

OREGON MUSIC / JANUARY 2000

Two Louies

TWO MUCH

BECK BUZZ

SHOUT OUT

TURNER-CRAY



photo Buko

**GARY
FOUNTAIN**

STUDIO/MASTERING GUIDE



Meredith Brooks for the cover of Two Louies, 1984.

photo Gustavo Rapoport

Louies

December 1979 to 1999

One Long Journey Through The Portland Music Scene

Part Two: The Mid 80s

By the end of 1983, change was in the wind for the Portland music scene. Near Christmas, Billy Rancher and the Unreal Gods, having signed a contract with Clive Davis and Arista Records—amidst much hoopla and snickering from local wags (who either proclaimed Portland to be the next Liverpool or an absolute pawn to the whims of an ever more powerful corporate music industry. In retrospect, both views had validity), flew to LA to record a four song demo for Arista.

It was on his return trip to LA, to record his lead vocal tracks for the demos, that Billy felt a lump in his chest. His lymphatic cancer had returned. He had just signed a six-album deal with Arista, guaranteeing \$500,000 upfront for the first recording. This was not Billy's first bout with cancer. Three years earlier, while still with the Malchicks, Billy had radical cancer surgery for lymphoma and was given a prognosis of six months to live, which he promptly laughed off. And two years earlier, while with the Unreal Gods, he had his right testicle and 47 lymph nodes down the right side of his chest, from armpit to groin, removed in eight hours of radical cancer surgery.

This surgery took place three days before the Unreal's infamous Paramount performance, opening for Reggae star Peter Tosh. Determined to play the gig with one of his Rastaman idols, Billy heroically (and perhaps foolishly) ignored his doctor's advice, leaving the hospital after only two days, instead of the prescribed ten to fifteen day recovery time; refusing all pain-killers for fear they would interfere with his performance.

Perhaps the drugs would have helped. For it was during the bands rendition of "Rasta Rhythm" that Billy took it upon himself to break into a naive, stupid Rasta rap that was as embarrassing as it was humiliating. The press criticized Billy and the Unreal Gods heavily for their exhibition, unaware of any of the extenuating medical circumstances surrounding the event. Billy had kept his illness a closely guarded secret.

But the lump Billy discovered in his chest during the recording session in LA would not be so easily tossed off. There was a great deal riding on the line this third time around, both for Billy's career and for his life. Neither would ever be the same.

Of lesser notice at the time was Robert Cray's re-

lease of his first album, *Bad Influence*, for the independent High Tone label in Chicago. Suddenly Cray's career was launched into an entirely different orbit; one that would find his Oregon appearances dwindling as the years passed and the hits kept coming. At the dawn of 1984, Greg Sage and the Wipers released *Over The Edge*. Richard Burdell, along with guitarist Tod Carver, both late of Cruise Control, were nearing an independent deal for their Funk band Silent Treatment. Meanwhile Billy and the Gods, carrying on with business as usual, despite Billy's spreading cancer, became mired in the corporate muck, first with the requisite request for the band to change its name. Secondly, J. Isaac came out of retirement to

popular form of entertainment in some of the larger Urban centers. Some bands regrouped. Casey Nova, availed of a knack for crafting pretty Pop hooks along the lines of Marshall Crenshaw re-emerged with the Cool Rays. Remnants of the Van Goghs, guitarist Kevin Kraft and bassist Lee Oser formed the Cry, a New Wave band with REMian underpinnings and U-2ish overtones.

Among club changes. Tony Demicoli settled in at Key Largo, asserting that he would stay the established course at his new venue and not try to make of it L'il Luis' La Bamba. Eli's, located on Southwest 4th near Morrison quickly became a point of destination. With separate bars upstairs and down, the club could si-

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offer Billy personal management advice (which no doubt included scrapping the existing band and forming a new "supergroup" around him). According to Rancher, Isaac "advocated something I'd never go for" and the two quickly disengaged from further negotiations.

In February of '84, Meredith Brooks debuted her new band, the X-Change to lukewarm response. No stranger to success or failure, having already spent time with Sapphire and Lips, even by this early date, Brooks quickly scotched the X-Change. By mid-Summer of 1984, the Angels Of Mercy had been born. Also making their fledgling appearances around that time were Lenny Rancher's new outfit the Pipsqueaks. Ed and the Boats, after several years languishing on the fringes, began to make a name for themselves.

King Vitamix introduced the community to "scratch music," an early element of Rap and Hip Hop. which allowed young DJs the opportunity to orchestrate the movements involved in break dancing, a

multaneously appeal to both the followings of Nu Shooz and Johnny and the Distractions in the larger downstairs space, while offering more esoteric fare upstairs, such as Chelsea Rae's raging cowpunk outfit Rancho Notorious.

But by far the most significant club inauguration of 1984 or any other year, was the opening of Satyricon in March. Formerly Marlena's Tavern and situated in what was one of the ugliest parts of the bowery known as Old Town, Satyricon did not immediately make its mark. Owner George Tahouliotis and his brother had formerly run the Mediterranean Club, a tiny hole in the wall on upper West Burnside. They had catered to a coterie of avant clientele in their former space and hoped to enlarge upon that following at their newer, trashier digs. Original Satyricon booker Chris Monlux made no stylistic or hierarchical distinctions among bands, which meant that on any given night one might see a Folk duo, a Punk band

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Two Louies

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and a top Blues outfit sharing a Satyricon bill in an evening of debauched musification.

Last Hurrah upheld its status as the top club in town. Owners Michael and Peter Mott battled endless landlord and construction obstacles in their long tenure in the basement space on Southwest Alder

bassist Scott White (who had begun his local career in the late '60s with the Sunnyland Band).

Billy Kennedy, fresh from experimental ventures with Rick Mitchell's Le Bon, decided to throw in with renowned misfit entrepreneur and washboardist extraordinaire, Billy Hulst to form Special K. Hulst, who had been garnering local fame for his smirking Folk troupe Billy Foodstamp and the Welfare Ranch Rodeo, as well as for stints with Les Clams and occasionally with the Rounders, was even more notorious for the outspoken support of his friend Bud Clark in the 1984 Portland mayoral race.

The two Billys combined to create a cosmic con-

songwriter and guitarist picked up bassist Sid Jones from the disbanded Positive Waves and drummer Charlie DeFrank from the defunct Map Of France to team up with Crow, a band that drew instant recognition from the local press and scenesters alike. Ben Davis from the Odds formed Fashion Ambulance. Guitarist John Lindahl, who replaced Duane Jarvis in the reformed Odds, joined the Skins for a brief run. Fred Cole, whose Rats met their demise the year before, resurfaced with a surly Cowpunk outfit, Western Front.

But most the most noteworthy developments in the Summer of 1984 were the names flying around Meredith Brooks' search for the right players for her all-star band and Jack Charles' split from Quarterflash to go solo with Mien Street. Strangely enough, J. Isaac's name was closely affiliated with both bands. Isaac, who had consistently popped out to short right since his first-at-bat-in-the-majors homerun with Quarterflash's first album, had acquired a worldwide reputation (via Midem in France) as the conduit to the hit bands of Portland. But he was rapidly running out of gas in his quest to mastermind the *uberband*. His second run up that hill would be his last in the local music industry.

Mien Street was the cutting-edge conception of Charles, who, inspired by Peter Gabriel's third solo album (which featured "Shock The Monkey") gathered together a stalwart squad of seasoned veterans and facile neophytes. Initially, Jack raided drummer Greg Williams and keyboardists Rob O'Hearn (whose brother Patrick was playing with Missing Persons at the time) and Kerry McCoy from Man In Motion—which fell apart when Mike Fingerut developed a career ending case of tinnitus.

Along with peripatetic bassist Denny Bixby (who earlier had fulfilled a similar capacity in Craig Carothers' Go 90), Charles quickly added backup singing sisters Margaret and Mary Linn, whose seamless harmony vocals added depth and class to the stage show. Another feature of the Mien Street sound was Williams' deft interaction with a Simmons drum machine, utilizing electronic triggers for other exotic tones, along with a standard kit, lending the music a high-tech sheen. While the technique had been tried before, Mien Street's was one of the most successful attempts.

Likewise was the groundbreaking use of computer systems in the execution of their live presentation: a decision which was not without its downside. The



George Tahouliotis, 1984.

photo John Klicker

Avenue, always maintaining the highest standards for bands. If you played at the Last Hurrah, you were a popular band.

The Rodeo on Southwest 2nd near Salmon catered to a hipper crowd, offering top Funk and Latin bands as well as the occasional Pop sensation. Remo's on Northwest Glisan near 14th was a bastion for Jazz and Fusion acts as well as occasional Funk forays. Slick Willy's on Southwest Barbur Boulevard, something of a meatmarket, offered a true cross section of popular favorites from hair bands such as Sequel to the R&B of Nu Shooz. Even the Copper Penny in deep Southeast Portland promoted similar musical line-ups for a few years. The Dandelion Pub on Northwest 23rd and the Buffalo Gap on Southwest Macadam served as the hubs for the ever-vibrant Folk scene.

A music scene adrift in the doldrums in 1983 was showing signs of moving toward channels where the trade winds were blowing more favorably. As Terry Robb was recording his third acoustic album with the legendary John Fahey for Rounder Records, he also was in the midst of reconfiguring his Terry Robb Band—opting for a harder edged Rock sound over the more traditional Blues stylings the band had been laying down for the previous three years. By the end of the year, Robb had formed Two Lane Black Top with drummer Guy Maxwell and former Slowtrain

junction that was nearly Keseyesque in nature, wherein Hulst's *Sometimes A Great Notion* sensibility intersected with Kennedy's *One Flew Over The Cuckoo's Nest* flights of fancy. Never predictable, their sets were funny, cathartic and transformative, sometimes within the course of a single five minute song.

By the Summer of 1984 the scene was once again rejuvenated. Not only were the home boys in Black 'n' Blue making a triumphant return to Portland, opening for Whitesnake at the Coliseum, but Nu Shooz rocked nearly 200,000 spectators in the streets of lower Southwest Portland at the Neighborfair, an

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early (and superior) precursor to the Bite. Coincidentally, the Bite began its long run as a popular civic event later that same Summer.

Supergroups began to form from the fragments of other bands. Chris Tsefalas a talented singer/

systems occasionally crapped out, leaving the helpless musicians marooned at their stations, grinning sheepishly with nothing to play until things were righted.

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Black'n Blue at the Coliseum before opening for Whitesnake, 1984.

photo Buko



Jack Charles and J. Isaac in search of the uberband.

photo David Wilds

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Rocked by the indifferent reaction to the X-Change, Meredith Brooks, ever the shrewd and visionary businesswoman, spent the Summer of 1984 trolling the regional waters, hoping to land some highly visible fish to serve as her new backup band and springboard to national prominence. Rumors that Dan Reed of Nimble Darts would play keys and that the Confidentials' drummer Alec Burton and bassist Tim Clift would be the rhythm section helped to facilitate the breakup of those bands— while eventually proving to be entirely unfounded.

Co-managed by the unlikely team of J. Isaac (there's that name yet again, linked with another supergroup concept) for the national push and Deni Hermann from Andy Gilbert's Pacific Talent agency to handle the local bookings, Meredith Brooks made an immediate splash in the Portland Rock scene, though her original material still drew critical scorn and indifference. Still, Brooks had stocked her pond with some of the best fish around.

Updating the continuing band soap opera, be-

yond the aforementioned scenarios: bass player Jim Wallace, who left Mystery Date the previous year, surfaced with Theatre Of Sheep. Johnny And The Distractions' rhythm section of bassist John Mazzacco and drummer Damien Dillon skipped to Silent Treat-

“By the end of the year, Robb had formed Two Lane Black Top with drummer Guy Maxwell and former Slowtrain bassist Scott White (who had begun his local career in the late '60s with the Sunnyland Band).”

ment when the grass looked a little greener with the latter's inked contract with nationally distributed Red Label Records, guaranteeing an imminent record release.

Drummer Carlton Jackson and original Distraction bassist Rick Edwards raced to Johnny's aid, reenlisting for second tours of duty. The Distractions were always a band with a revolving door policy. Players incoming and outgoing were practically falling over each other, as a never-ending series of personnel changes seemed to undermine Jon Koonce's schemes at every turn.

Among the fledgling acts to take wing in 1984 were Napoleon's Mistress, a New Wavy Pop band

fronted by the husband and wife team of Robert and Gina Noel, who alternated lead vocal duties. The Usual Suspects were a fine experimental art band, led by Michael Hornburg who eventually moved to San Francisco, subsequently authoring the book, *Bongwater*. Pocketdoll was perhaps the best exhibit for the talents of Mark Fuqua, a charismatic singer songwriter, as well for guitarist Gordon Hermanson. The Receivers

Singer/ songwriter Tim Otto, was set to record an album for Buddy Holly's mentor, producer and collaborator Norman Petty in his Clovis, New Mexico studio complex, when Petty unfortunately died. Tim was to have been Petty's first protege since his discovery of Holly in 1956. When Petty died, Otto's hopes were crashed as well. He bounced back by returning to Portland, forming the Surf Cowboys, a vibrant, self-descriptive band that featured Greg Paul on lead guitar.

Salemite Brian Berg made his first appearances as a solo singer/songwriter of enormous talent and promise. Louie Samora who was the best drummer ever for the Rats, stepped out from his kit (à la Jon Koonce) to form The Jackals with former members of Sado Nation, guitarist Dave Corboy and bassist Steve Casmano. Raunchy Punkabilly with a hint of Surf in the turns, their music was an instant sensation.

The Miracle Workers, a punky Pop band that had been around for a few years, played on vintage Rickenbacher guitars through '60s Vox amps and rose to prominence behind Jerry Mohr's impassioned vocals and Matt Rogers' powerful fuzz-drenched lead guitar; releasing several albums, EPs and singles along the way.

The end of 1984, found Curtis Salgado disbanding three-year old In Yo' Face to head East and play with the eleven-piece band Roomful Of Blues. Bassist Todd Jensen left Sequel to head South to L.A. Members of Rising Tide and Fire Eye (who had always intermingled in the past anyway) joined with Quiet Riot drummer Cliff Carothers, creating Malice and signed with Atlantic. Silent Treatment's "Life On Earth" video made the playlists of MTV, Night Tracks and Night

Flight.

The Crazy 8's release of the album *Law and Order*, on their own Red Rum Records label, complete with cowboy Reagan cover illustrated by Oregonian political cartoonist Jack Ohman, made an immediate impact, selling a thousand copies in the first nine days in area stores, rising to the position of Number Five Independent Release in the Gavin Alternative charts.

Through the course of 1984, Billy Rancher's fortunes had taken a decided downward turn. Getting wind of the recurrence of his cancer, Arista promptly backed out of their contract with Billy, putting his career "on hold." The band, restless and impatient,

ected to desert him as well, maintaining that they "had their own careers to think about." They formed the Glam-Metal band Marilyn Monroe. Debilitated by chemo therapy through the Summer of 1984, besieged with the resultant medical bills, Billy eventually formed Flesh and Blood with his brother and several other members of Lenny's band the Pipsqueaks—with an eye toward gigging to help offset his medical expenses.

