

OREGON MUSIC

# TWO WIVES

**DIRTY MOUTH  
TEUTONIC SCHWAG  
SHADES OF SOUL  
DARK SKIES**

**JENNIFER BATTEN**

**STUDIO/MASTERING GUIDE**

photo Buko

# SUPERDIGITAL

GEAR • RECORDING • DUPLICATION



## RECORDING-

**MIX WITH US-** Our high powered ProTools HD3Accel is the BOMB! Tons o' plugs ins are in the new GREEN mix room computer just waiting for your tracks. Bring your digital files on a disc & we'll mix em like they were ours.

**MASTER WITH US:** our new PURPLE mastering suite was built from ground up with sweet analog, tube, & the latest digital gizmos. Our clients say its the best sounding room in town. Recent: Rose City Kings, Little Sue, Derby, Dr. Theopolis, Matt the Electrician. The best engineers in town bring their projects to us. Check out our website for packages.

## DUPLICATION

**1000 CD ALBUMS**  
Ready to sell \$1220

**THAT'S ONLY \$1.20 PER CD**

3 color print on disc • Jewelcase & Celowrap • Fully Retail Ready • Free Barcode # • Color 4/1 4 panel booklet and traycard printing from your supplied graphic design. See web for details. We design! Complete pro graphic design in house. \$50/hour

(We can fix your design boo-boo's too!)

**WANT 500, 1000, 3000 OR MORE**

**RETAIL READY CD'S?**

**SEE WWW.SUPERDIGITAL.COM**

**FRIENDLY OREGON SERVICE SINCE 1987**

## PRO AUDIO STORE

### PRO TOOLS

We are the area Experts for Computer Recording, MIDI, Soft Synths, Soft samplers & Software Technology for Makin', Playing, or Listening to Music. 10 Years selling DigiDesign:M-Box•002• HD • TC Powercore & UA UAD-1 On Sale too! • Mikes:Neumann,Shure, ADK,AKG, & Royer • Preamps: Focusrite, Vintech, Manley,True • Speakers: New Genelec's are in! Listen!

**WE MAKE TECHNOLOGY OBEY!**

**DISCOUNT PRICES & EXPERT SALES ADVICE**

**LOCALLY OWNED**

**CALL NOW! 503-228-2222**

## WE DO TONS OF SHORT CD RUNS

We can make 'em quick, reliable, & cheap, not to mention professional looking with our new Everest full color printer. Did we mention PROFESSIONAL looking? The more you order, the cheaper they get. Please call for all the rest of the details

### CD Duplicating

QTY	No Print	Black Print on disc	Color Print on disc	Paper Sleeve	Slim or Reg Jewelcase
1-5	3.85	4.20	5.50	.15	.40
6-9	3.50	4.00	5.00	.15	.40
10-24	2.45	3.20	3.50	.15	.37
25	2.10	2.50	3.00	.15	.37
50	1.70	1.90	2.70	.15	.37
100	1.45	1.60	2.40	.10	.34
200	1.30	1.50	2.30	.10	.32
300	1.15	1.35	2.15	.08	.27

### DVD Duplicating

QTY	No Print	Black Print on disc	Color Print on disc	Slim or Reg Jewelcase	DVD Case
1-5	8.00	8.50	9.50	.40	.75
6-9	7.00	7.50	8.50	.40	.75
10-24	6.00	6.50	7.30	.37	.75
25	5.50	6.25	7.00	.37	.75
50	5.25	5.75	6.55	.37	.75
100	4.50	5.00	5.80	.34	.45
200	4.25	4.75	5.60	.32	.40
300	3.75	4.25	5.05	.27	.40



**503-228-2222 • www.superdigital.com**  
**1150 NW 17th Portland OR 97209**



# To H2O! — Who Needs Hollywood?

by Chauncene

I'm in Portland for a visit and Cindy, a former Southern California party crew-member (now living in Beaverton), says to me, "There's this really cool club that opened not too long ago." "You'd like it." "It's called H2O and I heard it's hot, but you usually have to stand in a long line to get in." A line I thought; me wait in line? I frequent practically every mentionable dance club in Hollywood and I can't remember the last time I had to stand in line to get in. So, why start now?

First, we gather our crew. Cindy and I, and her husband Dave, Cindy's friend Jenny, and Dave's cutie pie, bad boy friends Nikolai and Emil aka "The Twins" (beware ladies). Two of Cindy's sisters are stoked on going, and of course the sister's husbands too; to keep an eye on their women.

Second, I call and ask Jonny DuFresne if I can use this article as leverage to get in the club without standing in line. Jonny says, "Hell, write the article yourself, drop Buck's name; he won't mind, besides, it's only Portland."

Third, we call 411 more than three times in attempt to get the phone number for H2O and we're told there's no listing; bummer. Then Cindy called local radio station Z100 to get the number. Apparently, H2O is a constant mention on 100.3. Our first return call came from the Z100 station manager. I explain that

I've partied at some of the best clubs in Southern California, New York City, and Chicago, but I've never partied in Portland, Oregon like I partied that night at the H2O Martini Bar & Restaurant.



I'm a Two Louies

writer / photographer (among other things), and that I want to do a story on H2O. The second call comes in a few minutes later. It's the H2O manager's Administrative Assistant and she says we're booked in the VIP section for Saturday night, a party of 10; righteous.

It's Saturday night and we arrive at the H2O Martini Bar & Restaurant just before 10:00 PM and little buzzed I might add. H2O manager, Alexander, greets us at the door and tells us there's no charge. A distinguished, gracious man, he apologizes because our section is not ready. Then he says he wanted to give us the VIP lounge next to the dance floor, but apparently it's been booked for weeks; some Birthday Party thing.

Anyway, we finally get to our VIP lounge area, which happened to be next to the larg-

est VIP lounge. On this particular night, the largest lounge is occupied by "Big Tony" and his consigliere "Vinnie". Bada Bing! Vinnie looks like the Sopranos 'Big Pussy' character except he has 'Silvio's' hair. And talk about a charmer, Big Tony might as well be 'Tony Soprano' himself. He had girls clamoring all over him. A friendly guy and a big spender, Big Tony orders my crew a round of drinks and a platter of mouth-watering Lobster Spring Rolls.

My first Margarita on the Rocks is creeping up on me. I'm thinking best damn margarita I've had in a long time or maybe I'm just buzzed. I look over at the dance floor and it's packed because the DJ is bargin'. This guy is mixing everything; Hip Hop, House, Techno, Alternative Rock and everyone is feeling it! "Let's Get It Started In Here!" "Let's Get It Started In Here!"

I check out the crowd, the beautiful ones, the lucky ones, the young ones, the older ones; everyone seems to be pretty hip, and groovin'

on the same vibe. For the ladies there were Casanova types, lady-killers, and bad boys galore. For the guys, there were man-eaters and let me tell you; these girls were hungry.

Alexander stops by a few minutes later to check on things. My crew assures him that him that everything is just GREAT. Then Alexander whisks me off on a tour of the club. As you walk through the entrance, to your left is an impressive dining area and full bar. Behind the bar is the ladies room, fully equipped with a seating area, mirrors, stainless steel stalls, and an attendant. Up

the stairs and to your right is a mini bar, dance floor, DJ's booth, and VIP lounge sections.

After Alexander's tour, I take my own. The place is packed and as I make my way back to the lounge; I spot my bad boy extraordinaire. A Velvet Revolver - Slash look-alike, sans the curly hair. I can picture him now, he's muscular but not too muscular, he's about 6'1", he's wearing a fitted shirt and the rest of the good stuff is packaged in jeans. I smile at him, and he smile's back and say's, "Heey". I turn around and say, "Heeeey", but I keep walking. I kept thinking, "Damn!" "Stay away, stay away; this dude could get me in a lot of trouble."

I'm back at the lounge and the majority of my crew are either dancing or cruising. Cindy

*Continued on page 21*



# TIN PAN ALLEY

BY DENNY MELLOR



*Tuning up for the Adrian Jam.*

I don't know about you but because of the dark, cold days of winter, this time of the year seems right for writing, recording and woodshedding. Also, if you're lucky enough to be invited a workshop or two they can certainly help improve your music skills. A couple of years ago I was mistakenly invited into a trap drum workshop featuring one of the drummers from the James Brown Band. It turned out to be a sweet deal indeed, I sat in the same room as many of Portland's drum-elite watching, listening and learning from a member of one of the most renowned rhythm sections in the world. If nothing else I hopefully learned how to better communicate with drummers and therefore not get smacked in the back of my head quite as often on the gig. My latest workshop pick is for the Wednesday, January 26th ADRIAN GUITARS in store "meet and greet" style jam sessions. I went to one of these last year and I think it's a great place for beginner and mid level players as well as seasoned show offs like myself. Adrian is a cool old style storefront music store nestled in historic Oregon City just across the street from the McLoughlin House at 502 7th Street or, call them at (503) 656-1913

Sound tech/musician Marty Vincelli from the Satyricon and DV8, put together a great 3 sound demo with his band Avery Time. You don't

need a long album to establish good songwriting skills especially when you have a great mastering company like Nettleingham Audio lend their expertise. All three tunes "Dodge Dart", "Burnside" and "All That" show a realistic feel for Portland life as seen through the eyes of a musician from the area. Marty Vincelli and George Reeves on Guitar, Peter Anderson on bass and Matt Parrot on drums.

## **"Norm Moody has a sweet album titled "MOODY WATERS" packed with eight original blues tunes and chock full of area biggies."**

Contact Avery Time at [averytime@yahoo.com](mailto:averytime@yahoo.com) for upcoming performance dates and other rock star info.

Blues organist Norman Moody is working hard out at the Red Room at 2530 N.E. 82nd Ave. on Thursday nights. Norman made a name for himself in Hawaii playing the blues and co-founding the Hawaiian Blues Society and the East Hawaiian Blues Association and well involved with the Maui Blues Society and also won the first "Keeping The Blues Alive" award from the Hawaiian Blues Society. Norman Moody has a great feel for the blues both instrumental and vocally with a distinctive well honed resonance only a few

lucky crooners posses. Norm has a sweet album titled "MOODY WATERS" packed with eight original blues tunes and chock full of area biggies. In addition to Norman Moody on keys and vocals this cd highlights the talents of Lloyd Jones on lead guitar, Duffy Bishop on backup vocals, Robbie Laws on lead guitar, Rick Roadman on lead guitar, A.C. Porter on lead guitar, Josh Fulero

on lead guitar, Chip Douglas on bass guitar, Jeff Giamario on lead guitar, John Beyer on drums, Larry Duos on drums and the cat with the coolest musician name ever; Pat Counts on bass. Tracks 1-6 were recorded at Ankeny House in Portland, tracks 7-8 were recorded at The Studio on the big Island Hi. Chip Douglas produced and engineered tracks 7 and 8; Norman Moody produced and engineered tracks 1-6. This CD was mastered at Northstar in Portland, and the bluesy graphic art and typesetting was done well by the one and only Margo Tufo. Check out Norman Moody at the Red Room on Thursday nights or contact him at [normanmoody@msn.com](mailto:normanmoody@msn.com)

LL

## EIGHT TYPES OF PUBLISHING DEALS: AN OVERVIEW

People often speak of “publishing deals” in a generic way, which implies that there is only one kind of publishing deal. In fact, there are a number of different kinds of publishing deals.

But first, some historical background.

In the very early days of music publishing, songwriters simply sold their songs to music publishers for a flat amount. Later, as songwriters became more business savvy and gained a little more negotiating leverage, a new kind of contract evolved, consisting of three basic elements: (1) The songwriter would assign all copyright ownership of the songwriter’s songs to the publisher; (2) The publisher would have the right to try to get the songs commercially exploited; and (3) The publisher would agree to pay royalties to the songwriter based on income received from third parties from any commercial exploitation of the songs.

Although that basic type of deal (which I refer to below as the “traditional publishing deal”) still widely exists today, various newer kinds of “publishing deals” have evolved over the years.

Incidentally, when I use the term “publishing deal” here, I’m using the term broadly, to refer to any kind of deal whereby some individual or company (other than the songwriter) obtains the right to receive a share of the songwriter’s music publishing income (for example, mechanical royalties from the use of songs on records, public performance income from BMI and ASCAP for radio airplay, and synchronization income from the use of songs in films, television shows, computer games, etc.).

### The Different Kinds of Deals

In short, the eight kinds of publishing deals today are as follows: (1) The “traditional” Publishing Agreement; (2) Single Song Agreements; (3) Co-Publishing Agreements; (4) “Step Deals”; (5) Administration Agreements; (6) Income Participation Agreements; (7) Catalog Representation Agreements; and (8) Sub-Publishing Agreements.

These eight kinds of deals vary from one to the other in many respects, most importantly the following: (1) What percentage of copyright ownership, if any, is given to the publisher; (2) What share of future publishing income the publisher will get; (3) What functions the publisher will perform; and (4) How long the agreement will remain in effect for.

For example, the first four kinds of deals mentioned above involve the transfer of at least part of the *copyright ownership* of the songs. Not so, usually, with the last four kinds of deals mentioned above.

Of the eight kinds of deals mentioned above, there will almost always be one particular kind of deal that will be the most appropriate type of agreement for a particular situation. By the same token, that same contract will likely be totally *inappropriate* for many other types of situations. For example, an Administrative Publishing deal might be the perfect kind of deal for one situation, and totally inappropriate for a different situation. Therefore, I will outline below, for each type of deal, the kind of situations that each kind of deal is particularly appropriate for.

And now, a thumbnail sketch of each of the eight

kinds of deals mentioned above.

### The “Traditional” Publishing Deal

First, of all, the term “Traditional Publishing Deal” is not a term customarily used in the music industry. I am only using that term here for purposes of distinguishing this type of deal from the other types of publishing deals mentioned below.

1. *Typical Scenario.* As mentioned above, this



kind of deal dates back to the days of Tin Pan Alley. Today it’s used when a songwriter and a publisher want to have a long-term relationship for all of the material that the songwriter will be writing during the duration of the contract. This type of deal is usually not used when the songwriter is signed to a record deal. (See “Co-Publishing Deals” below.)

2. *Material Covered by the Deal.* This kind of deal will cover material written during the term of the contract, and sometimes may include certain specified songs written before the contract was entered into. Usually the contract will require the songwriter to deliver a certain number of new original songs to the publisher during each year of the contract.

3. *Copyright Transferred.* Normally, the writer is assigning (to the publisher) 100% ownership of the copyright of the songs covered by the contract.

4. *Income Sharing.* The publisher receives all income from third parties, then pays the writer one-half of that income. The publisher here is getting a larger share of the publishing income than in most of the other types of deals mentioned below. That is because, in the case of this “traditional” kind of

Incidentally – and this is very important -- the “term” means the period of time during which the songwriter is writing songs for the publisher, and *not* how long the publisher will have rights in those songs. Normally even though the term of the agreement may be only a few years, the publisher will be the *owner* of those songs for a much, much longer period of time, i.e., until they go into public domain

many years later. (There is one exception here: If there is a reversion clause in the contract, then copyright ownership may revert to the songwriter at some future specified time.)

6. *Advances.* The larger established publishers typically pay a recoupable advance to the songwriter for the first year (payable in installments), often in the range of \$25,000 to \$50,000), then an additional advance each following year the publisher exercises its option to continue the contract for another year. Normally the contract will contain somewhat complicated provisions for how the amounts of the advances for the follow-up years will be calculated.

### The Single Song Agreement

1. *Typical Scenario.* This type of agreement basically is based on the same concept and structure as the “traditional” type of deal mentioned above, but involves only one (*or several*) of the songwriter’s songs (i.e., one or several songs already written). Sometimes, a relationship between a songwriter and publisher will start out this way, and later they will enter into the “traditional” type of deal mentioned above.

2. *Material Covered by the Deal.* Even though

**“The eight kinds of publishing deals today are as follows: (1) The “traditional” Publishing Agreement; (2) Single Song Agreements; (3) Co-Publishing Agreements; (4) “Step Deals”; (5) Administration Agreements; (6) Income Participation Agreements; (7) Catalog Representation Agreements; and (8) Sub-Publishing Agreements.”**

publishing deal, the publisher’s responsibility is to proactively promote the songs involved and, theoretically at least, it is the publisher’s efforts that will cause any future success of the songs. On the other hand, in the case of many of the other types of deals involved, the publisher’s role is less promotional and proactive in nature, hence the publisher gets a small piece of the pie.

5. *Term.* Normally, the agreement will be for an initial one-year period (with the writer obligated to deliver a certain number of songs to the publisher in that one year), then the publisher will have several (in the range of three to six) consecutive one-year options following that initial one year.

the title of this kind of deal would imply that it is only for one song, this kind of agreement is sometimes used for *several* songs at the same time.

