

OREGON MUSIC / APRIL 2000

Two Louies

STORE WARS

COOL NUTZ DBA

SxSW WRAP UP

DANDY VID

**CURTIS
SALGADO**

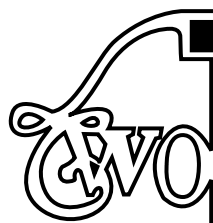
photo Buko

STUDIO/MASTERING GUIDE



Monica Nelson of the Obituaries.

photo David Ackerman



December 1979 to 1999

One Long Journey Through The Portland Music Scene

By SP Clarke

Part Five: The Late '80s

The gradual shift in Pop music away from slick, highly polished productions toward a more raw, stripped-down sound was a musical trend that seemed to be springing from all the major Rock centers by early 1988. While this sound may have seemed new, with Seattle eventually getting all the credit for the "stylistic innovation," in Portland, it was merely a natural outgrowth from the local Alternative movement of the late '70s—spawned in clubs such as the original Long Goodbye and Urban Noize; a sonic movement championed throughout the '80s by the Wipers and Napalm Beach, among several others.

It is ironic to note that the Obituaries played a show at Satyricon on Friday, October 23, 1987, wherein the opening act was an unknown band from Seattle called Soundgarden. Obviously, in retrospect, fortunes were soon to take an abrupt turn for the competing Northwest cities. For, though it was widely acknowledged at the time that, throughout the '80s, Portland clearly held the upper hand, with a music scene that dominated that of her sister city to the North, it was Seattle that ultimately received the historic accolades and monetary rewards.

But much of that was yet to come. In the early months of 1988 Nu Shooz and the Dan Reed Network were garnering most of the press in Portland. And deservedly so. Fresh from the gold record success of their first Atlantic album release, *Poolside*, and the hit singles it generated, Nu Shooz completed their second album, *Told U So*, recorded at Prince's Paisley Park facility in Minneapolis and at Jeff Lorber's studio in LA.

The March release of the album and the first single, "Should I Say Yes," renewed for the Shooz the prospect of a relentless promotional cycle of touring, media appearances and performances. And, lurking in the shadows, casting a pall over the entire endeavor, was the dreaded "sophomore jinx," which was also known as "Men At Work Syndrome."

It was a familiar scenario (one which Quarterflash was then experiencing in the final phase): a band, coming from out of nowhere, signed to a major label contract, produces a hit first album with all the attendant public acclaim and financial

subsidies. The second album, while reaping critical approval, is a huge sales disappointment. By the release of the third album, sales are so dismal that the label drops the band.

Ever mindful of this, Nu Shooz, which was essentially John Smith, Valerie Day, manager/co-producer Rick Waritz and a cadre of dedicated side musicians, were determined—yet pragmatic about their careers in the major leagues. As the year wore on and the course of the album was run, their practical attitudes toward the corporate process would serve them well. Nevertheless, they did have a video for "Should I Say Yes" in the waiting

Concurrently, the Dan Reed Network were entering the gristmill with their eponymously entitled inaugural release on the Polygram label. The breakout single "Ritual," was ready for public consumption,

ing and a series of successful self-produced recordings, which usually earned respectable positions on the CMJ hit charts. The 8s received plenty of major label attention; rejecting all offers—which never met with the band's expectations. But very early in the year the band began to focus upon the date of August 8th, the only date in the century that would read 8/8/88, and none possibly better for self-promotion than the "Day of the 8s." There was no doubt that the band would make the most of the opportunity.

Cool'r, while definitely still in the thick of the label feeding frenzy, seemed to lose a bit of momentum; perhaps brought about by a series of false starts, first with A&M, then with Epic. It was at that point, with the band's affairs in disarray, that music lawyer David Wray, the self-proclaimed "Ayatollah of Rockarolla," stepped in to negotiate for Cool'r a re-

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with the customary video prepared for the offering. The Network had their priorities in order. They were poised upon the precipice of stardom (or abject failure) and eager to make the leap.

Reed, a cerebral and spiritual young man, selected the legendary Bill Graham to represent the band in a management capacity. The choice of Graham, a man who gained his renown in the '60s staging psychedelic rock circuses at the Fillmore in San Francisco, with the Dead, the Airplane, Santana, *et al*; seemed an odd fit for the glamfunk Network. Still, Reed was intuitively drawn to Graham, for better or worse.