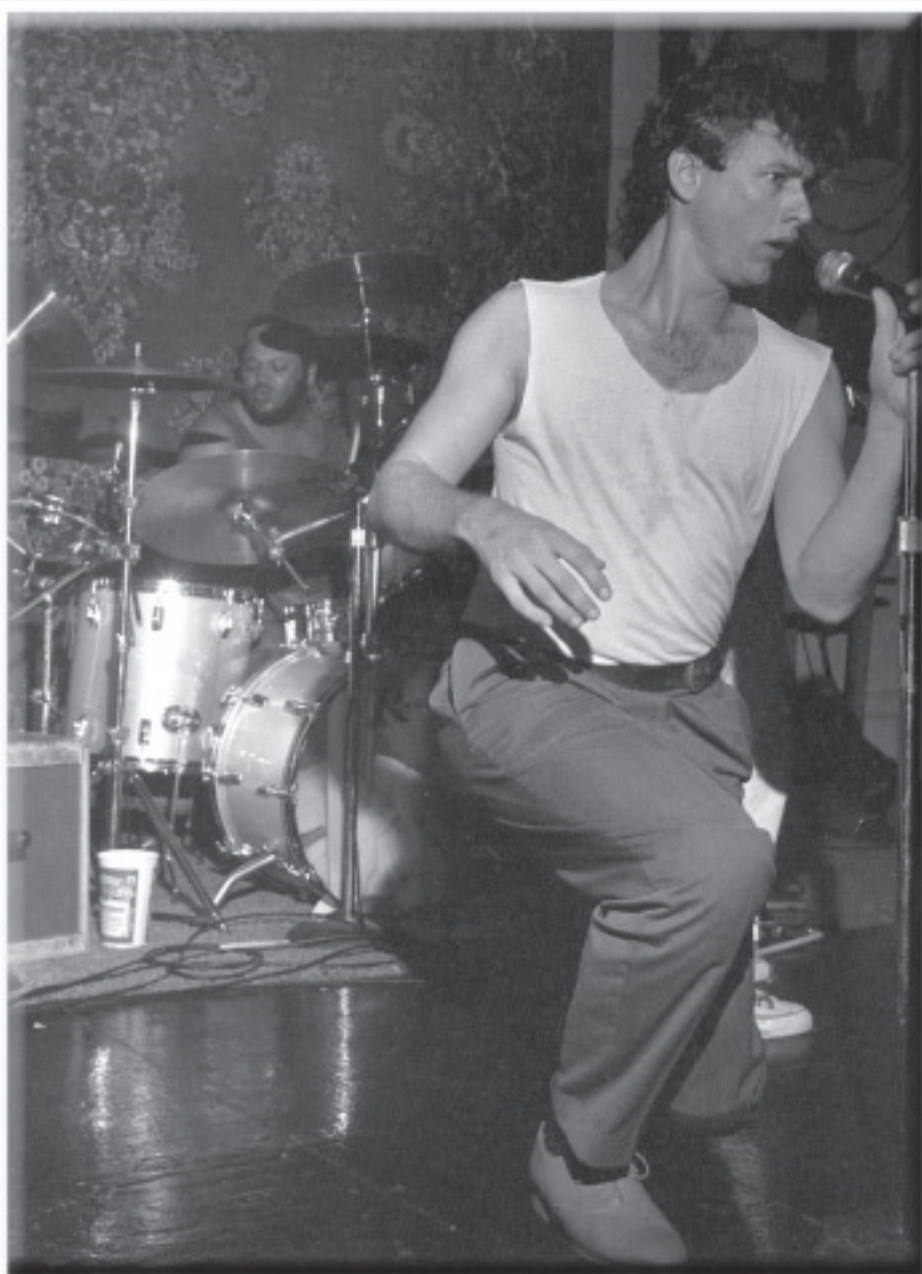
Possibly the most momentous event of the year was the unveiling of the Dan Reed Network at Last Hurrah on December 2nd, 1984. Borrowing a great deal of their stage flash from Prince, the Network, none-the-less, became an immediate force in the local scene. With the breakup of Nimble Darts, Reed, who had been with the band for a year, found financial backing for a project of his own and did not squander the opportunity.

Enlisting the services of Thin Man keyboardist Jeff Siri, drum master Dan Pred, bass monster Melvin Brannon III and production wizard/guitarist Brion James, the charismatic Reed seemed to pick up the torch Billy Rancher was passing on. While their bands were stylistically dissimilar, Rancher and Reed shared an androgynous beauty that attracted fans of both sexes. It would be Reed and his cohorts who would go on to greater things in the latter half of the decade.

1985 was a year of solidification for the Portland music scene. The signings of numerous local bands and the chart success of several others led to a grassroots awareness that the scene was maturing, garnering national exposure on a regular basis. The city's musicians began to take themselves and their careers seriously. The central episode in that maturation process was the Mayor's Ball.

Barkeep Bud Clark was not given much of a chance when he ran against perennial pol Frank Ivancie in the 1984 Portland mayoral election. But his status as a man of the people was well received by a populace that was never able to fully trust career politicians in the first place. His election victory came as a surprise to many, not the least of whom was Clark himself, who had amassed a sizable campaign debt during the course of the race.

His longtime friend Billy Hults quickly sprung to his assistance, organizing an event of unheralded magnitude. But there was method to the machinations of Billy Foodstamp. The sly Hults correctly concluded that by staging a benefit for the Mayor of Portland, featuring the cream of Portland's musical com-



Carlton Jackson and Billy Kennedy at La Bamba, 1983.

photo David Wilds

sic world.

And what a spectacle it was! More than thirty acts on seven stages performed during the evening, in

“Supergroups began to form from the fragments of other bands. Chris Tsefalas a talented singer/songwriter and guitarist picked up bassist Sid Jones from the disbanded Positive Waves and drummer Charlie DeFrank from the defunct Map Of France to team up with Crow, a band that drew instant recognition from the local press and scenesters alike.”

munity, he would be indirectly receiving the sanction of the city government. Such support became integral to the promotion of Portland to the greater mu-

front of more than 10,000 spectators. Bands such as The Kingsmen, the Paul DeLay Band, the Rock 'n' Roll

Allstars with Steve Bradley, Thinman, the Razorbacks, Incredible John Davis, Earl Benson, Special K and the Swingline Cubs all made appearances. The first Mayor's Ball set into motion a series of major events that helped to draw attention to the Portland music scene. It also initiated a tradition of benefits that was to continue on into perpetuity.

The first recipient of this newfound social beneficence among local musicians was, rightfully, Billy Rancher. In an attempt to stave off Billy's creditors, friends organized a benefit for Billy at Starry Night, featuring a cast that included members of Crazy 8s, Quarterflash, Thin Man, the Unreal Gods and Nu Shooz, as well as Jack Charles, Meredith Brooks and Dan Reed. Billy even made an appearance with members of Lenny's band the Pipsqueaks (the first of several throughout the Winter and Spring of '84, later

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I've heard that the Space Needle is in Lock-down, but I know that I'm happy to be bringing in the New Year at the End Of The Trail. Astoria is the rustic choice for me. It's turned into kind of tradition. We've spent a few momentous year ends on the deck of Jeanine Fairchild and Uriah Hulsey's house set high on the hill above downtown. We

Portland legend who was scandalous, daring, classy and had a full-tilt- lifestyle. They described him not as an artist, but as an okay businessman who collected people. His palette was made up of friendships, and his unique way of touching so many lives. It was a celebrity studded event, and while they placed Tiger's casket into the hearse, his Jaguar convertible which was parked in front

while I sang and read a poem about Los Angeles titled "The Salt, the sun, the sea. Oh Lady Angeles". By then I had already hiked to the top of Topanga Canyon, walked the beaches of Venice, and spent a few incredible days driving Sunset Blvd., Venice, Santa Monica, and the Coast Highway. What was so fantastic about this visit, was the amount of history that I learned. There's so much art, architecture, music, and writing. Endless creative folks are working tirelessly on incredible stuff. Of course the tinsel town hype is always prevalent, but I want to procure my connections there, and keep producing shows. Next time, I'm staying in a hotel near the beach. I don't care how much it costs. Another highlight was having my cards done at the Beverly Hills Hotel, while drinking afternoon cocktails. Getting a Swedish massage on the beach at sunset wasn't bad either. Staying with and visiting the Portland connection was a family affair. I saw Diane Hollen (a.k.a. Norma Bates writer for The L.A. Times), Cork Hubbert (Oops, I spelt his name wrong last time.), Mira Wilder from The Grip, who is busy doing hair on the "Price Is Right" and "The Young And The Restless", and Robin Roth who is teaching poetry in Rodondo Beach. On our last night, Mira, Lauren, and I had a girls night out at Hal's in Santa Monica. It's my new favorite spot. It has an excellent restaurant with a beautiful bar, happening

people, and great Jazz on Mondays. I will be going back to La La Land. I only saw one celebrity

sip champagne as the giant tankers, and sweetly lit boats meet on the river and anchor not far from where the sea lions loll about under the docks. The ship captains pull hard on their horns at Midnight, while many celebrating Astorians bang on pots and pans and yell from their porches and yards. A cacophony of eerie sound waves carry out to the mouth of the Columbia where it meets the Pacific Ocean. My resolution is a simple one. Do not wake up with a hangover on January 1st. So, consequently I've been pacing myself.

Speaking of carry, I watched the handsome pall bearers carry Tiger Warren's casket to the waiting hearse that was idling outside St. Mary's a few weeks ago. It was a completely packed church that could not hold all the mourners who spilled on to the streets of Northwest Portland. It was a memorable service that began with a haunting version of "Ave Maria" which immediately got my crocodile tears rolling. A well spoken priest spoke movingly about Tiger, death, and the resurrection. His eulogy ended with an all female acappella version of "Across The Universe" by The Beatles. His brother and some friends spoke shortly after, and the service ended with a rousing rendition of "Glory, Glory, Hallelujah"! It was unearthly to hear Tiger being eulogized. He was bigger than life, and a

of the hearse, was being revved loudly by a friend of the family. The Jaguar then peeled out burning rubber, and quickly crossing 18th Street as everyone yelled and cheered. What a send off!

It's good to get away from Portland for a few days. You realize there is a whole world out there. I flew into LAX with Lauren Mantecon on a fine December morning. We came to do a show at Norma's Sunday Salon in Santa Monica. It turned out to be a seminal, cataclysmic and exciting time. Lauren brought slides of her work from the last ten years, and it became a



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whole new medium of presenting her incredible mixed media archive. I performed with a magical band called "Flux", that we had met recently (that day!). They included keyboardist Susan Murphy of Portland,

Oregon, Anna Siqueiros, muralist, artist and singer. Also, Richard Bilow, protector and lead guitarist of this cosmic, collection of guardian angels of L.A. . This magical conjunction accompanied me

while I was there, and that was Edward James Olmos. Turns out he knows Buck from the way old days when James was in a band that Buck managed. Small world.

My pick of the month was The 4th Annual Almost Acoustic Christmas Show. The Beat and Today's Music put together a great line up with Barenaked Ladies, Jewel, Jude, Dido, and some of the staff and personalities from 107.5. The Schnitzer was adorned with garlands and trees, and the Christmas spirit was present at the sold out show. The Barenaked Ladies ad-libbed this incredibly funny song about "The Schnitz", their fans, their keyboard player in Canada, etc.. The guys are endlessly amusing. Dido was my favorite with a sound worth investing in. Jewel looked stunning, and Jude was competent.

Let me know what's happening! Write to me: rosebud@teleport.com.

LL

Understanding Music Industry Contracts

As is common knowledge, music industry contracts are complex, legalistic, and full of gobbledygook. This is particularly true in the case of recording contracts and music publishing agreements.

Regardless of the kind of contract involved, there will sometimes be *more* to the contract than meets the eye. Other times, there will be *less* to the contract than meets the eye. Hence, the need to examine very carefully any contracts you are signing.

Contracts are much easier to analyze and understand if you keep in mind the following points:

1. *Contract Definitions.* Many music industry contracts contain a section defining the various terms used in the contract. For example, most recording contracts define in great detail such terms as "recording costs," "advance," "retail list price," and other such terms.

Such contract definitions sometimes give such terms a meaning either much broader or much more narrow than the common sense meaning. Consequently, these contract definitions must be kept in mind while reading the entire contract; otherwise, you will almost certainly misinterpret the practical effect of the contract.

2. *Missing Clauses.* For persons not accustomed to examining contracts, it is very easy to get fixated on what is *in* the contract, and not to think about what might be missing. However, as a practical matter, you are many times just as likely to be hurt by what is *not* in a contract, as you are by what is *in* the contract.

Therefore, it's always a good idea to step back from the contract and think about what clauses are needed in order for you to be as protected as possible. It's also a good idea to compare the contract you have with similar contracts, and see if there are any typical clauses which are missing, but which

and which will preempt the provisions of the contract.

A good example of this point would be the California labor regulations and statutes which regulate, for example, the length of time for which a California recording contract can remain in effect. As a result, even if a California recording contract purports to be for a longer duration of time than is allowed by statute, the contract will not actually be enforceable beyond the legal time limit allowed by the statute.

Another example of the significance of statutes would be the statutes of various States regulating the

in that State. This type of provision, though seemingly harmless, can have major consequences. For example, the laws of California are in several respects more favorable to recording artists than the laws of New York, which are in some instances less favorable to artists, and more favorable to record companies. For this reason, and for other reasons as well, record companies often want to have the contract provide that the laws of New York will be applied in the case of a dispute.

7. *Recording Contract Royalty Provisions.* Recording contracts generally provide for a specific base

LEGAL EASE

by Bart Day, Attorney

signature of contracts by minors, and invalidating in some situations contracts which have been signed by minors.

Also, there are sometimes past court cases which will affect how a particular contractual clause is to be interpreted, and sometimes the court's interpretation will be different than what the common sense interpretation would be.

4. *Contract References to Other Contracts, Statutes, etc.* Often a music industry contract will refer to other contracts (such as related publishing and production contracts), and to certain specific sections of certain statutes—most often, the federal copyright statute. Once you actually look at those other documents or those statutory sections, the meaning of the contract can suddenly become significantly different. Therefore, it is important to refer to those other contracts and statutes when interpreting the contract.

royalty rate to be paid to a band. Generally this base royalty is stated as a certain specified percentage of the retail price of each record sold.

However, most recording contracts go on to provide that various deductions, such as "packaging deductions" of ten to twenty-five percent of the retail price, will be deducted from the sale price when the band's royalties are being computed.

Also, most recording contracts contain provisions for reduced royalty percentage rates for record sales outside the U.S., for CD sales, for record club sales, etc., etc.

As a result of these various deductions and reduced royalty rates, the actual royalties paid to a band are almost always significantly less than the base royalty rate would suggest. What the first page giveth, the fiftieth page taketh away.

Because of the significant financial impact of these various deductions and reduced royalty rates, it is extremely important that the royalty provisions of any recording contract be scrutinized carefully, and that the actual royalty rate be determined (in dollars and cents) before the contract negotiations are concluded.

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, and commercials, and represents various record labels and independent music publishers.

Bart is also the co-author of a chapter in the new edition of *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.

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would have given you some protection if they had been in the contract. You can find a sample version of the most common music industry contracts in books such as *This Business of Music* and *The Musician's Business and Legal Guide*, both of which are available (usually) at Powell's Bookstore in Portland and at many of the chain bookstores.

3. *Regulations, Statutes, and Prior Court Decisions.* Whether or not a contract refers to any particular government regulation or statute, there are often regulations and statutes which do in fact apply,

5. *Prior Oral Agreements.* Many contracts provide that the written contract will cancel out any prior oral agreements between the parties to the contract. Therefore, if there are any prior oral agreements which are important to you, those oral agreements should be restated in the written contract.

6. *What Law Applies.* Many music industry contracts provide that if there is a contract dispute, the contract will be interpreted under the laws of a particular State (usually California or New York), and that any breach of contract lawsuit must be brought

by Marianne Steiner

In the MIX

Can I Get A Woop Woop?

Back when Jeff "Woop" Warner was in the popular metal band, *Black'n Blue*, he learned a lot about the in's & out's of the recording business. *Black'n Blue* recorded 4 albums on Geffen Records over a period of several years and Jeff seemed to take naturally to the role of engineering and producing. Until now, Jeff has kept a pretty low profile in the recording scene. But now, in the year 2000, with several years of engineering experience tucked under his belt, Jeff is taking his Vancouver-based *Apache Studios* and re-vamping it to better meet the times. "As of recent, it's been a very private studio," Jeff told me, "but I'm ready to make it a lot more visible." When asked what the advantage is of recording at Apache, Jeff was quick to respond. "The atmosphere is low pressure. My experience as a musician and my knowledge of the record business is an advantage to bands, especially those who are just developing." Feeling that his best assets are in producing demo recordings to shop to major labels, he says he encourages young bands to spend their money wisely, recording 3 or 4 songs of quality rather than a 10 song CD their first time out. "If they spend the same amount of money on a quality demo, they'll have a much better chance of getting someone to listen to it than if they try to cram in a bunch of songs that are recorded quick and cheap." Some of Jeff's recent clients include John Thayer, Rex Sole, Rust Vein and Bitchwagon. Thayer, who along with brother Tommy of *Black & Blue*, also runs the mystery label EON Records. EON released a 1998 *Black and Blue* reunion album, which according to Jeff, has sold approximately 6,000 copies since its release a year ago. "When it reaches Japan, it'll sell a lot more," Jeff

kind of "where are they now," radio discussion. Bill was also recently featured on a VH1 80's Hitmakers program. Though it appears that Blue Dog is primarily a vehicle for Bruce and Bill's music, recent recordings of *Wesley Nelson* and *Huffy* have been cut at Blue Dog. Bruce and Bill's 4-piece band, *Black Barrel* will be releasing a full-length CD which is titled, "Full Length Black Barrel." Describing the music as rock with "good hook-y songs," the band expects to be gigging early new year. Burnside has already picked



Warren Pash; starts 2000 at the Blarneystone.

the disc up for distribution.

I finally managed to snag Larry Crane at *Jackpot Recording Studios* last month for a phone interview. I'm telling you, he is one busy guy. Jackpot will be celebrating its 3-year anniversary in February and is well on its way to becoming one of the most sought-after studios in town. *Sleater-Kinney* was at Jackpot in mid-December recording songs for their 5th album, which is being produced by *John Goodmanson*. *Pete Krebs* was also in around the same time working on his 3rd Jack-

"Sleater-Kinney was at Jackpot in mid-December recording songs for their 5th album, which is being produced by John Goodmanson. Pete Krebs was also in around the same time working on his 3rd Jackpot-recorded CD that will be an all-covers disc."

stated. "We were huge in Japan."

