digital effects unit; Alesis Midiverb II; ADL expander/gates; Scamp rack; S100 gates, S01 comp/limiters, de-essers, parametric EQ, Yamaha NS-10 monitors, Auratone monitors, Bi-amp TC-120 power amp; DBX 15-X stereo noise reduction (6); Symetrix 522 comp/lim/gate/ducker (stereo); Symetrix dual gate; Alesis microverb and microverb II; SAE stereo parametric EQ; Scamp S01 compressor and S100 gate. **Mastering** — Panasonic SV-3700 DAT (3), Tascam DA-30 MkII DAT, Tascam DA-60 Time Code DAT, Otari MTR-10 1/4" half-track recorder 30/15 ips; Fostex E-2 1/4" 1/2 track stereo w/DBX I & CTTC; Technics RS-B905 3-head mastering cassette deck; Tascam 32 1/2 track; Scully 280 B-2 1/2 track (2); Technics 1500 1/4" and 1/2 track (3); Otari MX 5050 1/4" 1/2 8-track, Tascam ATR60-T 2-track w/SMPTE, Tascam BR20-T 2-track w/SMPTE **Microphones** — Audio Technica AT 4050, AT 4033; Sony C-500 (2); Sony C-37P, Sony ECM 377, Neumann U67, U87, KM84i, KM86; Sanken CU31 (2); E-V RE15; Shure SM81 (2), SM57; Beyer PZM; Sennheiser 421, ME20, ME80; RE15. **MIDI:** EMU E-Max digital sampler; Yamaha DX7; Roland U-20 multi-timbral keyboard; Yamaha TX81Z sound module; Ensoniq ESQ-1; Oberheim OB-8; Alesis HR-16 drum machine; Oberheim DMX drum machine; Cooper PPS-1 sync box, Ensoniq EPS, Roland MKS-20, Roland MT-32, Roland R-8 drum machine. **Other:** Chickering 8' grand piano; Sony JH-10 1" video; JVC 8250 3/4" U-Matic; AK Q-lock 4.10 sync; Atari 1040 computer w/Hybrid Arts' SMPTE Track Pro software; headphone splitters 1 in x 4 out; AKG headphones K-240 (2) Sennheiser headphones; Technics RS-B605 cassette decks (30) with Dolby HX Pro, Dolby B or DBX II noise reduction. **Clients:** Valerie Carter/Jackson Browne, Chellie Mitchell, Hummingfish, Fourty Thieves, Johnny Limbo & the Lugnuts, Lonesome Taxi, Mark Eubanks, Phame Choir

### River Recording

Milwaukie, OR  
(503) 659-5760

**Owner:** Steve Parker

**Engineer/Producer:** Steve Parker

Call for current rates and equipment

### Sonic Recording

Northeast Portland  
(503) 230-2713

**Owner:** Max Williams

**Producer/Engineer:** Max Williams

**Tracks:** 8, 2

**Rates:** \$15/hr. or \$13/hr. for 20 hrs.

**Equipment:** Tascam 388 w/parametric EQ; dbx I on all tracks; Yamaha Rev 7; Alesis MIDI Verb III; Alesis micro gate (2); dbx 163x compres-

or limiter (2); Alesis micro enhancer; Tascam 42B 2 track; dbx I noise reduction; Teac V-450 cassette deck; DAT available. **MIDI:** Roland D-59 w/ Roland PG-1000 editor; Roland SH 101 monophonic synth; Roland TR-505 drum machine; large selection of percussion equipment. **Clients:** Demo tapes for Red River Band, Steve Hettum, Noel Lenahaghn, Blue Moon, None of the Above, The Henwoods, Billy Kennedy w/Steve Hettum. Video soundtrack for Malcolm Brenner.

### Sound Goods

Beaverton/Aloha, Oregon

(503) 690-6864

<http://www.soundgoods.com>

**Owner/Engineer/Producer:** Joshua Slamp

**Tracks:** 24 digital/8 analog

**Rates:** SPECIAL INTRODUCTORY RATES! \$30/hr.; \$280 (10hrs) day rate. Or try one of our CD Package deals. 20hrs/100 CD's \$899; 40hrs/1000 CD's \$2499.

**Equipment:** Mackie D8B with full automation; snapshot & session save; built in effects, compression, gate. Alesis, Fostex, Joemeek, Focusrite, Art, Dbx, Lexaon, Tc Electronic, Marantz, Shure, Audio-tech, Groove tube (pre-Alesis), Rode, AKG, Beyer Dynamic, Roland V-Drums, Axon, Roland VG8, Acoustic Systems Sound booth. **Clients:** Shakin Jake & the Live Wires, Virtual Zero, Burgundy, Mind Disciple, Mike Connelly, etc.

### Sound Impressions, Inc.

1920 N. Vancouver

Portland, OR 97227

(503) 287-3975 1-888-287-3975

Fax: 249-5021

**e-mail:** [info@sound-impressions.com](mailto:info@sound-impressions.com)

**Web Address:** [www.sound-impressions.com](http://www.sound-impressions.com)

**Other Services:** Video Production & Duplication, On-Hold Messaging & CD Rom Authoring.

**Owner:** Dan Decker

**Engineers:** Nick Kellogg, Dan Decker, Independents Welcome

**Personal:** Dan Decker: Owner / Engineer, Nick Kellogg Programmer / Engineer, Rick Duncan: Engineer, Tim Gerds: Video Editor, Assistant Engineers: Mike Warren, Jason Smith, Jason Leivein and Brain Anderson. **Direction:** Sound Impressions has been serving the Northwest with quality audio services since 1983. We now offer full multimedia services including video, CD-ROM authoring and web page design.

Audio projects range from local demos to national albums. **Mixing Consoles:** DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section. Switchable plasma metering. Soundcraft TS12: 12 buss, 28 inputs, 56 inputs on mixdown, Fame fader and mute automation. Amek Matchless 26 inputs, 24 buss, in-line monitoring and 8 subgroups, 8 effects sends per channel, 8 effects returns, monitors wired for returns for a total of 72 inputs for mix down. **Multi-tracks:** Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. One hundred programmable location points. ADAT-XT 24 tracks, BRC auto locator. **Mastering Decks:** Otari MTR-12 II (center-track) 1/2 inch, Tascam 52 1/2 inch, Panasonic SV-3800 DAT. 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 Workstations:** Pro-Tools III 16 Track Power Mix (on the AVID workstation), Digidesign Pro Tools II 4-track, Sound Tools and Designer, with Pro I/O, Video Slave Driver, SMPTE Slave Driver., Digital Performer with 2408 interface and MIDI Time Piece. **Syncho-**

