

OREGON MUSIC / OCTOBER 2000

# Two Louies

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photo Pat Snyder

**BRENT WILLIAMS**  
*Lodestar*

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# Two Louies

December 1979 to 1999

## One Long Journey Through The Portland Music Scene

Part 10: Conclusion by SP Clarke

While Nero's and Mercury were negotiating a contract based on the Tony Lashed produced album *Togetherly*, the dreaded "corporate shakeup" killed the deal. It also killed Nero's Rome. After eight years in the local clubs, coming perilously close on several occasions, but failing, to capture the elusive "deal," the band broke up. "James [vocalist Angell] and I needed a break," said guitarist Tod Morrisey. "The music goes on, with or without Mercury. We're still proud of what we accomplished.

At about the same time, Mercury entered into a distribution agreement with Tim/Kerr Records. But after only seven months, having drained T/K of most of its resources, Mercury pulled out of the deal. Though hobbled severely by Mercury's treachery, Tim/Kerr managed to survive the siege and carry on.

Kelly Joe Phelps managed to alienate Burnside Records/Music Millennium head honcho Terry Currier, when he signed a contract with Rick Rubin at American Records. By contract Kelly Joe still owed Burnside an album. But with the help of pressure tactics employed by Kelly's new LA-based attorney, Burnside was bought out of the deal. "I'll never manage another artist," said a frustrated Currier. Phelps later released the groundbreaking *Roll Away The Stone* on the Rykodisc label, which had absorbed Rubin's American Records label. Currier never saw a penny, nor received even a thank-you-note from Phelps.

In 1998, after four years together, the lure of a developmental contract with RCA led On A Llama's Lea Kreuger to dump drummer Greg Kirkelie and drummer Kevin Rankin from the trio. Developmental deals, being a-dime-a-dozen in the industry, are a label's way of securing an artist with-

out doing anything with them. Not surprisingly, nothing much has been heard from Krueger since.

Poised at the ready, no band was more prepared for the Swing revival of 1996 than the Cherry Poppin' Daddies. Their road to overnight success had been traveled for seven years, slogging all over the region, promoting lead singer Steve Perry's tireless vision: to meld Sammy Davis Jr. and Cab Calloway with Jerry Lewis' Nutty Professor alter-ego Buddy Love. The Daddies released *Zoot Suit Riot* in 1997 on the Mojo/Universal label. That album stayed on the Billboard charts for over a year, garnering platinum status along the way.

Another "Swing" band which found great popularity in 1996 in Portland (and

purposeful selection of an orchestra comprised of disciplined, like-minded players, afforded him the luxury granted to few bands: of being able to play any gig, anywhere— from a night at Berbaty's, to a wedding reception, to a grand Civic affair. From Portland to Paris. Pink Martini set the standard by which all other Cocktail Nation bands were measured. None could near compare.

Pink Martini's self-produced album, *Sympathetique*, is Portland's all time best-selling local recording, logging sales of over 50,000 units, worldwide, since its release in 1997. To this day, the album frequently appears on regional Top Ten retail sales charts, nearly four years later.

Orphaned from Heatmiser, songwriter

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**"While Nero's Rome and Mercury were negotiating a contract based on the Tony Lash produced album *Togetherly*, the dreaded "corporate shakeup" killed the deal. It also killed Nero's Rome."**

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around the world actually), without the aid of any sort of record contract, was Pink Martini. Headed by the charismatic piano protégé Thomas Lauderdale, a Reed College graduate, whose well-heeled breeding and flair for classy productions made him the toast of countless strata of local social circles; Pink Martini was the crème de le crème of the area Cocktail nation. And, owing to Lauderdale's extensive social connections, the band catered to a far more diverse and extensive sub-demographic than that to which most bands had access.

Known to be something of a musical taskmaster, Lauderdale's point-perfect arrangements of original and traditional Swing and Latin numbers, coupled with his

Elliott Smith was perfectly capable of being his own, one-man band. Even while he was with Heatmiser, Smith had released two highly-praised solo albums on Olympia's Kill Rock Stars label. His third KRS project, *Either/Or*, released in early 1997, shortly after the breakup of the band, was, quite simply, a masterpiece. Recorded on a 4-track in his bedroom, *Either/Or* placed Smith squarely in the league of songwriting greats such as Lennon and McCartney, Paul Simon and Brian Wilson.

Via extensive alternative press coverage, Elliott attracted the attention of several major labels. Eventually he signed with the Dream Works Records label— a new partnership drawn between film pro-



*Nero's Rome*

photo Pat Snyder

ducer Steven Spielberg, record label giant David Geffen and a couple of billionaire speculators.

Immediately, Smith was thrust into the national spotlight, when his song "Miss Misery" was placed in the 1997 film release *Goodwill Hunting*. Overwhelming public response to the film led to several Academy Award nominations, including one for Elliott, for "Best Original Song." A reserved, shy and reclusive individual, Elliott was out of his element at the Academy Awards presentation ceremony. He looked small and displaced, standing alone on the huge stage, in his white-coat, strumming an acoustic guitar, singing haltingly. Industry rag *Entertainment Magazine* observed: "Best Original Song' nominee Elliott Smith looked like Beck on *Quaaludes*." Smith did not win the Oscar.

But three months later, the same publication was hyping Elliott Smith as one of the "100 Most Creative People In Entertainment," described as "The Troubador." A month later, in August of 1998, Smith released his first Dream Works album, *XO*, to widespread glowing reviews.

Despite extensive tours of Europe, Australia and the US, as well as an appearance on *Saturday Night Live*, sales of *XO* stalled at around 100,000 units: more than respectable by Indie standards. But for the nascent Dream Works Records major label, the sales figures were considered to be disas-

trous. Though his name is still quite prominent in the national press, Elliott Smith has yet to fulfill the sales goals of corporate number crunchers. As an artist, Elliott Smith is a fully realized entity, with few peers. He need answer to no one.

Kill Rock Stars was also responsible for projecting the all-female power trio Sleater-Kinney onto the national radar screen. Together since the mid-90s, Sleater-Kinney

Kinney cemented their reputation as one of the fiercest independent acts in the nation. The album debuted at #12 on the Billboard "Heatseekers" chart. Brownstein said at the time, "I don't give much credence to commercial radio when it comes to interesting and fresh music. They basically ignored us last time [with *Dig Me Out*] and we did fine. We're willing to try to get a programmer's attention, but I don't intend to kiss

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## **"Pink Martini's self-produced album, *Sympathetique*, is Portland's all time best-selling local recording, logging sales of over 50,000 units, worldwide, since its release in 1997."**

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were spawned in the vibrant Evergreen College scene in Olympia, Washington. Named after a notorious road in Olympia, Sleater-Kinney's first release, *Call The Doctor*, came in the Summer of 1996 on the Chainsaw label. An immediate buzz began.

Vocalist/guitarist Corin Tucker, guitarist/vocalist Carrie Brownstein and drummer Janet Weiss drew plaudits for their explosive brand of Punk music and intelligent, well-crafted lyrics. The 1997 release of *Dig Me Out* on Kill Rock Stars sold 56,000 units for the band and increased their visibility on the alternative music map.

With the February 1999 release of *Hot Rock*, their second album for KRS, Sleater-

any ass or do special concerts for listeners in exchange for play. I'd rather reach people in small towns in Indiana by playing [live] for them."

Today, Sleater-Kinney are glamorous posters girls for the remnant "Rckrgl" Punk movement of the mid-90s. A recent high-profile article in *Pulse* magazine presents the band as the last great hope for the DIY Punk lifestyle ethic. But, looking smart in their color-coordinated attire, photos of the attractive young women would seem to be layouts for next year's Gap catalog. Major label interest can not be far behind.

And so it goes. The long journey that is the Portland music scene continues on.



*Cherry Poppin' Daddies, Satyricon, May 1991*

photo Pat Snyder

What began over thirty-five years ago, with the Kingsmen screaming "Louie Louie" into a single microphone in a little studio on Northwest 6th Avenue, has grown into this great tree of musicians, whose tangled roots spread across three generations. The slow, inexorable passage of time has cast most of those musicians, and their thankless efforts, into the shadows of obscurity.

Still, it is the musicians after all, the

business of music. Still, where would the business be without the music?

It is not without a great deal of cynicism that the typical musician, who has not "made the big time" (which is about 99.9% of all musicians), and likely never will, views the current music industry wars regarding the Internet and the transfer of music files via MP3. As if any of them would ever receive a farthing from a label,

beer, sweat and piss. Long live recording studios and crazy engineers who accidentally erase that magical track. Long live endless trips in the van to nowhere, to play for no one. Long live the interminable arguments on the prolonged ride home. Long live the hot seat and the poor sucker who sits in it.

Long live guest lists and mailing lists. Drink tickets. Long live the guy with the weed. Long live roadies and sound men and the guy with all the keys. Long live patient boyfriends, girlfriends, husbands, wives and children, who suffer the nocturnal and solipsistic life of the musician.

Long live the patrons who support the music. Somehow it still always works out to ten bucks a player, no matter what. Long live lawyers and accountants and A&R flaks. Without them music would be free and spontaneous. Long live broken drumsticks and broken guitar strings, broken piano keys and broken promises. Long live groupies. Long live fans. The ones who love you. The ones who say you suck. The critics. The supporters. The hangers-on. The clued-in and the clueless. The fish and the sharks. Long live the music and the musicians who, in the face of all odds and obstacles— make it.

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thousands and thousands of artists and musicians, who spent millions of hours rehearsing in basements and garages all across Portland. Artists and musicians—who made little or no money. Artists and musicians— always the last to be paid. Always the first to be screwed. Artists and musicians— the most out of place in the

under any circumstance! What the industry dogs fail to understand is that MP3 is not about money. It's about music.

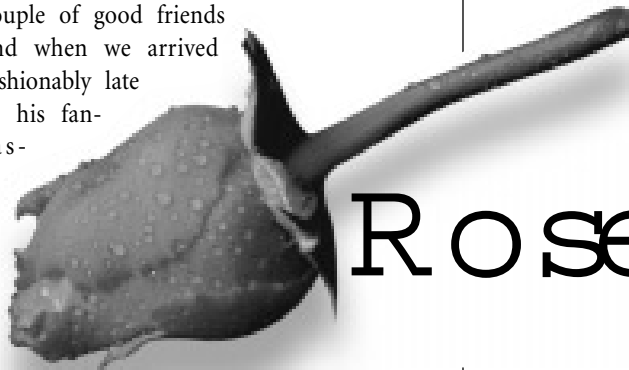
The music. Long live the music. Long live the basement, the garage. Long live the neighbors who call the noise police. Long live the smelly bars with rat-like owners and rotting stages that smell of stale smoke,



*On A Llama, Belmont's, September 1995*

photo Buko

I want to begin with a shout out to Thane Stumbaugh. Hey Thane, thanks for having the best summer party I attended this year. It's my pick of the month. I went with a couple of good friends and when we arrived fashionably late to his fantastic home



# Rosebud

by Robin Rossmund

on NE 25th and Alberta, we found absolutely no parking because there were already so many people there. We got out of the car and heard the sounds of rock music drifting towards us on a cool breeze.