3. *Copyright Transferred.* Same as with the Traditional Deal mentioned above.

4. *Income Sharing.* Same as with the Traditional Deal mentioned above.

5. *Term.* Same as the Traditional Deal mentioned above, but in the case of the Single Song Agreement, it is much more likely that there will be a reversion clause. Typically the contract will (or, at least, *should*) provide that the copyright ownership will revert to the songwriter if the publisher is not

*Continued on page 22*



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

jazz" movement, Lorber, along with Spyro Gyra, also aided in bringing jazz to mainstream FM radio. Today, there are whole radio networks dedicated to the music that Lorber helped to found.

Over the years, the assorted players went their various ways, with most of them ending up in LA, playing as valuable session men, as well as fronting their own projects. When they reconvened in the early '90s, it was with an idea toward rekindling old ideas in a new vehicle.

This album, recorded in 1994, brings together old friends Lorber, McClain and Phillips (and numerous special guests, including Portland reedman Patrick Lamb, red hot trumpeter Chris Botti before he had even recorded his first solo album and saxman Art Porter, who died in Thailand in a boating accident, only a few years after this, his final recording session) to forge new ground as well as to revisit old turf. And, even ten years after the fact, this album still manages to sound fresh and new.

With a falsetto as smooth as fine leather, vocalist Terry Stanton brings a sure presence to the silken mood of "All Night Long." Lorber had worked with Stanton on Hidden Beach's Unwrapped series of recordings, recruiting him specifically for this project. McClain's guitar solo and Phillips' bass solo are especially effective. Porter's plaintive sax, takes the lead on "Then And Now," sounding a bit like Grover Washington in his heyday, with Lorber adding zesty fills in the breaks. Stanton and Porter

return on "Enjoy Yourself," wherein McClain delivers the absolute paragon of all funk rhythm guitar passages- worthy of Willie Woods with Jr. Walker and the Allstars or of Jimmy Nolan in James Brown's Famous Flames.

Botti adds his muted trumpet to "Gazpacho," where Phillips plucky basslines provide the propulsion. The very definition of smooth jazz: with funk elements. Lamb makes an appearance on "Love Come Down," a tune that was a hit for Evelyn "Champagne" King in 1982. Lorber peels off a fine solo in the midsection, while McClain and Phillips handily maintain the momentum. "We Got To Live Together," paraphrases Sly and the Family Stone's "Everyday People," as Stanton returns for the vocal duties, his mellow falsetto comparable to Smokey Robinson or Curtis Mayfield. "Get Wid It" is a keyboard driven number that sounds as if it could be the theme song for an '80s sit-com. McClain's succinct solos serving to give the fluffy piece a bit of funky perspective.

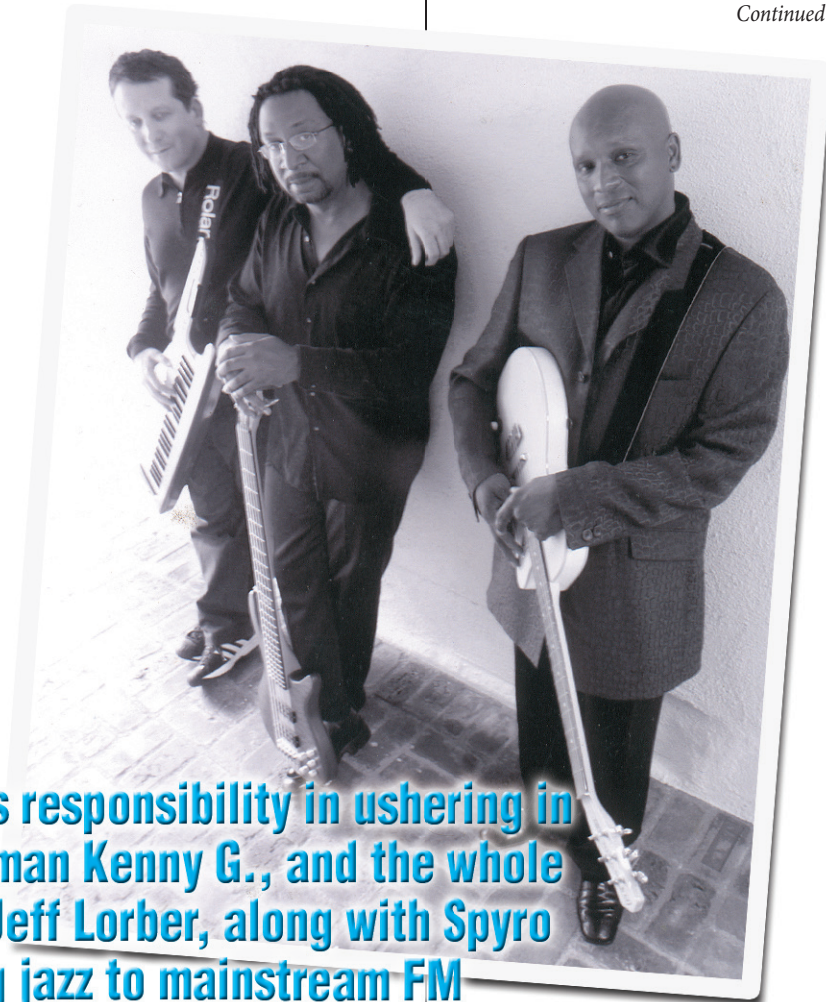
Botti returns on "San Vicente," again adding his seductive muted trumpet to the mix. Stanton lends the title track a Kool and the Gang feel with his smooth, James "JT" Taylor-like vocals. Marlon snaps off a slinky guitar solo that sings the middle of the tune. Lorber and McClain duet through the beginning of "Gangsta Jam," as Jeff breaks out in the turns with scintillating organ-toned keyboard lines. The band gives Roy Ayers' 1976 release, "Hey, Uh"

*Continued on page 8*

## Shades Of Soul - Shades Of Soul Narada Jazz

Back in the '70s, two of the most popular bands in the burgeoning Portland music scene were Pleasure and the Jeff Lorber Fusion. While Pleasure, with guitarist Marlon McClain at the helm and bassist Nathaniel "Nate" Phillips and drummer Bruce Carter holding down the foundation, Pleasure produced the very finest of Funk and Soul. Pleasure's album, Future Now, recorded in 1979, featured Jeff Lorber on synthesizer. Later, Phillips and Carter, along with other Pleasure graduates, formed Cool'r, the houseband of the '80s in numerous popular local clubs. McClain and Phillips also played in the techno funk Dazz Band in the '80s.

Meanwhile Lorber aimed his instrumental stylings at the jazz fusion audience, whose interest in keyboard oriented riffage was piqued by the likes of Herbie Hancock, Joe Zawinul of Weather Report, Jan Hammer of the Mahavishnu Orchestra and Chick Corea and Return To Forever. While often blamed for his responsibility in ushering in the career of maudlin reedman Kenny G., and the whole "smooth



**"While often blamed for his responsibility in ushering in the career of maudlin reedman Kenny G., and the whole "smooth jazz" movement, Jeff Lorber, along with Spyro Gyra, also aided in bringing jazz to mainstream FM**



Here I am in Florida's Alligator Alley. What a world. What a world. Life is such an amazing trip. A few days ago I was thinking how relieved I was that Christmas was over and suddenly my life changed.

A few years ago while visiting New York, I applied for a touring job at International Creative Management (ICM), which is a company that promotes dance and high end specialty tours around the

began at The KravisCenter in West Palm Beach.

As I write this, we're focusing lights for our fourth performance and I feel like I'm receiving my Graduate Degree in theater. Between the language barrier, learning curve and being away from my family and Portland, I continue to have that 'seat of my pants' feeling that's truly a permeant high.

Next month, I hope to have some grand tales from New York, Chicago, Atlanta, and Philadelphia. It's



world. I met the Company Manager of NDT Ballet (Netherlands Dance Theater) Richmond Davis, who's a great guy, a stagehand, and who told me to send my resume to Leonard Stein, the Vice President of ICM. That was about a year and a half ago. Anyway, during my interview Leonard was very polite, but told me that my experience and qualifications were not quite up to snuff and that he would like me to send him my updated resume when I got more experience. I followed his advice and sent him several updated versions that kept him up to date on my progress.

Last Wednesday at 4 AM, I was lying in bed during a fitful night assessing my life and figuring out how to politely tell off one of my coworkers who's been dogging me for five years. The phone suddenly rang and it was destiny calling. Leonard Stein's assistant Kimberly greeted me and calmly explained that the "The Moiseyev Dance Company" from Russia was going out on tour the very next day, and could I get on a plane and fly to Florida to join the tour. She went on to say that the Technical Director had to bail because his wife, who's pregnant was having medical problems and that he had to bow out of the tour to care for their seven year old son. I thought about it for one second and said "Yes!"

remarkable when the saying, 'be careful what you wish for' can actually manifest with a speed that's often overwhelming.

The holiday season consisted of the Opera, Singing Christmas Tree, and Nutcracker. I found it an

**"Thomas Lauderdale's holiday party at his two story loft downtown was jam packed with artists, writers, dancers and enough glitter to boggle the mind."**

In show business, it's sort of a badge of experience and honor to go on the road, and it's something that I've always longed to do. Needless to say, I left the next morning, and flew to Florida where the tour

enjoyable season this year. I didn't get exhausted or sick, and I found that by not having any expectations, and going with the flow, it made for a very Merry Christmas. Of course, it was the party season so

party I did. I attended a house warming at Jeff Hartford and Deanna's beautiful new home in Southeast Portland. It was a nice combination of theater folk, Hollywood Lights people, and an array of Portland's finest. Thomas Lauderdale's holiday party at his two story loft downtown was jam packed with artists, writers, dancers and enough glitter to boggle the mind. I think Thomas is one of the nicest people in Portland. I went to a dinner for Jacque VonLunen, who was the Head of sound at the Keller Auditorium. He's leaving his position to go to college and study journalism. We all met after a matinee performance of 'Nutcracker' and ended up in a private room dancing on the tables, smoking cigars and having a hysterical night. Maestro Neil DuPont had a sweet get together at his home in the Southwest hills in honor of Jessica Flores who's leaving Oregon Ballet Theater to work as a Stage Manager for the Geoffrey Ballet in Chicago. We will miss her terribly. She's an amazing woman who never ceases to make me smile and OBT will have a tough time replacing her. Jessica likes to have dress up days and themes for the backstage workers during 'Nutcracker'. One day it was pajama day. One was stupid hat day and then there's Hawaiian day. It's quite hilarious and the camaraderie and fun is infectious. Flores probably should have been a comedian, but she went into theater and makes the job very enjoyable. I wish her great success and happiness in her career and hope that she will come and visit us often.

My musical pick for January 2005 is Tutu Band and Dark Skies. Tutu Band played a benefit for the music department of Wilson High School at O'Conner's in Multnomah and it was great to see the old family. They played all their greatest hits and it's always good to laugh at their antics. My favorite song they play is the Neil Diamond chestnut 'I'm a Believer'. Dark Skies is my fellow stagehand Joe MacHamer's band. He's the leader of this trio (drums, guitar and bass) and I was completely blown away by his talent as a guitar player and song writer. I've known

Joe for a few years and love working with him as a stagehand because he's mellow, efficient and an all around great guy, I knew he was a musician and he invited me various times to hear his band play. I finally got to hear and see Dark Skies at Kelly's Olympian with The Money Changers and Slip Its in December. Kelly's is a great old Portland bar and the crowd was young and very interested in the scene. Joe almost seems shy when you first meet him, but you can forget that when he hits the stage with his fringe jacket and guitar. He's definitely a rock star and he reminded me of Jimi Hendrix/ Dead Moon/ Pete Townsend and Buddy Holly. It's very hard to describe, but he's a rocker. Go see Dark Skies and support our local musicians!

Please write to me and tell me about your upcoming events and projects: [rosebud@teleport.com](mailto:rosebud@teleport.com)

LL

# The the & the GOOD BAD UGLY

Continued from page 6

thorough updating, while retaining the inherent funk elements contained in the original.

Smooth jazz (even with funk underpinnings) tends to be glorified background music, lacking the melodic and rhythmic characteristics necessary to really stand out. However, the chops that Lorber, McClain and Phillips employ are a cut above the average smooth jazz album- offering the conscientious listener great rewards for an attentive audition.

## Vasectomy - Storm Large & The Balls (with Remixes by Auditory Sculpture) Self-Produced

**L**ooming large (as it were) upon the Portland scene for the past three years or so, Storm and the Balls have taken the town by, uh... well, by force. The late 2003 release of their album *Hanging With the Balls*, was met with widespread acclaim by the public and critics, alike. Storm (whose largeness is no hype, standing over six-feet tall, in her bare feet) simply smolders, singing on a variety of hybrid cover songs, which are chopped and welded more finely than an expensive, stolen car.

The band, comprised of former *Sweaty Nipples* bassist, Davey Nipples, Everclear keyboardist James Beaton and drummer Brian Parnell, capably fuses smoky jazz elements with a laidback lounge feel, through an amalgam of rock favorites, to create an unique musical blend. With the benefit of Storm's

and Francis Scott Key on another; imbuing each with an unique perspective, in a molecular collision of styles and content. And at the eye of the storm, is Ms. Large.

Their collective rendition of "Van Ministry" is a good case in point. Over the familiar machinery of Schreiner's mechanical beats, the band lays down a cool groove, upon which Storm floats, cooing the lyrics to Ministry's "Stigmata" in tandem with an electronically generated Large male voice, singing in unison, two-octaves below. Midway, the song segues into the back half of the chorus of Morrison's "Moondance," finishing by splitting between the two songs.

The Balls' version of "Lilac Wine" is probably more in the spirit of Nina Simone's original, than Jeff Buckley's cover version, which came thirty years later- an eerie cast spelling supernaturally in the pall of Schreiner's spooky mix. Hypnotic. Ghostly. Their reading of Bad Brains' '80s hit "Sacred Love," is reverential, but in keeping with the acid drip mix feel of the whole affair. Bluesy. Moody. Their take on Johnny Cash's "Long Black Veil" is given a Cowboy Junkies meets Portishead sort of treatment (with guest accompanying vocals from Mic Crenshaw of Suckapunch). Yikes!

The band interlaces strands of Kurt Cobain's "Smells Like Teen Spirit" with "About A Girl," in a bit of a Nirvana mini-tribute. Beaton's chunky wah-wah electric piano and a repetitive bass figure serve as the pinion for this spacey excursion into acid jazz, with Storm's vocal portraying the lead instrument. The compounding of "The Star Spangled Banner" with Curtis Mayfield's "The Pusherman," from the *Superfly* soundtrack, works better on paper than it does in reality- with the national anthem being

melodically wrenched nearly beyond recognition, while the funk piece is impaired by misplaced arpeggiated string loops that don't do much to further the arrangement. A bit disjointed. More reminiscent, perhaps, of her earlier work with the Bay area acid jazz group, the Broun Fellinis.

Storm's highly touted "stalker" version of Cheap Trick's "I Want You To Want Me" seems not so much fixated, as resigned, in its sense of desperation. However, when given the opportunity to cut loose, vocally, in the denouement of the song, it is easy to understand why Large has been a decidedly desirable rock commodity for many years; since her days in the Bay area, in the '90s, with Storm & Her Dirty Mouth.

Not so strangely, one of the more successful tracks among the nine presented is the majestically wraith-like "Shake It To Life," an original number. Storm's vocal harmonies seem legitimately sung, instead of electronically dubbed (although Schneider does loop her voice in places), with a vocal melody worthy of Flora Purim in her *Return To Forever*

days. Very cool. Weepy synth-strings augment the fairly straight-ahead interpretation of John Denver's "Leaving On A Jet Plane," with, apparently, not a shred of irony within the performance. Wow!

While the concept of an ersatz lounge band, sarcastically commingling disparate songs into a pithy new silk purse is neither new nor particularly revolutionary, Storm Large and the Balls do it about as well as anyone; owing in no small part to our host-ess' flair for the ribald and the bawdy. This aspect of the band's popularity is far better realized on stage than on record, especially: this record.

Here, Keith Schreiner becomes the focus, with Storm hovering somewhere near the center and the rest of the band drifting through from time to time. It is Schreiner's mixes and arrangements that stand out- and, truth to tell, they are not among his best work. Were this band to perform more original material, then Schreiner's idiosyncratic mixes would still have to take a backseat to the real emotions being expressed in the song, ala "Shake It To Life." But with the tongue in cheek nature of the cover material, Schreiner's darkling accoutrements seem out of place and somewhat artificial. A kazoo, a duck call and a slide whistle might be just as appropriate, in this case. At least then, the ostensible humor in all of this would not be entirely lost.

