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Photo: Pat Snyder

Lisa Stringfield
of
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VOLUME 66 NO. 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 15, 1986/\$3.50 (U.S.)

THE FIRST MAYOR'S BALL

Reprinted by Permission Billboard Publications — by Michael Burgess

Portland, 1985. Four in the afternoon on a grey and overcast January day. Inside the Glass palace, quiet. Except for un hurried crews plugging in mounds of speakers on the two main stages, the Memorial Coliseum is empty as a drum.

Down on the arena floor, just about dead center, this improbably impressario, Billy Hults, nattily set out in counter-culture mufti: faded Levis with a lived-in look, a scuffed leather flight jacket that's been through a great deal, black tai-chi slippers and a baseball cap. It is a Chicago Cubs baseball cap.

Depending on your point of view, Billy is the guiding spirit of, or the twisted mind behind, the Mayor's Ball. The Ball, which starts in two hours, will celebrate the election of Bud Clark, a clear-eyed, no-nonsense leprechaun of a non-politician who, from a tavern-plopped down at the foot of the West Hills, launched a grassroots, groundswell mayoral campaign that no one who was anyone took seriously until it booted out a two-term incumbent whose name was a household word. The campaign buttons read: "Bud Clark Is Serious!" His campaign slogan was: "Life is more meaningful when you're having fun." At the victory party, Billy summed things up: "What more can a man ask than that his bartender be elected mayor?"

In real life, Billy Hults is a washboard player. About as good a washboard player, if the truth were known, as anyone has a right to be. In that life, his name is Billy Foodstamp, and his loose-knit, 20-piece, country/restroom rhythm & blues ensemble, Billy Foodstamp & the Welfare Ranch Rodeo, is the stuff of local legend. It has, not without reason, been called "the band that time forgot but the rest of us can't." If everything goes as planned, and Billy doesn't have to leave town



Backstage at the first Mayor's Ball: Gary Fountaine of Nu Shooz, Dan Reed of the Dan Reed Network and club owner Tony DeMicoli check out the 11-page Portland "Market Profile" in Billboard.

Photo: Archives

"The finale is a stroke of genius, takes Portland music from its rock'n'roll roots to within inches of the level of myth. A massed-band rendering of 'Louie, Louie,' in which maybe 100 musicians vile and various kick the stuffing out of the Kingsmen's rock ditty anthem."

suddenly, the Rodeo will play tonight.

The gig Billy is orchestrating, the one he and Buck Munger have been hammering together for months, the one announced in USA Today, involves 22 bands (or 150 musicians, whichever comes first). Six hours of nonstop music, all local, none quite the same,

filling the arena and spilling out onto a half-mile of concourse and several large convention rooms. The Mayor's Ball (Bud's Ball to the faithful) will answer the question: "What would happen if we threw a party and invited everyone in Portland?" In the middle of the

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LETTERS



Norm Sundholm (left) picks up the Kingsmen Gold.



VANILLI LIKE

I am writing to correct some facts regarding the musicians who played on Honey Ryder's demo CD. The Rhythm section on the CD consists of myself on bass and Mykael Lundstedt (formerly of Satellite Heroes) on drums. the second guitar tracks were laid down by Mr. Jason D'Main, another Satellite Heroes alum.

Jason D'Main's work on the CD was a for-hire arrangement. However, Mykael and I played with Honey Ryder for over a year, so it is a mystery to us that the musicians who actually recorded the disc are not being afforded any credit.

I noticed that in your review of the CD you referred to many different artists with which to compare the Honey Ryder sound. One artist that should have been included in that list is Milli Vanilli, for this is a clear case of the musicians appearing on the cover not being the musicians who laid down the tracks on the disc.

Thank you for your time,
—Matt Tracy, Indigene

RSVP

Have you guys got Dave Corboy there? I understand he's planning to release some stuff I sang on without asking me? There's a Sado Nation show I'm not invited to?

—John Shirley

SUNN HISTORY

Dear Editor,

I have enclosed a little essay on Sunn. I have always believed in letting sleeping dogs lie, however, after reading a published article of an interview with Conrad on Sunn amps, I wish to dis-

pute Conrad's statement that I left Sunn to venture into real estate. There is definitely more to it than just that. I do no wish malice, just a straight record.

It all began in 1962 with the largest purchase in my life, a Fender Bandmaster amplifier. It even cost more than my 1954 Ford convertible. As all musicians can attest to, equipment is just about

charts on how to design a bass reflex cabinet. The Fender Bandmaster cabinet was an enclosed cabinet stuffed with fiberglass insulation and no porting for bass reflect. Conrad helped me redesign the speaker cabinet and cut a port in the front. Results? Better, but not as good as I wanted.

One night while practicing in our party room at home, I plugged my guitar into Conrad's

“Conrad was a Hi Fi buff and had built a speaker cabinet with plans from JBL. It had one 15" JBL speaker in it. Along with those plans were charts on how to design a bass reflex cabinet.”

everything. How can we blast out the wonderful sounds of our hours of practice without the right equipment? Obtaining the sounds heard from top hits requires the right equipment.

If my memory serves me right, I paid around \$465 for my Bandmaster amplifier, only to be somewhat disappointed in the results. It was not loud enough without distortion. Ah, the solution had to be in the speakers. The Fender Showman amplifier was the ultimate amplifier of the day, but cost \$995. It had 2 15" JBL speakers. Well, why not put JBL speakers in my Bandmaster? Ott's Hi Fi of Portland was the place to go. For a cost of \$86 each, I purchased 2 12" JBL speakers and replaced them with the original speakers in my Fender Bandmaster. This is where my brother Conrad enters the picture.

Conrad was a Hi Fi buff and had built a speaker cabinet with plans from JBL. It had 1 15" JBL speaker in it. Along with those plans were

hi Fi amplifier and ran it through my speaker cabinet. Wow! Now the system cranked. So it was not just the speakers that were holding me back, bu the amplifier itself. Its back to Ott's Hi Fi for a Dyna Kit amplifier. Yes, a kit, you wire it yourself. What a job wiring and soldering this thing together. After a few, actually many, discovered errors in wiring, I got it up and running. Now it doesn't take a brainchild to look back on my expenses to figure out the financial venture it took to get here. The only thing left "Fender" was a wooden box with vinyl covering.

By this time I was still in high school and working at Burke Arenz Music in Portland, Oregon as a salesman. I approached Ed Burke, the owner, and told him I could make an amplifier comparable to a Fender Showman for less money to sell in the store. He agreed to the idea and it was a simple matter of building a box, buying

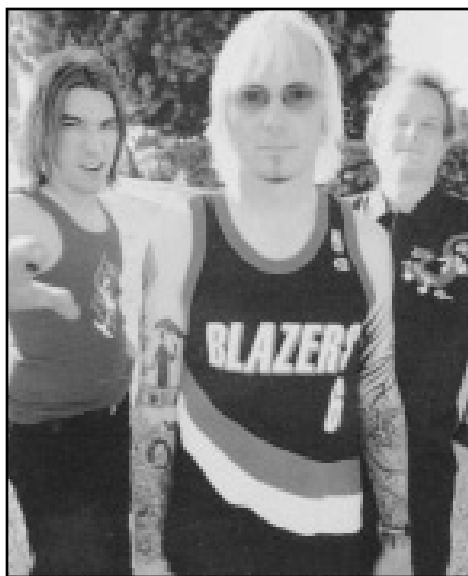
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BURRO'S Eye View

*Jeff Trott, Sheryl Crow's songwriting partner;
fills in on bass with Lodestar at Berbat's.*

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



Songs From An American Movie Vol. 2...—Everclear | Capitol Records

Everclear's second installment in the "American Movie" saga, *Good Time For A Bad Attitude*, maintains the high standards of its predecessor, *Learning How To Smile*, released in July; and adds a rockier edge to the proceedings this time around. What was originally intended to be leader Art Alexakis' solo escape from the confines of the band, instead has allowed Everclear the opportunity to expand the horizons of the material through more varied presentations.

Alexakis' songs have always dealt with personal matters in very open, direct and honest ways. This album is no different. A recent divorce and subsequent re-marriage are directly reflected within the dozen songs offered here. In addition, the "American Movie" series reflects a growing parental instinct made manifest in his daughter Annabella.

"When It All Goes Wrong" takes a somewhat pessimistic stance, churning beneath a familiar Alexakisian guitar riff (think "Santa Monica") and trademark wails of "yayuh," waiting for the other shoe to drop—finally squashing his success and happiness once and for all. Similarly, "Slide" bursts forth with cacophonous thunder, detailing a disastrous relationship. Greg Ecklund's pyrotechnic drumming further amplifies the aura of mass emotional destruction and impending meltdown.

The frenetic riffage of "Babytalk" is something of a departure for Art and crew, churning menacingly, while describing the relationship between Art's friend Spike and Spike's manipulative babytalking girlfriend. "A good guy to have in a fight/Unless he was with his girlfriend."

Though seemingly tongue-in-cheek, "Rock Star" accurately mirrors Art's own quest for fame and fortune. A rare Alexakis guitar solo dangles in the middle of this number, as does an uncharacteristic key change, a timeworn Pop music device.

"Short Blonde Hair" would seem to portray the other side of the coin in the pursuit of success, the down side: wherein simple goals and desires are transformed under the magnifying glass of public perception. "Yeah, no one really understands/How simple and plain and predictable I am/Coz all I ever wanted to do was play guitar in a rock 'n' roll band." A powerful three-chord phrase punctuates the proceedings with a sense of yearning and despair.

Art's intricately clever figure on 12-string guitar melts into a fiery electric guitar progression of "Misery Whip," a volcanically volatile number. "I'm just an actor, like Robert Fucking Redford/ When I say those stupid words that they expect me to say." Craig Montoya's juicy basslines help to propel Art's angular guitar chords.

Acoustic guitars and Beatlesque electric guitar arpeggios support Alexakis' vocals through the verses of "Out Of My Depth;" spontaneously bursting into flames in the turnarounds before slipping into a spectacularly incandescent chorus. A very original song, both in its structure and in its execution; perhaps the best, or best realized of all Art's creations. Fabulous!

"The Good Witch Of The North" is an actual ballad from Everclear, write it down. A short and tender love song, it perhaps better echoes the sonic sensibilities of *Learning How To Smile*, than those presented in this chapter.

But the instrumental "Halloween Americans" resumes the incendiary fireworks, with Ecklund laying down a stilted, syncopated slam rhythm against Montoya's insistent bass phrases, as Alexakis layers multiple lead guitars into a fiery melange which eventually resolves, in the end into twin electric and acoustic 12-string guitars.

As if throwing gasoline onto a wildfire, the band tears into "All Fucked Up" a blisteringly Grungy anthem to the disenfranchised. Within this tiny withering opus, Alexakis compresses and condenses countless years of Punk frustrations and violence—achieving the fulfillment of Kurt Cobain's original promise a decade ago.

Faint string filigree hover around "Overwhelming," and offer a sense of piquant restraint against the aggressive crunch of Art's guitars. "Song From An American Movie, Pt. 2" is more or less the electrified version of the first song on the previous album, with Art's English bobbie siren guitar supplanting the original banjo; bringing the entire project full circle. "The only thing that ever made sense in my life/Is the sound of my little girl laughing."

Where Cobain and Nirvana were reaching a crucial musical dead-end, when Kurt elected to blow his brains out, Art Alexakis chose to record an album such as *Learning To Smile*. Adhering to his own musical roots, and without sacrificing completely the energy and vitality of Grunge, Art crafted an album that offered to him musical alternatives to the tried-and-true conventions of the style: guitar, bass and drums.