**nizers:** 2 Adams-Smith Zeta Three's. **Digital Reverbs/ Delays:** 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. **Equalizers:** 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. **Other Outboard Effects:** TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, **Compressors and Gates:** Crane Song STC-8 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, Yamaha CG2020 Stereo Compressor, 2-Symetrix 544 Quad Gates, Audio Logic Quad Gates, Aphex 612 Stereo Gate. **MIDI Equipment:** Power PC Mac 8100 100 MHz with 1.2 gig drive, Mac IICX with color monitor and 100 Meg drive. Power Mac G3 with Digital Performer software, MIDI Time Piece Interface, MOTU 2408. **Instruments:** Yamaha C-3 6 foot grand piano, Yamaha DX7, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender, Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacker 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. **Sound Modules:** 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 JV1010 with Hip Hop expansion card. **Microphones:** AKG "The Tube", AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! **Monitors and Amplification:** UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification **Clients and Projects:** TK Records Subpop Records Atlantic Records Frontier Records Sony Records Mercury Records Jon Koonce and the Gas Hogs Poison Idea Eric Mathews Cardinal The Dandy Warhols Swoon 23 Craig Carothers and the Nerve Heatmiser Pilot Dan Reed Monde La Bella Cave-man Shoe Store Pig Pen Hearing Voices Snowbud Dan Balmer The Killing Field Steve Hanford Miracle Workers Brothers of the Balidi Cruella Nu shooz John Nilsen Michael Harrison Tall Jazz Dub Squad Gary Hobbs Gary Ogan Dub Dubree Steve Christopherson Here Comes Everybody Patrick Doro Lyle Ford Patrick Doro Marv Ross Rindy Ross Lyle Ford Land of the Blind Al Perez Chode Mel Nancy Bright Leroy Vinegar Soular Jeff Cava OC192 Carla Cox Gypsy Caravan Melt JIVA Bob Stark Philmore Flemming Victor Wooden and many more.

### SuperDigital Ltd.

915 N.W. 19th Portland OR 97209

228-2222

[www.superdigital.com](http://www.superdigital.com)

**EMAIL:** [superdigital@superdigital.com](mailto:superdigital@superdigital.com)

**Owner:** Rick McMillen

**Contact:** Michael Maughn

**Engineers:** Rick McMillen, Michael Maughn, Tony Lash, Mo Morales, Bob Stark, Freelancers always Welcome!

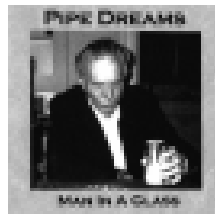
*Continued on page 22*

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MTS

# QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

Rates: \$50-\$95/hour Depending on engineer.  
Equipment: 24 BIT DigiDesign ProTools24 MixPlus with all TDM plug ins, Pro Control, 888/24, ADAT Bridge, Apogee A/D & D/A Converters, GML EQ, GML Dynamics, Manley Mastering Pultecs, Manley Massive Passive, Manley VoxBox, TC Finalizer, dbx Quantum, UREI 1176, s, dbx 160sl, Genelec Active Monitoring with subs, CD burners, Panasonic & Otari DAT recorders, Nakamichi cassette, Otari open reels, Dolby SR / A, and much more!  
Clients: Who's who of NW music.

Other: Excellent gear & the best ears to give you the best finishing touch for your album!  
Convenient NEW NW location. 2 New studios under construction. Coming soon: Totally Automated 5.1 Surround Mixing Room! Free evaluations of your tape!

## Tonic Media

PO Box 14062  
Portland Oregon, 97214  
(503) 236-2123

Owner: Alan Alexander III

Engineer: Alan Alexander III

Rates: \$35 per hour for mastering

Mastering Suite Equipment: Pro Tools, Sound Designer, Mackie CR1604-VLZ Mixer, Tascam DA 88, Sony DAT Recorder, Jaz Drive, Yamaha CDR 102 CD Recorder, JBL Control 5 monitor speakers, Digitech DSP128+ Programmable DSP, (2) Alesis Microverb II, Rocktron Hush IIX Noise Reduction Unit, (2) BBE Sonic Maximizer - aural enhancer (one stereo, one mono), Alesis Micro Gate - noise gate, 24 track digital recording studio also available. Feel free to inquire regarding MIDI and other gear.

Clients: Hungry Mob, Dub Squad, KMHD Radio, NW Film and Video Center, Lawrence Johnson Productions, Angela Pope, Shannon Day, Quixotic Music Productions, Workhorse Productions, 21 Cent Media, Inc., Arts in Education, Regional Arts And Culture Council, City of Portland.

## TRAX

5539 E. Burnside  
Portland, OR 97215  
(503) 231-4142

Owners: Steve Goodman, Kevin Olson-Peterson

Engineers: Steve Goodman, Kevin Olson-Peterson

Tracks: 16

Rates: \$25/hr.; \$200 for 10 hrs.; 11-20 hrs, \$18/hr.; 21-40 hrs., \$16/hr. All rates include engineers as musicians, too—guitar, bass, keys, vocals.

Equipment: Ramsa WR-t820 20 channel mixing/recording console; Tascam MS-16 16-track recorder, Akai GX-600D 2-track recorder; Sony Beta hi-fi; Teac FW-750R cassette recorder; Digitech DSP 256 multi effects processor & IPS 33B super harmony machine; BBE 422A sonic maximizer; ART MDC 2001 de-esser/compressor/exciter; ART Pro-Verb digital reverb; Ibanez DD-700 digital delay; Behringer Dualflex enhancer/exciter; Valley Audio Gate; EMU Performance 1+; Yamaha NS10m monitors; M & K Subwoof; JBL studio monitors; Ramsa WR-TM20 & Yamaha RH-5M headphones; Sure SM-33 Ribbon mic; EV RE20 mic; SM-57 mics; SM-58 mics; TOA K-3 & Kr condensers mics; AT 4033 mic; SM 94 mic; Sennheiser 421. MIDI: Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg M3R tome module; Ensoniq EPS sampler; Yamaha DX7; Sound effects library; Yamaha

RX17 digital rhythm programmer. Other: Yamaha CP-70 electric baby grand piano; Mini Moog; Hammond organ w/Leslie; Pro One; Rickenbacher 330 12-string guitar; Les Paul Custom; Hofner basses (one fretless); Fender Stratocaster; J-200 acoustic guitar; Custom Strat; T.C. Electronics Chorus; Rockman compressor/sustainer; Rockman chorus/delay. Note: We do custom song writing (words or music); jingles; give music lessons (guitar, bass, keyboards). Clients: Rose City Sound; Boyd's Coffee; Sundown Sound; Standard Insurance (production work); Stingers.

## The Voice-Over House

In the Hollywood District

P.O. Box 13755

Portland, OR 97213-0755

(503) 288-9972

Personnel: Joseph Waters, Amy Hecht, Martin Hecht

Announcing: The Voice-Over House now features DigiDesign Pro Tools III, 16 (55 virtual track) Hard Disk recording-pristine high quality sound. Unique Equipment: Featuring Bruel & Kjaer microphones (4006, 4002 (2), 4011), powered by Millennia Preamps for the best in acoustic recording. Great compressors: Valley 440 (classic) and Aphex Compellor 320. Other: Pro Tools direct-to-disk. Much more. Tracks: 8-Track Otari 1/2 in.; 1/2 track Otari MX5050 BII; 1/2 track Revox A-77; Sony DTC-100; Sony 75 es DAT; Nakamichi LX-5 cassette. Rates: \$35/hr. days; \$45/hr. eves. & wknds. Block rates at \$25/hr. per 7 hr. day; introductory 4 hr. block for \$60. Recent Projects: Bob Shoemaker, Tom Welles, Higher Ground, Whiney Draper.