Recently, *Blue Dog Recording Studio* owner, Bruce Robertson got to sit in on a Nina Blackwood "Totally 80's" interview in Portland with his musical partner, Bill Wattums. Wattums was in the early 80's band *Animation*, who had the hit "You're My Obsession." Bruce and Bill joined Tommy TuTone and John Smith of *Nu Shooz* in a Portland interview with Nina for her nationally syndicated radio show last month, a

pot-recorded CD that will be an all-covers disc. Add to this, *The Dickle Brothers*, *The Braille Stars* (featuring Gilly Hanner of *Starpower* and *Calamity Jane*) and current projects by *Sugarboom* and *The Maroons* and it's no wonder Larry's booked two to three months in advance. Larry's other baby, *Tape Op Magazine* is also thriving. The recording engineer mag has been distributed since Spring of '96 and current distribution is at about 25,000. Describing it as a magazine "less con-

cerned with gear than with completing projects," Larry says the magazine's format will be shifting to full color matte/glossy this month. Look for an interview with Tchad Blake in the next issue. Tchad is engineering *Pearl Jam's* forthcoming CD. In addition to Larry, Craig Smith from *Supernatural Studios* and Curtis Settino are also contributors to *Tape Op*. Lastly, Farrell House Books in L.A. will be publishing a *Tape Op* book in Fall 2000 that will feature articles from the past 3 years. When I asked Larry how he has handled the workload and growth of his studio and magazine, he enthusiastically replied, "We've gone from being unsure if it would even work to see it blossoming into a real business complete with interns and a crew. We're really a compound now and we'll be adding some isolation booths and doing some renovating to accommodate our growth in the future."

Two Degrees of Separation

At a recent *Two Louies* 20th anniversary party, I had had a brief conversation with entertainment lawyer and fellow TL writer, *Bart Day*. When I shared with him that I was going to be changing the content of my columns for the New Year to

become more focused on people who HAVE done and ACTUALLY are making things happen in the music industry in town he suggested I talk to *Tom Simonson*, whom, Bart shared, was a former A&R guy for CBS and co-manager of *Fastball* as well as other big name bands. Tom now lives in Portland. Not knowing who he was, I told Bart I'd contact him for Tom's number once the holiday was

over. Well, later that evening and in true small-town fashion, while *Stephani Salvey* and I ventured down to the Rabbit Hole to see *Steve Lockwood* and friends, (Other's there for the show included *Todd Crosby* of *Cravedog Records* with his wife Jeannie and also a very fit and foxy looking *Steve Wilkinson* of *Gravelpit*.) who should I meet by chance but Tom Simonson. After Lockwood's set, his bass player ventured up towards the bar and after a few moments of conversation, I discover through Stephani that I am speaking to Tom Simonson. It was one of those brilliant coincidences that we have all, at one time or another, found ourselves part of in Portland. Turns out that Tom is Lockwood's bassist in *Pacific Wonderland*. A couple of days and a phone interview later, I discovered that Tom has quite an impressive track record in the music industry.

While still in high school, Tom started working for a promoter and came to realize that "besides just buying records, I discovered that there was actually a business behind the music." Starting out with a college job working for CBS while he was attending *Georgia State University* in Atlanta, Tom was doing sales and marketing promotion for the label in the SE region of the United States. Closely tied in with renowned college radio station WRAS in Atlanta, Tom got the opportunity to cultivate a relationship with the *Indigo Girls* and began promoting their music across the country to the college markets. It was Tom who submitted the *Indigo Girls* package to Epic when they were signed.

Continued on page 29



SKINNY WHITE SHOULDER

BY DENNY MELLOR

A GOOD NEW YEAR TO YOU!

Each year I take the train ride north for the holidays to spend time with the folks. Along with seeing the worlds biggest egg in Winlock Washington, hearing the conductor's story of the worlds biggest octopus that lives under the Narrows Bridge just outside of Tacoma, the train line also cuts right through a strange geological occurrence called the Mima Mounds. This was also the site of Sky River Rock Festival. One of several great Northwest rock-hippie-music-love-in 24hr a day do as you like camp-over night youth culture fun fest, that helped to develop the early 70's Portland bands and music scene which were then drifting out of the Kingsmen, Raiders era. I recently found an old poster from the Seattle Pops Festival dated July 1969, it lists the headliner band as the Doors, with Santana, Guess Who, Chicago, the Byrds, Chuck Berry, Ike and Tina Turner, Led Zeppelin, Bo Diddley and many other greats taking Second billing, at the price of 15 bucks for all three days. Well enough ancient history, these days we should give thanks that we have events like the Waterfront Blues Festival and the Bite, right in the middle of town. The admission fee is almost nothing and the convenience of the location can't be beat.

There's been a buzz around town involving one of my favorite Portland area musician/songwriters, Jack Charles, and a new version of the classic 60's guitar...the Vox Phantom. I talked to Jack myself and according to him they will be available in the Portland area very soon. Jack apparently had to jump several major hurdles to obtain the name, including fending off corporate lawyers, finding an adequate manufacturing facility, setting higher finishing standards (I hate spraying guitars!), and staying intent during all these and other challenges that seem to pop up when you're trying to market a great product at a reasonable price (between \$400-\$500 hundred bucks he says!). As you might know Jack has been involved in several of Portland's more notable bands over the years including the Echo's, Sand, Jack Charles Mean Streets, and Quarterflash. The guitar that Jack is building includes some of his own innovations at the headstock and in the finish area. I also like the fact that the price might makes it more possible to diversify our on and off stage gear, therefore enabling

us to make our music a little more unique. Jack has a great feel for the guitar business and I wish him the best of luck.

Bottomfeeder lifted off at the Mt. Tabor Pub last week. Not much room on the dance floor after only a few power chords into the first tune. Lead guitarist/writer Cameron Monaco teams up well

with Mark Olsen at vocals, Chris Moshkill on drums, Troy Younker on Bass and Josh Morris on Guitar. These kats

did their homework for this gig and from what I've heard they do well everywhere they play...check em out!

The Gravelpit/Thrillbilly farewell show



photo Michael Moran

Jack Charles with Pilot, 1981.

without any big ugly tearful outbursts, even though Portland will be losing not one but two of it's most popular and creative bands. It's always a blast listening to both groups showcase their powerful and aggressive NW inspired, razor sharp, locally owned but nationally consumed ap-

grinding and into the music scene and I'm certain that those 114 degree days grinding brass proved to be a great motivator for the both of us. As I understand it Steve not only created the original Gravelpit but he also helped form Thrillbilly. I'm sure I can speak for many other Gravelpit/Thrillbilly fans when I say both bands will be sorely missed. I hope everyone does well with their next project and I hope they showcase it here in Portland, good luck!

I visited three local Tuesday night jams last week including Dover Weinberg's much talked about jazz/blues sessions in the cavernous space deep below It's A Beautiful Pizza (3341 S.E. Belmont). Dover was sick that night but while I was there Jim Wallace, Les Hutchinson and the other cats were blowin' hard on a mean version of Duke Ellington's C Jam Blues. The instruments used in this session were worth mentioning because they were all relevant to the style of music being played. 1950's Kay triple pickup hollowbody, a new Fender deep hollowbody jazz guitar, an old upright bass, and a small but cool trap set with a skull on top of the big cymbal.

JR Sim's jam at Cheers To You (122nd and S.E. Holgate) features Fred Garner on bass, JR on guitar and Don Shultz on drums. JR provides a great jam atmosphere and it's a nice room to play in. Call the club for jam night dates.

The jam at the Eagle's hall on S.E. 50th and Hawthorne is led by Dave Hoover on guitar, Jeff Riflar on bass and Gary Abbot/Gary Abbot! the one and only Gary Abbot!...the original replacement drummer of the Kingsmen Gary Abbot... Gary's still going strong and hitting hard, and still plays with a lot of style and guts. I especially like the way he lifts his left arm up above his head as if to signal the next snare beat. Me gotta go now Gary!

The David Grisman concert at the Aladdin was excellent! David was being supported by the Martin Taylor Quintet featuring Jim Curwood on bass and well known bay area drummer George Marsh in the middle. Along with Grisman's famous mandolin skills the show also featured Martin Taylor's incredible guitar stylings. Martin Taylor is from Scotland and is regarded as one of the greatest guitar players of our time. From what I heard the other night I must agree. Greg Shadoan's new band is called Stark Raving Mad, but from what I understand Greg is never upset when he is playing one of his several killer Rickenbacher basses. Sticking with the same axe isn't always easy when there is another new, brightly colored, bright and shiny "star-maker" being introduced almost every day. Greg was recently spotted using his favorite red Ricky at Big Stink last summer. If you got a new guitar recently I suggest that you make sure the truss rod is adjusted

"Bottomfeeder lifted off at the Mt. Tabor Pub last week. Not much room on the dance floor after only a few power chords into the first tune. Lead guitarist/writer Cameron Monaco teams up well with Mark Olsen at vocals, Chris Moshkill on drums, Troy Younker on Bass and Josh Morris on Guitar. These kats did their homework for this gig and from what I've heard they do well everywhere they play."

proach to writing and performing rock and roll. When I first met Steve Wilkinson from Gravelpit we were both slaving away in a tool factory here in Portland. Steve had earned a degree in economics in California and had returned to the rose city to find his fame and fortune or at least a decent career utilizing his degree. Well, both Steve and I found our way out of tool

for you're guage strings, I've been seeing a few instruments coming off the racks with no counter tension on the neck at all. This can cause overbowing and other problems and only requires a little as 1/4 turn to be effective, but take it to qualified people only if you are unable to do this yourself.

LL

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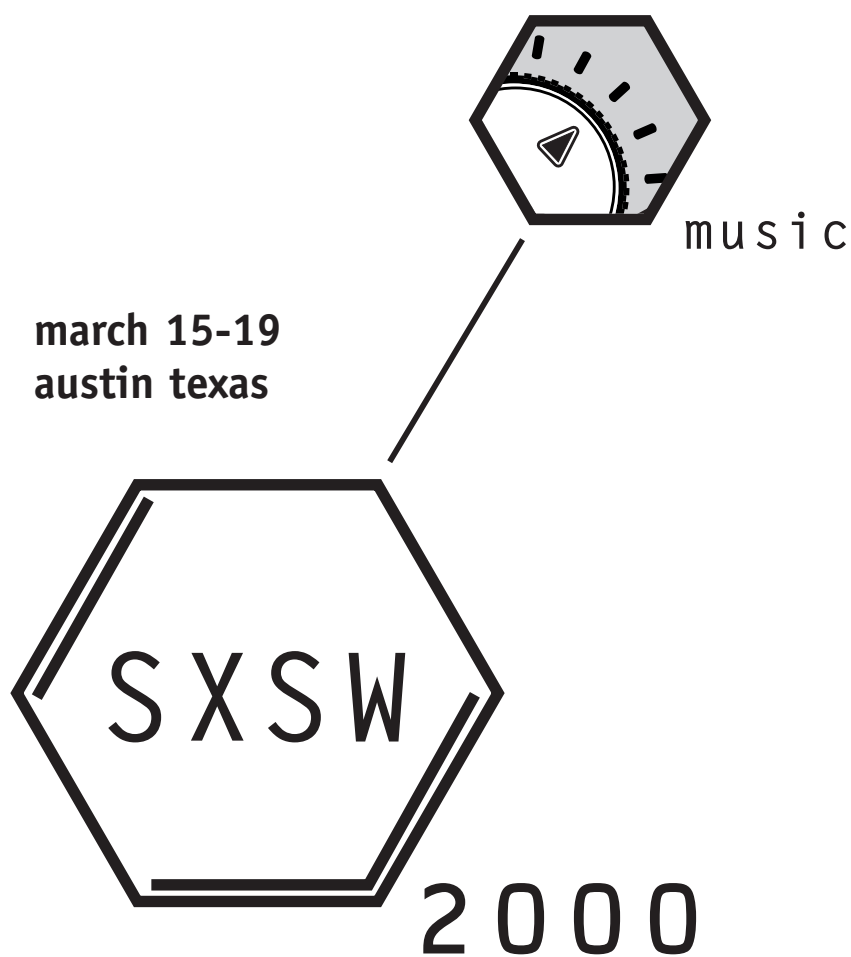
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NEXTEL



An Unreel World

Lake Oswego

(503) 639 9364

Email: Mannykarin@aol.com

Owner: Karin Kopp

Engineers: Manny Keller or bring your own

Tracks: 24 + digital

Rates: \$24/hr

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

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

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

Anonymous Noise

248-2136

Owner: Karl Brummer

Engineers/Producers: Karl Brummer

Call for current rates, equipment and availability.

Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

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

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

Bill Scream Music

422 SW 13th

Portland, OR 97205

221-5737

Owner: Bill Scream

Engineers/Producers: Rick Waritz, Leslie Carter

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

Rates: \$75/hr.

Equipment: Studio A — Studiomastr 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 — Sudio production for Las Vegas trade show; Nu Shooz (Atlantic Records); Craig Carothers ("Little Hercules").

Blue Dog Recording

1314 NW Irving

Portland, OR 97209

(503) 295-2712

Owner: Bruce Robertson

Engineer/Producers: Bruce Robertson, Keld Bangsberg

Tracks: 32 (24 ADAT, 8 Hard Disk)

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

Equipment: Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, AI-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedial 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/Comp/Gate Mic/Monitor: (2) AKG C1000s, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KKK 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-interruptible 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

QUARTERLY STUDIO/MASTERING GUIDE

Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

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

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

Stevens Newcomb, Emily Fox, Steve Carter, Nicholette Helm & The Destination, Poni Brendan, Aeolia, Divino, Thrombus, Ichele & The Bad Boys, The Falling Spikes, The Guardians of American Morality, Patrick Dodd, Sheba Dawn, and scores more.....

Dave's Attic Productions

Washington Square Area

Portland, OR

(503) 768-9336

Owner: David Fleschner

Engineer: David Fleschner

Call for current rates, equipment & availability

Dead Aunt Thelma's Studio

PO Box 82222

Portland, OR 97282-0222

(503) 235-9693

Web: www.thelmas.com

Studio Manager: Mike Moore

Office Manager: Nicole Campbell

Owners: OCP Publications

Engineers: Mike Moore, Dean Baskerville, Ryan Foster, Ronn Chick, Bob Stark

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

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

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

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

Continued on page 14

Blyss Slowrush (formerly Generator) **Curtis Salgado**

The American Girls

Bernard Purdie

Rubberneck

falcon RECORDING Studios Inc

Grindstone

(503)236-3856 e-mail:falcon@cyberhighway.net

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

DeFunk Audio/Sonare Mastering
4531 N. Albina Street
Portland, Oregon 97217
(503) 288-3353
Owner/Engineer: Sean Gilbert
Call for current rates, equipment and availability

Doctor Digital; The Sync Ward Studios
Portland, OR
(503) 892-0043, 1888-373-4485
Email: 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 901I, Digitech 256XL, Midiverb II, LA-22 dual channel compressor/limiter, ART MDM-8L MIDI: Peavey C8-88-note weighted key controller, Kurzweil K2500R, K2000S keyboard, EMU Proteus 1, Yamaha TG33, Alesis D4, Octapad & kick trigger, MIDI Timepiece AV, (2) Studio 4's, Studio Vision Pro (MAC), Cakewalk Pro (PC) Instruments and Amplifiers: Fender HM Strat, Peavey T-40 bass, Alvarez Classical, Peavey Rock Master guitar pre-amp Miscellaneous: Marantz PMD 321 CD Player w/Digital output, Onkyo Integra THX surround sound amplifier, Krups Espresso maker w/mobile I.V. & stand. Sound Effects 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 south-

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

Don Ross Productions
3097 Floral Hill Drive
Eugene, OR 97403
(541) 343-2692 Fax: (541) 683-1943
Owner/Engineer: Don Ross
Tracks: 24 track Digital, 16 track Analog
Rates: \$45.00-\$75.00

Equipment: 24 track Tascam DA-8's mods by Audio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revox PR-99 MkII, B77 2 track, 1/2 tracks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIFX, 6 Gig hard drive, Wang Dat & Studio Vision Masterlist CD and Pinnacle RCD 1000. Tascam M-3700 32x8 automated console, mods by Audio Upgrades; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, LXP 1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley tube compressor, Aphex 661 tube 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-583, 1/2" VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun 10 cup coffee maker. Clients: Mason Williams, Strangers, Multiple Sarcasm, Betmars, Babies with Axes, Valley Boys, Terry Robb, Austin, Stephen Cohen, Chico Schwall, Katie Henry, T.R. Kelley, Debbie Diedrich, Boogie Patrol Express, Mike & Carleen McCornack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

Echo Star Studio
Address: Portland Or.
Phone: (503) 491-1683
E-mail: echostarstudio@hotmail.com
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

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

Falcon Recording Studios

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

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

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

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Continued on page 18

the Portland debut of

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AS THE WORLD



THE GRAND OL' SOAP OPRY

Cover Story: If you have a budget and you're buying the best players for your recording project, you'll probably want to hire Gary Fountaine to play bass guitar. A Super-Sideman since his days on Atlantic Records with the Grammy nominated act, **Nu Shooz**. In those days Gary and the Shooz had two Billboard Top 40 hits, "I Can't Wait" #3 (4/05/86) and "Point Of No Return" #28 (9/06/86). After the Shooz retired, Gary led the rhythm section for **Body & Soul** for a decade and has appeared with **Jay Koder**, **Andy Stokes**, **Dan Reed** and **Curtis Salgado**. The year 2000 finds Fountaine shopping for a Jaguar and entertaining offers from Hollywood.

