

OREGON MUSIC / APRIL 1999

# Two Louies

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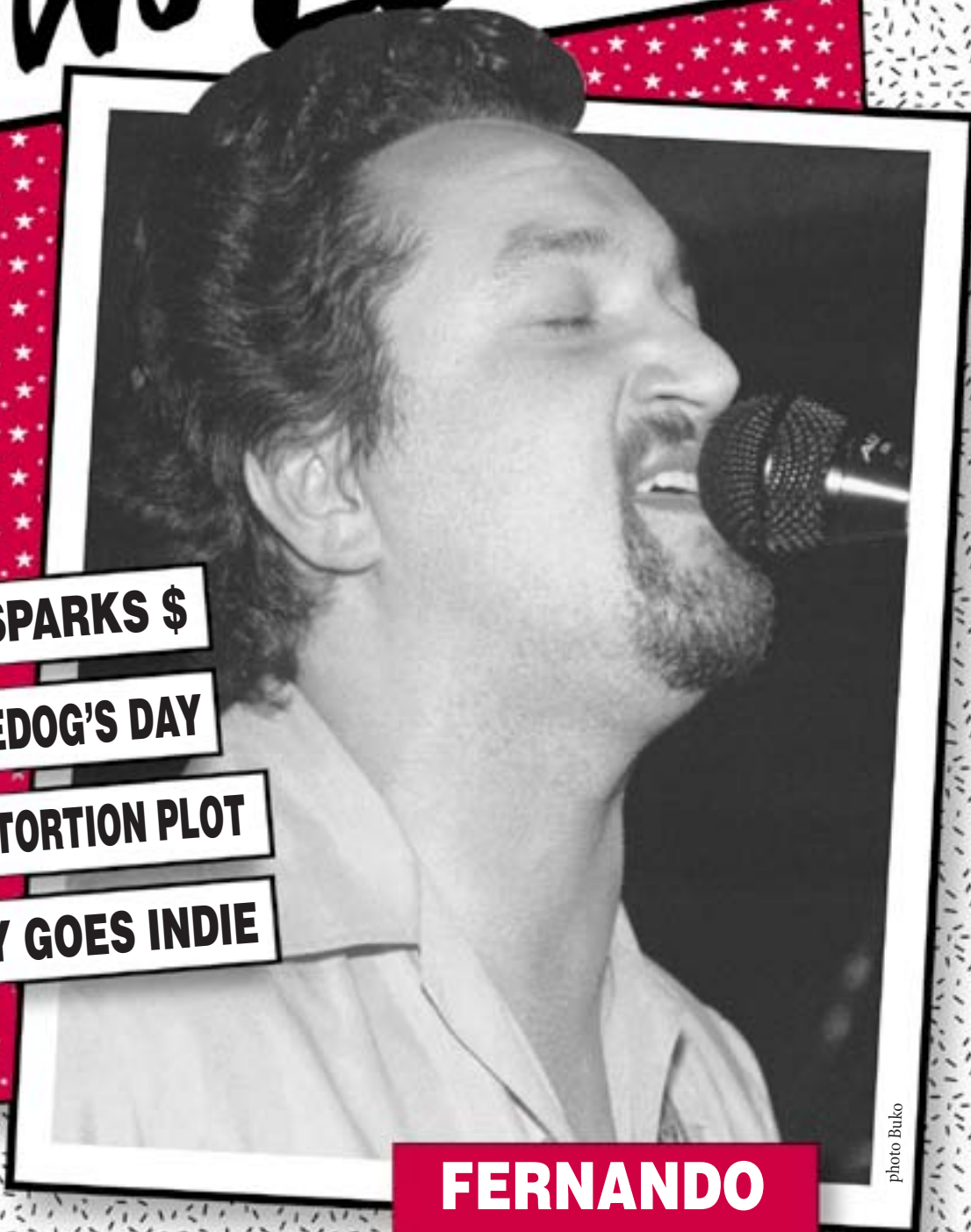


photo Buko

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April, 1983. (l. to r.) Mark Spangler, Al Kooper and Jon Koonce rehearsing in Los Angeles for Koonce's second A&M album, "I Got My Eye On You".

Johnny & The Distractions released their first indie album in December of 1980. Within weeks Rolling Stone Magazine had a copy and gave it a gushing review, Seattle promoter John Bauer signed Johnny and the band to a management contract and within months, they were in Los Angeles recording for A&M Records.

The first album; Johnny & The Distractions "Let It Rock" was released in January of '82, just as another A&M rookie leather jacketed roots rocker, Bryan Adams was having a breakthrough hit with "Cuts Like A Knife". Johnny and his Distractions got lost in the promotional shuffle. The under-promoted lp still managed to sell 60,000 units.

For the A&M follow-up, the focus was on Jon.

Gone were the Distractions; keyboardist Gregg Perry,

bassist Mark Larue Todd and drummer Kevin Jarvis.

Only guitarist Mark Spangler survived.

Sixties blues heavyweight Al Kooper was brought in to produce the horn laden tracks. Bryan Adams was going to be A&M's Guitar Guy, Koonce would be the Soul Singer.

The record sold barely 30 thousand units.

By '85 Jon was back in Portland with a reformed Johnny & The Distractions. Steve Miller's manager was talking whole new deal and Capitol Records was very impressed that the band's "Totally Distracted" indie release had produced a regional radio hit, "She's My Girl".

By February of 1986, The Distractions had played their last gig.

Jon reunited with original Distractions keyboardist

Gregg Perry, drummer Gregg Williams and bassist Phil Haxton to form The Hawks, Later he put together Mystery Train with Mark Spangler on guitar, Andy Gauthier on drums and Rich Gooch on bass.

In early '92 Koonce formed the Gas Hogs with Gauthier on drums and Don Weiss on bass. They played their first gig at the Dandelion Pub.

In the Spring of 1995 the Gas Hogs released "Forever Faithful Rockin' Daddy"

In January of 1996 Andy Strange replaced Don Weiss on bass.

In May of 1997 the Gas Hogs released "Pump Sausage"

In the summer of 1998 Jon Koonce moved to Nashville.

## LETTERS

### Two Louies Extortion Attempt

Following is a series of emails to [twolouie@aol.com](mailto:twolouie@aol.com) Our individual witty responses have been deleted for brevity.

Date: Wednesday, March 3, 1999 12:10:56 PM  
From: Two Louies  
Subj: Names  
To: Two Louie  
Like uh, you want this screen name? It'll cost you!

Date: Friday, March 5, 1999 8:40:31 PM  
From: Two Louies  
Subj: Moronic behavior  
To: Two Louie

So.... I'm thinkin' ya should buy this screen name from me, Bubba. Only 200.00, but that will increase by 100.00 for every month during which you suffer brain damage and fail to respond.  
Signed, TWO LOUIES@AOL.COM (Pay attention you fool.)

Date: Wednesday, March 10, 1999 9:12:15 PM  
From: Two Louies  
Subj: Re: Moronic behavior  
To: Two Louie  
Okily.

How about 300.00? You can take the dough out of the hides of the supposed "webmasters" with which you currently surround yourself. Are they "huffers" by chance?

Please remit your payment to:

M.C.M.  
P.O. Box 24  
North Plains, OR 97133

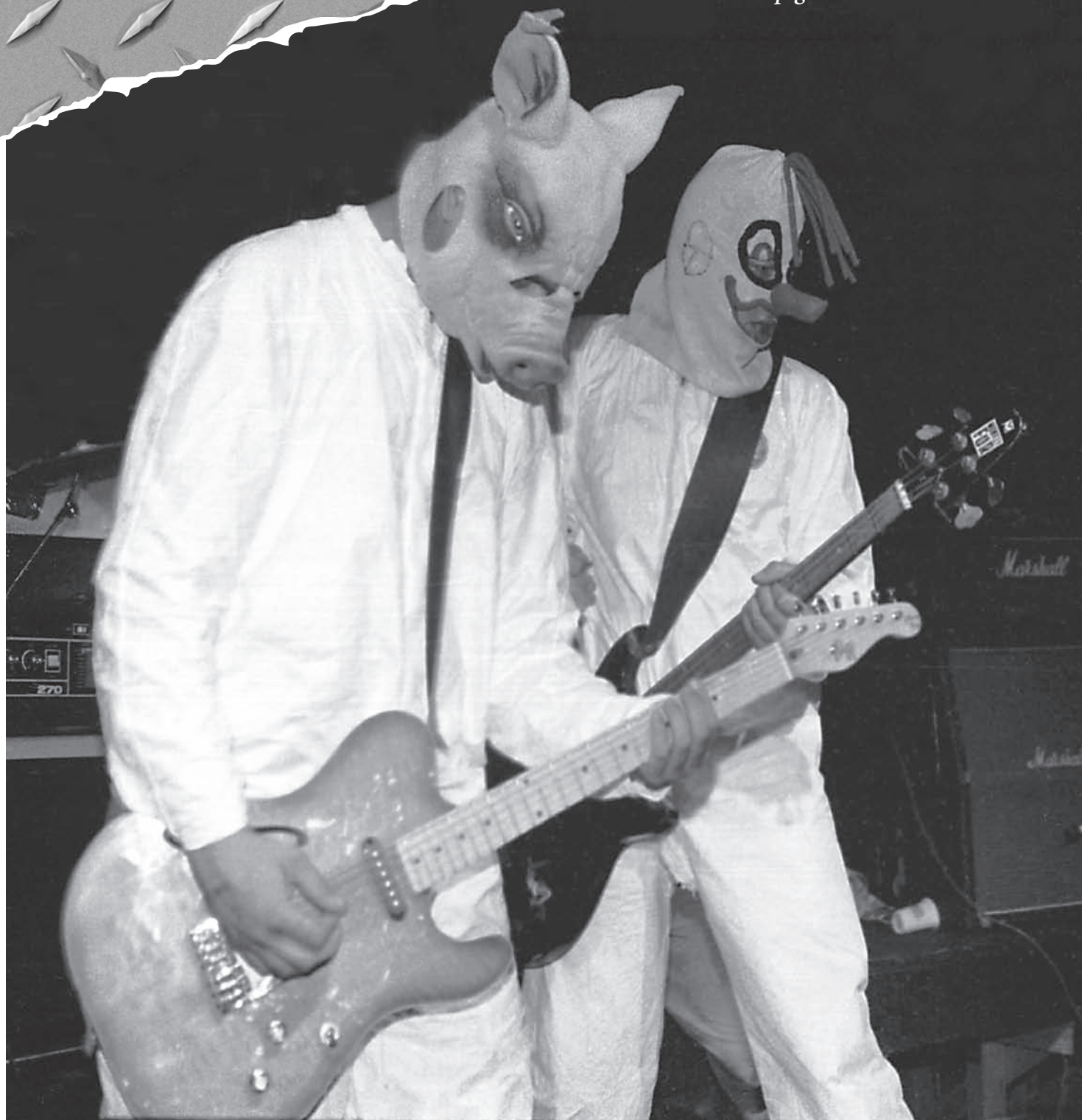
Once received, you can assume control/ownership of the screen name TwoLouies (TwoLouies@AOL.COM), per AOL's Rules & Regulations, and I will agree to NOT beat you senseless with your own stupidity, with regard to securing the rights to your own blasted name.

Sincerely,  
[TwoLouies@aol.com](mailto:TwoLouies@aol.com)

Continued on page 23

# Buko's Eye View

*Monkey Fur; too much fun for  
a pig and a clown.*



# In the MIX

by Marianne Steiner

## GROWTH IS GOOD

Jon Lemon at Walter Midi wants people to know (who don't already) about his new building, significantly upgraded to 2200 sq. ft. of recording space. Full of new equipment: Manley pre amps, Yamaha 02R, Hammond B3 organ and Steinway 7' grand piano. When asked what appeals to musicians who record at Midi, Jon says, "They pick it for the space, the recording room is huge (24' high ceilings) and comfortable. I've got top-notch quality equipment, which makes for a great sound. The cost is reasonable." Current projects being recorded at Midi are Five Fingers of Funk, rapper/hip hop artist Al C, Hog Whitman, who's a regular on *Imus in the Morning*, B Sharpe and The Radio Flyers.

Kevin Hahn at Opal Studios has added a second larger recording room as well as a new fully automated digital console (Yamaha 02R) and new tube pre amps, which it seems more and more studios are using these days to get that "warm clear sound." Bassist Albert Reda is recording tracks at Opal right now for a solo CD project. Stephanie Schneiderman is working with Kevin on her first CD project and singer/songwriter/guitar player Kent Dolan is at Opal recording tracks for his upcoming CD.

Dennis Carter at Falcon is looking forward to the opening of his new recording room, designed by Richie Moore in California (former Plant and Abbey Road engineer). The room will open in early summer. Though smaller than the main room, the new room will be loaded with a 16 track digital recorder, 8 track pro tools, Mackie digital console and audio for video. Falcon's main room, which is equipped

## Tommy Tutone; a new backup band.

old sound" out of the equipment. Generator just finished recording their new CD and the buzz is that Epic & Capital may be interested. The American Girls will start a 7 week block of recording at Falcon early this month. Ezra Holbrook will be producing that

worked with for over 10 years, will be putting down tracks early this month before leaving for a tour to Ghana. Dennis, who himself is a drummer, has just joined Soul Vaccination. After being solely dedicated to his studio for the past 12 years, Dennis is looking forward to getting back out to live gigs and enjoying the performing side again. Sounds like Dennis is striking balance. That's a good sign that things are goin' fine over at Falcon. Right on.

## Red Carpet Treatment

After 18 years at his current SW location, Gavin Pursinger will be relocating Red Carpet in the next month, though the location hasn't been disclosed at this time. Gavin's got a huge collection of vintage tube recording equipment. He joked that he likes tube equipment so much because "it looks really cool when you turn all the lights out and it also helps keep the heating bills down." But of course, those who know Gavin and those who have recorded at Red Carpet, know that it's Gavin's passion for sound and his interest in the equipment's history that keeps him dusting off those tubes and recording such great music with them. Lisa Miller and the Trailer Park Honeys are mixing tracks at Red Carpet right now. Featured guests on her upcoming CD are Billy Kennedy, Paul Brainard, Little Sue and Bingo. Look for a summer release date on Undercover Records. Also tracking at Red Carpet is June Howell, wife of Joe from Uncle Joe's Guitar Shop. She's putting out a singer's album featuring Eddie Weed on piano. Joe is producing the CD.

## Homestyle

Mark Kaeder, engineer/owner of No Moving Parts studio, wants to let bands know that his all-digital recording studio is a fun place to record at. "I've got all pro gear, and because my studio is in my house, it's inexpensive to record here." Mark says he tailors his approach to recording to the band's needs and provides a comfortable "home-like" recording environment that allows people to relax and enjoy themselves. Like Kevin at Opal, Mark relies on tube equipment: mics, pre amp and compressor, to add that warm tube sound to his digital recordings.

## On Site Audio

It's always nice to add a couple of live tracks onto a CD project. On site will record anywhere and anytime a band needs. Check out On Site's ad in this issue.

## Messenger Tracks

Ed Hobbs at Messenger Tracks Recording is well sought out these days, having a hefty amount of his studio time booked by acts from Grapetree Music

**"The Mic Strangla,' 23 year old Octavia, Portland's premiere female rapper, has just released "Walking on Water," which includes tracks featuring locals Abdi Sharif, Q7 and Davon."**

with lots of vintage gear, is booked through the end of June. Dennis says bands like to record at Falcon because it's casual and it's known for getting that "fat,

CD for Trauma Records. In June, Grindstone will be heading to Falcon for a 2-3 week block of recording for their next CD. Obo Addi, whom Dennis has

*Continued on page 12*

# Inter NetWorking

by Bud Palmer

## Petty on Board!

MP3 continues to share dominance on the internet scene along with internet radio as the main topics of activity and developing news.

Internet music label MP3.com scored big time with the announcement of the release of "Free Girl Now" a new track, in its entirety, from Tom Petty's new Warner Bros. Album "Echo" due out mid April. The release comes a full 30 days prior to the release of the album. This represents a major step forward in the acceptance of the MP3 format by major artists and their willingness to use the medium to market their products which are currently distributed via conventional means.

In addition to MP3.com, Tunes.com, parent site of RollingStone.com, DownBeat.com, and TheSource.com, has added both an MP3 search engine and an unsigned artist MP3 upload area on its site.

MTV Networks also announced plans to add MP3's to its MTV Online and VH1 Online sites in addition to a new and as yet unnamed hub site, due later this year.

## You knew it was Coming!

Along with recent announcements regarding artists and content, digital technology itself is making major news with the reported pending release of a new music format from Microsoft that will allow computer users to digitally download music approximately twice as fast as MP3? Given their market penetration and dominance, this could conceivably be an MP3 killer. Industry insiders say Microsoft is

This new technology reportedly does have some form of copyright protection. A customized version of the new technology is expected to be shipped with future versions of Microsoft's portable PC operating

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**"Digital technology itself is making major news with the reported pending release of a new music format from Microsoft that will allow computer users to digitally download music approximately twice as fast as MP3. Given their market penetration and dominance, this could conceivably be an MP3 killer."**

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system Windows CE. Many handheld computer makers, including Casio and Everex, are already ramping up for the new technology by adding stereo output jacks into their newest palm-size computer models.

Microsoft is quietly demonstrating MS Audio 4.0 to key music industry executives; the company plans to feature authorized music by some major labels in a promotion surrounding the forthcoming debut of the technology. Many key details about MS Audio 4.0 remain unknown, and Microsoft is not commenting stating that "it does not comment on unreleased products".

Make no mistake about it, Microsoft is moving in a major fashion to position itself in the digital

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**"MTV Networks also announced plans to add MP3's to its MTV Online and VH1 Online sites in addition to a new and as yet unnamed hub site, due later this year."**

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making aggressive moves within the music industry to ensure that it wins the war to establish the de facto digital distribution standard.

The reported release of MS Audio 4.0 will be capable of delivering a superior digital product to that of MP3 using about half the amount of computer storage. Microsoft reportedly plans to include the multimedia application in its forthcoming Windows Media Player 4.0, due for a beta release in April.

The newest version of Windows Media Player will be shipped as a built-in application with future versions of Windows 98 and the forthcoming Windows 2000.

download domain. Microsoft recently announced a \$15 million equity investment in digital rights management company Reciprocal. Microsoft's sudden move into the digital download arena joins an already fiercely crowded race. IBM, Sony Corp., AT&T Labs a2b, and Liquid Audio are among the major companies offering proprietary digital download systems.

RealNetworks, a leading streaming audio company, is also expected to unveil its own proprietary digital download solution in the coming weeks. In addition, RealNetworks, is making available new MP3 streaming technology to its existing user base of over 15 million registered users of RealPlayer G2. An MP3

streaming plug-in, created by Digital Bitcasting Corp., is available as an "auto-update" to G2. RealNetworks recently signed distribution deals with America Online and Netscape to ensure that MP3 players will soon be more prevalent than ever

As previously reported, all of these companies are active members of the music industry's Secure Digital Music Initiative (SDMI) Microsoft is reportedly making its move very early in an attempt to introduce its MS Audio 4.0 prior to the establishment of any SDMI-approved standard.

Music industry officials are quoted as taking a wait and see attitude towards the recent reports. Industry executives say "[Microsoft] will need to demonstrate a clear commitment to SDMI, and the copyright protection goals stated for this initiative, before [we are] willing to consider supporting their efforts

Windows Media Player will reportedly continue to support unprotected format MP3; a source says that the software may enable users to convert select MS Audio 4.0 files into MP3 files. This feature would allow Microsoft's new format to be compatible with the existing generation of portable music players, such as Diamond Multimedia's Rio and Creative Technology's Project NOMAD which would be a huge breath of relief. Without this compatibility, and the fact that Microsoft is including this technology in its pda designed O/S CE, that could be a death knoll to the MP3 hardware format.

One industry source was quoted as stating that "Microsoft doesn't want to go to war with MP3, but, they do want to make sure that their technology is widely used."

## Other News

As stated at the top of the column, the other major development on the web is the continuing proliferation of "web radio"

The Beastie Boys' label, Grand Royal, has opened up its own all-day, all-night radio station on the Internet. The station plays primarily only Grand Royal artists. The playlist includes new tracks from Sean Lennon, Buffalo Daughter, and Ben Lee; Plans are also in development to include unreleased and rare tracks from the label's roster. The station is webcast using yet another new technology, MP3 streaming technology SHOUTCAST and can be found at [www.grandroyal.com](http://www.grandroyal.com).

Not to be outdone, Jimmy Buffett has launched his own around-the-clock radio station on the Internet. Radio Margaritaville features classic Buffett tracks for Parrotheads, as well as several unreleased and rare recordings. Radio Margaritaville can be accessed at [www.margaritaville.com](http://www.margaritaville.com).