Horizon sections, keyboards, acoustic guitars and mandolins, served to expand the band's horizons. Having assimilated that sense of freedom, with this half of the American Movie project, Art and the band are able to express themselves with newfound vigor and urgency; lending true life and vitality to the old Grunge warhorse.

Beyond that, Alexakis has been able to take his personal musical expression to a far higher level. For, *Good Time For A Bad Attitude* is the new Everclear album, is the true successor to 1997's *So Much For The Afterglow*. This new record takes the band to a wholly new plateau. The possibility exists that Everclear could one day become one of the one of the great Rock bands of all time. Now that would be quite an achievement indeed.

Everything Was Beautiful—Jerry Joseph Ulfstone Music

Jerry Joseph has been plying his craft in Portland since the early '90s, when he blew into Portland from the Rocky Mountain region with his Reggae-rooted band Little Women. Jerry quickly made a name for himself around town as a purveyor of hardscrabble Americana Folk songs, with elements of the masters: Dylan,

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empty coliseum, Billy Hults takes off his baseball cap, scratches his head, looks around. "Why do I keep saying this will work?"

The citizens start arriving at six. By eleven, Bud's Ball has become God's own block party. 15,000 undefinable fans, a sort of socioethnic noah's ark, cheek to elbow, dancing their socks off and generally whooping it up. Portland meets its grassroots socially, is pleasantly startled.

The finale is a stroke of genius, takes Portland music from its rock'n'roll roots to within inches of the level of myth. It was Buck Munger's idea. A massed-band rendering of "Louie, Louie," in which maybe 100 musicians vile and various kick the stuffing out of the Kingsmen's rock-ditty anthem. The version that was banned from the airwaves for unintelligibly filthy lyrics and went on to sell more singles than any tune in the history of the business. the one that was taped with a single mike a quarter of a century ago in a basement maybe a seven-buck cab fare from the stage. At some point in the third chorus, Portland's music community hit critical mass.

If the campaign and election had accomplished nothing more than Bud's Ball, it would have been enough. For most Portlanders, this was the first glimpse they'd had at the all but alarming diversity of the scene. many musicians shared their surprise. For the first time, local players, bands by the score, used to slugging it out with each other over choice weekend gigs, pulled together. That the goal was to put an honest man with alot of heart and a great laugh in city hall was nearly incidental. Once the boys and girls in the bands saw that collaboration could lead to more than bruised egos and professional bloodshed, the Portland Music Association was inevitable.



Nu Shooz at Mayor's Ball One

Photo: Wilds



Paul deLay Band at Mayor's Ball One

Photo: Wilds

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The the & the GOOD BAD UGLY

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Springsteen, Hiatt, Mellencamp and Prine, informing his work.

Joseph himself cites Steve Earle, Chris Whitley, Bob Mould and the Afghan Whigs as influences. He resembles one or all of the above, from time to time, now and then, while maintaining a style of his own as well, both as a soloist and with his band, the Jackmormons. Joseph's well-publicized victory over drug addiction, in addition to other personal conflicts, have served as rich compost for his artistic endeavors.

This, his tenth recording in all, is an interesting solo project, recorded with longtime friend Pete Droge producing (as well as adding accompaniment). Droge's sure hand in the production and Joseph's lack of vocal affectation, makes of this one of his most direct and personable efforts.

That's not to say there aren't a few rough spots. "Joan Of Arc" is pretty terrible. And the album feels about three songs too long. But beyond those small quibbles, there are moments of real grandeur to be found here and found frequently and readily.

Jerry and Droge do most of the playing here (Droge supplying bass, drums keys, guitars and background vocals where needed), with a revolving cast of side players, including Paul Brainard on pedal steel and lap steel guitars. Elaine Summers on background vocals and percussion, bassist Dave Hull (of Sheryl Crow's retinue), guitarist Ian Moore, as well as Caleb Klauder, providing key support when needed.

The first track, "Good Sunday," signals the subtle stylistic departure. Over the programmed snap of a drum machine, Droge's watery wah-wah electric guitar and buzzing synth lines, as well as a scintillating Wurlitzer piano part, create an austere pastoral aura. Very nice.

"King Of Love" is a countrified waltz, replete with Brainard's crying pedal steel and the jangling acoustic and electric guitars of Joseph and Droge. "What I Live For" continues the Country feel, though this one more resembles those of Dylan or Prine.

"Both Of You" again utilizes programmed drums to good effect as Droge and guitarist Peter Stroud join to provide Jerry with a blanket of velvety guitars. Meanwhile Jerry delivers a heartfelt vocal, as leathery and gritty as a hardridden saddle.

Without doubt "1936 Jesus" is one of Joseph's best songs ever. Combining lines written by novelist Collum McCann with his own, to create a menacing mood, Joseph's imagery is uncharacteristically visual with this number,

possible attributable to McCann's pen. "See the fires of Wyoming/Hang coyotes from the fence/Heading down to the Teton Flood Museum/To see where the water went." Joseph's vocal performance on the song calls to mind some of the more effective work of Lee Hazelwood in the '60s. such as "Some Velvet Morning." Haunting.

"Mary Star Of The Sea" never quite gets off the ground. But "Middle East" benefits from Laynge Martine's smart drum program and Dave Hull's jaunty basswork to produce a sensual mood for Jerry's dusty sandblown vocals. "Mountain Home" makes great use of Ian Moore on digeridu and harmonium as well as dobro and electric guitar, to create another unusual atmosphere. "Joan Arc" is a half-hearted stab at a cocktail bossa nova that just doesn't fit Jerry very well.

But the Country honky-tonk of "You Again" fits like a rawhide work glove, with Brainard supplying pedal steel, while Droge lays down a punchy drum foundation. And "Altar In Your Box" is a simple arrangement, just a couple of acoustic guitars accompanying Jerry's solitary vocal. A poignant, well-crafted narrative that might possibly be about the interesting home-made monument that sits off the I-5 freeway outside of Weed on the side of Mt. Shasta—that's one interpretation anyway; the song is another great example of the new Jerry Joseph. "Beautiful Child Of God." could pass for a Springsteen hymn to Americana.

The subtleties in Jerry Joseph's transformation do not make them any the less significant or relevant. After over a dozen years in the business, he has developed a musical persona. And he seldom departs from that stance. When he does, it is not always with the best results. But when he sings about what he knows, in an unaffected voice, with sympathetic production behind him, his is a very powerful and moving force.

Sings Out- Caleb Klauder | *Padré Records*

Caleb Klauder, one of the prime movers in Calobo had a longtime connection with wizard Luther Russell since the two had attended high school together in Northern California in 1987. Nine years later they met again when Luther's band the Freewheelers (a band which also featured a lad named Jakob Dylan), opened a gig in Portland for Calobo. In the three years hence, the two conspired to produce this project which, like Jerry Joseph's album, features some of the best sidemen in the Portland area.

In fact many of them are the same musicians as on Joseph's album: namely the ubiquitous and multi-instrumental Paul Brainard and the equally adept and versatile Ian Moore—in addition to drummer Jim Bott, who did so much for the recent Mad Hattie album (see August '00 issue of TL); as well as ageless Stu Dodge sitting

in on fiddle. And of course Luther was there to fill the role Pete Droge plays for Jerry Joseph; plugging in a bass part here, organ and piano parts there; a Wurlt in the turn-around, a glockenspiel in the chorus. And in that regard, Luther might be superior to Droge. Luther is a great producer.

"Fall Like A Man" trots out in the lead position, a prancing tune that bounds off upon Brainard's nimble "Travis pickin'" pony guitar. Klauder's affable vocal style unravels a tale about a Nowhere Man for the Aquarian Age. "Joseph" calls to mind the work of the great Austin-based Americana band, the Gourds—a straight-forward churner, with Caleb's direct, slightly Cowboy-tinged vocal technique.

"Long Way For The Runnin'" maintains a classic Neil Young "Southern Man"/"Cowgirl In The Sand" sense of bravado and bluster in Luther's fiery electric guitar passages. Caleb's vocal with harmony singer Darrin Craig on Ira and Charlie Louvin's "If I Could Only Win Your Love" is much closer to its traditional Country roots than the version the Everly Brothers released over forty years ago.

The gentle stroll of "Rainy Day" echoes John Lennon's Double Fantasy period material. "Been On The Rocks," with its energetic Stu Dodge fiddle and Peter Schwimmer banjo, is a downhome Country hoedown, gospel shoutout of the highest order. Unusual instrumentation (Mike Coykendall's autoharp) and stalwart playing by Russell on several instruments lends "Marble Street" a sense of urgency.

A Pop sensibility drives "What I Do," but Brainard's slippery pedal steel guitar sends the song in one direction; while Luther's glockenspiel and Brainard's trumpet solo take it in quite another. Sort of like Harry Nilsson for the Starbuck's set. Different, to be sure. "Compromise" is a gentle waltz, similar to Neil Young's "Helpless" from his CSNY days.

Caleb Klauder displays a knack for a variety of styles. Luther Russell expertly helps to flesh out Caleb's musical ideas with the implementation of a minimum of instrumentation. Combined, the two have created a very pleasant album full of positivity and altruism.

A Tribute To Jill— *Jessie Rae* *Jessie Rae Records*

Bassist/songwriter Joan Meyer has a vocal delivery somewhat similar to that of Chrissie Hynde (or more currently, perhaps Aimee Mann), but manages to take her music in decidedly different directions from Hynde, incorporating elements of Jazz and Folk into her presentation. Here, along with Lauren Semler on guitar and Jeffrey Graham on drums, she carves a niche for herself and her band.

"Something I Said" is a shimmering piece

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some vinyl from Perfect Fit Seat cover, speakers from Ott's hi fi, and oh yes, the amplifier itself. I was not about to wire another one of those Dyna Kit monsters, so I opted for a Bogan PA amplifier. It worked. Put it in the store and it sold within a month. We called this new amplifier a BAMCO. Stands for Burke Arenz Music Company.

About this time, I started playing bass for the Kingsmen. I made up a speaker cabinet for Mike Mitchell, the guitarist, but he opted to use his Fender amplifier head through my speaker cabinet. This cabinet had 2 15" JBL speakers. A Hi Fi amplifier does not deliver the dynamic tone range needed for guitar. However, my dyna Kit amplifier boomed on bass. It was absolutely sensational.

I continued playing bass with the Kingsmen through the summer of 1963 and in the late fall of that year, "Louie, Louie" broke out on the national chart. Our first tour was that winter through the Midwest. We had a sound no other group had heard. It had to be our equipment, right? other bands inquiring into our equipment was endless. At this time, Conrad was a school-teacher at Centennial High school in Portland. he was intrigued at what was happening and with his background in Hi Fi, wanted to be involved. The arrangement that followed was he would build some units in his garage on days off and I would round up sales while on the road. the Dyna Kit amplifiers could be bought prewired which helped immensely. I used my earnings from the Kingsmen to fund the project.

As things progressed, the operation was moved to our father's garage in Lake Oswego, Oregon. this meant a move for Conrad and quitting his teaching job. I was also seeing the days come to an end with the Kingsmen as our popularity started diminishing. Conrad designed a rear loading folded horn bass reflex cabinet that later became one of the trademarks of Sunn. We also battled with circuit design for a better guitar amplifier. We enlisted the help from one of our father's employees, a roofer with some electronic background, to help redesign the tone circuitry.

Where did the name Sunn come from? Whole discussing the amplifier venture with Barry Curtis, the organ player with the Kingsmen, he came up with the idea of adding an "N" to SUN to keep it clear of the Sun Electronic tachometer company. Hence the name SUNN.