A record has a life of its own.

VH-1 gathered 700 music industry insiders to vote for the "100 Greatest Rock Songs", to be promoted in a segment on VH-1 beginning January 17th featuring video clips and interviews.

Portland gets a plug.

"Louie Louie" by the **Kingsmen** came in #11.

Before anything by the **Who** (#13), **Chuck Berry** (#15), or, (insert gasp here) **Elvis Presley** (#18).

Move over Memphis...

"It's a long shot, but if it works from a financial point of view, everyone's happy," says **Art Alexakis** of **Everclear** in *Entertainment Week Magazine* (1/14).

"The label (Capitol) was totally into it."

"It" being Art's decision to release two Everclear albums in the next year in a market where *Entertainment Week* says the average is, "more like one every two or three years."

Having two releases worth of material comes from the pre-production and recording work done on Art's solo album project that was scrapped last summer. Art decided to re-record the material and release it as an Everclear record-but because the songs were markedly "Poppier" than previous EC issues-release a harder-edged album later in the year.

Capitol has the first release scheduled for June.

Entertainment Week wonders if it's "Two Much?"

In response Arista VP Tom Corson says, "I don't think many labels would want to support it across the board...the average fan wants *good* music."

as a "Foxtrot" on the label, because of an official anti-rock-n-roll A&R policy.

His national hit, "Baby Sittin' Boogie" peaked at #6 on Billboards singles chart and was a huge hit on Rock-n-Roll radio across the country. Like it or not, Columbia A&R boss Mitch Miller had a teenage rock-n-roll star on his hands.

Unfortunately for Buzz, Mitch didn't like it...

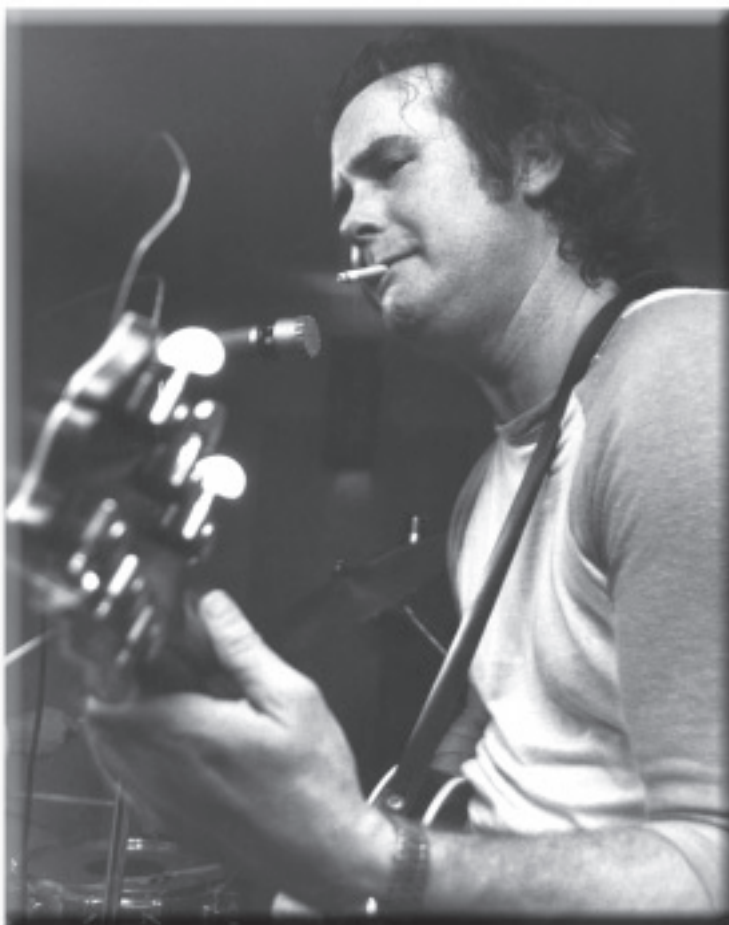
Worse yet, "Baby Sittin' Boogie" was a novelty song, and novelty song hits got a lot of airplay but rarely established a new artist, unless you kept releasing novelty songs, and Buzz wasn't about to do that. He worked hard on the single's follow up album to show his rock-n-roll credibility. He did rockers, he did a ballad or two and most importantly, his did his own material.

I met Buzz in '66 when he hired me as his drummer for the new RCA Victor, Buzz Clifford release, "Until Then" produced by Dan Dalton. It was my first experience in a real recording act and it was an intense learning curve to assimilate street smarts on music publishing, front money and the role of the independent producer. The band lived at the beach at Chez Jay's Motel at the foot of the Santa Monica Pier next door to the famous Chez Jay's restaurant and bar. The owner, Jay Fiondello, became our "financial backer", and best of all, any time a star came in to Chez Jay's, and that was often, Jay would call us in our rooms to come over and schmooze, because Jay wanted to "pitch" his band.

We hung out with Lee Marvin at Chez Jay's the night he won the Oscar for "Cat Ballou". Lee drank Stingers. Many.

By the time I met Buzz Clifford in his 20's, he had already been around the block in the music industry. He had stories of losing more money through bad publishing deals, than most of us dreamed of making in a career. He had a top ten hit and a dozen releases since. As a kid musician he came up through the New York music business hanging out at the 1650 Brill Building with Carole King, Tony Orlando, Curtis Mayfield, Neil Sedaka and Jerry Butler.

Buzz knew about the business of music. "It's a one song business," he'd say, meaning all the big record deals come down to the one song everybody's crazy



Buzz Clifford; on the charts with Beck.

photo Gustavo Rapoport

EW acknowledges that in the old days "bands like the **Beatles** and the **Rolling Stones** often released two, even three albums a year."

Buzz off, Tom...

Beck Hansen's homage to Buzz Clifford just went Gold.

Further proof that a recording has a life of its own.

Buzz Clifford taught me everything I know about the inner workings of the music industry. When I met Buzz in Hollywood in the sixties he had already had a hit as an artist on Columbia Records, a teenage pop star in an era when Columbia identified his single

D TURNTABLES

BY BUCK MUNGER

about. We produced and sold a series of singles to several labels, under different band names, figuring we'd gig as whichever act took off.

Buzz knew about "Front money." \$800 in front for a single with guitars and drums. \$1200 if it had a horn part. Minimum of 15 thousand up front to do an album. We recorded maybe three masters a month.

In 1969 the big break came. Dot Records, at the corner of Sunset & Vine in Hollywood, with that long stairway leading upstairs lined with gold records for Pat Boone's covers of Little Richard's hits, signed Buzz Clifford to a multi-album, big buzz in the trades, deal. It was the era of FM underground music and Buzz was intended to change Dot's image on the streets of Hollywood. This was no cover artist. This was a guy with a decade of industry credibility and a distinguished rock-n-roll track record.

But Dot was an AM record label trying to promote an FM audience...

"I See, I Am" was a bomb, and in those days, a bomb wasn't good.

But the Hollywood music business loved "I See, I Am." Buzz was a homie with dues paid in the studios and the venues that supported El Lay's indie original music recording scene.

Buzz Clifford was an Influence in Hollywood.

Enter Beck Hansen, circa 1999.

Recording his newest for DGC/Interscope, "Midnite Vultures" album, Beck, an LA homie, remembers the buzz on Buzz, samples the Dot lp title track "I See, I Am", likes it so much he adds a new acoustic guitar part to the end, playing Buzz's old riff. Presto, it's a new Beck tune called "Milk and Honey" and the money goes from sampling fees to co-writer's credit.

"I could make forty or fifty grand," says Buzz.

Midnight Vultures came on Billboard's Top 200 albums chart at #34, December 11th, '99 and was certified Gold by the RIAA the first week in January.

Buzz Clifford is a dues paid, naturalized Portland Guy.

After "I See, I Am" stiffed, Buzz collected a chunk of change as the writer of the Top 40 hit, "Echo Park"

by Keith Barbour on Epic Records. Buzz then produced Gary Busey's band, *Carp*, but "after a few years Gary's acting career took off," so Buzz accepted an invitation from Leon Russell, to move to Oklahoma and help get Shelter Records off the ground.

"I remember meeting Gary Ogan down there, Leon was very impressed with Gary."

After three years in Tulsa, Buzz moved the family to Portland.

For almost ten years Buzz worked as a school

If you get a deal and have a hit, it doesn't mean Portland will pay any attention. Ask Meredith Brooks.

Our Ms. Brooks came home for Christmas and hit the streets of Portland promoting the new single, "Shout", from her second album, "Deconstruction" on Capitol.

The state-wide daily newspaper ignored her.

In addition to visiting radio stations Meredith spent the obligatory 20 minutes on the couch of AM Northwest, Channel 2's fossilized Jim Bosley show-

case. In Jim's entire twenty-minute interview the word "Bitch" was never mentioned. Bosley prattled about "all the big hits you've had," but couldn't bring himself to actually use the word. Nor could Boz's female co-host, who was probably younger than Meredith but looked middle-aged by comparison. Brooks brightened up when a 12 year old girl in the audience asked the best question of the show, "Do you write your own material?"

After Christmas, Meredith zapped back to Hollywood for a segment of VH-1's "Hard Rock Live" to air Saturday, January 29th at midnight.



Meredith Brooks on AM Northwest; "Bitch" wasn't mentioned.

photo Buko

janitor and dabbled in his music projects on the side. Denny Mellor (See: Skinny White Shoulder) put a band together around Buzz called The Swells. "We gigged for a couple of years," says Denny.

In 1984, T Bone Burnette played the Key Largo and invited Buzz down for a guest shot. He got a standing ovation.

Norman Sylvester hired Buzz for a few gigs..

Eventually Buzz drifted back to Hollywood and the life of the artist/producer/writer genius type.

Couch surfing.

Two years ago Buzz traveled to Denmark to produce Danish artist James Flemming, a sixties vocal group icon in that country.

Buzz says, "I managed to get an album of my new stuff recorded too. EMI ended up with all the rights to the old Dot masters and the music publishing. I'm in the process of getting an advance from them on this Beck thing, now."

"It's a one song business."

Look for a rafter shaking rendition of "Shout" complete with Telemania string bendin', git-tar pickin'. The band shot repeats Friday, February 4th at 1AM and 6PM and again Tuesday, February 8th at 2AM.

Meredith comes out from behind her Fender for VH-1's "The List" January 11th at 11pm (PST).

Deconstruction still hasn't cracked BB's Top 200.

Industry insiders have said that problems with the album started when Portland's Z100 dropped Deconstruction's first single "Lay Down" in a programming response to the new urban music station, Jammin' 95.5.

Not hard core enough.

"They really screwed Meredith. She flew up here and played their Z100 Last Chance Summer Dance, and then they stiffed her on playing the single."

Disaster came, say the insiders, "when 16 other reporting stations, figuring Z100 was Meredith's hometown station, and strongest market, dropped

Continued on page 27

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

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 Vaneli, 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, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

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Portland, OR 97215

(503) 235-7402

Email: fresh@teleport.com

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

Owners: Jon Lindahl

Engineers: Jon Lindahl and Casey Spain

Tracks: 32, 24, 16, & 8 (24 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 ea 2 XT Alesis ADAT, Analog 1"

MS16, Hard Disk (CUBASE w/Mark of the

Unicorn Hardware) All synchronized via JL

Cooper Synchronizer, Panasonic CD Burner.

24 x 8 x 2 Soundcraft Mixing Console, MS16

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

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

pressor/Gate, DBX 163x Compressor, DBX 161

Compressor, Biamp Quad Limiter/GHate,

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

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

Rockman stereo Chours/Delay, Roland SRV

2000 Digital reverb, Roland SDE 1000 Delay,

ART SGE Mach 2 Effects Processor, Alexis

Midi Verb, JBL 4311 monitors, KLH monitors,

Auratone monitors, BBE 802 Aural Exciter,

Panasonic 3700 DAT Mastering machine, Otari

1/2 track Mastering machine; wide selection

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

Shure, Byer, Audio Technica.) MIDI Equip-

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

and Mark of the Unicorn Hardware. ATARI

1040 ST computer, Symte Track Program, Pro-

teus 1 Sound Module, Yamaha TG100 Tone

Module, Alexis HR 16 Drum machine,

Yamaha TG 100 Tone Module, Roland MKS-

100 Sampler, ESQ-1 Keyboard, Casio Midi

Guitar. Clients: Robbie Laws & Jim Mes;

Vivian's Keeper; Shanghaied on the Willamette;

Oversoul; The Elf Kings; Hudson Rocket;

Owen O'Mallory; Full Throttle; Pagan Jug

Band; Terry Grayum & Gwen Thomas; Dras-

tic Measures; Michael Larimae; Steve Hall; Eric

Kling; Carl Klang; Lance Frodsham; Freudian

Slip; No Alibi; Marc Hanson; Buddha Beatnik;

John Meyer; Molly Bloom; Al Pasque; Burner.

Gung Ho Studios

86821 McMorott Lane

Eugene, Oregon 97402

(541) 484-9352

Owner: Bill Barnett

Engineer: Bill Barnett

Tracks: 24 analog 2" mix down automation

Equipment: Westar console- 36 channel, 72

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

track recorder, Adats available Otari Analog 2

track with Dolby S/R. 2 Panasonic 3700 DAT

recorders, Neuman, AKG, Sennheiser micro-

phones available. Lexicon 480 L Evinide 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 Blueinos,

Love Death & Agriculture, Mark Allan,

Caliente, Polka Gem, American Girls, Stevie Z,

Black Stone Jazz Quartet, and Marigold.

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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 ste-

reo peak limiter, Urei 1176 compressor/

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

ers. Microphones; Neumann U48 tube

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

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

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

chines; Panasonic SV3700 DAT, Tascam

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

122MKII cassette deck. Effects; Lexicon

PCM 42, Yamaha SPX 900, Alesis

Midiverb. Misc: 8 Channels of API 550A

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

Amplifiers; Ampeg Portaflex B-15 bass

amp, Vox Royal Guardsman, Vintage

Supro Guitar amp. Monitors; Yamaha NS-

10 Studio. Clients: Wilco, Skiploader,

30.06, Eric Mathews, Pond, Adam Wade,

Scribble, Slackjaw, Suplex, Pedro Luz, Au-

tumn Planes, Pushover, Kayo, Mel, Petal,

Intifada, Flophouse Palace, Loligo, The

Reports, The Zero State, The Kremlin

Bronx, Dwell.

Jackpot! Recording Studio

1925 S.E. Morrison

Portland, Oregon 97214

(503) 239-5389

Email: fboa@teleport.com

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

Owner: Larry Crane

Engineers/Producers: Joanna Bolme, Larry

Crane, Brendan Hoffman

Tracks: 16 on 2" tape

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

Equipment: MCI JH16 16 track 2" recorder

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

16 monitor mixing console, Panasonic SV 3800

DAT recorder, Panasonic SV 3700 DAT re-

corder, Flying Calf analog to digital converter,

Marantz CDR 630 CD recorder, Denon DRW

580 cassette deck, Accurate Sound Core 2 track

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

YamahaNS 10m monitors, Manley "limiter/

compressor", RNC 1773 "Really Nice Compressor"

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

gate, Behringer MDX 2100 "Composer" dual

limiter/compressor/gate, Behringer XR 1400 4

channel Multigate, Alesis Micro Limiter, Korg

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

verb, Alesis Midiverb II (2), Alesis Microverb

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

TSR 24S dual channel digital processor,

AudioArts 4100 Parametric EQ (2), Sytek

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

RP 220 tube mic preamp, PAIA tube mic

preamp, SansAmp Bass Driver DI, DBX "Boom Box" subharmonic synthesizer, Sony MDR 7506 headphones (5), AKG K 240 headphones, Cable Upright Piano, Hammond Organ with broken keys, Leslie 900 speaker/amp combo. **Microphones:** Manley Cardiod Reference Tube Mic, Earthworks 30K omnidirectional 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, Ajudio 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, Birdog, Fuckpriest Fantastic, Miranda July, Jr. High, The Spinsters, The Dickel Brothers, Zoogz Rift, Snowmen, etc.