## Walter Midi Recording

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Owner/Engineer: Jon Lemon

Rates: \$40/hr includes engineer and use of all equipment and instruments. Tape costs & charges for digital storage of projects additional cost. Block rates are available. Call for details. Recording Equipment: Tape Decks: Six Adats- (1) Adat XT-20 (4) Alesis Adat XT and (2) Alesis Adats with BRC remote controller; Tascam MS-16 1" analog 16 track; Panasonic SV-3700 and Tascam DA-30 dat machines; Philips CD recorder. Mixing Board: Yamaha O2R digital mixer (fully automated faders, EQ, effects, panning etc. with built in effects, gates, compressors, expanders) with 4 Adat interface cards. Tube preamps, compressors: (5) Manley tube preamps (2 independent inputs per unit), Manley voxbox, Manley EL-0 leveling amplifier, Drawmer 1960 pre/compressor. Microphones: (2) Manley reference cardioids; (2) Manley Baby cardioids; (3) AT4050; 4033; AKG C3000 and D112; Audix D1s and D2s; EV RE20; misc others and lots of 57s and 58s. Hard Disc Recording and Processing: Korg 1212 card with: Cubase VST24 v3.7; Cakewalk 6.0; Sound Forge. Effects: (2) Alesis Quadraverb 2; Lexicon Alex; SPX-90; Boss SE50; Alesis Microverb; various others. More processors: TC Electronics Finalizer; Aphex Aural Exciter; Aphex gates; Behringer Intelligate, Composers; Musical Instruments: Acoustic: 1997 Steinway Model B 7' grand piano; Hammond B3 with 122 Leslie; Hammond M3 with custom Leslie; Rhodes 73 Suitcase piano; Synths and Keyboards: 19 midi keyboards or rackmounts including Roland JV-1080; Roland JV-1010; Roland JP-8000; Clavia Nord Lead; Korg Trinity; (2) Korg SG1D; Korg SGProX; Rhodes VK1000 organ; Roland S-550 sampler; Alesis QS7; Roland U220; Korg O3RW, and etc. Recent clients include Colobo, Radio Flyer, Five Fingers of Funk, Kenny Mack, Al C, Clever Crew, Izaya, Land of the Blind, Finger Lickin' Good, Buddha Beatnik, Al Zion

LL



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# AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

In the GP story Meredith names her guitarist influences, James Honeyman-Scott, Eric Clapton and Jimi Hendrix. "...and I've probably stolen a bunch of stuff from Lindsey Buckingham."

On the art of the guitar solo Meredith says, "A great guitar solo should be an extension of the heart of the song...You can say that a solo must have melody or feel, but what it really needs is to be *connected* to the song....Some solos are written from the mind, not the heart. But songs aren't necessarily written from the mind-without the heart, they never get off the ground."

Meredith barely flies with **Entertainment Weekly**

Beth Johnson, reviewing Deconstruction for EW (10/15/99) says "Brooks first album since her 'Bitch' of a hit...starts strong-with the funky Go Go vibed rocker 'Shout' and an update of Melanie's Woodstock anthem 'Lay Down (Candles in the Rain)' niftily punctuated by **Queen Latifah's** galvanizing rap. But then Brooks chameleons, albeit deftly, through sound-alikes of **Sheryl Crow**, late-90's **Madonna**, (and oh so annoyingly) **Blondie's** rap. Still, at album's end it's not clear what Meredith sounds like. **'C' plus.**

Back in the old days, when **Johnny & The Distractions** were tearing up the northwest, Jon Koonce's critics said he'd never make it because he was too much like Bruce Springsteen.

I could never see how that was a *bad* thing.

Two Louies Trivia.

In twenty years, **Billy Gibbons** of **ZZ Top** is the only national act to make the cover of Oregon's music trade publication, **Two Louies**. The cover has always been reserved for Oregon artists.

In June of 1980, Gibbons and **ZZ Top** played Memorial Coliseum and during the four



Meredith's producer David Darling (left.); Pro Tools a gizmo?

o'clock sound check the band struck up a compelling version of "Louie Louie" which Billy said was under consideration as a **ZZ** single.

Gibbons said Portland would get all the credit...

Billy, Dusty and Frank got their recording start on Seattle's Wand Records. "We knew the Kingsmen's 'Louie Louie' was on Wand and we thought it would be cool to be on the same label," said Billy

**ZZ Top** comes to the Rose Garden November 27th.

Generator disappears...

After months of searching for a new name, Epic Records Next Big Thing, has settled on the name **Slowrush**. After finding the name Generator had been registered, band members voted to re-christen the group "Slowcrush" but their manager pointed out that Virgin Records put a ton of money in to a band called "U.S.Crush" at the first of the year. Did they want to be confused with an act everybody had already passed on?

Nope. And how did the manager know about Virgin's act?

He's a Virgin sales rep. (Managing an Epic act?)

Slowrush debuted the name at Barbital's Pan October 8th.

The first Slowrush single on Epic, "Junkie" comes out in January with the album to follow in mid-February.

I gotta say it.....what's up with the big label marketing departments that decide to lead with sensational drug references in their promotion of new acts?

I always thought Capitol hobbled the **Dandy Warhols** by releasing "Not If You Were The Last Junkie On Earth", as the first single. I like to get as inspired as the next guy but drugs and rock-n-roll are (said the Dandy's) sooo passé... and especially when you're talking about a band as squeaky-clean as Generator/Slowcrush. **Blake Sakamoto**, total pro, married to that KGW TV news lady, **Dan Pred**, Family Man Super Dad.

"Junkie"? Gimme a break.

In November, Seattle feels the Slowrush. November 13th at the Aerospace and November 28th at the Fenix.

LL

Missed something?