LL

by Cybele

# ON THE STREET

**F**resh off the heady exposure of 2 screenings of an "Adidash" spoof on Fox 49's Indie Film Showcase, the TuTu/Archon collaborations continue to roast culture, gleefully poking fun with a sharp schtick. This next batch they are cooking up smells like boiled cabbage and is as juicy as a greasy sausage. It is "Polka '99 - The Kielbasa Kronicles" (brought to you by PVC, the Polka Home Shopping Network). Included in this scintillating smorgasbord is the world premiere of four Polkatastic videos: "Saving the Thin Red Kielbasa", "2001: A Polka Odyssey",

tunes have a surprising amount of variety even though they are all attached to the pirate theme; Paul Ianotti really rips on the wooden xylophone in "Chatterbox", and "Black Flag" & "Courage" flat out rock a metal boat! So, round up your Jolly friend Roger to swill some spiced rum and holler robust "Yo, ho-ho's", whether or not they are in key! Every Pirate Jenny show is an evening of ribald debauchery, me laddies! A rip-roaring, seafarin' good time is guaranteed to all & to all a good night! For maximum understanding of the Pirate Jenny phenomenon and garb suggestions for the show, have a gander at their award winning web site: [www.teleport.com/~pirate/](http://www.teleport.com/~pirate/)

lyrics are hilarious and really paint a picture of what concerns a pirate might have had in the course of his swash-buckling. It's not all guns a blazing, but also thoughtful introspection about topics like cures for scurvy and cat-o-nine tail sores, and wondering if any mail washed up in a bottle that day. The

again!" Brian has been writing new songs with Eric Flagel of Beater & Folk You, and they will both sing and play guitar. The additional legs of Pale Green Pants are: Gene Ermel (drums), Rob Schrecongost (bass) and Mark Talley (tenor saxophone).

From the turbulent relationship down below in "Three's Company" to a partnership reaching for the stars. Saxophonist extraordinaire Patrick Lamb and Actress nonpareil Amy Maxwell have announced their engagement and impending marriage next year in the little white wedding chapel near Oaks Park. The wedding will be intimately private, and the reception afterwards is sure to be a who's-who of successful and popular musicians. I'm sharpening my pencils already!

Patrick and Amy's love story is so heartwarming and inspiring. They have been dating almost three years, and met at Nordstrom when she was doing special events for the Oregon region as one of their special events coordinators. She had been there for a decade when they met, having started when she was fourteen, and putting herself through college. They fell in love, Patrick's business was growing, and a year later, Amy decided to trek out on a new journey and leave corporate life to work together. Now Patrick handles the music issues, and Amy handles the marketing, bookings, publicity, managing, accounting and all the other business stuff Patrick doesn't like. Then on the side when Amy is not working with Patrick, she is pursuing her acting career. She has worked on various projects in the area, including the motion picture Zero Effect, movies filmed for the Lifetime channel, industrials, commercials, and has been studying acting on a regular basis. Patrick is very supportive of her love for acting. She tells me there have been many times she has racked up a huge cell phone bill because she is doing work from the set of a project.

Amy says "It is nice because both of our loves of entertaining tend to go hand in hand, and we both enjoy what the other loves to do. We have a very exciting life and we are both getting a chance to do what we love, and I wouldn't trade it for the world."

If doing what you love is playing your instrument in public every chance you get, you should know about Patrick's weekly jams. Every Thursday, he and Dan Balmer host a Jazz Jam at the Heathman Hotel from 8pm - 12am in the historic lobby. All you have to do is show up with your axe and let Patrick or Dan know that you want to play. After the first set by the quartet, you can sit in with Dan on guitar, Patrick on sax, George Mitchell on piano, and Jeff Minniweather on drums. Amy says "It's a great group of

guys to play with, even if they haven't had a chance to before". Botielus and I are gonna grab our accordions and run down there, for sure! When's the last time you think there was some squeezin' at the Heathman? For more info: Patrick Lamb's 24 hour Schedule Line (503)650-7138, [lamb@teleport.com](mailto:lamb@teleport.com), [www.patricklamb.com](http://www.patricklamb.com).

If you'd like to let me know what you're up to: [Delight-Ya@juno.com](mailto:Delight-Ya@juno.com), PO Box 6714, Portland OR 97228-6714

## **"Every Thursday, Patrick Lamb and Dan Balmer host a Jazz Jam at the Heathman Hotel from 8pm - 12am in the historic lobby. All you have to do is show up with your axe and let Patrick or Dan know that you want to play."**

"Yankovic In Love/Shakespeare in Leiderhosen", and "Polka In A Bottle". Polkateers responsible for the celluloid: Larry Smith, Jeff Bucy, Ted Eugenis, Jim Baldwin, Greg McMickle, Wade Evans, Robin Hoffmeister, Lisa Hval, Tom Shrader, Patrick Leary, MaryChris Mass, Brad Krohn, Marguerite Scott, Vicki Dalpez, Bridgid Blackburn, Botielus, and yours truly. The PolkaFest will include Polkadelic musical acts: A contingency of The Portland Accordion Club, led by Pete Kowsun, The PolkaDoubts, Little Deb and The Stoners, Samsonite & Delight-Ya, and DJ Wojjee. There will be a Bowling Skills Clinic, Cabbage Rolling Contest, Polish Speaking Interpreter, and Polka Dancing Lessons! Oh, my mind is reeling! All this will happen on MayDay - Saturday May 1<sup>st</sup>, 8pm at The Eagles Lodge, 4904 SE Hawthorne Blvd, in Portland. Lots of free parking, Full No Host Bar (cash only at yesterday's prices), Polka Cola, and Kielbasa in a Blanket. \$3 donation requested at the door, \$1.29 if dressed in polka attire or donating canned food (to be held in the Chesky family Y2K food locker), \$5 for PIBs (Persons In Black) fl this is a colorful occasion, by gum! For more information: (503)231-8891, [firedrill.com/polka](http://firedrill.com/polka), & [www.AudioPhile.com/Cheese](http://www.AudioPhile.com/Cheese).

Before that, Pirate Jenny will hoist the mainsail to ride the tide of their second CD release. They'll be opening the treasure chest at Berbatis to reveal what's in the glistening jewel case labeled "Once Upon a Wave" on tax day, April 15. Avast me mateys! With songs like "Damn Fine Sailor" and "The Loneliest Sailor" and "Long Time Sailing", you'll have to "Strap On Your Courage" to avoid a "Chain Reaction (Shackle Reaction)". The

[pj.html](http://pj.html). For more info: [Pirate@teleport.com](mailto:Pirate@teleport.com)

From the cloth of The Furleys, Brian Copeland has sewn together a new pair of Pale Green Pants. Cindy Rosen, Photographic Documentarian of local stars, suggested the moniker "The Ropers" as a more natural progression from The Furleys, but they

photo Larry Smith



*Half of The PolkaDoubts: Delight-Ya, D'Anse Combeau, and Samsonite.*

went with the Dr. Seuss story instead. This band is going to be just as full of energy, Brian says, with "Lots of pop, lots of groove, lots of wack! The material is really strong - we are keeping a few Furleys favorites, but most of the material is new. Sort of imagine The Furleys with the same groove, but with more pop and variety. Not a funk band, but still some funk influence. Right now we are working on finishing up recording a demo and will be playing out in the next few months. The recording is nearly finished and is turning out great. I have a great feeling about this one! I can't wait to get out and play

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

*Seeing Red*—Baseboard Heaters  
Self-Produced

The Alt/Country tag in the realm of Pop music is an interesting one. The term presupposes that it is some new hybrid form: a random musical mutation in Rock 'n' Roll. But, in reality, nothing could be further from the truth. Since the early days of Elvis, Carl Perkins and Johnny Cash; to Buddy Holly, Chuck Berry and the Everly Brothers; recycled by way of England via the Beatles and the Stones; from whence it was then re-integrated in the US in the Early '70s by Bob Dylan, Neil Young, the Eagles, the latter-day Byrds and most of all by Creedence Clearwater Revival, perhaps the definitive Alt/Country band—Country music has been as intrinsic as Rhythm & Blues in constructing the foundation of Rock 'n' Roll.

In the '80s the Country banner in Rock was carried by John Mellancamp, but upstarts such as REM and Elvis Costello, as well as the Replacements were in the parade as well. In the '90s, Soul Asylum and the Wilco contingent adopted County elements. The entire Grunge movement could be seen as rooted in the revivalist days of the early '70s: plaid flannel shirts and all, the father of which has been deemed to be Neil Young. In truth, Country music has always been an integral feature of Rock music and it always will be. Alt/Country is just a hype term to get the kids to buy something they think is new and

different, Like the Swing thing.

Anyway, there has always been a strong "Alt/Country" scene in Portland, from the days of Triggers Revenge, Wheatfield and Hurrman Burrman, to current times with the likes of Haymaker, Thrillbilly and Sunset Valley. Add to the list Baseboard Heaters, a likable quartet who combine strands of the Replace-

**"There has always been a strong 'Alt/Country' scene in Portland, from the days of Triggers Revenge, Wheatfield and Hurrman Burrman, to current times with the likes of Haymaker, Thrillbilly and Sunset Valley."**

ments, Soul Asylum, the Outlaws, the Eagles and even, on occasion, Counting Crows to weave a muscular, jangling sound of their own.

Guitarists Rob Stroup and Matt Brown are joined by bassist Matt Souther and drummer Jason Krzmarzick to create a hardscrabble joyful noise, like the sound of a well-tuned Chevy pickup crunching down a gravel road in the musical heartland. Stroup writes and sings most of the songs, though Brown contributes a tune or two as well, while fulfilling his role as lead guitarist.

Astute local scenesters might recognize Souther's name from his former job as a managerial type and occasional radio personality with KNRK radio, as well as from his current position with KINK. But, as with all the various forms of media largess we might encounter within our beloved musical community, we

dominated opuses and more homely rockers that percolate with smart fervency.

"Roll The Dice" is of the former variety. Over slashing, Neil Youngish chords, Stroup's twangy drawl bears a vocal resemblance to a young Glen Frey as he ponders his younger days—"I turned the page on my photo book/'Til I saw the strange and innocent

looks/In eyes too young and cynical/When life had everything to offer and heaven held all the answers/We knew who hung the stars made them spherical."

Brown's "Minneapolis" finds him longing for his homeland "To see my saviors where they play guitar and sing." Apparently they don't do enough of that here in Cocktail Town. "You lose the beauty of the melody" and all that. A churning riff, reminiscent of Costello's "Pump It Up," propels the tune. With a truck drivin' rhythm and some flashy County licks by Brown, "Cigarette Girl" chugs along on a nicotine high, backing Stroup in his adolescent tale of sexual fantasy regarding that young woman who hawks the Camels in a bar near you tonight.

The early Eagles come to mind on "Road," a slowed down remake of Johnny Rivers' "Secret Agent Man," with cowboy boots and prairie dogs as the props in this wild western tune. The jagged rhythm guitar chords of "In The Morning" illuminate Stroup's soberly mature lyric (for a song based on Country values) that curiously considers the morning after, the night before. A jarringly jaunty Country flavored bridge hotwires this runaway tractor.

The ballad "So Far To You" treads familiar musical cornfields, though

here again Stroup's oddly existential lyrics add interesting spice to the proceedings: the bitter last days of a dying relationship. "Demon" recorded live on KBOO, benefits from a good mix of Krzmarzick's crispy snare smacks to drive a minor key rocker.



*The Baseboard Heaters; as comfortable as old sneakers.*

need only ask if Matt can do the job to which he is assigned. And the answer here is yes, he fits in fine in this scenario.

And the scenario, with just a couple of exceptions, is a high-energy affair that owes as much to Carl Perkins as it does to the Replacements. The band alternates between chunky and biting, power-chord

*Continued on page 10*

## RECORDING CONTRACTS AND "RECOUPABLES"

As mentioned in previous articles, the typical recording contract will allow the record company to reimburse itself (recoup) certain specified costs from the artist's future royalties, before any artist royalties are actually paid to the artist.

For example, if an artist is due \$100,000 in royalties, and at the same time \$80,000 of recoupable expenses have accumulated, the record company will reimburse itself the \$80,000 off the top, and pay the artist the remaining \$20,000 (i.e., the \$100,000 *minus* the \$80,000).

If, on the other hand, the artist's future royalties are \$30,000, and the total recoupable expenses are \$80,000, then the record company customarily will have to eat the \$50,000 shortfall (i.e., the \$80,000 *minus* the \$30,000), and will not be entitled to go after the artist personally to collect from the artist any part of the shortfall.

When negotiating a recording contract, it is of course in the artist's best interests to limit as much as possible the costs which the record company can later recoup from the artist's royalties. The outcome of such negotiations on the issue of recoupable expenses will depend in part on the artist's negotiating clout, and on the particular record company involved. Even so, there are some customary parameters on what can be negotiated on the various issues relating to recoupables, and there are customary limits beyond which record companies will generally not negotiate.

2. *Personal Cash Advances.* Major labels often pay cash advances to artists above and beyond the actual recording costs. For example, the advance for an album might be \$150,000, with \$125,000 of that amount allocated to the estimated out-of-pocket recording costs, and the remaining \$25,000 to be considered a cash advance to the artist, to be used by the artist for living expenses, etc. These personal advances are almost always recoupable from future royalties, at least for new artists. However, if the artist has substantial negotiating clout, some or all of the cash advance may be treated as a non-recoupable signing

of the costs of the record company's own *in-house* normal promotional efforts should ever be considered recoupable.

5. *"Special Promotion."* Some contracts will provide that "special promotion" expenses (but not "normal" promotion expenses) will be recoupable. It is very important that the term "special promotion" be specifically defined in the contract. Otherwise, there are likely to later be disagreements between the artist and record company, as to whether particular expenses should in fact be considered "special promotion" expenses (as opposed to "normal" promotion expenses),

## LEGAL EASE

by Bart Day, Attorney

bonus.

3. *Production Costs of Music Videos.* Typically, one-half (50%) of the cost of producing music videos will be recoupable from the artist's future *record sales* royalties. Recording contracts often also provide that the other one-half of the video production costs are recoupable from video-related monies potentially payable by the record company to the artist — for example, royalties payable to the artist from across-the-counter music videos sales (though as a practical

and hence recoupable.

6. *Tour Support.* Years ago, tour support for concert tours was almost always totally *non-recoupable*. Today, however, tour support is often one hundred percent (100%) recoupable.

The 100% recoupability of tour support for *concert tours* is to be distinguished from tour support for so-called "talk tours," where the record company at its own expense sets up tours for press interviews, radio station visits, "meets and greets," in different locations, not involving any concert performances. Due to the high cost of performance touring, these "talk tours" have become increasingly common in recent years for certain genres of artists. The cost of such "talk tours" is generally *not* recoupable from the artist's future royalties.

7. *Artwork.* Artwork costs are generally not recoupable. However, many recording contracts provide that if the label incurs extra and unusual expenses due to the fact that the artist has requested or approved "special" artwork or packaging, the label will be entitled to recoup the additional and non-standard costs involved.

### RED FLAG ISSUES

Sometimes one will encounter an independent label contract providing that the record company will be entitled to recoup not only the various expenses mentioned above, but also *in-house* promotion expenses, and even sometimes the cost of *mastering* and (in extreme cases) the cost of *manufacturing* records.

These types of costs (particularly *manufacturing* costs) should, of course, never be recoupable. If they are, it is extremely likely that the artist will never earn a significant amount of royalties, if any at all. In effect, what the record company is doing here is making the artist shoulder the large bulk of the total costs from the artist's relatively small share of the total record sales income. No reputable record company will try to recoup manufacturing costs and *in-house*

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**"The 100% recoupability of tour support for concert tours is to be distinguished from tour support for so-called "talk tours," where the record company at its own expense sets up tours for press interviews, radio station visits, "meets and greets," in different locations, not involving any concert performances."**

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The most common recoupables are as follows:

1. *Recording Costs.* The most common traditional recoupable item is recording costs. This usually includes not only the recording studio's time charges and recording materials (such as tape and outboard gear), but also rehearsal studio expenses, session fees paid to session musicians, the cost of transporting equipment, and miscellaneous other recording-related expenses. However, "mastering" is *not* generally considered a recoupable expense.

In some situations, the producer's fees will also be treated as a recoupable expense, depending on how the deal is structured.

matter such royalties are rarely generated in any significant amounts, except in the case of very successful artists).

4. *Independent Promotion.* If the record company hires outside ("independent") promotion people to promote a record to radio stations, usually one-half (and sometimes *all*) of the "independent promotion" costs will be recoupable. The exact percentage will depend on the artist's negotiating leverage. If the artist has any negotiating clout at all, recoupability can usually be kept to 50%, and if possible, independent promotion costs should be totally non-recoupable.

It should also be mentioned that typically *none*

*Continued on page 25*

# The the & the GOOD BAD UGLY

Continued from page 8

Brown's "We'll See," also recorded live on KBOO, is an all-around shitkicking two-step yahoo romp, chock-full of aw-shucks guitar pickin'.

Baseboard Heaters are as comfortable as an old pair of sneakers. Their songs lack classic hooklines or choruses, yet they resonate with enough dusty charm to pass muster. Stroup's familiar vocal twang isn't memorable on its own, but rings with a certain vibrancy. Brown's edgy guitar stylings are a spirited sprint through cowpie heaven, with enough crunch in the clinches to rock out when necessary.

All in all, the Heaters generate enough warmth to take the chill off a room, but it never quite gets toasty or steamy. Refinement of their promising songwriting ability would bode the band well as would a concentration on the individual songs' presentation. There is much to like about the band, but not quite enough (as yet) to set them apart from other bands of their breed.

**Old Man Motel—Fernando Crave Dog Records**

Fernando Viciconte, teamed with producer/prodigy/multi-instrumentalist Luther Russell, turned in one of Portland's best albums of 1998 with *Pacoima*, a raucous and tender tribute to Viciconte's Hispanic heritage. The sad/joyous piquancy of that Spanish sung masterpiece stands in testament to the special musical abilities that both musicians demonstrated with uncanny regularity. Because this new album is a

For this is another wonderful record, full of a rich musical heritage that spreads its Latin roots through the fertile ground of such disparate Rock influences as the Beatles, Creedence and Neil Young, the Blues and traditional Folk genres; with succinct instrumental accompaniment and very few wasted strokes. The marriage of Fernando's rich voice and intelligent songs with artful arrangements and clever

vocals call to mind something from the *Sergeant Pepper* period. Even more John-like is the stirring "Jesus," in which Fernando captures precisely the visceral angst of Lennon's "Mother," while smoldering Neil Young inspired guitars rumble and flare beneath. Tough stuff!

"So. California" echoes Nilsson's "Everybody's Talkin'." A fluttering acoustic guitar butterflies across a meadow of grazing cello-like guitar accents; faint breezes of flute sounds and chimes of steel-guitar whip and whirl on the periphery. Yet a cloud of sadness shadows the vocal melody, making of this a hauntingly memorable song. More Neil Young riffage with the churning guitar chords of "Couldn't Believe," a dead ringer for "Ohio" from the CSNY days.

Fernando's slippery vocal delivery in the verses and Lennon-flavored cries in the cho-

ruses move the tune away from the mundane toward the sublime.

Keyboard flutes and chattering maracas flicker as if in dim candlelight, as waltzing rimshots play against Fernando's gentle vocal and lilting harmonies in the choruses of "Deviant." Another touchingly pretty song. Fractious glancing guitar stabs and glaring organ pads parry with Viciconte's gutsy vocal on "Swing Low," a slow, lurching number with a menacing fervor at its core.

The title track is driven by a skittering piano and jittery upstroke rhythm guitar chops, well-blended harmony vocals meld at the center of the mix, angelic amidst the chaotic surroundings. "Another Victim" has a strong chorus and a molten guitar solo section. "Rainin' Outside" is a jagged piece of slap-back pie, a Carl Perkins crust with inspired vocal filling; whopping dollops of slide guitar and rickety drumsticks dancing on the snare rim lopped on the top. The ensemble takes the arrangement up a notch in the back half, grinding out some gritty Rock, a milieu in which Viciconte is entirely within his element. Tasty.

"Angyline" moves from the intimate cabin jam of the intro into a Country flavored rumble down that dusty old dirt road. A darker passage lies in the moody "In The End." A solitary acoustic guitar is the only accompaniment to Fernando's lone accompaniment, with a harmony vocal joining in at the turnaround. Midway, a churchy organ joins in the mix, joined sometime later by slide guitars and drum backing building to a forceful finale. The "bonus track," "El Legale," sounds like an outtake from *Pacoima*: a rollicking Tex Mex enchilada smothered in cheese and hot sauce. Yeow!