I left the Kingsmen in 1966 to spend full time with the newly founded Sunn Musical Equipment Company. Conrad and I had all the legal documents made up for a 50/50 share in the company. To protect each other, a buy/sell agreement was made up which should have worked quite well. Basically, if we ever got into an unsolvable situation, one of us could make the other



an offer to buy out the other's share in the company. the other had 30 days to accept this offer or buy the shares at the offered price. The investment I made into the company would eventually be made up by Conrad to match my investment, which could come as installments from his paycheck at any time he desired. it never did.

Another agreement was drafted by our attorney to cover a stock option for our first employee.

the building was a failed recreation center with an Olympic-sized swimming pool. A hole was knocked in the side of the building and the pool filled with dirt and cemented over. This became our main production area. Within a year, we had outgrown it. conrad and I searched for options for more space. Add-on to a rented facility or build a new one? At this time we were running about \$1 million in back orders. Some of these

"About this time, I started playing bass for the Kingsmen. I made up a speaker cabinet for Mike Mitchell, the guitarist, but he opted to use his Fender amplifier head through my speaker cabinet."

Jim Peterson became our first employee and wanted to have a share in the company for his efforts. The document gave him the right to buy 10% interest in the company with a proxy attached to the stock that half his vote would go to Conrad and half to myself. This would keep everything at a 50/50 split between Conrad and myself.

The company began to grow in leaps and bounds. Factory representatives were hired to set up distribution through music stores. my role in the company was to handle all sales and finance and Conrad to oversee production. Conrad was made president of the corporation and myself, secretary treasurer. I established credit with a local bank to help fund our growth and used our accounts receivable as collateral. our credit line grew to \$300,000. Not bad for a couple of kids.

We moved the facility to Tualatin, Oregon.

backorders, however, were a little inflated due to over-ordering from customers in an effort to receive product.

This is when conflicts began. Due to rapid growth, money was short at hand. Our profits were good, about 13% before taxes, but cash flow short. My concept was to keep spending to a minimum to be able to pay bills. Not all suppliers could be paid on time and production was still behind. Conrad, however, felt an image was more important and we continually disagreed in spending. At the time, our desks consisted of a piece of plywood over two half-sized filing cabinets. Economy to the maximum. I opted for more production space, Conrad wanted new offices. Although the disagreements continued, I did not at the time feel the severity as Conrad

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The the & the GOOD BAD UGLY

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of work, that captures a sort of Roxy Music feel and appends it to a catchy Pop song. "Laced With Sugar" reaches for a mood similar to those devised by Kate Bush, with a "yiyi-yihi." "Safe And Warm" ricochets with an upstroke Reggae rhythm and a rubbery syncopated bassline and a memorable melody, slightly reminiscent to Matthew Wilder's "Break My Stride." Very nice. Sounding something like the work of early Heather Nova, "Think Twice" reverberates with incandescent warmth.

Joan Meyer displays a knack for unique combinations of sounds in association with heartfelt songs. While her productions are fairly bareboned, there is strength and sinew in her music.

Fidelity—James Shook & The Resolutions Self-Produced

Here's a new, bright young talent on the scene, another multi-instrumentalist, Shook occasionally plays bass, adds a lot of guitars or keys to his songs, as well as singing in a soulfully fluid voice. Through the course of this nine song debut, Shook alternates between utilizing the services of three different drummers, as well as bassist Ben Olson and keyboardist John Etzel.

James seems comfortable as a vocalist in any genre from the Stevie Wonder soul of "February" to the Marley-imbued patois of "Heavy Token" and "Real Eyes." From the boyish charm of "Feel Of Nothing," to the shuffling Funk whine of "Shocking," the drawl of "Even Trying Blues," to the Zydeco gumbo of "Wild And Dying Out" and the Gospel joy of "Promise." His smooth, silky vocal delivery is the finest to be heard in these parts since Andy Stokes and Cool'r left the local scene.

Every song is as sure and true to its mark as it could be. Shook's remarkable gift for vocal expression makes of each song a distinct and powerful treasure. There is not a bad track here. Though simply produced, recorded on a lone eight-track analog tape deck, each song is invested with tremendous depth of musical character.

By far the most exciting prospect to appear in Portland in 2000, one would be remiss to pass up any opportunity to avail themselves of a performance by James Shook & the Resolutions. This recording would seem to be an excellent primer for the uninitiated, or those unable to locate the group anywhere else. Excellent!



LETTERS

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must have.

One day out of the blue, Conrad called for a board-of-directors' meeting. He seemed to be all stiff and legal about the whole matter and proceeded to hold the meeting in legal form. Conrad

obtained legal council and a money backer. Upon initiating the buy-sell agreement, I handed a letter of the buy/sell terms along with a photocopy of a check for \$100,000 to my brother at his doorstep. The \$100,000 was for the down payment to buy Conrad out. Well, you got it, he declared the buy/sell agreeemnt invalid also. It was going nowhere fast and the accountants for the corporation

"I left the Kingsmen in 1966 to spend full time with the newly founded Sunn Musicial Equipment Company. Conrad and I had all the legal documents made up for a 50/50 share in the company."

presented me with a check for his share of matching my contribution into the company. Next, Jim Peterson presented a check for his stock and the stock certificates were handed to me to be signed. I noted that the proxy on this stock was in force and by signing the stock, it did not enable him to swing the vote. All agreed and I signed the stock. Then the crusher. Conrad declared the contract regarding the proxy attached to that stock invalid and a vote was taken with Jim Peterson and Conrad to enable me to stay on with the company, but in essence, I had no say in matters. According to their interpretation of the so-called invalid contract, I was out.

The legal battle began. The big problem was the bank. If this thing drug out, the bank would pull the credit line, bankrupting the corporation. There would be nothing for all. I

told me "if you let your brother run the company, he will have it bankrupt in 3 years." I was forced to sell out. The accountants were right. Conrad had the company in a bankrupt state in less than 3 years. he did get his big beautiful new office space, but not for too long.

After attorney fees, I received \$13,000 and monthly payments of about \$3000 for two years. I was not the only financial loser in this venture. the attorneys who orchestrated the whole process and represented Jim Peterson and Conrad got deeply involved in financing Sunn. They lost big in the end. A chapter 11 bankruptcy ousted Conrad, and Hartzel Industries took over Sunn and brought it back on its feet. Fender has since bought Sunn Musicial Equipment and as of today, Sunn amplifiers still exist.

—Norm Sundholm



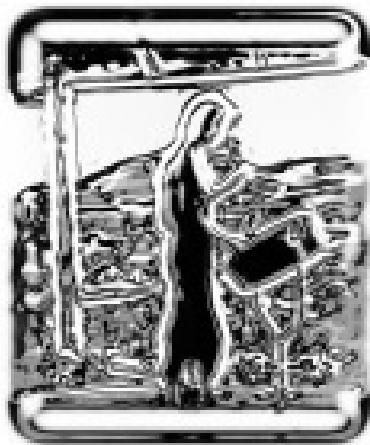
This year's Music Millennium holiday celebration at the Melody downstairs, marked the fifteenth year of the event. There were many juicy giveaways, including everything from Ricky Nelson CD's and autographed Sting posters, to a couple of freebee strats. I even won a giant Puff Daddy leather tour jacket complements of Bad Boy entertainment.

You've got to love these kinds of seasonal events mainly because they demonstrate a commitment to cooperation and tradition in the NW music scene. It's also nice to see people from different areas of Portland's music scene at one event sincerely enjoying each other's company. At any given moment I was poised to launch into a completely self-serving and boastful promotion of my own recent music related topics, however, I couldn't find any other ego focused conversations or squabbles at all and I'm quite frankly disappointed and frustrated!

Some of the many honored guests for the evening included Sheila Wilcoxon from "Back Porch Blues," The Other Guy" from channel 49, Alicia Rose from Nail Distribution, Rozz Rezebek (Rozz won the Ricky Nelson 4-CD set), Super-Roady Kelly Roberts and of course lest not forget Terry "Santa Claus" Currier who hosted the event.

In conversation with Steve Allen ex-drummer Jay Harris recently, he revealed that while attending remembrances functions for Allen in Los Angeles last month, he was invited to sit in on what must have been one killer jam session that was part of the event. Jay wouldn't drop a lot of names but he did say he got to play with Ray Brown among others, and when asked where this all took place he simply responded "The Bowl man, The Hollywood Bowl". Is that cool or what!

Rock Stars Attack! Is the title of a great CD assembled by Northwestern Creative Media and Materials, one of Portland's finer CD companies. The CD includes cuts from Floater, Synapse, Pete Ficht, Camero Hair, Doris Dodge, The High Violets, ML, Hank Plank and the 2x4s, Mister Generosity, Luther Russell, King Black Acid, Dine' Nation Jrz, David Tollefson, Messamyass, 35KS and Jollymon. High production quality all the way around makes Northwestern look like a very good choice for a



SKINNY WHITE SHOULDER

BY DENNY MELLOR



Nine-year-old protégé at NxNW

Photo: Mellor

serious CD project when you're ready, check them out at www.nwmedia.com.


The Rozz is half way through his next album of what may be his finest work ever. The prolific Portland/SF songwriter is hard at work

equipment solutions, management, booking, music stress all of these things take time to develop, so why not make a little easier of the younger cats. Remember you represent a very scrutinized aspect of our society, so why not put

"...Jay Harris revealed that while attending remembrances functions for Steve Allen in Los angeles last month, he was invited to sit in on what must have been one killer jam session.."

raising his son, working a day job and recording his latest material, Good Work Rozz!

Kids in Music! Since the school budgets have all but eliminated most of the music programs in our schools, how about adopting you're local neighborhood rock bands, singers or songwriters and lending a hand. You're experience is of greater value when you use it to plant a music seed. Performance, recording skills,

forth a better than expected image and help somebody else navigate their way through what is a very tough and challenging career choice. I recently saw a 9 year old drummer perform with her family at the Satyricon and while I don't agree with the venue for that age, I must admit it was a beautiful experience to finally see some tradition develop in pop music culture. 

AS THE WORLD



THE GRAND OL' SOAP OPRY

2001.

In the movie, the year Hal the computer tried to take over the spaceship.

In reality, Shawn Fanning's computer monster was trying to take over the music business. Precious life support systems were leaking into cyberspace while the RIAA lawyers floated through the scene unplugging the power modules and reducing the once ominous voice to a childlike squeek.

Napster. A division of BMG. (Insert yawn here)

The huge local story of 2000.

Portland band records and releases two major label albums within months.

Both are hits.

Probably the best explanation of what happened to the band comes from Art Alexakis in an Acoustic Guitar World cover story by Tom Beaujour.

Asked the familiar question, how did the solo project become two Everclear albums, Art explained that after the last tour Greg and Craig wanted to take some time off, so he retreated to his home studio in Portland to flesh out some new material.

"I had built a studio in my basement in 1998 and had already recorded a bunch of material-I even brought in the Tower of Power horn section for some stuff. I have a nice ProTools system, and an old Tascam one-inch 16 track machine, so I'm able to track drums to tape and then bounce them over to the computer. I also have a bunch of old Neve compressors and limiters to warm up the sound of the digital recording."

"Of course, the other two guys got over not wanting to work pretty quickly, and by the end of summer they were asking to hear the stuff I had done. At first I was like 'This is a solo record and I'm not playing it for you.' {laughs}. Then I relented and played them some of the songs. They were really blown away. They also had some really good suggestions, so we redid some bass and drum tracks and some of the vocals, and suddenly the music just came alive. I really feel like our band has a lot of chemistry, and that chemistry had a profound effect on the material."

"Songs that I had liked, I now loved."