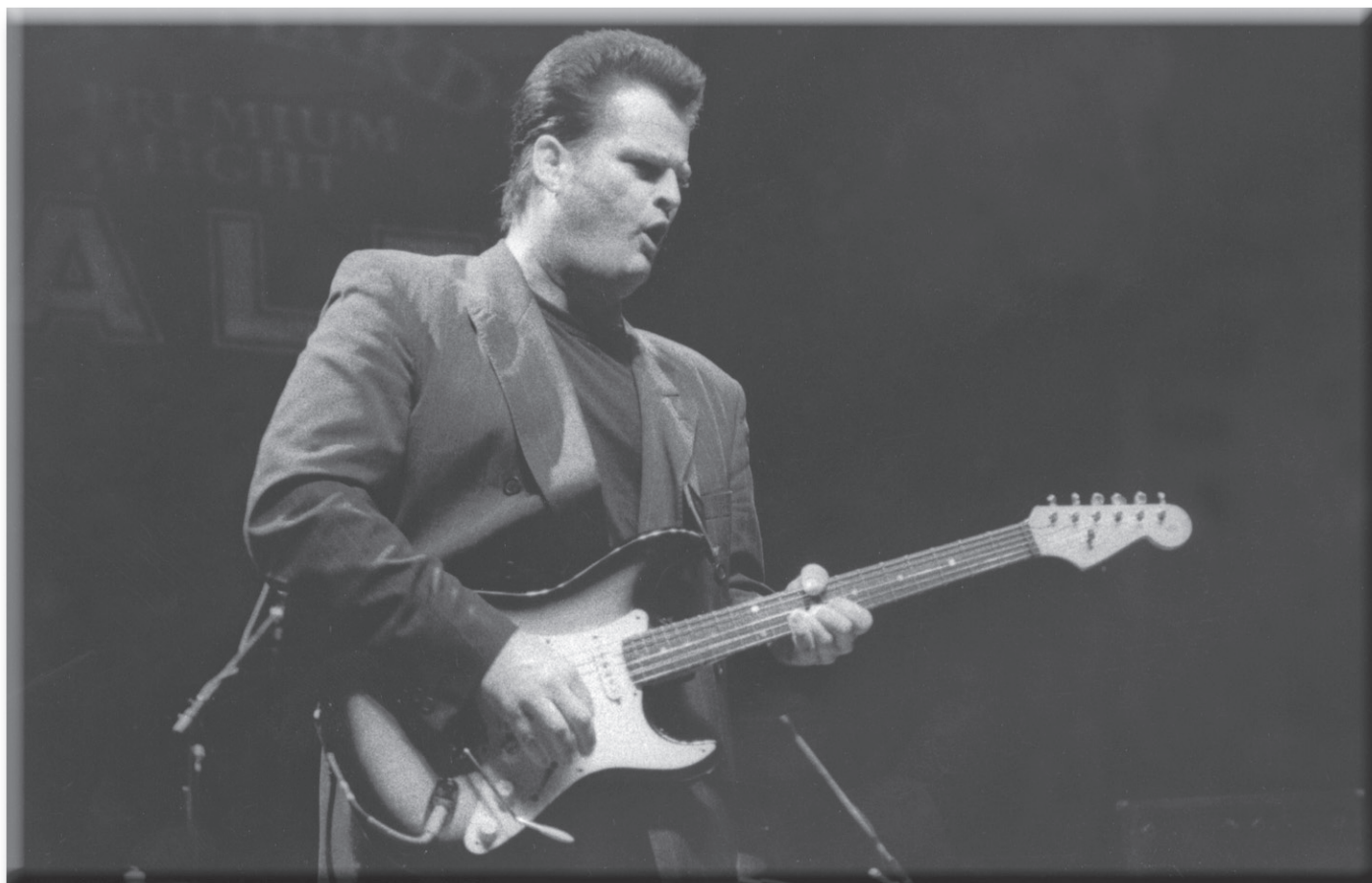
Not to be outdone, Crazy 8s were commanding attention too. Though theirs was a more grassroots indie guerrilla approach, borne out of endless tour-

cording agreement with A&M.

Wray, who had previously been trolling in LA, hoping to hook contracts for Linn and Ed and the Boats, impressed label execs with his savvy professionalism. Wray managed to persuade seven label reps to attend a Cool'r showcase at the Roxy in LA, creating a flurry of excitement about the Portland scene among the jaded SoCal industry types. Another blip on their radar screens. The significance of these events lay in the fact that Portland had finally become a real player in the national music game: middle relievers or pinch runners to be sure, but on the team all the same.

After conquering the hoards to the south, Wray

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Monty Amundsen of the Bluebinoes.

photo Buko

Two Louies

Continued from page 3

returned to Portland determined to find another band to lead into the fray. The logical inductees were the Caryl Mack Band. The team of Mack and her songwriter husband Scott Parker bore many of the positive traits of Quarterflash.

Parker, as with Marv Ross, was a talented songwriter, who supplied the material that his partner sang, playing rhythm guitar on stage; remaining mostly in the background. Parker had won numerous contests and awards for his craft, acquiring a reputation for his achievements. Mack was a brassier vocalist than Rindy Ross. Where Rindy played sax with her band, Caryl played keyboards with hers.

Sensing perhaps a J. Isaac-like role in the scheme of things, Wray found in the Caryl Mack Band a unit that had been built for success. Adding in December 1987 bassist Todd Jensen, who had graduated from Sequel, the greatest of all '80s Portland hair bands and Quarterflash drummer Brian Willis, who had been freelancing as a producer and player for the past year and a half, the Mack band had ostensibly solidified their rhythm section and were set to let Wray lead their own charge upon LA.

But the Mack Band's Roxy showcase did not at-

tain the anticipated results. While politely attended and warmly received by any available Oregonians in the area at the time: Marv & Rindy, Andy Stokes, Tommy Thayer of Black & Blue (who may have been focusing on one member of the band over the others) and Kevin Jarvis, only two label representatives showed up for the affair. Unfortunately, the one who displayed the most interest in the band was fired from his position with Atlantic Records four days later.

Within a month Jensen had left the band, off for the greener pastures of LA. In truth, Jensen was

Isaac.