# TwoLouiesMagazine.com

**Sunday, October 3<sup>rd</sup>**

**LaurelThirst:** Jim Boyer/Kevin Richie/Dave Reisch 6pm (Every Monday)

**Tillicum:** Johnny Martin (Every Sunday)

**Monday, October 4<sup>th</sup>**

**Berbat's Pan:** Carlton Jackson/Dave Mills Big Band & Guests (Every Monday)

**E.J's:** SNFU/The Jimmies/Lopez

**Gemini Pub:** Big Monti Fairwell Bash

**Jimmy Mak's:** Beatnik Bingo (Every Monday)

**White Eagle:** Pagan Jug Band (Every Monday)

**Wednesday, October 6<sup>th</sup>**

**Café Lena:** Russ Miller Duo

**LaurelThirst:** Amy Annelle Band/Little Sue & Friends (6pm)

**Rabbit Hole/Mad Hatter**

**Lounge:** Pete Krebs (Every Wednesday)

**White Eagle:** Paul de Lay Blues Trio

**Thursday, October 7<sup>th</sup>**

**LaurelThirst:** Neil Gilpin/Sean Croghan

**Sweetbriar Inn:** Johnny Martin Duo

**Friday, October 8<sup>th</sup>**

**Berbat's Pan:** The Rebels/Dragonflies/Generator

**Café Lena:** Cheralee Dillon

**Crystal Ballroom:** Kerosene Dream CD Release/Omar Torrez Band/Nicole Campbell

**E.J's:** Kimball-Roeser Effect/Heavy Johnson Trio/Hog Molly (w/Tad)

**LaurelThirst:** Hanuman

**Mt. Tabor Theater:** 900 Indians

**Mt. Tabor Acoustic Room:** Bill Bloomer/CindyLou Banks/Ben Eaton

**Rabbit Hole/Mad Hatter Lounge:** Plumb Bob/Amy Annelle (6pm)

**Sweetbriar Inn:** Patrick Lamb Trio

**Saturday, October 9<sup>th</sup>**

**Arnada Cafe:** Tripleswift/Dragonflies

**Berbat's Pan:** Carminha Piranha/Ashleigh Flynn

**Gemini Pub:** Jon Koonce & Gashogs

**LaurelThirst:** Velvida Underground CD Release/Pete Krebs

**Satryrcon:** Guitar Wolf/The Woggles/Cherry Bomb

# TWO LOUIES

## LIVE MUSIC

### OCTOBER PICKS

**Thursday, October 14<sup>th</sup>**

**Sweetbriar Inn:** Michael Allen Harrison

**Sunday, October 17<sup>th</sup>**

**Aladdin Theater:** Brian Wilson

**Buffalo Gap:** Pale Green Pants

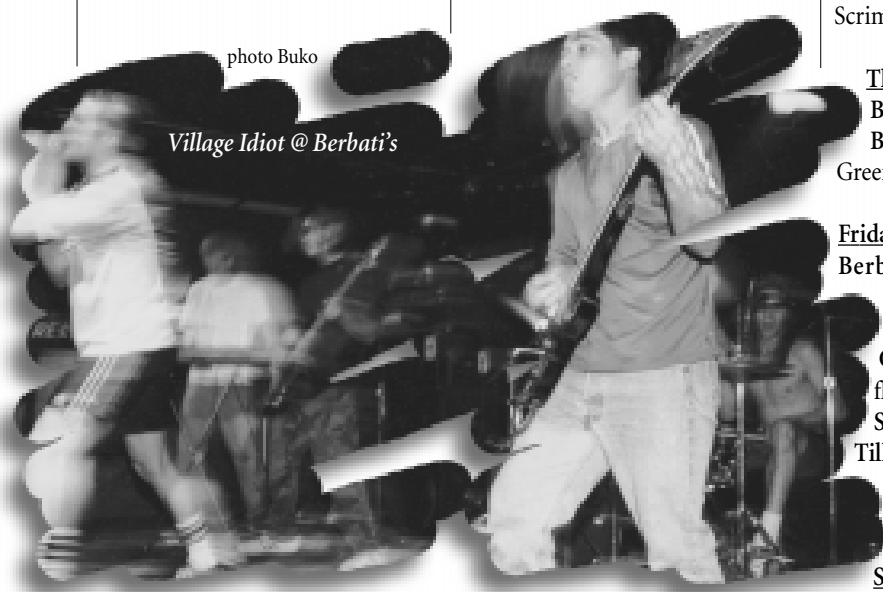


photo Buko  
*Village Idiot @ Berbat's*

**Friday, October 15<sup>th</sup>**

**Arnada Cafe:** Fourth Plain Jaiant

**Berbat's Pan:** Fernando/Hungry Mob/T-Biscuit

**Chinese Tea House: (downstairs)**X-Ray Café Reunion Show w/Last Pariahs/ Hazel/Roger Nusic/Big Daddy

**Meatsraw/(upstairs)**Gone Orchestra

**E.J's:** Sky Cries Mary/King Black Acid/The High Violets

**Mt. Tabor Theater:** Buds of May

**Mt. Tabor Acoustic Room:** Brainwashers/Asthma Hounds

**Tillicum:** Steve Bradley Band

**Saturday, October 16<sup>th</sup>**

**Berbat's Pan:** Baseboard Heaters/Pedro Luz

**Chinese Tea House:** Ernest Truly's/Completely Grocery/

**New Bad Things/Drunk @Abi's**

**Roseland Theater:** Lucinda Williams

**Tillicum:** Steve Bradley Band

**Stranger Neighbor**

**The New Paris Theatre:** Genitortures/Electric/Hellfire

**Club/Taper w/guests**

**Tillicum:** Norman Sylvester Band

**White Eagle:** Big Time Pop/Dizzyfish

**Saturday, October 23<sup>rd</sup>**

**Aladdin Theater:** Kelly Joe Phelps

**Gemini Pub:** Linda Hornbuckle

**Mt. Tabor Theater:** Atom Sane/Point

**5 Past/Logos Eye/Plain Jaine**

**Tillicum:** Norman Sylvester Band

**Sunday, October 24<sup>th</sup>**

**E.J's:** Buck O'Nine/Slightly Stoopid/Scrimmage Heroes

**Thursday, October 28<sup>th</sup>**

**Bar of The Gods:** The Shandies

**Berbat's Pan:** KDB Band/Pale Green Pants

**Friday, October 29<sup>th</sup>**

**Berbat's Pan:** King Black Acid/Sensualsits/Imogene

**Café Lena:** Cheralee Dillon

**Gemini Pub:** Ellen Whyte w/Reflex Blue

**Starbucks Beaverton:** Harrison

**Tillicum:** Jim Mesi Band

**White Eagle:** Pacific Wonderland

**Saturday, October 30<sup>th</sup>**

**Ash Street Saloon:** Hookah Stew/T-Biscuit/Room To Breathe

**Coffee People Tanasbourne:** Harrison

**Gemini Pub:** Maria Muldaur

**Mt. Tabor Theater:** Jesus Presley/Linda Hornbuckle

**The New Paris Theatre:**Dead Read Head/Chronic/+Guests

**Tillicum:** Jim Mesi Band

**White Eagle:** Halloween Party w/Buds of May

**Sunday, October 31<sup>st</sup>**

**Ash Street Saloon:** 5<sup>th</sup> Anniversary Halloween Show

**w/Big Time Rosie/Mind Frame**

**Berbat's Pan:** Free Halloween Party w/Pirate Jenny/Blackjack/Roger Nusic

**Mt. Tabor Theater:** Halloween Show w/The I-Tals

**Paris Theatre:** Halloween Matinee w/Alloy/Mindset/

**Nice Richard/Defekt/Rex Sole**

**White Eagle:** Radio Flyer

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&  
The Oregon Historical Society

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## Nominated Artists

**Bus Boyk**  
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**Meredith Brooks**  
**Mel Brown**  
**Richard Burdell**  
**Craig Carothers**  
**Robert Cray**  
**Dead Moon**  
**Paul deLay**  
**James DePreist**  
**John Fahey**  
**David Friesen**  
**Tom Grant**  
**Heck Harper**  
**Woody Hite**  
**Duane Jarvis**

**Todd Jensen**  
**Lloyd Jones**  
**Nancy King**  
**The Kingsmen**  
**Jon Koonce**  
**Jeff Lorber**  
**Rose Maddux**  
**Thara Memory**  
**Jim Mesi**  
**Glen Moore**  
**Shirley Nanette**  
**Chris Newman**  
**Gary Ogan**  
**Jim Pepper**  
**Pleasure**  
**Quarterflash**

**Billy Rancher**  
**Hank Rasco**  
**Johnny Ray**  
**Paul Revere & The Raiders**  
**Fritz Richmond**  
**Greg Sage**  
**Curtis Salgado**  
**Doc Severinsen**  
**Shock**  
**Nu Shooz**  
**Ron Steen**  
**Upepo**  
**Turtle VanDemarr**  
**Leroy Vinnegar**  
**Mason Williams**  
**Don Worth**

## Technical Achievement

### Record Producer

Ken Chase "Louie Louie" / The Kingsmen

### Live Sound

Bob Sterne / Northwest Sound

### Computer Integration

Bryan Bell / Synthbank

### Musical Instruments

Conrad and Norm Sundholm / Sunn Equipment

[www.OregonMusicHallofFame.org](http://www.OregonMusicHallofFame.org)

# The the & the GOOD BAD UGLY

Continued from page 11

Friend" could easily be the work of early Nilsson, with its insistent piano chords and whimsical vocal melody. Roiling broken piano chords and mournful accordion interludes are at the heart of "Laughing Myself To Sleep," a kind of Billy Joel-ish tour de force.