Walking up to the house we saw Thane standing on the porch greeting guests. He looked smashing in a sheer ruffled shirt of many colors. He seemed more mature than I remembered him, but obviously, he's still a man that was not yet turned thirty.

Anyway, we entered the crowded house and I was floored at how much work he had done on his classic Portland home. The outside had been completely scraped and he said that he had done it all himself, with the help of his business partner, Michael.

Inside there were revelers waiting in lines to both bathrooms as we followed the moving herd through the kitchen full of beautiful people mixing drinks and partying. We slowly made our way to the back door, which spilled out to a fantastic backyard. It was dimly lit with Tiki torches and Christmas lights strung across trees. There were fig, apple and

pear trees with a koi pond, bridge and a donkey pinata strung high in a fruit tree. In the garage, people were betting on three card Monty and the glow of smiling faces matched the band playing, which I found out later were called Starbugs. I liked every song and they had the crowd

dancing. Two of the four members are from Russia and the other two are from the states. There were three kegs of microbrews, some deli-

cious hard cider, grilled oysters and Ethiopian food from Queen of Sheba that was spread out on a large picnic table. When Gypsy Caravan arrived looking exotic, everyone cheered while

they seduced us with their dancing. The highlight of the evening was Thane's shirt, but Starbugs were right up there.

As we were leaving, we came upon Thane getting a noise ordinance ticket from a young, handsome Portland Policeman who spoke up and told us that he was sorry he

wasn't invited to

what looked like a great party. He explained that there had been a complaint and that the party had to shut down in fifteen minutes, or he would

have to call for support. Thane handled it like a polite pro. He graciously said good night and looked honestly disappointed that he had not given us a tour. Oh, the responsibilities of a charming host. I hope he doesn't get discouraged from having this annual event, because it's the best home party in town.

Roark Gourley, the Forking Guy and his merry troupe of pranksters, came to town and Forked Portland. We all met up at Groundswell Cafe and Gallery where Styphen Spyrit, Bunny Hoffmeister, Lauren Mantecon and Fuzzee Doodah were wowing the crowd! The Forking of Portland turned out to be a smashing success as well as the Groundswell Cafe and Gallery, Summer Evening Showcase.

Harriet Fassensess has quite a sweet and happening spot on the corner of NE Alberta and 18th Street. The group of artists that descended

**“In the garage, people were betting on three card Monty and the glow of smiling faces matched the band playing, which I found out later were called Starbugs.”**

on her new café that night of Summer Showcase, was a grand combination of Portland's most creative and supportive people.

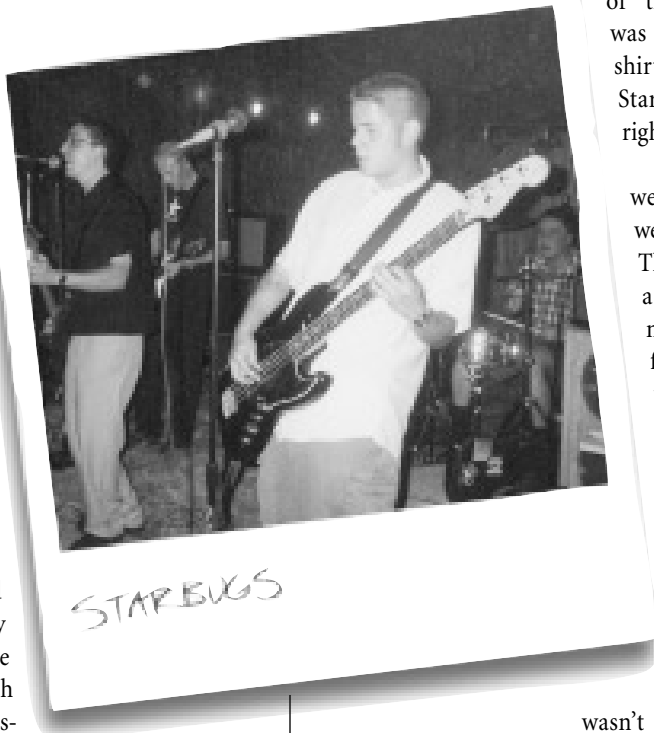
In the gossip wind is a new club called East, owned by John Plummer of Johnny Sole and Mike Quinn of Monqui Presents. I spoke to John Plummer and he said, “It's a hole in the wall on NW Everett between 3rd and 4th Street. It's 3/4's of the way opened. We're going to have

a small logo on the door and serve excellent cocktails”. Johnny Sole is also hosting the kick-off NXNW Poster Party at his store on SW Alder, Wednesday, September 20th.

Mike King, artist extraordinaire is organizing it and John says they're hoping to get a fabulous vodka company to sponsor the annual event.

Also, on the tongues of the hip is Michael Hebb of Ripe Catering. Seems that he and his lovely “expecting” partner are going to be doing the food for the soon to be opening Chinese Garden (The Garden of the Awakening Orchid) in Old Town. This long awaited sacred garden and tea house spot, will be a culmination of many people trying to preserve Old Town.

Fifteen years in the making, this symbolic attempt to combine nature, the Chinese community and the people of Portland, will hopefully succeed. The lesson seems to be that we have to embrace our city and not get hung up on condos and golf courses. (Good Luck!) Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com).



# LEGAL EASE

by Bart Day, Attorney

remaining \$100,000.

The record company's right to reimbursement is carried forward from album to album. Let's take, for example, an extreme (and

## RECORDING CONTRACT ADVANCES

One of the most frequently discussed, and most hyped, aspects of recording contracts is the issue of advances.

Generally speaking, advances are designed to cover recording costs, and also (at least in major label situations) to provide a certain amount of money to cover some of the band's miscellaneous other expenses. A separate advance is paid for each album recorded by the band for the record company.

Recording contract advances are often mega-hyped in press reports. For example, it is not unusual for a record deal for a new band to be hyped as a "million dollar deal," whereas in fact that "million dollars" is to cover, for example, the recording budgets for four albums at \$250,000 per album, all of which will be recoupable from the band's future royalties.

A relatively small portion of that money will go into the band's pockets as cash advances, and even that portion will be further reduced by deductions for management commissions, taxes, etc., with the balance then usually spent soon thereafter for living expenses, new equipment, etc. And, like advances for recording costs, any such cash advances will be entirely recoupable by the record company from the band's future royalties.

## "RECORDING BUDGETS" AND "RECORDING FUNDS"

There are two different ways in which recording contracts can deal with the issue of advances: (1) By providing for "recording budgets"; or (2) By providing for "recording funds". In other words, the typical recording contract will be structured either on a "recording budget" basis, or alternatively, on a "recording fund" basis.

1. "Recording Budgets." In the case of recording contracts based on "recording budgets," the record pays the recording costs directly to third parties, such as recording studios, based on recording budgets to be approved by the record company. The record company holds on to the money until the costs are incurred, and then makes payment for those costs directly to those third parties (such as recording studios).

The record company may also advance the band, separately, a certain specified amount of money for the band's anticipated living expenses during the recording project, and sometimes for

other expenses as well.

2. "Recording Funds." In the case of "recording funds," on the other hand, the record company pays a certain specified amount of money directly to the band on an album-by-album basis, which the band then uses to pay for recording costs, etc. If anything is left over, the band will pocket the balance. Theoretically this is

admittedly unrealistic) situation, which I am exaggerating here to make a point.

Let's say that a band receives \$200,000 for the first album, and (to make it very simple), let's also say the record sells zero units and therefore generates absolutely no royalties. Then the band records a second album for \$250,000, and that record also generates no royalties. So, when

**"If the band's total royalties ultimately end up being less than the total advance(s) paid to the band, the record company will, under the terms of the usual recording contract, have to 'eat' the shortfall, since the record company will only be entitled to be repaid from the band's record sales royalties."**

designed, among other reasons, to give the band an incentive to record the band's albums as cost effectively as possible, since the band gets to keep whatever money it does not end up spending on recording costs. However, as a practical matter, however, even bands paid on this "recording fund" basis frequently run over-budget.

Also, even in the case of this "recording fund" structure, there will often still be a recording budget drawn up so that the record company will have some assurance that the band will not be trying to record the album too cheaply or too expensively. Under many contracts for new bands, the band will not be entitled to start the recording of an album until the record company approves the budget.

Typically, part of the recording fund will be paid at the beginning of the recording project (often one-half), with the balance to be paid upon the band's delivery of the masters to the record company.

## ADVANCES ARE NOT GIFTS

Advances are, in effect, merely loans to the band, which will be deducted by the record company from the band's record sales royalties, but only from those royalties.

So if the recording costs for an album (and related cash advances to the band) are \$200,000, and the album generates \$300,000 in royalties payable to the band, the record company will reimburse itself (recoup) from royalties the first \$200,000 (in order to reimburse itself for the \$200,000 advanced), then pay the band the

starting the third album (assuming that the band has not already been dropped from the label at that point, which obviously is a very, very questionable assumption), the band is going into the third album already \$450,000 in the hole. (In reality, the band in that scenario would likely be even further in the hole, due to the record company's recoupable advances to make music videos, etc.)

If the band then gets an advance for the third album of another \$250,000, then the band is already \$700,000 in the hole when the third album is released. As a result, the band will see absolutely no record royalties from the third album until the total royalties from album sales exceed the amount of \$700,000. In short, the record company has the right to recoup from an album's royalties not only the advance for that album, but also any past advances for earlier albums which have not yet been recouped.

There is also the "rolling accounting" problem to consider. Often once royalties are starting to be earned on a prior record, the recording company is just starting to pay the costs of the next record, and deducting the new costs from the royalties about to be paid.

If the band's total royalties ultimately end up being less than the total advance(s) paid to the band, the record company will, under the terms of the usual recording contract, have to "eat" the shortfall, since the record company will only be entitled to be repaid from the band's record sales royalties. The band members will not be personally responsible for repaying the



advance, hence such advances are generally referred to in recording contract legalese as "recoupable but non-returnable advances." Any

will state the minimum and maximum amounts for each such album advance.

The structure for these minimums and

\$300,000, whereas for the third album the minimum might be \$250,000, and the maximum at \$350,000.

**"Any band should be absolutely sure, before signing a recording contract, that the contract allows the record company to recoup advances from only the band's artist royalties, and not also from the band's publishing royalties from record sales."**

band being signed should be sure that its recording contract contains similar wording.