But, another entertainment attorney was also at work in the Portland scene at the time; toiling away quietly, dispensing information and real legal advice in place of shiny promises and happy pats on the back. Bart Day was (and continues to be) one of the most valuable resources within the Oregon music industry.

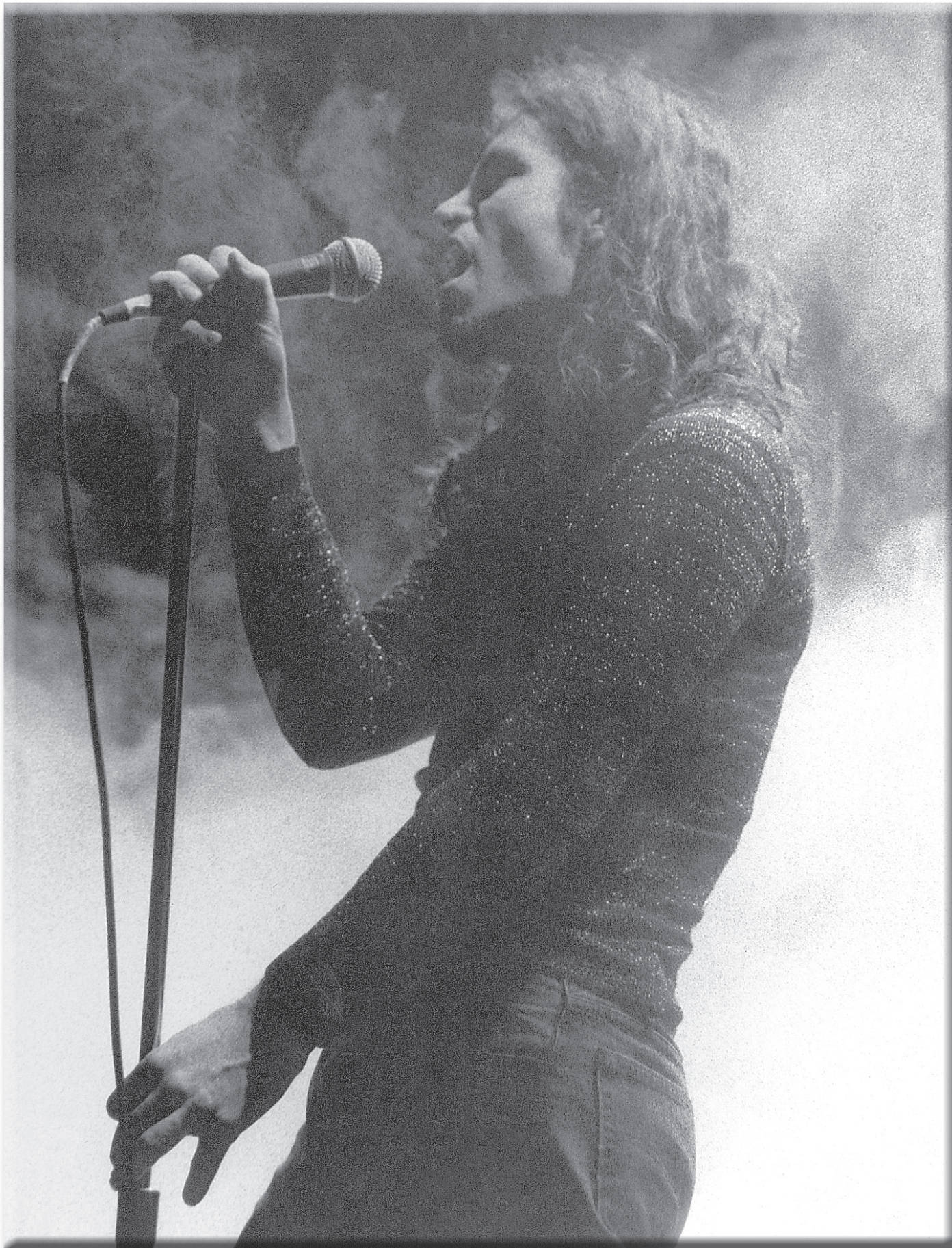
His monthly published columns (first called Legal Eagle, then Legal Ease) regarding the business end of the music rattlesnake, have conferred for free

“Another band that began the year 1988 under major label scrutiny was Nero’s Rome. Fronted by the handsomely charismatic singer James Angell and driven by moody guitarist Tod Morrissey, Nero’s Rome created a sensual sound that bore elements of the Doors and Simple Minds”

not a great match. His decided Metal-lite look, one he shared with guitarist Ronn Chick, stood in stark contrast to Mack and Parker, who tended to dress like bohemian cowpoke artist types. Their musical styles clashed as well, never fully meshing into a cohesive sound. So it was again proven that David Wray no more had the magic touch than his predecessor J.

a wealth of priceless information to any musician who seriously fancies the notion of entering into the snakepit of the entertainment industry. Considering the dearth of knowledge the typical musician has amassed on the subject, Day should be knighted for his selfless efforts; henceforth forever to be known

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James Angell of Nero's Rome performing at the Mayor's Ball.

photo Buko

across the land as Sir Bart.

Another band that began the year 1988 under major label scrutiny was Nero's Rome. Fronted by the handsomely charismatic singer James Angell and driven by moody guitarist Tod Morissey, Nero's Rome created a sensual sound that bore elements of the Doors and Simple Minds—a richly dark milieu which allowed Angell free rein to express his direct and concise innuendoes in lyric form.