## Piñata Baby - The Ditty Twisters Dirty Girl Records

**S**o you want to make your way in the music world? You want to succeed? I've got one word for you. Swag. "Schwag" for the Teutonic among you. Swag makes the world go round. Swag can make the difference. Swag can open any door. Wanna get your band noticed? Swag. What makes a king out of a slave? Swag. What makes the flag on the mast to wave? Swag.

Now, heretofore, the finest piece of swag which I, personally, had ever received, was from the band Bombay, who thoughtfully sent me a couple of bottles of Bombay Sapphire gin and a swell one-of-a-kind martini glass by which to imbibe. Fine swag. Very fine swag. The cleverly named Ditty Twisters went that one better.

From the Ditty Twisters I recently received a colorful piñata (promoting this here disc, *Piñata Baby*), chock full of various goodies and gewgaws. This, I can assure you, to any critic on the face of the planet, is gold. It may not make him like your band. But rest assured, good people, he will listen to your record.

Now, I retain a modicum of integrity, at this late date in my "rock journalism" career. I'm not about to review a band, simply because they send me unique swag (though it really can't hurt). In this case, the band made my choice very easy. They are not only a lot fun, they're great. Their second album release is a hoot (their first was 2003's *Vicodin Saturday Night*). In fact, the material that Marie Murphy and company toss off is precisely the type of stuff that Storm and the Balls ought to be checking out.

The Twisters' songs are witty, pithy and raw, raw raw; while the musicianship of the backing band is impeccably tight. Frequently compared to the '60s

**"It is easy to understand why Storm Large has been a decidedly desirable rock commodity for many years; since her days in the Bay area, in the '90s, with Storm & Her Dirty Mouth."**

largely uninhibited stage demeanor, chock full of overt innuendo and subtly sultry double entendre, the band fairly cooks live. The aforementioned album managed to capture the musical allure of the band, while lacking altogether, by definition, the visual appeal Ms. Large most definitely emits within the live experience.

Here, however, the songs presented, culled from the *Hanging With...* sessions, are given the Keith Schreiner treatment: fleshing out the inherent sensuality within the material with his unerringly keen sense of voluptuary rhythmic contours and melodic shades of sybaritic darkness. The ubiquitous Schreiner, who seems to be appearing on about two recordings a month these days, lends his special brand of techno mastery to the mix, creating a dark atmosphere of loops and phrases around the duskyly tempestuous urgency of Storm's delivery and the rapturous fog the sidemen impart.

The band specializes in the wry juxtaposition of songs within an arrangement, mixing Van Morrison and Ministry on one track, Curtis Mayfield,



An Unreel World  
Lake Oswego  
(503)639-9364  
Email: manfred@teleport.com  
Owner: Karin Kopp

Anonymous Noise  
(503)248-2136  
Owner: Karl Brummer

Apache Recording Studios  
4009 E. 18th St.  
Vancouver, WA 98661  
Vancouver phone: (360)694-5381  
Portland office: (503)293-9266

APA Studio  
Mollala, Oregon  
(503)730-5347  
Owner:JR Boykin  
Engineer/Producer Smokey  
Wymer(503)760-3918  
Rates: New Band Demo special \* 5 hrs  
for a hundred bucks\*\$30 hr additional  
time.  
Use our Pro Tools or Roland  
Mackie setups. 24+tracks. Sweet Mics  
& Outboard Gear. Use our engineers  
or bring your own. Triton 88 worksta-  
tion/sampler. Roland Vdrums. Fender  
Cybertwin.

Apollo Sound Productions  
"Definitive Source of Premier Sound"  
971.226.6066  
Apollosoundpro.com

Bartholomew Productions  
33470 Chinook Plaza, Ste. 345  
Scappoose, Or 97056  
Website: www.bartpro.com  
Email: bart@bartpro.com or  
mike@bartpro.com  
Phone: 503-543-7664  
Contact: Bart Hafeman or Mike Conner  
Service: Full service Production  
facility from A to Z. Production  
services include: Writing, arrangement,  
engineering, producing, digital editing,  
mixing, mastering, CD duplication,  
interactive and print design, Enhanced  
audio CD, interactive CD-ROM,  
band/Album collateral and web design.  
In other words, we do it all.  
Musicians: We can supply top notch, in  
house musicians for every instrument  
you need. Grammy award winning  
musicians upon request for your  
project.  
Format: Pro Tools TDM 64 track  
digital with tons of plug-ins such as:  
Waves, Antares Auto Tune, Focusrite,  
Filterbank, Beat Detective (When your  
drummer needs some help), Bomb  
Factory, Serato Pitch and Time, Virus,  
Di Fi, TC Electronics, TruVerb, Maxim,  
Big Bottom, Amp Farm, McDSP, VOCE,  
Vocal Align, Ultra Maximizer and tons  
more.

Board: 56 input Soundcraft  
Studio (to get that warm british  
sound).

Gear: Apple Macintosh G4  
400mhz, 3 10 gig Seagate  
Cheetah drives, 120 gig  
firewire drive, Lacie, Yamaha  
and Pioneer CD/DVD burn-  
ers, Masterlist & Toast cd  
Authoring software, Power  
Mac 8500, Yamaha NS-10  
Studio Monitors, Midiman  
USB Interface, 2-Alesis 3630  
Dual Channel Compres-  
sor/Limiter, 8 channels of  
Berhinger compression, 2  
Audio Technica 4033 Mic,  
2-AKG C1000's, 2 CAD  
Equitek E-100's, Audix F  
series drum mics, Shure Beta  
52 Kick mic, Shure SM-58's & SM-57's,  
Audio Technica Pro 37R.  
Instruments: Alesis D4 drum module,  
Roland JV-1010 sound module, 88 key  
Yamaha P-80 keyboard controller, 5  
Ft Young Chang baby Grand Piano,  
Hammond C2 with 122 Leslie, Boss  
GT3 Guitar Processor, Roland Juno-1  
keyboard, Korg 01W/FD, Fender P-Bass  
Lyte Bass Guitar, Fender P-Bass Zone  
Bass Guitar, Rouge Fretless Bass  
Guitar, Fender Standard Strat, Fender  
Telecaster, Samik Electric Guitar with  
Floyd Rose, Taylor 314-CE Acoustic  
Guitar, Yamaha Classical Electrical  
Guitar, Fender Mandolin, Artisan Lap  
Steel, Rickenbacher Lap Steel, 5 Piece  
Yamaha Stage Custom Drum Set, Sabian  
AA Cymbals, CP Bongo's, AA Meini  
Conga, Kalimba, Misc. Percussion  
Instruments.  
Clients: Best Buy, Suncoast Motion  
Picture Co, The Musicland Group,  
Payless Shoes, Justice Pictures, Hot  
Potato Radio, SLAM, The Congregation,  
Roger Sause, Joe Plass, Bruce Carter,  
Howard Clarke, Dean Christenson,  
Glenn Eastman, East River Fellow-  
ship, Wendi Daniels, Stevie Spaulding,  
Pam MacBeth, Doug Beisley, Clark  
College, Village Baptist Church, Duelin'  
Sopranos, David Bass, Jillyn Chang,  
Brenda Fielding, Namesake, Unintitled,  
Cris Beffort, Kelly Carr, Christy Weber,  
Brandon Mann, Tom Teutsch, Dana  
Rego, Owen Wright, Bill Perkins, Kirby  
Brumfield, Clark Bondy, McBride  
Middle School, Common Creed, Brian  
Hunt, South Hills Church, Pulpit Red,  
McCoy & Hogue, McMullen Drilling,  
Western Seminary, The James Project,  
Brenda Sue, Scott Anderson, Step-  
hanie Smith, Kevin Trout, Diana Blum,  
Peace Drum, Annie Graves, LMNOP,  
Royalty Wears Thorns, Simple Faith,  
VU, Joel Karn, Dave Karn, Leisure, St.  
Helens High School, Sweet Baby James,  
David Michael Carrillo, James Schmitt,  
Rick Fissel, Cascade Park Baptist, Kent

# QUARTERLY STUDIO/MASTERING GUIDE

Borarr, David Hastings, Chris Howard,  
Jessica Meshell, Steve Howell, Kevin  
King, Final Iteration, Lynn Ann Scott,  
Leanna McIntire, Jerry Merritt, Steve  
Weed, Connie Windham, Darling

Big Red Studio  
Corbett, Oregon  
Producer/engineer: Billy Oskay  
2nd Engineer: Jordan Kolton  
web site: www.bigredstudio.com  
e-mail: billy@bigredstudio.com  
phone: (503) 695-3420  
Unique package rates and financing of  
projects.  
Facilities: 18 X 28' performance space  
which can be divided for isolation. Ceil-  
ings vaulted to 17'.  
Yamaha C7D grand piano, C Fox  
Napa acoustic guitar, and 1902 Estey  
harmonium.  
17' X 24' control room Isolated machine  
room Coffee bar/Lounge area. Available  
organic catering. Horseshoes, campsites,  
fire circle and hiking trails on property.  
Sight-seeing, fishing, restaurants, and  
lodging nearby.  
Equipment: Otari MTR 90II 2" 24-  
Track with autolocator, Fostex 22 1/2"  
at 30 ips 2 track, Mac G4, Pro Tools,  
Digital Performer, Otari MX5050 1/4"  
2 track, Panasonic sv 3700 DAT Naka-  
michi MR1, Tascam 2000 CD-RW.  
From England, hand wired Trident TSM  
40 input, 32 monitor, 24 bus. The sound  
is big, warm and very analog.  
Monitors: Audix Nile V, JBL, Yamaha  
NS10s, Auritone and AKG, powered by  
Hafler, Parasound and Oz Audio.  
Microphones: Neumann U87s, 47s,  
49s, KM 88s, U 69s, KM 84s, custom  
modified by Klaus Heyne Classic mics  
from RCA, AKG, Sennheiser, EV, Shure,  
Beyer and Crown.  
Reverbs: classic EMT 140ST Plate,  
with tube electronics, the only one in  
the NW. Lexicon PCM 60, PCM 70,  
PCM 90. Yamaha SPX 900 multi-effects.  
MasterRoom XL305 spring 'verb.

Signal Processing: TC electronics 2290,  
Urei 1176 LN peak comp/limiter, Urei  
LA3As, LA 22. Lexicon 97 Super Prime  
Time Line DDL, Drawmer 201 dual  
gate, SX 201 and SE-400 parametric EQ.  
4 DBX 160X Compressor/Limiters. Ax  
Compellor stereo compressor/leveler.  
Ax Type C exciter. Lexicon JAM man  
DDL/sampler/looper MIDI setup with  
Roland D550, R-8M, Korg M1REX.,  
Korg 800EX, Emu Proteus 2, OB  
Matrix 1000, Yamaha TX81Z.  
Partial list of labels & artists: Wind-  
ham Hill, Narada, Sugar Hill, Hearts of  
Space, Green Linnet, Nightnoise, John  
Doan, Alasdair Fraser, Kevin Burke,  
Martin Hayes, Hanuman, Johnny  
Connolly, Alan Jones, Portland Acoustic  
Guitar Summit, Dave Carter/Tracy  
Grammer, N' Touch Band, Rhythm  
Culture, Sugar Beets, Tom May, Jim  
Page, Gino Vanelli, Chris Lee/Colleen  
O'Brien, Cold Mountain, Steve Pile,  
Taarka, Everything's Jake, Beppe Gam-  
betta, Dan Crary, Belinda Underwood  
with David Friesen and Airtio.

Blue Dog Recording  
1314 NW Irving  
Portland, OR 97209  
(503) 295-2712  
Email:brobertson1@uswest.net  
Web:www.bluedogrecording.com  
Owner: Bruce Robertson

Ronn Chick Recording  
1209 NW 86th Circle  
Vancouver, Washington 98665  
(360) 571-0200  
Owner/Engineer: Ron Chick  
Equipment list: Recording: 48 input  
amek angela,Mac G4 daul 850,Digital  
performer 3.1 24 bit 5.1 ready,16 chan-  
nels Alesis adat.  
Monitors: Mackie.

*Continued on page 14*

**Hit Record Focus**  
**Console & Recorder with national credits**  
**Racks of Broadcast Tube Gear**  
**7 ft. Grand...Hammond & Leslie**  
**Large quiet tracking spaces**  
**great mics**



**RedCarpet Recording**  
**503.848.5824**



**100 CDs \$225**  
**500 @ \$945**  
**1,000 @ \$1,180**

Orders of 500 or more retail-ready CDs include 5 color on-disc print, barcode, shipping to pdx, and a free listing on cdbaby.com - from your supplied film and proofs

**nettleingham★audio**  
MASTERING • REPLICATION

Recent clients include:  
 Mel Brown Quintet, Duffy Bishop, Dan Faehle,  
 Deep Elm Records, Lea Krueger, Obo Addy,  
 The Strange Tones, Bart Ferguson & many more.

**888.261.5086**  
 VANCOUVER, USA

Guitarists, Bassists, Drummers, Singers  
**CANCEL YOUR CLASSIFIED AD**  
**Meet musicians/bands**  
**looking for other players**

**January**  
**26TH**  
**LIVE AUDITIONS**  
 (equipment provided)  
 Refreshments served  
 Last Tuesday of every month  
**6:30-9:00 PM**  
 Register in our player's database

**ADRIAN**  
**guitars**

**502 7th Street**  
**Oregon City, OR 97045**  
**1-503-656-1913**

## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 9*

Outboard gear: Avalon.  
 Focusrite, Cranesong, Symetrix,  
 Urie/JBL, Lexicon, Roland, Sony, TC  
 electronics.  
 Mics: AKG, Audio Technica, Shure,  
 Octavia.  
 Client list: Network TV: Dark Angel  
 (wb) the Young and the Restless (Cbs),  
 Nfl Under the Helmet (fox), The Matthew  
 Sheppard Story (nbc);  
 Cable TV: Inside the Nfl (hbo)  
 Sportscenter (espn), True Hollywood  
 Story (E!), Wild On (E!) Celebrity  
 Profile (E!);  
 Syndicated TV: Extra, Access Holly-  
 wood, National Enquirer, The Riki Lake  
 Show;  
 Commercials: Jolly Rancher, Coors  
 Light,  
 Whatever your needs, Ronn Chick  
 Recording is a full service facility  
 capable of providing demo recording,  
 original composition, digital editing, and  
 post production assistance for all your  
 needs quickly and affordably. Please call  
 for rates.

Crossroads Productions  
 7708 NE 78th St.  
 Vancouver, WA 98662-3632  
 (360) 256-9077  
 Web: [www.crossroadsproductions.net](http://www.crossroadsproductions.net)  
 Email: [info@crossroadsproductions.net](mailto:info@crossroadsproductions.net)  
 Studio Manager: Ron Stephens  
 Studio Assistant: Danielle Jenkins  
 Engineers: Paul Ehrlich, Craig Smith  
 Tracks: ProTools HD 192 w/24 I/O and  
 lots of plug-ins; Otari 2" 24 and 3M  
 1/2" 2 trk.  
 Equipment: Neve 5315 console;  
 Focusrite, API, Manley and Altec  
 mic pres; Urie, Spectra Sonics and  
 Smart Research limiters; AKG, ATM,  
 CAD, EV, Microtech-Gefell, Oktava,  
 Rode, Tracy-Korby, Shure, Soundelux  
 mics; Lexicon 960L, Eventide, and TC  
 Electronics effects. PMC and Yamaha  
 monitors. Call or write for exhaustive  
 equipment list.  
 Instruments: Yamaha C5 grand w/  
 Gulbransen midi mod; B3 w/ 122 Leslie;  
 Pearl and Slingerland drums; Vox AC-  
 30, Gibson GoldTone, Rivera, Line 6  
 guitar/bass amps. Too many synths and  
 MIDI tone modules to list.  
 Notes: Designed by Russ Berger, and  
 built to his exacting specifications,  
 Crossroads Productions is the area's  
 largest dedicated recording facility. The  
 distraction-free environment is espe-

cially conducive to creativity. Due to  
 the acoustically accurate control room  
 and PMC monitors, Crossroads has also  
 become a favorite Mastering facility  
 used by other local studios.  
 Clients: Wayne Krantz, Bobby Torres,  
 Gary Ogan, Jon Koonce, Anne Weiss,  
 Brett Williams, One Shot, Sky View HS,  
 Prairie HS, Woodland HS.