#### **"CROSS-COLLATERALIZATION"**

Incidentally, and this is extremely important, any band should be absolutely sure, before signing a recording contract, that the contract allows the record company to recoup advances from only the band's artist royalties, and not also from the band's publishing royalties from record sales (i.e., the "mechanicals"). In recording contract parlance, the record company should be contractually barred from "cross collateralizing" against mechanicals. **MINIMUMS AND MAXIMUMS**

Recording contracts usually specify that a certain dollar-amount of advance will be paid separately for each album under the contract, and

maximums is usually as follows: The contract will specify a certain set amount for the first album's advance. For albums after the first album, the contract will specify (for each album) a minimum dollar-amount advance (called "the floor"), but will also provide in effect that if the album sells well, the advance for the next album will be computed at 60% to 70% (typically, two-thirds) of the royalties earned to date by the band from the prior album (or sometimes, the average royalties earned from the prior two albums), but only up to a certain specified maximum amount (called the "ceiling").

Typically, these minimum and maximums will increase from album to album. For example, the minimum amount for the second album might be \$200,000 with the maximum at

#### **CONCLUSION**

Given all of these various factors, it's easy to see why seemingly successful bands sometimes receive much more modest levels of income than one would otherwise expect. These various factors also illustrate why it is so important for a band to structure its record deal in the most favorable way possible.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

Bart is also the co-author of a chapter in *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

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

# **DRUM SHOP OF PORTLAND SINCE 1958**

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The  
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 S.P. Clarke

*Mexiquita* – James Low  
 Secret Sound Recordings

Here's a great debut recording from a rising local star, the first release from the fledgling Secret Sound Recordings label; Marc Baker's new entry in the local marketplace. Baker honed his A&R chops through years spent as the manager of Crazy 8s, as well as conducting KBOO's "Church Of The Northwest" radio show. So it would stand to reason

**“Low’s consistently well written songs are low-key but edged with a sense of menace and drama. His attraction to the darker regions of the soul lends the material a distinctive human quality.”**

that he knows a thing or two about local music and how to market it to the public.

His choice of the understated James Low for the inauguration of his label was a wise one. Low is possessed of a simple Country/Folk style that melds well with those of the familiar coterie of side-musicians enlisted for this project— including such “usual suspects” as Little Sue Weaver on background vocals, Paul Brainard on pedal steel guitar and trumpet, Marilee Hord on fiddle and producer Nancy Hess on background vocals and other sundry instruments.

Low's consistently well written songs are low-key (so to speak), but edged with a sense of menace and drama. His attraction to the darker regions of the soul lends the material a distinctive human

quality. The sparse, understated arrangements play to Low's many strengths: the chief of which are his highly emotive singing voice—a rich baritone, and his poet's eye for telling detail.

The first track, “Mexiquita,” is a good example of the aforementioned. Over a solitary acoustic guitar Low sings a forlorn ballad about a doomed love affair. Hord's accompanying melancholy violin tones seem metamorphosed in the mix into moaning cries. Little Sue harmonizes sweetly, ala Emmylou Harris. Melodically, the song occasionally recalls faint strains of Paul Simon's “Lincoln Duncan” and “Scarborough Fair.”

Hess' smooth standup bass and soft brushwork on the trap set, in addition to Brainard's plaintive trumpet, lend a peculiar Jazz ambiance to the subdued “Built To Last.” Brainard's pedal steel phrasings add an early Neil Young Country feel to the beautiful “Carver Blues.” Tension builds slowly and solemnly in the nervous energy of “Soledad,” a song that bears some stylistic similarities to Neil Young's “Last Trip To Tulsa,” from his first solo album; but, perhaps, an even grimmer scenario.

The gritty symbolism behind “Miner's Lullabye” is the type of composition to which every songwriter aspires in one way or another. It sounds as if it could have been written a hundred years ago— always a part of the public vernacular. Like “My Darlin' Clementine” or “Streets Of Laredo.” “Sing little bird/Sing for the skies in your freedom/It's dark in this hole and our bodies are bonded/Yours to the miner/And mine to the coal.” The melodic aspects of the song resemble Young's “Runnin' Dry,” from his second album Everybody Knows This Is Nowhere.” But the sentiments of hopelessness and desperation have never been more succinctly expressed. Timeless.

“Endless River” traces a laidback Country

vibe, closer to the early Eagles than Merle Haggard; but abetted nicely by the versatile Brainard's stellar pedal steel guitar-work. “Blackcoat” explores a Western Cowboy” motif, along the lines of “Tom Dooley” or “El Paso.”

The Folk/Pop sensibilities of “You Said” mirror those of the Beatles and the Beach Boys, delicate and well-delineated.

James Low's is an apt moniker. None of his songs are likely to knock one over the head with Sturm und drang. But the accomplished craftsmanship in his work is undeniable. And the concise elegance in his delivery is indisputable. Whether there is a place in the technicolor Rock world for a black and white, film noir scenarist such as Low, remains to be seen. But his abilities

are securely fixed. That much is certain.

**Furthermore – Feller; Self-Produced**

Here is a fine effort from an up-and coming quartet of Folk Rockers. Aply abetted here by ex-Slackjaw bassist Robert Bartleson, who engineered this recording, the band, consisting of drummer Daniel Gero, bassist Carter Hill and singer/songwriter guitarists Scott Barton and Jack Wilcox. Individually and together they create some very interesting original music.

The album kicks off with “Me For Free,” a rousing Barton tune, propelled by Gero solid drum hits and the incessant jangle of acoustic rhythm guitars. Wilcox counters with “Old King,” which feels a bit like the work of Dave Matthews.

But the record really gets going with the whacked out intro of “Headed West.” Against a palette of splattering electric guitar wanks, a determined little electric guitar motif sneaks out of the mix, to eventually become surrounded by syncopated drums, sparse bass and snappy acoustic guitar hammers into the body of the song. Extremely cool.

Barton's “Heavy Gone” rides upon a flickering acoustic guitar ornament and Hill's stylish upright basswork. A moody number, the song falls like an Autumn fog around the ears of the listener. Finger-picked acoustic filigrees dance around thick electric guitar tones. A very seductive song. Wilcox' instrumental “Medora” maintains the pensive atmosphere.

Nice, subtle touches of backwards guitar and a vocal line which closely mirrors that of Thomas Dolby on his early '80s number, “Mulu The Rainforest,” provide the impetus on Barton's “Scar.” A great piece of poetry acts as the lyric. “Drove his first nail into clear grain frame/Cladding over shadow/Peeking edges jagged peaks building shelter/In the valley deep and becoming giant in his scar.”

The momentum of insistent 6/8 time pushes the initial verses of Wilcox' “Fine,” breaking into 4/4 deeper into the song. Wilcox adds a gruff vocal to the jagged guitars of “4 AM.” A similar feel drives “Get Up.” “Multnomah” is a fleeting house of a song.

Feller exhibit tremendous inventiveness and originality with this outing. Whatever their musical and poetic influences, they have worn them well absorbed into their own individual psyches, And with this recording they have created one of the best local albums of the year.

**Mr. Rosewater – Mr. Rosewater; Self-Produced**

Here's an entry from the winners of this year's “Most Likely To Have Graduated From The MHCC Jazz Program” award. What we have are some pretty solid young Jazz musicians spreading their wings and expecting to fly. And they, especially the core group of drummer Evan Loudon, bassist Jason Mellow and guitarist Andrew Field, evince

solid training in their crafts, with talents that would seem to indicate eventual success, either individually or collectively.

Still, in the case of Mr. Rosewater, committing their musical exercises to disc seems a tad premature. It's as if half the band were missing or that these are the basic tracks for a more complete project. Field and company don't seem to lack for ideas. And their execution is relatively sharp.

But there are no vocals here. It is left to Field and saxist Thomas Smith to carry the lead load. While their efforts are admirable, they do not at this time command the array of tones and chops necessary to require the spotlight more than occasionally.

Thomas, in particular, seems to be playing by rote the lessons he learned in school; staying entirely within a comfort zone, without stretching the least beyond those boundaries. He is a good Jazz player, but he has the same tone on practically every track. And he never seems to get the least bit excited by his musical prospects. Field fares not much better.

"Barbecue" seems to take it's cue from Brubeck's "Take Five," utilizing 5/4 and 10/4 time signatures. But Field is no Brubeck in the melodic rhythm role and Smith is not yet Paul Desmond on the sax, though it's possible Smith fancies himself as a disciple perhaps. Evan Louden, however

exhibits real talent in holding down the fort behind the drumkit. "Pagoda" displays some vocal promise, with a bit of a gang rap. And "Rhombus" allows Smith room to show off a smart lick.

Most of all, Mr. Rosewater desperately needs a vocalist— someone to impart a lyrical viewpoint. A junior Donald Fagen would be perfect. But anyone with the disposition and faculty to handle the role would work better than nothing. A keyboardist would be good too. Someone to add coloration and

## The the & the **GOOD BAD UGLY**

*Do You Still Dream...* – The Orange Collection  
Self-Produced

The Orange Collection are a pair of enterprising young lads who demonstrate a propensity for a

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**“Mr. Rosewater desperately needs a vocalist—someone to impart a lyrical viewpoint. A junior Donald Fagen would be perfect.”**

---

take over the lead chores from time to time. These things would ostensibly allow Smith and Field space to play less and make the most of their spots.

Both Field and Smith could work to alter their tones from time to time. Field rarely strays from a beefy smooth Julling sound, that is extremely well-suited to Jazz solo work, but lacks the bite to truly grab the listener. Smith could try to utilize some devices: delays, flangers, etc. The Seattle saxman Skerric of Critters Buggin' used to sound like Jimi Hendrix in the band Sad Happy. But whatever they do, Mr. Rainwater needs to do something to alter the stifling fog they often create.

Pop song. While they don't hit homeruns with every swing, they connect with enough frequency to hit for a relatively high average. The boys would seem to have an agenda and a message to disclose to the world.

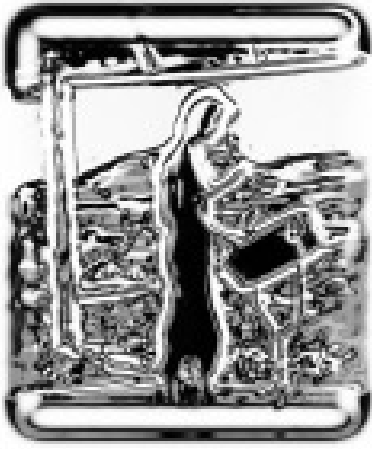
But they keep it reined-in for the most part. The fact is they succeed best when they sing about the things they know and least when they proselytize to the heathen hordes. However their touch is, for the most part, comparatively light and innocent. So they should be forgiven. They know not what they do.

*continued on page 18*



James Low

photo Basil Childers



# SKINNY WHITE SHOULDER

BY DENNY MELLOR

## *Greetings Music Makers!*

Well it's been another summer of pool parties and Caribbean keggars and as usual I've collected a huge eclectic mess of pens, T-shirts, hats, ugly sun visors, and frisbees with un-removable logos. It's great to get all this free stuff but I noticed that I haven't won any fashion awards recently. My favorite "gig-e-nir" however are CD's that I receive from musicians who attend the events I'm working at.