Special Notes: We specialize in "alternative/indie" rock type stuff if that's what you want to call it.

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

Owner: Andy Strike
Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT

Rates: \$150 per day (8 hours). Over 8 hours prorated to daily rate.

Equipment: Soundtech ST162 16 x 2 x 1 mixer; Digitech DSP 128 plus digital effects processor; 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.

J&M Recording, Inc./First Take Studio
7845 S.E. Flavel St.
Portland, OR 97206
777-9281

Owners: James & Mavis Nyssen

Engineers/Producers: Doug Pershing

Tracks: 24 analog, 99 MIDI

Rates: \$45/hr.; block rates available—call.

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

KAOS Recording, Mastering & CDR Duplication
Portland, OR
(503) 287-5066

Owner: John Belluzzi

Engineer: John Belluzzi

Tracks: Tascam 1" 16 track

Rates: \$30/hour.

Equipment: Tascam MS-16/16 track analog; Mackie 24-8 Mixer; Pro Tools with Audio Media III; Native Power Pack; Power MAC 9600; Yamaha CDR Burner; Panasonic 3700 DAT; Mackie HR8-24 monitors; 12 channels of tube preamps—ART Pro MPA; Pro VLA tube compressor; 4 Beringer Composers; APHEX 105 Quad Gate; Lexicon LXP1, MPX100; ART Quadra/fx; Digitech Studio 400; Rode Classic Tube Mic; 2 Rode NT2 Mics; AKG 414; 2 Shure M-88; 2 Synheiser 421; 4 EV 408; D-112; CDR Duplication: DSR 8000; Media Form CDP-CP2 Color CD Printer. Fender Stratocaster, Fender P-Bass, Ampeg Bass Gear, Line 6 Guitar Amp. **Recent Recording and Mastering Projects:** Cravedog Records, Bingo, Obidiahs, 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

Owner: Mike Roehr

Producers: Jeff Powell, Karl Lazdins, Mike Roehr

Tracks: 16 ADAT

Rates: \$15 to \$20; location prices also available

Equipment: 2 Soundcraft consoles, TL, audio tube pre-amp, Drawmer compression, Harmon Kardon amplifier, DBX, Aphex, Sony, Lexicon, Art and Digitech. **Mics:** E/V 408, A/T Pro 25 and Audix D-3 and OM3 Xb, (2) AKG C-1000 S's, Audio Technica 4033, SM 57. **Monitors:** Tannoy PBM-8's. **Clients:** Other Living Things, Furious George, Peter Bach, Rhythm Jones.

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Email: info@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-**

Continued on page 20

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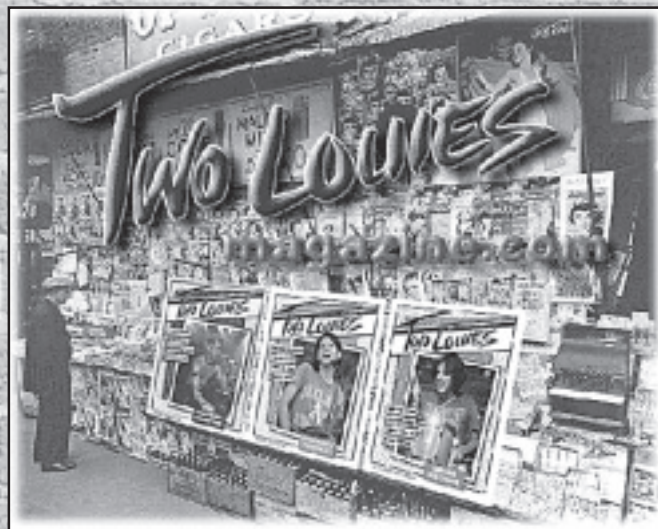
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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 19

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 M obius D ead Red Head M el S lackjaw T he Miss T he Webbers Swingline Cubs T he Cow Trippers Plaid Pantry Project T he Jimmies 5 O, C lock People Sho rthanded F eller T inhorn Pedro Luz S uplex K ayo Fl ying Heart Records L yle Ford Eng orged Shapeshifter G ravelpit Village Idiot Daylights T hrescher 44 L ong La va de Mure 31 K nots P acific Wonderland T hy Infernal Pip e Dreams R enato Caranto The Bassoon Brothers R ozz Rezabek-Wright J ohnny Limbo & a lot more!

No Moving Parts

S.E. Portland (near Laurelhurst)

234-6410

Owners: Mark/Michele Kaeder, Justin McCarthy
Engineer/Producers: Justin McCarthy, Mark Kaeder

Tracks: 40 (32 harddisk, 8 adat)

Equipment: Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on a P2 266 with 128 megs of ram and 32 gigs of storage), NEW Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform (running on separate P2 233 with 128 megs of ram and 4 gigs of storage) with Cubase VST MIDI sequencing and HDR software. (too many other audio programs to list), Fostex RD-8 ADAT. **Outboard:** Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo copressor/limiter/gate, Real Tube RT-902 tube guitar pre. **Monitors:** Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active refrence monitors. **Synthesis:** Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums, Roland GI-10 guitar MIDI interface, Fender Strat with MIDI pickups. **Condenser mics:** Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1, Audio Technica, ATM35, AT-851a, AT-4041 (2) Cardioid Dynamics: E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2). **Misc:** Yamaha CDR400t 4X CD writer. AKG and SONY headphones, Samson Headphone amp, Dennon 3head cassette deck, SWR Bass amp with Eden 4x10 cabinet

Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing Exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com 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 independant film Breach Of Etiquett, Commercial sountracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

Northstar Recording

13716 S.E. Ramona

Portland, OR 97236

(503) 760-7777 Fax: (503) 760-4342

Owners: Scott James Hybl, Curt Cassingham
Engineers/Producers: Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner

Tracks: 32, 24, 16

Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.

Equipment: Otari MX-80 2" tape machine; Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVM1 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 Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

On Site Audio

A Diamond "Z" Records Company

16016 Lower Boones Ferry Road, Suite 5

Lake Oswego, Oregon 97035

(503) 675-1670

(503) 635-7335 Fax#

E-Mail DZRRecords@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 Soulmates, The Falcon's, Age of Aggression, 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

Owner: Kevin Hahn

Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens,

Tracks: 24

Rates: \$40.00 per hour; block and project rates available

Equipment: Yamaha O2R automated digital console, 24 tracks of 20 bit ADATS with BRC, Tascam DA-30 mkII, Tascam DA-20, Marantz 615 CD recorder, Tascam 302 dual cass., Teac PD-D860

Microphones: Neumann U87 (2), AKG 414, AT4050, AT4033, AT4051, AKG D112 (2), Audix D1, D2, D3 (2), EV ND757a, Shure 57 (5) 58, and others.

Processors: Focusrite Red 8 mic pre-amps, TLA PA-5001 quad tube pre-amps, ART Pro MPA, Eventide H3000 SE, Lexicon LXP-15, Yamaha SPX-90, O2R onboard effects (2), Aphex Compellor, Symetrix 425, Aphex aural exciter, Aphex 107 pre-amps, Alesis M-EQ 230 **Monitors:** Urei 809, Yamaha NS-10m, KRK, Auratone.

Other: Cakewalk Pro Audio 8, Fender, Gibson, Jackson and various other guitars, Marshall, Crate tube combo, Ensoniq TS-12, D4...

Clients: Shrapnel Records, Shortwave Records, Deen Castronova, 17 Reasons Why, Silkenseed, Heavy Bros., Stephanie Schneiderman, Sky Blue Mind, Dan Blaufus/Sandy Frye, Jive Talkin' Robots, Jollymon, Paradigm Driven, Written in Ashes...

Pro-Arts Productions

1350 Chambers Street

Eugene, OR 97402

(541) 345-9918

Owner: Tony Proveaux

Engineer: Tony Proveaux

Tracks: 16

Equipment: Alexis Adat digital recorders- 16 track, Mackie 8 buss mixing board, various amps, guitars, AKG mic's.

Clients: Floater, KPants, Surf Trio, Flapjacks, Oswald 5-0, Headhunter, Surfonic, and others.

Pushy Jew Productions

N.E. Portland

(503) 288-9279

Owner/ Engineer: Ken Goldstein

Tracks: 8 tracks digital audio editing

Rates: \$15.00 per hour/projects negotiable

Equipment: Pro Tools & Studio Vision Pro, Hard-disk mastering to DAT, Tascam DA 30 MK II, Unlimited MIDI tracks, SMPTE Capable **Clients:** Lynn Haldeman, Jeff Otto, Kevin Russell, Mary Sue Tobin, Tom Anderson, Quixotic Music Productions, Two Louies Radio Magazine, Samsonite & Delight-Ya

Q Studios, inc.

Aloha, OR

Phone/Fax: (503) 591-1200

Email: qstudios@cybernw.com

WWW: http://www.transport.com/~qstudios

Engineers: Eric Danskin, various independents welcome

Rates: \$25.00/hr, project quotes when applicable.

Equipment: 24 track ADAT system w/BRC, 64 input X2 console w/fader automation, Macintosh based Digital Audio WorkStation running Deck II software, Tascam DA-30 DAT, Tascam, Sony & Yamaha cassette recorders, Nakamichi CD player, Roalnd M-160. **Effects:** Lexicon LXP-15, LXP-1, LXP-5 w/MRC, RSP Intelliverb, Korg A3, Ibanez SDR-1000+, Alesis MIDlverb II, Roland SDE-1000. **Signal Processing:** RSP2200 multi-band compressor, "Saturator" tube, Ampex PR-10 tube mic pre (2 ch.), Alesis 3630 compressor/gates (2), Yamaha GC2020Bii compressor/gates, HUSH 8X expander (8ch.), Digitech MEQ-28 third octave programmable EQ, BBE 822A Sonic Maximizer. **Mics:** AKG C408, (x5), Audio Technica 4033 (x2), Sennhaier 421 (x2), Beyer Dynamic M88 ribbon (x2), Sure SM-57 (x3), Electrovoice ND 257 & MC-100. **Other:** Yamaha NS-10M & custom CV monitors with Carver Amplification. Fully balanced tt patch bay. E MU Proteus 1 & 2 MIDI sound modules, Akai S2000 sampler with computer editor, Akai S-900 sampler, Akai MX-76 weighted key controller, Master Tracks Pro sequencer. Premier Resonator drum set with Zildjian cymbals. Sperate control room and performance room with iso booth. Patio off control room. **Clients:** Polygram, London Records, MOMO Digital Records (MDR), Zelleznik Recording Co., Consolidated, Gregarious, pH7, Feller, Lielythe, Zombot Farm, Morgan Hardisty, Josh Dog, Jen Bernard, Lynn Anderson, Pierian Springs Software, Bassist College, Way Far Guitars, Sister of Lars, Mind Disciple, Hyperthermia, Wash, Emerge MC, Tone Deaf Orchard, Green Juice, Black Pearl, Funkknot.

R Studio

(503) 285-9168

Owner: Gregg Whitehead

Engineers: Gregg Whitehead, Kristopher Merkel

Rates: \$25.00/ per hour

Tracks: 16 tracks analog/ 16 tracks Digital/Full automation

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

Rainbow Recording

6614 S.W. Garden Home Rd.

Portland, OR 97223

(503) 246-5576

Owner: Galen Hegna

Producer: Galen Hegna

Engineer: Galen Hegna, Steve Martin

Tracks: 16 / 24

Rates: \$35/hr. Block rates available (call for info).

Equipment: Harrison 36 channel mixing console, ADAT digital recorder, Fostex, Otari, Nakamichi, Aphex, digital editing capabilities, Yamaha, dbx, BBE, DAT decks, Panasonic sync to video, synchronizers, MIDI controllers, sequencers, JBL, Neumann, AKG, Sennheiser, EV, Shure, upright grand piano, plus much much more. Call for details **Clients:** Paul Chasman.

Continued on page 22

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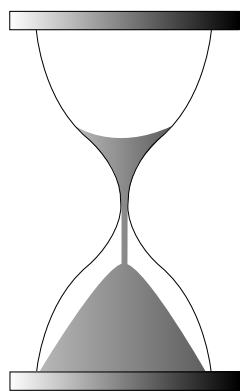
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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

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

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; Foxtex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Teletronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, Eantide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones

Other: Real-time and high-speed cassette duplicating services. Video production and duplication Clients: There Ya Go, Stain, Loco, Okie Drifters, Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojoes.

Red Carpet Treatment

Aloha, Oregon

(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

Tracks: 16tk 2" 15/30 ips. 2tk 1/2" 15/30 ips

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

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

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

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

Tube Equipment: "Thor" RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube limiter (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879s&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers Sch (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 exciter, 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

Owner: Sunny Day Productions, Inc.

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

Tracks: 24 8/8 analog, 16 track digital

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

Equipment: Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), ProDisk III, Sony JH-24 2" 24-track recorder 30/15 ips; UREI 1176LN x 2 peak limiters, DBX 160 x 2 limiters; EMT stereo plate reverb 7" w/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; Foxtex E-2 1/4" 1/2 track stereo w/DBX 1 & CTTC; Technics RS-B905 3-head mastering cassette deck; Tascam 32 1/2 track; Scully 280 B-2 1/2 track (2); Technics 1500 1/4" and 1/2 track (3); Otari MX 5050 1/4" 1/2 8-track, Tascam ATR60-T 2-track w/SMPTE, Tascam BR20-T 2-track w/SMPTE Microphones — Audio Technica AT 4050, AT 4033; Sony C-500 (2); Sony C-37P, Sony ECM 377, Neumann U67, U87, KM84i, KM86; Sanken CU31 (2); E-V RE15; Shure SM81 (2), SM57; Beyer PZM; Sennheiser 421, ME20, ME80; RE15. MIDI: EMU E-Max digital sampler; Yamaha DX7; Roland U-20 multi-timbral keyboard; Yamaha TX81Z sound module; Ensoniq ESQ-1; Oberheim OB-8; Alesis HR-16 drum machine; Oberheim DMX drum machine; Cooper PPS-1 sync box, Ensoniq EPS, Roland MKS-20, Roland MT-32, Roland R-8 drum machine. Other: Chickering 8' grand piano; Sony JH-10 1" video; JVC 8250 3/4" U-Matic; AK Q-lock 4.10 sync; Atari 1040 computer w/Hybrid Arts' SMPTE Track Pro software; headphone splitters 1 in x 4 out; AKG headphones K-240 (2) Sennheiser headphones; Technics RS-B605 cassette decks (30) with Dolby HX Pro, Dolby B or DBX II noise reduction. Clients: Valerie Carter/Jackson Browne, Chellie Mitchell, Hummingfish, Forty Thieves, Johnny Limbo & the Lugnuts, Lonesome Taxi, Mark Eubanks, Phame Choir

River Recording
Milwaukie, OR
(503) 659-5760
Owner: Steve Parker
Engineer/Producer: Steve Parker
Call for current rates and equipment

Sonic Recording
Northeast Portland
(503) 230-2713
Owner: Max Williams
Producer/Engineer: Max Williams
Tracks: 8, 2
Rates: \$15/hr. or \$13/hr. for 20 hrs.
Equipment: Tascam 388 w/parametric EQ; dbx I on all tracks; Yamaha Rev 7; Alesis MIDI Verb III; Alesis micro gate (2); dbx 163x compressor limiter (2); Alesis micro enhancer; Tascam 42B 2 track; dbx I noise reduction; Teac V-450 cassette deck; DAT available. MIDI: Roland D-59 w/ Roland PG-1000 editor; Roland SH 101 monophonic synth; Roland TR-505 drum machine; large selection of percussion equipment. Clients: Demo tapes for Red River Band, Steve Hettum, Noel Lenahaghn, Blue Moon, None of the Above, The Henwoods, Billy Kennedy w/Steve Hettum. Video soundtrack for Malcolm Brenner.

Sound Goods
Beaverton/Aloha, Oregon
(503) 690-6864
http://www.soundgoods.com
Owner/Engineer/Producer: Joshua Slamp
Tracks: 24 digital/8 analog
Rates: SPECIAL INTRODUCTORY RATES! \$30/hr.; \$280 (10hrs) day rate. Or try one of our CD Package deals. 20hrs/100 CD's \$899; 40hrs/1000 CD's \$2499.
Equipment: Mackie D8B with full automation; snapshot & session save; built in effects, compression, gate. Alesis, Fostex, Joemeek, Focusrite, Art, Dbx, Lexacon, Tc Electronic, Marantz, Shure, Audio-tech, Groove tube (pre-Alesis), Rode, AKG, Beyer Dynamic, Roland V-Drums, Axon, Roland VG8, Acoustic Systems Sound booth. Clients: Shakin Jake & the Live Wires, Virtual Zero, Burgundy, Mind Discipline, Mike Connelly, etc.