Needless to say, the concept was popular with the females among the spectators. And their minions grew exponentially throughout the year, which led to a predictable increase in the male population of the

walls. Then there was the array of winos, heroin dealers, street denizens, criminals, mentally ill wanderers and other assorted nefarious characters, who milled about the surrounding streets and directly in front of the club itself.

That particular harrowing journey was doubtlessly the reason that Satyricon maintained a relatively peaceful ambiance, despite the rich cultural/political mix of its clientele. All shared a profound sense of relief to have safely made it into the club at all. Whatever festivities taking place inside were a picnic compared to what lay (literally) just outside the front door of the establishment. Maki's Gyro closet, next to the club entrance, at the end of the bar—which had a tiny retail window onto the street, was a popular spot for the underfed to find inexpensive sustenance. So there were always several contingents of transients nearby, in various states of collapse.

But the first signs of gentrification were beginning to filter into the immediate neighborhood. Sev-

for all from the Old Town landscape. Talk began to circulate of a conspiracy at City Hall. Still, it wasn't long before Satyricon owner George Tahouliotis found a way to create a second exit, allowing him to resume the club capacity of 149 (which often exceeded 200 patrons).

The fires of such calumny were further fed by a City Council decision to ban the time-honored poster of Portland telephone poles by insurgent rock bands. Led by the fervent beliefs of councilman Dick Bogle, it was deemed that telephone poles were, in reality, historic symbols of the bountiful forests that once grew throughout the Willamette Valley. The poles were tributes to our pioneer forefathers, who had the good sense to preserve the trees in their current form. Secondly, of course, the poles helped to provide telephone service.

Local bands, a segment decidedly at the lower end of the income demographic, recognized posters as not only an artistic extension of their musical endeavors, but as an inexpensive and effective means to promote local performances. Furthermore, musicians saw the actions of Bogle and the City Council as an outright affront to all the people who had graciously donated their time and effort for civic functions such as the Mayor's own Balls and the various city sanctioned food fights that took place every Summer on the Waterfront.

One person who took a very visible stance against the Council's decision was Dave Clingan, owner of Rockport Records. Rockport was an used and import record store that often served as a space for live musical events. In addition, Clingan was an active supporter of the local alternative scene. He responded to the situation by promptly collecting \$125 at a meeting of the Portland Music Association,

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audience as well. Thus, Nero's Rome shows were among the most popular in Portland at the time—charged with the static of raw animal magnetism and sexual electricity.

A single airing of the Nero's Rome song “Eye For An Eye” on Q105, a favorite Rock radio station of the day, generated unprecedented listener response. An LA record promoter was so impressed with their song “Into The Rain” that he managed to generate interest in the band from the MCA Records and Island Records labels. They were an act whose star was surely on the rise.

But within the community of Portland—a city that was tolerant, if not exactly supportive, of the musical contingent among the population—winds of malevolence began to blow. And in the Winter of 1988, several incidents took place, leading local musicians to think that perhaps the city fathers were out to get them. The first institution to be caught in the crossfire was, of course, Satyricon.

It might be difficult to recall, all these one dozen years later, that in those days Satyricon was positioned at ground zero of skid row. It was not the Pearl district which we now know as bursting with trendy upscale shops and high-rent loft apartments. It was a burnt out ghost town that was formerly a Gypsy ghetto in the '50s, before falling into a downward spiral of decay and disrepair over the next thirty years.

A mere attempt to walk the sidewalks in the general vicinity of Satyricon required a helmet and full body armor. One was likely to encounter beer bottles or bullets, knives or other implements, flying through the night sky with alarming regularity. They would explode on the pavement or ricochet off building

eral years earlier, Portland Music had located a retail outlet one block east from Satyricon, on the bus mall on Northwest 5th Avenue. Then, abruptly, the vacant lot directly behind the club was sold to a car rental company. Nearly overnight, what had long been a

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convenient parking lot, as well as the location for the band load-in door and the rear emergency exit of the club (which often served as an emergency urinal when the “rest rooms” were crowded) vanished. A chain link fence, 8 feet tall, skirted the perimeter of the property, conveniently blocking altogether the rear exit to the club. There were rental cars to be protected from the likes of Satyricon habitués.

Then, without warning, the city Fire Marshall, who had been involved in previous dealings with the club since its inception, elected to impose a capacity of 49 patrons in Satyricon—owing to the lack of a second emergency exit within the club. The previous capacity being 149, such a ruling was seen as a concerted civic effort to have the club removed once and

enough money to print a notorious poster promoting a charity concert at Rockport on April Fools Day.

Clingan also organized the “Mayor's Ball Too” alternative show in the Convention Hall at the Memorial Coliseum, as part of the 4th Mayor's Ball on April 8th. Bowing to more pressure from concerned factions, including the Mayor himself, the PMA chose to reduce the emphasis on the Ball as a showcase for Oregon's original music artists. Instead there was favored an approach that would ensure the presence of a broader spectrum of the general populace than had attended in previous years. With this in mind, Johnny Limbo and the Lugnuts were drafted as the headline act, their madcap antics always a guaranteed draw.