Fernando Viciconte, and presumably Luther Russell, have concocted another minor masterpiece with *Old Man Motel*. They mine rich veins of musi-

Continued on page 24

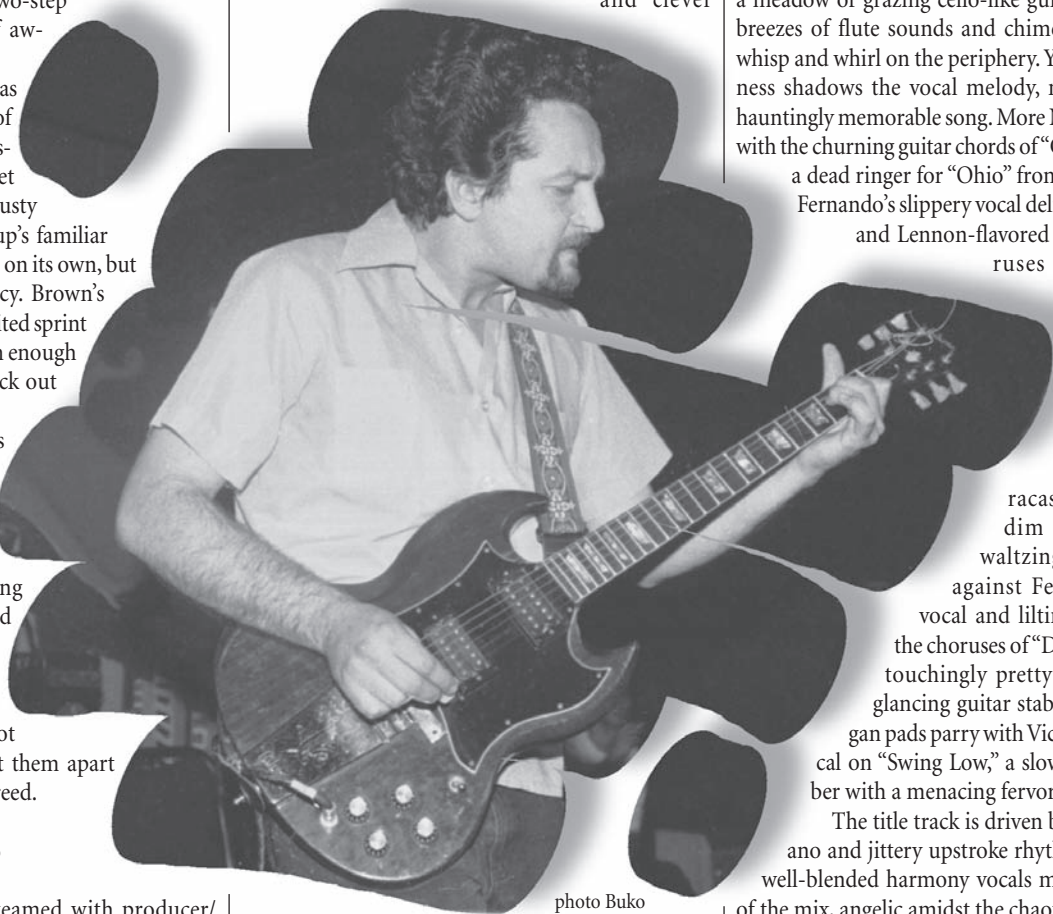


photo Buko

*Fernando; tapped into the wellspring of genius.*

instrumentation makes for a marvelously eclectic collection, nearly as endearing as its predecessor.

The album "starts up" with the driving "Ride" a chunky piece of swamp dog, raw and sinewy. A simple electric guitar figure, sort of like a twisted version of

that found in Creedence's "Born On The Bayou," floats over an insistent upstroke Tex-Mex rhythm guitar and buoyant bass, an urgent cowbell pushing the beat of the catchy chorus, as Fernando shouts down some bad voogum vocals. Rootsy and timeless. Very cool.

Very cool too is the Beatlesque "Same Ol' King," Lennon inspired piano plunking and close-harmony

**"Fernando Viciconte, and presumably Luther Russell, have concocted another minor masterpiece with Old Man Motel. They mine rich veins of musical gold, utilizing well-planned arrangements and magical production choices."**

May release, the advance copy received contained no information whatsoever regarding the lineup of musical contributors. So, it is impossible to determine with absolute certitude that Russell has indeed returned to produce and play on this outing, but all the elements are in place to hazard an educated guess that he probably has.



# Frisko Disco

by Rozz Rezabek-Wright

A VACATION FROM VENOM-MY POISON  
PEN RUNNING DRY. No animals were harmed during the writing of this column. FRISCO DISCO uses no pesticides, 100% Oregonic rhymes from the Hate-Free zone.

Let me please introduce myself, I stand six feet four in the Portland rain...and, I know the poses, in the city of roses, yeah, I have learned to play the game.

You know, swizzle stick you're so thick sometimes, with your psycho babble and your Ouija scrabble, all these, beer drinking druids, dripping with fluids, honey this isn't grunge baby its grime, chasing strange angels, keep chasing strange strange angels, all those strange angels and fast friends of mine.

Stalker hour at the troubled loners club, no ones talking at all, so many vacant stares beyond repair, loves a crimson bulb and 4 neon walls, SEGUE-CHORUS OUTRO.

PIRATES AND POSEURS, hooligans and holy rollers, not quite on their toes-ers, in the city of rose-ers, life is so old here, seems no one is bold here, they find a place to die and wait to grow old here. The clock punching ilk they drink their milk, but you and I were Rock and Rye, now that its come to this, I'd risk it all for just one kiss, just one kiss, just one kiss good-bye-hye-high. Pirates and poseurs, what a bunch of hosers, Rehab bulldozers, in the city of rosers, hard as bone-crushing disco, dripping with crisco, no thank you ma'am, I'll stay in San Francisco. The new boy scouts with leather and change, arming themselves with fashion sense, now that its come to this, I'd risk it all to climb the fence, get off the fence, razorwire electric suspense, pirates and poseurs, hooligans and holy-rollers, rehab bulldozers, in the city of rosers, yeah they're not on their toes-ers, those silly stick up their nose-ers, those happening hosers, in the city of rose-ers RAVE-UP/LEAD/OUTRO

My name is Rozz and I been here way too often, where Holgate intersects Foster, in a rundown sheet rock coffin, 59 was a bad year for wine but a great year for guitars, and I should have been an astronaut, coz all I ever see is stars. On the eastside of nowhere pumping

out lost children by the dozen, most of our cars are up on blocks and we always got a cheap beer buzz on. My roommate is a T.V. and my neighbor is a cat, and my insignificant other doesn't even know where I'm at. On the east side of nowhere poverty's an evil overlord, chances getting slimmer than a punk rocker on the cover

of Forbes, thru cyclone fences, pit bulls watch the bottle guy pushing his cart past another pregnant teen smokin' camels outside the mini- mart. On the east side of nowhere life's defined in outlines of chalk, the dirty littered sidewalks stretch endlessly, block after block, like this participatory palatable noise, sing-a-long anthem crap. I've had my 15 minutes, now every day's just another slap. On the east side of nowhere Portland Oregon. The east side of nowhere in Portland Oregon...OUTRO...

Sweet skinny bones, tempestuous and wild, old skinny bones, my steely-eyed psycho child. In a city of roses, stuck in this state of despair, got my mind down in the gutter babe, there's always company down there. Time will implicate most everyone, I'm betting this will never end, a breeze kicks up from out of nowhere now, and soon becomes a bitter wind, and I say oh-oh OH, skinny bones, oh-oh-OH psycho child, oh-oh-OH these skinny bones, such a steely-eyed psycho child.

Cold and dry, the clouds have finally cleared out but the summers gone for good this time. I feel like I'm, scraped raw by the wind here, its like some rusty razor used one too many times. Soon enough, they'll be carving jack-o-lanterns, and they look like people I know. The crops are in and it hasn't been a good year. You don't always reap just what you sow. Cold and dry, auburn is the color..of my hair and my clothes and the trees. Maybe I, should buy a rust-bucket ford falcon and keep chasing the warm Cali breeze. I'm a man whose always homesick, just a man with way too many vices, so many petty bones to pick, and too thick for criticism or advice. So the leaves leave the branches, flags fly high atop the bridge, I mull over old romances, with another 40 ounces in the fridge, cold and dry, but safe up in the window, watching the season die.

When I came home to an empty town there were icy stares everywhere around me. I saw strangers that used to be friends, in the beginning, of the end game. Then you found me, and you crowned me king of the losers, beyond the boundaries you drowned me and unwound me, now I'm going to the big empty room upstairs.

**“My commercial for  
STREETLIGHT RECORDS has  
preoccupied me the last couple of  
weeks. Its done now and it airs all  
month in April on channel 26 with video  
footage of NEGATIVE TREND on a  
Friday night video program similar to  
BOHEMIA AFTERDARK in Portland.”**

I can't come down, I cant see straight, coz I've been this way too long. I can't turn my back, can't just look away, maybe I'm not as strong as I should be.

Then you found me and you crowned me king of the losers, beyond all boundaries you unwound me, and

*Continued on page 23*

# In the MIX

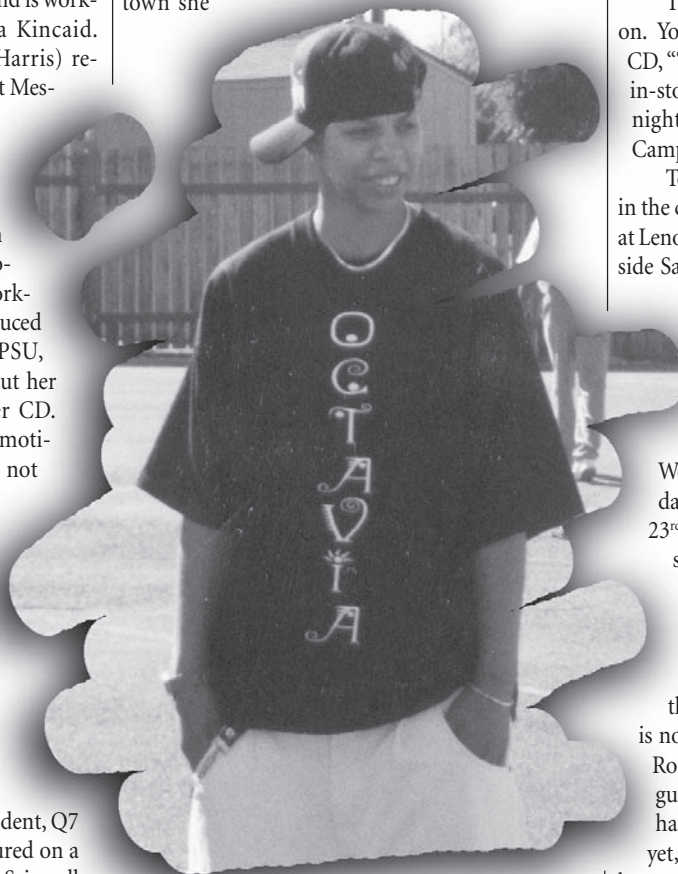
Continued from page 5

Group out of Texas. Grapetree is the world's largest gospel rap label and their artists come from all over the country to record with Ed. He's recorded albums for DCP, Bruthaz Grimm and L.G. Wise and is working now with locals Back 4 and Siena Kincaid. O.T.M.S (Octavia "The Mic Strangla" Harris) recorded her new CD "Walking on Water" at Mes-senger.

O.T.M.S

Speaking of "The Mic Strangla," 23 year old Octavia, Portland's premiere female rapper, has just released "Walking on Water," which includes tracks featuring locals Abdi Sharif, Q7 and Davon. She is working hard to promote this first and self-produced CD. She's appeared on local radio (KPSU, KBOO), gotten local media to write about her and is working on distribution for her CD. OTMS has a seemingly endless drive and motivation to be known and heard, which is not common among most 23-year-old women. She definitely stands out in the crowd. When asked how the name "mic strangla" came about, she said, "It's really just about the power that I put into my shows." In addition to producing her CD, she works full-time, promotes herself wherever she can (there's not a telephone pole in Portland that won't be sporting her promo posters), and also shares her talents and experience working with Jefferson High student, Q7 who has "great rap potential," and is featured on a few tracks on the new double CD. O.T.M.S. is well-respected in local rap circles and is known for putting down hard hitting rap with good lyrical hook. She says, "My messages are all positive. I write about real-life things that are goin' down, but I don't need to swear and be nasty to rap anymore. I did that when I was 151 (her previous celebrity) and I was hanging

There aren't that many opportunities for rappers in town to play shows. When she heard that KXL FM was starting a new rap/hip hop format, she got on the phone. Her goal is to have the locally-owned station playing local rap and hip hop artists and lead to more shows around town. She's not the type to give up, so it may happen. When she talks about, G.O.T.M, A Black Clan, Q7, Hakim & JMAC, Kenny Mack, Pros & Cons, Grassrootz, Five Fingers of Funk and other rap/hip hop artists in town she



Octavia; the Mic Strangla.

says, "It's not just about promotin' my stuff, it's about the whole package of Portland rap. People need to know about the quality rap and hip hop coming out of this town. The audience is there, the stations and

to do several shows. I'm looking forward to seeing them play in town when they return.

People and Places

Tami Greer, singer-songwriter from B.C., who played the Lillith Faire in Canada, has begun to establish herself in local songwriter circles as a promising force. Not long after she relocated to town with her husband, Tami had some initial dealings with L.A. interests, but she said, "nothing has come of it so far, so I'm still working on a lot of promotion and distribution myself." Recently, Tami was involved with Jeff Trott, singing a track for a project he's working on. You can see Tami perform songs from her latest CD, "T Greer" on Saturday, May 1<sup>st</sup> at an afternoon in-store at NW Music Millennium and that same night, be at Snake & Weasel opening for Nicole Campbell (a good camp to be with).

Tommy Tutone will be playing some local shows in the coming months. On Friday, April 30<sup>th</sup>, he'll be at Lenora's Ghost in Independence, Oregon (just outside Salem). It'll be one of first shows with his new back-up band, including Andy Gautier on drums. People are saying that Lenora's is a great place to play. Good atmosphere and it gets a good crowd. Tommy will also be doing two shows in May with Colin Hay, former lead singer of Men at Work. They'll be in Eugene at Vets Club on Friday, May 21<sup>st</sup> and in Portland on Sunday, May 23<sup>rd</sup> at Berbatis. TheRozz Rezabek Band opens the show.

Eugene surf band, The Brainwashers will be opening for Tommy Tutone at Lenora's Ghost and the Vets Club. Brainwashers' guitarist Pete Weinberger, who's also the longest standing member of The Surf Trio, is now fronting local Ramone's tribute band, The Romanes. Known for his impeccable and classic guitar playing, this is the first time Weinberger has fronted a band vocally. Haven't seen them yet, but they've played several gigs since December and appear to be drawing a good crowd. People who've seen them say it's a great show. Check 'em out.

Warren Pash and Jerry Joseph will be leaving for Europe mid-month for a six-week tour to France, Berlin & Italy. They'll perform separate sets but plan on doing a couple of songs together during the tour. Warren, who recently performed at SxSW, also performed at a friend's memorial benefit while in Austin, along with Lucinda Williams, Joe Ely, and, get this, David Byrne. Warren said that was the highlight of SxSW and that the festival, as a whole, was a zoo. "Imagine being a restaurant critic for a newspaper and someone says, 'We want you sample 100 restaurants in a week and tell us your favorite one'."

17 Reasons Why were named Grand Prize Winner in a recent Sony Battle of the Bands competition. Prizes include a demo recording contract with Sony. More details to come.

'til next time...

Gigs/Events/Releases you'd like me to know about? E-mail me: Lovepunk@involved.com

## "Tommy Tutone will also be doing two shows in May with Colin Hay, former lead singer of Men at Work."

with the wrong crowd and speaking the wrong messages. I decided, through the help of the Lord, that I was better than that and didn't need to be representing a liquor or any of the other negative stuff that goes with a lot of rap today." Since Octavia opted for a more responsible, disciplined route, she's been setting an example to audiences (and herself) that "You CAN make things happen for good in your life," and she is moving upward quickly. "I still put down the power but it's all positive now, and people are digging it." The hardest thing, she says, is getting gigs.

venues just aren't playing enough of it." Octavia will be performing to the congregation at Greater Portland Bible Church on Sunday, April 25<sup>th</sup> for morning services. This show is open to all.

Burgundy

Former FATMAN guitarist, Luis Tataje, has joined up as DJ and guitarist for Burgundy, a new band whose music has been likened to Sky Cries Mary and The Cocteau Twins. "Our music is very accessible to the listener," Luis says. Burgundy has a 4 song CD out and they're heading to L.A. in early May

#### An Unreel World

Lake Oswego

(503) 639 9364

Email: Mannykarin@aol.com

Owner: Karin Kopp

Engineers: Manny Keller or bring your own

Tracks: 24 + digital

Rates: \$20/hr

**Equipment:** Yamaha midi automated console with moving faders and recall, Masterworks 64 bit Multiband Compressor, Limiter, CD Recorder with Jam, Mackie CR1604 VLZ and CR1202VLZ Submixers, 2 Alesis Adats, Midi Machine controlled by a Power Macintosh 8600 with Digital Performer, MOTU 2408 PCI card, 24 digital audio, unlimited Midi Tracks all synced sample accurate with a Midi Time Piece AV, Event 20/20bas Studio Monitors, 2 Panasonic DAT's, AKG, Audio Technica, Beyer Dynamic, Crown, EV and Shure Microphones, Lexicon PCM 70, Quadverb2 and Yamaha on board processors, DBX Compressors, Expanders, Gates and Limiters, Tube Mike Preamp and Tube Leveling Amp/Compressor, Guitar and Bass Preamps, Ensoniq ASR Sampler with SCSI and large sound library, Yamaha MU80, Korg Wavestation, Roland R70 and V Drums Pro Set with TD10 Percussion Sound Module, DW Maple Drum Set, Yamaha Recording Custom Birch Drum Set.

**Clients:** J Bird Koder, Renato Caranto, Tracey Fordice, Roger Sause, Mark Olmstead, Nico Wind, Karen Therese, City of Newport, FOX49, Security Pacific, PGE, Vancouver Ford. **Notes:** Great daylight atmosphere in beautiful wooded Rivergrove area, inhouse bassist and drummer available, call for songwriter special rates.

#### Anonymous Noise

248-2136

Owner: Karl Brummer

Engineers/Producers: Karl Brummer

Tracks: 8 Track,

Rates: \$12/hr.

**Equipment:** Fostex model 80, Mackie 24 x 8 console, Panasonic SV-3700 DAT, Symetrix compressors, Whirlpool TG1924, Audiologic quadgate, Kenmore 6021D, 5 reverb units, Vintage Fender & Ampeg tube amps. Microphones: Shure, E/V, Sennheiser, AKG & Audio Technica. **Clients:** The Raging Woodies, Everclear (for Capitol Records), Sean Croghan, Gern Blanton, Iommi Subbs, Skiploader, Sissy Face, Nervous Christians, Bazuka Joe, Atomic 61, Slugabed, Surf Maggots, New Bad Things, Hogwild, Iceberg Slim, Rubberneck, Fall From Grace, Galaxy Trio, 90 Proof, The Impalas, Belligerent Youth, Ardey Allotey, Circus Mind, Springtooth, Portland Children's Theatre, Triangle Productions, etc. Also live show recording to DAT available.

#### Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

**Rates:** \$35/hr to \$75/hr an hour  
**Description:** Apache Recording Studios was conceived and designed by Jef "Woop" Warner, former Geffen recording artist and producer. Stressing an earthy environment of cedar, redwood, tile and American Indian art. The control room features a classic Trident 70 console with Lexicon and Drawmer tube processing, 32-Track digital multitrack, computer editing and mastering, with monitors from Uri, Tannoy, and Alesis. An 1890's Knabe 9ft. concert grand piano resides in the spacious live tracking room. **Equipment:** 48 input custom Trident 70 console, (4) Adat w/BRC, Lexicon 300, LXP15, PCM 70, Eventide H-3000, 16 track digital audio workstation (SAW plus), Drawmer stereo tube compressor, Dbx, AKG, Micro-tech Geffell 92, etc. **Recent Clients:** Ten Pound Rain, C.R.O.W., Father Mary, Ozone Park, and Warner Brothers recording artists

Rough Cutt, Lid, Rustvein, Rexusoul, Hokus Pokus, Jen Triano, John Thayer, Hot Buttered Nun.

#### Bill Scream Music

422 SW 13th

Portland, OR 97205

221-5737

Owner: Bill Scream

Engineers/Producers: Rick Waritz,

Leslie Carter

Tracks: 24 & 16 track plus Sound

Tools Digital 2 track

Rates: \$75/hr.