Mike Danner and his talented band of sidemen prove themselves to be consummate musicians, turning out eclectic, well-sculpted pieces of music, full of dexterous handiwork and artful expression. The group display no apparent weaknesses. They don't rock so much as roll. Their blues are melded with shades of gray. But Danner's sure capabilities as a craftsman of quirky, catchy songs, as an inventive interpreter on a variety of keyboard instruments; and his vocal capacity to render unique stylistic performances, gild the

Hawaiian-themed lyric. Gliding on Pinzelik's snappy snare thwaps and Henwood's indistinct Reggae-tinged guitar phrasings, "Girl Physicist" fails to generate much interest in the complicated lyric.

But "Someone Fire Me From My Day Job" musters some heat, despite equally elliptical lyrics. Henwood's fervent, Neil Youngish electric guitar and jangly acoustic guitar join Pinzelik's driving drums to create the rhythmic motivation. An impressive chorus, with splendid three-part vocal harmonies make of this the winner of the bunch. "Carnivorous Sharks" has a bit of that Mitchell sort of scat approach. Well-done, but done before.

Fez Fatale are a smart group of good players and entertaining vocalists. Quinlan would do well to pare down her lyric writing style, perhaps by writing Haiku— or shorter lines, at least; thus allowing Henwood to develop his melodic sensibilities beyond the mundane. The band show a lot of talent on a lot of fronts. They just don't seem to know what to do with it just yet.

Lava Demure have a distinctly different approach,

## "Fez Fatale are a smart group of good players and entertaining vocalists. Quinlan would do well to pare down her lyric writing style, perhaps by writing Haiku"

entire outing with a patina of artistry and resourcefulness. Obviously the work of real pros.

*Steamy*— Lava Demure

Self-Produced

First— Fez Fatale

Wild Hair Records

These band's have more in common than exotic and vaguely French sounding names. For one thing, both feature prominent female writers and players. For another, their material is Poppy but out of the mainstream. However, Fez Fatale have a song called "Lava," but Lava Demure do not have one called "Fez." And there are other differences, as well.

Fez Fatale is essentially a three piece band with two separate sets of vocalists. Brian Robbins and Ann Murray share the position of lead singer. Meanwhile guitarist Tim Henwood and Pam Quinlan share the songwriting and background vocal credits. Drummer Andy Pinzelik and bassist Grego Sanguinetti complete the line-up.

As might be expected, their sound is vocal-heavy, with Robbins and Murray exchanging lines or verses. Henwood and Quinlan typically lend supplemental and occasionally, harmony vocal support. Theirs tend to be "story" songs, centered on lyrics, with melody and chords in a secondary role. Joni Mitchell's "My Analyst Told Me" is an example of the style.

Quinlan's lyrics are witty and intelligent, but do limit Henwood's ability to supply strong melodies or memorable choruses. Robbins has a very pleasant tenor voice and Murray is possessed of a clear and resonant contralto. They blend well together in those instances when they are called upon to do so. But, at the same time, they seem to maintain a delusively slight distance from the material, not unlike lead singers in a good cover band.

"Lava Love" chugs along on Henwood's tight little soul-flavored Soul guitar riff and precise work from the very capable rhythm section, as Robbins and Murray intricately disperse the vocal responsibilities on a funny

centered upon the percussively mysterious nature of Tina Roe's marimba parts. Vocalist Feroshia Knight can beller with the best of them, calling to mind the irritating lead-singer for Four Non-Blondes. And guitarist Wad Martin, bassist Jason Kemp and drummer Gray Nieland are a formidable lot. But it is Roe's marimba that makes all the difference.

The aptly named "Jungle" rumbles with a Peter Gabrielesque ominousness to the marimba, a Steve Reichish repetition percolating a beneath punchy bass and jagged guitar scenario. Subtlety is not within Knight's vocabulary, she is over the top, even when she is attempting to be intimate. Perhaps this is to be expected from someone named Feroshia. "Dangerous" bubbles with a flamenco feel, where Knight's over-emoting seems to better fit the mood.

"Zillion" creates a bit of musical drama, with tremulous marimba cycles— although Knight sometimes seems unaware of the microphone's capacity to pickup and transmit sound; instead attempting to physically reconfigure the oxide molecules of the recording tape on her own. Taking a different tack, "Hungry" manages to reign things in, until the tumultuous chorus anyway— where at least the *sturm* is befitting of the *drang*. The pretty "Insane" gives some glimmer that Knight may one day learn to tame the bombast, for she is possessed of a powerful and provocative voice, even with out all the histrionics and pyrotechnics.

Lava Demure have some good ideas. But they haven't as yet learned to put it all together. Roe's marimba is problematic, given the inherent sonic limitations of the instrument. If she were somehow able to support or alternate with keyboard parts from time to time, the tonal variety would be invaluable. And if Knight would understand that people get tired of being yelled at pretty damn quick, especially when the music is beckoning them with inviting sounds, then this band would seem to have the essential elements of success.

LL

# LEGAL EASE

Continued from page 9

year recording contract with a record company, the manager will normally be entitled to receive a certain specified share of the future record royalties even after the three-year management contract has ended. (These are commonly referred to as "tail-out" commissions.)

By the same token, most management contracts also provide that the manager's percentage share of such income will be *reduced* after the management contract ends, and/or that there will be an outside time limit after which the manager is no longer entitled to share in the artist's income. For example, the artist and manager might agree, among other things, that the manager will receive a share of the artist's income and royalties for only one or two years after the expiration of the management contract, even though the artist's recording contract may be generating royalties for years after that.

3. *Personnel Changes.* If the "artist" is a band, the management contract should anticipate the likelihood of personnel changes in the band. For example, will the contract give the manager the right to manage the careers of any departing members after they leave the band? And will the addition of new members to the band require the approval of the manager, as some management contracts provide? These types of potential problems need to be covered thoroughly by the management contract.

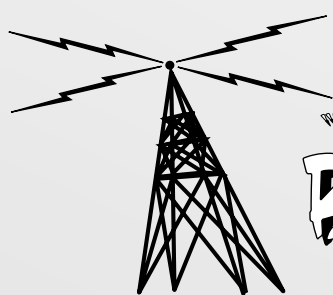
## CONCLUSION

Management contracts can be exceedingly complex, due in large part to the complexity of the music business itself. Yet a *carefully drafted* contract will substantially reduce the likelihood of future misunderstandings and disputes between the artist and manager.

*Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a co-owner of ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and computer games.*

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

LL



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LAST MONTH  
THIS MONTH

## ARTIST/LABEL/TITLE

- |    |    |                          |                    |                              |
|----|----|--------------------------|--------------------|------------------------------|
| 5  | 1  | KELLY JOE PHELPS         | Rykodisc CD        | Shine Eyed Mister Zen        |
| 4  | 2  | AMY ANNELLE              | Hush CD            | Which Ones You?              |
| 7  | 2  | KAITLYN NI DONOVAN       | Hush CD            | Songs for Three Days         |
| 9  | 3  | RICHMOND FONTAIN         | Cavity Search CD   | Lost Son                     |
| 4  | 3  | AMY BLASCHKE             | LA Push Records CD | Red Letter                   |
| 5  | 4  | WATSONVILLE PATIO        | FMA CD             | Population 02                |
| 6  | 4  | THE BROTHER EGG          | Jalopy Grotto CD   | The Brother Egg              |
| •  | 5  | LUTHER RUSSELL           | Cravedog CD        | Down at Kits                 |
| 7  | 5  | JUNK TRAIN               | Demo CD            | No One Said it Would Be Easy |
| 8  | 6  | CLAIR VOYAGE             | Demo CD            | Kicking Upstream             |
| 8  | 6  | CORINA REPP              | Hush CD            | The Other Side is Mud        |
| 11 | 7  | SWEET JUICE              | Iywidr CD          | Sweet Juice                  |
| 7  | 7  | PACIFIC WONDERLAND       | Demo CD            | Pacific Wonderland           |
| •  | 8  | WARREN PASH              | Demo CD            | 3 New Songs                  |
| •  | 8  | BELL                     | Yeah, It's Rock 45 | A New Kind of Rome           |
| 10 | 9  | JULIE LARSON             | Blyss Music CD     | Freedom                      |
| 10 | 9  | VELVIDA UNDERGROUND      | Demo CD            | 2 From Rocket Songs          |
| 12 | 10 | THE TAILFINS             | Demo CD            | Rockabilly Dream/ Spiderbite |
| 12 | 10 | RELOAD                   | Reload CD          | Proposals for Atomica        |
| 12 | 11 | THE CATHETERS            | Empty 45           | The Kids Know How to Rock    |
| •  | 11 | THE LEW JONES ACT        | Moniker CD         | Hemet Sessions Volume 3      |
| 13 | 12 | UHF                      | Second Story CD    | Pieces                       |
| 13 | 12 | THE DAY THAT I FELL DOWN | CDC CD             | Small Favors                 |
| •  | 13 | CREPY OLD TRUCKS         | Kitchen CD         | Different Not Dumb           |

## TOP TRACKS

- |   |   |                    |                    |                   |
|---|---|--------------------|--------------------|-------------------|
| • | 1 | KELLY JOE PHELPS   | Rykodisc CD        | River Rat Jimmy   |
| 5 | 2 | AMY ANNELLE        | Hush CD            | Soft City         |
| • | 3 | KAITLYN NI DONOVAN | Hush CD            | Ceiling Tiles     |
| • | 4 | RICHMOND FONTAIN   | Cavity Search CD   | Mule              |
| 3 | 5 | AMY BLASCHKE       | LA Push Records CD | First Man on Mars |

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OCTOBER 1999

THEATER

ACOUSTIC ROOM

Friday October 1<sup>st</sup>  
Big Time Rosie/T-Biscuit  
Dizzy Fish/Colorfield

Friday October 1<sup>st</sup>  
Red Madder/Mac Swanky

Saturday October 2<sup>nd</sup>  
Fernando/Omar Torrez  
Lava de Mure

Saturday October 2<sup>nd</sup>  
Steve Smith/Malia Cortez

Friday October 8<sup>th</sup>  
900 Indians

Friday October 8<sup>th</sup>  
Bill Bloomer  
Cindy Lou Banks  
Ben Eaton

Saturday October 9<sup>th</sup>  
Smooch Knob/Honey Rider

Saturday October 9<sup>th</sup>  
TBA

Friday October 15<sup>th</sup>  
Buds of May

Friday October 15<sup>th</sup>  
Brainwashers  
Asthma Hounds

Saturday October 16<sup>th</sup>  
Liquid Steel Presents  
Very Special Guests

Saturday October 16<sup>th</sup>  
Drew Norman  
& Christina Frederica  
That Darn Bluegrass Band

Friday October 22<sup>nd</sup>  
Mel/Daylights  
Stranger Neighbor

Friday October 22<sup>nd</sup>  
Cascade Trio  
Yashca

Saturday October 23<sup>rd</sup>  
Atom Sane/Point 5 Past  
Logos Eye/Plain Jayne

Saturday October 23<sup>rd</sup>  
Me & My Brother  
Digabone/Shed

Friday October 29<sup>th</sup>  
Colorfield/Red Madder  
Lava De Mure/10lb Package

Friday October 29<sup>th</sup>  
Benefit for Old Town Clinic  
W/Alisa Wolfe

Saturday October 30<sup>th</sup>  
Jesus Presley  
Linda Hornbuckle

Saturday October 30<sup>th</sup>  
TBA



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Portland  
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**[www.sunnamps.com](http://www.sunnamps.com)**

# LETTERS

Continued from page 3

music.

- Put up your self indulgent posters for you.
  - Performed in the Crystal show. (got stifled)
  - Learned 30 Theater Of Sheep songs on bass guitar with two days notice to save a Cobalt Lounge gig. (got stifled)
  - Learned the RDRR set list and performed at the Cobalt. (got stifled)
  - Picked up your mail while you were in San Francisco.
  - Tried to take your mind off your personal disasters.
  - Never asked for anything in return.
  - Tried to shelter your 3 year old son from your shameful alcoholic behavior.
  - Forgave you for bringing violence into my home.
  - Recorded, mixed and produced a 5 song CD as a gift for your birthday.
  - Played Key Largo, LaLuna, Satyricon and the Cobalt lounge. (got stifled)
- Just to name a few.

Now Rozz, I never said I was perfect, but I've worked very hard to develop a good rep in the music business, and I don't intend to let some schmuck with a word processor and a bottle of Valiums trash me in a column featured in a magazine that spent many years trying to help the Portland music scene, not hurt it.

Why don't you stop trying to perpetuate a bad image, apologize to everyone and move on to develop a professional reputation?

And so far as my career being "puny", it seems to me that you have no problem exploiting my skills to your own advantage and then creating vindictive scenarios about me to draw yet more attention to yourself. And if my career is so "puny" why do I make more money in one gig than you have in the last five years? (7 gigs in 5 days this week alone.)

I do care about my track record in the music biz. This is my 40th year as a musician and I have not missed even one show. I am often hired on trust alone because I have proven to be dependable, not a big phony flake like you.

You are a classic example of the type of jerk that creates and perpetuates the bad images the general public has of the music business.

I work hard in the schools trying to show kids parents and teachers that music, and the people who create it are an important and necessary element in our culture. One of the reasons schools have lost funding for music and arts programs is because the voters don't want the kids to end up like you, an angry and self serving loser.

I'm glad to see you won't be writing for Two Louies anymore. You blew the gift of an edit-free pen.

Denny Mellor

Hi marianne. Roger Feibel here.

I wasn't sure if you already turned in yr post-nxnw article yet, but in case you hadn't I thought I'd drop you this little tidbit.

Seems that the band Baghouse from Athens, Georgia was selected to play the fest based on their pretty im-

pressive CD "Groove Equipped" that lands somewhere between Billy Cobham and Miles Davis' "Bitches Brew". (actually, it leans more towards Miles). However, some last-minute misfortune at home prevented everyone except drummer Andrew Robison and electric stand-up bassist Jeffrey Rieter from travelling to pdx. Rather than blow off their Saturday nite gig at the Green Onion (9pm), they threw caution to the wind and got on the plane with all their gear, not knowing what they would do when they got here.