Dave's Attic Productions  
 Multnomah Village  
 503 349 7883  
[www.davefleschner.com](http://www.davefleschner.com)  
 Dave's Attic Productions is a full service,  
 digital recording studio. Over  
 the past seven years, Dave has recorded  
 some of the best talent in Portland  
 in just about every style: rock, jazz,  
 country, hip hop, and classical  
 chamber music. He also has experience  
 writing and recording for  
 soundtracks, recording voice-overs, and  
 transferring old tapes and records  
 onto CD's.  
 Gear: Macintosh G4 with an 80 Gig  
 Hard Drive and Dual Monitor System  
 Event 20/20 Reference Monitors, Digital  
 Performer with numerous 3rd Party  
 Plug-Ins (16 simultaneous inputs,  
 24-32 track mixing), Tascam DM-24  
 32 Track Digital Mixing Console,  
 Fostex D-90 8 Track Stand Alone  
 Hard Disk Recorder, Fostex D-5 DAT  
 Recorder, Selection of Neumann, Audio  
 Technica, Rode, Audix, and Shure  
 Microphones, ART Tube Mic Preamps,  
 Retrospect, Juice Box, Tube Direct  
 Box, Behringer Composer Compres-  
 sor, sLexicon Reverb, Midi Timepiece  
 AV for Synchronization to Video and  
 SMPTE time code, Furman 6 Channel  
 Headphone Mixer with remote mixing  
 stations, Sony MDR-7506 and AKG  
 K240 Headphones, Hammond B-3  
 Organ with Leslie 122, Chickering Baby  
 Grand Piano, Fender Rhodes Mark  
 1, Wurlitzer Electric Piano, Ensoniq  
 ASRX Sampler/Drum Machine, Roland  
 VR-760 Keyboard/Synthesizer, Yamaha  
 TX81Z retro FM tone generator, Pearl  
 Drum Kit, Gibson and Ovation Guitars,  
 Wurlitzer Accordion  
 Clients Include: Rubberneck, The Kathy  
 Walker Band, Warren Pash, Aloha High  
 School, The Dan Gildea and Louis Pain  
 Trio, John Savage, Nick Measley, The  
 Redeemers, Short Green Kick, The Big  
 Dumb Animals, RAG, Dustin Olde,  
 Gary Burford, The Troutdale High  
 School Deep Root's Project featuring  
 such artists as, Stephanie Schneider-  
 mann, Luther Russel, Mary Kaddery  
 and Nancy King, Seth Samuels and Dan  
 Balmer, Funk Shui, Amelia, Bart Fer-  
 guson, Colorfield, Jane Wright, Embra,  
 Sattie Clark, Purusa, Lara Michell, AC  
 Cotton, Ezra Holbrook, The Country-  
 politans, Nicole Campbell, Baseboard



Heaters, The American Girls, The Bella Fayes, Jerry Joseph, Pete Krebs, Kim Stafford, Kerosene Dream.  
Rates: \$30 Per Hour, Block Rates Available

Dead Aunt Thelma's Studio  
PO Box 82222  
Portland, OR 97282-0222  
(503) 235-9693 p  
(503) 238-9627 f  
Web: [www.thelmas.com](http://www.thelmas.com)  
Studio Manager: Mike Moore  
Office Manager: Nicole Campbell  
Owners: OCP Publications

DeFunk Audio/Sonare Mastering  
4531 N. Albina Street  
Portland, Oregon 97217  
(503) 288-3353  
Email: [sonare@spirech.com](mailto:sonare@spirech.com)  
Owner/Engineer: Sean Gilbert  
Doctor Digital; The Sync Ward Studios  
Portland, OR  
(503) 892-0043, 1-888-373-4485  
Email: [drdigtl@spiratone.com](mailto:drdigtl@spiratone.com)  
Owner: Mark Frethem

Don Ross Productions  
3097 Floral Hill Drive  
Eugene, OR 97403  
(541) 343-2692 Fax: (541) 683-1943  
Email: [drossprod@aol.com](mailto:drossprod@aol.com)  
[www.donrossproductions.com](http://www.donrossproductions.com)  
Owner/Engineer: Don Ross  
Tracks: 32 track Digital, 24 track Analog  
Rates: \$70.00-\$85.00  
Equipment: Otari MTR90 II 24 track 2% Analog, Digidesign Pro Tools Mix + w/ 3-888 24 I/O's, SSD, Waves gold bundle, Bomb Factory, Meek & many other plug ins, 24 trk. Tascam DA-88's-mods by Audio Upgrades w/RC 848, SY88 & IF88AE, Tascam DA30 MkII, Fostex D-10 Time code DAT, Tascam CD-RW5000 CD recorder, Revox PR-99 MkII & B77 1/2 track analogs; Tascam M-3700 32x8 automated console w/mods by Audio Upgrades; Genelec 1031, Tannoy NFM 8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, TC M2000 LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley ELOP, Manley Vari-Mu, Aphex 661's, 106, & 720 Dominator II, Drawmer DL24, Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Aphex 109 & Symetrix SX201 parametric EQ's; Avalon 737SP's, Millennia HV-3C, Neve 1272's (4), Peavy VMP-2, Gaines MP-2 mic pre's. Mic's: Neumann U87's (mods by Klaus Heyne), KM84's (mods by Klaus Heyne), Lawson L-47MP tube, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM7's, SM53's, & 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil

PC88 MX, Ensoniq EPS, Opcode Studio 3, JL Cooper PPS-100, dk10 KAT, Alesis D4, Pre CBS Fender Super Reverb, Zoom 9050, JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4010 SMPTE, Symetrix TI-101 phone patch, Telos Zepher ISDN patch & a Braun 10 cup coffee maker.  
Clients: Sony, Disney, PBS, Mason Williams, Beth Singer, Justin King, Sugar Beets, Paul Chasman, Byron Berline, Strangers, Multiple Sarcasm, Betmars, Babe's with Axes, Terry Robb, David Jacobs-Strain, T.R. Kelley, Debbie Diedrich, Boogie Patrol, Tracy Bonham & many more-check out web site music client list at [www.donrossproductions.com](http://www.donrossproductions.com).

Falcon Recording Studios  
15A S.E. 15th  
Portland, OR 97223  
(503) 236-3856  
Fax: (503) 236-0266  
Email: [falconstudios@attbi.com](mailto:falconstudios@attbi.com)  
Contact: Dennis Carter.

Freq. Mastering  
1624 SW. ALDER #311  
PDX, OR. 97205  
(503) 222.9444  
Web: [www.freqmastering.com](http://www.freqmastering.com)  
Portland's Pro Mastering Studio  
Contact: Ryan Foster  
Equipment: Sadie Artemis 24/96 Mastering System, DCS904 24 bit A/D & DCS954 24bit D/A both 192KHZ & DSD capable, Apogee1000 A/D & D/A, Cranesong Hedd 24 bit A/D & D/A, GML 9500 5 band Mastering EQ, Weiss EQ1 MK2 digital 7 band parametric, Manley Vari-mu stereo compressor, Weiss DS1 digital split band dynamics processor, Maselec stereo compressor, Genelec monitors, Mike Spitz ATR 100 1/2" Mastering deck, Tascam DA 45R 24 bit Dat Machine, Panasonic 3800 Dat machine, Dennon cd player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.  
Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater,

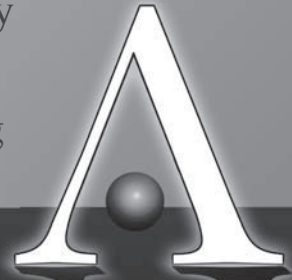
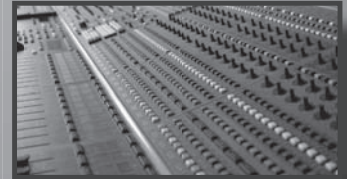
*Continued on page 14*

## Apollo Sound Productions

"The Definitive Source of Premier Sound"

### Full Production Recording Studio

- Recording
- Mixing
- Mastering
- Graphic Design
- Photography
- Producing
- Engineering



for more information call 971.226.6066 or visit us at  
[www.ApolloSoundPro.com](http://www.ApolloSoundPro.com)

# September Audio

## 24 Track / 24 Bit Location Recording Package

Performance Showcase  
Location Album Tracking - Project Pre-Production

*we bring the studio to you*

Your Place... Your Time... Your Music...

[www.septaudio.com/location.html](http://www.septaudio.com/location.html)

or

Call Craig 503.295.1277

# AS THE WORLD



## THE GRAND OL' SOAP OP'RY

An icon among us...

The first Guitar Institute of Technology graduate to become famous was a female. She entered as a student in 1979 and joined the staff after graduation. The GIT curriculum was the invention of Los Angeles studio guitarist **Howard Roberts** and formulated to give a player the basic skills needed to be a professional guitarist.

One skill is auditioning...

In '87, **Michael Jackson** was at the peak of his popularity and mounting the worldwide "Bad" tour. He auditioned over a hundred guitarists before **Jennifer Batten** got the gig.

Jennifer could shred with the best of 'em. Her musical choices were impeccable and her two-handed tapping technique rivaled **Eddie Van Halen**.

*Guitar For the Practicing Musician* put out a compilation of promising players and her cover of **John Coltrane's** "Giant Steps" was the runaway hit and the "scariest" track on the album...

**Michael Sembello** (Stevie Wonder) produced Batten's debut solo album, "Above, Below & Beyond"

Michael Jackson hired her for another couple of years for the worldwide "Bad" tour. They played the half-time segment of Super Bowl 27 to the largest audience in the history of television; one-and-a-half billion viewers.

In '97 she went out with Jackson for the third time on the "HIStory Tour" and released her second solo album "Momentum".

In '98 **Jeff Beck** invited her to join his band for touring and recording. She's on his '99 album "Who Else" and 2001's "You Had It Comin"

Then, the Jeff Beck band played Portland...

The group got a day off, Jennifer wandered around long enough to fall in love with the city and in early 2004 the world famous GIT grad took up residence in Sandy, Oregon.

In June of 2004 Emilia Segovia organized the World Guitar Congress in Baltimore and invited esteemed players from all over the world including Jennifer, **Les Paul**, **Dick Dale**, **Eric Johnson**, **John Hammond**, **Richie Havens**, **Albert Lee** and **Andy Summers**.

Batten needed a band...

Enter drummer **Kevin Rankin**, early on

from **On A Llama** and most recently three years gigging with **Animotion** ("Obsession"). "I'm the only replacement, all the other players are original band members."

Familiar from the beginning of his musical career with female front-people, Kevin says playing with Jennifer Batten has been something entirely different. "I spent years trying to make Lea Krueger famous, this time around there's none of the drama."

"At the World Guitar Congress all the other players came over to give Jennifer her props. It's an honor to play with her. She kicks my butt."

Kevin says the benefits of playing behind a world famous guitarist include an endorsement deal with the Spaun Drum Company in San Dimas, California. "I saw Spaun drums at the '98 NAMM Show but they were way out of my price range. When I started playing with Jennifer **Dan Pred** (Dan Reed Network drummer) sent them a video he produced and they sent me my dream set of drums."

Crushed glass finish.

"Sparkles like diamonds under the lights" says Kevin. His endorsement is the top news story on the Spaun web site.

The current JBatten Band consists of Rankin on drums and **Sean Foote** (Linda Hornbuckle) on bass.

They play the Crystal Ballroom February 13<sup>th</sup> and Sabala's Mt. Tabor Theater February 26<sup>th</sup>. The new Jennifer Batten album "Off The Deep End" is due in the Spring.

Kevin kept the "Obsession" gig...

"The morning after the Crystal show with Jennifer, I fly out for a gig with Animotion. **Tommy Tutone** is opening on the tour, which means I'll be playing drums for both bands," says Kevin.

Spaun is getting their money's worth....



Art's broke...

The Art Alexakis Going Bankrupt story actually gives hope to aspiring local musicians, after all, how much money do you have to *make* to owe *millions* in taxes?

A ton.

According to the California Chapter 11 filing Art owes the \$2.75 million federal tax bill for the years 1999, 2001 and 2002, another \$230,000 to

the Oregon Department of Revenue and \$120,000 in credit card debt.

More Willie Nelson than Kurt Cobain...

Art is a lightweight; Willie owed 16.7 million.

Nelson went with the image, doing a Super-Bowl commercial for H&R Block and releasing a double-album entitled "The IRS Tapes - Who Will Buy My Memories" with all proceeds going directly to the IRS. He was paid off by 1993.

Unlike Art, who sprang from Cali, Willie recorded his first single ("Lumberjack") and sold his first song ("Family Bible") in Portland in 1956 when he worked at a radio station in Vancouver, Washington.



Sound wave Tsunami...

Billboard Magazine, January 22, 2005. "The prospect of the last remaining manufacturer of analog audio recording tape ceasing production sent tremors through the recording industry, as audio professionals considered the demise of a recording format that, though long in decline, is still revered for its sonic characteristics."

"Spurred by news of the plant's closing, engineers and producers have rushed to procure tape from suppliers and other sources, including Internet auction site eBay."



And no more Songpluggers....

Indie record promoters took a huge hit over the holidays when Infinity Broadcasting, owners of 180 radio stations in 22 of the largest markets across the country issued a new promotion edict banning the independent promotion of songs at all of its radio stations.

The policy bars station managers from associating with independent promoters, trade tip-sheet publications or promotion companies that sponsor contests in which program directors could win prizes.

The move came weeks after New York Atty. Gen. Eliot Spitzer's office served subpoenas on Sony BMG Music Entertainment, Universal Music Group, EMI Group and Warner Music Group, seeking copies of all e-mails, letters, contracts, and other correspondence between the firms and the industry's leading independent promoters.

In 2003, The Los Angeles Times reported that "Michele Clark, an independent promoter,



# D TURNTABLES

BY BUCK MUNGER

paid thousands of dollars to Portland's KINK-FM, which is owned by Infinity Broadcasting, after the station added songs she had pitched."

The kick-back link...



Ideal indie...

After three months, Pink Martini's second album continues to bubble under Billboard's Top 200 charts, climbing again on the HeatSeekers chart to #24 with a bullet (1/22/05).



Jennifer Batten and Kevin Rankin after the show at Roseland Grill.

photo Buko

After twelve weeks on the chart "Hang On Little Tomato" is #29 with a bullet on the Top Independent Albums.

The band will perform with the Seattle Symphony January 20<sup>th</sup>, the Kansas City Symphony January 22<sup>nd</sup> and a four-night stand with the Fort Worth Symphony January 27-30<sup>th</sup>.

March 4<sup>th</sup> it's Paris and April 2<sup>nd</sup> London.



Clearly a hairy situation...

**Camaro Hair** frontman **Jason Demain's** new band featuring EC bassist **Craig Montoya** plays the Ohm February 5<sup>th</sup>. Recording also begins in February. Demain says early promotion surrounding the band has created some hard feelings.

"Tri-Polar is definitely still together and Craig is definitely still with them...he's just doing two projects. I guess his band mates got a little ticked that rumors were spreading."

In his latest posting on the **TriPolar** web site Montoya doesn't exactly clear things up...

"We suck at recording but we are doing the best we can with what we have...we are not sure if we are gonna put all the songs on the record or just release a demo."

No wonder the band mates are ticked...



THIS JUST IN...Get a load of some of the new material coming from the **Dandy Warhols** January 28<sup>th</sup> at the Roseland when they headline the Mercy Corps Tsunami Relief Benefit. The new

Capitol album is in the can and the DVD of **DIG!** comes out in April, Just in time to push it over the top. Also on the Mercy Corps bill are **The Out Crowd**, **Durango Park**, **The Upsidedown** and **Colin Meloy**...Across town that same night Jan 28<sup>th</sup> **pulse PDX** holds another benefit for Mercy Corps at the Bossanova Ballroom with a showcase of music, video and fashion featuring **Sean Flinn**, **Area 54** and local designers... **Stephen Malkmus** has completed "Hamburger Serenade" headed for a May release. Malkmus says he plans to play South By Southwest with a "weird unit"... SxSW in Austin, March 11-20 features a keynote address by **Robert Plant** and an interview with **Lou Reed**. Conference propaganda features a picture of "Sleater-Kinney (Portland OR)"...Portland's Grammy hopes are riding on the shoulders of **Mark Hanson** and **Doug Smith**, nominated for their Best Pop Instrumental Album performance on "**Pink Guitar**" a solo guitar album of **Henry Mancini** tunes. They'll be attending the Awards Show February 13<sup>th</sup>...**Deb Cleveland** featured on OPB's **Oregon Art Beat** Thursday January 20<sup>th</sup> and again Sunday January 23<sup>rd</sup>. She plays with the **Vipers** January 28<sup>th</sup> at the Cozmic Pizza in Eugene...**Jennifer Lynn** CD Release Party for "Leavin'" at Conan's Pub January 22<sup>nd</sup>...**Terry Currier** back at the podium accepting Millennium's Keeping the Blues Alive Award February 5<sup>th</sup> in Memphis. The Blues Foundation says "In an era of large, corporate music stores without soul or identity, Music Millennium is a reminder of that old school atmosphere of buying music most of us remember"...the **Foghorn String Band** signs with Nettwerk Records home of **Sarah McLachlan** and **Avril Lavigne**...**Scott Fisher** at Millennium NW February 8<sup>th</sup> at 6PM. Scott and Sound Impressions producer **Dan Decker** produced the 4 tracks in French and English that scored the gig at the Olympic Winter Games. Scott showcases at the Viper Room in West Hollywood January 30<sup>th</sup> and returns to Dante's February 11<sup>th</sup> for a CD Release Party...**Man Of The Year** in LA at the Echo January 22<sup>nd</sup> and back at the Meow Meow January 27<sup>th</sup>...**Chris Mayther Band** at the Buffalo Gap February 19<sup>th</sup>...John Bunzow there February 25<sup>th</sup>...**Dr. Theopolis** at the Goodfoot February 12<sup>th</sup> and the Dublin Pub February 19<sup>th</sup>...**Leigh Marble's** new album "**Peep**" gets a glowing review in the January issue of West Coast Performer. Reviewer Nate Seltenrich says the "Outlaw" Marble is "No passive folkster wuss"...