Sound Impressions, Inc.
1920 N. Vancouver
Portland, OR 97227
(503) 287-3975 1-888-287-3975
Fax: 249-5021
e-mail: info@sound-impressions.com
Web Address: www.sound-impressions.com
Other Services: Video Production & Duplication, On-Hold Messaging & CD Rom Authoring.
Owner: Dan Decker
Engineers: Nick Kellogg, Dan Decker, Independents Welcome
Personal: Dan Decker: Owner / Engineer, Nick Kellogg Programmer / Engineer, Rick Duncan: Engineer, Tim Gerds: Video Editor, Assistant Engineers: Mike Warren, Jason Smith, Jason Leivein and Brain Anderson. Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. We now offer full multimedia services including video, CD-ROM authoring and web page design. Audio projects range from local demos to national albums. **Mixing Consoles:** DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section. Switchable plasma metering. Soundcraft TS12: 12 buss, 28 inputs, 56 inputs on mixdown, Fame fader and mute automation. Amek Matchless 26 inputs, 24 buss, in-line monitoring and 8 subgroups, 8 effects sends per channel, 8 effects returns, monitors wired for returns for a total of 72 inputs for mix down. **Multi-tracks:** Otari MX-80 2 inch 24-track with CB-120 locator for pro-

grammable 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, Ampeg B-15 Bass amp, Fender Sidekick amp. **Sound Modules:** Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland JV1010 with Hip Hop expansion card. **Microphones:** AKG "The Tube", AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! **Monitors and Amplification:** UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification **Clients and Projects:** TK Records Subpop Records Atlantic Records Frontier Records Sony Records Mercury Records Jon Koonce and the Gas Hogs Poison Idea Eric Mathews Cardinal The Dandy Warhols Swoon 23 Craig Carothers and the Nerve Heatmiser Pilot Dan Reed Monde La Bella Cave-man Shoe Store Pig Pen Hearing Voices Snowbud Dan Balmer The Killing Field Steve Hanford Miracle Workers Brothers of the Balidi Cruella Nu shooz John Nilsen Michael Harrison Tall Jazz Dub Squad Gary Hobbs Gary Ogan Dub Dubree Steve Christopherson Here Comes Everybody Patrick Doro Lyle Ford Patrick Doro Marv Ross Rindy Ross Lyle Ford Land of the Blind Al Perez Chode Mel Nancy Bright Leroy Vinegar Soular Jeff Cava OC192 Carla Cox Gypsy Caravan Melt JIVA Bob

Stark Philmore Flemming Victor Wooden and many more.

SuperDigital Ltd.
915 N.W. 19th Portland OR 97209
228-2222
www.superdigital.com
EMAIL: superdigital@superdigital.com
Owner: Rick McMillen
Contact: Michael Maughn
Engineers: Rick McMillen, Michael Maughn, Tony Lash, Mo Morales, Bob Stark, Freelancers always Welcome!
Rates: \$50-\$95/hour Depending on engineer.
Equipment: 24 BIT DigiDesign ProTools24 MixPlus with all TDM plug ins, Pro Control, 888/24, ADAT Bridge, Apogee A/D & D/A Converters, GML EQ, GML Dynamics, Manley Mastering Pultecs, Manley Massive Passive, Manley VoxBox, TC Finalizer, dbx Quantum, UREI 1176's, dbx 160sl, Genelec Active Monitoring with subs, CD burners, Panasonic & Otari DAT recorders, Nakamichi cassette, Otari open reels, Dolby SR / A, and much more!
Clients: Who's who of NW music.
Other: Excellent gear & the best ears to give you the best finishing touch for your album!
Convenient NEW NW location. 2 New studios under construction. **Coming soon:** Totally Automated 5.1 Surround Mixing Room! Free evaluations of your tape!

Tonic Media
PO Box 14062
Portland Oregon, 97214
(503) 236-2123
Owner: Alan Alexander III
Engineer: Alan Alexander III
Rates: \$35 per hour for mastering
Mastering Suite Equipment: Pro Tools, Sound Designer, Mackie CRI604-VLZ Mixer, Tascam DA 88, Sony DAT Recorder, Jaz Drive, Yamaha CDR 102 CD Recorder, JBL Control 5 monitor speakers, Digitech DSP128+ Programmable DSP, (2) Alesis Microverb II, Rocktron Hush IIX Noise Reduction Unit, (2) BBE Sonic Maximizer - aural enhancer (one stereo, one mono), Alesis Micro Gate - noise gate. 24 track digital recording studio also available. Feel free to inquire regarding MIDI and other gear.
Clients: Hungry Mob, Dub Squad, KMHD Radio, NW Film and Video Center, Lawrence Johnson Productions, Angela Pope, Shannon Day, Quixotic Music Productions, Workhorse Productions, 21 Cent Media, Inc., Arts in Education, Regional Arts And Culture Council, City of Portland.

TRAX
5539 E. Burnside
Portland, OR 97215
(503) 231-4142
Owners: Steve Goodman, Kevin Olson-Peterson
Engineers: Steve Goodman, Kevin Olson-Peterson
Tracks: 16
Rates: \$25/hr.; \$200 for 10 hrs.; 11-20 hrs, \$18/hr.; 21-40 hrs., \$16/hr. All rates include engineers as musicians, too—guitar, bass, keys, vocals.
Equipment: Ramsa WR-t820 20 channel mixing/recording console; Tascam MS-16 16-track recorder, Akai GX-600D 2-track recorder; Sony Beta hi-fi; Teac EW-750R cassette recorder; Digitech DSP 256 multi effects processor & IPS 33B super harmony machine; BBE 422A sonic maximizer; ART MDC 2001 de-esser/compressor/exciter; ART Pro-Verb digital reverb; Ibanez DD-700 digital delay; Behringer Dualflex enhancer/exciter; Valley Audio Gate; EMU Performance 1+; Yamaha NS10m monitors; M & K Subwoof; JBL studio monitors; Ramsa WR-TM20 & Yamaha RH-5M headphones; Sure SM-33 Ribbon mic; EV RE20 mic; SM-57 mics; SM-58 mics; TOA K-3 & Kr condensers mics; AT 4033 mic; SM 94 mic; Sennheiser 421. **MIDI:** Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg

M3R tome module; Ensoniq EPS sampler; Yamaha DX7; Sound effects library; Yamaha RX17 digital rhythm programmer. **Other:** Yamaha CP-70 electric baby grand piano; Mini Moog; Hammond organ w/Leslie; Pro One; Rickenbacher 330 12-string guitar; Les Paul Custom; Hofner basses (one fretless); Fender Stratocaster; J-200 acoustic guitar; Custom Strat; T.C. Electronics Chorus; Rockman compressor/sustainer; Rockman chorus/delay. **Note:** We do custom song writing (words or music); jingles; give music lessons (guitar, bass, keyboards). **Clients:** Rose City Sound; Boyd's Coffee; Sundown Sound; Standard Insurance (production work); Stingers.

The Voice-Over House
In the Hollywood District
P.O. Box 13755
Portland, OR 97213-0755
(503) 288-9972
Personnel: Joseph Waters, Amy Hecht, Martin Hecht
Announcing: The Voice-Over House now features DigiDesign Pro Tools III, 16 (55 virtual track) Hard Disk recording-pristine high quality sound. **Unique Equipment:** Featuring Bruel & Kjaer microphones (4006, 4002 (2), 4011), powered by Millennia Preamps for the best in acoustic recording. Great compressors: Valley 440 (classic) and Aphex Compellor 320. Other: Pro Tools direct-to-disk. Much more. **Tracks:** 8-Track Otari 1/2 in.; 1/2 track Otari MX5050 BII; 1/2 track Revox A-77; Sony DTC-100; Sony 75 es DAT; Nakamichi LX-5 cassette. **Rates:** \$35/hr. days; \$45/hr. eves. & wknds. Block rates at \$25/hr. per 7 hr. day; introductory 4 hr. block for \$60. **Recent Projects:** Bob Shoemaker, Tom Welles, Higher Ground, Whiney Draper.

Walter Midi Recording
1420 SE 162nd
Portland OR 97233
(503) 761-0964
E-mail: waltrmid@teleport.com
Owner/Engineer: Jon Lemon
Rates: \$40/hr includes engineer and use of all equipment and instruments. Tape costs & charges for digital storage of projects additional cost. Block rates are available. Call for details. **Recording Equipment:** Tape Decks: Six Adats- (1) Adat XT-20 (4) Alesis Adat XT and (2) Alesis Adats with BRC remote controller; Tascam MS-16 1" analog 16 track; Panasonic SV-3700 and Tascam DA-30 dat machines; Philips CD recorder. **Mixing Board:** Yamaha O2R digital mixer (fully automated faders, EQ, effects, panning etc. with built in effects, gates, compressors, expanders) with 4 Adat interface cards. Tube preamps, compressors: (5) Manley tube preamps (2 independent inputs per unit), Manley voxbox, Manley El-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 Quadraverb 2; Lexicon Alex; SPX-90; Boss SE50; Alesis Microverb; various others. **More processors:** TC Electronics Finalizer; Aphex Aural Exciter; Aphex gates; Behringer Intelligate, Composers; Musical Instruments: Acoustic: 1997 Steinway Model B 7' grand piano; Hammond B3 with 122 Leslie; Hammond M3 with custom Leslie; Rhodes 73 Suitcase piano; Synths and Keyboards: 19 midi keyboards or rackmounts including Roland JV-1080; Roland JV-1010; Roland JP-8000; Clavia Nord Lead; Korg Trinity; (2) Korg SG1D; Korg SGProX; Rhodes VK1000 organ; Roland S-550 sampler; Alesis QS7; Roland U220; Korg O3RW, and etc. Recent clients include Colobo, Radio Flyer, Five Fingers of Funk, Kenny Mack, Al C, Clever Crew, Izaya, Land of the Blind, Finger Lickin' Good, Buddha Beatnik, Al Zion.

Two Louies

Continued from page 7

under the name Flesh and Blood).

Just over a month later, on St. Patrick's Day, a benefit was being held at Starry Night for Richard Burdell. Burdell, complaining of symptoms he attributed to a water skiing accident he had suffered in the early Sum-

tempting, without much success. For better or worse, Fuqua declined, opening a hair salon instead.

As is customary within the volatile climate of music club management, venues closed and venues opened to fill their vacated demographic space. As the PC&S closed in upper Southwest, the Dublin Pub opened on the Eastside, as Larry Hurwitz was opening the Sixth Avenue club across from Starry Night, Cafe Oasis was closing in Northwest Portland. Eli's II supplanted Belmont's on the Eastside.

Cafe Oasis was originated by Leroy Williams whose connection to the local underground extended

Their squirrel-like staff were instructed to inquire after refills whenever a customer's glass reached the half empty point. Half-full was not a Dublin Pub concept. Another unique aspect about the Dub Pub was that Kate and Carl provided the PA system, which was drastically underpowered, in order to mitigate neighborhood noise complaints. Stage volumes were always kept to an absolute minimum. Kate would take obvious relish in introducing each act, venturing forth at length, in rich Shakespearean tones, a spontaneously composed soliloquy in honor of her next guest performers.



The Crazy 8's; breaking records at the U of O, 1984.

Photo David Wilds

mer of '84, was diagnosed with Lou Gehrig's Disease. Silent Treatment was doomed. In order to offset his medical debts, friends organized a charity function on his behalf that featured the likes of Tom Grant, Paul DeLay, Nu Shooz Jack Charles, Calvin Walker, Cool'r, Le Bon, Ron Steen and a new band, the Lloyd Jones Struggle.

The Lloyd Jones Struggle began as a side project for the energetic guitarist on off nights from his gig with In Yo' Face. Jones was yet another drummer to step out from behind the kit to front a band as a guitarist and lead singer. Marilyn Monroe: the healthy members of the Unreal Gods, gigged regularly on the local circuit to critical indifference and widespread public apathy. Portraying themselves as a "Glam-Metal" band, in actuality they were neither. Towards the end of their limited run, the Monroes tried to lure Mark Fuqua from Pockettoll to act as their lead singer, a role that Unreal drummer Billy Flaxel had been at-

back to the 9th Street Exit. The cafe itself was a rickety house of cards, small and sparsely furnished. Still crowds would flock to see Billy Foodstamp, Billy Kennedy or Ed and the Boats. When the new owner Foj Kohler closed the club in mid-1985, there was a vacancy left for a club to cater to esoteric Folk acts and their fans. Dublin Pub, located at 30th and Southeast Belmont stepped in to fill that void.

Not much bigger than the average living room and located in an essentially residential neighborhood, the Dublin Pub succeeded because owners Kate Bullock and Carl Ballard were unrelenting in their control of the club. Hawking expensive imported beers to every body they could squeeze into the place, Kate and Carl were renowned beer nazis. It was commonplace for one of the pair to scoop up any unoccupied glass of beer, quickly seating a new customer in any apparent empty space.

Still, countless Folk and Rock acts made Dublin Pub their home.— from an Earl Benson reunion with Sleazy Pieces to Ed and the Boats, the Riflebirds and Billy Kennedy and Lew Jones, to any number of Irish acts that the owners supported. Musicians knew that Kate and Carl paid up-front and always paid the agreed amount. This was in stark contrast to other club policies around town, the most notorious of which was that of Larry Hurwitz.

A gig at Starry Night, regardless of attendance, usually meant that the band was playing for nothing or next to it. Larry's list of deductions was legendary. He once refused to pay Rozz Rezabeck any money at all for singing to pre-recorded Theatre Of Sheep instrumental tracks: billing himself as the band, despite a favorable reaction from the audience. Rozz received instead, assurances from Larry that the withheld moneys would be donated to Billy Rancher's then-

upcoming benefit. However Starry Night made more money than the charity when it came to that benefit and Rezabeck's "donation" of \$450 was never mentioned in the final tally.

Other bands to come to the fore during this time were the K-Tel's, Boy Wonders, Harsh Lads, the Vena Rays, Insane Jane and the Oblivion Seekers. The Vena Rays were an outspoken group of Alternative female musicians, memorable because their bassist, Kat Bjelland, later went on to play with Babes In Toyland. Mark Sten was already a seasoned veteran of the Portland Alternative underground wars when he formed his new band, the Oblivion Seekers.

Harsh Lads were a musical bevy of Lincoln High School students led by serious young Houston Bolles. The K-Tels were the vehicle for Neil Gilpin's sturdy versions of Soul and R&B songs known and unknown; whose main course always seemed to include pit stops at the Dublin Pub. Insane Jane were notable for the stellar lead guitar pyrotechnics of young Maria Ortiz, who later became Maria Callahan— known in the '90s for her work with Doris Daze.

For acts seeking National exposure, 1985 began sweetly. Robert Cray, who had swept the Best Artist, Best Album, Best Song and Best Single prizes at the National Blues Awards, had already returned to town and was set with a second album ready for national release. Keyboardist Roger Sause joined saxman Kenny G. (two former members of Jeff Lorber's Fusion) in the recording of *Gravity*, Gorlick's first album for Arista.

Nu Shooz released their own recording of "I Can't Wait" to immediate public acclaim, abruptly reach-

ing Top 20 status on Z-100, eventually reaching Number One. Napalm Beach played on the headline bill at Seattle's Bumbershoot. One wonders if Kurt Cobain was watching from the audience that day. It is more probable that Courtney Love was in the crowd, as she was a known camp follower of both Rozz Rezabeck of Theatre Sheep and Chris Newman of Napalm Beach.

In one of the most bizarre developments of 1985, the Oregonian fired music critic John Wendeborne,

editorial stance a few years later, when it was discovered that columnist Jonathan Nicholas had hamfistedly plagiarized part of an article which had appeared earlier in New Yorker magazine. In that case, the Oregonian board merely slapped Nicholas' hand by suspending him for a few weeks. In retrospect, Wendeborne's seems the more fancifully creative of the two reprehensible journalistic deeds. However, in both instances the daily's face was widely red all over. Indeed.

"The end of 1984, found Curtis Salgado disbanding three-year old In Yo' Face to head East and play with the eleven-piece band Roomful Of Blues. Bassist Todd Jensen left Sequel to head South to LA. Members of Rising Tide and Fire Eye (who had always intermingled in the past anyway) joined with Quiet Riot drummer Cliff Carothers, creating Malice and signed with Atlantic. Silent Treatment's "Life On Earth" video made the playlists of MTV, Night Tracks and Night Flight."

after fifteen years of service, for reviewing a concert that he had not actually bothered to attend—whereat he probably would have observed that the reviewed act had cancelled their show. Wendeborne, a champion of the Portland music scene, offered no defense for his arrogant and senseless behavior. He was replaced by beat writer Stuart Tomlinson, a very nice guy, who wouldn't have known a horn solo from a lunch whistle.