Reptiles bassist Patrick Burke who also works as a freelance photo journalist for the Oregonian kindly forked over their newest album entitled "BITE ME" at a recent Gresham multi-cultural fair. I was surprised anyone would even talk to me after throwing my usual "hissy fit" over no stage covering for a twelve noon start time for our set, even though it was clearly asked for in our contract (most people don't know that the heat of the sun will knock out the tuning of a steel drum, and most people don't know what a big whinny sniveling spoiled brat baby I've become in my old age), any way, uh! oh yeah! getting back to The Reptiles CD is actually pretty hot. Featuring 14 original cuts this album is a well organized and thought out project that subtly blends in unusual mechanical sounds and crowd noises as well as sound effects courtesy of BBC Enterprises, with a nice assortment of carefully recorded and written medium tempo rock and roll. FOR THOSE WHO SAIL starts off with great steel string acoustic guitar chording soon to be embellished with lead vocals reminiscent of Mark Knofler yet still sung with an original style and timber. All in all a nice CD with a great 4-panel cover and graphics.

The band features Craig Harris on lead and acoustic guitars and vocals, Patrick Burke on bass guitar, acoustic guitar, vocals and machine noise and Bryan O'Doherty on drums and various remarks.

You can find out more about The Reptiles at [www.reptilesbite.com](http://www.reptilesbite.com).

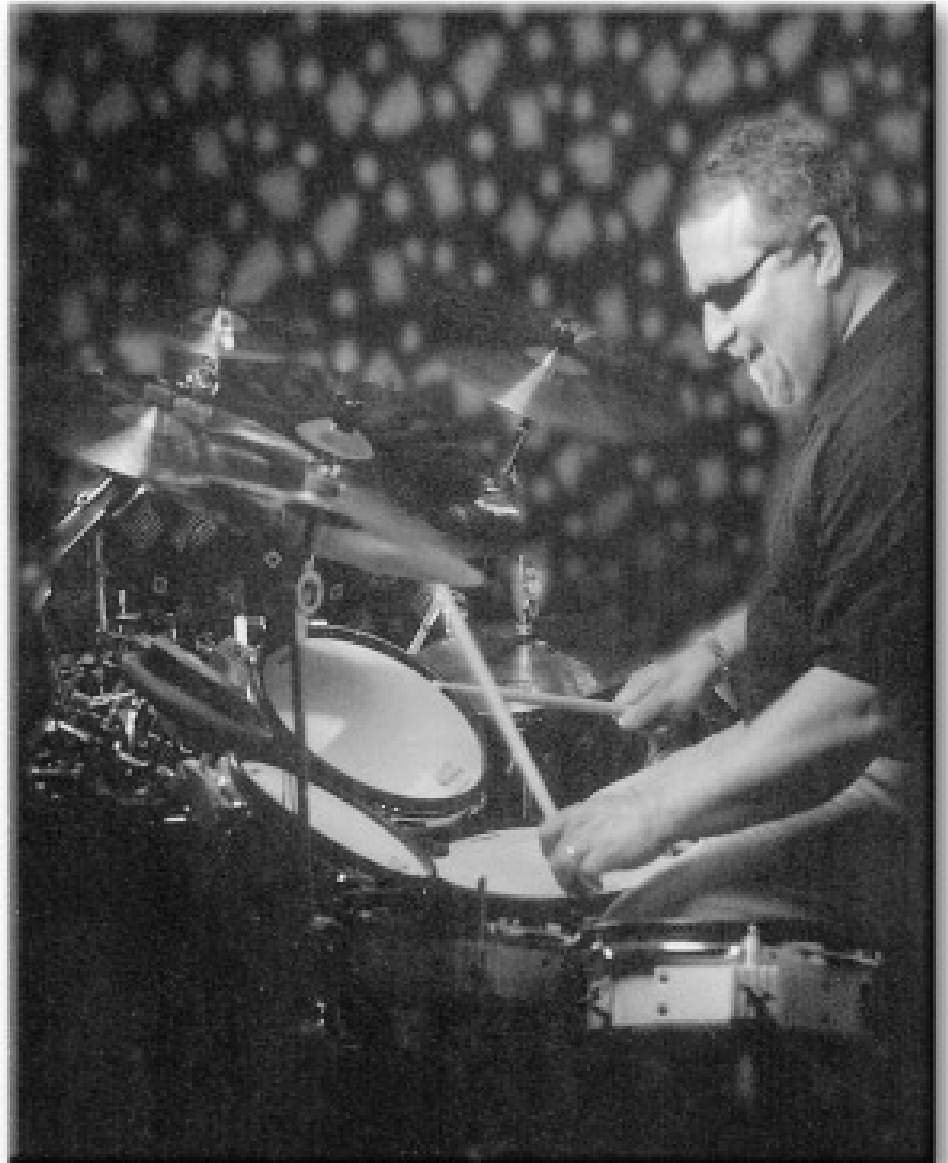
I only made it to the Bite for Friday's music but I heard some great stuff including, Soul Vaccination-FUNKY! and my pick band of the night "44 Long". The coolest guitar at the gig was an early fifties gold top Les Paul with the finish worn

off the lower left hand corner of the top to expose some killer curly maple... ooh what a story that guitar could tell! This guitar was on stage for the Canned Heat set, which I regretfully missed...oops!

I heard that one of my favorite Seattle early eighties new wave cutsie boy bands (they had two Paul McCartney look alikes), The Heats, reformed

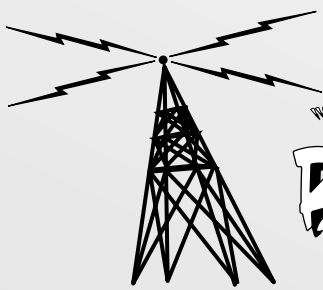
for a New Year's eve gig up north and managed to get most of the original members together for the show. The Heats wrote a lot of great tunes including my favorite "I Don't Like Your Face" which was coincidentally written shortly after I was introduced to guitarist Steve Pearson by a previous girlfriend of his.

The Heats made a very quick rise to the top of the NW music scene and many of us thought they were a shoe-in to replace Heart as the northwest's next big music success story. But for reasons unknown, they soon split up and failed to exploit a rare and often sought after blast of momentum, which they never repeated in their follow up bands, a truly sad event considering all the apparent elements were in place. Portland must have made a good impression on Steve Pearson however, because he married Billy Rancher's sister Ellen whom I last saw at a Two Louies party some time ago. I hope the Heats come down to the rose city soon, and if the show is outside I've got a great deal on sun visors.



*Brian O'Doherty of the Reptiles*

Craig Harris



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artist • label • title

LAST MONTH  
THIS MONTH

2	1	WRITTEN IN ASHES	Raincloud CD	Epiphany
3	2	CAPTAIN BOGG & SALTY	Scabby Disc CD	Bedtime Stories for Pirates
5	2	MIKE TOSCHI	Global Seep CD	Mock Democracy
6	3	31 KNOTS	Banghok CD	Climax Anti / Climax
10	4	MAD HATTIE	Roseleaf CD	Soul Fishin'
•	4	DANDY WARHOLS	Capitol CD	13 Tales From Urban Bohemia
4	5	TOO SLIM & THE TAILDRAGGERS	Burnside CD	King Size Trouble Makers
1	5	SYSTEMWIDE	BSI Records	Osmani Stepper EP
•	6	THE OLD JOE CLARKS	Checkered Past CD	Metal Shed Blues
10	6	SUPER SONIC SOUL PIMPS	3SP CD	Live
•	7	MAN OF THE YEAR	Tiny Beat CD	The Future Is Not Now
•	7	MOTHBALL	Fat Lip Records	Mothball
•	8	VOYAGER ONE	Loveless Records CD	From The New Nation...
9	8	VARIOUS	Jerden Records CD	History of NW Rock Volume 2
•	9	KAITLYN NI DONOVAN	Demo CD	Ceiling Tiles 2000 (Remix)
11	9	HAD	HADMUSIC CD	HAD
•	10	BINGO	Demo CD	Final Master
12	10	BUNCO KELLY	Demo CD	Love is Strong
•	11	JESUS PRESLEY	JPX Records CD	Come Get Some
13	11	BRANDON SCHAEFFLER	Demo CD	Brandon Schaeffler
•	12	JEFF LONDON	Post Pablo Records 2000 CD	Home: Volume 1
•	12	FREAK MOUNTAIN RAMBLERS	You Got Soul CD	Freak Mountain Ramblers
•	13	VARIOUS	Jealous Butcher Records CD	Chico, CA
8	13	RICHARD M. NIXON	Jerem Records CD	The Nixon Tapes

top tracks

3	1	WRITTEN IN ASHES	Raincloud CD	Terrapin
5	2	CAPTAIN BOGG & SALTY	Scabby Disc CD	Scurvy
•	3	MIKE TOSCHI	Global Seepej CD	Ernesto
•	4	31 KNOTS	Ranghok CD	Layman's Proxy
•	5	MAD HATTIE	Roseleaf CD	Soul Fishin'

live offerings at the church

September 13th	Kaitlyn Ni Donovan—Live!
September 20th	NxNW Showcase: Joe Davis—Live! The Old Joe Clarks—Live!
September 27th	TBA
October 4th	New Release Showcase
October 11th	Cales Klaunder—Live!
October 18	Mothball—Live!

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 Roger Clyne & Peacemakers  
 Higher Ground

SATURDAY, SEPT 16  
 4th Plain giant  
 Orange Collection  
 Satellite Heroes

MONDAY SEPT 18  
 Reggae Jam

TUESDAY SEPT 19  
 Alan Brownsack  
 3rd Estate  
 The Reptiles

WEDNESDAY SEPT 20  
 Djamael  
 Beech & Michael  
 Higher Ground

THURSDAY SEPT 21  
 Clay Ashes  
 Perusia  
 Juice

FRIDAY SEPT 22  
 Clumsy Lovers  
 Jazzberry Ram

SAT SEPT 23  
 Ex Angels  
 Insomnia-Plague

MONDAY SEPT 25  
 Reggae Jam

TUESDAY SEPT 26  
 Pdex  
 Trophy Wife  
 Runaway Boys

WED SEPT 27  
 Moss Backs  
 Seldom Fence

THUR SEPT 28  
 Blurtis  
 Bye Bye Chinook

FRI SEPT 29

The Meditations  
 Michael D & Onefulness

SAT SEPT 30

Slobberbone  
 Richmond Fontaine

Acoustic Room

FRIDAY, SEPT 15

Caren Armstrong

SATURDAY, SEPT 16

Jono Manson  
 Matt Zikala  
 Sean O'brien

WEDNESDAY SEPT 20

Lara Michel  
 Ashleigh Flynn  
 Leila Chieks

Thais Perkins  
 Harrison

THURSDAY SEPT 21

Yasha  
 Michael Jodell

FRIDAY SEPT 22

Human Potential Unlimited

SAT SEPT 23

Bottom Rung

WED SEPT 27

Pangs

Rob Christenson

THUR SEPT 28

Lea Krueger

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# KEEPING THE BAND ALIVE: NARAS IN PORTLAND

by S. P. Clarke

## *Keeping The Band Alive—NARAS in Portland*

During the year 2000, the National Academy of Recording Arts & Sciences has been quietly making its presence known in the Portland music community. Most people probably associate NARAS with the Grammy awards. And it is true that NARAS is responsible for the balloting of the Grammys. But the association has rewards to offer as well as awards.