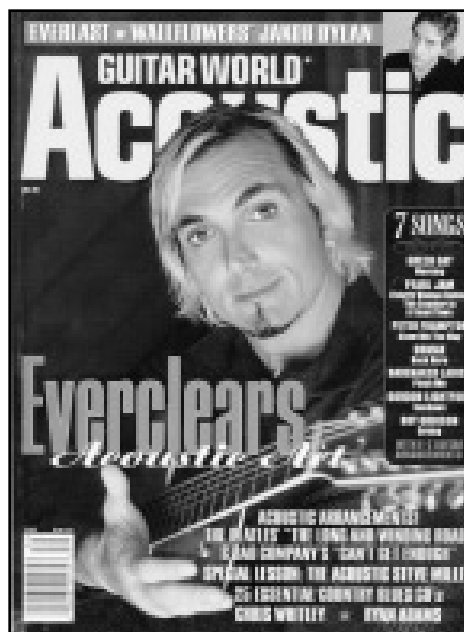
A band is more than the sum of its parts.

Everclear came in #61 on Billboard's list of Hot 100 Artists for the Year 2000. "Wonderful" from



Dizzyfish

Photo: Snyder



Best Art Interview Yet

Volume One of Songs From An American Movie, "Learning To Smile" was Billboard's 19th most popular Adult Top 40 song in the year 2000.

Everclear rocked the Santa Monica pier at their release party and just days later, Volume Two, "Good Time For A Bad Attitude" jumped onto BB's Hot 200 album chart at #66. (12/9)

Volume One came back to life and jumped 33 chart positions to #107 with a bullet after the video for "AM Radio" was picked up for regular rotation by both MTV and VH-1. The visuals morph Art's face through the 70's media superstar culture while the Mr. Big Stuff sampled groove chugs. VH-1 is also running a "Sounding Off" segment with Art to introduce the "AM Radio" clip.

Alexakis directed the video.

"Wonderful" from Volume One is still #14 on BB's Adult Top 40 and #38 on the Top 40 Tracks. "AM Radio" is #17 with a bullet on the Adult Top 40.

The fist single from Volume Two; "When It All Goes Wrong Again" is #11 on BB's Mainstream Rock Tracks and #12 with a bullet on the Modern Rock Tracks.

Everclear heads out February 2nd for dates in Canada, Michigan and Minnesota ending back in the west in Vancouver, BC February 15th.

February 1st Everclear plays Rochester, New York where former TL staffer Dennis Jones says the local papers have high praise for the "California alternative act".

A cup of coffee in the bigs...

The Dandy Warhols finished the year strong with the saturated airplay of the Gap Christmas commercial, "Lightbulb", featuring the intro to "Boys Better" from the first Capitol album "The Dandy Warhols Come Down".

The second Dandy Warhol album, in current release, "13 Tales From Urban Bohemia" made the top ten of Billboard Bulletin International Editor Lars Brandle in his wrap-up of the year 2000.

"Still the best British band to come out of the U.S."

Rolling Stone's Random Notes snapped the band backstage hanging with those "fuzzy indie boys" The Creepers from San Francisco. The Warhols are described as those "glammed out Portland bohos".

"We drink, therefore we are." says Courtney Taylor. who says in Random Notes (11/23/00) he's

D TURNTABLES

BY BUCK MUNGER

been swigging so much Jack he's "puffier than Sean Combs".

Talking random note rock star trash, Courtney says Creeper Lagoon was "struggling to keep up." in the backstage partying. "Their drummer was trying to drink us under the table, but he ended up drinking himself under the bus," Taylor laughs, "with his feet sticking out and everything."

February 9, 2001 is the 15th Anniversary of the first Mayor's Ball at Memorial Coliseum. In many ways, Portland's original music community has lost ground in the struggle for national music industry recognition.

Rochester thinks Everclear is from California.

In those days, BMI Vice-president Marv Mattis flew in frequently to huddle with Mayor Bud Clark at the Goose Hollow. Mattis briefed Bud on the depth of Portland's talent pool by reporting all the major label deals. Marv brought his Hollywood friends to Portland to do seminars for career minded musicians. On one trip he brought George Harrison's lawyer Allen Lenard, who ended up helping Nu Shooz negotiate their Atlantic deal and Dan Reed sort out his first managerial agreement.

The Mayor's Ball was a music industry happening well before Nirvana made Seattle famous and long before North By Northwest drew A&R types to check out our original music scene.

Mayor's Ball One headlined a seasoned local band named Nu Shooz. John Smith and Valerie Day's band had just leased their indie master of "I Can't Wait" to Atlantic Records. The Billboard Portland Market Profile, dated February 15th, showed the Shooz's single "I Can't Wait" a new entry at # 16 with a bullet on the Hot Dance/Disco charts.

Before it was over "I Can't Wait" would climb to #3 on Billboard's Hot 100 Singles chart, the album would go gold and the band would be nominated for a Grammy as Best New Act of 1985.

Mayor's Ball audiences heard it first, live.

The Mayor's Ball ran eight years, generated thousands of dollars and tons of food for charity and exposed hundreds of Oregon original music artists in a world class venue.

Big stories to watch in 2001.

The Trib Don't Fib.

The buzz on the Pamplin Corporation's new



Alan Charing Controversy

Photo: Snyder



Slackjaw

Photo: Snyder

bi-weekly newspaper, The Portland Tribune, is very music business friendly. Dr. Pamplin also owns a radio station and a record label and is planning the first national release (a female vocalist) in January. The Tribune will be delivered through the mail and free from street boxes. Marketing strategy for the publication is to "compete with the Oregonian more than Willamette Week" says former investigative reporter for the Oregonian and new general interest columnist for the Tribune- Phil Stanford. Phil will be the guy covering the tortured life of the local recording artist.

Kung Foo Bakery Rises.

It's where all the White Horse recording gear ended up. More than that, it's where super session guitarist and record producer Tim Ellis ended up. The studio, off southeast Division, has one room wired and about to finish the second. Look for all the pros to gather here. Engineers Bob Stark and Dave Friedlander will be around. Billy Rancher bassist Dave Stricker is a partner. Opening is imminent.

Dan Reed Returns.

Eon Records is impatient to get Dan Reed's next record out. The Odyssey project is about 75% complete and insiders say "Dan gives them a song here and a song there. A couple more and it'll be ready." Eon owners Tommy and John Thayer would like repeat the success they had with Slowrush, where they put out the record and immediately found themselves negotiating with a major label. Dan Reed will surely generate a firestorm of interest.

The Noise Control Task Force.

A group assembled by the City of Portland, Office of Planning & Development. A group that some local promoters worry is and an "over-reaching" on the part of the planning office. The Task Force will enforce the noise ordinance of July, 1976, where allowable decibels (72) are ridiculous without a noise variance permit. Talking is about 60 decibels. As evidence of a shift in attitude toward live-music, promoters point to the raising of fees for noise variances from \$150 to a staggering \$1,500. The charge for an "accelerated review" is now \$3,000. Insiders say the Noise Control Task Force's most artist-friendly member is probably former manager Sally Custer.

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Email: manfred@teleport.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, Quadverb2 and Yamaha on board processors, DBX Compressors, Expanders, Gates and Limiters, Tube Mike Preamp and Tube Leveling Amp/Compressor, Guitar and Bass Preamps, Ensoniq ASR Sampler with SCSI and large sound library, Yamaha MU80, Korg Wavestation, Roland R70 and V Drums Pro Set with TD10 Percussion Sound Module, DW Maple Drum Set, Yamaha Recording Custom Birch Drum Set.
Clients: J Bird Koder, Renato Caranto, Tracey Fordice, Roger Sause, Mark Olmstead, Nico Wind, Karen Therese, City of Newport, FOX49, Security Pacific, PGE, Vancouver Ford.
Notes: Great daylight atmosphere in beautiful wooded Rivergrove area, inhouse bassist and drummer available, call for songwriter special rates.

Anonymous Noise

(503)248-2136
Owner: Karl Brummer
Engineers/Producers: Karl Brummer
Call for current rates, equipment and availability.

Apache Recording Studios

4009 E. 18th St.
Vancouver, WA 98661
Vancouver phone: (360) 694-5381
Portland office: (503) 293-9266
Rates: \$35/hr to \$75/hr an hour
Description: Apache Recording Studios was conceived and designed by Jef "Woop" Warner, former Geffen recording artist and producer. Stressing an earthy environment of cedar, redwood, tile and American Indian art. The control room features a classic Trident 70 console with Lexicon and Drawmer tube processing, 32-Track digital multitrack, computer editing and mastering, with monitors from Uri, Tannoy, and Alesis. An 1890's Knabe 9ft. concert grand piano resides in the spacious live tracking room. Equipment: 48 input custom Trident 70 console, (4) Adat w/BRC, Lexicon 300, LXP15, PCM 70, Eventide H-3000, 16 track digital audio workstation (SAW plus), Drawmer stereo tube compressor, Dbx, AKG, Micro-tech Gefell 92, etc. Recent Clients: Ten Pound Rain, C.R.O.W., Father Mary, Ozono Park, and Warner Brothers recording artists Rough Cutt, Lid, Rustvein, Rexsoul, Hokus Pokus, Jen Triano, John Thayer, Hot Buttered Nun.

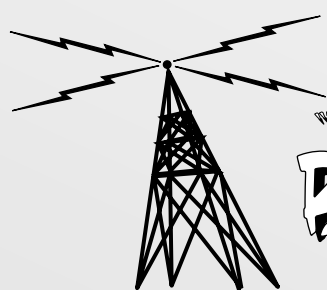
Bill Scream Music

422 SW 13th
Portland, OR 97205
(503)284-5737
Email: scream@nwlink.com
Owner: Bill Scream
Engineers/Producers: Rick Waritz, Leslie Carter
Tracks: 24 & 16 track plus Sound Tools Digital 2 track
Rates: \$75/hr.

Equipment: Studio A — Studiomaster Series II 40-channel MIDI automated console; Tascam MS-16 multitrack; Otari MX55 2 track; Yamaha Rev 7; Yamaha XPS-90 (2); Roland DEP-5; Alesis Multiverb; Alesis Microverb; Symetrix 4 channel noise gate; Aphex exciter; DBX 166 stereo compressor; Yamaha NS-10 monitors. Studio B — Soundcraft 6000 console (32x16x24); Otari MTR 90 II multitrack; Panasonic SU3500 DAT; Lexicon PCM 70; Lexicon LXP-1 (2); Eventide H3000 ultraharmonizer; Yamaha XPS 90; Lexicon PCM 60; Roland SDE 1000 delay; JBL 7/10 compressor; Aphex 612 2-channel noise gate; BBE 822. Mastering gear — Digidesign Sound Tools digital hard disk recording system; Otari MX 55 2-track MIDI gear; Akai 5950 sampler (3); Roland D-550 synth (2); Yamaha DK-7; Akai MPC-60. Other: Mini Moog, Vocoder (a real one) Clients: Skinhorse, NIKE — Scored music and sound design to "Bo Knows Bo," a 45-minute video for sale internationally, spring '92 collections videos, Dec. sales meeting audio to slide show productions; Nintendo/Lindsey West — 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
Email: brobertson1@uswest.net
Web: www.bluedogrecording.com
Owner: Bruce Robertson
Engineer/Producers: Bruce Robertson, Keld Bangsberg
Tracks: 32 (24 ADAT, 8 Hard Disk)
Rates: \$35/hr.; Block rates available
Equipment: Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, AI-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedia II/Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer Effects: Digitech TSR-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, Mciroverb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Cmp/Gate Mic/Monitor; (2) AKG C1000S, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KKR 9000B Monitors Hardware/Software: Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition



THE CHURCH OF NORTHWEST MUSIC

Wreckless MayeTM Baker's Dozen

January, 2001

artist • label • title

LAST MONTH	THIS MONTH			
	2	1	RICK BAIN & THE GENIUS POSITION <i>Official CD</i>	Crooked Autumn Sun
	3	1	KING BLACK ACID <i>Cavity Search CD</i>	Loves a Long Song
	2	2	JOE DAVIS <i>Demo CD</i>	Hope Chest
	3	2	THE HELIO SEQUENCE <i>Cavity Search CD</i>	Com Plex
	6	3	THE PINKOS <i>Empty 45</i>	"To My Valentine 7" EP"
	1	3	BRILLE STARS <i>Wicked Witch CD</i>	Golden Stream
11	4	4	VARIOUS <i>Kwali-T CD</i>	X Ray Visions
4	4	4	KAITLYN NI DONOVAN <i>Demo CD</i>	Ceiling Tiles 2000 (Remix)
	•	5	VARIOUS <i>Last Chance CD</i>	In The Cole Mind
5	5	5	MEL BROWN <i>Karmen Policy CD</i>	Mister Greeve
12	6	6	THE COUNTRYPOLITANS <i>Demo CD</i>	"Killing Shoes"
8	6	6	LYNN CANOVER <i>Tailfeathers CD</i>	Strange Bird
	•	7	JESUS PRESLEY <i>JPX Records CD</i>	Redemption
9	7	7	4 HR. RAMONA <i>Demo CD</i>	The Ride EP
12	8	8	IKNOWKUNGFU <i>Drunken Fist CD</i>	Songs in the Key of Fu
9	8	8	BUNCO KELLY <i>Demo CD</i>	Love Is Strong 2000
	•	9	GRAVITY AND HENRY <i>Revolve Records CD</i>	Pisces
7	9	9	OH SUSANNA <i>Stella-CD</i>	Oh Susanna
10	10	10	CALEB KLAUDER <i>Padré CD</i>	Sings Out
7	10	10	JEFF LONDON <i>Post Pablo Records 2000 CD</i>	Home: Volume 1
11	11	11	THE FOLD <i>J-Bird CD</i>	The Fold
6	12	12	BINGO <i>Demo CD</i>	Final Master
	•	12	MAHAYANA <i>Hippy Lawyer CD</i>	Awakening
	•	13	JAMES SHOOK <i>Demo CD</i>	Fidelity

top tracks

2	1	RICK BAIN AND THE GENIUS POSITION <i>Official CD</i>	I Want To Die
4	2	KING BLACK ACID <i>Cavity Search CD</i>	School Blood
3	3	JOE DAVIS <i>Demo CD</i>	Bed of Pain
5	4	THE HELO SEQUENCE <i>Cavity Search CD</i>	Transistor Radio
•	5	BRILLE STARS <i>Wicked Witch CD</i>	TGV

Please send submissions to...
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Main Room, January

MONDAY, JAN 1 Reggae Jam	TUESDAY, JAN 16 Tuesday Jam
TUESDAY, JAN 2 Tuesday Jam	WEDNESDAY, JAN 17 Starbugs Abbot Finney Space Breath
WEDNESDAY, JAN 3 Phaty-Snax	THURSDAY, JAN 18 3rd Estate Fatalistics
THURSDAY, JAN 4 Robert Rude Red Line 6	FRIDAY, JAN 19 Lava Demure
FRIDAY, JAN 5 Lyle Ford CD Release American Girls Ezra Holbrook Lea Kruger	SATURDAY, JAN 20 Jacob Fred Odyssey Rob Scheps
SATURDAY, JAN 6 Return of Thrillbilly Mission 5 Jeremy Wilson	MONDAY, JAN 22 Reggae Jam
MONDAY, JAN 8 Reggae Jam	TUESDAY, JAN 23 Tuesday Jam
TUESDAY, JAN 9 Tuesday Jam	WEDNESDAY, JAN 24 D8 Lowdown Firegiant
WEDNESDAY, JAN 10 Gringo Star State Vector-Collapse Bob & Princes	THURSDAY, JAN 25 Big Orange Splot St. Terressa's Diesel
THURSDAY, JAN 11 Zipper Trouble Perusia Valhere	FRIDAY, JAN 26 Boom Shaka
FRIDAY, JAN 12 Swamp Mama Johnson Lydia Miller Ryan	SATURDAY, JAN 27 Garage Mabal Mr. Rosewater
SATURDAY, JAN 13 Ex Angels Rubber Burning Hot Rod	MONDAY, JAN 29 Reggae Jam
MONDAY, JAN 15 Reggae Jam	TUESDAY, JAN 30 Tuesday Jam
	WEDNESDAY, JAN 31 Hot Rod Sinners Tuscaderos Gremlin Hubcaps

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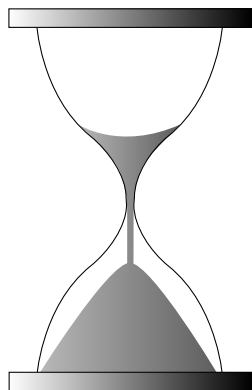
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Washington Square Area
Portland, OR
(503) 768-9336

Owner: David Fleschner

Engineer: David Fleschner

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Dead Aunt Thelma's Studio

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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.

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Portland, OR
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Email: drdigtl@spiratone.com

Owner: Mark Frethem

Engineers/Producers: Mark Frethem

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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, Foxtex D-10 DAT

w/timecode, Foxtex 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, Protools 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: Protools IV/TDM:

Waves TDM Bundle, JVP, Dverb, DPP-1,

DINR, Focusrite D2, D3. TC Megareverb,

Digidesign delays, gates, compressors, & EQ's.

Outboard: ART Pro MPA mic pre, Lexicon

MPX 100, Yamaha SPX 90II, Digitech 256XL,

Midiverb II, LA-22 dual channel

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 sur-

round sound amplifier, Krups Espresso maker

w/mobile I.V. & stand. Sound Effects Library:

Hollywood Edge Premier, The Edge, Cititrac,

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 facili-

ty. The latest tools and engineering talent are

provided covering a wide range of audio applica-

tions from music recording, mixing and

mastering to audio/visual and multimedia pro-

ductions. All three Protools systems can sync to

picture for ADR, Foley, sound design and

sweetening with Dolby 4:2:4 surround encod-

ing and 5.1 discrete. An elaborate MIDI suite

with weighted 88 note controller, the finest

digital pianos, SFX and sample libraries offer a

wide palette of sounds to choose from. Located

in the entire lower half of a secluded southwest

Portland house, The Sync Ward is an upscale,

Starbugs are all the rage and I'll tell you why. They are a power pop, kick ass, young band full of hot licks and humor, creating their own distinct sound. It's definitely a bit foreign, but that's what makes it good. I received their Starbugs five song CD a few weeks ago and I'm devoting my January column to review this enterprising work.

I was channel surfing when I landed on the E Networks biography of Oksana Baiul. I watched in rapt amazement the story of a young skater from the Ukraine who came to the United States and made it big after winning some Olympic gold. She made big money and bought herself designer clothes and a house in Connecticut. I was watching her life story and I started to hear the words and songs of the Starbugs filter into my thoughts:

This band is made up of four players and two are from the former Soviet Union. Singer/guitarist David Curtis and bassist Josh Paz make up the American side of Starbugs. Singer/guitarist Andre Temkin and drummer Alexey Yevstigneyev comprise the Russian half of the group. Andre and Alexey both moved from Russia to America in 1995 with the dream of someday starting a rock and roll band. Josh and David paid their dues in the Northwest music scene in such bands as Nymph 9 and Thistle. Eventually the fantastical foursome would meet and slowly the Starbugs emerged. For Oksana, Andre and Alexey, the American dream still has great meaning and continues to bring people to our shores for artistic freedom and a chance to make some dough. It's a great story and it holds true. When I first saw the band, Curtis held forth as the leader, but the added touch of the comrades was noticeable and refreshing.

Last summer I raved about the Starbugs after seeing them live at a private party in Northeast Portland. They had already caught the ear of Willamette Week writer Zach Dundas, who did a smashing profile of the Starbugs, touching on how this basement band was dirtier than "alternative." Zach described their sound as "being dragged across a bar room floor for it's own good," which I have to admit is a good way to describe how their enthusiasm and intent hits you. The third cut on the CD "Ibuprofen" really lets you hear this. Written by David W. Curtis, this song has power licks and describes "an ordinary needle on an ordinary day. You make a prick you bleed a little. Soon to make it go away."

"Saltwater" is the first cut and it too is a rock song of great proportions. I heard this one live and, like the rest of the audience, was dancing right away. I happen to like "Hooked" best. It's a love song that describes that head over heels and begging for more, slightly masochistic



by Robin Rosemond

feeling everyone can relate to.

Engineered by Andre Temkin and assisted by David, Alexey and Grisha, the band describes the CD as an attempt at some of their original songs recorded in the basement. David W. Curtis wrote all the songs except "Football," written by Alexey Ryskin and Andre Temkin. They began with the basic tracks back in December 1999 when they were in between bass players. It was painfully slow for the band to complete the five songs out of an original eight, due to the overloaded computer they were using at the time. They admit the mix and production is rough but think this represents them well for the time being. Currently, they are in the process of recording a twelve to fourteen song album, using a much more powerful computer to help things move along faster.



Starbugs

Photo: R. Rosemond

After seeing them at the party, Starbugs then played NXNW at Rocco's and later did a three-city tour with a Russian band called "AUKTYON". They were well received in

www.starbugs.com.

The rest of the world keeps whirling around and I encourage everyone to explore the things in their life that they want to do. I hope

"Andre Temkin and Alexey Yevstigneyev both moved from Russia to America in 1995 with the dream of someday starting a rock'n'roll band. Josh Paz and David Curtis paid their dues in the Northwest music scene in such bands as Nymph 9 and Thistle."

Portland, Seattle and San Francisco and are looking forward to a Thrasher Presents show at the Pine Street Theater with the Dragonflies on Friday, January 5th, 2000.

You can reach the Starbugs @

2001 is a great year for you all and I have only one New Year resolution each year now. Don't drive drunk and no more hang-overs!

Please write to me: rosebud@teleport.com.