Curiously, the Oregonian softened their hardline

Among the new bands to appear in the latter half of 1985, Green Room stood out as one of the more exciting acts. Snotty lead singer Mitch Fraas displayed a propensity for crafting brisk four-chord rockers, delivering the lyrics with a whiny faux English accent. The Riflebirds stormed into the picture in the late Summer. Former members of the Van Goghs and the Cry, guitarist Kevin Kraft and bassist Lee Oser found the perfect counterpart to their brooding ro-

Continued on page 30

DRUM SHOP OF PORTLAND SINCE 1958

SALES

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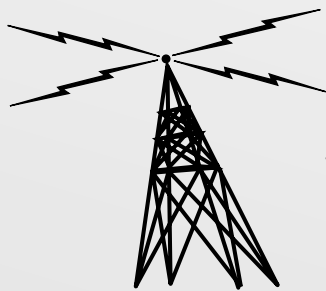
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BEST OF 1999

ARTIST/LABEL/TITLE

- 1 FERNANDO Cravedog CD Old Man Motel
- 2 IMOGENE Imogene CD Underdub
- 3 LITTLE SUE Cravedog CD Crow
- 4 KAITLYN NI DONOVAN Hush CD Songs for Three Days
- 5 PETE KREBS AND THE GOSSAMER WINGS Cavity Search CD Sweet Ona Rose
- 6 KELLY JOE PHELPS Rykodisc CD Shine Eyed Mr. Zen
- 7 THE COUNTRYPOLIITANS Ultrapolitan CD Tired of Drowning
- 8 LUTHER RUSSELL Cravedog CD Down at Kit's
- 9 THE FLATIRONs Checkered Past CD Prayer Bones
- 10 SUNSET VALLY Sargarfree CD Boyscout Superhero
- 11 WOW AND FLUTTER Amplified CD Guilty Pleasures
- 12 RICHMOND FONTAIN Cavity Search CD Lost Son
- 13 AMY ANNELLE Hush CD Which Ones You
- 13 THE SENSUALISTS The sensualists CD The Sensualists EP

OTHER GREAT RELEASES

- BELL Yeah, It's Rock CD A New Kind of Rome
- HERMAN JOLLY HJ CD Mad Cowboy Disease
- 44 LONG Sideburn CD Inside the Horses Head
- 4HR RAMONA Yeah, It's Rock CD Pharmacy Park
- WATSONVILLE PATIO FMA CD Population Oz
- AMY BLASCHKE LA Push Records CD Red Letter
- KIM NORLEN Hush CD And
- THE AMERICAN GIRLS Space Age CD In the Whiskey YaYa's
- THE BASEBOARD HEATERS Demo CA The Baseboard Heaters
- GOLDEN DELICIOUS Cavity Search CD Live at the Lauralthirst
- ALAN CHARING Lazy Bones CD Seconds West
- PETE KREBS Cavity Search CD Bittersweet Valentines

BEST LIVE RECORDING

- GOLDEN DELICIOUS Cavity Search CD Live at the Lauralthirst
- MEL BROWN QUINTET Karmen Policy CD Live at Jimmy Mak's

BEST COMPILATION

- CHAD CROUCH, KAITLYN NI DONOVAN, AMY ANNELLE Hush CD Flag
- HAZEL, CADALLACA, ELLIOT SMITH Kill Rockstars CD Drinking from Puddles

BEST RELEASE PARTY

- LUTHER RUSSELL and MEL BROWN at Berbat's Pan

BEST FIRST THURSDAY PROMO CD

- TRA LA LA, FONTANELLE Audra Gint CD Berbat's Pan 11- 4 - '99

LABEL OF THE YEAR

- CRAVEDOG Little Sue, Fernando, Luther Russell

WEDDING OF THE YEAR

- MINE with guests Little Sue, Mary Kadderly & the Countrypolitans

JANUARY 2000

ARTIST/LABEL/TITLE

- | LAST MONTH | THIS MONTH | |
|------------|------------|---|
| 2 | 1 | LUTHER RUSSELL Cravedog CD Down at Kit's |
| 1 | 2 | KAITLYN NI DONOVAN Hush CD Songs for Three Days |
| 12 | 2 | SUNSET VALLY Sargarfree CD Boyscout Superhero |
| 6 | 3 | ALAN CHARING Lazy Bones CD Seconds West |
| 6 | 3 | PETE KREBS Cavity Search CD Bittersweet Valentines |
| • | 4 | VARIOUS Hush CD Flag |
| • | 4 | SEANTOS y ARACHNA Torture Music CD Buxotica Dynasty |
| 9 | 5 | GOLDEN DELICIOUS Cavity Search CD Live at the Lauralthirst |
| • | 5 | MEL BROWN QUINTET Karmen Policy CD Live at Jimmy Mak's |
| 8 | 6 | CAMARO HAIR Demo CD Camaro Hair |
| 10 | 6 | ROZZ Imadethese CD Lover, Legend, Liar |
| • | 7 | SHAPESHIFTER Pinch Hit CD Opiate Sea |
| • | 7 | LISA MILLER and the TRAILER PARK HONEYS Demo CD Lipstick & Beer |
| 4 | 8 | CREPY OLD TRUCKS Kitchen CD Different Not Dumb |
| • | 8 | KING BLACK ACID Starseed CD And the Starseed Transmission |
| 4 | 9 | JUNK TRAIN Demo CD No One Said it Would Be Easy |
| • | 9 | FELLER Nice CD Furthermore |
| • | 10 | WRITEN IN ASHES Demo CD Eclipse - EP |
| • | 10 | RITSU Yikes Records CD Jungle |
| • | 11 | LEW JONES mp3.com CD My Life on the South Side |
| • | 11 | CALEB MILES Demo CD Caleb Miles - EP |
| • | 12 | KEROSENE DREAM KD CD Such is Life |
| • | 12 | AUDITORY SCULPTURE AS CD Solitary Forms |
| • | 12 | DELUSIONS OF ADEQUACY Demo CD Christmas Makes Me Happy |
| • | 13 | THE HIGH VIOLETS Demo CD Dream Army |
| • | 13 | LOWER 48 Wrecking Ball CD Lower 48 |

TOP TRACKS

- 3 1 LUTHER RUSSELL Cravedog CD "Fried Bananas"
- 1 2 KAITLYN NI DONOVAN Hush CD "Ceiling Tiles"
- 2 SUNSET VALLY Sargarfree CD "Happily Frozen"
- 3 ALAN CHARING Lazy Bones CD "Wake Up Elvis"
- 3 PETE KREBS Cavity Search CD "Told You So"

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17

"Lay Down" it as well,"

The question is, will Z100 play "Shout"?

Seattle loves Slowrush...

Epic Records December release of the single "Junkie" from Rob Daiker's band Slowrush (formerly Generator) has received the best radio response from



Gary Fountaine; offers from Hollywood.

photo Buko

stations in the west.

Epic is scheduled to release the debut Slowrush album, "Volume", February 29th.

"We're getting some airplay in San Diego and Los Angeles but the strongest showings are up here in the northwest," says keyboardist Blake Sakamoto.

"At the big powerhouse station in Seattle, "Junkie" was the fifth most requested song."

Slowrush plays a rare gig at the Ohm, January 29th.

The Dandy Warhols would be happy to get a release date...

Their second effort for Capitol is in the can but not on Capitol's radar at the moment. "They're not scheduled for release yet," says Capitol promo honcho Judi Kerr, who says her department is usually given at least three months to gear up for promoting a new release.

Dandy's management Monqui says the record will be released to Europe this winter and to the United States this summer.

The Dandy Warhols play Ohm Saturday, January 22nd.

Robert Cray says he got a kick out of his 1982 picture with Curtis Salgado in the December, 20 Year Anniversary issue. "My wife liked it too. She's been with me for ten years and had never seen the young Robert Cray."

Cray's wife Sue Turner-Cray is on the road promoting her indie movie based on the life of Portland

musician, Richard Burdell. The full-length film features an original music soundtrack by, yup, Robert Cray.

Sue wrote, produced, directed and stars in, "Through Riley's Eyes" which debuted at the Las Vegas Film Festival December 8th in the New Paris Casino. The film is booked to show during the New York Film Festival, February 7th (tickets 212/777-7100), the

Texas Film Festival, February 15th and the Palm Beach Film Festival, "Sometime in March." In the movie, Sue plays Riley's (Richard's) love interest. Cray and Burdell were friends in the Portland club scene.

Cray's first release for Rykodisc, "Take Your Shoes Off" has just been nominated for a Grammy as "Best Contemporary Blues Album of 1999". Meanwhile, Robert's old label Mercury, cashing in on the success of "Take Your Shoes Off", released "Heavy Picks-The Rob-

ert Cray Collection" which is currently #12 on BB's Blues Albums chart.

The end of an Era...

Calvin Walker leaves the musician's union.

Calvin was caught in cutbacks at Local #99 after the union's heavily promoted new media seminar, "The Summit" failed to draw any paying customers.

Phantasmagoric...

Calvin doesn't hold any grudges. "Denise Westby is one of the most progressive local leaders in the whole union. She introduced 18 pieces of legislation at the last national convention."

Calvin was a star sized presence at Local #99 for his long and distinguished career as a sideman, frontman and independent producer in the Oregon music business.

Calvin knew intellectual property education was the priority.

Walker says he's happy to be back working as a producer, having just finished the new 4th Plane Jaient record at Falcon with Sean Norton. While in the studio, Calvin had occasion to watch Rob Daiker of Slowrush at the board.

"Portland's lucky to have Rob Daiker working here. This is an artist completely dedicated to his craft. Rob represents the future of young musicians creating great art in music."

Calvin got Rob to play on some 4th Plane tracks.

4th Plane Jaient appears at Berbat's Thursday, January 20th.

The Blarney Stone

January 2000

Saturday 8th

Sensory Overload

Sunday 9th

Alan Charing

Wednesday 12th

Diggabone

Thursday 13th

Paul deLay Trio

Featuring Janice Scroggins

Friday 14th

LoveNancySugar/Vibrasonics

Saturday 15th

John Herrmann

Sunday 16th

Flatland

Wednesday 19th

Gary Ogan

Thursday 20th

Brian Cutler

Featuring Kevin Rankin/Dan ODurry

Friday 21st

X-Angels

Saturday 22nd

Buds of ODay/Brainwashers

Sunday 23rd

John Herrmann

Tuesday 25th

Jerry Joseph & the Jackmormons

Wednesday 26th

Warren Pash

Thursday 27th

ODobius/28 If

Friday 28th

Dave Carter & Tracy Grammer

Saturday 29th

Ashbury Park

Sunday 30th

Superbowl Sunday

February 2000

Wednesday 2nd

Gary Ogan

Thursday 3rd

Jackass Willy

Friday 4th

Pale Green Pants/Honda 70

Saturday 5th

Dizzyfish/Rotating Leslies

Wednesday 9th

Steve Lockwood with Guests

Thursday 10th

Joe Pygweed Featuring Lamar Stillwell

Friday 11th

American Girls/Big Time Pop

Saturday 12th

Orange Collection/Dave Rummans

Sunday 13th

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Live and Recorded Reviews

by Fran Gray

Feller CD release- Live Show-Tonic Lounge December 12th

Feller, Ezra Holbrook, and Warren Pash

Opening the CD release show for Portland band *Feller*, Ezra Holbrook delivered a personable, even intimate, acoustic solo performance. His music is warm and touchable and the crowd drank it in along with a lot of beer, donating a well-spirited and much deserved reception to Holbrook.

I've always been moved by solo performers in these settings; because, theres nothing for them to hide behind. What you see is what you get; no backup band and no fancy sound equipment. Theres just the raw connection between the musical energy flowing out of the artist and into the audience, with nothing but air bouncing off people and walls to mix the sound. This is where you can appreciate what an artist is made of, in the demanding setting of a potentially noisy bar crowd.

Rocking clear off the Richter scale, Warren Pash played next. He had one backup musician and the two of them together heated up the night with their sizzling pop and rock, song-after-song, "Not much talking" approach. These guys were really good; maybe too good to have been an opening act on this particular night.

As excellent as *Fellers* new CD "Furthermore" is, their live show felt a bit unrehearsed and disconnected. In general, the music that these guys are creating radiates with energy and originality. Its hard to say exactly what was wrong that night. Something was amiss, but gobs and gobs of praise should go to their stand up bass player Carter Hill who gave an air-tight performance and seemed to hold the night together just hanging out in the background and digging in to the songs.

Beyond measure, *Fellers* CD "Furthermore" is one of the best local productions out in Portland right now. One little ol rough night won't stop a group of warriors and veteran musicians

**Mary Gauthier- Drag Queens in Limousines
CD Groove House Records**

According to her bio, recording artist Mary Gauthier stole her moms car at the age of 15. So you'd best be on your guard, because with her CD *Drag Queens In Limousines*, she might steal the keys to your heart next. Her transparent lyrics and molten story lines come together in such a way that you cant help but feel like she is the part of you that you wish you could express.

With a deceptively beautiful edge and folkish, modern talking blues style, Gauthiers gutsy pedal steel voice slides through her soulful folk songs boasting sweet tales of spirits in the morning mist in "Our Lady of the Shooting Stars," and songs of soured relationship in "Different Kind of Gone."

The title cut *Drag Queens In Limousines*, sums up the album. Here, Gauthier writes her bio surrendering her past as one of those who despised the preppy high school scene so much, that she ended up stealing her moms car, in order to escape it. On this track, electric guitar textures are layered in the background, coming in one by one with tasteful licks and strums as the song builds its momentum through the instrument of Gauthiers wrenching singing and acoustic guitar playing.

Its difficult to think of a contemporary example with which to compare her. Mary Gauthiers music is extraordinary and rich. Her voice and style re-live the rural 1930s while her lyrics tap the troubled times of modern living.

**Feller
CD Wilcox/Barton Music**

I want to say alt country here...but theres a flavor present in this music that sets it apart from the alt country Ive savored in recent days. With a name like Feller, you might even expect a group of good old boys wielding banjos and a tub bass playing the Ballad of Jed Clampett or Foggy Mountain Breakdown or something. Well....you can forget that. These guys are cranking out a distinguished, blistering rock prototype of acoustic guitar that is silhouetted by grinding electric rhythm that exalts everything from smooth jazz progressions to in your face rock n roll. Twisting time signatures and syncopation are the key here. Its like psychedelic dream music minus the flaming stratocaster distorting under a wall of Marshalls.

"Headed West" starts with a ghostly assemblage of guitar sounds, floating a-rhythmically in and out of the plane of the song. A dry, hook-laden acoustic guitar pulls it down to Earth while a wet, verby electric guitar playing on the offbeat launches it back out into space. Jack Wilcox sings with breathy, offworld presence.

I've seen comparisons of Feller to Crosby Stills Nash and other folk rock bands, but I dont see Feller in that niche. Feller has created its very own spot that melds and meshes the music of their collective hearts desire into this meaningful and intriguing auditory mosaic.

**Ponticello- Dark Skies
Independent CD**

Theyre not your typical rock-bluegrass-celtic-jazz-folk-trip hop-blues-ambient band, but then.... who is? Ponticello began their musical venture as the house band playing traditional Irish music at Seattles Owl and Thistle. Four nights a week, they were the Owl and Thistle band. According to their bio, one night between sets over a pint and conversation, they decided to try something new. The end result is a trio with dark, sizzling, electric violin leads, bursts of rhythmically tantalizing bass hooks and churning, groove laden drumming poured over a bed of gently steaming vocals and pop melodies. Their debut CD, *Dark Skies*, is ten tracks of wondrously dark songwriting.

Within this amalgam of musical influences and textures, is also a sound that draws upon the foundations of classic rock and pop. "Heartbreak" in spite of its electric megaphone lead vocal and transer rhythmic loops is reminiscent of the sounds of *Canned Heat*, and "Thief" using the same vocal effect, is a pop song as current as anything youd hear on the radio today. Track 3, "Shining Through," with a lilting, whining celtic electric violin intro, would be good old-fashioned world beat music, except the rhythm section is standard rock n roll frame drums, shakers and bass along with what sounds like a programmed rhythm clap track. "Shining Through" could be compared with the pop stylings of Loreenna McKinnetts Mummers Dance. Sung by Ted Kamp, the pop lyrics and hooks splice themselves into your thoughts without mercy.

Developing material by meshing musical styles is becoming increasingly common today. In spite of this, Ponticello stands out from the rest by igniting their music with great songwriting

**Triplets- Fuzz
Independent-CD**

The band is called Triplets. Ironically, cuts 3, 6 and 9 stand out. (Coincidence?) Their CD "Fuzz" is for the most part unadulterated, guitary rock. Their songs are full of tantalizing changes with elemental, chordy, guitar hooks, melodic bass lines, and shadowy vocals. Beyond that, it's not heavily adorned...just dorned good.

What do tracks 3, 6 and 9 have in common, besides the fact that theyre all divisible by 3? For one thing, they all

have the radio compatibility factor built in. They're anchored down with rich, electric guitar layers in various textured sounds, filled with acoustic strumming and frosted with darkly sung pop melodies. Triplets' "Fuzz" is provocative pop and rock. It's warm and buzzy regardless of your math skills.