The daily operations of the Recording Academy are administrated from the main office in Santa Monica, California; with chapters located in Atlanta, Austin, Chicago, Los Angeles Memphis, Nashville, New York, Philadelphia and San Francisco. With branch offices located in Miami, Washington D.C. and Seattle.

The primary function of the organization is to further the interests of professional musicians and technicians, representing the music community on issues such as intellectual property rights, record piracy, as well as archival and

preservation efforts.

But, as an adjunct to NARAS and the Grammy Foundation, the service organization MusiCares was established in 1989 with the mission to provide human services resources to indigent music professionals, as well as to provide medical and financial assistance for musicians as well as substance abuse treatment. The foundation approves funds for over 90% of the requests for aid it receives.

MusiCares first became visible in Portland last February, when the plight of Jazz vocalist Nancy King became known. King was being evicted from her home. And despite her national renown, was unable to afford the move into new living quarters. MusiCares, quickly sprang to King's defense.

The program eligibility committee approved a proposal to provide King with a stipend to offset three months of rent and security deposits on a new home. But King was not alone in receiving aid from MusiCares.

Three months ago I suffered a massive heart attack requiring ten days hospitalization in the Cardiac Intensive Care Unit at Portland Providence Hospital. Once I was released from the hospital, besides attempting to recover physically, I was faced with medical bills nearing \$100,000.

And I was uninjured. Through friends, Deborah Semer, from the Seattle branch office of NARAS, contacted me offering the services of MusiCares. Harold Owens and Chanda Rankin of the MusiCares home office in Santa Monica were instrumental in assisting me to negotiate my bill with the hospital, as well as helping to off-

set some of my rent until I am able to return to work full-time.

Through conversations with Deborah Semer in the Seattle branch office, it became apparent that NARAS was preparing to be more active within the Portland music scene. Semer, who is a musician herself, is well aware of the difficulties musicians face in negotiating the outside world.

The first event planned for Portland will be presented in concert with the upcoming North By NorthWest music conference. As well as having a booth at the NXNW tradeshow, NARAS, in conjunction with MusiCares, will offer a panel entitled "Keeping The Band Alive," a discussion about being in a band, being addicted and getting clean.

Panelists will include Harold Owens of MusiCares, musicians Bob Forrest, who has played with Theolonius Monk, Duff McKagan of Guns 'n' Roses and Wayne Kramer of the MC5; as well a Stone Temple Pilots manager Steve Stewart.

The panel will be conducted at the Embassy Suites Hotel Downtown at 329 SW Pine Street on Thursday, September 21st, from 2:45 to 4:00 PM. It is a members only function, free to NARAS members. But a pass for entry is required. NARAS members wishing to attend should register with Deborah Semer in the Seattle branch office. The phone number is 206-633-7833. Non-members interested in attending can give Deborah a call as well. Attendees need not be registered at NXNW.

In addition, look for booth number 3 at the NXNW tradeshow. There MusiCares will dispense information regarding a Twelve-Step Program for musicians only. Former Crosby, Stills, Nash and Young drummer Dallas Taylor will be the program director. MusiCares associate Chanda Rankin will be on hand as well. The program is fully confidential, of course. Interested parties should contact MusiCares at 800-687-4227.

NARAS has other plans for Portland as well. Look for a NARAS-sponsored community music event to take place some time in the spring of 2001. It should be a fun affair, combining education and hands-on training in the area of the recording arts.

Musicians often feel they have no voice nor representation in society. NARAS and MusiCares are committed to altering that perception, standing squarely behind every musician, regardless of station. ■



S. P. Clarke

Photo: Buck Munger



# Live and Recorded Reviews

by Fran Gray

## SIZZLING END OF SUMMER CD PREVIEW SAMPLER

### *Los Mex Pistols-Del Norte*

It takes an awfully big set of maracas to be a punk rocker in a Mariachi band. The Eugene based Los Mex Pistols, is a band made up entirely of west coast punk rockers. In black outfits and dark glasses with bandoleros slung across their shoulders, this nasty looking bunch of banditos grace the stage performing Mariachi, Nortena, surf and Torero music. Their CD "Esta Noche We Ride," is 19 tracks of punk attitude and screaming energy poured over frivolous instrumentals and matador dialog. An alternate title for this CD could be Mucho, Macho, Machismo. Latin songs with traditional instruments are audaciously seasoned with cheesy garage band organ and segments of surf music. From the standpoint of true Mariachi, Los Mex Pistols aren't very traditional, but from the standpoint of punk Mariachi, this stuff is awesome. Viva Los Mex Pistols! May your saddles be soft and your dance floors be crowded.

### *Willow - Chains; Independent CD*

Ooh...so mysterious. No contact info...no last name...no website...no liner notes...no phone number. Just a one-off CD entitled Willow "Chains," all the more fun. Frantic double time drums across acoustic rhythm and a multitude of minor chord progressions gives a folk-punk impression. Willow's tap-water clear innocent voice belts non-innocent, socially aware lyrics in sweltering studio performances. This one-off CD appears to be Willow's freshman work. We are influenced to think that the

names we see frequently on popular Portland club show listings are the only things we should pay attention to, but if you really want to get fed musically...Willow's "Chains" makes for a crunchy meal.

### *Scott Fisher - 5 song Demo*

A lot of work went into the making of this five song demo. Sheathed in a high-gloss press kit, the shiniest one ever before seen by mankind, and sporting the name of producer Dan Decker, this musician is serious. Scott

Fisher's music is sophisticated, piano based, jazz influenced pop. Though Fisher sounds like he's trying to be Elton John, complete with matching inflections, rather than himself, the music is squeaky clean and tight.

### *Frisbie: "The Subversive Sounds of Love" Hear Diagonally Records*

You get that Beatles feeling when you see Frisbie's black and white CD cover sporting five

*continued on page 30*



*Los Mex Pistols Del Norte*

photo Laura Sensabaugh

# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On The Cover- Brent Williams, formerly of Love On Ice. Brent's new five piece rock project Lodestar is described in the propaganda as "a passionate roots-pop ensemble formed from a mother-lode of musical talent resulting in a soulful vibe of consummate musicianship and spiritual communion."

Jeff Trott, co-writer of many of the songs on Sheryl Crow's Grammy award-winning albums, is also a contributor and occasional Lodestar guest.



What might have been...

It must have been a tough call for Art Alexakis when he listened to the final mixes on his first solo album and decided it just wasn't happening. Having to admit to Capitol that the music just wasn't there. Then, having to convince them that instead of a solo lp and an band album, he'd be releasing two Everclear records within months.

A questionable career move, at best.

It had to be difficult for Art to tell the solo project musicians they wouldn't be on a major label release after all. Then there was the matter of the money and time it would cost to re-record the whole album.

There must have been a few dark moments for Art while he engineered the turnaround. Dues paid that now must make the success of "Songs From An American Movie Vol One" all that much sweeter.

But judgement under pressure is

what makes great men stand above the crowd and nobody is questioning Art's decision to release two albums now.

After Vol One's spectacular debut at #9, on Billboard's Top 200 Albums chart Alexakis has the biggest success of his recording career and a good shot at a double barreled platinum blow out when Vol Two, "Good Time For A Bad Attitude", comes out in time for Christmas.

Driving the sale of Vol One is the crossover success of the first single "Wonderful". Already a hit on the Modern Rock, Adult Top 40 and Mainstream Rock charts, "Wonderful" is # 17 with a bullet (9/2) on BB's Hot 100 Airplay listings, a survey of 856 stations monitored 24 hours a day.

And the best cut is just coming out now...

"AM Radio", generally considered by the national reviewers as the stand-out track on "Songs From An American Movie", has just been released to radio. Reviewed in BB as the "Spotlight" release (9/2) reviewer Chuck Taylor observes, "Programmers and listeners alike will dig this like a dog searching for a bone."

"The well trod theme of the power of music radio gets the royal treatment in this super track from Everclear. 'AM Radio' takes us on a trip through lead vocalist/lyricist Art Alexakis' life in the 70's. We're then led through the decade as times and our narrator change-but the music keeps spirits high with that trusty radio in hand. Musically, the song's structure loosely bounces off a



Duane Jarvis

Photo: Salvey



# D TURNTABLES

BY BUCK MUNGER

cool sample of Jean Knight's highly recognizable 'Mr. Big Stuff', a #1 R&B hit in 1971. On the instrumental front, 'AM Radio' is a bag of tricks, with the expected guitar and percussive elements flowing joyously along with great layers of vocal harmonies, playful shout-outs, and a particularly campy spoken word throwdown in the middle of the song about 70's TV shows, complete with canned laughter behind it. This is a wildly clever effort, certain to extend the rock band's stance on all sides of radio."



Three weeks after the Dandy Warhols sophomore effort for Capitol, "Thirteen Tales From Urban Bohemia", dropped off Billboard's Top 200 chart, the single "Bohemian Like You" was still showing signs of strength on the Modern Rock Tracks chart. The first track from "Tales" gained a bullet at #28 (9/2) and a feature in BB's coveted "Modern Age" column written by Jill Pesselnick

Jill covered the Dandys live at the El Ray Theatre in Los Angeles, where she says the band "played their kind of show." Dandy frontman Courtney Taylor described the El Lay show at the El Ray. "You've got the Fire Marshal there, CNN, and hundreds of people having a party/riot and hula-hooping in the streets. Meanwhile, we play for two, two and a half hours inside. The crowd is going ape-shit. They're bringing up drinks onstage. We're smoking

and drinking, talking to people. Encouraging everybody to talk to the people around them and maybe find somebody to go home and sleep with."

Jill says, "The group's onstage craziness is also an intrinsic part of their music." In "Modern Age" Courtney says he was inspired to write the single "Bohemian Like You" when "this chick drove by my house one day in the summer with her windows down and her old beat-up early 70's BMW, maybe late 60s. (She had) bleached hair, grown out and piled up on top, a wife-beater, and tattoos. I just stared at her, and went, 'Oh my God. Oh, my God.' And then, boomp, she was gone. It was a condensed and filtered version of your basic life experience of someone in our scene."