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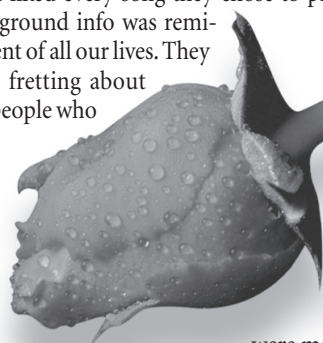
Chris Newman of Napalm Beach.

photo David Ackerman

Hey! Wait till you hear my pick of the month, it's not even a live show. It's watching Steely Dan on OPB. Yes, I'm giving it up to Fagan and Becker on good old TV. I liked every song they chose to play and the background info was reminiscent of all our lives. They were fretting about the people who

Sitting patiently on the beach, being fawned over as some of the guests at our hotel watched to see if the girls(ninas") were doing a good job. Mexico has a great deal of music floating through the air. We saw many players and one time we were serenaded by an albino guitar player, that had gnarled hands and sang in Spanish "Oh the circle of the sea, will bring

Pia De La Questa. When I told Buck that I wanted to do a column about Portland people, I knew I would come up with the most incongruous collection. It's true. I ran into David Unger, of David Unger Imports. He's a silver importer who owns a house in Taos and Portland. He's an amusing man who was traveling with a french couple that stayed a few days at Puesta Del Sol. It's a funky hacienda with a bunch of bungalows right on the Pacific. It was built by a famous Mexican Bull fighter in the 1920's. It's been through several hurricanes and many a sunny, dry day. It has this run down look, that when mixed with the heat and several cervesas, looks like it's melting into the sea. Anyway, there was David Unger standing next to the pool in his bathing suit telling my father, my husband and I the story of his life. Each day that he was at Puesta Del Sol he rode horses on the beach in the morn-



Rosebud

by Robin Rosemond

were mad at them. What can any of us do? You cannot please all of the...you know... people all of the time. It was quite sweet to see them execute their fine repertoire of hits that can't compare. I bought their new CD, "two against nature". I want to say up front, this is the first Steely Dan CD I've actually bought. When I married my husband, I inherited the Steely Dan collection and he would play them for me many times. I honored his choices in liking Steely Dan, but I never really got it. We would come home late after a great night out and he would happily put on a CD. I knew immediately that he was going for the Fagan/Becker. I would sometimes whine, "Not Steely Dan!" He would look at me crushed. Then, after about a thousand plays, I awoke to their jazz, funk, melodic, harmonious, driving music. They have some of their best on the new CD, and I like that it's new. It's no come back, or anything other than they are still brilliant, not to mention having the

best players to accompany them. Even Will Lee from "David Letterman" is featured on my favorite cut. Jack of Speed playing percussion(?).

My most interesting rock show experience in March was seeing KORN. The set was beautiful, the opening bands were good and Korn was impressive, but way too loud. Especially for the finale when they turned it up noticeably. What is that about? I suppose they have to use their incredibly powerful equipment somehow. They had a short film that opened their show that was well produced, and their video team and pyro were good as well. I had Korn rows in my hair from my trip to Mexico. So did

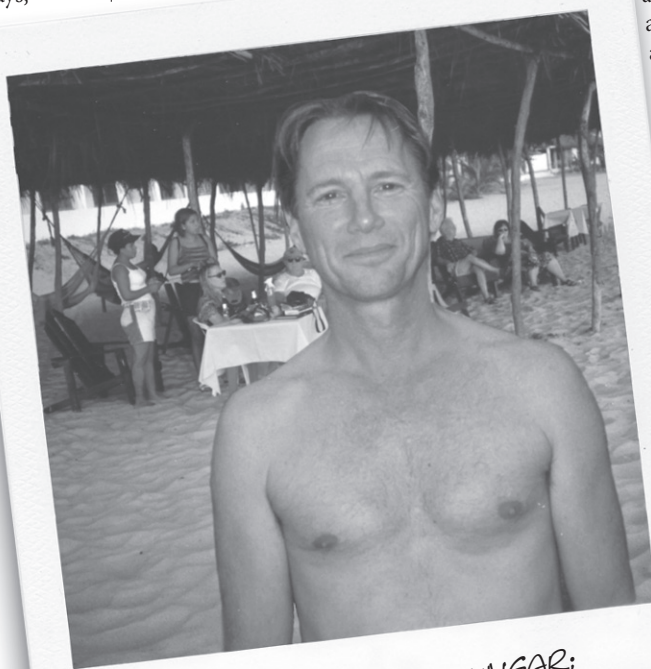
many of the kids that came to the show. Many braids were spotted at Korn.

Now that I mentioned getting my hair done in Mexico by some "ninas", I should write a little about the country, "South of the Border". It was all about sunset. I even had my hair done at sunset.

you back to me". In Acapulco we went to the Acapulco Princess where we saw a cover band do-

"Opera is a vital art form that continues to grow in it's popularity because it can be magical, entertaining and beautiful."

ing the strangest arrangements of forgettable top-forty. It was hot and I kept ordering Margueritas and looking at the ocean while they sang, You are the Sunshine of my Life. Mexico is a magical, mysterious place.