QUARTERLY STUDIO/MASTERING GUIDE

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

Don Ross Productions

3097 Floral Hill Drive
Eugene, OR 97403
(541) 343-2692 Fax: (541) 683-1943
Email: drossprod@aol.com
Owner/Engineer: Don Ross
Tracks: 24 track Digital, 16 track Analog
Rates: \$45.00-\$75.00
Equipment: 24 track Tascam DA-8's mods by Audio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revov 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-850U 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4030/4035/4010 SMPTE sync system, Sony SLV-575, SLV-585 1/2" VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun10 cup coffee maker. Clients: Mason Williams, Strangers, Multiple Sarcasm, Betmars, Babies with Axes, Valley Boys, Terry Robb, Austin, Stephen Cohen, Chico Schwall, Katie Henry, T.R. Kelley, Debbie Diedrich, Boogie Patrol Express, Mike & Carleen McCormack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

Echo Star Studio

Address : Portland Or.
Phone : (503) 997-5665
E-mail: info@echostarstudio.com
Website: www.echostarstudio.com
Owners : Marcus Sheppard, Edward Rei
Engineers/Producers : Edward Rei
Tracks : 24 track digital
Rates : •In-House as low as \$200 a day for blocks. •Mobile at venue - \$500 a day. Travel fee applied to locations more than 25 miles from downtown Portland.
Equipment: CONSOLES - Soundcraft Ghost-24x24x8x2 in line design - 56 input at mix (24 channel A, 24 channel B, 4 stereo FX returns) - On Board CPU - featuring: MIDI MACHINE CONTROL supporting most devices using MIDI, Sony 9 pin, and P2 9 pin D type RS422 connections. TIMECODE READER/GENERATOR - LTC and MTC. MUTE GROUPS. MUTE SNAPSHOTS - manual recall, automatic recall to timecode, recall via MIDI program changes. DYNAMIC MUTE AUTOMATION - via external sequencer. MIDI CONTROL FADERS. - 4 band eq, low/high shelf, 2 full parametric bands (low/shelf assignable to mix B) - 10 aux. sends, 6 mono, 2 stereo, 3 / 4 and 5 / 6 mono and 8 stereo assignable to mix B - top of the line Soundcraft Pro Mic pre amps - meter bridge Mackie 1604 and 1202 available Oz audio headphone mixer and amp DECKS - Alesis ADAT's (x3) with BRC controller and Remote Meter Bridge ADAT Edit PCI card optical interface to computer Fostex D-5 DAT Marantz CDR 630 CD Recorder Tascam 103 cassette COMPUTER - Custom built 400 MHz Celeron with 128 Mb SDRAM - 100 MHz front end bus - 6.4 Gb Western Digital HDD - 40X CD ROM - 4X CDRW - Zip Drive. Software includes: Windows NT and 95 - Cakewalk Pro Audio v.6.0 - ADAT Edit v.1.02 - Corel Draw v.5 - Page Maker v.6.5 - Office Pro 97 - Hot Burn CD authoring software - CD Stomper labeling software. MONITORS - Event 20/20 near fields with Hafler P-3000 trans nova power amp Alesis Monitor One near fields. SIGNAL PROCESSING - ART Dual MP (x4) - TL Audio Dual MP - TL Audio Quad Ivory Series MP - ART Dual Leveler - Behringer Composer (x2) - Behringer AutoCom - Behringer MultiGate - Alesis 3630 - ADA MPI. EFFECTS PROCESSING - Lexicon LXP - 1 and 5 with MRC controller - Alesis QuadraVerb 2 - Digitech Studio Quad - ADA Multi-effects - Alesis D-4 - MICROPHONES - Audio Technica 4050 - Audio Technica 4033 (x2) - Electro Voice RE-27 nd - AKG CS-1000 S - Tascam PE-125 - Shure SM 57 (x8) - Shure SM 58 (x3) - Electro Voice 257 nd (x3) AUDIO SNAKE - Head box - custom built 40 XLR input, 3 split output using AMP mil-spec multi-pin connectors, and Pro Co transformers on splits 2 and 3. Separate ground lifts on all 3 legs Trunk - 100 ft Horizon cable with AMP mil-spec multi-pin connectors. PATCH BAYS - All _ TRS Balanced. Connections for in and out's on all tape decks, console, effect and dynamic processors, including side chains on dynamic processors, and console sub-groups paths are integrated. The audio snake also connects to another patch bay for easy microphone to pre-amp routing during tracking. This connection is normalised to the console so that the source can also go to

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

Falcon Recording Studios

15A S.E. 15th
Portland, OR 97223
(503) 236-3856
Fax: (503) 236-0266
Email: falcon@cyberhighway.net
Contact: Dennis Carter for booking information.
Rates: Studio A: 24 Track analog/digital: \$60.00 per hr., 16 Track digital: \$50.00 per hr., 2 Track DAT: \$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit: \$35.00 per hr. Studio B: 16 Track digital: \$35.00 per hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per hr., Set-up: \$20.00 per hr., Mastering: \$50.00 per hr., CD Master: \$75.00, Additional CD's: \$45.00 each. Block rates available for Studio A. A complete staff of musicians for writing, arranging and production is available upon request. Production, writing and arranging costs will be billed separately. Rates vary depending upon project. Studio A redesigned and tuned by Dr. Richie Moore— Sony MXP-3036 36x24 automated recording console; MS 3000 computer automation system for Sony console, Sony/MCI JH 24 24 track 2" tape machine; MCI JH 110 2 track 1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Fostex D-10 DAT Recorder, Macintosh Quadra 605, Meyers HD-1 monitor speakers/KRK monitors, UREI 813C time aligned speakers. Processing: Neve 33609 stereo compressor/limiter, Crane Song stereo limiter, Summit EQP-200 EQ's, Neve 1272 class A mic pre amps (6), Neve 3405 mic pres (2), API 512 b mic pre amps (2), API 550b EQ's (2), API 312 mic preamps (4), Focusrite Quad mic preamps (4 channels), Lexicon 300 digital reverb, AMS RMX-16 Reverb, Eventide H3000, Lexicon PCM70 digital effects processor (2), Yamaha Rev 7 digital reverb (2), Lexicon PCM42 digital delay, Drawmer DS 201 dual channel noise gates (4), JBL/URIE 7110 compressor/limiters (2), UREI 1176 LN peak limiters (2), DBX 160X compressor/limiters (2), DBX 160 compressor/limiters (2), Urie LA 22 compressor/limiters (2), Teletronics LA-2A, LA-4 compressor/limiter (2) Studio B — Ramsa WR-T820B recording console; Tascam DA-88 (2) 16 tracks digital recording, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/20" monitor, Yamaha CD Recorder, Panasonic SRV-3500 Professional DAT, Yamaha NS10 A/KRK monitors, Roland SRV-2000 effects processor, Behringer Composer (stereo limiter), Behringer Multi Comp (4 limiters), Behringer Auto Quad (4 gates), Behringer Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1, Macintosh Quadra 700 (24 meg ram, 1 gig internal hard drive) 1 gig external hard drive, Audiomedia II card (Sound Designer II/Session), Apogee AD 500 converters, Opcode Studio 3 (2). Software: Performer5.5, Vision 1.01, Pro Tools / Soundesigner, Master List CD, extensive sound library for S-1100, D-50, D-110, DX7, TX, MS 3000 automation 1.4, Galaxy. Available Instruments: Yamaha 6'6" concert grand piano, Yamaha Recording Series Drums (9 pieces), Gretsch 5 piece drum set, Akai S-1100 (mass Micro 45 mg cartridge hard drive), Korg M1-R, Korg 01-W fd, Korg 01-W, Roland D-110, Roland D-50 Roland Octapad, Ampeg B-15 tube bass amplifier. Microphones: Neuman U-47 tubes (2) Klaus Hynes modified, Neuman U-87 (2), Neuman U-67 Klaus Hynes modified, Neuman KM 84 (2) Klaus Hynes modified, AKG 414 (5) Klaus Hynes modified (1 modified), AKG C460, AKG D112, Shure SM 91, Sennheiser 421 (4), Beyer M201 (3), Shure SM-57's (5) Clients: Rubberneck, Calobo, Five Fingers of Funk, Higher Ground, David Andrews, Pete Miser, Rhythm Jones, Tree Frogs, Curtis Salgado, Hummingfish, Lifesavas, Dan Balmer Trio, Linda Hornbuckle, Dennis Springer, Dan Faehley, Tom Grant, Richard Arnold, Obo Addy, Calvin Walker, Rob

Daiker Project, Mary Kaddery, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

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Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.
Clients: Sony, Loosgrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countrypolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrupt, B-Legit and many, many, more.
(Please check out our website for a more complete list).

Fresh Tracks Studio

Southeast Portland
(503) 235-7402
Email: fresh@teleport.com
Web: http://www.freshtracksstudio.com
Owners: Jon Lindahl
Engineers: Jon Lindahl and Matt Fredricks
Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog
Rates: \$40 for 32 track, \$35 for 24 track, \$30 for 16 track, & \$25 for 8 track.
Equipment: 2 each XT Alesis ADATS, Analog 1" MS-16, Hard Disc, Cubase w/Mark of the Unicorn 2408 (Multi Track recorder/automation/remastering), All synced via JL Cooper Synchronizer, Panasonic CD Burner, 24x8x2 Soundcraft Mixing Console, Tascam 80-8 1/2" (analog), ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX, 160x, DBX 163x Compressor, Dbx163 Compressor, Biamp Quad Limiter/Gate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar preamp, Rockman Stereo Delay/Chorus, Roland SRV Reverb, Roland SDE 1000 Delay, Art SGE Mach 2 Effects Processor, Alesis Midi Verb, BBE 802 Exciter, JBL 4311 Monitors, Auratone Monitors, KLH Monitors, Panasonic 3700 Mastering Machine, Otari Analog 1/2 Track Mastering machine; wide selection of mics: (AKG, RODE, SENHEISER, E.V., SHURE, BYER, AUDIO TECHNICA) MIDI EQUIPMENT: Mac G-4 w/CUBASE 4.0 Atari 1040 ST, Proteus 1 Sound Module, Yamaha TG100 Sound Module, Alesis HR-16 Drum Machine, ESQ-1 Keyboard, Casio Midi Guitar
Clients: Greg Baker, Sid Brown, Bobby Daltry, Jodie York, Paul Bermen, Ralph Archenholt, Julie McClusky, GJ Rose, Vivian's Keeper, LaRai, Money&Lovin, Sentient, John Myers, Lodown, Peter Dammon, John Hoffman, Pudding River Bluegrass Band, Steve Rudeen, Stirling Wolf, Al Pasque, Marc Hansen, Les Olivier du Christ, Grafton Street, Enuf, Chutzpa, Dead Roses, Dana Libonoti, John Lansing, Truculence, James Kinney, Christine Young, John Gilmore, and Stuart Wyman Trio.

QUARTERLY STUDIO/MASTERING GUIDE

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 microphones available. Lexicon 480 L Evtintide 8300. Vintage tube pre-amp Limiters and Eq's. Carver compact disc recorder (Model #PDR-10). Clients: The (Cherry Poppin') Daddies, Laura Kemp, Virginia Cohen, Billy Jack, Etouffee, Portland's "In June" The Bluebinos, Love Death & Agriculture, Mark Allan, Caliente, Polka Gem, American Girls, Stevie Z, Black Stone Jazz Quartet, and Marigold.

Haywire Recording

Southeast Portland
P.O. Box 66381 PDX OR 97290
503-775-7795

Email: haywirerec@earthlink.net

Engineers: Robert Bartleson, George Verongos
Tracks: 8/16/24 tracks, Analog or Digital
Services: Live & Remote Recording, Free-Lance, Engineering and Producing, In-house Studio Recording, CD Mastering
Specialties: Remote Recording & Producing
Rates: Live & Remote recordings: individual quotes; 8-track recording special: \$16/hr; 24-track recording: \$25/hr and up depending on studio. Freelance engineering \$20/hr + studio costs.

Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (2) DBX 160x compressor/limiters. Microphones; Neumann U48 tube mic, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (4) Shure SM 57, (4) Sennheiser 421, (2) Beyer M260 Ribbon. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Alesis Midiverb. Misc: 8 Channels of API 550A EQ's, Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, Vox Royal Guardsman, Vintage Supro Guitar amp.

Monitors; Yamaha NS-10 Studio. Clients: Wilco, Skiploader, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Pedro Luz, Autumn Planes, Pushover, Kayo, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Zero State, The Kremlin Bronx, Dwell.