The Dandy's scene goes on the road September 29th, opening at the Exit Inn in Nashville. They play

Raleigh, North Carolina the 30th, Baltimore, Maryland-October 1st, Washington D.C. the 2nd, the Irving Plaza in New York City-October 3rd, The Met Café in Providence, Rhode Island-October 6th, St Andrews Hall in Detroit-October 12th and the Newport Music Hall in Columbus, Ohio-October 13th.



Austin-Portland locals Reckless Kelly are riding atop Billboard's Broadband Talent Net charts.

Reckless Kelly are listed as the #3 Most Popular New Talent on the Top 10 Favorite Artists chart (9/2) after 11 weeks on that listing.

BB's new talent web site also lists Reckless Kelly's track, "Back Around"

*continued on page 28*



Systemwide

Photo: Pat Snyder

The the & the  
**GOOD BAD UGLY**

*continued from page 11*

Vocalist Sean Dickson plays bass, keys and guitars, while Shane Wolfe provides the drums, percussion and background vocals. Together they manage to create a full band sound. It's an eclecti-

her mom." Fierce words there.

But the band's attempt to wrest a "Smooth," Santana-like Latin feel from "The Night I Met Maria" fails to get off the ground. Over snappy acoustic guitars and a cha-cha beat Dickson tells a somewhat surreal and perhaps symbolic tale. "Smoke filled the air, the lights all dim/Knew I'd entered sensual freedom/My eyes they took a glance/Across the ballroom she stood in elegance/And owe those eyes take me over so easi-

**"The Orange Collection are a pair of enterprising young lads who demonstrate a propensity for a Pop song. While they don't hit homeruns with every swing, they connect with enough frequency to hit for a relatively high average."**

cally ingenuous sound, as if Boy George and Prince took turns fronting the Three O'Clock. Dickson's vocals alter between a boyish coo and a thick, adenoidal, West Coast scouse.

As a songwriter, Dickson understands the structure of a Pop song, delivering carefully crafted material. The subject matter ranges from odd boy/girl and other interpersonal relationship numbers: "Dancing Girl," "The Night I Met Maria" and "Do You Still Dream," and broader swathed testaments such as "Won't Hurt My Soul" and "Keep It Together."

The latter is best served by "Won't Hurt My Soul," over a solid bass/drums interchange, Dickson sings. Last night I didn't get no sleep/Is the man up above just nodding his head at me/And how do you think I could ever get any peace/When this whole world's just crashing down on me."

The former is captured particularly well on "Dancing Girl," a curiously cautionary tale. "I know this girl who loves to dance/She sells herself to fellows for romance." Certainly, that's delicately put. Over a chunky guitar figure and a creaky organ filigree, Dickson further delineates. "She's so confused in her own world/Always wondered what it would be like to be a girl/But she never had the chance to go to a prom/Or have her best friend be

ly/My hear cries do you see her, bonita/This is the night that I met Maria."

The Orange Collection show promise. But the object for most songwriters, ideally, is to reach as many listeners as possible. In order to do that it is necessary for the writer to know about the subjects upon which he sings.

In any religion or spiritual quest, it is good and right that a person should experience his emotions. The best song material is created when the writer honestly confronts the impressions that arise from those emotions, rather than to attempt to cobble them into some sort of a parable or a sermon.

An artist must sacrifice his Self in order to perceive this union (or battle) between the intellectual and emotional aspects of the soul. Once young Sean Dickson endeavors to observe those emotional impressions rather than to intellectualize them, he will have become the artist he hopes to be. Once he learns to write about those impressions without judgments or preconceptions. At that moment he will have found his true muse.

**World In Love – Alan Peterson; Self-Produced**

September must be Christian music month at Two Louies, for here we have another round of

pæans to our lord. Here, the focus is more mature. Peterson, who is perhaps best known (in the more mature corners of the Portland music scene) as the owner of the club Sweet Revenge, a one-time haven for Folkie singer/songwriter types in the late '70s.

Somewhere along the way since those long departed days, Alan must've seen the light. For here we are blessed with a baker's dozen, plus one, of impeccably recorded traditional white gospel-influenced songs, all penned by singer/songwriter Peterson. Unlike most local albums produced in this genre, the recording and performance values are first-rate. The songs, for what they are, are fairly well-written.

Nearly all the songs refer to love and feelings, light and life. Lyrically they tend to be so ubiquitous as to be interchangeable. The song titles alone are a one-trick pony: "Do You Feel The Love," "It's A Wonderful Life," "Hold On To The Feeling," "Precious Love," "That Certain Kind Of Light," "That's The Way The Life Goes" and so on.

Such innocuous adjectivism renders Peterson's material so idiosyncratically euphemistic, that it makes no literal sense whatsoever in the lay world. Hence, the songs are reposit-ed into a realm where the inhabitants are acquainted with such esoteric symbols. That's called a church.

The idea, it would seem, would be to attempt to attract a wider audience. George Harrison did it with "My Sweet Lord." He accomplished that by co-opting one of Phil Spector's most brilliant productions—the Chiffons' "He's So Fine." The Edwin Hawkins Singers did it with "Oh Happy Day." They were a legitimate black gospel troupe.

As was stated in the Orange Collection review, it is incumbent upon Christian songwriters, if their intent is truly to venture product into the secular world, to dig a little deeper within their collective psyches to derive something that rings true among the common plebeian, not just those who choose to go along with a specific belief system. Otherwise, one is merely preaching to the choir. With the level of talent among the musicians involved with this project, that would be a real shame.

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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, Quadverb2 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

(503)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 Geffel 92, etc. Recent Clients: Ten Pound Rain, C.R.O.W., Father Mary, Ozone Park, and Warner Brothers recording artists Rough Cutt, Lid, Rustvein, Rexasoul, Hokus Pokus, Jen Triano, John Thayer, Hot Buttered Nun.

### Bill Scream Music

422 SW 13th  
Portland, OR 97205  
(503)284-5737  
Email:scream@nwlink.com  
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 7/10 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  
Email:brobertson1@uswest.net  
Web:www.bluedogrecording.com  
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, Audiomeia 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, Mciroberb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Cmp/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, KRK 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 Un-inter-

# QUARTERLY STUDIO/MASTERING GUIDE

ruptible Power Supply Instruments: Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynth 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

### 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 Trotter, Mel Kubik, Steve Bradley, Brian Cutler, Sheila Wilcoxson, Brenda Dickey, Silkenseed, Tall Jazz, Microsoft, Fred Meyer, Adidas, Warner/Chappell music, Weiden & Kennedy, & many more.

### DeFunk Audio/Sonare Mastering

4531 N. Albina Street  
Portland, Oregon 97217  
(503) 288-3353  
Email: sonare@spirech.com  
Owner/Engineer: Sean Gilbert  
Call for current rates, equipment and availability

### Doctor Digital; The Sync Ward Studios

Portland, OR  
(503) 892-0043, 1-888-373-4485  
Email: drdigitl@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 Cassette decks. Video: Sony BVU-800 3/4", Philips S-VHS Computer Hardware/Software: PowerMac 9500 233 Mhz w/G-3 -21" monitor, PowerMac 8100/110, Quadra 950, 30 gig hard disk space, Jazz/Zip drives, Protocols 4.3, Sound designer II, Masterlist CD, Adobe Premier, Radius Videovision Studio, 586 133 Mhz PC w/21" monitor, NTSC monitors Monitors: Tannoy, Infinity, 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: Protocols 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 compressor/limiter, ART MDM-8L MIDI: Peavy

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# QUARTERLY STUDIO/MASTERING GUIDE

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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 Library: 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 covering a wide range of audio applications from music recording, mixing and mastering to audio/visual and multimedia productions. All three Protocols 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 palette of sounds to choose from. Located in the entire lower half of a secluded southwest 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

Email: drossprod@aol.com

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 SXP90's reverb/delays; Manley tube compressor, Aphex 661 tube compressor, 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 piano, 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 system, Sony SLV-575, SLV-585 1/2' VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun10 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) 997-5665

E-mail: info@echostarstudio.com

Website: 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 input 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. TIME-CODE 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 Fostex 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 Leveler - 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 out-board 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.

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## MUSIC MILLENNIUM



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### 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 24 24 track 2" tape machine; MCI JH 110 2 track 1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Fostex 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-Wfd, 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 Kadderly, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

### FREQ. MASTERING

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

Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrupt, B-Legit and many, many, more. ( Please check out our website for a more complete list ).

### Fresh Tracks Studio

Southeast Portland  
(503) 235-7402  
Email: fresh@teleport.com  
Web: http://www.freshtracksstudio.com  
Owners: Jon Lindahl  
Engineers: Jon Lindahl and Matt Fredricks  
Tracks: 32, 24, 16, & 8 ( 24 traks 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 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via JL Cooper Synchronizer, Pansonic CD Burner, 24x8x2 Soundcraft Mixing Console, Tascam 80-8 1/2 "(analog), ART MPA dual tube mic pre-amp, DBX

# QUARTERLY STUDIO/MASTERING GUIDE

266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor, Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RODE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/CUBASE 4.0 Atari 1040 ST, Proteus 1 Sound Module, Yamaha TG100 Sound Module, Alesis HR-16 Drum Machine, ESQ-1 Keyboard, Casio Midi Guitar  
Clients: Greg Baker, Sid Brown, Bobby Daltry, Jodie York, Paul Bermen, Ralph Archenhold, Julie McClusky, GJ Rose,

Vivian's Keeper, LaRai, Money&Lovin, Sentient, John Myers, Lodown, Peter Dammon, John Hoffman, Pudding River Bluegrass Band, Steve Rudeen, Stirling Wolf, Al Pasque, Marc Hansen, Les Ouvier du Christ, Grafton Street, Enuf, Chutzpa, Dead Roses, Dana Libonoti, John Lansing, Truculence, James Kinney, Christine Young, John Gilmore, and Stuart Wyan Trio.

### 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

*continued on next page*

## Red Carpet Recording 503.848.5824

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# QUARTERLY STUDIO/MASTERING GUIDE

*continued from previous page*

Analog 2 track with Dolby S/R. 2 Panasonic 3700 DAT recorders, Neuman, AKG, Sennheiser microphones 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  
Email: haywirerec@earthlink.net  
Engineers: Robert Bartleson, George Verongos

Tracks: 8/16/24 tracks, Analog or Digital Services: Live & Remote Recording, Freelance, 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/limiters. 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 Machines; 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, Autumn 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  
Web: <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 recorder, 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, Yamaha NS 10m monitors, Manley "limiter/compressor", RNC 1773 "Really Nice Compressor" by FMR (3), 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 reverb, 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 Cardioid Reference Tube Mic, Earthworks 30K omnidirectional condensers (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, Audio Technica Pro 25, Astatic JT-30 crystal Mic.