PORTLANDER DAVID UNGAR;
TRAVELING MAN.

ing, and when we went up the Koyoka River to see the spot where "Rambo II" was shot, we saw him and the French couple go zipping by in a boat with him standing on the bow looking like Fletcher Christian in "Mutiny". Everyone in Mexico is on a different plane. It's backward, tropical, poor, and a military state. Although there are tough and tumble aspects to this great country, the people are at peace in a certain way that is enviable. I met a restaurant owner who asked who I was with. I told him it was my father and husband. He said, "you are rich Senora." I replied, "Not really". He smiled and nodded and said, "Si, with a father and husband like that, you are rich." It seemed true. I felt that when we got pulled over by a military barricade in Guerrero, the soldier who looked in our car saw a family. His face fell from suspicion and machismo, to acceptance and a slight smile as he waved us through the road block. Oh Mexico, I know I'm going back like, La Circa Dela Mar.

My last pick of the month is Portland Opera's production of "The Cunning Little Vixen". This opera has proven to me that POA is willing to take risks and push the envelope of design, direction, singing, staging and masterfully come up with a wild, wild thing. Opera should not be considered snooty, high-brow, or stuffy. Opera is a vital art form that continues to grow in it's popularity because it can be magical, entertaining and beautiful. Go see "Master Class"

at Artist Repertory Theater. For tickets call: #503-241-1ART.

Write to me: rosebud@teleport.com

It does not mess around with the weak of constitution. Don't go there if you're squeamish. The place is real with a capital R.

I ran into a guy from Portland at our hotel in

LL

FILING COPYRIGHT APPLICATIONS

The issue often arises: Should you be filing copyright applications with the U.S. Copyright Office for songs which you have written?

The short answer: It's not absolutely necessary to do so, but as discussed below, there are some very good reasons to do so. This is particularly true if you are already performing the material in live performances (or are expecting to do so), or if any of your music is about to appear on a record.

Whether or not you file any copyright applications, you will generally have *some* copyright protection — at least theoretically. But there are some very major advantages in registering your copyrights with the Copyright Office.

These advantages really come into play if and when someone steals your material, and a copyright infringement lawsuit becomes necessary. Your copyright registrations can mean the difference between a very weak copyright infringement case and a very strong one.

Incidentally, it is always a good idea to attach a proper copyright notice (for example, © John Doe 1994) whenever you sell or distribute any tangible versions of your material (for example, on CDs or in sheet music form). For more information about copyright notices, obtain the Copyright Office's "Circular 3." You can obtain Circular 3 from the Copyright Office's website (discussed at the end of this article). Or write or call the Copyright Office and request it. The Copyright Office's address is: Copyright Office, Library of Congress, Washington, D.C. 20559. The Copyright Office's telephone num-

ber are (202) 707-3000 and (202) 707-9100.]

infringement takes place, and (for "published" works) within three months of the first "publication" of the material, the court can award you from \$200 to \$100,000 in damages (called "statutory damages") for *each act* of copyright infringement, even if you are unable to prove any *actual* loss of income or profits (called "actual

very important in a copyright infringement case, particularly if there's a dispute about whether you wrote a particular musical composition as early as you claim you did.

3. *Filing a Lawsuit.* The copyright statute requires that before you can start a copyright infringement lawsuit, you must obtain a copyright

LEGAL EASE

by Bart Day, Attorney

damages") caused by the infringement. (Incidentally, the term "publication," in copyright law terminology, refers to the point in time at which the material is first distributed to the general public *in any tangible form* (i.e., *not* just in *printed* form). In the case of a CD, for example, the "publication" would be the date on which the CD is first commercially released.

However, if you have *not* promptly filed a copyright application, your damages will be limited (with some technical exceptions) to your *actual* loss of income or profits, which are frequently quite difficult and expensive to prove. (This difficulty and expense can be due, for example, to the high cost of inspecting the complex financial records of a large corporation which may have infringed on your copyright.)

Another advantage of filing copyright applications, assuming that you file the applications within the time frame mentioned above, is that the court can make the copyright infringer pay *your* legal fees and costs, which can be very

registration. In many copyright infringement situations, it is important for strategic reasons to be able to move very quickly — for example, to *immediately* seek a court injunction stopping the infringer from continuing to misappropriate your material. But if a copyright registration has not yet been obtained, there will be some "down time" before the Copyright Office processes your application. In the meantime, your legal rights can be seriously prejudiced; hence, the advisability of registering your copyrights ahead of time.

WHAT FORMS TO FILE

There are two types of material on a record which can be copyrighted. First, each *underlying musical composition* can be copyrighted. This is typically done using a "Form PA." Then, separately, the master recording itself can be copyrighted, using a Form SR. In other words, you can copyright the musical composition itself, and then separately, your *recorded version* of that same musical composition.

You can file these forms for material *before* it is "published," and then again *after* it is "published." At the bare minimum, you should always file these forms promptly *after* the material is published.

In the case of a musical group not yet signed to a publishing contract or recording contract, the songwriters in the group will ordinarily copyright each of the songs which they have written (using Form PA), and then the group will separately file a copyright application (using Form SR) for the master recording itself.

In certain instances, a "Form SR" can be filed not only for the master recording, but also for the underlying musical compositions contained on the recording. However, this can be done only if the same people own the musical compositions *and* the master recording. There are certain technical requirements which determine whether a "Form SR" can be filed for both

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THE ADVANTAGES OF COPYRIGHT REGISTRATION

Here are some of the major reasons to file copyright applications for your music:

1. *Statutory Damages and Attorney's Fees.* If you have registered your copyrights *before* an

high in copyright infringement cases, particularly when a case goes to trial.