Donna Jose-Rhymes of Passion

Donna Joses CD *Rhymes of Passion* is like the Grand Canyon; big, colorful and HOT! Several members of the Oregon Trail Band were guest musicians on this project including vocalist Rindy Ross of Quarterflash fame, inter-stylistic guitar contortionist Brad Price, and fiddle/violin wizard Skip Parente.

Joses music is full of zest with gorgeous lyrics and progressions that zip through various countryish styles. Folk, Cajun, Dixieland and rockabilly all make appearances on *Rhymes of Passion*. While the top drawer names and performances on this CD make it quite an interesting little package, they dont by any means defy or smother Joses offerings as singer and songwriter and musician. Her voice is full of flowing presence and her songs are crafted to a much higher degree than most Portland writers.

"Emerald Eyes" is an acoustic alternative folk/jazz/bluegrass ballad that falls in line with the sounds of Alison Krause. Beautiful acoustic bass licks and open ringing mandolin notes sear across the song. Jose, comes to her own rescue singing all of the background harmonies on this cut, then caps this splendorous beauty by playing a flute solo.

Rhymes of Passion includes outstanding songwriting and musicianship, but above all else this CD is just plain fun to listen to. Aint that what musics about?

**Hogleg
Demo CD**

The drummer drums, the singer sings.
The bass player rounds out the sound.
The guitar players squares it back off again.
This project makes a nice coaster.

**Jaime Michaels Little Dreams
Independent CD**

Jaime Michaels CD *Little Dreams* is a collection of colorful, acoustic, bluesy-folk paintings of sound. Where his song "Steal Light" is musically reminiscent of the finger picked intricacies of guitar legend Doc Watson, "Never Be The Same" is a beautiful country folk song with a spooky, mysterious electric guitar hook supporting moody lyrics. Michaels words are a gentle river, flowing across his music with fluid passion. They are a poetry of imagery and imagination presented in a voice often gentler than the lyrical content itself.

The majority of the songs on *Little Dreams* have a dark flare delivered through minor chord progressions and piercing lyrics. Michaels catches you by surprise though, by offsetting these unsettlingly shadowy emanations with songs built on undulating, high spirited guitar progressions and stories of light. Cut 5, the Paul Simon-ish "Somewhere Like Italy," is a "willing-to-take-a-chance" kind of love song. It is a garden of lyrics that seem freshly picked, rather than written, as if he had scattered the seeds of an idea and they grew into a wildly blooming array.

Jaime Michaels use of language is uncommonly exquisite. His songs and writing have the hand-rubbed luster of universally personal feelings. When they touch you, you feel as if youve held them before, then you wonder if you really have.

LL

In the MIX

Continued from page 10

After graduating college, Tom's foot was in the door, and he took a position to run the college department of CBS in New York. Shortly thereafter, he was offered an A&R job with Columbia working in Atlanta. Originally, they wanted him to cover the college market, which at the time WAS the alternative music scene. But, as he now reflects, "It was an idea they tried but didn't work. In fact, it was doomed to failure." Reorganizations and no clear channels for things to get done made it "amorphous and nebulous," in Tom's words. "A&R

with your contact person and everyone says, 'he's an asshole,' then maybe you want to look elsewhere."

"On the same note, if some people think and A&R guy is okay and other's don't, try to figure out where you stand. Even if Jesus were an A&R rep, he'd have to say no or drop a band now and then. It's just the way it is."

Kissin' The Blarney Stone

A new live music venue to keep your eyes on is The Blarney Stone, located in the old Mason's Hall on the corner of SE 39th & Hawthorne. The Irish pub has begun a live music format and new booking agent Lisa Ford is busy booking a variety of acts for upcoming shows. Some of the shows slated in the coming months include Gary Ogan, Paul De Lay, Cowboy Angels, Buds of May, Brainwashers, Grindstone, Jeff Trott, Mobius and many others. "I don't want this club to be pigeon-

"Closely tied in with renowned college radio station WRAS in Atlanta, Tom Simonson got the opportunity to cultivate a relationship with the Indigo Girls and began promoting their music across the country to the college markets. It was Tom who submitted the Indigo Girls package to Epic when they were signed."

really wasn't my goal, anyway," Tom adds, "I wanted to do management. Through it all, I'd have to say there was no better training for becoming a manager than when I did A&R and college promotion. I dealt with people from all three Sony labels from levels top to bottom in that 6 ? years. It made me a much better manager."

Tom went on to form a management partnership and represent such acts as *Timbuk 3*, *Fastball*, *Steve Forbert*, *David Wilcox* and *Matthew Sweet*. When he dissolved his business partnership two years ago to move with his wife to Portland, he kept on Wilcox as his client. Wilcox, a North Carolina native with several albums under his belt, was signed to A&M and most recently Vanguard. "David keeps me working and the rest of my time is spent playing music and just taking it easy. I was always overly busy when I was working for the labels and managing several acts - I was always on the road. It's nice now to relax, play music and live a little."

When asked what wisdom he could share with bands and managers trying to get signed, he had several things to say:

"First of all, record deals are not the holy grail that everyone seems to think. There are no guarantees that once you do get signed that you'll go anywhere. That's when the real work is just beginning. Getting a deal is easy compared to doing the work and touring to promote the record." ... "Also, remember that there are a lot of BAD deals out there. A band that gets signed could go nowhere and actually lose money in the process. Remember, if you don't like the deal, you can say NO!"

"Probably the most important thing to remember is that you need to have a realistic set of expectations and goals. If you don't have a following, if you're not touring and don't have a good sized mailing list, AND if you don't have the CD sales to back you up, then you're not going to get any major label interest in the first place. It's extremely unlikely.

"Make sure you get a good lawyer so that you don't sign your life away. It's important too to look for integrity in the people you're dealing with at labels. Ask around. If you talk to five or ten people who've dealt

holed as solely acoustic," Lisa stated. "I'm looking for a variety of bands and musicians to make the club a true contender." The 175 capacity room has a full PA and mixing board that "sounds great," according to Lisa. In addition, she says, "We treat our bread and butter right," by offering generous drink tix to musicians along with a reasonable guarantee for the door. Live music 6 nights a week, with bigger-draw acts performing on Thursdays, Fridays and Saturdays will be an added boost for the rapidly dwindling SE music scene. Lisa also wants to put the word out that she's looking for musicians to host "Songwriter in the Round" sessions for mid-week performances.

Samsonite & Delight-Ya Go Public

Cybele and Botielus, aka Samsonite & Delight-Ya, got some good strokes recently when NPR (National Public Radio) picked up their Y2K CD "Y2Kymca.com" and bestowed it "Best Y2K song of the millineum." Website orders started pouring in immediately follow-

"The Northwest Film Center is running a month-long series of music films ranging from jazz, blues, swing and alternative to opera. Local participants include Curtis Salgado, who will be hosting 'An Evening with Curtis Salgado: My Favorite Things,' on Monday, February 7th. Curtis will be sharing rare clips from his personal video collection of his favorite jazz, blues and gospel performances."

ing the airing of the song on December 23rd last month. Orders have been coming in from East Coast, Mid West, Southwest and West Coast listeners who just had to have it. It's a great boost for the hardest working couple in show-biz.

Reel Music

The Northwest Film Center is running a month-long series of music films ranging from jazz, blues, swing and alternative to opera. Local participants include Curtis Salgado, who will be hosting "An Evening with Curtis Salgado: My Favorite Things," on Monday, February 7th. Curtis will be sharing rare clips from his personal video collection of his favorite jazz, blues

and gospel performances. Also slated are two jazz features, "The Jazz Age in Portland," hosted by Bob Dietch on Saturday, February 5th and and "L.A. All Stars w/ Leroy Vinnegar," a film of recorded performances of the late Mr. Vinnegar which will be shown on Sunday, February 6th. Additional films of interest include: "Tom Waits: Big Time"; "Hellhounds on My Trail," a film about the fans, followers and devotees of the great blues guitarist Robert Johnson; and "The Brian Epstein Story," a BBC production that is "loaded with never before seen or imagined interviews" with the man behind the Beatles and others 60's bands. You can pick up the NW Film Center's schedule at the Portland Art Museum or Guild Theatre downtown, or call 221-1156 for information.

The Fur is Flyin' Now

Contrary to erroneous information, the popular raucous punk beasts also known as Monkey Fur have not broken up, but have changed their line up and are scheduling winter gigs as we speak. Claiming the new line-up is "tight, motivated and killer," band manager Amy McIntire raved about new possibilities for the group now that they've brought on Joe Chiusano (bass player and drummer for Fernando) to the line-up and have brought back original Monkey Fur rhythm guitarist, Joe Bosco, to take over as Bassist. Shane Ogard "The Clown Prince Priest" frontman and lead Guitarist "Monkey" Mike Ryther are stoked about the new line-up and getting back to gigging. They've been working on lots of new material during their hiatus.

Shows You Don't Want To Miss

Alan Glickenhau (Higher Ground, Blue Honey, Everyday Dirt) has put together a new 4 piece jam band called *Off The Rail*, who'll be premiering as opening act for Fat Paw at the Mt. Tabor Theatre on Saturday, January 15th. The line up for Off The Rail reads like a who's who in Portland's acoustic rock jam circles: Glickenhau on fiddle, banjo, dobro and mandolin. Danny East (Buds of May) on vocals and banjo. Chuck (Higher Ground) on upright bass and vocals and Al (Everyday Dirt) on guitar. With this combination of players, you can bet the night will be long on groove. It seems that everything that Alan Glickenhau involves himself in garnishes critical and audience acclaim. He really is a talent to be reckoned with.

Another show of hot proportions, though markedly different in style, will be at the Cobalt Lounge on

Saturday, January 29th when Eugene's Asthma Hounds join forces with Seattle's Hot Rod Lunatics for a night of blistering hot rod and rockabilly punk. I can guarantee by the time these bands finish performing, people will be scurrying for water and fire extinguishers and air. Both acts rate 10 on the energy, speed, fire and delivery. Get your heart thumpin' and your throttle pumpin' for this show.

Music Biz News:

You got it? I want it.... 280-0178
'til next time...

LL

Two Louies

Continued from page 25

manticism when they encountered singer-acoustic guitarist Kate Lieuallen. Kate's gorgeous voice and alluringly distant stage demeanor was the perfect foil for Oser's introspectively intelligent original songs. The addition of drummer Kevin Jarvis immeasurably

ing new band; but it was horrible to see him in such an awful state, so ravaged of his youth and vitality by cancer and chemotherapy. Dan Reed's remarkably intuitive and imaginatively simple set design symbolically captured Billy's enduring story: for, as he descended from the heights of Unreal Godhood to emerge into the hideous world of Flesh and Blood, his shadow loomed larger and larger behind him.

The public was not aware that Billy collapsed after that show, and after, or during each subsequent show. They did not see him between sets, puking blood and bile in a bucket in the backstage kitchen of

"The Distractions were always a band with a revolving door policy. Players incoming and outgoing were practically falling over each other, as a never-ending series of personnel changes seemed to undermine Jon Koonce's schemes at every turn."

fortified the rhythm section, swiftly propelling the band into the upper echelon of local bands. The Riflebirds, too, regularly appeared at Dublin Pub, unable to turn down the sure paycheck.

As if running one of the top new bands in town were not enough for the guy, Dan Reed created a musical alter-ego in RIA. Fronted by former Kashmir lead singer, Steve Hale, RIA (Reed In Absentia?) performed sets that were primarily conceived and written by Reed and fellow Networker, guitarist Brion James. Neither played in the band.

Even with Reed standing discreetly behind the curtain, RIA's sound bore a tangible resemblance to that of DRN. But, whereas the Network emulated Prince, RIA had more of a Scritti Politti vibe—though at times, it seemed that the bands were nearly interchangeable. Still, RIA had the players, the looks and the chops to carve out a name for themselves, apart from their Oz-ian relationship with Reed.

Billy Rancher and Flesh and Blood played on a few occasions in the Spring of 1985, primarily to promote their album *Flesh and Blood*, and to raise cash for Billy's medical bills. Their inaugural show, at Starry Night was simply magical in appearance. The band—Lenny on lead guitar, fellow Pipsqueaks Chuck Retondo on bass and Pete Jorgusen on drums, a former Nu Shooz horn section, Tom Cheek on sax, with brother Jim on trumpet and the phenomenal Mary Reynolds on back up vocals—began the performance by cutting to a slinky groove as a familiar bony, angular shadow backlit behind an immense scrim, appeared in the upper left-hand corner of the stage, bouncing to the rhythm.

As the figure hesitantly descended an apparent staircase, the shadow grew longer and more distorted in back of the scrim; approaching grotesquely gigantic proportions. When he finally landed at the bottom of the stairs, Billy took the stage from behind the curtain. He seemed appallingly thin and unsteady; wearing a green-tinge blond Ken-wig, a Jethro-plaid, green suit and several layers of kabuki makeup. He looked much like a wax-figure of himself.

It was wonderfully exhilarating to see Billy again, singing new songs, from a new album with an excit-

Last Hurrah. Because of Billy's stubborn refusal to give in to his disease, it was not readily apparent to his audience, despite the blonde Rasta wig he wore to cover his hairless head, that he was still sick. They merely saw an entertainer desperately attempting to recover the past glory of his career. They did not see a human being struggling to hold onto his life.

But, as 1985 came to a close, little more was to be seen or heard from Billy Rancher after those Spring shows. Instead, inexorably weakened by his illness, Billy retired to his bedroom to record new songs—when he had the strength. Though he was being systematically robbed of his vigor and energy, Billy Rancher's spirit and creative force remained vibrantly strong and true.

Next month Part 3.

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| Saturday, Jan 15 Fat Paw/Off the Rail(members of Higher Ground & Buds of May) | Saturday, Jan 15 Ashliegh Flynn/ Ezra Holbrook/ Brad Maio |
| Friday, Jan 21 Logo's Eye/ LavaDemure/ Asma Hounds/ Brain Washers | Friday, Jan 21 Dryer the Conductor/ |
| Saturday, Jan 22 Metal Fest 2000/ Ashty/ Wild Dogs | Saturday, Jan 22 Micheal Burly & Friends/ Colorphobs |
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Original rock band seeking drummer. Dedicated musicians. Call 829-3779. Frontman available for CW Oldies band. Gene 245-5116.

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Melodic rock band looking for a guitar player with a lot of sounds and creativity. Gigs and recording. We have rehearsal space. 288-4926.

Keyboard player wanted for formed cover band side project for money, beer and fun. Flexible about most things except ability. Interested, call Mike: 684-7858.

Guitarist looking for band. Broad influences, Dire Straits to Ramones to light jazz. 14 yrs. experience, lead and rhythm. Looking to collaborate on original music. Professionally

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Drum lessons. All ages, styles. \$15.00 First lesson free. Daryl 503/692-8186.

Song writer looking for female vocalist to do studio recording, 24 channel digital. Final will be on DAT. No money or CD. No users. Call Peter 359-0928.

Indie band on label, radio, tours, etc. Need bass player immediately. Background vocals important. 222-7508. Signed, touring band seeks drummer. Alt-rock/pop. 233-2308.

Guitarist available. Guitarist seeks drummer and bassist to start band or join existing one. Would like to play something that is not quite metal, not quite punk, but somewhere in between. Loud, heavy, angry, dynamic, tight. Along the likes of Black Flag, Black Sabbath, the Champs, Dazzling Killmen, older Melvins, Stinking Lizaveta, Unsane. Call Stacy @ 231-7160.

Guitar guy. Experienced rhythm & lead guitar player seeks blues-rock, R&B oriented band. Regular practice and gigs desired. Patrick: 503/636-7449.

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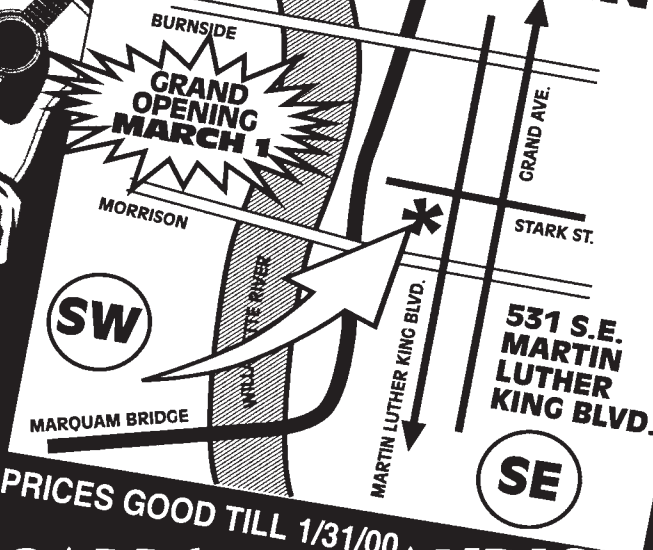
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