As it turns out, they caught the Gone Orchestra at the GreenO Friday nite where they (easily) convinced Ray Woods and Eric Hausmann to sit in with them on Saturday. Ray called me Sat afternoon and we all met before the show that nite.

The place was packed beyond capacity, even though it was an early show. And if I dare say so myself, it was one of the most slammin sets of 100% pure improvizational jazz I have ever heard, let alone been a part of. Solo said it was the best act he saw Sat nite, and everyone in the room was giving up much love to us 3 local boys and the 2 young visitors from Georgia.

btw - they recorded the event and I guess the tape is r-e-a-l-l-y c-o-o-!!! I haven't heard it yet.

btw - saw you at the 'con Friday nite before Richmond Fontaine, but I couldn't get through the crowd. By the time we got a seat, I lost track of you. Will u be at the CD party Fri nite?

So how was yr weekend? What shows did ya see? I volunteered on Thursday nite, Zoot Suite and 'con on Friday, gigged Sat and then all over town after that. I would love to hear what you did.

ttfn.

-rogerf

Hey Marianne,

Here is the report on the Brainwashers trip to CALIFORNIA!!! We played an Excellent set at NXNW at the Cobalt to a very busy room with great response!! We then loaded the equipment up into our brand new RV.....and we drove out of Oregon all night. We were in Northern Cal by early morning...really pushing it to get to this SF gig on time!! Got to the Bay area & even found the Club "Jelley's" with 2 hours to spare...the club was very big and open with outside patio over looking San Fran bay... We were as ready as possible. No sleep/drove all night... Time to set up...started meeting the California Surf Community Elite!!! Radio personality/The Famous Phil Dirt From The Phil Dirt Surf Radio show in San Fran. Then Guitarist from Pollo del Mar, Ferenc who promoted the show ,his band was up after us/it was their CD release show ...CD on MuSick Label = big indie Surf label... And then There was SLACKTONE from LA With Dusty Watson on Drums and Dave Wronski on Guitar...both are Original members of the Infamous John and The NightRiders!! They have been playing together for 19 years. Dusty as you know also works with Dick Dale, & did work with Agent Orange! We were getting blown away by the Statue of people in the room it was filling up 150 to 200. Sat afternoon in a real Sunny club big windows big Bar, 3:00 set Brainwashers opened the show it was recorded live on DAT. We opened with Jack The Ripper by Link Wray after that they loved us!!! Great Response through the entire Set!!!!!! We had never played to such prestigious people in the Surf Community they are SURF fanatics. There was a

Reviewer from England, from The New Gandy Dancer who interviewed Pete after the set. Folks came in from Reno, LA, It was mindblowing!! We played well Pete and I critiqued each other to Death after the set. We even explained to the audience that I had driven for 12 hours no sleep and was playing under duress...they dug it ...Dusty Watson was totally cool...laughing it up Etc... hangin with Pete...After our Set, Pollo del Mar came up the CD release etc... They are more like King of Hawaii/smoothe laid back Surf!! Nice but not killer... They are very tight. Then SLACKTONE came on. They SLAYED all of us... We were in Shock/CHURCH of SURF Man!... 3 piece, Wronskie on Guitar, Dusty on Drums, Excellent Bass player... They blew the room away for an Hour and a half!!!!!! Chicks/dudes yelling out for Dusty all through the show/he is a showman on the drums and Mr. California boy who will never grow up: Drums, Surf, Convertables and Blondes... He is my hero.

We sold CDs at this show, Food Drinks \$ Shmoozed till the end. Then tried to find our way out of San Fran to get to Santa Cruz for the next days gig... with Slacktone again!!! Santa Cruz, which I love...Cool town...Like Eugene on the Coast!!! Very Hip... We went to Moe's Alley, our club Gig & found out that Slacktone wanted to open for us !!! We flipped out a little because its way awesome ..Guitarist Wronskie needed to get back to LA by morning to work. He Works for Fender Guitars Designing them!! The whole show reminded me of a Grateful Dead show, but there, Surf is the GOD!!!! AGAIN.... We opened again with Jack the Ripper and Cruised on the place filled up dance floor went wild. They Much loved us !!!!!!!!!!!!!!! We ended with Two Encores. Then fans looking for Photo ops with us back stage signing CDs the Whole enchalada... It was incredible !!!!!!!!!!!!!!! Then folks hangin out in the RV ..Local DJ who had been playen CD for weeks etc... Local surf band the Submersians were there with chick Lead Guitarist wanted to gig with us next time etc...

That is basically the Story. hoped you liked it !!All ready on Cowabunga NET there were reviews of the 2 shows in Cal. Different reviews all GOOD!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

We are Gods in CALIFORNIA where SURF is KING!

Bob Becker,  
The Brainwashers

Letter from the Publisher  
Part 5.

(In parts one through four TL publisher Jim Crummy describes meeting Sunn's Buck Munger in Los Angeles and joining the Oregon amplifier company's promotion team. After two years of touring with the Buffalo Springfield, The Who, Jimi Hendrix, Cream and others the Sunn staff quit to open their own management & production company, Jason Limited)

Jason Limited thrived in the music business. By the Fall of '69, the Houston Fearless album on Imperial Records had bombed (in the old days that was a bad thing), the Wrinkle album for United Artists was in the can, we were still managing Buddy Fite and had just signed a management agreement with another distinguished Jazz guitarist by the name of Howard Roberts. Roberts had recorded 13 albums for Capitol Records, the most commer-

Continued on page 30

# LETTERS

Continued from page 3

cially successful being "HR Is A Dirty Guitar Player". Howard was the busiest studio guitarist in Hollywood, a columnist for the brand new Guitar Player magazine and the author of the curriculum for the fledgling Guitar Institute Of Technology. He also owned part of the Benson amplifier company. During one of his trips to Los Angeles Buddy Fite met Howard Roberts and Howard was amazed by what he was seeing and hearing. This led to a very amazing session one night in the Hollywood Hills at the home of Frank Zappa and what I heard that night was "TRULY AMAZING". To have the likes of Buddy Fite, Howard Roberts, Chick Corea and Frank Zappa together in the same room at the same time playing together one can only imagine where they were going, much less where they were coming from. Oh, to have had a tape recorder that night.

Benson Amplifiers was a small musical amplifier company located in Pasadena, CA. They manufactured guitar amplifiers for studio use. Owned by several jazz musicians and a world renowned communications scientist named Dr. Henry Richter. Dr. Richter was flown to Hawaii to set up the communications that helped save the Apollo 13 astronauts. At that time, the Benson amplifier was considered the best recording studio amplifier ever made. Elvis Presley had only one amp, a Benson, on stage for his '68 TV Comeback Special. The company was having some financial difficulties and a decision was made by the owners to sell the company. Jason Ltd. was approached for ideas to make the company "attractive" to prospective buyers. We published the photos of Elvis and took out a full page ad in Billboard magazine. Investment money flowed.