2. *Evidence of Validity.* The federal copyright statute says, in effect, that if you file a copyright registration with the U.S. Copyright Office within five years of the first "publication" of the work, the registration can be considered evidence of the validity of your copyright, and evidence that all facts stated in your copyright application are true. All of this can be tactically

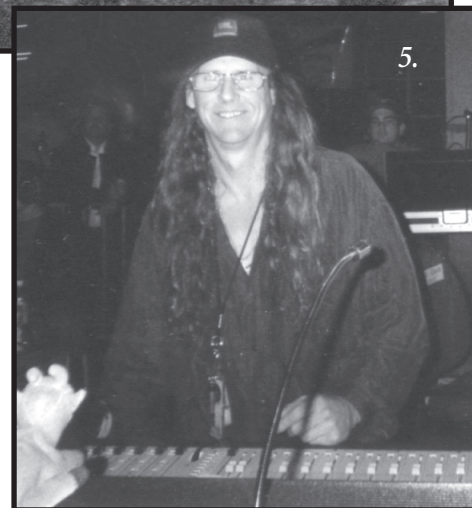
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Brian Berg kicks ass. That man gave me chills when he fired off his rollicking opening song for his SxSW set Friday night in Austin. The no-messing-around, uninhibited, classic rock and roll sound of 44 Long captured the stuffed full room of listeners. Berg does it like you're supposed to; his usual rock star moves and awesome vocals were all there, and somehow the 44 Long show was extra tasty this night. Once again, Brian showed his knack for attracting awesome rhythm section guys to play with him; playing this time was that cool bassist, Dave Harding, from Richmond Fontaine and Seattle drummer Mike Musberger of The Fastbacks and The Posie's fame. There was a reason Sideburn Records guy Terry Currier was grinning from the second row. This was an unquestionably Northwest rocking set, pulled off with maturity and style and was a great example of what Portland has to offer musically.

SxSW remorse kicked in early for me this year. The remorse comes from wanting and needing to be at too many places at the same time. Pedro Luz, Pinehurst kids, 44 Long and Silkenseed all showcased at 11pm Friday night. Pete Krebs, Richmond Fontaine and Helio Sequence were featured on the only Portland Indie spotlight hosted by Christopher Cooper of Cavity Search.

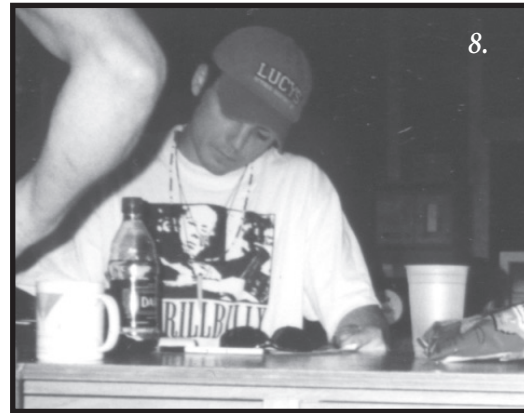
Richmond Fontaine played to a loud and enthusiast crowd. They rocked, yet there's no missing the country part of this act. This band seems like they are from Austin. (Stay tuned to next months article for more about this great indie country band.) I caught myself with my eyes closed while listening to the big wall of sound from Helio Sequence. This young duo humped in their own speakers on stage to work with some type of Mac computer that created all kinds of magic, including that cool bottom end thing. They also had several guitar pedals along with loop and sequencing stuff going on that I didn't understand. All I know, is that this two piece act is one awesome psychedelic hard rock band. I'm betting that Brandon Summers and Benjamin Weikel and their act, Helio Sequence, will be the next hip, big thing out of Portland. Even though several industry types had planes land in Dallas or San Antonio there were quite a few Portland SxSW-goers in the crowd for Wednesday's Richmond Fontaine showcase. Chris Caffarella of Citysearch was hanging with Mauro the Italian music industry cat, Nicole Campbell was pass-



Photos by Marsha Brady

1. The ubiquitous Paul Brainard at his Richmond Fontaine showcase with manager Eric Mayers of Siren Music Co.
2. Carlos Marcelin of Silkenseed and rock managress Toni Severe.
3. 44Long's Brian Berg ; the star in Austin, kicking butt Northwestern style on a showcase with four Southern bands.
4. Lamar Stilwell of Grindstone; Portland hard rock at its finest.
5. Robbie T. Portland live rock engineer running the board at the Austin Music Hall for Reckless Kelly.
6. Independent Portland act Camaro Hair tearing it up at their showcase on 6th street.

7. Portland's hip new duo Brandon Summers and Benjamin Weikel of Helio Sequence at their Cavity Search showcase.
8. Listing the song order for the 3rd Reckless Kelly album, is Northwest transplant and singer/songwriter Willy Braun at Bismieux studio in South Austin.
9. Pedro Luz; waiting for tacos at Maria's.



ing out her awesome postcard marketing her half dozen appearances for that week. Manager/agent Eric Mayers and publicist December Carson of Siren Music Co. were on hand as were Toni Severe and Carlos from Silkenseed. The funny part was Thrillbilly frontman and poet J. Bowman lives in Austin now and was tending bar that night. This threw all the Portland folks for a loop. It was cool to see the Portland crowd out and together in Austin and was a sign of the strong and supportive Indie scene here in PDX.