LL

# NO MOVING PARTS

PORTLAND, OREGON  
DIGITAL AUDIO RECORDING  
IN A RELAXED SETTING  
FAST DIGITAL EDITING  
QUALITY MICS AND INPUTS



**AFFORDABLE. PROFESSIONAL. COMFORTABLE**

Internet: [www.nomovingparts.com](http://www.nomovingparts.com)

## MORE VIBE. LESS JIVE.

*Tired of getting the glad-hand runaround from the chain store guys? At Tigard Music you can take the time to pick our brains, experiment with different sounds, and generally shoot the bull with a staff of seasoned professionals that are actually interested in you becoming a repeat, long-term customer.*

AUTHORIZED DEALER FOR

**YAMAHA**  
When you want the best  
MUSICAL INSTRUMENTS

- Amps • Accessories • Music Books
- Repair • 30 Day Price Guarantee

**TIGARD**  
*music*

Fred Meyer Shopping Center on Pacific  
Highway in Tigard

**503-620-2844** SINCE 1976

Mon-Thu 10am-8pm, Fri & Sat 10am - 6pm



## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 11*

Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrup, B-Legit and many, many, more. (Please check out our website for a more complete list).

**Fresh Tracks Studio**  
1813 S.E. 59th  
Portland, OR 97215  
(503) 235-7402  
Email: [jon@freshtracksstudio.com](mailto:jon@freshtracksstudio.com)  
Web: <http://www.freshtracksstudio.com>  
Owners: Jon Lindahl  
Engineers: Jon Lindahl and Casey Spain  
Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)

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

Equipment: 2 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, 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 VST 32 5.1 Proteus 1 Sound Module, Yamaha TG100 Sound Module, Zoom RT -123, ESQ-1 Keyboard, Casio Midi Guitar  
Clients: Vivian's Keeper, LaRai, Fran Gray, Brock Noyes, Genevieve Goodell, John Myers, John Hoffman, David Graham, Poison Okies, Jonathan Berman, Al Pasque, Marc Hansen, Sidekicks, Little Joe, Cory Brunish, Dixie Party Jazz Band, Bill Deiz, ENUF, Chris Harris, Kevin Johnson, Al Pasche, John Skank, Savy, Ken Vigil, The Worthingtons, Les Ouvrier du Christ, and Christine Young.

Gung Ho Studios  
86821 McMorott Lane  
Eugene, Oregon 97402  
(541) 484-9352  
Owner: Bill Barnett

**Haywire Recording**  
Southeast Portland  
P.O. Box 66381 PDX OR 97290  
503-775-7795  
Email: [haywirerrec@earthlink.net](mailto:haywirerrec@earthlink.net)  
Web: <http://www.haywirerrecording.com>

Engineers: Robert Bartleson  
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; 24-track recording: \$25/hr or ask about block rates. Freelance engineering \$25/hr + studio costs.  
Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiters.

Microphones; Neumann U48 tube mic, (2) Neumann KM 84, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (6) Shure SM 57, (4) Sennheiser 421, Beyer M260 Ribbon, Shure 55s. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, (2) Tascam DA88, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Yamaha SPX 90, SONY MPS, Hughes Sound Retrieval System. Misc: 8 Channels of API 550A EQ.s, (2) Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, 60's black face Fender Pro - Reverb, 1973 Marshall JMP head with 60's Cab, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors: Yamaha NS-10 Studio.

Clients: Wilco, Skiploader, Desert City Soundtrack, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Woke Up Falling, Avenue of The Strongest, Pedro Luz, Andi Camp, Jen Wood, Trophy Wife, Gruesome Galore, Tommy Tutone, Everclear, Audio Learning Center, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Kremlin Bronx.

**Intersect Sound, Inc.**  
Portland, Oregon  
503-649-7741  
E-mail: [billmcushman@yahoo.com](mailto:billmcushman@yahoo.com)  
Web: [www.geocities.com/intersect-sound](http://www.geocities.com/intersect-sound)

Owner/Engineer: Bill M. Cushman  
Intersect Sound Inc. specializes in PA System Rentals for festivals, small bars



& clubs, civic functions, church & community events, private parties & dances, & DJ shows. ISI also provides live sound production, recording and mastering with post-production and studio work. Sound Engineers are available.

Rates: PA System rentals go out as a unit, engineer included—see website or contact [billmcushman@yahoo.com](mailto:billmcushman@yahoo.com) or phone 503.649-7741 anytime for voice mail. Or between 1:00 pm and 6:30 p.m. to speak to a person.

For Live Sound recording: 1-2 Alesis Adats are available. The tracks are then mixed down and mastered to DAT. The turnaround time is usually two weeks and the cost starts at \$200.00 for the whole package. I also do studio work (subject to availability) at the rate of \$20.00 per hour.

Equipment: For PA System Rentals: For example PA system "A" consists of the following: Console: Soundcraft Spirit 16x4; Signal processing: Yamaha Rev-7, Midiverb 3, BBE sonic maximizer 322, Aphex aural exciter type B, 2 Alesis 3630 dual compressor/gates, JBL m644 4 channel gate, DBX 1231 dual 31 band 1/3rd octave eq, 2 Alesis Meq 230 dual 31 band octave eq, Fender pcn-4 stereo 3 way cross-over. Speakers: 2 JBL active mid-hi packs, (1 15" & 1 2": driver with 1" horn each) 2 JBL active subs, (2 15's, front firing & ported each), 4 floor wedge monitors, (1 15" & 1 2" driver with 1" horn each), 1 Yamaha drum fill, (1 15" & 1 " driver with 2" CD horn), Microphones: 4 Shure sm 58, 6 Shure sm57, 4 Audio technica pro 10, 1 Audio technica pro 25, 1 Shure beta 58. Amps used include: Crest, Crown, Yamaha, SLM-RMA series & Yorkville AP series. (depending on system configuration and power demands) Miscellaneous: 4 ISI di boxes 1, Lawrence acoustic guitar pickup, Fender m-80 pro guitar amp w/4-12" cabinet, Big muff II Distortion Pedal, MXR distortion pedal, Digitech "talker" voice-synth pedal. Clients include: Dfive9, Hell Candidates, Jen Lane of Barfly Magazine, Tillamook County Fair in association with Starshine Sound, Rorschach Test, Stage Phryte, The Natrons, Witch Mountain and many other locals.

Other: Bill Cushman is House Engineer at Club Satyricon and he invites you to come in and say hello. As owner of Intersect Sound, he guarantees reasonable rates, professional service and well maintained gear—delivered, operational and on time!

Interlace Audio Production  
457 NE Birchwood Dr.  
Hillsboro, OR 97124  
503-681-7619  
Email: [InterlaceAP@aol.com](mailto:InterlaceAP@aol.com)  
Website: <http://www.interlaceaudio.com>

comOwner: Bob Crummett  
Contact: Kris Crummett  
Engineers: Bob Crummett and Kris Crummett  
Rates: \$25 an hour.  
Tracks: 64+ track Protocols, 16 track adats, 2 track Dat.  
Equipment: Digidesign Protocols HD1, Alesis Adat XT, Alesis Adat XT20, Sony PCM-R300 Dat, Mackie 24/8 Console, Mackie HR824 Monitors, ART Pro VLA Tube Leveling Amp, ART Tube MP, ART Quadra/FX, ART 355 Dual 31 band EQ, Avalon U5 DI, Deltalabs AcoustiComputer, Hughes & Kettner Tubeman DI, Line 6 Bass POD, Presonus Digimax, Various Stompboxes, Waves Gold (all), Bombfactory (all), McDSP (all), Antares Autotune, Digi-Design RTAS (all), GRM Tools (all), Metric Halo Channelstrip, Dey (all), T-Racks, Focusrite RTAS (all), Kind of Loud Realverb, Raygun, Serato Pitch and Time and more.  
Mics: AKG D112, AKG D12E, Audio Technica 4033sm, Audix D1, Audix D2 (2), Audix D4, ElectroVoice 627b, ElectroVoice N/d 767a, Groove Tube 6tm (tube mic), Modified Large Condensor Mic (2), Shure SM57(3), Shure Unisphere PE56D-CN, Superlux CM-H8D (tube mic).  
Instruments: Tama Starclassic Performer Drumset, Roland TD-7KE Electronic Drumset, Various Percussion (congas, bongos, and whatnot), Musicman Stingray Bass, Alesis QS6 Keyboard, Rhodes Mark II 73, Marshall Lead 12, ART 80/80 Head, Marshall JCM 900 4x12 Cabinet, Crown Acoustic 12 String, Gilbert Baby Grand Piano. Clients: Sarah Blaisedale, Cascade Blues Association, Crosstide, Delivery, John Densmore, Doyal Tankington, Laura Duzette, Bryan Free, Jefferson Institute, Kinzel & Hyde, Christopher Marshall, Wayne Meichsner, Mindset, Mute, Mykel, Nice Richard, Tom Noeson, Oliver, Postal, Random Electronica, Regenerator, Saturday Night Jazz Band, Screamin Willies Dixieland Band, Stela, West of Zero, and more.

Jackpot! Recording Studio  
1925 SE Morrison  
Portland, OR 97293  
(503) 239-5389  
[larry@tapeop.com](mailto:larry@tapeop.com)  
[www.tapeop.com](http://www.tapeop.com)  
Owner: Larry Crane

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

*Continued on page 16*

# FREQ.

## MASTERING

discover the freq.n' difference

recent clients include:

the woolies, 3 leg torso, the trail band, 35, libretto, american hitlist, 3am, bsi records, northwest royale, mary kadderly, madgesdiq, dahlia, jamie hampton, sinistapushaman, dc niners, libretto, pete krebs, mckinley, certified, empty mynd, idiot 3, fishbone

[www.freqmastering.com](http://www.freqmastering.com) • 503.222.9444

**"On stage or in the studio,  
Pro Sound & Lighting is always my first call."**

— Sean Norton,  
Producer, Engineer  
[www.seannorton.com](http://www.seannorton.com)

**Dr. Theopolis**  
**Slow Rush**  
(Epic Records)

**American Girls**  
(Trauma Records)

**Ezra Holbrook**

**Jasmine Ash**

**Assisted Living**

**Camaro Hair**

**Higher Ground**



Specializing in the Sales and Rental of PA and Lighting Equipment.



3511 SE Belmont Portland, OR 97214  
503.232.4889 [www.prosoundonline.com](http://www.prosoundonline.com)

## ALL SERVICE MUSICAL ELECTRONICS REPAIR

Amps, Keyboards, Pro-Audio, Multi-Tracks, & More



AMPEG•CRATE•FENDER  
MACKIE•LINE 6•MARSHALL  
KORG•PEAVEY•SWR  
TASCAM•ROLAND•YAMAHA  
AND MANY OTHERS

• Factory Authorized • Fast, Friendly, Dependable •

### 503-231-6552

617 SE Morrison  
[www.all-service-musical.com](http://www.all-service-musical.com)

# Sound Impressions Studios

1920 NORTH VANCOUVER  
PORTLAND, OREGON 97227

(503) 287-3975 FAX: (503) 249-5021

info@sound-impressions.com  
www.sound-impressions.com



Brand new facilities  
with two studios.

## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

**KAOS Recording, Mastering & CDR Duplication**  
Portland, OR  
(503) 287-5066  
Owner: John Belluzz

**Kung Fu Bakery**  
Portland, OR  
(503) 239-4939  
Owner: Tim Ellis, Dave Stricker, Ron Spencer

**Lemon Studios and Walter Midi**  
www.lemonstudios.com  
1424 SE 162 Portland OR 97233  
(503) 761-0964  
Jon Lemon - Owner and Chief Engineer  
Email: recordingstud@lemonstudios.com  
Setup: 2200 square feet of top-of-the-line mics, preamps, keyboards and other musical goodies. Featuring Pro Tools HD and a 1996 Steinway Model B 7' grand piano. Please call for rate and any other info.

Recording and Mixing: Pro Tools HD; Alot of Adats; Yamaha O2R digital mixer

A Few Preamp: Manley VoxBox; (6) Manley dual mono mic pres; Manley El-Op leveling amp; (2) Drawmer 1960 pre/compressors; Langevin dual vocal combo

A Few Keyboards: Steinway Model B 7' grand piano; Hammond B3 with Leslie 122; Fender Rhodes suitcase piano; Korg Triton, Triton rack, Trinity, MS2000R, etc.; Roland 5080, 1080 JP-8000, etc.; Quite a few others including Nord Lead and E-mu Virtuoso 2000  
Some recent clients: UNIVERSAL and 2WAY RECORDS recording Artists Sassey and Ghetto Romeo; Johnny Limbo and the Lugnuts; The Stragglers; Brenda Baker; Duelin' Sopranos; Bassoon Bros; Cool Nutz and Jus' Family Records; Hog Whitman; Sawtooth Mountain Boys; Jeff Hudis (Hudis James); Madgesdiq; Carolyn Kardinal; WE Side Records; Kant Be Caught; DJ OG One Productions; Kathy Walker Band; D-Five-9

**Lion's Roehr Studio**  
5613 S.E. 69th  
Portland, OR 97206  
(503) 771-8384  
Email: lionsroehr@earthlink.net  
Owner: Mike Roehr

**Nettleingham Audio**  
888-261-5086 / 360-696-5999  
Vancouver, WA  
(just minutes from downtown PDX)  
Internet: http://www.nettleinghamaudio.com  
Email: info@nettleinghamaudio.com  
Services: CD Mastering, CD Replication & short runs, graphic design, editing, etc...  
Specialties: CD Mastering/CD Replication/Short-Run CDs  
Engineer: Kevin Nettleingham  
Tracks: 128 Track Digital Hard Disk  
Rates: \$60.00 per hour / 100 CDs - \$225 / 1,000 CDs - \$1,180  
Equipment: Digital Audio Workstation: Digidesign Pro Tools | HD3 24 bit & sample rates up to 192kHz, Software Version: 6.2.2, Audio Hard Drives: 306 gigabytes, Computer: Macintosh G4 800 w/dual monitors (cinema display and 20" VGA), RAM.: 1,256 megabytes  
AD/DA: Cranesong: HEDD (Harmonically Enhanced Digital Device) 24 bit AD/DA converter, Digidesign: 888/24 24 bit AD/DA converter, Waves: L2 Ultramaximizer 24 bit AD/DA converter

Analog Processing: GML 8200 Parametric Equalizer,  
Crane Song: STC-8 Discreet Class A Compressor Limiter, Empirical Labs 2 x Distressors with British Mod, Mic Preamps: Cranesong: Flamingo 2 channel Discreet Class A mic pre, Focusrite; Red One 4 channel mic pre, Summit; TPA-200A Dual Tube mic pre, Night Pro; PreQ3 4 Channel mic  
Digital Processing: Cedar: De-clicker, De-crackler, De-hisser, De-buzzer, Waves: L2 Ultramaximizer, Platinum Bundle, DigiDesign; ReverbOne, Serato; Pitch-n-Time, Antares: Autotune, Line 6: AmpFarm Digital Routing; Z-Systems: 16x16 AES Digital Detangler Pro Synchronization: Aardvark: AardSync II, Sync DA

Data Back-up: Exabyte: EXB-8700LT 8mm  
CD Recorder: Plextor 8/2/20  
Monitors: Meyer Sound HD-1 High Definition Audio Monitors  
Metering: Waves: PAZ Psychoacoustic Analyzer  
2 Track Players/Recorders: Tascam: DA-45HR-24 Bit DAT, DA-30 MKII DAT, & CDR2000 - CD Recorder/Rewriter - Nakamichi MR-2 Cassette, Vestax: BDT-2500 Turntable  
Microphones: Soundelux: 2 x U95S - Microtech Gefell: UMT 70S -, Royer: 2 x R-21 - Neumann: 2 x KM-184 - AKG: D12e, Sennheiser: 3 x 421, 441 - ADK: 2 x A51s - Shure: 2 x SM-57, SM-7  
A Few Of My Clients: Oregon Symphony • Obo Addy • Deep Elm Records • Alfredo Muro • Lew Jones • Bart Ferguson • Norman Sylvester • Paisley

## Fresh Tracks Studio

8,16, and 24  
track recording

(503) 235-7402  
www.teleport.com/~fresh

## PHOTOS



503/282-1682

www.buko.NET

Help is just a call away



**MusiCares**

Total Confidentiality • Health Care Referrals  
Addiction Recovery • Immediate Crisis Intervention  
24 hours a day

**Regional Toll Free Help Lines**

<b>West</b>	<b>Central</b>	<b>Northeast</b>
<b>1-800-687-4227</b>	<b>1-877-626-2748</b>	<b>1-877-303-6962</b>



Pop Records • The Mel Brown Quartet • The Divided • Desert City Soundtrack • Randy Porter • Bobby Torres • Slackjaw • Duffy Bishop • Trophy Wife • Mt. Hood Jazz Band • Assisted Living • 31 Knots • Starter Kit • The Jimmies • Woke Up Falling • Johnny Martin • DFiVE9 • Gruesome Galore • Catholic School Girls • 5 Guys Named Moe • 44 Long • The Martindales • The Cow Trippers • Thy Infernal • Renato Caranto • The Bassoon Brothers & a lot more!