Jackpot! Recording Studio

1925 S.E. Morrison
Portland, Oregon 97214
(503) 239-5389

Email: fboa@teleport.com

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

Owner: Larry Crane

Engineers/Producers: Joanna Bolme, Larry Crane, Brendan Hoffman

Tracks: 16 on 2" tape

Rates: \$240 per day (8 hrs) or \$35.00 per hour
Equipment: MCI JH16 16 track 2" recorder (circa 1973), Allen and Heath 40 input, 16 buss, 16 monitor mixing console, Panasonic

SV 3800 DAT recorder, Panasonic SV 3700 DAT recorder, Flying Calf analog to digital converter, Marantz CDR 630 CD recorder, Denon DRW 580 cassette deck, Accurate Sound Corp. 2 track or mono 1/4" deck, Tannoy PBM 8 monitors, Yamaha NS 10m monitors, Manley "limiter/compressor", RNC 1773 "Really Nice Compressor" by FMR (3), LA Audio 4x4 compressor/gate, Behringer MDX 2100 "Composer" dual limiter/compressor/gate, Behringer XR 1400 4 channel Multigate, Alesis Micro Limiter, Korg DTR-2 digital tuner, Yamaha Rev 7 digital reverb, Alesis Midiverb II (2), Alesis Microverb II (2), Ibanez AD 202 analog delay, Digitech TSR 24S dual channel digital processor, AudioArts 4100 Parametric EQ (2), Sytek MPX-4A 4 channel class A mic preamp, Rolls RP 220 tube mic pre-amp, PAIA tube mic preamp, SansAmp Bass Driver DI, DBX "Boom Box" subharmonic synthesizer, Sony MDR 7506 headphones (5), AKG K 240 headphones, Cable Upright Piano, Hammond Organ with broken keys, Leslie 900 speaker/amp combo.

Microphones: Manley Cardioid Reference Tube Mic, Earthworks 30K omnidirectional condensers (matched pair), Langevin CR 3A (2), Crown CM-700, AKG D112, Electro Voice RE 20, Audio Technica Pro 37R (3), Shure SM 57 (7), Shure SM 58, 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, Birddog, Fuckpriest Fantastic, Miranda July, Jr. High, The Spinsters, The Dickel Brothers, Zoogz Rift, Snowmen, etc.
Special Notes: We specialize in "alternative/indie" rock type stuff if that's what you want to call it.

J.A.S. Recording

P.O. Box 884
Beaverton, OR 97075
(503) 274-2833

Owner: Andy Strike

Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT

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

Equipment: Soundtech ST162 16 x 2 x 1 mixer; Digitech DSP 128 plus digital effects processor; Tamaha GC 2020 stereo limiter; Symetrix CL-150 compressor/limiter. Microphones: AKG C535 condenser; Audio Technica ATM11 (2); Shure SM57/56 (6); EV PL259 (2); and many others. AKG K240 headphones. Mastering: Revox A100 1/2 track 1/4 inch 15/7.5 ips; DA-7 Digital Audio Recorder (DAT); Optonica RT-6605 3-head analog cassette; Nakamichi 2-head analog cassette. Special note: We are a live, on-location recording service. We record directly to digital to produce natural and accurate-sounding recordings. We record live performances or in your home.

KAOS Recording, Mastering & CDR

Duplication

Portland, OR
(503) 287-5066

Owner: John Belluzzi

Engineer: John Belluzzi

Tracks: Tascam 1" 16 track

Rates: \$30/hour.

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www.reptilesbite.com

QUARTERLY STUDIO/MASTERING GUIDE

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 LXPI, MPX100; ART Quadra/fx; Digitech Studio 400; Rode Classic Tube Mic; 2 Rode NT2 Mics; AKG 414; 2 Shure M-88; 2 Synheiser 421; 4 EV 408; D-112; CDR Duplication: DSR 8000; Media Form CDP-CP2 Color CD Printer. Fender Stratocaster, Fender P-Bass, Ampeg Bass Gear, Line 6 Guitar Amp. Recent Recording and Mastering Projects: Cravedog Records, Bingo, Obidiah, 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 Throthead, Pennfold, Captain Binge, Bastard Children of the Roman Empire, Stagger, Iquanas, Merde, Antiworld, Plaid Pantry Project, Lady Speed, Wapeka, Jeff Johnson & The Telephones, Freak Mountain Ramblers

Lion's Roehr Studio

5613 S.E. 69th
Portland, OR 97206
(503) 771-8384
Email: lionsroehr@earthlink.net
Owner: Mike Roehr
The Staff: Mike Roehr, Owner/Operator and First Engineer
Jessica Odom, Computer Tech. and fire extinguisher
Dapher (pronounced daf-fer), computing kitty and chair terror
Tracks: 16 ADAT
The Big Stuff, Soundcraft consoles, Tannoy and Mackie monitors, Parasound and EV amps, Paradigm subwoofer
The DAW (digital audio workstation): Apple G4 450MHz running ProTools 5.0 w/ Digidesign 001 interface, Microboards CD burner
The Outboard Stuff: TL Audio and ART tube pre-amps, Drawmer and Aphex compression, FX by DigiTech, Lexicon and Alesis, ADAT XT 18-bit 8-track, Fostex D90 8-track, Sony DAT, Line 6 pad guitar box, Sansamp bass DI
The Mics: condenser and dynamic mics from AKG, Audio-Technica, Shure, Audix, and EV
The Client List: Chata Addy, Kim Clark, George Mitchell, Other Living Things, Blue Honey, Peter Boch, Anomolous Quintet, Erik Matthews, Reload

Nettleingham Audio

360-696-5999 / 888-261-5086
Vancouver, WA
(just minutes from downtown PDX)
Email: info@nettleinghamaudio.com
Web: http://www.nettleinghamaudio.com
Services: CD Mastering, CD Replication &

short runs, graphic design, digital editing, etc...
Specialties: CD Mastering/Short-Run CDs
Engineer: Kevin Nettleingham
Tracks: 64 Track Digital Hard Disk
Rates: \$50.00 per hour / 100 CDs - \$325
Equipment: Digital Audio Workstation; Digidesign Pro Tools 24/Mix system Software Version 5.0, Audio Hard Drives: 39 gigabytes, Computer: Macintosh Power PC 9600/233 w/dual 20" monitors, RAM: 248 megabytes, AD/DA: Cranesong; HEDD (Harmonically Enhanced Digital Device) 24 bit converter, Digidesign; 888/24 24 bit converter Analog Processing: GML 8200 Parametric Equalizer, Cranesong; STC-8 Discreet Class A Compressor Limiter.
Mic Preamps: Cranesong; Flamingo Dual Channel Discreet Class A Mic Preamp, Digital Processing: Waves; Gold Bundle (E99, 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 Backup: Exabyte; EXB-8700LT 8mm. CD Recorder: Philips; CDD 2600 4x read, 2x write. Monitors: Meyer Sound HD-1 High Definition Audio Monitors. Metering: Metric Halo Labs; SpectraFoo, Waves PAZ Psychoacoustic Analyzer 2 Track Players/Recorders: Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs. Clients: Oregon Symphony • Thrillbilly • Mobius • Dead Red Head • Mel • Slackjaw • The Miss • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • 5 O'Clock People • Shorthanded • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Flying Horn Records • Lyle Ford • Engorged • Shapeshifter • Gravelpit • Village Idiot • Daylights • Thresher • 44 Long • Lava de Mure • 31 Knots • Pacific Wonderland • Thy Infernal • Pipe Dreams • Renato Caranto • The Bassoon Brothers • Rozz Rezabek-Wright • Johnny Limbo & a lot more!

No Moving Parts

S.E. Portland (near Laurelhurst)
(503) 234-6410
Web: www.nomovingparts.com
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 multi-effects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo copressor/limiter/gate, Real Tube RT-902 tube guitar pre. Monitors: Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active reference monitors. Synthesis:

Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums, Roland GI-10 guitar MIDI interface, Fender Strat with MIDI pickups. Condenser mics: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1, Audio Technica ATM35, AT-851a, AT-4041(2) Cardioid Dynamics: E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2). Misc: Yamaha CDR400t 4X CD writer. AKG and SONY headphones, Samson Headphone amp, Dennon 3head cassette deck, SWR Bass amp with Eden 4x10 cabinet
Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing Exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info.
Clients: Dizzy pilots, Glorybox, The Automatics, The Blue Ribbon Boys, Heywood, Creepy Old Trucks, Lew Jones, Hsu String Quartet, Bucket of Rocks, Recording and editing for the independent film Breach Of Etiquette, Commercial soundtracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

Northstar Recording

13716 S.E. Ramona
Portland, OR 97236
(503) 760-7777 Fax: (503) 760-4342
Web: http://www.northstarsamples.com
Owners: Scott James Hybl, Curt Cassingham
Engineers/Producers: Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner
Tracks: 32, 24, 16
Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.
Equipment: Otari MX-80 2" tape machine; Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVMD1 portable DAT; Ampex AT8 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; Jambbox 4+; JL Cooper PPS-100 SMPTE. Other: Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. Clients: Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Holloway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

On Site Audio

A Diamond "Z" Records Company
16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7335 Fax#
Email: 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 Quadverb 2, Alesis Midiverb 2, Furman Power Conditioner 1215 Radio Shack 8 track player. Headphones: Sony MDR 7506. Mic's: Audio Technica 4033, 4050, Audix OM 5, OM 6 D-2, Shure 57's & 58's. Sennheiser 635, others. Computer: Apple Mac Power PC 7300, Pro Tools® 4.5 Gig hard drive, Glyph 9 Gig, Yamaha 4x CD writer. Some of my clients: Some of the clients on Diamond Z, or we produced or recorded or mastered: Calvin Walker, Les Wilson, The Tokens, The Soulstations, The Falcon's, Age of Agression, Grandma Viv (lots of private releases), Various 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: opalpx@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: Alesis Adat digital recorders- 16 track, Mackie 8 buss mixing board, various amps, guitars, AKG mic's.
Clients: Floater, K'Pants, Surf Trio, Flapjacks, Oswald 5-0, Headhunter, Surfonic, and others.

Pushy Jew Productions

N.E. Portland
(503) 288-9279
Email: PUSHYJW@aol.com
Owner/ Engineer: Ken Goldstein
Tracks: 8 tracks digital audio editing
Rates: \$15.00 per hour/projects negotiable
Equipment: Pro Tools & Studio Vision Pro, Hard-disk mastering to DAT, Tascam DA 30 MK II, Unlimited MIDI tracks, SMPTE Capable Clients: Lynn Haldeman, Jeff Otte, Kevin Russell, Mary Sue Tobin, Tom Anderson,

Quixotic Music Productions, Two Louies
Radio Magazine, Samsonite & Delight-Ya

R Studio

(503) 285-9168

Owner: Gregg Whitehead

Engineers: Gregg Whitehead, Kristopher
Merkel

Rates: \$25.00/ per hour

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

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

Rainbow Recording

6614 S.W. Garden Home Rd.

Portland, OR 97223

(503) 246-5576

Email: hegna@integrity.com

Owner: Galen Hegna

Producer: Galen Hegna

Engineer: Galen Hegna, Steve Martin

Tracks: 16 / 24

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

Equipment: Harrison 36 channel mixing con-
sole, ADAT digital recorder, Fostex, Otari,
Nakamichi, Aphex, digital editing capabilities,
Yamaha, dbx, BBE, DAT decks, Panasonic sync
to video, synchronizers, MIDI controllers,
sequencers, JBL, Neumann, AKG, Sennheiser,
EV, Shure, upright grand piano, plus much
much more. Call for details Clients: Paul
Chasman, Carl Dees, 12 Gauge, Dennis
Moorehouse, Funnel, Don Leigh Blues Band,
Dan Hegman and Don Bliss, Out of the Blue,
Cherokee Jerry, Steve Axeford, and Dixon Jane.