Clients: Elliott Smith, Pavement, Quasi, No.2, Pinehurst Kids, Varnaline, Richmond Fontaine, Satan's Pilgrims, Tra La La, The Chimps, Blackjack, Chris Eckman, Fernando, Pete Krebs, Birddog, 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

## Guitar Center CLACKAMAS proud to help sponsor

2000 Waterfront Blues Festival

The Bite of Portland

Last Chance Summer Dance

Troutdale Blues Festival

Vancouver Wine & Jazz Festival

The Taste of Beaverton

The entire crew at Guitar Center Clackamas  
would like to thank the following for their fantastic support....

Bill Phillips

Joey Scruggs

Clay Fuller

Bob Anchetta

Michael Vaughn

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; Tamaha 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.

#### **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 Compositors; 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, Disasternauts, 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  
Email: lionsroehr@earthlink.net  
Owner: Mike Roehr  
The Staff: Mike Roehr, Owner/Operator and First Engineer  
Jessica Odom, Computer Tech. and fire extinguisher  
Dapher (pronounced daf-fer), computing kitty and chair terror  
Tracks: 16 ADAT  
The Big Stuff; Soundcraft consoles, Tannoy and Mackie monitors, Parasound and EV amps, Paradigm subwoofer  
The DAW (digital audio workstation):

Apple G4 450MHz running ProTools 5.0 w/ DigiDesign 001 interface, Microboards CD burner

The Outboard Stuff: TL Audio and ART tube pre-amps, Drawmer and Aphex compression, FX by DigiTech, Lexicon and Alesis, ADAT XT 18-bit 8-track, Fostex D90 8-track, Sony DAT, Line 6 pad guitar box, Sansamp bass DI

The Mics: condenser and dynamic mics from AKG, Audio-Technica, Shure, Audix, and EV

The Client List: Chata Addy, Kim Clark, George Mitchell, Other Living Things, Blue Honey, Peter Boch, Anomolous Quintet, Erik Matthews, Reload

##### **Nettleingham Audio**

360-696-5999 / 888-261-5086  
Vancouver, WA  
(just minutes from downtown PDX)  
Email: info@nettleinghamaudio.com  
Web: <http://www.nettleinghamaudio.com>  
Services: CD Mastering, CD Replication & short runs, graphic design, digital editing, etc...  
Specialties: CD Mastering/Short-Run CDs  
Engineer: Kevin Nettleingham  
Tracks: 64 Track Digital Hard Disk  
Rates: \$50.00 per hour / 100 CDs - \$325  
Equipment: Digital Audio Workstation; Digidesign Pro Tools 24/Mix system Software Version 5.0, 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.

Mic Preamps: Cranesong; Flamingo Dual Channel Discreet Class A Mic Preamp, Digital Processing: Waves; Gold Bundle CE99, Pro FX Processors, C4 Multiband Compressor, TC Electronics; MegaVerb, Steinberg; DeClicker, Line 6; AmpFarm, Digidesign; DINR & other various effects, Digital Routing: Z-Systems; 16x16 AES Digital Detangler Pro. 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. Clients: Oregon Symphony • Thrillbilly • Mobius • Dead Red Head • Mel • Slackjaw • The Miss • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • 5 O'Clock People • Shorthanded • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Flying Heart Records • Lyle Ford • Engorged • Shapeshifter • Gravelpit • Village Idiot • Daylights • Thresher • 44 Long • Lava de Mure • 31 Knots • Pacific Wonderland • Thy Infernal • Pipe Dreams • Renato Caranto • The Bassoon Brothers • Rozz Rezabek-Wright • Johnny Limbo & a lot more!

##### **No Moving Parts**

S.E. Portland (near Laurelhurst)  
(503) 234-6410  
Web: [www.nomovingparts.com](http://www.nomovingparts.com)  
Owners: Mark/Michele Kaeder, Justin McCarthy  
Engineer/Producers: Justin McCarthy,

# QUARTERLY STUDIO/MASTERING GUIDE

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) Cardiodynamics: 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

*continued on next page*



**INNER SOUND**  
Pro Audio Repair  
since 1978



**Fresh Tracks Studio**  
8, 16, and 24  
track recording  
(503) 235-7402  
[www.teleport.com/~fresh](http://www.teleport.com/~fresh)

# QUARTERLY STUDIO/MASTERING GUIDE

continued from previous page

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.nomoving-parts.com](http://www.nomoving-parts.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 Etiquette*, 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

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

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 SVM D1 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 612 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-1; 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 500 & 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 Holloway; 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#  
Email [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 Soulsations, The Falcon's, Age of Agression, Grandma Viv (lots of private releases), Various choir productions, live shows, books on tape, live sound for video, instructional CD's and lots of private label recording.

#### Opal Studio

P.O. Box 86713  
Portland, OR 97286  
(503) 774-4310

E-mail: [opalpdx@teleport.com](mailto: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 ADAT's 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, Surfionics, and others.

#### Pushy Jew Productions

N.E. Portland  
(503) 288-9279

Email: [PUSHYJW@aol.com](mailto:PUSHYJW@aol.com)

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

#### 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



#### FREQ. MASTERING

1634 Southwest Alder Street

Portland, Oregon 97205

tel 503.288.9444

fax 503.288.6446

[www.faster@freqmastering.com](http://www.faster@freqmastering.com)

## 52nd AVENUE

### Sports • Bar

5201 NORTHEAST SANDY BLVD

503.288.0313

## LIVE MUSIC WEEKENDS





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

Email: hegna@integrity.com

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.

#### Recording Associates

5821 S.E. Powell Blvd.

Portland, OR 97206

(503) 777-4621

Email: recassoc@teleport.com

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, Evantide, 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 Mojos.

#### 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" 7/2" / 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 (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x).

RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, 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 55S, 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 Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, and many more.

#### Rex Recording

1931 S.E. Morrison

Portland, OR 97214

(503) 238-4525

Web: www.rexpost.com

Owner: Sunny Day Productions, Inc.

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

# QUARTERLY STUDIO/MASTERING GUIDE

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; EMT mono plate 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 150-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

*continued on next page*

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# QUARTERLY STUDIO/MASTERING GUIDE

*continued from previous page*

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

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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. Multitracks: 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. Synchronizers: 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, Rickenbacher 5001 Stereo Bass, Ampex 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 Caveman

*continued on page 31*

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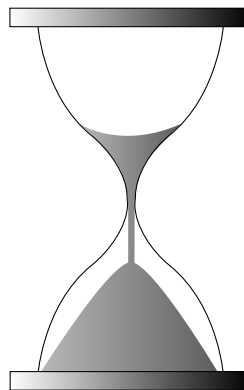
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Metal singer who can Scream/Sing needed bad. Experience pref. but not necessary. Sevendust, Nin, Machinehead, Meshugga. Call Andy 360/513-3973 Must have hair!

P.A.W.N. seeking soundman and or keyboardist. Back vox or lighting exp plus. Gigging w/CD. 257-2864

\Death/Punk band needs insane drummer. Call Sam or Tim at 775-8448

Free form clarinet player open to Beat Poetry sessions. James Marble 255-6355.

Heavy R&R band w/CD, Gigs, NxNW seeking drummer with experience and commitment. Call today Jim (503) 977-0976

Al Perez Band seeking guitar and keyboard player. Pro attitude and gear required. Wayne (503) 286-6389.

Christian rock band seeking guitarist & keyboardist with good vocal skills. Please call Larry 360/600-4025.

Bass player seeks other musicians to play jam-oriented rock, reggae, acid jazz, etc. 10 years experience. Scott 794-7272

Bass player looking for musicians to make a frantic, aggressive, thrash type of music. Call Jan at 493-2989

Heavy Rock Band Seeks Singer With Attitude! 774-5249

Experienced singer/ songwriter/ guitarist seeks bassist, drummer to form folk/ blues/ reggae trio with room to grow, record & tour (503) 774-4984

Versatile guitarist playing 25 years looking to join Jazz hobby band-workshop. I play a wide variety of styles also. Neil 292-7592

Working cover band seeking keyboard player for 1 to 2 gigs a month. Beatle to Metallica. Class act - no drugs. All with jobs, transportation & pro gear. You need solid keys and a car. Vocals a plus. Steve 293-6301, Mike 356-6565

Keyboard player wanted. Classic rock band. Vocals a plus. You need to be in your 40's or so to fit in with this bunch, and know your instrument. Bill 503/643-5206

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Vocalist looking for all original hard rock band. Influences Godsmack, Powerman 5000, Filter, AC/DC etc. Call Rick (360) 883-3780

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We're a bassist, guitarist and drummer, mature, experienced, responsible looking for piano and Hammond-style keyboardist/ organist for hobby band. Practice once a week gig once a month. Very big on tight arrangements and enjoying the musical experience, very low on ego and ear-splitting amps. Kevin 238-3884

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

*continued from page 17*

#3 after two weeks on the Radio Play-Favorite Song Requests chart.



They're baaack...

For the 6th consecutive year, North By Northwest takes over Portland September 20-23, offering a four night music festival at 21 local venues and a three day music conference at the Embassy Suites Hotel.

300 of "the best up-and-coming bands from across the nation" will perform for an anticipated 15,000 live music fans and 2,000 attendees are expected for the daytime conference. NxNW panel speakers include luminaries from the Internet music industry and traditional record labels.

Scheduled to speak are former Talking Head Jerry Harrison-co-founder of Garageband.com, John Rubeli-Director of A&R for Atlantic Records, Tom Sarig-VP A&R MCA Records and Liz Brooks-VP Marketing for Napster. (This may be your last chance to hear an actual Napster spokesperson state the case for Internet music piracy.)

Last year's high profile NxNW speaker, MP3.com CEO Michael Robertson, probably won't be back, (unless he's looking for a job), since US District Judge Jed Rakoff awarded Universal Music \$25,000 per CD in

their lawsuit against MP3.com for making Uni's CDs available for listening over the Internet. The total Universal award is expected to be over \$250 million.

Duane Jarvis, popular 80's Portland musician (The Odds) and now a staff writer for Leiber & Stoller Music Publishing, is also a confirmed NxNW speaker. Duane will appear with his band at the Ash Street Saloon, Saturday the 23rd at 11:00PM.

Other prominent Portland acts appearing live during NxNW include, (Thursday/21) -Fernando at the Ash Street 11:00PM, Pedro Luz at the Ash Street 1:00AM, Systemwide at the Ohm 11:00PM, Slackjaw at the Tonic Lounge 11:00PM, (Friday/22) -Smegma at the Green Onion 1:00AM, Pinehurst Kids at Ground Kontrol at 1:00AM, Cool Nutz at Seges TBA (Saturday/23) -The American Girls at Berbat's TBA, Richmond Fontaine at the Cobalt Lounge 12:00 midnight, The Baseboard Heaters at the Cobalt

Lounge 1:00AM, Mel at Dante's 11:00PM, Corrina Repp at the Jasmine Tree 9:30PM, Kaitlyn ni Donovan at the Jasmine Tree 11:00PM, Alan Charing at Kelly's Olympian 1:00AM, Pete Krebs at Satyricon 11:00PM, Helio Sequence at Satyricon 1:00AM, Jollymon at Union Jack's 1:00AM.