**Equipment:** Studio A —

Studiomaster Series II 40-channel MIDI automated console; Tascam MS-16 multitrack; Otari MX55 2 track; Yamaha Rev 7; Yamaha XPS-90 (2); Roland DEP-5; Alesis Multiverb; Alesis Microverb; Symetrix 4 channel noise gate; Aphex exciter; DBX 166 stereo compressor; Yamaha NS-10 monitors. **Studio B —** Soundcraft 6000 console (32x16x24); Otari MTR 90 II multitrack; Panasonic SU3500 DAT; Lexicon PCM 70; Lexicon LXP-1 (2); Eventide H3000 ultraharmonizer; Yamaha XPS 90; Lexicon PCM 60; Roland SDE 1000 delay; JBL 7/10 compressor; Aphex 612 2-channel noise gate; BBE 822. **Mastering gear —** Digidesign Sound Tools digital hard disk recording system; Otari MX 55 2-track MIDI gear: Akai 5950 sampler (3); Roland D-550 synth (2); Yamaha DK-7; Akai MPC-60. **Other:** Mini Moog, Vocoder (a real one) **Clients:** Skinhorse, NIKE — Scored music and sound design to "Bo Knows Bo," a 45-minute video for sale internationally, spring '92 collections videos, Dec. sales meeting audio to slide show productions; Nintendo/Lindsey West — Studio production for Las Vegas trade show; Nu Shooz (Atlantic Records); Craig Carothers ("Little Hercules").

#### Blue Dog Recording

1314 NW Irving

Portland, OR 97209

(503) 295-2712

Owner: Bruce Robertson

Engineer/Producers: Bruce Robertson, Keld

Bangsberg

Tracks: 32 (24 ADAT, 8 Hard Disk)

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

**Equipment:** Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, AI-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomediam II/Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer Effects: Digitech TSD-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, Mciwerb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Comp/Gate **Mic/Monitor:** (2) AKG C1000S, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KKR 9000B Monitors **Hardware/Software:** Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Un-interruptible Power Supply **Instruments:** Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynth module, Alesis D4, E-mu Proformance+, Korg DW-8000, Tama Artstar Drum set, Zildjian Cymbals, Assorted Percussion **Coffee Maker:** Braun Flavor Select, 10 cup. **Special Note:** We are a full service studio offering top quality at fair prices. Our facility includes a separate drum room, studio and control room. We offer a comfortable, low

# QUARTERLY STUDIO/MASTERING GUIDE

stress atmosphere

for songwriters, bands, and commercial productions. We also produce and write music **Clients:** The Willies, Sweet Baby Onion, Trip21, Brothers of Baladi, Gypsy Caravan, J. Michael Kearsey, Doug Fulton, Bill Parsons, Guerrilla Motion Pictures, J.D. Kiggins, Bill Wadhams, Planned Marketing, Jason Baker, One Fish Two Fish, Albert Glenn and others.

#### Chameleon Studios

2921 N.W. Nicolai

Portland, OR 97210

(503) 241-7974 Fax: 224-6382

Owner: Robert Rude

Engineers: Robert Rude, Calvin Walker

Tracks: 32, 16 ADAT, 8 hard disk Pro Tools

Rates: \$35.00 per hour, call for block rates

**Equipment:** 32x8 Tascam M2600 board, JBL and Tannoy monitors, MacQuadra 950, ProTools Project, 2 8 track ADAT XT's. Two Leslie speakers, Hammond A100. Call for processing gear and mic info.

**Notes:** Studio is 3600 square feet with 2 floating iso booths. Chameleon also rents out PA's and rehearsal space, call for rates.

**Clients:** Black Flag Productions, Gravity Frog, Grass Roots, Hollygram Records, Crazy Like Me, Mobius, Donta, Tone Poet, Draw Back Slim, Chuck Atkins, Andy Stokes, Oregon Historical Society, Linda Hornbuckle, Calvin Walker, Arnold Brothers, Kristy Hinds, Everclear.

#### Cockeye Recordings

NW Portland

(503) 294-0650

Owner: Cord Amato

Tracks: 16

Rates: \$20.00 per hour/block rates available

**Equipment:** Allen & Heath 16/16 board, MS 16 Tascam, Alesis monitor 1, LXP1, Alesis Microverb, Digitech, RDS 1900, Slrdid Wusftverb Plus, BDX 166, A Compressor/limiter, Fostex 37 Compressor/limiter, Alesis 3630, Technics SVDA 10, Nackamichi tape deck. Microphones: Audio Technica 4030, AKG C1000, numerous 58's & 57's (Shure), Rode NT1, Audio Technica 37R's, ATM 31, Electravoice 257D, ATM 63's.

**Clients:** The Tribulations, Wow & Flutter, Love Claire, The Gnash, Brigantene, Ultralust...

#### Columbia West Recording

Troutdale, OR

(503) 492-9072 Fax: (503) 492-9009

Owner: James Warren

Engineer: Steve Sundholm

Tracks: 24 Digital, 16 Analog 1"

Rates: Special Introductory Rates! \$30.00 per hr. Day and Project rates available.

**Outboard:** Manley Dual-Mono Tube Mic Pre, Manley Dual-Mono Electro-Optical Limiter (LA-2A), Drawmer 1961 Tube EQ, Lexicon PCM90, Lexicon MPX-1, TC Electronics M2000, Lexicon Alex, (2) Drawmer DL 241 Compressor/Gate/Limiter, DBX 166 Com-

pressor, Aphex 622 Logic Assisted Gate. **Tape Medium:** Tascam MS-16 1" 16 track, (3) Alesis ADAT XT (with BRC), (2) Panasonic SV-3800 DAT, Tascam DA-P1 Portable DAT, Marantz PMM 502 Cassette Deck, Mackie 24x8 Console (with meter bridge), Mackie 24 Channel Expander (with meter bridge) Mics: Manley Stero Gold Reference Mic, Manley Reference Cardioid, (matched pair) AKG C414 TL-II, (2) AKG C414, AKG D112, (2) AKG C461, (2) AT 4051, (2) Sure SM81, (6) Sure SM 57, Sony 7506 headphones MIDI: Roland A-90 Master Controller, E-Mu e6400 Sampler (128 MB Sound Memory), Korg X5DR, Alesis DM5, Roland MC-303 Groovebox, MOTU MIDI Timepiece AV, Logic Audio **Other:** Sundholm Acoustics SL6.5/S and SL6.5E Reference Monitors, Sundholm Acoustics Silver Quad Pro Wiring, Power Mac 8500/132 (80 MB RAM), 4 GB Hard Drive, 2-times CD-R Audio Media III PCI Card, Sound Designer II, MasterList, CD, Agfa Arcus II Scanner, PageMaker, Photoshop, Charis Works **Clients:** Spin Jupiter Spin, WOW, David Friesen and Bud Shank, Fran Ashcroft, Robert Crowell with Gordon Lee, Wormwood, Regroovination, Mt. Hood Community college, Sunstone, Oysterville Underground, Peas & Carrots, Highly Contagious.

#### Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

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

**Equipment:** Consoles and recorders: Fully automated Yamaha 02R Digital Recording Console with complete recall and moving faders, (3) Alesis ADATs Alesis BRC Master Remote Control, Panasonic SV-3700 R-DAT, Sony DTC 75ES R-DAT, Denon DRM-740. **Microphones:** AKG C12VR Tube Condenser, Neumann U87A, AKG C414B/TLII, (2) B & K 4011, (4) AKG C460B, (2) AKG D112, (2) Crown PZMs, (3) Sennheiser MDK-441, (5) Shure SM57, Shure Beta 57, etc. **Reverb & Effects:** Dynacord DRP20, Lexicon, PCM70, Lexicon PCM60, Roland SDE-2500, DigiTech DSP256XL, Alesis Midiverb II, MXR 1500 DDL, (2) Yamaha 02R on board effects processors. **Processing:** (41) Yamaha 02R onboard compressor/limiter/gates, (1) Aphex Tube Expressor, (2) Aphex Expressor, Aphex 612 Expander/Gate, Klark Teknik DN504 Quad Comp Limiter, BBS DPR-901 Dynamic Equalizer, Millennium Media HV-3 Mic Preamp, (2) Rane ME30, BBE 422A Sonic Maximizer. **Monitoring:** Tannoy PBM-8, Yamaha NS-10M Studio, Tannoy PS-88 subwoofer, Audio Technica ATH-M40 and ATH-D40, Fostex

Continued on page 14

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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

T20, Crown PB-1 power amp, Rane HC6 head-  
phone amp. MIDI: Power Computing  
PowerCenter 132 computer, Sony 200sx 17  
inch color monitor, Emagic Logic v2.5 se-  
quencer, Emu Emax sampler, Roland Juno 106,  
Casio CZ101, JLCoooper MSB+ MIDI  
patchbay, Opcode Studio Plus Two MIDI in-  
terface. Other: Alesis DM5 Drum Module,  
Tech 21 SansAmp Rack, Missing Link BPH and  
Stewart ADB-1 direct boxes. Description:  
Michael Cooper has written over 100 techni-  
cal articles on recording engineering for Mix,  
Recording, Electronic Musician, and Musician  
magazines. He is a Contributing Editor for  
Mix, the world's leading technical journal for  
recording engineers and studios, published in  
over 100 countries around the globe. Michael  
Cooper is the largest studio in the Eugene-  
Springfield area, featuring 37L x 17W x 20H  
cedarwood main room, 3 isolation booths and  
20 -bit fiber optic digital recording. All  
mixdown settings and moves are digitally  
stored for instant recall if a remix is ever  
needed. Clients: Chevalier, Alice DiMichele,  
Art Grooveaux, Paul Prince, Kalamity Jam, The  
Haines Kanter Project, Jibliminis, MK Menard,  
Dopplegang, Roughstock, Kudana, Shumba,  
Jim Scott (formerly with The Paul Winter  
Consort), Lefty Gruve, Big Bubba, Rob Tobias,  
The Tom Waters Band, Blue Face, Laura Zaerr,  
Carol Valentine, Acoustic Space, Jeff Defty, The  
Steaming Pigs, Moth, The Path, Dakmahan,  
Sharon Rogers, Mina Spiro, Grupo Condor,  
Barb Stevens Newcomb, Emily Fox, Steve  
Carter, Nicholette Helm & The Destination,  
Poni Brendan, Aeolia, Divino, Thrombus,  
Ichele & The Bad Boys, The Falling Spikes, The  
Guardians of American Morality, Patrick  
Dodd, Sheba Dawn, and scores more....

### Dave's Attic Productions

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

Owner: David Fleschner

Engineer: David Fleschner

Tracks: 16 Track Digital

Rates: \$10 per hr. 8 Track. \$15 per hr. 16 Track,  
Block Rates and Remote Rates available.

Equipment: Fostex D-90 8 track hard disk re-  
corder, Fostex D-5 Dat, Macintosh based au-  
dio and midi recorder (Digital Performer,  
Logic Audio, Cubase VST), Event Rode NT-1,  
Shure Beta 58, SM58, SM57, EV257 micro-  
phones, Behringer Composer, Hammond B-3  
organ with Leslie Cabinet, Fender Rhodes,  
Yamaha P300 Digital Piano/Controller,  
Ensoniq ASRX Sampler, Hammond XB-2.

Clients: Groove Revelation, The Olde Savage  
Duo, Dylan Vance Quartet, Andy Tabb, Seth  
Samuels, Aloha High School Bands, Chris  
Gragg's Deep Roots Troutdale Poetry Experi-  
ment featuring: Dan Balmer, Kimberli Ranson,  
Mary Kaddlerly and Nancy King, Newel Briggs,  
Danny East, Anthony Jamesbarry, Rannato  
Carranto Jr. And Ezekiel Goodrick.

### Dead Aunt Thelma's Studio

PO Box 82222  
Portland, OR 97282-0222  
(503) 235-9693

Web: www.thelmas.com

Studio Manager: Mike Moore

Office Manager: Nicole Campbell

Owners: OCP Publications

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

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

Equipment: Trident 24x24x8 console;  
Focusrite, API, Avalon, Millennia, Cranesong  
and Manley mic pre's; top of the line selection  
of mics including Neumann, AKG, and  
Telefunken; Cranesong, Manley, Altec & Urei  
compressors, HEDD & Apogee AD/DA con-  
verters; Genelec, Yamaha and Auratone moni-  
tors; Panasonic SV-3700 DATs; Macintosh  
Power Tower w/14 gig capacity; Steinway B  
Grand Piano; complete list available on request  
Notes: Thelma's is a nationally acclaimed,  
Berger designed studio frequented by the  
Northwest's best talent. We offer recording, en-  
gineering and mastering of music projects as  
well as audio for video. Fast becoming one of  
Portland's premiere studios.

Clients: Nicole Campbell, Baseboard Heaters,  
Steve Hettum, Terry Robb, Wilco, Sheryl Crow,  
Jeff Trott, Mel Kubik, Steve Bradley, Brian Cut-  
ler, Sheila Wilcoxson, Too Slim & The  
Talldraggers, Brenda Dickey, McKinley,  
Silkenseed, Tall Jazz, Microsoft, Fred Meyer,  
Adidas, Warner/Chappell music, Weiden &  
Kennedy, & many more.

### Dithering Heights

(located close-in NE Portland)

PO Box 13205

Portland, OR 97213-0205

(503) 288-1291

Email: YLYL71A@prodigy.com

Owner: Engineer/Producer, Michael J.  
Cubbon

Rates: \$16 - \$20/hr. Block rates possible.

Tracks: 8 and 16-track digital studio

Equipment: 8-track Session 8 hard disk re-  
cording system, interfaced with 8-track ADAT;  
StudioMaster 8-bus tracking board, Yamaha  
Pro-mix 01 digital mixing board, TEA tube  
pre-amp/DI, Lexicon, Dbx, Alphex, Shure &  
AKG Mics, KRK's, Sony DAT. Clients:  
LoveNancySugar, Roger Nusic, Rainforest  
Records, Cannonball Simp, Pop Theology.  
Note: Offering a casual, relaxed atmosphere  
and highly-personalized attention, specializ-  
ing in artist-development demos and the oc-  
casional CD project.

### Doctor Digital; The Sync Ward Studios

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

Email: drdigit@spiratone.com

Owner: Mark Frethem

Engineers/Producers: Mark Frethem

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

Rates: \$25/hr to \$75/hr - (Basic ADAT rates,  
ProTools non-sync, ProTools sync)

Equipment Consoles: Mackie 32x8, Samson  
2242, Mackie 1604 VLZ (Linear): ADAT,  
Fostex D-10 DAT w/timecode, Fostex D-5 (5)  
Denon and Technics cassette decks.

Computer Hardware/Software: PowerMac  
9500 233 Mhz w/G-3 -21" monitor, Quadra  
950, 30 gig hard disk space, Jazz/Zip drives,  
Protocols 4.3, Sound designer II, Masterlist CD,  
Adobe Premier, Radius Videovision Studio,  
586 133 Mhz PC w/21" monitor, NTSC moni-  
tors

Monitors: Tannoy, Infinity, Atlantic Techno-  
logies & Auratone, DCM Subwoofer

Mics: AT 4033 (2), Neum. KM100 (2), AKG  
c408 (2), AT25, AT825 stereo mic, EV RE20,  
Senn. 441, SM57 (2), SM81, SM58, many oth-  
ers available on request.

Processors/effects: Protocols IV/TDM: Waves  
TDM Bundle, JVP, Dverb, DPP-1, DINR,  
Focusrite D2, D3. TC Megareverb, Digidesign  
delays, gates, compressors, & EQ's.

Outboard: ART Pro MPA mic pre, Lexicon  
MPX 100, Yamaha SPX 901I, Digitech 256XL,  
Midiverb II, LA-22 dual channel compressor/  
limiter, ART MDMj-8L

MIDI: Peavey C8-88-note weighted key con-  
troller, Kurzweil K2500R, K2000S keyboard,  
EMU Proteus 1, Yamaha TG33, Alesis D4,  
Octapad & kick trigger, MIDI Timepiece AV,

(2) Studio 4'S, Studio Vision Pro (MAC), Cakewalk Pro (PC)

**Instruments and Amplifiers:** Fender HM Strat, Peavey T-40 bass, Alvarez Classical, Peavey Rock Master guitar pre-amp

**Miscellaneous:** Marantz PMD 321 CD Player w/Digital output, Onkyo Integra THX surround sound amplifier, Krups Espresso maker w/mobile I.V. & stand.

**Sound Effects Library:** Hollywood Edge Premier, The Edge, Cititrax, Cartoon Trax, and various custom designed. Music library choices available.

**Notes:** The Sync Ward is located just off I-5 and 99W and is a full service production facility that provides the latest tools and engineering talent covering a wide range of audio applications from full album production and mastering to audio/visual. All 3 separate Protocols systems can sync to picture for post production for video and film, ADR, Foley, and sweetening for video and film. Dolby 4:2:4 Surround Sound Mix encoding and 5.1 discrete. An elaborate MIDI suite with a weighted 88 note controller, the finest digital pianos, SFX and sample libraries offer a wide palette of sounds to choose from. Located in a secluded Southwest Portland house, Sync Ward South is creatively conducive, upscale, yet unobtrusive allowing the producer or the artist to concentrate on their craft rather than their pocketbook.

**Patients:** Patients include: Bill Matson (film: "Different"), Portland Center Stage (play: "A Christmas Carol"), Generator, Chamber Music NorthWest, Dale Van Wormer, Jerry Joseph, Nobody, Henry Moon, Boka Marimba, Beater, 16 Volt, Gutter Jacket, Ardey Allotey, Roger Sause, Pam Jordan, Toni Land, Andy Harrison, Richard Moore, Wes Burden, Paul Owens, Karl Mansfield, Dave Carter, Blue Honey, Haymaker, Geffen Records, Inphase, Inc., KPDX Fox 49, Oregon Ballet Theatre, WhiteHorse Studios, Rigsi (Electra), Atom Sane, World Media T.V., Encounter Video, Inc. and many others.

#### Don Ross Productions

3097 Floral Hill Drive  
Eugene, OR 97403

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

Owner/Engineer: Don Ross

Tracks: 24 track Digital, 16 track Analog

Rates: \$45.00-\$75.00

**Equipment:** 24 track Tascam DA-8's mods by Audio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revox PR-99 MkII, B77 2 track, 1/2 tracks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIFX, 6 Gig hard drive, Wang Dat & Studio Vision Masterlist CD and Pinnacle RCD 1000. Tascam M-3700 32x8 automated console, mods by Audio Upgrades; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, LXP 1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley tube compressor, Aphex 661 tube compressor, dbx 266's, Drawmer DL241, Aphex 106, Aphex 720 Dominator II & Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Symetrix SX201 parametric EQ's, Gaines MP-2 mic pre's. Mic's: Neumann U87's, KM84's, mods by Laus Heyne, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM53's, 57's. **Other Important Stuff:** 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq, EPS w/44meg, Syquest & 300 meg of samples, Opcode Studio 3, JL Cooper PPS-100 dk10 KAT, Alesis D4, pre CBS Fender Super & Twin reverb, Zoom 9050 JVC CR-850U 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4030/4035/4010 SMPTE sync system, Sony SLV-575, SLV-585 1/2" VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun 10 cup coffee maker. Clients:

Mason Williams, Strangers, Multiple Sarcasm, Betmars, Babies with Axes, Valley Boys, Terry Robb, Austin, Stephen Cohen, Chico Schwall, Katie Henry, T.R. Kelley, Debbie Diedrich, Boogie Patrol Express, Mike & Carleen McCormack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

#### Echo Star Studio

Address: Portland Or.

Phone: (503) 358-3071 or (503) 358-3070

E-mail: edrei@echostrastudio.com

Website: www.echostrastudio.com

Owners: Marcus Sheppard, Edward Rei

Engineers/Producers: Edward Rei

Tracks: 24 track digital

Rates: •In-House as low as \$175 a day for blocks. •Mobile at venue - \$300 a day. Travel fee applied to locations more than 25 miles from downtown Portland. **Equipment:** Console - Soundcraft Ghost 24x24x8x2, midi machine control, automated mutes. **MMC Control:** Oz Audio Q-6 6x6 headphone mixer/amp. **Decks:** Alesis ADAT's w/ BRC Controller, Fostex D-5 DAT, Tascam 103 Cassette. **Monitors:** Event 20/20 near fields with Hafler P-3000 power amp, Yamaha, Sony, Tascam headphones with Oz Audio Q-6 headphone amp. **Signal Processing:** ART Dual mic pre (tube), TL Audio dual mic pre (tube), ART Dual Levelar, Behringer Composer, Behringer AutoCom, Behringer AutoQuad, Alesis 3066, Alesis D-4. **Effect Processing:** Lexicon LXP-5 (x2) w/MRC Controller, Alesis Quadverb 2, Alesis Quadverb, ADA multi effects processor. **Microphones:** AT 4050, AT 4033, EV RE-27 n/d, Tascam PE-125, Shure SM-57 (x4), (more on the way). **Snakes:** 200 ft. 24x8 Pro Co. transformer isolated. 200 ft. 110 AC w/ transformer isolation.

The Echo Star mobile recording rig is set up to record at any remote location that the vehicle can safely reach. The vehicle has room to sit 3 people plus the engineer.