#### No Moving Parts

S.E. Portland (near Laurelhurst)  
(503) 234-6410

Web: [www.nomovingparts.com](http://www.nomovingparts.com)

Owners: Mark/Michele Kaeder  
Engineer/Producers: Mark Kaeder  
Tracks: 32 I/O Harddisk Recording  
Equipment: Recording: Yamaha O1V Digital Mixer, Logic Audio Platinum HDR software (running on a 1.0 GHz Intel PIII with 512 megs of ram and 80 gigs of storage), Dual Creamw@re Pulsar 96/24 DSP, Synthesis/Mixing platform (too many other audio programs to list), Outboard: True Systems 'Precision 8' eight channel mic preamp, Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, DBX Quantum Mastering Compressor, Otari MTR-12 1/4" Mastering Deck. Monitors: Sundholm V8's, Mackie HR824 reference monitors, Yamaha NS-10 reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums. Condenser mics: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1 (2), Audio Technica ,ATM35, AT-851a, AT-4041(2). Cardioid Dynamics: EV PL-10, Shure Beta 52, E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Shure SM-57 (2). Misc: Sony Sprespa 24x CD Writer. AKG and SONY headphones, Furman Distributed Headphone system, Gallien-Krueger 800RB bass amp with Eden 4x10 cabinet, Conn Strobotuner, Marshall JCM-2000 guitar amp. Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at [www.nomovingparts.com](http://www.nomovingparts.com) for more info.

Clients: Recently - Nojeem Lassisi and Jujuba, Peer Pressure Productions, Day Pass, Emberghost, American Barricade, Erotic

Politicans, The Blues Broads, Hydroponic, Morse Code Heartbeat, Divine Noise Asylum, Patrick King, Naked Todd, Step Beyond Deception, Lipid, Spindrift, Kaddisfly, Fusion Ball, Whiskey Sinner, Chapter's End, Redline6, Hot Boxed

#### Northstar Recording

13716 S.E. Ramona  
Portland, OR 97236  
(503) 760-7777 Fax: (503) 760-4342  
Owners: Scott James Hybl, Curt Cassingham

#### O in Eye location recording

4430 SW 107th AVE.  
Portland OR 97005  
(t):503.626.9988  
(c):503.310.7682  
Email: [chris@oineye.com](mailto:chris@oineye.com)  
Web: [www.oineye.com](http://www.oineye.com)  
Owner/engineer: Chris Anderson  
Tracks: 24 track Digital Hard Disk  
Rates: \$20 per hour with negotiable package specials available. O in Eye currently has 2 "limited budget" minded packages available for new projects seeking to get a live demo out quickly or record a single; email or call for details.

"Single" Special: \$100 1 song/instrumental recorded with all necessary overdubs: tracked, edited, mixed, mastered, and burned to a CD in a 8 hour period (same day) for \$100. Recorded in your basement, garage, or wherever your rehearsal space is you will have a CD in your hand by the end of the day.

"Live Mix" Special: \$100 This special entails two phases. The first phase involves TRACKING a live performance of up to 80 minutes. This TRACKING can be either in a venue in front of a live audience or in your rehearsal space with our band. The second phase involves a listening session with you and your bandmates a few days after the performance. In this second phase a rough mix of the entire set will be mixed down and burned to CD within a 3 hour period. A \$75 deposit is required for the first phase of initial TRACKING of the live performance.

Equipment: Multitrack Recorder DAW - Roland VS-2480; 24 tracks total, 16 virtual tracks per track, 16 track simultaneous recording. 24 bit 44.1kHz recording, capable of 96kHz recording. 4 band EQ & Dynamics processing for each and every channel. Internal EQ and Dynamics processing is 56 bit. Fully loaded with 4 effect boards for a total of 8 stereo effects / 16 mono effects. Monitoring: Mackie 824's and AKG K270S headphones. Microphones: 24 total; 6 large diaphragm condensers, 4 small

*Continued on page 18*

## MUSIC MILLENNIUM



35 YEARS OF MUSIC

EAST PORTLAND  
32nd & E Burnside  
503-231-8926

NW PORTLAND  
23rd & NW Johnson  
503-248-0163



INNER SOUND

Pro Audio Repair

since 1978

1416 SE Morrison • 503.238.1955

## SHOWCASE

Guitars  
Amps  
Drums  
Keyboards  
P.A. Systems  
Recording  
DJ Systems  
Sheet Music  
Accessories



SALES  
RENTALS  
REPAIRS  
LESSONS  
INSTALLS

SINCE  
1977

## MUSIC & SOUND

Fender•Peavey•Yamaha•Korg•Tascam•Gibson•SWR•Event  
Eden•Behringer & Many More at DISCOUNT PRICES!!

Tascam 4-Track Recording systems from.. 99.00  
Guitar amps from.. 69.00/Guitars from.. 99.00  
5 piece Drumsets w/cymbals from.. 369.00  
Complete P.A. Systems w/ Mikes from..299.00  
YAMAHA Motif ES & KORG Triton Keyboards at Low Prices

**Portland's Largest Selection of Fender Custom Guitars**

3401 S.E Hawthorne Blvd. Portland Oregon 97214  
503-231-7027 (Portland) 888-240-4048 (Nationwide)  
Visit our Website: [www.showcasemusicandsound.com](http://www.showcasemusicandsound.com)  
10-7 Mon thru Fri /10-6 Sat! 11-6 Sun  
Visa-Mastercard-Disc-Amex 190 Days Same as Cash O.A.C.

# QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 17*

diaphragm condensers, & 14 dynamics. Large Diaphragm Condensers-6: Neumann KMS-105, Audio Technica-4050, Studio Projects C1, Studio Projects B1 (3), Small Diaphragm Condensers-4: Crown CM-700 (2) Shure BG 4.1 (2), Dynamics-14: Sennheiser 421 II, Sennheiser E609 SILVER (2), Beyerdynamic M88, AKG D112, AKG D550, AKG D770 (2), Electro-Voice 868, Electro-Voice 468 (2), Shure SM-57 (2) Clients: Purusa, A.F.M., Stabitha, Sophie Lux, Subside, Audio Fatigue, Sugar Free, Eve's Dilemma, Red Sky Band, Conduit, KLED, etc., etc. ad infinitum

## 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

## Opal Studio

6219 S.E. Powell  
Portland, OR. 97206  
503-774-4310  
503-777-5214 fax  
Email: opalpdx@teleport.com  
Web: www.opal-studio.com  
Owner: Kevin Hahn  
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens.  
Rates: \$40/hour, block \$35/hour, project \$30/hour.  
Equipment: Yamaha O2R digital mixing console, Tascam TM-D1000 digital mixer, 32 tracks of Alesis HD24 & XT20, Panasonic SV3800 dat recorder, Tascam DA-30, Alesis Masterlink, Tascam 302 dual cass. deck Marantz 615 CD recorder, Marantz PDM 320 CD player, Microboards StartREC 400 multiple CD recorder, Manley U5, Focusrite R8 dual mic preamps, Drawmer 1960 dual tube mic preamps/compressors, TLA PA-5001 quad tube mic preamps, Joe meek VC3 (2) mic preamp/compressors, ART PRO MPA dual tube mic preamps, Eventide H3000 effects, Lexicon LXP-15 effects, Yamaha SPX-90 effects, Yamaha O2R (2) effects, Aphex Compellor, Symetrix 425 compressors Yamaha GC2020B compressors, Yamaha O2R dynamics processors Drawmer MX30 compressor/limiter/gate, Vesta Koza digital delay, Aphex aural exciter...

Monitors: Sundholm SL8.0 monitors (2 pairs), Genelec 1029A w/sub monitors Yamaha NS-10 monitors, Auratone monitors Hafler P4000, P3000 power amps  
Microphones: Neumann U87 (2), Audio Technica 4033, 4050, 4051 AKG 414 B-ULS mic, AKG D112 (2) mics ADK tube, Audix D1, D2, D3 (2), OM5 Shure 57 (4), 58, EV ND757a  
Others: Sonar XL, Steinberg Wave lab 3.0, M Audio 1010 24/96k, Roland XV3080, Roland 303 groovebox, Alesis D4, Ensoniq TS-12 keyboard, Fender Strat, 5-string bass, Tele custom, Gibson Les Paul, mandolin, Marshall, Fender Deville, Line 6 POD, Mesa Boogie V-2, Crate.  
Clients: Kerosene Dream, Jollymon, Stephanie Schniederman, Deen Casstronova, Mad Hattie, The Red Sector, Triple Double, Shrapnel Records, Shortwave Records, Albert Reda, Ennis in Theory....

Private Studio Recording & Mastering  
420 SW Washington St.  
Portland Oregon 97204  
503-407-2521

www.psrecordings.com  
Contact: Timothy Stollenwerk  
Specializing in 24bit CD audio mastering and post-production, which includes original sound design for theater and film, field recordings, and much more.  
Rates by the hour or by the "audio minute". Satisfaction guaranteed.  
Equipment: Sound Forge and Vegas video 24bit DAW, PSP Vintage Warmer, PSP Mix Pack, Waves L2 Ultramaximizer, Lexicon PSP42, Ozone Mastering, Yamaha O1V, Frontier Design 24bit 10channel Wavecenter, Apogee 1000 AD/DA, POW-r dither, Digitech TSR24S, Fostex E2 1/4" analog with time code, Earthworks Sigma 6.2 reference monitors, Sony DTCA7 DAT, and a few A/V rated Ultra Wide SCSI hard drives for optimal performance.  
Clients include: Beta-Lactam Ring Records, Alien Eight Recordings, Ground Fault Recordings, Alluvial Recordings, Touch, Generator Recordings, Egg Shell Productions, Sowelu Theater, Chel White Films, Dub Plate Tectonics, Soleilmoon, Subterfuge Recordings, Banned Productions, Reverb Records.

R Studio  
(503) 285-9168  
Owner: Gregg Whitehead

Rainbow Recording  
6614 S.W. Garden Home Rd.  
Portland, OR 97223  
(503) 246-5576

Email: hegna@integrity.com  
Owner: Galen Hegna

Real Sound Productions  
7555 NE. Stanton St.  
Portland, Oregon 97213  
(503)254-4108  
E-mail: werenumber1@msn.com  
Engineer: Ken Hoidal  
Co-Engineer: Steve Pershing  
Office Manager: Gini Bryant  
32 track Pro Tools 6.1 24 bit 48K Digi-Rack 002, Pre Sonus 8 channel Digimax preamps, Two Pre Sonus Eureka's, Single channel preamps, Line 6 Bass Pod Pro, Alesis Masterlink ML9600, Two audiophile Bx6 monitors, Two audiophile Bx5 Monitors plus secondary playback system. Effects available: WAVE GOLD Native Plugins include C4 Multiband Parametric Processor, Renaissance Compressor, L1 Ultramaximizer, Q10 Parametric Equalizer, C1 Parametric Compander, Enigma, Mondomode, Ultrapitch, Trueverb Room Emulator, Audiotrack, Renaissance Reverberator, Renaissance Equalizer, MaxxBass, S1 Stereo Imager, SuperTap, MetaFlanger, Doppler, PAZ Psychoacoustic Analyzer, DeEsser plus more Digi-Rack effects and processors....too much too list. CD Duplicator, Roland V Drums TD10 Expanded TDW-1, 50 foot snake, Drums/Vocal room. Microphones: One Shure KSM27, One CAD Equitek E200, Two High Energy Audio Technica ATM23HE, One Peavey BMV 520I, One Shure SM57, Two AKG C1000S, Two AKG C452EB, Two ADK A51 Type V, Two ADK SC-1, Two D112, Four EV-ND308B, One EV-ND308A, One EV-ND 408B. Studio musicians available. Reasonable Rates. Friendly, laid back atmosphere.

Recording Associates  
5821 S.E. Powell Blvd.  
Portland, OR 97206  
(503) 777-4621  
Email: recassoc@teleport.com

Red Carpet Recording  
Aloha, Oregon  
503-848-5824  
Owners: Gavin & Wendy Pursinger  
Engineer: Gavin Pursinger  
Tracks: 2 inch-16 track 15/30 IPS. 24 Track Hard Drive. 1/2 inch 2 track 30 IPS. 1/4 inch 2 track 15/7.5/3.75 IPS. 1/4 inch mono tube 15/7.5 IPS. Computer mastering.  
Short Run CD Duplication of your project.  
Rates: \$40/hr. Ask about our current packages.  
Headspace: To be "hit record focused". We realize your music is special and unique. We have acquired our main

decks and console from national situations and they have produced music that is the loved by millions world-wide. Our love of this music and process is focused to your future.  
Recorders: Scully 288-16 (2 inch 16tk), Alesis HD-24 Hard Drive Recorder, Ampex AG440B (1/2 inch 2 tk), Studer A 700 (1/4" 2tk), Ampex 351 (1/4 inch Mono Tube). High Speed PC with 24 bit/96 k capability. Sony software. Panasonic SV 3700 (low hours DAT). CD Burners. Quality CD Duplicator. Nice cassette rig. Dual Turntable w/ new stylus.  
Monitors: Large JBL Alnico mains 15 in/2in hi / elliptical ring system. Tube Driven. Nearfield are JBL L26 tube or ss driven. Multiple head phone mixes. Playing Room has stereo JBL PA for playback and PA use.  
Console: Soundcraft TS-12 Large format STUDIO console.  
Tube Equipment: RCT Stereo Line Amp (Triode connected SE 807 fully regulated and transformer coupled). "Thor" broadcast Tube Pre, Altac Lansing 220A Tube mixer (4X1), TL Audio Stereo Tube Compressor, TL Audio Stereo Tube Parametric, RCT Tube 4 x 8 Stereo Plate Reverb, Presto 40B pre (regulated), RCT Stereo Tube Line Amp (6L6GC), KGW Line Amp, RCT Stereo Tube Mic line/Pre (5879 & 6L6GC), RCT Tube Mic Pre (5879 & 6L6GC), RCT Stereo Differential Limiter ( 6SN7GTA), 2 ea Bogen MX Tube Mixes 5 ch (EF86), RCT Tube gear has separate power supplies and DC Heaters.  
Effects: RCT Tube Stereo Plate, AKG BX 10 reverb, Alesis & Lexicon Reverbs, Orban Optical Compressor-Limiter, MCL Stereo Mastering Compressor, Behringer Composer, 2 Tapco +4 Stereo graphic Eqs, Audio Logic Quad VCA Gates, 4 Scully 280 mic/line pres, Ampex 440C Mic pre, 5 Digital delay lines, 12 ch of PRO DBX 180 noise reduction.  
Microphones: Soundelux U99 Tube Pattern Mic, AKG "The Tube" # 331, 451 (2), D-12, 330BT (4), D-224E, Electrovoice RE-27, RE-20, RE-16 (2), DS-35 (2), 665, 1777A (2), RE-50, Rode NT2 pattern mic, NTK Tube mic, Studio Projects C3 pattern mic, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP, Helpinstill magnetic piano pickup. Large adequate mic stands & hardware.  
Instruments: 7 ft Gand Piano, Hammond CV & Leslie, Fender Rhodes 88 Stereo (chorus), Fender Telecaster Bass, Gibson Melody Maker w/ P90s, Stella 12-string, acoustic. Marshall 50 watt, Dual Showman Cabinet, Sunn 2000S, Sunn 1200S, Sunn 200S, Ampeg Jet J-12,



# The the & the GOOD BAD UGLY

Continued from page 8

girl band the Shangri Las, as well as to the B-52s (which is far more accurate), the DTs, with two deft female back-up singers, sound more like the girls of the Donnas backing Christina Amphlett of the '80s band the Divinyls, or Chrissie Hynde's Pretenders, with an occasional streak of country twang running through them, to boot. A good start, to be sure.