Recording Associates

5821 S.E. Powell Blvd.

Portland, OR 97206

(503) 777-4621

Email: recassoc@teleport.com

Owners: Jay Webster, Chris Webster, Bob
Stoutenburg

Engineers/Producers: Bob Stoutenburg

Tracks: 16/24

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

Equipment: MCI JH416 24 x 24 console;
Ampex MM1100 24/16 track; Fostex B16 1/2"

16 track; Otari 50/50 2 track; Yamaha NS-10
monitors; Teletronics, Symetrix, DBX com-
pressors/limiters; Delta Lab, Roland, Alesis,

Evantide, MXR delays; Mic-Mix aural exciter;
Orban-Parasound de-esser; Neumann,
Sennheiser, Shure, E-V, AKG microphones
Other: Real-time and high-speed cassette
duplicating services. Video production and
duplication Clients: There Ya Go, Stain, Loco,
Okie Drifters, Twist of Fate, Flat Black Tomato,
Tom Foolery, Tracer, Steeplejack, Nucking
Futs, Elmer's Restaurants, Oregon Historical
Society, The Branders, Swing Line Cubs,
Stumptown Jazz, Calloway & Lee, Darin
Clendenin Trio, Last Rodeo Band, Ted Lee
Orchestra, Marketing Concepts, National
Examination Center, Vacation Villages, Inn at
Spanish Head, Witch Throttle Gush & The
Green Devils, Kevin Collins and the Mojos.

Red Carpet Treatment

Aloha, Oregon

(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

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

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

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

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

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

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

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

Mics: AKG "The Tube", 451 (2), D-12, 330BT
(4), Electrovoice RE20, RE 16 (2), DS 35 (2),
665, 1777A (2), RE 50, Sennheiser 421, Shure
555, 56 (2), 58, PE50SP. Helpinstill magnetic
piano pickup.

Instruments: grand piano, Hammond CV &
Leslie, Fender Rhodes 88 stereo, Fender
Telecaster bass, Gibson melody maker (P90s),
Yamaha acoustic 12 string, 65 Fender Pro &
dual showman cabinet, Sunn 2000s, Sunn
1200s, Sunn 100s, Ampex jet J-12.

Clients: Ray Charles, Chubby Checker, Al
Rivers III & The Ink Spots, Ike Willis Band,
War, Edwin Starr, Howard Roberts & Mel
Brown, The Weevils w/Billy Hagen & Dave
Gill, Blake Wood, Kathleen Riley, James
Robbins Band, Cross Country, Diamond Eye,
Kevin Collins, The Bluesters, The Rockfords,
Robert Brown, Rob Ohearn, Miss Red Flowers,
Plesure Seekers, Planet Quarantine, Kind &
Loving Spiders, Undercover Records,
Cravedog, Fernando (Luther Russel on keys),
June & Joey, Vintage Flashback, Band of Andys,
Strawberry, Orange Collection, Lamurians, In
Cell, Sleepover, Producer Mike Mason,
Brownell Sound & Bluegrass on the Green, Lisa
Miller & the Trailer Park Honeys, and many
more.

Rex Recording

1931 S.E. Morrison

Portland, OR 97214

(503) 238-4525

Web: www.rexpost.com

Owner: Sunny Day Productions, Inc.

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

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 mix-
down), ProDisk III, Sony JH-24 2" 24-track
recorder 30/15 ips; UREI 1176LNL x 2 peak lim-
iters, DBX 160 x 2 limiters; EMT stereo plat
reverb 7" w/ solid-state amp; EMT mono plate
reverb 7" w/tube amp; Lexicon PCM 70 x 2 digi-
tal effects unit; Lexicon LXP-15, Lexicon LXP-
1, Symetrix 501 limiter, Aphex Compellor II,
Symetrix 564 Quad Gate, Yamaha SPX 90 digi-
tal 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

QUARTERLY STUDIO/MASTERING GUIDE

comp/lim/gate/ducker (stereo); Symetrix dual
gate; Alesis microverb and microverb II; SAE
stereo parametric EQ; Scamp S01 compressor
and S100 gate. Mastering — Panasonic SV-
3700 DAT (3), Tascam DA-30 MkII DAT,
Tascam DA-60 Time Code DAT, Otari MTR-10
1/4" half-track recorder 30/15 ips; Fostex E-2
1/4" 1/2 track stereo w/DBX 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 split-
ters 1 in x 4 out; AKG headphones K-240 (2)
Sennheiser headphones; Technics RS-B605
cassette decks (30) with Dolby HX Pro, Dolby
B or DBX II noise reduction. Clients: Valerie
Carter/Jackson Browne, Chellie Mitchell,
Hummingfish, Fourty Thieves, Johnny Limbo
& the Lugnuts, Lonesome Taxi, Mark Eubanks,
Phame Choir

River Recording

Milwaukie, OR

(503) 659-5760

Owner: Steve Parker

Engineer/Producer: Steve Parker

Call for current rates and equipment

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, com-
pression, 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 Disciple,
Mike Connelly, etc.

Sound Impressions, Inc.

1920 N. Vancouver

Portland, OR 97227

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

Fax: 249-5021

e-mail: info@sound-impressions.com

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 automa-
tion. Amek Matchless 26 inputs, 24 buss, in-line
monitoring and 8 subgroups, 8 effects sends
per channel, 8 effects returns, monitors wired
for returns for a total of 72 inputs for mix
down. Multi-tracks: Otari MX-80 2 inch 24-
track with CB-120 locator for programmable
punch-in and punch-out. One hundred pro-
grammable location points. ADAT-XT 24
tracks, BRC auto locator. Mastering Decks:
Otari MTR-12 II (center-track) _ inch, Tascam
52 _ 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



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Bass amp, Fender Sidekick amp. Sound Modules: Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland JV1010 with Hip Hop expansion card. Microphones: AKG "The Tube", AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification Clients and Projects: TK Records Subpop Records Atlantic Records Frontier Records Sony Records Mercury Records Jon Koonce and the Gas Hogs Poison Idea Eric Mathews Cardinal The Dandy Warhols Swoon 23 Craig Carothers and the Nerve Heatmiser Pilot Dan Reed Monde La Bella Caveman 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

Email: superdigital@superdigital.com

Web: www.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 1176s, dbx 160sl, Genelec Active Monitoring with subs, CD burners, Panasonic & Otari DAT recorders, Nakamichi cassette, Otari open reels, Dolby SR / A, and much more!

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PO Box 14062

Portland Oregon, 97214

(503) 236-2123

Email: alanalex@teleport.com

Owner: Alan Alexander III

Engineer: Alan Alexander III

Rates: \$35 per hour for mastering

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

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

Walter Midi Recording

1420 SE 162nd

Portland OR 97233

(503) 761-0964

Email: waltmid@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.

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Mandolinist/Bassist seeks upright bass drums & horns for Jazz, Funk, Jamming and rehearsal. Jason 232-5277

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

PA.W.N. seeking soundman and or keyboardist. Back vox or lighting exp a plus. Giggling w/CD. 257-2864

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

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

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

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

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

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

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

Heavy Rock Band Seeks Singer With Attitude! 774-5249

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

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

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

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

Azedelirium. Original heavy rock with a funk edge seeks a leadman/vocalist. Must have own gear, be motivated and drug free. Steve 649-6966.

Bass player looking. Hear and now. Country, Blues, Rock, Oldies and Standards. Gene 245-5116

Looking for female singer to work on studio recording, tape-CD. Guitarist/songwriter with 24 dig studio. Peter 359-0928

Guitarist and bass player looking for drummer, keyboardist and sax player. We have jam space, come join us in a rising white funnel of rhythms and groove. 282-6414

Seeking drummer and bassist. Creative with an understanding of rhythm and good at discourse. We're two vocalist/guitarists with original material. Michael 503/963-8867

New Christian band looking for seasoned guitarist with vocals and some keyboard abilities. Larry 360/263-6634 or Josh 360/694-7530

Bass player wanted for Rock style band. We need an experienced and creative bass player who wants to play live and record. Josh 356-8049

Real Musician Seeks Same Sort Of Multi Inst Singer. No amateurs, working stiffs, cops or puritans. You gotta play because I do and sing because I do. Gene 245-5116

Live Sound Engineering & Production. Reasonable rates. Bill Cushman 649-7741

82nd USA Band trumpeter seeks band. Age 48. Al Olsen 722-2162

Looking for Country lead player, keyboard or rhythm player with vocals. Joe Archer 6507646

Slipsand searching for versatile musician with multi-instrumental talent for already moving and active rock (Jazzish, Funkish, etc) band. Joe (503) 228-7088

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

Guitarist looking for a band or people to start a band. Influences Van Halen, Queensryche, various others. I have my own gear. Clayton (503) 356-0400

Wanted: Experienced Bass player. The band plays Country, Classic Rock and more. We have gigs. (503) 266-1818.

Looking to form or join 3 or 4 piece acoustic band. I play bass & acoustic guitar. I also write and sing lead and harmony vox. David (503) 648-3474

Keyboardist, we need you ASAP. Call: (503) 698-5580)

Fiction, Portland's premier progressive Jazz/Rock Fusion band is looking for keyboards, guitar, violin & cello to augment our core group. Complex and challenging original instrumental music with odd time signatures and aggressive arrangements. Return To Forever, King Crimson, Weather Report, Yes, Mahavishnu. Brian 771-1907

Original project in need of a big, bad, bottom end. Innovative drummer and bass person needed. Think of Little Feat conceiving with The Dead only Zappa could just be the real papa. Call Stu at 284-9672

Sound & lights for hire. DJ sound & look like you should. Live recording available- CD or tape. Call Kevin at 503/762-4883.

Good bass player likes funk. Call Rob at 657-4302.

Very established NW act seeks sax & trumpet. Must be able to write & read charts. Call John at 288-1218.

Guitarist with studio looking for good singer to write and record with. Talent more important than experience. Call Jack at 503/753-5151.

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

Bands! Get a live DAT recording of your show on CD for only \$50. You play—I do the rest. Jeff, 503/239-0332.

Musician (blues, country, R&B, swing) seeks others for local gigs. I play guitar, bass, lap steel & sing. Greg, 771-4285.

Local band seeks musicians of all kinds! MCs, DJs, multi instrumentalists, etc. Into hip hop/jazz/groove gigs, etc. Hi mom! 503/286-7744.

Bassist for aggressive band. Must have own gear, good sense of humor, and drive. We are not looking for a flake or a guitarist. be ready to play songs like: Master of Puppets, L.A. Woman, or Dirty Deeds Done Dirt Cheap. Gender unimportant Tom, 503-685-9783. Leave a message! (Please no swearing on the answering machine!)

Wanted: Lead vocalist, lead guitarist. Established working group. Pop, R&B, funk, dance music. quality original music also. 503-321-5185. www.xprt.net/~11.

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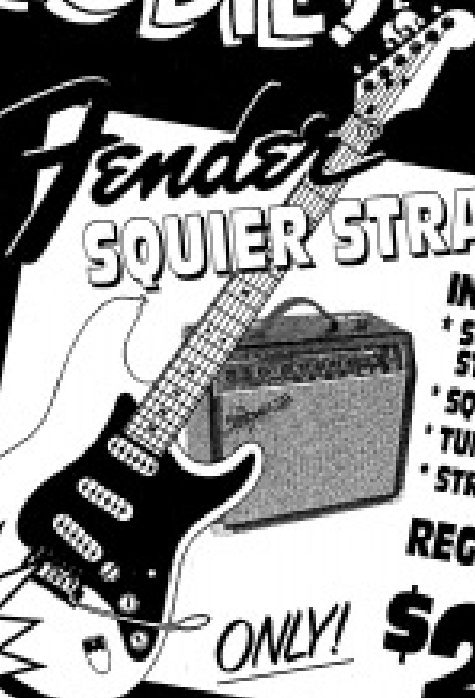
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