**Clients:** Sky Blue Mind, Love Lode, Emerge, Brain Dead, Soul Fest '97.

#### Falcon Recording Studios

15A S.E. 15th

Portland, OR 97223

(503) 236-3856

Fax: (503) 236-0266

Email: falcon@cyberhighway.net

**Contact:** Dennis Carter for booking information.

**Rates:** **Studio A:** 24 Track analog/digital: \$60.00 per hr., 16 Track digital: \$50.00 per hr., 2 Track DAT: \$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit: \$35.00 per hr. **Studio B:** 16 Track digital: \$35.00 per hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per hr., Set-up: \$20.00 per hr., Mastering: \$50.00 per hr., CD Master: \$75.00, Additional CD's: \$45.00 each. Block rates available for Studio A. A complete staff of musicians for writing, arranging and production is available upon request. Production, writing and arranging costs will be billed separately. Rates vary depending upon project. **Studio A redesigned and tuned by Dr. Richie Moore—** Sony MXP-3036 36x24 automated recording console; MS 3000 computer automation system for Sony console, Sony/MCI JH 24 24 track 2" tape machine; MCI JH 110 2 track 1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Fostex D-10 DAT Recorder, Macintosh Quadra 605, Meyers HD-1 monitor speakers/KRK monitors, UREI 813C time aligned speakers. **Processing:** Neve 33609 stereo compressor/limiter, Crane Song stereo limiter, Summit EQP-200 EQ's, Neve 1272 class A mic pre amps (6), Neve 3405 mic pres (2), API 512 b mic pre amps (2), API 550b EQ's (2), API 312 mic preamps (4), Focusrite Quad mic preamps (4 channels), Lexicon 300 digital reverb, AMS RMX-16 Reverb, Eventide

Continued on page 18



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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On The Cover- Fernando

April 10, 1963, the **Kingsmen** recorded Portland's Greatest Hit, "Louie Louie".

Exactly thirty five years later to the day, April 10, 1998, the Supreme Court returned ownership of the master of "Louie Louie" to the Kingsmen, establishing far reaching artists rights precedents in the music industry.

This month **Buddy Holly's** widow sued MCA Records...

And the beat goes on...

The Internet music industry and the MP3 compression format continue to dominate the Music Industry news.

**Tom Petty** put "Free Girl Now" from his upcoming Warner Bros. album on MP3.com, one of the primary legitimate web sites for MP3 music.

You remember Tom, the artist activist who made his record label lower the price of his albums years ago?

Entertainment Weekly's (3/12/99) "Everything you wanted to know about MP3" but were afraid to ask" by Jeff Jensen put several industry leaders on the record.

"If they don't figure out how to get the artist paid, there just aren't going to be that many people making music for a living," says **Bonnie Raitt**.

**k.d. lang** says "Listeners are dominated and intimidated by the record stores and the radio into what they should listen to. So this is a wonderful way for artists and fans to bypass that."

The most respected executive in the record business, **Ahmet Ertegun** of Atlantic, says, "You'll see a rush of artists abandoning labels and releasing their music directly over the Net. But then they'll come back when they realize they're not making any money."

Ah yes, the music **business**.

The professionals get a jump on the learning curve.

September 29th & 30th in the PSU Ballroom, the **American Federation of Musicians** will present a state of the art *Internet Seminar* with panelists to include executives from MP3.com and other MP3 labels. The anti-MP3 argument will be made

Internet music business, we'll just be showing the musicians what's out there." Registration for the two day event is \$125 in advance, \$150 at the door.

Saturday, October 2nd the union plans to invite 800 guests to the Scottish Rites Temple for some live music to celebrate the AFM's 100 year anniversary.

If those dates sound familiar it's because they're also the dates of this year's fifth annual **North By Northwest**. "We're not being competitive," says AFM prexy Westby, "we had our dates booked months before NxNW."

NxNW is scheduled for September 30-2.

Portland's KVO Advertising represents the **Recording Industry Association of America** around the world in the raging debate over the MP3 Internet explosion.

As the gold and platinum award people, the RIAA is responsible for keeping track of the statistics of the recording business. For example, the RIAA says "Only 3% of major label releases achieve commercial success."

It's a tough business already.

**Pierre Ouellette** is the "O" in KVO.

Pierre played guitar in **Don & The Goodtimes** and **Paul Revere & The Raiders**.

For the last 20 years Pierre has gigged periodically with the **Sludge Brothers**. "We still do it for the art," says Pierre.

Oh, to be Art...

**Everclear** continues to be offered every break the entertainment business allows, based on the strength of their Capitol album *So Much For The Afterglow* which is holding strong at #81 after 76 weeks on Billboard's Top 200 chart.



*Luther Russell; Fernando's producer.*

photo Buko

by PR reps of the RIAA and members of NARAS, BMI and ASCAP.

AFM Local 99 president **Denise Westby** says, "We won't be taking any position on the

# LD TURNTABLES

BY BUCK MUNGER

The latest Everclear single "One Hit Wonder" is #24 on BB's Modern Rock Tracks after 11 weeks.

Art Alexakis showed up prominently in VH-1's coverage of the Rock-n-Roll Hall Of Fame

photo Buko



Awards Show. Amid the huge names Art was honored to induct Del Shannon. ("Runaway")

Playboy magazine's Fast Tracks (5/99) bannered Art's pending big screen movie debut..."Alexakis plays a thief and a member of a New York art band in *Committed*, co-starring Heather Graham..."

Then, there are the Spokes model gigs...

The SCI FI Channel is re-working their image with a series of new spots, "intended to transform the geeky, retro image into something hipper," says Entertainment Weekly (4/9/99).

"Set to premiere at the end of April, the ads feature famous sci-fi fans," including Everclear and rapper Busta Rhymes.

For Busta's ten second commercial, the "hyperactive hip-hopper's trademark braids were jacked into floating turntables that

download musical 'space beats' to his mouth." Anything but EC as a Star Trek crew...

Some of the attention gets expensive...

*4th Plane Jaiaint; the old fashioned way.*

"Everclear fan gets \$1.2 million compensation for injuries."

The Boston Globe reported (3/19) that a fan injured in a stage-diving incident at an Everclear concert involving two members of the New England Patriots football team has reached a settlement agreement.

Tameeka Messier was injured November 11, 1997 at the Paradise nightclub when she was struck by a stage-diving Patriots guard Max Lane. After surgery to remove two herniated disks from her neck and fuse three vertebrae, she sued Lane, Quarterback Drew Bledsoe and Everclear.

EC's manager Darren Lewis disputed Messier's claims in her suit that Art Alexakis invited the football players on stage. Rather,

he said, Alexakis and bandmates Greg Eklund and Craig Montoya were backstage at the time of the incident, having just ended their set. The players, Lewis said, were invited onto the stage by club security during the band's final number.

According to the Globe report most of the money will come from Lane and Bledsoe. Lewis said the band would make its contribution (\$100,000) "in the form of legal costs covered by the band's insurance."

Dan Clark dodged a lawsuit by NARAS...

Dano was "credentialed" by NARAS to cover the Grammy Awards in Los Angeles for Z100, and with his hand held recorder and scanner, managed to find the closed circuit frequency that connected the television show's director Walter Miller and members of the production crew.

The show behind the Grammy Show...

Dano recorded Miller trashing celebrities and shouting obscenities to camera people and production workers in the truck. Highlights of the behind the scenes listen included Miller shouting at "Ti-

tanic" winner James Horner, "Get that shithead off the stage!"

When winner Lauryn Hill brought her bible on stage Miller shouted, "Oh no, she's gonna read a book!"

"Next break I'm gonna read from the Torah" said Miller to the truck.

Z100 began broadcasting Dano's recording the day after the Grammys. Clark also gave a copy to L.A.'s KISS-FM, and they put it on the air immediately. With all the buzz it still took NARAS about a week to hear about it.

The letter from NARAS' lawyers gave Dano till March 15th at 5:00PM to "deliver to us all copies of any recordings in existence of the intercepted communications with a certificate attesting under penalty of perjury that there are no other copies extant."

Right...

*Continued on page 26*

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Diamond "Z" Records Inc. Since 1987

## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 15*

H3000, Lexicon PCM70 digital effects processor (2), Yamaha Rev 7 digital reverb (2), Lexicon PCM42 digital delay, Drawmer DS 201 dual channel noise gates (4), JBL/URIE 7110 compressor-limiters (2), UREI 1176 LN peak limiters (2), DBX 160X compressor/limiters (2), DBX 160 compressor/limiters (2), Urie LA 22 compressor/limiters (2), Teletronics LA-2A, LA-4 compressor/limiter (2) **Studio B** — Ramsa WR-T820B recording console; Tascam DA-88 (2) 16 tracks digital recording, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/20" monitor, Yamaha CD Recorder, Panasonic SRV-3500 Professional DAT, Yamaha NS10 A/KRK monitors, Roland SRV-2000 effects processor, Behringer Composer (stereo limiter), Behringer Multi Comp (4 limiters), Behringer Auto Quad (4 gates), Behringer Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1, Macintosh Quadra 700 (24 meg ram, 1 gig internal hard drive) 1 gig external hard drive, Audiomedia II card (Sound Designer II/ Session), Apogee AD 500 converters, Opcode Studio 3 (2). **Software:** Performer 5.5, Vision 1.01, Pro Tools / Sounddesigner, Master List CD, extensive sound library for S-1100, D-50, D-110, DX7, TX, MS 3000 automation 1.4, Galaxy. **Available Instruments:** Yamaha 6'6" concert grand piano, Yamaha Recording Series Drums (9 pieces), Gretsch 5 piece drum set, Akai S-1100 (mass Micro 45 mg cartridge hard drive), Korg M1-R, Korg 01-W fd, Korg 01-W, Roland D-110, Roland D-50 Roland Octapad, Ampeg B-15 tube bass amplifier. **Microphones:** Neuman U-47 tubes (2) Klaus Hynes modified, Neuman U-87 (2), Neuman U-67 Klaus Hynes modified, Neuman KM 84 (2) Klaus Hynes modified, AKG 414 (5) Klaus Hynes modified (1 modified), AKG C460, AKG D112, Shure SM 91, Sennheiser 421 (4), Beyer M201 (3), Shure SM-57's (5) **Clients:** Rubberneck, Calobo, Five Fingers of Funk, Higher Ground, David Andrews, Pete Miser, Rhythm Jones, Tree Frogs, Curtis Salgado, Hummingbird, Lifesavas, Dan Balmer Trio, Linda Hornbuckle, Dennis Springer, Dan Faehley, Tom Grant, Richard Arnold, Obo Addy, Calvin Walker, Rob Daiker Project, Mary Kadderly, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

### Ryan Foster Mastering

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All the right gear and cool, laid back atmosphere,

competitive rates. "The mastering/audio engineer you've come to know." **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, 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, Hummingbird, Kerosene Dream, Cool Nutz, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countrypolitans, Here Comes Everybody, Mel.

### Fresh Tracks Studio

1813 S.E. 59th

Portland, OR 97215

(503) 235-7402

Email: fresh@teleport.com

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

Owners: Jon Lindahl

Engineers: Jon Lindahl, Guy Baker, and Casey Spain

Tracks: 32, 24, 16, & 8 (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 XT Alesis ADAT-can sync up to 16 track to get 24 or 32 tracks, analog to get 24 track via JL Cooper Synchronizer, 24 x 8 x 2 Soundcraft Mixing Console, MS16 Tascam 16 track, 80-8 Teac 8 track, ART MPA dual tube mic pre-amp, DBX 266 Dual Compressor/Gate, DBX 163x Compressor, DBX 161 Compressor, Biamp Quad Limiter/GHate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar Pre-Amp, Rockman stereo Chorus/Delay, Roland SRV 2000 Digital reverb, Roland SDE 1000 Delay, ART SGE Mach 2 Effects Processor, Alexis Midi Verb, JBL 4311 monitors, KLH monitors, Auratone monitors, BBE 802 Aural Exciter, Panasonic 3700 DAT Mastering machine, Otari 1/2 track Mastering machine; wide selection of microphones (AKG, Rode, Sennheiser, E.V., Shure, Byer, Audio Technica.) **MIDI Equipment:** ATARI 1040 ST computer, Symte Track Program, Proteus 1 Sound Module, Yamaha TG100 Tone Module, Alexis HR 16 Drum machine, Yamaha TG 100 Tone Module, Roland MKS-100 Sampler, ESQ-1 Keyboard, Casio Midi Guitar. **Clients:** Fran Gray, Molly Bloom, Shanghaied on the Willamette, Elf Kings, Burner, Yes Have Some, Buddha Beatnik, Vivian's Keeper, Steve Einhorn and Kate Powers, Banjo TWO, Marc Hanson, Al Pasque, Ralph Archenthal, Dana Libonoti, dismas, La Rai, Steve Hettum, Harris McCray, Stephen Cohen, Greg Baker, Chris Palmetto, Peter Dubois, Farrell Griffen, and Sylvia Hackathorne

### Gung Ho Studios

86821 McMorott Lane

Eugene, Oregon 97402

(541) 484-9352

1-800-262-9352

**Owner:** Bill Barnett

**Engineer:** Bill Barnett

Tracks: 24 analog 2" mix down automation

**Equipment:** Westar console- 36 channel, 72 input, 24 buss. Genelec monitors, Otari 2" 24 track recorder, Adats available Otari Analog 2 track with Dolby S/R. 2 Panasonic 3700 DAT recorders, Neuman, AKG, Sennheiser microphones available. Lexicon 480 L Evtintide 8300. Vintage tube pre-amp Limiters and Eq's. Carver compact disc recorder (Model #PDR-10). **Clients:** The (Cherry Poppin') Daddies, Laura Kemp, Virginia Cohen, Billy Jack, Etouffee, Portland's "In June" The Bluebinos, Love Death & Agriculture, Mark Allan, Caliente, Polka Gem, American Girls, Stevie Z, Black Stone Jazz Quartet, and Marigold.

### Haywire Recording

Southeast Portland

P.O. Box 66381 PDX OR 97290

503-775-7795

**Engineers:** Robert Bartleson, George Verongos

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

**Services:** Live & Remote Recording, Free-Lance, Engineering and Producing, In-house Studio Recording, CD Mastering

**Specialties:** Remote Recording & Producing **Rates:** Live & Remote recordings: individual quotes; 8-track recording spring special: \$10/hr; 24-track recording: \$30/hr and up depending on studio.

**Equipment:** Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (2) DBX 160x compressor/limiters. **Microphones;** Neumann U48 tube mic, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (4) Shure SM 57, (4) Sennheiser 421, (2) Beyer M260 Ribbon. **Tape Machines;** Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, Tascam

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122MKII cassette deck. **Effects:** Lexicon PCM 42, Yamaha SPX 900, Alesis Midiverb. **Misc:** 8 Channels of API 550A EQ's, Neve split Mic Pre/EQ, V/T Tube DI. **Amplifiers:** Ampeg Portaflex B-15 bass amp, Vox Royal Guardsman, Vintage Supro Guitar amp. **Monitors:** Yamaha NS-10 Studio. **Clients:** Wilco (Warner Bros. records), Skiploader (Geffen records), Thirty-Ought-Six (Mute records), Eric Mathews (Sub-pop records), Pond (Sony records), Adam Wade, Bassoon Brothers, Scribble, Slackjaw, Spoil Sports, Suplex, Contraption, Crowdog, Pushover, Failtaker, Cowboy Angels, Benny Wilson, J.C. Rico, Flophouse Palace, Gravelpit, The Cow Trippers, Many Choirs, Big bands & other large ensembles.

#### Jackpot! Recording Studio

1925 S.E. Morrison  
Portland, Oregon 97214  
(503) 239-5389  
Email: fboa@teleport.com  
http://www.teleport.com/~fboa

**Owner:** Larry Crane

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

**Tracks:** 16 on 2" tape

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

**Equipment:** MCI JH16 16 track 2" recorder (circa 1973), Allen and Heath 40 input, 16 buss, 16 monitor mixing console, Panasonic SV 3800 DAT recorder, Panasonic SV 3700 DAT recorder, Flying Calf analog to digital converter, Marantz CDR 630 CD recorder, Denon DRW 580 cassette deck, Accurate Sound Corp. 2 track or mono 1/4" deck, Tannoy PBM 8 monitors, Yamaha NS 10m monitors, Manley "limiter/compressor", RNC 1773 "Really Nice Compressor" by FMR (3), LA Audio 4x4 compressor/gate, Behringer MDX 2100 "Compressor" dual limiter/compressor/gate, Behringer XR 1400 4 channel Multigate, Alesis Micro Limiter, Korg DTR-2 digital tuner, Yamaha Rev 7 digital reverb, Alesis Midiverb II (2), Alesis Microverb II (2), Ibanez AD 202 analog delay, Digitech TSR 24S dual channel digital processor, AudioArts 4100 Parametric EQ (2), Sytek MPX-4A 4 channel class A mic preamp, Rolls RP 220 tube mic preamp, PAIA tube mic preamp, SansAmp Bass Driver DI, DBX "Boom Box" subharmonic synthesizer, Sony MDR 7506 headphones (5), AKG K 240 headphones, Cable Upright Piano, Hammond Organ with broken keys, Leslie 900 speaker/amp combo.

**Microphones:** Manley Cardioid Reference Tube Mic, Earthworks 30K omnidirectional condensers (matched pair), Langevin CR 3A (2), Crown CM-700, AKG D112, Electro Voice RE 20, Audio Technica Pro 37R (3), Shure SM 57 (7), Shure SM 58, Ajudio Technica Pro 25, Astatic JT-30 crystal Mic.

**Clients:** Elliott Smith, Pavement, Quasi, No.2, Pinehurst Kids, Varnaline, Richmond Fontaine, Satan's Pilgrims, Tra La La, The Chimps, Blackjack, Chris Eckman, Fernando, Pete Krebs, Birdog, Fuckpriest Fantastic, Miranda July, Jr. High, The Spinsters, The Dickel Brothers, Zoogz Rift, Snowmen, etc.

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

#### J.A.S. Recording

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

**Owner:** Andy Strike  
**Engineer:** Andy Strike

**Tracks:** 16 channel mixing direct to DAT

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

**Equipment:** Soundtech ST162 16 x 2 x 1 mixer; Digitech DSP 128 plus digital effects processor; Tamaha GC 2020 stereo limiter; Symetrix CL-150 compressor/limiter. **Microphones:** AKG C535 condenser; Audio Technica ATM11 (2); Shure SM57/56 (6); EV PL259 (2); and many others. AKG K240 headphones. Master-

ing: Revox A100 1/2 track 1/4 inch 15/7.5 ips; DA-7 Digital Audio Recorder (DAT); Optonica RT-6605 3-head analog cassette; Nakamichi 2-head analog cassette. **Special note:** We are a live, on-location recording service. We record directly to digital to produce natural and accurate-sounding recordings. We record live performances or in your home.

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

7845 S.E. Flavel St.  
Portland, OR 97206  
777-9281

**Owners:** James & Mavis Nyssen

**Engineers/Producers:** Doug Pershing

**Tracks:** 24 analog, 99 MIDI

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

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

#### KAOS Recording

Portland, OR  
(503) 287-5066

**Owner:** John Belluzzi

**Engineers:** John Belluzzi

**Tracks:** Tascam 1" 16 track

**Rates:** \$175.00 per day

**Equipment:** Panasonic DAT, ART tube compressor, Rode tube mic, 2 Rode condenser mic's, tube pre amp, 24-8 Mackie mixing board, Tascam DA 30, Lexicon LXP1, LXP5, DBX 166 compressor, JBL 43 12 control monitors, AKG 414, Equitech, Sennheiser 421, EVPL 20, EV 308, EV 408, Audiotechnic 37R, SVT B2 bass amp, line 6 guitar amp, Premier XPK drumset, SPL psychoacoustic EQ. **Clients:** Fernando, Little Sue, Golden Delicious, Gravelpit, Disfunctional, The Automatics, Bluto, Lovelode, Backside Disaster, Nervous Christians, Sissyface, Gern Blanton, Doris Daze, Patsy's Void, The Delinquents, Murder God, Fall From Grace, Forehead, Scribble, Iowa Hawkeyes, Yankee Wuss, Village Idiot, Sweet Backyard, Iommi Stubbs.

#### Lion's Roehr Studio

5613 S.E. 69th  
Portland, OR 97206  
(503) 771-8384

**Owner:** Mike Roehr

**Producers:** Jeff Powell, Karl Lazdins, Mike Roehr

**Tracks:** 16 ADAT

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

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

*Continued on page 20*

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16 track analog  
Steinway, Hammond,  
Rhodes, & 16 other keyboards



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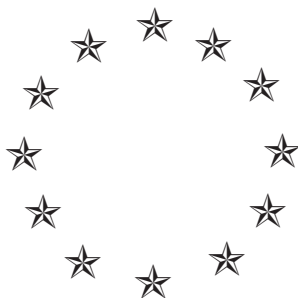
## PIPE DREAMS

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## QUARTERLY STUDIO/MASTERING GUIDE

*Continued from page 19*

**Museum Music Productions**  
Lake Oswego, OR  
(503) 699-3505  
email: museum@cybcon.com  
www.cybcon.com/~museum  
Rates: \$40.00/hr & negotiable  
Music Director: Roger Mielke  
Tracks: 24+  
Equipment: AMEK console 24x16x2, NEVE  
Traking room, Summit tube mic preamps,  
Summit tube compressors, (3) Alesis ADAT  
XT, OTARI MX-50 open reel analog recorder,  
SCHIMMEL 7' Grand Piano, Nuemann TLM  
170, and any mic available on request ahead  
of time. Live recording room dimensions  
27x21 with fifteen foot ceiling for BIG ASS  
DRUM SOUNDS ! ISO booth #1 9x8, ISO  
booth#2 8x6, Control Room Portland Biggest  
and most comfortable 27x26 with large  
couches. We offer Water Skiing or Boating on  
your breaks on Lake Oswego. Call for tour,  
when you see this place you will love it. When  
you hear us you will be sold. **Roger Mielke's**  
Partial Credits: KISS Gene Simmons, Steve  
Vai, Lita Ford, Halloween III, Kick Boxer  
Claude Van Damme, Major TV work, Over  
fifty album credits. Call for a tour.