The title track rides upon a snakey riff from guitarist Alan Monk, reminiscent of Rick Miller of Southern Culture on the Skids. Murphy's vocal recalls Martha Davis of the Motels, on one of their rockier tunes, "Mission Of Mercy." With a twist: "So full of all the good stuff/So sweet, inside and out/If I beat you with a stick/I bet I could make you twist and shout." Yow! "Smart Chick" comes from a Donnas point of view: "I'd rather you hooked up with a giant skank from Hooters/Than some clever little writer who volunteers and tutors/But you screwed a smart chick/You broke the rules."

The three covers among the eleven songs found here, are interesting selections, representing a wide swath of popular music. Their interpretation of Dead Or Alive's '80s hit, "Spin Me Round," is rocked out, with bassist Matt Tracy driving the song behind Monk's restrained electric guitar and drummer Bob Thompson's insistent beat. The two-part female harmony vocals provided by Pat Janowski and Courtenay Hameister, sound like Bananarama backing Murphy's Courtney Love. And that's not necessarily a bad thing.

The band perform a faithful adaptation of the '90s cult classic, "Bad Word For A Good thing," by the Philadelphia-based, all-girl surf band the Friggs. Possibly the most surprising cover, is the Twisters' take on AC/DC's "Whole Lotta Rosie," "Whole Lotta Jose." Murphy's vocal vaguely recalls that of Lydia Pense in the early '70s band Cold Blood," then considered to be another Janis Joplin. The comparison rings somewhat true here, as well.

"Dirty Girl" sounds like Christina Amphlett backed by the Bangles. The faint cowpunk of "Rodeo Queen" calls to mind Johnette Napolitano of Concrete Blonde. "Demi" the story of a has-been "silver screen starlet" (any bets on Demi Moore?) conjures Linda Perry of 4 Non Blondes fame. "Skedaddlesville" could pass for a wry John Hiatt number, along the lines of "Cop Party," with a darker edge. Luscious three-part vocal harmonies embellish the turns. "Take Me" is the hit of the litter, with a slippery beat, a hard lyrical edge and a vibrant feel, in the neighborhood of Throwing Muses or the Breeders, perhaps.

The Ditty Twisters are another top-notch band, with roots extending back to the new wave '80s (while possibly refracting the '70s from a great distance). Vocalist Marie Murphy has a powerful voice that holds up well to the more tender numbers, as well as the harder hitting affairs. The band ably deploys instrumental prowess, with admirable aplomb, in support of Murphy and her solid backup

singers. No, the swag didn't persuade me to review this band. That would not have been necessary. Not with this band. Not in the least. Then again. It didn't hurt.

## Aortica Mor - The Brother Egg Bingo Lady Records

Far from the fuel of the inklings of the celebrity press, dwell Adam Goldman and The Brother Egg. Composed of intelligence, wit and invention, The Brother Egg wist in wan shambled shades, easily the equals of Colin Meloy and other Decemberisms. Hard to pin down with the shackles of simile or oblique comparison. XTC and Flaming Lips: at times, but as often as not, mostly just themselves. Quixotic musical chameleons. Passive aggressive. Too smart, perhaps, for their own good.

Goldman sings and mumbles thoughtful lyrics, sometimes, as with "The Arsenic Kiss Of Wet Lips," rather obscurely. "Penny Farthing" contains glimpses of lyrical grandeur: "I circle like a shark/I follow like a weekend." Well, of course he does. But with the lovely waltzes (more frenetically so, the latter) "Dandelion Wildfires" and the strangely compelling "Evening," a deep, rich melodic sense rises to the fore. With Sam Ross on bass (cello, keyboards, vocals), Tofer Towe on drums (keys,

**"Heretofore, the finest piece of swag which I, personally, had ever received, was from the band Bombay, who thoughtfully sent me a couple of bottles of Bombay Sapphire gin and a swell one-of-a-kind martini glass by which to imbibe."**

mandolin and vocals and Chris Kalani Gabriel on guitar (keys, clarinet and vocals), joining Adam on guitar (and lead vocal), the ensemble demonstrates estimable euphony, unique and quaintly arcane, with chops and ideas aplenty.

Chanteuse Kaitlyn Ni Donovan, a frequent member, adds violin and viola to tracks such as "Theta Clear" and "Mercury Retrograde," with occasional guest Jeff Henry contributing rumbling baritone sax and recorders on the latter. The instrumental, "Persanity Insonified," lives up to its name, a synth (sounding like a theremin) and viola mélange of some specific cosmic gravity, as yet unknown: spacey and alien. Cool. "Wind Chimes" matter-of-factly drops a brief melodic reference to Brian Wilson's Smiley Smile piece of the same name while rushing headlong breathlessly. "Pincher," like the first song on the album, mad hatters momentarily (with Kaitlyn adding a vocal) before falling to the floor.

Lords of the flies and frogs swirl and croak before dissolving into "Deep Back Woods," a woozy daydream: "Flies flutter inside we divide and subdivide." Well, of course we do. Kaitlyn and Adam sing in scary unison on "Smoke Signals," with Kait so close mic'd she sounds like Claudine Longet (look her up) cooing softly on this slippery bossa nova. Adam's curious, freeform vocal delivery on "What

The Zoo Did To You," cartwheels across a dither of a verse, before alighting with great piquant preciousness upon the line: "Stars move while I remain stationary beneath them," which is simply gorgeous in its odd, disoriented splendor.

The off-kilter love song "Inventions," makes perfect sense if you listen to it with one eye closed. "Ravinia" stutter steps in Goldman's familiar fashion-ram jamming words into melodic syllables like so much sausage into a pliant artistic casing. Frank Zappa (were he still with us) would appreciate some of the anomalously perplexing musical interludes found here. "That One Salty Sea" is a trip down memory lane... for your DNA.

Determined to throw you off the track, the Brother Egg are as elusive as an honest man in a snowstorm. The lyrical stream of consciousness runs tributarily into rivers of not quite understanding. A waterfall rushes. A cloud passes. A bird calls in the distance. Oranges and apples, standing proud and tall together. You know, the Brother Egg are much too good for you and you don't deserve to hear them. You wouldn't understand what they were doing anyway. It's just one person's inkling.

## Burn This EP - The Get Me Downs Self Produced

Former Sugarboom-ers guitarist Michael Donhowe and bassist Anne Stark have assembled with

former Pilot drummer Eric Alto to form a nifty little trio with a bit of a retro stance. Romeo Void's "Never Say Never" comes to mind with "Candy Hungry," as Stark belts out a hard hitting vocal over a driving bassline, with Donhowe providing the ballsy low-string guitar riffs and upper string wails.

Donhowe starts "Not Satisfied" off with Delta finger picking before launching into a '60s-ish (think the Yard birds' "For Your Love") rocker with twin vocals from Michael and Anne. "Fastcar" sounds like Debbie Harry fronting the Romantics, with Stark sharing the vocals with Donhowe in the chorus. "Poetry Slam" is definitely in Deborah Iyall territory, Stark's vocal approach again harkening to Romeo Void.

"Touch You" has its roots in the Champs' "Tequila," with Stark ululating resonantly like early Chrissie Hynde. The hit of the set is "Sexsie Volvo," with it's infectiously explosive chord turns on guitar, combined with Donhowe's Mike Love informed vocal, makes of this one of the best car songs since the Beach Boys' "Little Deuce Coupe."

The Get Me Downs are a four on the floor, double-clutch trio with a bit of horsepower. They are raw and raucous and ready for action. There's nothing really new here. But the band provides enough creative turns to prevent their music from ever sounding entirely imitative or mundane. **LL**

# QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 18*

Clients: Many well-known and emerging artists over a 30+ year audio career. Many fun national level experiences. We produced "Wing It" and other musical programs for local exposure of the PDX musical community. Also found on a Live Sound Crew here & there. We build our own custom Tube Gear, what can "glow-in-the-dark" do for you???

Reynolds Audio Production  
/ Cool Blue Studio  
SW Portland (call or email for directions)  
(503) 892-6268  
E-mail: john@reynoldsaudio.com  
Web: www.reynoldsaudio.com  
Contact: John Reynolds  
Equipment: Mackie Digital Eight Bus console with Massenburg EQ, Antares AutoTune and TC Electronic reverb. Mackie HDR 24/96 Pro 24 track, 24 bit recorder with Digidesign Pro Tools file exchange. Apogee PSX 100 A/D/A converters, Aardvark Aardsync II Word Clock distribution, Amek/Neve, Avalon, DBX Blue Series, Lexicon, TC Electronic, Alesis MasterLink, Symetrix, Line 6, Yamaha, Behringer, BBE, Neumann, AKG, Audio Technica, Royer, Audix, Electro-Voice, Shure, Sony, Mackie HR824s and Auratones, JBL Eon rehearsal PA, Neutrik TT patch bay, Mogami, Monster and Apogee cables. See web site for complete list. Software: Cubase SX 2.01, WaveLab 4.01, Diamond Cut DC5 restoration, plugins from Antares, Bias, Steinberg, Native Instruments, iZotope, Acuma Labs. Pentium 4 2.5 GHz/1 Gb RAM, Win XPpro, Lynx L22 audio I/O, Steinberg Midex8 MIDI interface, removable firewire drive, Sony DVD+-RW, Bravo CD publisher. Instruments: Roland RD700 weighted 88 key controller, Steinberg The Grand VSTi piano, Native Instruments B4 VSTi organ, LynPlug Cronox sampler, hardware synths from Roland, E-mu, Korg, Kawai. Lots of guitars, amps, effects and percussion toys. Notes: Established in 1990, recently relocated from Santa Cruz, CA, Reynolds Audio Production offers music production, recording, mixing, editing, mastering, audio restoration, composing and sound design, studio and live freelance mixing, consultation, system design and private instruction for guitar

and audio engineering. The new Cool Blue Studio offers a relaxed and comfortable environment, conducive to creativity and productivity. John Reynolds has mixed concert sound for Ray Charles, Shawn Colvin, Etta James, Stephane Grappelli, James Brown, Keb Mo, Charles Brown, Gladys Knight and many other legendary artists.

John has provided quality assurance consultation and sound design services for Summit Audio, E-mu Systems, Antares Audio Technologies and Mackie Designs. Clients: Pele Jujú, ZunZun, Scott Fisher, Bossa Nouveau, Stanford University, Julia Korena, Dan Sisco, Times Square, Jolly Mukherjee, Cabrillo Stage, Opafire, Ukulele Dick, Rory Koshlaychuk, Chuchumbe, David Winters, Production Logic, Villa Montalvo. See web site for client quotes.

Rex Recording  
1931 S.E. Morrison  
Portland, OR 97214  
(503) 238-4525  
Web: www.rexpost.com  
Owner: Sunny Day Productions, Inc.

River Recording  
Milwaukie, OR  
(503) 659-5760  
Owner: Steve Parker

September Audio  
WEB: www.septaudio.com/music.html  
503.295.1277  
Engineer/producer: Craig Harding  
Direction: 24 Track/24 Bit Location Recording (www.septaudio.com/location.html) & High Resolution Mixing for home studio owners (www.septaudio.com/mixing.html).  
Digital Audio Recorders: Alesis HD24, Alesis Adat, Tascam DA-88 with SY-88 sync Card, Sony PCM R-500 DAT.  
Digital Audio Editors: ProTools 6 with Digitranslator 2, Digital Performer 4.  
Other Digital Audio: Toast 5, Jam 5.  
Digital Audio Plugins: Universal Audio (UAD-1): LA-2, 1176, Pultec EQP-1A, Fairchild 670, Dreamverb, Nigel Waves: Masters Bundle, Restoration Bundle.  
Antares: Autotune. Elemental Audio: Equim, Firium, Inspector. Digital Fishphones: Blockfish, Spitfish, Floorfish.  
AudioEase: Altiverb, Barbabatch.  
Digital Audio Storage/Random access on-line: (2) 30Gb Seagate 10,000RPM Ultra SCSI in Glyph hot-swap enclosure driven by ATTO dual head, SCSI-3 controller. Random access off-line: (4) Granite firewire hot-swap enclosures with multiple 120Gb sleds.  
Analog Audio Recorders: Otari 5050 2 track, Marantz MPR 502 Cassette Deck.

Analog Audio Outboard: Dangerous 2-Buss, UREI 1178, (2) UREI LA-4 comp/limiter (modded by Eddie Ciletti), Drawmer 1960 tube compressor (with Platinum upgrade), GML 8200 EQ, SPL Tube Vitalizer, SPL 9842 Transient Designer, Aphex 612 Expander/Gate, Lexicon 300 reverb/efx, Lexicon PCM-60 reverb, Eventide H-3000SE efx/reverb w/sample option, Roland SRV-2000 reverb/efx, Roland SDE-1000 delay/efx, Deltalab Effectron I delay/efx, DigiTech RDS 3.6 delay/efx, Eventide Instant Flanger, BBE 802, EXR EX2 exciter, La Pavoni espresso maker., Ampex 354 tube electronics.  
Digital Video Editors: Final Cut Pro 4, DVD Studio Pro 2, Graffiti 2, Commotion 3.  
Video Recorders: Sony UVW-1800 Beta SP, Sony DSR-20 DVCAM/MiniDV, Sony BVU-800U-Matic SP w/TC Card, Mitsubishi S-VHS, Canon GL-2 w/Century wide angle lens.  
Video Monitors: Mitsubishi 46" (control Room), Sony 14" NTSC calibrated monitor, Sony 21" (VO Booth).  
Digital Video Storage: Random access on line: 120 GB RAID (Glyph DV Project) 10 bit, uncompressed video.  
Digital /Audio-Video Codec: Canopus ADVC-500 Component/Composite/Firewire IN/OUT with +4, Balanced audio IN/OUT.  
Computers: G4 Dual 1GB w/1.5GB RAM & SuperDrive, G4 500 Titanium Powerbook w/768 MB RAM.  
Internet: DSL wideband connection, Fetch, Camino

Sound Goods  
Beaverton/Aloha, Oregon  
(503) 690-6864  
Web: http://www.soundgoods.com  
Owner/Engineer/Producer: Joshua Slamp

Sound Impressions, Inc.  
1920 N. Vancouver  
Portland, OR 97227  
(503) 287-3975 Fax: 249-5021  
Email: info@sound-impressions.com  
Web: www.sound-impressions.com  
Other Services: Web Site Design, Video Production & Duplication, and CD Rom Authoring.  
Owner: Dan Decker  
Engineers and Personnel: Dan Decker: Engineer / Producer, Nick Kellogg / Engineer / Producer, Rick Duncan: Engineer, Wayne Thompson: Programmer / Engineer, Delandra Clark: Scheduling / Artist Management, independent engineers are welcome.  
Assistant Engineers: Jim Lechocki, Justin Swanson, Tony Crepps  
Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. Audio

projects range from local demos to national albums in all styles of music. Our new facility located two blocks from the Rose Garden arena houses two large audio studios and a video editing suite. Call to set up an appointment. We would be happy to show you our studios and discuss how Sound Impressions can assist moving your musical career forward to the next level.  
Mixing Consoles: Studio A: DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section with EQ. Switchable plasma metering. Studio B: Yamaha 02R digital mixing console: 40 inputs with dynamics and parametric EQ. Studio C: Yamaha 01V Digital Mixing Console/Multi-Track Recorders: Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. ADAT 24 tracks, BRC auto locator.  
Mastering Decks: Otari MTR-12 II, Tascam 52, Panasonic SV-3700 DAT's. Panasonic SV-3500 DAT, Yamaha CD-R writer  
Noise Reduction: Dolby 363 SR/ A 2-Channels, Dolby XP 24-Channels SR, Digidesign D.I.W.R. Digital Audio Digital Workstations: 3 Digital Performer workstations with 2408, 2408II, 1224, MIDI Time Piece, and MIDI Time Piece AV interfaces, Apogee AD Rossetta Converter, Pro-Tools III 16 Track Power Mix (on the AVID workstation).  
Synchronizers: 4 Adams-Smith Zeta Three's.  
Outboard Signal Processors: Lexicon: 480L, 2-Lexicon PCM-70's, 2- Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. Focusright Mic Pre's, TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, Crane Song STC-8 Stereo Compressor, Focusright Compounder Stereo Compressor, dbx 122 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, 2-Symetrix 544 Quad Gates, Aphex 612 Stereo Gates.  
Instruments: Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7 II, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40



and I jump on a speaker and start shaking it. Later, we randomly grabbed cruisers and partied the night away.