Although not an "official" NxNW venue, Music Millennium NW is featuring some leading names in local talent starting early. Highlights include (Thursday/21) Jon Koonce at 4:00PM, Dave Carter & Tracy Grammar at 5:00PM, (Friday/22) Black Barrel at 4:00PM, Big Time Rosie at 6:00PM, (Saturday/23) Lodestar at 8:00PM.



Sound Bytes...During NxNW you can catch Two Louies writer Fran Gray at the Rabbit Hole, Saturday, September 23rd at 11:00PM... Barbarella will open for The Alarm at

Berbat's on October 19th. Drummer George Lewis is moving to keyboards and will be spinning out sampled drums. Barbarella is sponsored by Rogue Ale and Jagermeister. They also appear at Dante's on October 6th...Toni Land will do another CD release party for "Deep In Diamonds" at the White Eagle October 8th. Land's band includes super session guitarist Tim Ellis, who co-wrote some of the songs on



Barbarella

Pat Snyder

# D TURNTABLES

BY BUCK MUNGER

Diamonds and bassist Steve Hale. Ellis and Hale are veterans of the Oregon Rock Allstars softball team...Pacific Wonderland has just finished their 4th album, due out in late October. PW debuted some of that material September 14th at an acoustic set at the Green Room with 9 Volt Mile...Richmond Fontaine will perform material from his recent CD Lost Son at the Mt. Tabor Pub September 30th. Lost Son was produced by Luther Russell...Luther also produced Mel Brown's new CD. Mel holds a CD release party at Berbati's Pan September 29th...Rubberneck holds their new CD release party at Berbati's September 30th...Lew Jones is prepping two new

CDs for release. The first, "Planetarium Madness" is being produced by former Dharma Bum Jeremy Wilson at the Track Shack and the second will be available only on DVD audio from Moniker Records, produced by Andrew Basil Walsh...Patrick Lamb has a new release on Lucky Records entitled The Closer I Get. Sax player Lamb has toured with Tom Grant and Dianne Schuur and recorded with Gino Vanelli and Kenny G's band. Patrick recorded the lp at Frank Butler's Timeless Studios. Lamb will appear at Millennium NW on Sunday, October 1st at 3:00PM

throbs Brian McKnight, Soul Decision and Savage Garden.

Bill says this was also the first year the new "In-Ear" wireless systems became standard monitor gear for touring acts. "We'd seen them before, but this year they seemed to have trickled down to the average working act. Everybody was using them."

With the custom fitted ear pieces musicians can get an individual stage mix directly in their ear. "We were doing up to 10 different monitor mixes," says Bill. "It requires more technical expertise on the part of the monitor mixer because with In-Ear monitors feedback can definitely be a major problem."



Steve Hale

Pat Snyder

15,000 screaming females in your face...

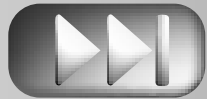
"Now I know why the Beatles quit touring," says Bill Phillips; senior stage manager for this summer's Waterfront Blues Festival, The Taste Of Beaverton, The Bite and Z100's Last Chance Summer Dance. "I've been standing in front of loud rock-n-roll bands for years, but I've never heard anything like this. It was louder than a jet airplane. I didn't have a meter, but I'd bet it was 130db, at least."

Phillips was talking about his gig at Z100's Last Chance Summer Dance, which featured male teen



Papillon

Pat Snyder



# Live and Recorded Reviews

by Fran Gray

continued from page 15

silhouetted faces. You might think...Fab Five? But you listen on and what you actually hear is super-heated Indie pop. "The Subversive Sounds of Love" is confectionary to be sure with lots of "la la la" backing vocals, but electric guitar rhythm and subtly inviting hooks plant these songs indelibly into the music library of your cerebral cortex. Frisbie's "Subversive Sounds of Love" is pop at its best, it's sort of like a chocolate covered espresso bean; sweet but delivering a jolt that wakes you up.

## NOTES ON HEMP FEST 2000

### Interview with Jack Wilcox of Portland band Feller

"...there I was, fighting off the Pigs with one hand and running the World Hemp Fest with the other. The crowd wanted more! more! more! But it wasn't to be. I was brought down by THE MAN..."

"When I think back on the show, I can't help but suspect that it was the way Bill Conde wanted it to go out," said Feller band mate Jack Wilcox. Festival owner Bill Conde was putting on his last show. "He's moving to Belize and was saying that this is the last World Hemp Fest that he would put on. You know, with guns a blazin'."

Wilcox vicariously re-enacted Conde's possible last stand..."there I was, fighting off the Pigs with one hand and running the World Hemp Fest with the other. The crowd wanted more! more! more! But it wasn't to be. I was brought down by THE MAN..."

Wilcox, who calls himself a total square, gave some background on the festival. "In general, I felt that the festival was more of a smoke out than a political/social rally of any kind...I think the idea of making hemp a useful textile fabric to replace cotton clothing and to save trees with hemp paper, etc... was kind of lost on this crowd. Though there was hemp clothing being vended and different Hemp groups to join, the main interest of the crowd seemed to be in glass bongos and pipes. Don't get me wrong, some of them were amazing pieces of artwork. Maybe I just don't get what Hemp Fest really is.

"But a lot of people did go to the event and I think all the information about groups and political things to do were there. There just seemed to be more interest in getting high

and laying down in the sun and listening to music. And whats wrong with that? ...I guess."

### But Then The Sheriff Came:

According to Wilcox, Conde had apparently been contacted by the Sheriff's department before about going over the "time allowed for loud music" on Saturday night. So Sunday, they brought in, to quote Conde, "an army of deputies," to cuff him and throw him in the "kind" county jail. (Okay Otis, you know where the cell is!)

"So we played 2.5 songs and went home." Wilcox explained, "We saw no show of any police force. Apparently, they were all over at Bill's house threatening him from afar, other than the group of the county's finest huddled in a ...well ...a huddle out on the festival grounds. They were being extremely tolerant, though I did see one dirty hippie get a ticket for lighting up in front of them."

Reflecting on Hemp Fest, Wilcox sought out the wisdom of his older sibling. "I asked my brother and he thought the "real" hippies at least had an agenda of peace, brotherhood and love." Wilcox continued, "...it's hard to tell the difference between a hippie that cares about peace and love, and the "trustifarians" that have trust funds, but choose to live what they see as the hippie life and could care less about any agenda. Though we both agreed that both groups probably just found it convenient to live that way. Drop out, hang out, smoke out, lay out, in that order."

In spite of their disappointment at how loosely managed Hemp Fest was with the music running hours past Feller's scheduled performance time, Wilcox added that they were very glad to have played even a couple of songs. "We really do like to support those people that are making it their life's work to show the world that hemp can be an excellent alternative resource." So by the light of the full moon, Portland band Feller closes out the saga of Hemp Fest 2000.

Another year up in smoke.

## MORE REVIEWS

### David Andrews-"Get Me Out of This Place" CD Siren

This CD has little wings that make it fly by fast. David Andrews' 1000 grit voice is a powerful instrument that delivers the intense

lyrics of a refined songwriter. His voice and songs have a Jackson Brown-ness about them with pop intentions that braise and sizzle across country-ish sounds and instrumentation. Andrews, co-founder of and songwriter in Portland Band Colobo, has bejeweled his music with back-up provided by Northwest eclectic roots band Ponticello, backing vocals by local Lilith girl Stephanie Schneiderman and lingering lap steel licks by Chris Funk of the Ashleigh Flynn Band. What more could you ask for?

(Catch him at the Siren Music NxNW showcase with Ponticello.)

### Leslie Wood-"That Night" - Mog CD

This punk princess puts it together nicely. Leslie Wood's gigantic voice is both piercing and filled with stormy rage, yet the singing of this Seattle rocker is often outlined by a softer edge as she waxes and wanes between slamming punk explosions and haunting folk-punk acoustic songs. What is she saying? Musically, she is saying everything. The maturity of her arrangements and playing sets her apart. The power of her music is easily digestible through the silky tone of her bountiful singing. Wood's voice, which is juxtaposed against her hard-core electric guitar and bass playing, makes this CD a very quick listen. Granted there are only seven tracks on "That Night," but the disc feels complete.

Track 2, "Mine," with its quietly angry syncopated bass hook and deceptive, whispering, sultry lead vocal is ignited at the chorus by searing lyrics and a voice of fury. On the very next track however, "You Can't Leave," Wood shows her softer side. A gently fingerpicked guitar and sweet vocal is almost in line with something from an early Indigo Girls folk recording. By track three, Wood is at it again...slamming punk guitars side by side with a beautifully angry voice.

From soothing to ferocious, Wood comfortably eludes categorization as she spins tales of love and sadness. Like moonlight shining through the mist on a fall night, the dark beauty and power of Wood's music is translucent and mysterious.



continued from page 26

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.

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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.

**Walter Midi Recording**

1420 SE 162nd

Portland OR 97233

(503) 761-0964

Email: waltrmid@teleport.com

Owner/Engineer: Jon Lemon

Rates: \$40/hr includes engineer and use of all

# QUARTERLY STUDIO/MASTERING GUIDE

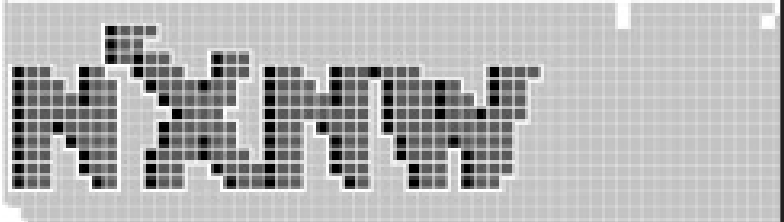
equipment and instruments. Tape costs & charges for digital storage of projects additional cost. Block rates are available. Call for details.

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-Op 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 Quadravert 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.



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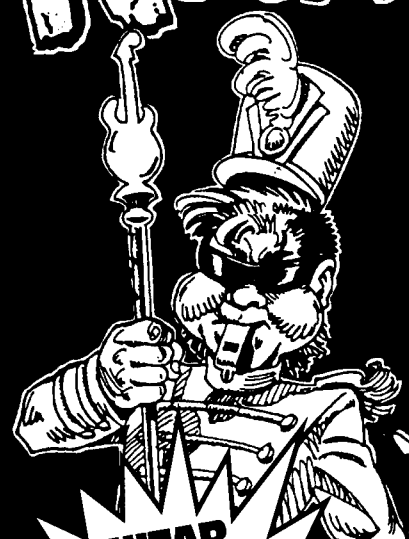


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