**Nettleingham Audio**  
360-696-5999  
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Email: fuserock@aol.com  
Services: CD Mastering, one-offs, digital ed-  
iting, independent engineering  
Specialties: CD Mastering  
Owner/Engineer: Kevin Nettleingham (Inde-  
pendents welcome)  
Tracks: 32 Track Digital Hard Disk  
Rates: \$50.00 per hour  
Equipment: Digital Audio Workstation;  
Digidesign Pro Tools 24 system, Software Ver-  
sion: 4.1.1, Audio Hard Drives; 3 x Seagate  
Barracuda 4 gig. & 1 Quantum Atlas II 9 gig.  
Computer; Macintosh Power PC 9600/233.  
RAM.; 144 megabytes. Internal Hard Drive; 2  
gigabytes. w/ dual 20" monitors. Monitoring  
Console; Mackie CR1604-VLZ. Analog Pro-  
cessing; GML 8200 Parametric Equalizer,  
Cranesong STC-8 Discreet Class A Compres-  
sor Limiter.  
Digital Processing: Waves; L1 Limiter, Q10  
Paragrophic EQ, C1, Compressor/Gate, Re-  
naissance, Compressor, S1 Stereo Imager,  
TrueVerb & WaveConvert, TC Electronics;  
Reverb & Chorus Antares Systems: Auto-Tune  
& MDT WaveMechanics: PurePitch DUY;  
DaD Valve & Wide Intelligent Devices: IQ  
Drawer: Compressor/Limiter & Gates  
Digidesign: DINR & other various effects Data  
Back-up: Exabyte EXB-8700LT 8mm CD Re-  
corder: Philips CDD 2600 4x read, 2x write  
Software: Digidesign Master List CD Version  
2.0, Adaptec Toast 3.5.4 Monitors: Meyer  
Sound HD-1 High Definition Audio Monitors  
Metering: Intelligent Devices AD-1 Pro Audio  
Analyzer, Waves PAZ Psychoacoustic Ana-  
lyzer. 2 Track Players/Recorders: Tascam DA-  
30 MKII DAT, Nakamichi MR-2 Cassette,  
Marantz PMD-321 CD with AES and SPDIF  
outputs. A Few Of My Clients: 5 O, Clock  
People, Magic Marker Records, Bland Records,  
Boot to Head Records, Buko, Crowdog, Li-  
quid, Reno Jazz Quintet, King/Vinnegar/Brown  
Porter Quintet, Artists for a Hate-Free  
America, Gravelpit, Airforce Records, Village  
Idiot, Daylights, Thresher, 44 Long,

Grammatrain, Crux, Schizophonic Records,  
PHD Records, KBOO Church of NW Music,  
Renato Caranto, Ellen Whyte & Reflex Blue,  
Allegro Distributors, The Bassoon Brothers,  
Emile Pandolfi, Musicraft Multi-Media,  
Moultrie Patten, Steinway and Sons, Johnny  
Limbo & the Lugnuts, Matt Messing, Rob  
Bartleson.

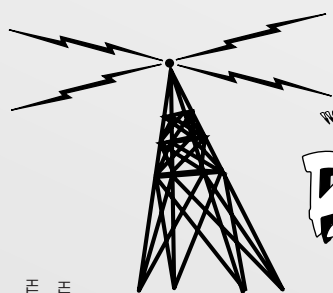
### No Moving Parts

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

### Northstar Recording

13716 S.E. Ramona  
Portland, OR 97236  
(503) 760-7777 Fax: (503) 760-4342  
Owners: Scott James Hybl, Curt Cassingham  
Engineers/Producers: Dean Baskerville, Rob  
Farley, Bob Barnes, Mike Conner  
Tracks: 32, 24, 16  
Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr.  
or \$60 tape rolling. Block rates — 32/24 track,  
\$40/hr. on 50 prepaid hours.  
Equipment: Otari MX-80 2" tape machine;  
Tascam 85-16B; Tascam 85-16 1" machine;  
Panasonic SV-3500 DAT; Technics SVMD1  
portable DAT; Ampex ATR 800 1/2 track; Otari  
MX 5050 1/2 track; Klark Teknik DN780 re-  
verb; Lexicon PCM 70 & LXP-1; Roland  
SRV2000 (2); Alesis Midiverb II; MicMix  
XL305; A/O plate reverb; Eventide 949 harmo-

*Continued on page 22*



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100.7 FM Corvallis/Albany

LAST MONTH  
THIS MONTH

## ARTIST/LABEL/TITLE

- |    |    |                   |                         |                              |
|----|----|-------------------|-------------------------|------------------------------|
| 3  | 1  | LITTLE SUE        | Cravedog CD             | Crow                         |
| 4  | 2  | AMERICAN GIRLS    | Space Age/ Elemental CD | In The Whiskey YaYa's        |
| 2  | 2  | HERMAN JOLLY      | HJ CD                   | Mad Cowboy Disease           |
| 2  | 2  | BASEBOARD HEATERS | Demo CD                 | The Baseboard Heaters        |
| •  | 3  | FERNANDO          | Cravedog CD             | Old Man Motel                |
| 6  | 4  | T GREER           | Page Music CD           | T Greer                      |
| 13 | 5  | LARRY YES         | Yes Enterprises CD      | Larry Yes                    |
| 7  | 5  | THE VIBRASONICS   | Ultrasonics CD          | Tiki Torch Cocktail          |
| 11 | 6  | VARIOUS           | Nilla Cat CD            | Whiskers and Hinds           |
| •  | 6  | 4 HR. RAMONA      | Yeah, It's Rock CD      | Pharmacy Park                |
| 8  | 7  | JEFF LANDON       | Hush CD                 | Slowness                     |
| •  | 7  | 44 LONG           | Sideburn CD             | Inside the Horse's Head      |
| 9  | 8  | KIL KARE          | Kil Kare CD             | Kil Kare                     |
| •  | 8  | GRAVELPIT         | Rockadelic Records CD   | Snow Globe                   |
| 10 | 8  | STEPHEN SPYRIT    | Fireborn CD             | Love Poems For The Millenium |
| •  | 9  | ROLLERBALL        | Jalody Grotto 7"        | Late for Corn                |
| 12 | 9  | WRITTEN IN ASHES  | Nightfeast CD           | Nightfeast Single            |
| 12 | 10 | ROGER NUSIC       | RNC CD                  | LLLL                         |
| •  | 11 | ROLLERBALL        | Pacific Wonderland 12"  | We Owned Lions               |
| •  | 11 | WARTIME CHOCOLATE | CA                      | Wartime Chocolate            |
| 13 | 12 | TED THIEMAN       | Demo CA                 | Send Home the Jackets        |
| •  | 13 | MEL               | Mel CD                  | Tantric                      |

## TOP TRACKS

- |   |   |                    |                         |              |
|---|---|--------------------|-------------------------|--------------|
| 4 | 1 | LITTLE SUE         | Cravedog CD             | Strong       |
| 5 | 2 | THE AMERICAN GIRLS | Space Age/ Elemental CD | Elizabeth    |
| 2 | 3 | HERMAN JOLLY       | HJ CD                   | Slow Dance   |
| 3 | 4 | BASE BOARD HEATERS | Demo CD                 | Road         |
| • | 5 | FERNANDO           | Cravedog CD             | Jesus        |
| • | 5 | T GREER            | Page Music CD           | I Gotta Buzz |

## LIVE OFFERINGS AT THE CHURCH

Wednesday, April 7th ----- Stephen Spyrit-live in the Studio1  
 Wednesday, April 14th ----- New Release Showcase  
 Wednesday, April 21st ----- 44 Long-live in the Studio1  
 Wednesday, April 28th ----- Wally Dynamite-live in the Studio1  
 Wednesday, May 5th ----- The American Girls-live in the Studio1

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## APRIL

Friday 9th  
Smooch Knob, Conduit, Emerge & Noise  
 Saturday 10th  
Chris Mayther & Soul Vaccination  
 Wednesday 14th  
Honey Bee, Groove & Red Madder  
 Thursday 15th  
Higher Ground & Captain Tractor  
 Friday 16th  
Benefit Show  
 Soular, Earthforce, Walleye,  
 Sasquatch & Blue Sky Roadster  
 Saturday 17th  
Pagan Jug Band & River Roots  
 Thursday 22nd  
Rafferty, Rotating Leslie's & guests  
 Friday 23rd  
Love Lode, Anger Management, Dead Red Head  
 Saturday 24th  
Nicotine, 9v Mile, John Thayer, 4th Plane Jaiant  
 Friday 30th  
Omar Torrez & guests

# QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 20

nizer; Aphex Dominator II & Aural Exciter; BBE sonic maximizer; Lexicon prime time; Delta-Lab DL-5 Harmoni-computer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gate; Burwen noise filter; Aphex 612 stereo gate; Symetrix vocal processor (2); Wendel Jr. w/all cards; Sycologic trigger; dbx 463 gate; dbx 160 limiter; Sound Workshop Series 30 console w/ Roland 12 line mixer; Tascam 8 line mixer, UREI 809, JBL 4311, Auratone monitors; Hafler 250; Crown D-75; Rane HC-6; Sound Genesis Split headphones; Sound Tools digital editing w/ 1 gigabyte hard drive; 650 megabyte removable optical cartridge; 45 meg mass micro removable; Adam-Smith Zeta Three synchronizer. **MIDI:** Emulator III (2) 8 meg machines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-1; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE. **Other:** Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. **Clients:** Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

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

**Pro-Arts Productions**  
1350 Chambers Street  
Eugene, OR 97402

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

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

**Q Studios, inc.**  
Aloha, OR  
**Phone/Fax:** (503) 591-1200  
**Email:** qstudios@cybernw.com  
**WWW:** http://www.transport.com/~qstudios  
**Engineers:** Eric Danskine, various independents welcome  
**Rates:** \$25.00/hr, project quotes when applicable.  
**Equipment:** 24 track ADAT system w/BRC, 64 input X2 console w/fader automation, Macintosh based Digital Audio WorkStation running Deck II software, Tascam DA-30 DAT, Tascam, Sony & Yamaha cassette recorders, Nakamichi CD player, Roalnd M-160. **Effects:** Lexicon LXP-15, LXP-1, LXP-5 w/MRC, RSP Intellverb, Korg A3, Ibanez SDR-1000+, Alesis MIDIVerb II, Roland SDE-1000. **Signal Processing:** RSP2200 multi-band compressor, "Saturator" tube, Ampex PR-10 tube mic pre (2 ch.), Alesis 3630 compressor/gates (2), Yamaha GC2020Bii compressor/gates, HUSH 8X expander (8ch.), Digitech MEQ-28 third octave programmable EQ, BBE 822A Sonic Maximizer. **Mics:** AKG C408, (x5), Audio TTechnica 4033 (x2), Sennhaier 421 (x2), Beyer Dynamic M88 ribbon (x2), Sure SM-57 (x3), Electrovoice ND 257 & MC-100. **Other:** Yamaha NS-10M & custom CV monitors with Carver Amplification. Fully balanced tt patch bay. E MU Proteus 1 & 2 MIDI sound modules, Akai S2000 sampler with computer editor, Akai S-900 sampler, Akai MX-76 weighted key controller, Master Tracks Pro sequencer. Premier Resonator drum set with Zildjian cymbals. Separate control room and performance room with iso booth. Patio off control room. **Clients:** Polygram, London Records, MOMO Digital Records (MDR), Zelleznik Recording Co., Consolidated, Gregarious, pH7, Feller, Lielythe, Zombot Farm, Morgan Hardisty, Josh Dog, Jen Bernard, Lynn Anderson, Pierian Springs Software, Bassist College, Way Far Guitars, Sister of Lars, Mind Disciple, Hyperthermia, Wash, Emerge MC, Tone Deaf Orchard, Green Juice, Black Pearl, Funkknott.

**R Studio**  
(503) 285-9168  
**Owner:** Gregg Whitehead  
**Engineers:** Gregg Whitehead, Kristopher Merkel  
**Rates:** \$25.00/ per hour  
**Tracks:** 16 tracks analog/ 16 tracks Digital/ Full automation  
**Equipment:** Tape Machines: Fostex E-16, 30ips olbyw/, D C Sony DTC-700 D, Sony tape deck with Dobly S, Computer: Pentium 90, 3 gigs memory scsi, 16 meg ram, Digital Audio Labs "digital only" card D, Crystal Lake Audio "Crystal Clear Wavetable," soundcard, "SAW PLUS" 16 tracks Hard Disk recording and editing, **Consoles:** Yamaha ProMix 01, (digital mixer with full automation; levels, mutes, EQ,

effects, compression, and total recall) Fostex 18 x 4 x 2 warm sounding mixer (3 band parametric EQ per channel), **Monitoring:** Peavy-Phase Reference monitors, Yamaha NS-10, Auratone, AKG & Sony headphones, EFX: EQ, Compression, and Gates: Alesis, DBX, Moog (pari), Behringer, ECC, Mutron, Yamaha, Deltalab, **Microphones:** CAD, AKG, EV, Shure, Audix, Audio-Technica, SMPTE, and MIDI. Digital sequencing and editing software **Clients:** Iddy Biddy, Tilting At Windmills, King Black Acid, Brothaz Grimm, Soil, Allen Jackson, Psycho Drome, Trip 21, Blue Jean Rayburn, Monde la Bella, Ray, Killing Field, Big House

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

**Recording Associates**  
5821 S.E. Powell Blvd.  
Portland, OR 97206  
(503) 777-4621  
**Owners:** Jay Webster, Chris Webster, Bob Stoutenburg  
**Engineers/Producers:** Bob Stoutenburg  
**Tracks:** 16/24  
**Rates:** 1/2" 16 Track, \$30/hr, Block (over 10 hours) \$25/hr 2" 16/24 Track, \$50/hr.  
**Equipment:** MCI JH416 24 x 24 console; Ampex MM1100 24/16 track; Fostex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Teletronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, Eantide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones **Other:** Real-time and high-speed cassette duplicating services. Video production and duplication **Clients:** There Ya Go, Stain, Loco, Okie Drifters, Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojoes.

**Red Carpet Treatment**  
S.W. Portland  
(503) 292- 3861  
**Owners:** Gavin & Wendy Pursinger  
**Engineer:** Gavin Pursinger  
**Tracks:** 16tk 2" 15/30 ips. 2tk 1/2" 15/30 ips  
**Rates:** \$35/hr or 10 hr block for \$250. in advance. Plus tape costs.  
**Recorders:** Scully 288-16 (2" 16tk), Ampex AG440B (1/2" 2tk), Studer A700 (1/4" 2tk), Ampex 351-C (mono tube 1/4"), Panasonic SV 3700DAT, Digital Audio Labs Hard Disk Editor, Phillips CD Burner, Pioneer 3 head cassette (+4 converted).  
**Monitors:** Large JBL Alnico 15"/2"/Elipitical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL/Crown PA

in playing room. Headphones have separate mixes in each playing room-Crown 300A & Phase 400 powered.  
**Console:** Sunn SPL 3424 & 4424 well tied for 56 inputs  
**Tube Equipment:** RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube limiter (6L6GCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x), RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.  
**Effects:** RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, Behringer Dualflex exciter, Orban Optic Compressor, Behringer Composer, 2 Tapco +4 stereo graphic EQs, Audio Logic Quad Gates (VCA), 2 Scully 280 mic pres, Ampex 440C mic/line pre, 5 Digital Delays, 12 ch patchable DBX 180 noise reduction.  
**Mics:** AKG "The Tube", 451 (2), D-12, 330BT (4), Electrovoice RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup.  
**Instruments:** grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Rickenbacker 330-12 string (George Harrison style), Yamaha acoustic 12 string, 65 Fender Pro & dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12.  
**Clients:** Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, Wm, Edwin Starr, Howard Roberts & Mel Brown, The Weevils w/Billy Hagen & Dave Gill, Blake Wood, Kathleen Riley, James Robbins Band, Cross Country, Diamond Eye, Kevin Collins, The Bluesters, The Rockfords, Robert Brown, Rob Ohearn, Miss Red Flowers, Pleasure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell, Sleepover, Producer mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, and many more.

**Rex Recording**  
1931 S.E. Morrison  
Portland, OR 97214  
(503) 238-4525  
**Owner:** Sunny Day Productions, Inc.  
**Engineers/Producers:** Cal Katterman, Jeff Fuller, Keld Bangsberg, Russ Gorsline, Greg Branson  
**Tracks:** 24 8/8 analog, 16 track digital  
**Rates:** \$40 to \$100/hr. Call for block rates.  
**Equipment:** Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), ProDisk III, Sony JH-24 2" 24-track recorder 30/15 ips; UREI 1176LN x 2 peak limiters, DBX 160 x 2 limiters; Auratone stereo plat reverb 7' w/ solid-state amp; EMT mono plate reverb 7' w/tube amp; Lexicon PCM 70 x 2 digital effects unit; Lexicon LXP-15, Lexicon LXP-1, Symetrix 501 limiter, Aphex Compellor II, Symetrix 564 Quad Gate, Yamaha SPX 90 digital effects unit; Alesis Midiverb II; ADL expander/gates; Scamp rack; S100 gates, S01 comp/limiters, de-essers, parametric EQ, Yamaha NS-10 monitors, Auratone monitors, Bi-amp TC-120 power amp; DBX 150-X stereo noise reduction (6); Symetrix 522 comp/lim/gate/ducker (stereo); Symetrix dual gate; Alesis microverb and microverb II; SAE stereo parametric EQ; Scamp S01 compressor and S100 gate. **Mastering** — Panasonic SV-3700 DAT (3), Tascam DA-30 MkII DAT, Tascam DA-60 Time Code DAT, Otari MTR-10 1/4" half-track recorder 30/15 ips; Fostex E-2 1/4" 1/2 track stereo w/DBX I & CTTC; Technics RS-B905 3-head mastering cassette

Continued on page 28

# Frisco Disco

Continued from page 11

drowned me, now I'm going to the big empty room upstairs. I'll see you in the big empty room upstairs, waiting all alone in the big empty room.

Cold Portland rain, comin down on me, watershed of a broken, drowning man. Cole Porter and pain up the ying yang, trying to explain what even I don't understand so I stagger along the railroad tracks, worn Nike-town knock-offs and an old knapsack. The ominous skyline, like every mirror I pass, reflecting aging, crumbling artifacts, counting railroad ties like Kerouac, swear again I'm never looking back. On the Cole Porter reign, in the cold Portland rain. Cole Porter reigns, in the cold Portland rain.

Its been my goal to go thru life well rested, I never meant to become the sideshow I am.

I can tell you when it happened, the night I got arrested and they threw me in the slammer with my band. Deep into the season of treason and slumber, genetic celebrities stealing my rhyme, my reason and thunder. Some teenage crackhead cop-out, salon punk cut and a melrose pout, telling me what rock-n-roll is all about.

DON'T TRUST ROCK STARS UNDER 30, They're no deeper than a shallow grave and their hair is dirty. No, DON'T TRUST ROCK STARS UNDER 30.

I Feel like a track star on acid when I'm sleeping, the company I'm keeping got me headed for a fall. I'll see you on Springer, it will be a real hum-dinger. I guess I'm a

real right-winger after all, and I, DON'T TRUST ROCK STARS UNDER 30. How can they be so pretty with their hair so dirty. And now the hit parade begins again on the hour. Those tragically hip paraders wilt like flowers, there's such a sweet and sour taste between us, if men are from mars and women from Venus, I wanna be a Martian with a solid gold penis and absolute power..DON'T TRUST ROCK STARS UNDER THIRTY.

---

**“John Fletcher was an acquaintance of mine and worked for me several years ago as an assistant. I appreciate his candor and will contemplate his constructive criticism as I try to better myself as a writer, musician and person.”**

---

My shortermemory, its shot to hell these days, I can't remember things in all the usual ways, coz I'm too pale and white, I stay up all night, I need to go outside, I need to take a ride..nah-nah,na-nah na-nah ah MY SHORTERMEMORY is long-gone, so long, MY SHORTERMEMORY. Hey, my shortermemory, these days its shot to hell, I can't remember things. I suppose its just as well, coz there is too much pain here, you know it always rains here. I need to go outside, I need to take a drive, nah-na-nah-n-na-nah

MY SHORTERMEMORY, its long gone, so long, and its no mystery...