Alexander introduced us to Executive Chef, Joseph Nagy, and we complimented him on his luscious, delectable appetizers. We assure Alexander that our drinks are more than proper. And, my crew agreed that we would definitely return for lunch and dinner.

Many dances, drinks, and appetizers later, (thank you Big Tony), it's time to go and we're among the last to leave. I mean we were literally the last. As I exit the building, I spot pseudo-Slash, my bad boy extraordinaire. I

approach him, and he grabs me and gives me a big hug. Ah, those muscles, that chest, that package; you had to feel those arms wrapped around you to truly enjoy the moment! He propositioned me and I kept thinking, "Damn. Stay away." "Please stay away!" Thank goodness my man knows I'm a BIG flirt.

I've partied at some of the best clubs in Southern California, New York City, and Chicago, but I've never partied in Portland, Oregon like I partied that night at the H2O Martini Bar & Restaurant. H2O is definitely a happening scene; a euphoric experience that brings to mind U2's Vertigo. "Hello, Hello; HOLA! I'm at a place called vertigo. It's everything I wish I didn't know except you give me something I can feel!" I didn't want to leave and now I'm definitely planning a trip just to

go back and party at H2O.

Elusive and a bit exclusive; what makes "H2O" so unique? Well, according to H2O, "First of all - it is not a "hit and run" club. While most clubs in Portland have a life span of 18 month to 3 years, we have designed this place to become not only a hot spot for people to party, but a place where business people can come after work for an awesome happy hour to try our delicious food items or to enjoy a glass of wine from our fabulous selection."

Get found at H2O a level above of the rest; where the people on the street put their Party to the test! [www.h2oportland.com](http://www.h2oportland.com)

LL

acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland 2080, Akai S2000 Sampler, Roland JV1010, Fender Rhodes Piano, Whurlitzer Piano, large sampling library of loops and sounds.

Microphones: AKG The Tube, AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica 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, Ramsa, Crown, Yamaha, and QSC Amplification.

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

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

SuperDigital Ltd / Purple Mastering Studio  
1150 N.W. 17th Portland OR 97209  
228-2222

Email: [superdigital@superdigital.com](mailto:superdigital@superdigital.com)  
Web: [www.superdigital.com](http://www.superdigital.com)  
Owner: Rick McMillen

Contact: Erik Ames  
Engineers: Rick McMillen, Erik Ames, Tony Lash, Mo Morales, Jeff Saltzman, Nick Moon  
Rates: \$50-\$125/hour. Depending on nature of project. Packages available. (see online)

Equipment: Multiple DigiDesign ProTools HD Accel systems with all kinds of plug ins, Apogee A/D & D/A Converters, GML Analog Parametric EQ, GML Dynamics Controller, Manley Mastering Tube Pultecs & Mid Pultecs, TC Finalizer 96k, Waves L2 Ultramaximizers (multiple), Newest Genelec Active Monitoring with Genelec subs, BigAss® CD burners, 16 or 24 Bit files welcome at 44.1/48/ 88.1/96 khz! Otari & Sony 1/4" Analog, MCI 1/2" Analog with Dolby SR and much more!  
Clients: A Who's who of great NW music: Death Cab for Cutie, James Angell, Stanley Zappa, Michael Harrison, Rose City Kings, Dandy Warhols, Jesus Presley, Gino Vannelli, you're next.

Other: We built a brand new room ( our third in 5 years!) from the ground up.

It is the most musical room in the NW and we are proud of the great listening environment Purple provides. Plus we have a long long list of happy clients. Mastering is worth it! We can make an AUDIBLE difference! Free 30 second sample of your tunes if ya need some convincing. Convenient NW location. All kinds of services for local musicians are here under one roof- CD Duplication at low prices for independent Musicians, Graphic Design, Recording, Mastering, & high tech Pro Audio Sales in our adjacent store. Oregon family owned since we started up in 1987! Mastering since 1989!

T-Bag Studio  
Address: 6925 N.E. Garfield Ave. Portland, OR 97211  
Phone: (503) 313-5521  
Email: [talbottguthrie@hotmail.com](mailto:talbottguthrie@hotmail.com)  
Contact: Talbott Guthrie for booking information  
Rates: \$20.00 per hr.  
Block rates are available. I know many musicians who can help write, arrange, or produce, if you need it (for a little extra cost). The studio, control room, and acoustic panels were designed by Rick Sullivan.

Main Components: Mackie 32x8 recording console, Alesis HD24 24 track hard disc recorder, Alesis ADAT xt-20 (2), Tascam DA-P1 DAT recorder, Event 20/20 monitors.

Processing: ART Dual MP tube mic pre, Kern IP-777 tube bass pre amp, dbx 166A compressor/limiter, Mac G-3 with Digital Performer, MOTU 1224, Lexicon MPX 100, Lexicon Alex, Peavy Deltaflex.

Available Instruments: Allegra 6 piece drum set, Ludwig 5 piece drum set, Roland XP-10 synth, Roland SDP-20 percussion synth, Boss drum machine, many guitar and bass amps, various percussion items

Microphones: se. Electronics 2000, GT AM-52 (2), Audio-Technica pro 37r, Shure sm 58, Shure sm 57 (4), Sennheiser 421, Sennheiser e604 (3), AKG D112, AKG C1000.  
Clients: Five Fingers of Funk, Porterhouse, Silky, Organic Mechanic, Codebreaker, Danny East, The Instigators, Invisible Doctors, Diego Salvatore, 7th Seal, Joe Cunningham

Tonic Media  
PO Box 14062  
Portland Oregon, 97214  
(503) 236-2123  
Email: [alanalex@teleport.com](mailto:alanalex@teleport.com)  
Owner: Alan Alexander III

Walnut Studios  
(503) 312-9663  
Balanced Power, Equi-Tech ET1RSI-F Console, Mackie D8B, OS 3.0. Recorder, Otari RADAR II Hard Disk Recorder, OS 2.20. Mics/DI, AKG C 414 B-TLII (2), Groove Tube 1A (2), Sennheiser MD-421 (2), Shure SM-57 (4), Shure SM-58 (2), AKG D112, Shure Beta 52, Neumann M147, Neumann KMS105, SansAmp Bass Driver DI, AKG D12-E, Neumann KMS148 (2) Preamplification, True Systems Precision 8, Focusrite ISA-110, Limited Edition, Focusrite Platinum Voicemaster (2), Mackie VLZ's Processing, Mackie EFX - Reverb, Compression, Gating, Apogee UV22, Lexicon PCM 91 Reverb, Waves L2 Ultramaximizer, DBX 160A Analog Compressor (2), EMU E4XT Ultra Sampler Monitors, Mackie HR824's Headphones, Sony MDR-7506's Media Format Options, CD-R, DAT, .mp3, .wma, Cassette Transfer Formats, TDI, ADAT Optical, Analog XLR and "TRS Stereo Transfer Formats, AES/EBU, S/PDIF, XLR," Coaxial.

LL

Continued from page 5

able to get the song recorded by a signed third party artist or used in a film, television program, etc. within twelve or eighteen months.

6. *Advances.* Often the publisher will refuse to pay an advance. However, even when advances are paid, they are usually very small advances, typically in the range of \$200 - \$500 per song.

#### Co-Publishing Deals (aka "Co-Pub Deals")

1. *Typical Scenario.* This type of agreement is typically used for writers who are in groups already signed to a record deal. This type of agreement covers the original material on the group's records. Normally all of the members of the group who are songwriters will be signed to this type of agreement with the same publisher.

Just to be clear here, I'm talking about a publishing deal with a publishing company *not* affiliated with the record company. Today, it is much less likely than it used to be that a record company will demand a publishing deal as part of a record deal, though there are still some indie labels that still do so - for example, some independent labels in the Christian music market.

2. *Material Covered by the Deal.* All of the original songs on the group's first record, then the publisher will have the right to options on the original songs on anywhere from two to four of the follow-up albums, hence for a total of 3 to 5 albums, with the exact number depending on what the parties negotiate.

3. *Copyright Transferred.* The songwriter normally transfers one-half of the copyright ownership to the publisher and retains the other one-half ownership. In other words, the song is co-published (and the copyright is co-owned 50-50) by the third party publisher and the writer's own publishing company.

4. *Income Sharing.* Normally, the third party publisher will collect all income and then pay to the songwriter and the songwriter's publishing company 75% of all publishing income.

5. *Term.* As already mentioned, co-publishing agreements are usually for a certain specified number of albums.

6. *Advances.* Advances are almost always paid to the songwriter in the case of co-publishing deals. For groups newly signed to major label record deals, the initial advance from a major music publisher is typically in the \$150,000 - \$500,000 range and sometimes higher, with additional advances being paid if and when the publisher exercises its options for the follow-up albums.

#### "Step Deals"

This type of deal is for situations where the songwriter is not yet signed to a record deal, but may later enter into a record deal. The contract here will provide, in effect, that the deal will be the "Traditional" deal mentioned above, but will automatically transform into a Co-Publishing deal if and when the songwriter is signed to a record deal.

#### Administration Deals (aka "Admin Deals")

1. *Typical Scenario.* This type of deal is used

when the songwriter just wants a publisher to collect royalties and handle the various paperwork (for example, the BMI/ASCAP song title registrations, copyright applications, the issuance of licenses, etc.), and where the songwriter does not want or need a publisher to proactively promote his or her catalog of song. A good example of a company that does a lot of Administration Deals is Bug Music in Los Angeles.

2. *Material Covered by the Deal.* Most often this kind of deal covers all material written by the songwriter, or at least any material that the songwriter has not already committed to other publishers.

3. *Copyright Transferred.* No transfer of copyright (usually).

4. *Income Sharing.* Typically, the publisher will take 10% to 20% of the income, and the pay the rest to the songwriter and the songwriter's publishing company.

5. *Term.* Administration deals are normally in the range of three to five years.

6. *Advances.* For catalogs generating a modest amount of income, usually no advance is paid. For more profitable catalogs, usually an advance will be paid, with the amount to be determined on the basis of the income that has been generated in recent years by the catalog.

#### Income Participation Deals

1. *Typical Scenario.* This type of deal is a "publishing deal" only in the sense that it involves a share of future publishing income. Usually this type of deal is used to cut someone in on a share of the publishing income - for example, to serve in effect as a "finder's fee" for having found a record deal for a songwriter. Very often the "income participant" is not even a publisher.

2. *Material Covered by the Deal.* Highly negotiable and varies widely. May only cover, for example, the material on the songwriter's first album.

**"Advances are almost always paid to the songwriter in the case of co-publishing deals. For groups newly signed to major label record deals, the initial advance from a major music publisher is typically in the \$150,000 - \$500,000 range and sometimes higher"**

3. *Copyright Transferred.* No share of copyright is transferred. Instead the "income participant" is only entitled to receive a share of income.

4. *Income Sharing.* Varies widely, but often is in the range of 10% to 15%.

5. *Term.* Again, highly negotiable and varies widely.

6. *Advances.* No advance is involved.

#### Catalog Representation Deals

1. *Typical Scenario.* This type of deal is used when a songwriter or publisher is primarily interested in getting their material used in films, television programs, etc. and want to enter into a deal with a company that specializes in doing so and has all the necessary connections. Usually that same type of company will also represent record labels that want to get their masters used in films, etc.

2. *Material Covered by the Deal.* Typically, as the title "Catalog Representation" would imply, the songwriter or publisher's entire catalog. But sometimes the

Catalog Representation company will "cherry-pick" only certain songs for representation.

3. *Copyright Transferred.* No copyright is transferred.

4. *Income Sharing.* Typically in the range of 25% - 50% of the income from any deals secured by the Catalog Representation company.

5. *Term.* Often in the range of two to three years, but sometimes longer, sometimes shorter.

6. *Advances.* Usually no advance is paid, but there are occasional exceptions.

#### Sub-Publishing Deals

1. *Typical Scenario.* This type of deal is between a U.S. publisher (including songwriters who act as their own publisher), on the one hand, and a foreign publisher, on the other hand. For a cut of the income in the applicable foreign territories, the foreign publisher will collect the income in those territories.

U.S. publishers enter into this kind of deal in order to receive their money *faster* from foreign territories *and* also to collect more of the income that has been earned in those foreign territories. (Often, for various reasons, only part of the income *earned* in foreign territories is actually *collected*. The money not collected is customarily referred to as "black box money.")

2. *Material Covered by the Deal.* Usually the entire catalog.

3. *Copyright Transferred.* No copyright is transferred.

4. *Income Sharing.* The foreign sub-publisher will normally take in the range of 25% of the income off the top, then pay the balance to the U.S. publisher. The percentage taken by the sub-publisher will be significantly less for large, profitable catalogs.

5. *Term.* Usually in the range of three to five years.

6. *Advances.* Same situation as with Adminis-

tration Deals.

*Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He also serves as VP, Legal and Business Affairs, for Media Creature Music in Los Angeles, and is outside music counsel for Vivendi Universal Games, the computer game division of Universal Studios.*

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

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



# Guitar CRAZY

**WWW.GUITARCRAZY.COM**

**IS BACK!!!**

**3319 S.E. Division  
CLASSIC and CLASSY GUITARS  
503 238 GTR**

**Jody's**

**NE 122nd & Glisan.  
255-5039**

**"WE LOVE BACHELOR PARTIES"**

*Featuring the most beautiful  
dancers in the Northwest*

Come on by for  
CHAR BROILED STEAKS  
BREAKFAST, LUNCH or DINNER

**Open Daily 7am - 2am**

we have

**OREGON LOTTERY GAMES TOO!!**

# Winter Clearance

78TH ANNIVERSARY 1927-2005

**CASH**  
FOR MUSICAL  
INSTRUMENTS!



**GUITAR  
- STRINGS -**  
ELECTRIC \$3  
ACOUSTIC \$4  
CLASSICAL \$4  
BASS \$10

**AG-6  
FENDER**  
ELECTRIC GUITAR TUNER  
**\$1895**

**U.S.A. STRATOCASTER**

**Fender**  
HIGHWAY  
**1**

**3 PICKUPS  
ALDER BODY**

**SATIN FINISH  
TREMLO BAR  
W/ GIG BAG!**

THE  
TOTALLY  
'REAL  
DEAL'

**\$857 LIST**

**\$599**

PRICES GOOD TILL 1/31/05

**GUITARS**

**DRUMS**

**AUDIO**

**DELTA D42**  
ACOUSTIC GUITAR  
REG \$149.....  
BLACK - BLUE - NATURAL  
**\$8995!**

**FENDER SQUIER**  
BULLET ELECTRICS  
**\$99!**

**DEAN EDGE**  
ACTIVE BASS/TIGER EYE  
**FREE \$179 AMP**  
W/BASS @ **\$549!!**

**FREE \$100 CASE**  
W/ANY **TACOMA**  
U.S.A. ACOUSTIC GUITAR

**HUGE**  
CYMBAL SALE  
ZILDJIAN & SABIAN  
**43% OFF**  
MFG LIST PRICE

**DRUM WORKSHOP**  
5 PC. BIRCH SATIN SET W/HARDWARE  
10 PAIR OF ZILDJIAN STICKS \$1 W/SET  
**\$699!**  
\$1158 LIST

ROLAND • PEARL • TAMA  
**ON SALE NOW!**

**AUDIO TECHNICA P615**  
MIC W/TRIPOD STAND **\$6995**

**BOSS BR 864 DIGITAL**  
MULTITRACK **\$39995**

**JBL SPEAKERS**  
PRICES TO LOW TO PRINT!!

**WHARFEDALE**  
**PM600**  
COMPLETE P.A. SYSTEM!!  
12X2 SPEAKERS • 6 CHAN.  
230W P.A. HEAD  
CORDS & MIC  
**\$42995!**  
*Only*

**EASTSIDE**  
12334 S.E. DIVISION  
**667-4663**  
**ON BROADWAY**  
2502 NE BROADWAY  
**228-8437**



VISIT OUR WEB SITE AT: [www.portlandmusiccompany.com](http://www.portlandmusiccompany.com)

**BEAVERTON**  
10075 S.W. B/H HWY  
**641-5505**  
**PORTLAND**  
531 SE MLK BLVD  
**226-3719**