Later that year the music business seemed to be losing some of its' energy, the record industry seemed to be stalled. Vietnam was wearing on the public. The Beatles had just broken up and music in general seemed to be going nowhere. Jason Ltd. put a call out to the Hollywood music community for participation in holding free outdoor concerts in the parking lot of the Aquarius Theatre at the corner of Sunset & Vine streets, (where the musical Hair was playing), every weekend on Sunday afternoons. Word went out through the clubs to every band in the Los Angeles area along with word to all the touring bands as well. The first few concerts went on with no major problems, we had several popular "local" bands playing Fat, Wrinkle, Eddie James and the Pacific Ocean (Edward James Olmos), Delaney, Bonnie and Friends, Salt and Pepper etc.etc. Then a few weeks later a very special event happened when Mick Fleetwood showed up and asked if his band could set up and play for a while. As Fleetwood Mac played the parking lot suddenly filled up and the regular street level Sunday afternoon free rock music concert suddenly became a major league media Happening. My thanks still goes out to Mick, John, Chris, Stevie and Lindsey for making that all happen. In the weeks following artists like Joni Mitchell and Neil Young showed up and played. By the end of that year several other events had taken place and it was no longer economically feasible to continue doing these concerts, since they started out and remained free to the public, to the very end.

Jim Crummy  
Lake Los Angeles

LL

# REWIND

Continued from page 3

Marv Mattis, vice president of BMI, cruised the halls of the Coliseum marveling at the number of signable acts. Within weeks of the Ball Mattis met with the Mayor at the Goose Hollow to convince him that Portland was unique in the depth of its talent pool. Mattis also organized a Two Louies BMI Seminar at the Key Largo and encouraged the Inaugural Ball volunteers to form an association and make the Ball an annual original music showcase.

By chance, bassist John Entwistle of the Who was visiting Portland and joined the newly formed Portland Music Association committee in calling on the Mayor. Entwistle informed Bud that he and other well known players around the world had been visiting Portland since the 60's for music instrument technology and upcoming players. Tim Gorman, the Who touring keyboardist, came from the Portland club scene..

Bud Clark knew who BMI and the Who were.

The Portland Music Association's "Mayor's Ball" was on.

Billboard heard about the plans to continue the Mayor's Ball and scheduled a Spotlight On Portland issue for February 15, 1986. The issue was delivered in boxes straight to the coliseum the night of the first PMA "Mayor's Ball".

The world was watching Portland's music scene.

The '86 Ball headlined some of Portland's most exciting acts, Nu Shooz's indie single "I Can't Wait" was starting to heat up, Jack Charles had just left Quarterflash to form Mien Streets, the Dan Reed Network had major label interest. Calvin Walker and the Conquerors, the Terry Robb Band, Ron Steen, The Crazy 8's, Thara Memory, Cool'r, Johnny & The Distractions and Hypertension all rocked the packed arena. Spread throughout the Coliseum complex Lloyd Jones, Obo Addy, The Grip, Swingline Cubs, Ed & The Boats and others kept the joint jumping.

It was a heady time in the music business in Portland. Knowing that once a year the city's focus would turn to the original music community and artists that toiled in nightclubs all year would blossom on the Coliseum floor in front of thousands of new fans.

In '87 Guitar Player covered the Mayor's Ball with pictures of Brion James of the Dan Reed Network and David Corbo of the Jackals. GP said Portland was the center of "one of the nation's most vibrant regional music scenes", In '87 the Memorial Coliseum rocked to the sounds of fifty acts including Curtis Salgado, The Linn Sisters, Mel Brown, Cool'r, The Paul deLay Band, The Crazy 8's, The Razorbacks, Calvin Walker, Lew Jones, the Tu Tu Band, Napoleon's Mistress, Here Comes Everybody, Roadahh X, Shirley Nanette, Da Da and Black-n-Blue

After three years, the signs of stress among the organizers was apparent. Disagreements arose as to which Mayor's Ball jobs should be paid positions. The president of the PMA began taking a percent-

age of the corporate donations as the organization's "fund raiser". Some of the organizers argued that the event should remain an all volunteer original music showcase.. Those opposed argued the Ball should be open to cover acts like Johnny Limbo & The Lugnuts and everybody involved should be paid.

The majority of the original organizers resigned in protest and formed the Oregon Music Coalition.

The Mayor's Ball flew on automatic pilot for five more years.

In 1993, the newly elected Vera Katz passed on participating in a "Mayor's Ball" after PMA officials booked the Coliseum and issued a press release announcing the Ball without consulting the Mayor's office.

With the loss of the Ball, The Portland Music Association continued promoting smaller events and on April 22, 1995 booked the Coliseum for the "Musicians Ball" a full scale musical disaster that drew less than 1,500 people and put the PMA fifty thousand dollars in the hole.

Within a few weeks the PMA evaporated

Through the years the Oregon Music Coalition organized, with ASCAP and BMI, to defeat the Source Licensing bill in Congress, met with the Portland Trailblazers to discuss another volunteer original music showcase and most recently is working to create an Oregon Music Hall of Fame, in conjunction with the Oregon Historical Society.

The volunteer spirit is alive in the city.

LL

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# FREE

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Wanted: Bass player. (between Flea and Phil) needed for established original band w/CD release in December. Must have vocals and ability to gig regularly Blake 775-2191 or Angela 771-6910

Alternative/Folk band looking for bass player & drummer with experience and non-flakiness SVI 236-4370

Songwriter/guitarist needs vocalist to complete tracks on CD, form a band and promote. Studio and performing experience a must. 735-1866

Wanted: Bass Player to play originals and covers in the style of Tom Petty, Stones, Wallflowers, Dead. 235-6976

Metal guitar player/ 15 years playing. Looking to join or form a heavy band. Influences Korn, Deftones, Fear Factory. Call Matthew 668-7187

Singer available to form/join band. Influences Slaughter, Def

Leppard, N sync to Celtic Shanty. No drugs. Evenings and weekends. Richard 282-9142

Exp. lead vocalist seeks high energy rock band. (Priest, Maiden) No house husbands or wannas. Dan 231-0363, 422-9051.

The Root of Reggae is looking for a drummer to keep it up. Just to satisfy JahJah. Call Marc at 441-2241.

In search of experienced guitar, bass and male vocalist with hard rock influences to form band. Professional minded musicians able to manage personal lives and music. Call Jeff (360) 891-0903 between 4-7PM

Punk band looking for experienced drummer. We plan to tour next summer. Help us! We play hardcore & skate punk and are beer oriented. (and we forgot to put in a phone number)

Guitarist looking to join/create a moving, thought provoking electronic groove based band. Serious. Martin 360/735-8070

Were looking for an additional guitarist. Vocals too? Eagles, Toad, Tonic. Call 665-3294

Guitarist needed: Funk rock band. We have drums, bass, keys and female vocals. Call Matt at 239-7074

Bassist and drummer needed by guitarist/vocalist. Danzig/Cobain style. Very serious with connections. Call Lex Talionis 224-4785

Wanted singer/guitarist, singer/bassist to play originals and covers in the style of Tom Petty, Stones, Fastball, Dead. Call Allen 235-6976

Solid drummer seeks serious musicians to work with. Alternative, Rock, Pop, Reggae. Call Clay 692-8226

Guitar, bass, horns, drums, percussion wanted for electric music project. Many styles. Willing to learn. Matt Gates 286-2814

Bassist wanted by jazz guitar duo to form trio. Straight ahead jazz standards. Acoustic preferred but electric OK. Twain 281-3615

Rock/Blues Guitar/Vocals 39 years experience. Join or form band Call: Gary 693-9837

Bass player needed. Modern rock/Power pop. Have studio & equipment you may use. Todd 708-7070

Bass player multi-inst available. Gene 240-8222

Bass player available Kevin H- 503/598-9631, W-503/231-7300

Guitarist/vocalist seeking heavy drummer for orig material demo Call Phoenix 380-4084

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