My life expectancy is measured out in hours, I need to go outside, and smell the wildflowers. I'm wound way too tight, better call it in tonight, need to

take a drive, if I was prizefighter I'd just take a dive, coz my SHORTERMEMORY is long gone,ding-dong...

My commercial for STREETLIGHT RECORDS has preoccupied me the last couple of weeks. Its done now and it airs all month in April on channel 26 with video footage of NEGATIVE TREND on a Friday night video program similar to BOHEMIA AFTERDARK in Portland. Then I got a call that none of the songs in the 17 minute film shot by VANCE PIPER(who went on to be the cameraman on T-2 and is now with TOUCHSTONE pictures) as a college film project in 16 mm. is cohesive enough to show in it's entirety so they want to do an on-camera interview as well. I don't have babysitting, so to my delight, they said to bring my son along and "it will give the piece a time reference,perspective on how you've changed in 20 years". Cool as fuck...they've met my wonderful monster on several occasions when he's came to the office and studio complex with me. So were practicing answers to the questions and I'm hoping the lights and cameras won't overwhelm my sophisticated three year old.

John Fletcher was an acquaintance of mine and worked for me several years ago as an assistant. I appreciate his candor and will contemplate his constructive criticism as I try to better myself as a writer, musician and person. I thank all of you for the feedback...

We're not over the hill.. and the band's not breaking up, we're not over the hill, we're just finally sobering up, we're not over the hill, we're just trying to get laid, coz we're not over the hill, and it's doubtful we'll get paid. SHUT-UP NOW,SHUT UP NOW..shut up and stop complaining. Shut-up now, shut-up now, its Portland..its always raining...new ills, less thrills, overdue bills, well..take a chill pill. we're not over the hill. sha-la-la-la

hah, we're not over the hill, though there's no demand for our supply,we're not over the hill,were just trying to scrape by, and strive , survive, finally arrive...then die, having never worn a tie, and all the jive, that comes with living nine to five..

We're not over the hill, just trying to have some fun, we're not over the hill, even though they say we're spun. we're not over the hill, got black coffee in my cup. I'm not over the hill, and you're never gonna shut me up. Yeah we're not over the hill, it just takes longer to get out of bed, we're not over the hill, just coz were starting to like the grateful dead. SHUT UP NOW,SHUT UP NOW, shut up and stop complaining, shut-up now, shut-up now,some things don't need explaining. SHUT UP NOW,SHUT UP NOW, shut up and stop your whining, time for some realigning, shut up and stop your crying ,its time for really trying..SHUT UP NOW, SHUT UP NOW. YOU LIVE IN PORTLAND ITS ALWAYS RAINING. SOME THINGS DON'T NEED EXPLAINING..at all.

# LETTERS

Continued from page 3

Date: Thursday, March 18, 1999 7:33:02 PM

From: Two Louies

Subj: Re: Name

To: Two Louie

Buck, Buck, Buck, is that your best comeback? You're slipping. Or getting old and senile, can't figure out which and don't care. Hey, when you got a minute, go to: [www.internic.com](http://www.internic.com) and search for [twolouies.com](http://twolouies.com) — Since you've been on the giving end so much, HOW DOES IT FEEL to have some tubesteak ram it up your ass with a horse's cock? You've been on the giving end often enough, "we" figured you might like to experience the other side.

Date: Thursday, March 18, 1999 9:41:56 AM

From: Two Louies

Subj: Name

To: Two Louie

>> Munger, haven't heard yay or nay on the Two Louies offer. Let us know soon so we can move on and sell the name to, I don't know... Bonnie Carter or the highest bidder. Act today or someone will get squirrely and domain Two Louie.com .... errrrrrr... Two Louies.com

Date: Friday, March 19, 1999 7:22:18 PM

From: Two Louies

Subj: Re: Name

To: Two Louie

yeah ... you're right..... let "us" see..... what can we do with [twolouie.com](http://twolouie.com)..... errrrrrrrrr,twolouies.com .... stay tuned "Buck," it'll be a pisser!!!!!!

Date: Friday, March 19, 1999 9:06:46 PM

From: Two Louies

Subj: Re: Name

To: Two Louie

You must REALLY FEEL STUPID, to let your .com name get bought by someone else.... hence your continual response... You're a pathetic mammy rammer, "Buck" or whatever your name is. Listen up, you rat bastard, here's the last offer before we make [twolouie.com](http://twolouie.com) — errrrrrrrrrrr, sorry, [twolouies.com](http://twolouies.com) the toast of the www. perv universe..... \$10000.00 for BOTH names — take it or leave it. "We hope you leave it. Because we'll thoroughly enjoy and take great delight in making the [twolouies.com](http://twolouies.com) AOL screen name — the recognized "weirdo" that haunts every Portland chat room. Trolling for little girls, young men, hell who cares. We'll just make sure, that everyone in ANY PDX chat is thoroughly disgusted by [Twolouies@aol.com](mailto:Twolouies@aol.com) LOL.This is just for starters tubesteak, And, as they used to say in your "precious" Marines Corp "STAND THE FUCK BY" ..... stay tuned for [twolouies.com](http://twolouies.com) — you'll swallow hard when you see it. In the meantime, [twolouie.com](http://twolouie.com), check us out in the chat rooms...

*(ed. note: Oh please, mister cyber bully, don't beat us up and steal our lunch money.*

*NEXT Month: Pictures of the Perp!)*

# The the & the GOOD BAD UGLY

Continued from page 10

cal gold, utilizing well-planned arrangements and magical production choices. They are obvious students of the crafts of writing and producing Rock music. They are tapped into the wellspring of genius at the fountain of inspiration drinking down all that their minds and souls can possibly hold.

## Advance EP— Kaitlyn Ni Donovan Self-Produced

It's been five years already since Kaitlyn Ni Donovan first appeared on the scene, with a penchant for unique, ethereal song suites and hauntingly beautiful vocal presentations. Some believed she would have found wider success by now, with her unusual style. But Kaitlyn has taken a somewhat longer road. Regardless. As evidenced by the three advance tracks included among the four on this EP, she is clearly at the threshold of achieving the recognition to which her rare musical gifts had always given so much promise.

Kaitlyn has surrounded herself with a deep pool of auxiliary talent including, among several others, guitarist Jonathan Drews and bassist Eric Furlong—who, between them, have played in a bazillion bands in their five or so years in the local scene; as well as production god Tony Lash, whose contribution here

the moonlight on "Tiny Twigs." A soaring dove of a violin glides among the heavens, Kaitlyn's angelic voice hushing a sweet lullaby from above. Hypnotically resonant, similar to portions of Terry Riley's minimalist epic *In C*. Simply beautiful. Acoustic and electric guitars weave a sonorous brocade on "Awake In The Sand," Kait's delicate voice tripping lightly across the flimsy fabric. A melancholy cello passes through the chorus and bridge, as layers of sumptuous harmonies choir in divine resplendence.

The home recorded "Wingside" hearkens to Kaitlyn's beginnings, but demonstrates precisely the evolution this EP represents. For she has lived up to the challenge of channeling her extraordinarily phenomenal propensity for melody. A voice for the new millennium, exquisitely ephemeral, magically enchanting. Kaitlyn Ni Donovan may have taken the long road on her journey to discover the means to her own musical expression. But with this recording, there is no doubt that she has indeed at last arrived at her destination.

## I Go Zoom— Mary Kadderly Mary Margaret Music

Mary Kadderly has sung out in the vibrant local Jazz scene for many years now, regularly gigging with pianist Steve Christofferson in a duo format for several of them. Here they are joined by a stellar sidecrew, to create a refined Pop sound, with smooth Jazz undertones. Kadderly can, with facile zeal, sing rings around 99.9% of her competition. Her easy contralto effortlessly navigates a wide swath of musical styles—so diverse, it is difficult to describe exactly from which

Even violinist Skip Parente sits in on a tune.

A few of the songs are well-enough crafted to seem like standards or, at the very least, standards-to-be. Kadderly had a hand in the writing of all the songs, creating a varied palate of melodies for the intelligent poetry of lyricists Todd Schultz and Brett Bender, as well as for a several of her own verses. Schultz, especially, distinguishes himself in his two lyric contributions, with an actual and distinctive style of writing that is literary in its construction, intellectually incisive and emotionally perceptive.

For the most part though, the aural focus is on the stalwart musicianship that drips from every tune. Christofferson kicks off the title track with swinging boogie piano licks, as Kadderly delivers a light lyric with a smooth and assured vocal with a great sense timing and energy. "Someday Sometime" is a pretty ballad, a little predictable lyrically, but with a sophisticated arrangement that calls to mind some of Jim Webb's most memorable songs.

"Sea Of Love" funks things up in a mellow way: kind of like a toned down version of Steely Dan's "Parker's Band," Christofferson's Hammond chattering and purring in the foreground. Hahn fires off a staccato onslaught of well-aimed notes in a brilliant solo that touches all the bases in the process of hitting it out of the park.

"It's Not Over Yet" couples Day's spicy bongos with Minnieweather's hip-hoppy drum patterns against Seifers' satisfying standup bass—as Mary throws down a space age vocal melody over Faehnle's Wes Montgomery flavored guitar voicings. Schultz' clever lyric adds to the sensually charged atmosphere, creating a rich tension in its own right. "Can You Feel It" play's on the traditional Bo Diddly rhythm, adding New Orleans' juju with Christofferson's chunky Hammond and stride colorations on piano.

The *piece de resistance* of the set is the the marvelous torch ballad "Love Is Losing," where Hahn is allowed to showcase his incredible skills. Over a quiet Jazz trio scenario: Minnieweather massaging his snare with gentle brushstrokes; solid underpinning by Seifers on standup bass, Hahn layers ghostly chords behind Kadderly's smoldering vocal. She wraps her voice around a supple marriage of her classic melody and Schultz' inspired lyric: "Fact or fiction/You decide/So we're in love/Somewhat that's not enough/You were so real/Now you dodge and conceal/Dead love is cruel/I'm a memory fool/Love is losing, it's the end of the ride." Hahn's flawless timing and graceful phrasing is as supple as fine leather. Trumpeter Mazzio casts a lovely Jazz-blue light upon his wonderful solo, stretching each note with confident luxuriousness.

To front a collection of pros such as these requires that a singer have a lot of fortitude and considerable chops—just to keep the listener's attention from straying too far into the background: to explore the awe-inspiring instrumental terrain. Mary Kadderly never fails to remain at the center of the session displaying versatility and appeal at every turn. This album is a tremendous showcase for her quite significant skills. She meets every musical challenge with complete style and class.

## "Jerry Hahn's peerless tone, unmistakable when it appears in the mix, supports a fluid Jazz-savvy fret technique that is a complete education for anyone who might fancy himself to be a guitarist."

is immeasurable. The result is a gloriously original sound which might be categorized as falling somewhere between Sarah McLachlan, the Cocteau Twins, Loreena McKennit and Portishead in the grand celestial scheme of musical things. But Kaitlyn's sound is singularly her own, derived from her "morphed" chord progressions on guitar and Celtic influences on the violin. She is one of a kind.

"Ceiling Tiles" begins with a drum loop, slightly compressed to resemble Portishead's style, as grumbling guitar sounds whirl mechanically into the frame. Kaitlyn enters with gentle acoustic guitar arpeggios, while amorphous sounds formlessly hover in the sonic ether. Suddenly a green rain of mournful Celtic violins cascade upon the scene. A moody electric piano paces the landscape beneath. As Kaitlyn begins to sing, the instruments receding into the mist, only the piano and her guitar to guide her as the drum loop clocks relentlessly in the spatial distance; her voice a vaporous honey whisper. This song would be perfect soundtrack material for *Jane Eyre* or *Wuthering Heights*.

Glistening mandolins dance like snowflakes in

bag she may be actually coming. But every stylistic guise she dons seems as if it were one she has worn all her life.

And talk about a sterling backup band! All nine songs overflow with big name players, including Christofferson on a variety of keyboards, drummer Jeff Minnieweather and Joey Seifers on electric and standup bass. Dan Faehnle alternates lead guitar chores with the legendary Jerry Hahn whom, in every instance, gives rise to a profound sense of wonder and astonishment at his marvelously subdued and constrained approach to the instrument. His peerless tone, unmistakable when it appears in the mix, supports a fluid Jazz-savvy fret technique that is a complete education for anyone who might fancy himself to be a guitarist. This guy is a master.

As if that were not enough honey in the mead, Valerie Day adds percussion to a number tracks, while guitarlinger Trooper Tim Ellis makes several appearances in an auxiliary role, fleshing out zesty rhythms on acoustic guitar in some parts, comping faithfully on electric in others. Trumpeter Paul Mazzio and saxman Lee Wuthernow sweeten a number of cuts.

LL

# LEGAL EASE

Continued from page 9

promotion costs from the artist's royalties.

The comment just made assumes, however, that the contract involved is an *artist-record company recording agreement*, which typically gives the artist a royalty of somewhere between twelve percent (12%) and fifteen percent (15%) of the list price of records sold. However, there are *other* types of common agreements in the music business, such as "artist-producer development agreements," "artist-label joint venture agreements," and "pressing/distribution ("P & D") agreements," which *do* allow the recoupment of costs not normally recoupable under the traditional *recording contract*. However, these other types of contracts are structured very differently than the typical artist-record company recording contract, and the artist's royalty percentage share is usually much higher under those other types of agreements.

Therefore, when determining what is reasonable and what is not reasonable in terms of recoupable costs, it is extremely important to know exactly what *kind* of contract you are looking at, since the appropriate percentages will vary dramatically from one kind of contract to the next. You'll just need to "crunch the numbers," and on that basis determine whether the deal makes economic sense for you or not.

Also, it is *extremely* important to remember that

any recoupable expenses are normally recoupable only from "*artist royalties*," and not from "*mechanical royalties*" (i.e., those royalties paid by a label to band members because they have written songs on the band's records). As a result, band members who wrote material on the band's records will typically start receiving *mechanical royalties* before they receive any *artist royalties*. These "*mechanical royalties*" should never be affected by a label's recoupment rights.

## RECOUPABLES AND ROYALTY ACCOUNTINGS

It is important for an artist (and/or his/her manager or accountant) to review *very* carefully all royalty statements received from the record company, since record companies sometimes try to recoup expenses

particularly clear about whether or not that particular expense may properly be recouped by the record company under the terms of the recording contract. In this situation, the issue will need to be negotiated and resolved with the label.

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

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

**"It should also be mentioned that typically none of the costs of the record company's own in-house normal promotional efforts should ever be considered recoupable."**

which are clearly not properly recoupable under the terms of the recording contract.

Sometimes, also, a review of a royalty statement will indicate that the record company is attempting to recoup an expense of *questionable* recoupability. In other words, the recording contract may not be par-

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

LL

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# AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

Continued from page 17

**Fernando** needs a lawyer too...

To bang out the boiler-plate on that mega-deal, just around the corner with **Interscope Records**...

March 29th Interscope flew Cravedog recording artist Fernando and his band, guitarist **Dan Eccies**, bassist **Joe Chiusano** and drummer **Clayton Jones** to Los Angeles to perform five songs in a rented rehearsal hall for a group of A&R executives from all the labels of the new Universal-Seagrams group.

Cravedog owner **Todd Crosby** said big things started happening for Fernando the day after he signed a partnership deal with **Off The Porch Mgt.**, owned by **Brad Bogart**, son of Neil Bogart, founder of Casablanca Records (Kiss, Donna Summers)

Todd and Brad now co-manage Fernando.

Crosby met the Bogarts through **Luther Russell**, producer of Fernando's latest Cravedog release, "Old Man Motel" Russell's band **Federales**, themselves newly signed to Geffen, is managed by Brad Bogart..

Could this be Cravedog's first major label discovery, like Everclear for Tim Kerr Records? Remember the money Mercury showered on T/K after that?

"I've got this record and one more says the indie label owner.

**Robert Cray** chooses an indie label...

In the lead story of Billboard's Artists & Music feature by Chris Morris April 3, 1998 "Cray Brings His 'Shoes' To Ryko -Label bow Finds Guitarist Playing With Southern Soul Sound"

After 13 years on Mercury Records Robert says he chose Rykodisc to release "Take Your Shoes Off" because "We wanted some more attention paid to us."

In 1986 Cray's Mercury/HighTone album "Strong Persuader" went double-platinum

Robert says, "Rykodisc...said the right things. We checked on their track record, and they spend a lot of time with the records they do release."

Robert wrote or co-wrote six of the album's 12 songs.

Cray is supported on "Take Off Your Shoes" by his longtime band-keyboardist **Jim Pugh**, bassist **Karl Sevareid**, and drummer

**Kevin Hayes**. For the recording Robert also used the Memphis Horns and regular Rolling Stones sideman **Bobby Keys**.

Cray say of the record, "We have some soul things, and then you hear some different influences, **Jimi Hendrix** and things like that, creep through, and soul singers and all that."

Jimi Hendrix is a **good** influence

Jimi has two albums on Billboard's Top 200 (4/3/99). "Live At The Fillmore East #162 and "The Best Of Jimi Hendrix" #186.

Robert's bandmate **Curtis Salgado** has a new album out too.

Curtis' fourth solo album and first for **Shanachie Records** "Wiggle Outta This" is generating heat in the blues world and early airplay up and down the coast.

Blues Review says "One of the country's most innovative and exciting blues performers. The San Francisco Examiner says "One in a million voice...melodic, churning gutsy harmonica playing."

Curtis swings through Portland at the Crystal Ballroom, April 15th and back again April 28th at "Museum After Hours".

Two of these and you're on your butt...

**Gig Magazine** covered the Seattle scene in their March '99 issue, finding that the most interesting original club band they saw, is from Portland, Oregon.

**Pink Martini** gets the color photo and 24 point type pitch, "...they blend classical, Latin, and jazz elements into a hybrid sound that attracts a wide fan base. The 10-piece band, led by classically trained pianist **Thomas Lauderdale**, plays clubs, theaters, conventions and even the Cannes Film Festival, where they backed **Al Green** for three songs. Their self-released CD, "Sympathique, has sold close to 40,000 units."

**Meredith Brooks** prepares Sophomore effort...

That tough follow-up to your platinum, double Grammy nominated, round the world heralded big hit album.

But how high are Capitol's expectations?

Ms. Brooks is going for what worked last time, playing all the guitar parts and writing or co-writing all the songs with her long time

collaborator **Shelly Peiken** and newcomers **Rick Nowells** and **Billy Steinberg**.

Meredith will co-produce with David Darling (the Boxing Gandhis)

The Capitol Records release will be entitled "Deconstruction"

March 10th Meredith recorded "Lay Down" at the Capitol studios with rap superstar **Queen Latifah** and the choir from Crenshaw High School.

Get down girl friend...

That other band from Corvallis, **The W's**, refuse to fade on Billboard's Heatseekers chart, clinging to #37 after 8 months on that chart.

"Fourth From The Last" is on 5 Minute Walk Records.

**Sleater-Kinney's** album "The Hot Rock" on Kill Rock Stars is #35 on Billboard's Heatseekers chart after 4 weeks.

The all woman band was the subject of a cover story (The Band From The End Of The World) in the online magazine [www.addict.com](http://www.addict.com), written by Michael Goldberg, dateline Portland.

"In the beginning, way back in 1994, Sleater-Kinney sounded something like what you'd get mixing Bikini Kill and the Ramones. They wrote fierce, riot grrrl-style, feminist rants. Their entire first album lasts about 22 minutes."

Doing it the old fashioned way...

In the last 35 days **4th Plane Jaiant** has played 10 clubs, done 5 in-stores, granted 10 college interviews and visited 8 radio stations.

The month of travel in support of their indie release "Tideline" has taken them to the University of Montana, The University of Great Falls, Eastern Oregon University, the University of Puget Sound, Pierce College, Southern Oregon University and Chemeketa College

April 10th they appear at Oregon State University.

Radio airplay on "Tideline" is building rapidly in northern California with several R&R, Album Network, Gavin, Friday Morning Quarterback and Billboard reporting stations playing it in "heavy" rotation.

# LETTERS

Continued from page 23

Dear Buko,

So in one of your most recent pictures of Slippery Nipple, I swear to God, if you look really carefully, in the corner? By the big amp? It looks like a wisp of smoke? But it isn't? If you look at it hard for a long time, I swear to God, right there in the corner, you can see the ghost of Flip Wilson.

Ched

Dear Mr. Munger,

I have been a guitar collector and afficianado for many years. I have had a particular interest in finding one specialty guitar, produced by Gibson in 1981 through 1984. It was a guitar called the Sonex-180 Deluxe, and besides being a single cutaway with a composite body, this prodigiously lethargic chunk of barely-sanded ebony painted crapwood sported a ubiquitous two-ply black pickguard and a handyman's bolt on maple neck, presumably excellent for hand to hand combat with beer drunk bar shitbags. Add to this splintery

sledgehammer a couple of exposed humbuckings and turnomatic bridge/stop tailpiece, and you've got yourself a shining piece of battleaxe flotsam best used to drive tent stakes into hard clay. The thing that sets the old Sonex-180 apart from all the rest, however, is the little known fact that its body was carved in such a way as to fit snugly on the human head, making for a stylishly attractive disco hat. Please contact me soonest if you have any information regarding where I might acquire this guitar.

**"We'll thoroughly enjoy and take great delight in making the twolouies AOL screen name — the recognized "weirdo" that haunts every Portland chat room. Trolling for little girls, young men, hell who cares. We'll just make sure, that everyone in ANY PDX chat is thoroughly disgusted by Twolouies@aol.com"**

Regards,  
Ted Blanton  
Boring, Oregon

Dear Two Louies,  
Girl power is the bomb! I'm Lacy, the lead singer in a band called the Panties. We are the bomb! When we play in town, guys throw their hotel keys at us. We collect them at the intermission, and

break up. Ever ever. We sing about love, and relationships, and special times, and heartbreaks. . . and the good times too! We're fun! Our new album is called "Driving Big Daddy Home." We hope you like it. We like it a lot. Whee! Girl power rules! Rock on, dudes.

Lacy

LL

## GUITAR LESSONS

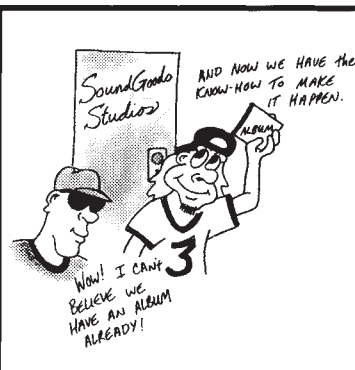
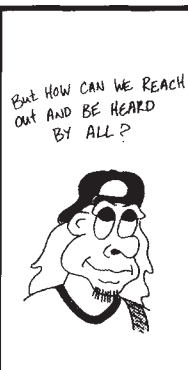
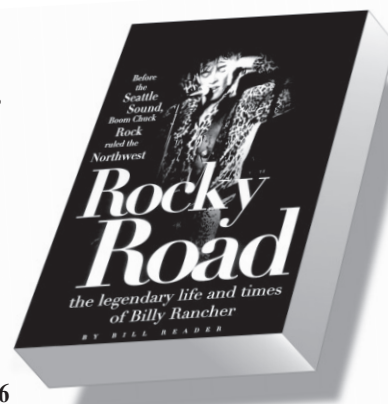
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## QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 22

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

**River Recording**  
Milwaukie, OR  
(503) 659-5760  
**Owner:** Steve Parker  
**Engineer/Producer:** Steve Parker  
**Tracks:** 8  
**Rates:** \$14/hr.

**Equipment:** Carvin 16 x 8 board; MIDI-verb digital reverb I & II; Fostex A-2 half-track recorder; digital delay; compressors; noise gates; limiters; aural exciters; JBL & Auratone monitors; control room designed by Acoustic Sciences. **MIDI:** Yamaha drum machine, ESQ 1 keys. **Clients:** Vandal, Poor Boy, Dub Squad, Ellen & the Nightwatchers, Christy Delaney

**Sonic Recording**  
Northeast Portland  
(503) 230-2713  
**Owner:** Max Williams  
**Producer/Engineer:** Max Williams  
**Tracks:** 8, 2

**Rates:** \$15/hr. or \$13/hr. for 20 hrs.  
**Equipment:** Tascam 388 w/parametric EQ; dbx I on all tracks; Yamaha Rev 7; Alesis MIDI Verb III; Alesis micro gate (2); dbx 163x compressor limiter (2); Alesis micro enhancer; Tascam 42B 2 track; dbx 1 noise reduction; Teac V-450 cassette deck; DAT available. **MIDI:** Roland D-59 w/ Roland PG-1000 editor; Roland SH 101 monophonic synth; Roland TR-505 drum machine; large selection of percussion equipment. **Clients:** Demo tapes for Red River Band, Steve Hettum, Noel Lenahagh, Blue Moon, None of the Above, The Henwoods, Billy Kennedy w/Steve Hettum. Video soundtrack for Malcolm Brenner.

**Sound Impressions, Inc.**  
1920 N. Vancouver  
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Other Services: Video Production & Duplication, On-Hold Messaging & CD Rom Authoring.

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

**Tracks:** 24/Dolby SR, 16 Track Digital

**Rates:** As low as \$40/hr. Block rates available.

**Equipment:** Amek Matchless 26 inputs, 24

buss, in-line monitoring and 8 subgroups, 72

inputs for mix down. 384 point patch bay for

access to all inputs to console, tape machines,

digital workstations, and effects. Makie 1602,

Bi-amp 1624 **Automation:** 2 Roland Compu-

editors (30 channels) 3-Niche MIDI Audio

Control Modules (24 channels) **Multi-track:**

Otari MX-80 24 track CB-120 locator for pro-

grammable punch-in and punch-out. **Noise**

**Reduction:** Dolby 363 SR / A 2 channels, Dolby

XP 24 channels SR Digidesign D.I.W.R. **Digital**

**Audio Workstations:** Digidesign Pro Tools

II 4-track, Two Pro-Tools III 16 track Power

Mix, Sound Tools and Designer, with Pro I/O,

Video Slave Driver, SMPTE Slave Driver, 2.12

Gig and 300 Meg Drives. **Mastering Decks:**

Otari MTR-12 II (center track) 1/4", Tascam

52 1/4", Panasonic SV-3500 RDAT, Panasonic

SV-3900 DAT. **Synchronizers:** Adams-Smith

Zeta Three's. **Digital Reverbs/Delays:** Lexi-

con: 480L, 2-PCM-70's 2-LXP-1, PCM-41, 2-

Yamaha REV-7's, SPX-90, Alesis Multiverb,

Ibanez SDR-1000, Eventide H-3000 Ultra Har-

monizer, ADA Pitchtrack, Roland SDE-3000,

Deltalab 64, 1064, Audio Design Delay. **Other**

**Outboard Effects:** TL Audio Stereo Mic Pre,

Aphex Type II Aural Exciter, Aphex Type B

Aural Exciter, 2-dbx 263X de-esser's.

B.A.S.E. Spatial Processor. **Equalizers:** Orban

672A 8 band full parametric EQ, Orban 622B

four band stereo full parametric, NIH PE-30

four band parametric, UREI A522 1/3 octave

graphic. **Compressors and Gates:** Crane Song

STC-8 Stereo Compressor, Aphex Stereo Com-

peller, 2-JBL 7110's 2-Symetrix CL-501's 3-

Symetrix CL-150, 2-Symetrix CL-100, Yamaha

CG2020, Aphex 612 Stereo Gate, 2-Symetrix

544 Quad Gates, Audio Logic Quad Gates.

**MIDI Equipment:** Mac IICX with color monitor

and 100 Meg drive; Performer sequencing

software, Digital Performer, MIDI Time Piece

Interface. **Instruments:** Yamaha C-3 6 foot

grand piano, Yamaha DX7, Yamaha DX7S,

Oberheim Matrix 6R, Oberheim Matrix 1000,

Korg DW-8000, Sequential Drumtrax, Alesis

D-4 Drum Module, Korg M3R, EMU Proteus,

Ensoniq ASR10, Fender P-Bass, Fender Jazz

Bass, Fender Telecaster, Kramer DMZ-5000

Fretless Bass, Gibson J-40 acoustic, Ricken-

bacher 5001 Stereo Bass, Ampeg B-15 Bass

amp, Fender Sidekick amp, Kawi K1, Korg

Polly 800. **Microphones:** AKG "The Tube,"

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/Amplification:** UREI 813's,

KRK 7000's, Yamaha NS10's, Auratone 5-C,

Fostex T-20 and Sony headphones. **Ramsa,**

Crown, Biamp, Yamaha, Symetrix, and QSC

**Amplification. Video Workstation:** AVID Me-

dia Suite Pro, 8 Gig Drive, DAT Back Up, 20"

Mitsubishi, and 17" NEC monitors, Power Mac

8100 100 MHz., EDL generation for Sony,

Grass Valley, and CMX. **Video Recorders:**

Sony UVW-1800 Beta SP, Sony V0-9800 HI-

8, Sony 2600 U-matic, 10 VHS duplication Sta-

tion, Sony RM-450 Controller. **Video Moni-**

**tors:** NEC 27", Sony 14", Sony 9" Field. **Cli-**

**ents:** Tektronix, Sony Records, MCA, Trail

Blazers, OCVSN, Mark Air, Atlantic Records,

Capitol Records, LPKE, Redford/Carver, T/K

Records, Michaels of Oregon, Weiden Com-

munications, City of Gresham, Univoc, The

Dandy Warhols, Poison Idea, Eric Mathews,

Swoon 23, Craig Carothers, Heatmiser, Dan

Balmer, Jon Koonce and the Gas Hogs, Dan

Reed, Monde La Bella, Caveman Shoe Store,

Continued on page 30

**"WHAT DO THE ROLLING STONES, EVERCLEAR, ZZ TOP,  
JACKSON BROWNE, METALLICA, INXS, CHEAP TRICK  
AND THE STONE TEMPLE PILOTS HAVE IN COMMON?"**

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# QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 22

Hearing Voices, Snowbud, Nu Shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Dubrie, Steve Christopherson, Mel, In June, Doro & Morre, Lyle Ford, Marv & Rindy Ross, Land of the Blind, Cardinal, Al Perez and many more.

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Tracks: Mainly just 2

Rates: Worth it

**Equipment:** Real cool audio Gizmos: Pro Tools 4 loaded with lotsa outboard software, Genelecs, GML, Manley Tube Pultecs, Manley Tube, Cranesong, TC Finalizer, Apogee 20 Bit, UV22, Focusrite, Sony, Panasonic, Nakamichi, Otari, Lots more of the best analog and digital gizmos. Mastering/Digital editing/all types of transfers/We specialize in CD one offs. **Note:** We do affordable world class mastering and have engineers with Gold record experience. We have experienced staff from Paisley Park, Sony Disc Manufacturing, and other facilities. This is REAL mastering that will take your album to the next level! If you need CD's or cassettes we will maintain the Master's quality with our state of the art hi speed Digalog (R) cassette duplication machinery and low cost CD replication! **Clients:** Capitol Records, Sup Pop Records, Sony Records, Geffen Records, Cavity Search Records, CandyAss Records, Verve Records, Dandy Warhols, Gino Vannelli, HeatMiser, TrailBlazers, Michael Harrison, Eric Mathews, Poison Idea, Elliot Smith, Cheralee Dillon, Burnside Records, McKinley, Bugskull, 16 Volt, Kelly Joe Phelps, Nero's Rome, Sweaty Nipples, Pete Miser/5 Fingers of Funk, Ron Lloyd, Hazel, Izaya, Cool Nutz, etc. etc. etc.

## Tonic Media

PO Box 14062

Portland Oregon, 97214

(503) 236-2123

Owner: Alan Alexander III

Engineer: Alan Alexander III

Rates: \$35 per hour for mastering

**Mastering Suite Equipment:** Pro Tools, Sound Designer, Mackie CR1604-VLZ Mixer, Tascam DA 88, Sony DAT Recorder, Jaz Drive, Yamaha CDR 102 CD Recorder, JBL Control 5 monitor speakers, Digitech DSP128+ Programmable DSP, (2) Alesis Microverb II, Rocktron Hush IIX Noise Reduction Unit, (2) BBE Sonic Maximizer - aural enhancer (one stereo, one mono), Alesis Micro Gate - noise gate. 24 track digital recording studio also available. Feel free to inquire regarding MIDI and other gear. **Clients:** Hungry Mob, Dub Squad, KMHD Radio, NW Film and Video Center, Lawrence Johnson Productions, Angela Pope, Shannon Day, Quixotic Music Productions, Workhorse Productions, 21 Cent Media, Inc., Arts in Education, Regional Arts and Culture Council, City of Portland.

## TRAX

5539 E. Burnside

Portland, OR 97215

(503) 231-4142

Owners: Steve Goodman, Kevin Olson-Peterson

Engineers: Steve Goodman, Kevin Olson-Peterson

Tracks: 16

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

**Equipment:** Ramsa WR-t820 20 channel mixing/recording console; Tascam MS-16 16-track recorder, Akai GX-600D 2-track recorder; Sony Beta hi-fi; Teac EW-750R cassette recorder; Digitech DSP 256 multi effects processor & IPS 33B super harmony machine; BBE 422A sonic maximizer; ART MDC 2001 de-esser/compressor/exciter; ART Pro-Verb digital reverb; Ibanez DD-700 digital delay; Behringer Dualflex enhancer/exciter; Valley Audio GateX; EMU Performance 1+; Yamaha NS10m monitors; M & K Subwoof; JBL studio monitors; Ramsa WR-TM20 & Yamaha RH-5M headphones; Sure SM-33 Ribbon mic; EV RE20 mic; SM-57 mics; SM-58 mics; TOA K-3 & Kr condenser mics; AT 4033 mic; SM 94 mic; Sennheiser 421. **MIDI:** Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg M3R tome module; Ensoniq EPS sampler; Yamaha DX7; Sound effects library; Yamaha RX17 digital rhythm programmer. **Other:** Yamaha CP-70 electric baby grand piano; Mini Moog; Hammond organ w/Leslie; Pro One; Rickenbacher 330 12-string guitar; Les Paul Custom; Hofner basses (one fretless); Fender Stratocaster; J-200 acoustic guitar; Custom Strat; T.C. Electronics Chorus; Rockman compressor/sustainer; Rockman chorush/delay. **Note:** We do custom song writing (words or music); jingles; give music lessons (guitar, bass, keyboards). **Clients:** Rose City Sound; Boyd's Coffee; Sundown Sound; Standard Insurance (production work); Sting-ers.

## The Voice-Over House

In the Hollywood District

P.O. Box 13755

Portland, OR 97213-0755

(503) 288-9972

**Personnel:** Joseph Waters, Amy Hecht, Martin Hecht

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

## Walter Midi Recording

1420 SE 162

Portland OR 97233

Phone and Fax 503-761-0964

waltrmid@teleport.com

**Recording Digital:** (4) Alesis Adats provide 32 tracks of digital recording. Digidesign Session 8 provides another 8 tracks of recording plus computer editing and mastering. Digidesign Adat Interface allows digital transfer plus synchronization to and from Adats. Alesis BRC allows autolocate, autopunch, SMPTE, etc. **Recording Analog:** Tascam MS-16 16 track with dbx type 1 and autolocator. **Mixers and**

mixdown. Mute automation. Monitor on Alesis Monitor One with Hafler P1500 amp. **Mixdown:** Panasonic SV-3700 and Tascam DA-30 DAT. Also Harmon/Kardon and Nakamichi cassette decks; Philips 2x CD recorder. **Outboard Processors:** Manley dual/mono mic pre; (2) Drawmer 1960 dual compressor pre; (2) Behringer Composer compressor; (3) Alesis 3630 compressor; Symetrix 501 compressor; Behringer Intelligate; Aphex 105 quad gate; BBE 322 Sonic Maximizer; DOD 430 graphic eq.

**Effects:** (2) Alesis Quadverb 2; Lexicon Alex; Yamaha SPX90; (2) Digitech DSP128; Alesis Microverb; Boss SE50. **Keyboards (Synthesizers):** Roland JV-1080; Clavia Nord Lead; (2) Korg SG-1D Sampling Grand; Korg O3R/W synth; Rhodes (Roland) VK1000 organ; Ensoniq VFX-SD synth; Roland U220 synth; Roland S-550 sampler; Alesis QS7 synth; Roland Juno 60 analog synth; Roland Organ/Strings 09 analog synth; Roland SC7 Sound Canvas; Yamaha FB01 synth.

**Keyboards (Acoustic and Electric):** Steinway Model B 7' grand piano; Steinway 1906 concert upright piano; Hammond M3 plus Leslie; Fender Rhodes suitcase piano.

**Microphones:** Manley Reference Cardioid; (3) AT4050; AKG C3000; AKG D112; AT4033; EV PL20; lots of 57s and 58s; etc... **Computers/Programs:** PC Pentium 100 meg, 24 meg RAM running Session 8, Cakewalk Pro Audio 6.0, Sound Forge 4.0 Misc: Hollywood Edge sound effects library; Misc. effects pedals. **Rates:** 8 track Adat - \$18/hr, 8 track Session 8 - \$22/hr, 16 track analog or digital - \$22/hr, 24 track digital - \$26/hr, Block rates available on 16 and 24 track.

**Clients include:** Izaya „The Next% CD release; Land of the Blind „Nearnuffto (Don't make no nevermind) „ ; Fran Gray/Heart Spring Music various CD releases; Radio Flyer; Mackin' Rob; B Sharp; David Michael Carrillo/Gentle Wind Music various CD releases; Headland/Lazy Bones CD release; Cascadia Folk Quartet CD release; Shelley James CD release; Savage Symphony CD release; Hog Whitman; Pan Gypsies; Turntable Bay; Mike Stahlman; Jeff and the Revolvers.

## White Horse Studios

1634 S.W. Alder St.

Portland, OR 97205

(503) 222-0116; FAX (503) 222-3658

Owners: Ron Spencer, Jeanne McKirchy-Spencer

**House Engineers:** Dave Friedlander, Sean Flora **Independent Engineers:** Bob Stark, Mike Moore, Tony Lash, Doug Dubrow

Tracks: 24+

**Rates:** Call for project quotes. Block rates: The best around.

**Equipment:** **Mixing**—Solid State Logic 6056E console; Multitrack: Studer A820 24-track w/ Dolby SR; Monitors: Genelec 1025A; KRK 703; Yamaha NS-10M; JBL Control One; Auratone 5C; Reverbs: Lexicon 480L; AMS RMX-16; AKG ADR 68K; EMT 140s plate; Lexicon PCM70; Eventide H3000SE; Dynacord DRP 20; Yamaha SPX 9011; Ursa Major SST-282; Alesis MIDIVerb II; Delays: TC Electronic 2290 (2); Lexicon PCM 42 (2); Eventide Instant Flanger; Signal processing: Summit TLA 100 (2); UREI 1176LN; UREI LA22; Drawmer DS 201 (2). **Mastering**—Two-track machines: Ampex ATR 102 w/Dolby SR; Panasonic SV3700 DAT with Apogee AD-500 Analog to Digital converters; Nakamichi MR-1 cassette decks (3); Digital workstations: Digidesign Protocols Suite; Waveframe AudioFrame 1000 Suite; Mics—Neumann U47, U87, U89, TLM 170; KM 84 (4); AKG The Tube, 414 (5), 460 (6), D112 (2); Sennheiser 421 (7); Sure SM8; SM81 (2); SM 57 (3). **MIDI:** Alesis D4 drum machine; EMU Proteus 1, Proteus 1XR, Proteus 2; KORG 01/w DW-8000; Kurzweil K250, K2000; Oberheim Matrix 6R; Roland Planet 5, D-50, R 8M drum module, U220, Sound

Canvas; Sequential Prophet 5; additional items on request. **Other:** Yamaha C7 7" grand piano; Software: Mark of the Unicorn Performer 4.2AV; Opcode Studio Vision; Digidesign Sound Tools; Hardware: Macintosh II, IIfx, Quadra 840AV; 650; Mark of the Unicorn MIDI Time Piece. **Clients:** Nightnoise (Windham Hill)/Shadow of Time; Mimori Yusa (Epic/Sony); Val Gardena (Mercury)/River of Stone; Sweaty Nipples (Megaforce); Tom Grant (Mercury)/The View From Here; David Friesen with Michael Brecker, Clarke Terry, Glen Moore and Uwe Kropinski; Renegade Saints (Don Gilmore producer), Heatmiser (Frontier)/Dead Air; Will Vinton; Wieden & Kennedy; NBC; Nike; Cole & Weber (OMD), Harvester, Skiploader, The Kentucky Rules, Thomas Lauderdale, Satan's Pilgrims, Greg Paul, Sydney Stevens, Cal Scott, Robbie Kaye, and Seth Samuels.

LL

# Two Louies

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DRUMMER, experienced, creative & versatile seeks professional group or players. Call: Pete 788-1667

Road Toured Experienced drummer only interested in original music, business smart, dedicated rock band. If you're serious, driven and have professionalism Call: Jeff 360/891-0903

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Needed - bass / guitar / singer. Have space to practice. Heavy Stuff. Todd (503) 708-7070.

Drummer - bassist - singer- (One Guy) Looking for working bands. Rock, Country, Blues. John (541) 935-5023.

Guitar player looking for other guitarists, or drummer. I have been playing for 4 years. Call Kevin at (503) 669-8742. I play rock but interested in other stuff too.

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