I used to say that Grindstone is a great band for their genre. After seeing these guys in Austin, I now say Grindstone is a great rock band. I don't know if they are a bit more mainstream now or they chose to have a more poppy set, but this band plays songs ready for the airwaves. Even their visuals are ready for MTV. Lead singer Lamar gets my best SxSW tattoo award, and I can't decide which was more beautiful, that jet black thumping bass or those flat tummies on the stage.

Sharing the same showcase and backline equipment was Portland's Pedro Luz. Guitarist Dan Meyers was pumping out fabulous guitar riffs from his rented amp and from my seat at the bar, frontman Mark Booth can apparently jump up 10 feet from the ground. Pedro had a killer set with their new rhythm section lineup of California veteran drummer David Currin and bassist Davy Hall formerly of Thrillbilly.

Camaro Hair showcased next door at SOHO and played to a reasonably full room. The songs I heard reminded me of the U2 Boy album. If anyone sees the bass player from this band, ask him if he re-

ally lost his tooth at the Austin ladies mud wrestling.

Portland was nicely represented by some other great acts this year. Larry Yes was on a cool showcase with John Cale. Also from Portland were; Lopez, and Duane Jarvis who immediately followed 44 Long's set. New Wave Hookers and The Weaklings played the same room one night. VI Foot Sloth and new to Portland act, Fireballs of Freedom, also made the trip. Portland rocker girls Anny Chelsea and Nicole Campbell had Austin shows this week as well.

God bless the unsigned bands for braving the trip to showcase. At Austin's, SxSW, unlike Portland's NxNW, the focus is not simply getting unknown bands some exposure. Every year, several of the major labels have showcases to market their acts to all the industry folks in town such as; press, retail, radio,

management, promoters, attorneys etc. Examples would be the Dreamworks evening with Elliott Smith and Sam Coomes headlining, a Columbia Records showcase featuring the Jayhawks, the Capitol Records girls night, and the BMI night at the Austin Music Hall, where several major Nashville acts were lined up with country rock darlings from Whiskeytown and Reckless Kelly. (The normally omnipresent Reckless Kelly was relatively low profile this year. They were in the studio mixing album # 3 all week and then left on a month long tour before the conference was even over.)

Other competition that out of town bands face are those clubs which feature a line up all Austin groups. Gaziillions of Austinites won't pay the \$95 for a wrist band, so they choose a show with a mess of bands they know and park it all night. It is a misconception that it is an industry packed room that bands will play to. Sure, the industry people can pack the rooms, but it is because somebody got them to go there. It's doubtful that the label guys just read what a band says about itself in the conference catalog and then show up. For an unsigned band, a SxSW showcase is more an honor, is great press kit fodder and is an opportunity to go to the school of rock and roll, A.K.A. the conference panels. Certainly it's tough to showcase for an unknown, unsigned band from out of the region, without anyone scaring up the industry such as a manager or label. They just can't compete. What they can do is rock! And all the Portland acts I saw did just that.

Some Portland acts dial it in and return year after year. Pete Krebs, Richmond Fontaine and Brian Berg are all returning veterans of SxSW. All three got good press coverage this year in Austin, are rootsy and rocking and fit in with the Austin music scene brilliantly. The huge live music Austin consumer group, including all those local musicians, will come to see these acts over and over. These Portland artists are also on the good side of the learning curve. The trip to Texas becomes easier and richer each time because they know where to get good tacos, where to rent gear, who to call for pot, where the 24 hour food is, and where the good South Austin parties are....

Stay tuned next month for more about the Flavor of South Austin.

LL

CURTIS SALGADO

AT THE DINOSAUR BAR-B-QUE IN ROCHESTER, NEW YORK.

by Dennis Jones

Drizzly, overcast, 50's. Portland's winter? No, a warm spell during Rochester (Kodak) New York's winter.

I spot the Ford window van and attached Wells cargo trailer both bearing Oregon plates. Geez, 25 years on the night shift and still touring like a local band. Guts.

The Dinosaur is a converted 1890's train station. The interior is retrofitted to resemble a back water Louisiana bayou barrelhouse honky tonk complete

NYC, upstate New York, Detroit, Memphis (BB King's club) and a few other rust belt cities aching for da blues.

I first bumped into Dave Stewart (D.K.) the famous Cray piano man. My mention of Two Louies brings a smile, a stare at my face brings a look of recognition. 16 years hanging out in Portland night clubs and I'm in. Dave passed me on to road manager Bill Gardner and sound engineer Karl Lazdins (Aloha Sound). The band is Jessie Young (hot shot guitarist with a 12th Fret Strat)



Curtis at the Juke Joint.

entertaining and danceable.

On break I talked to Curtis and he tells me that the current CD "Wiggle Out Of This" is a year old.

It's the good selling CD on Shanachie that David Leiken wanted to put out on his label but Curtis wanted to shop it to a bigger, fully staffed label. Shanachie quickly offered to buy it for distribution resulting in a falling out between David and Curtis. Shane

Tappendorf broke away from Double Tee to manage Curtis. Recently their booking agent switched agencies leaving them without an agent. A new recording will soon start.

The second set starts. I waved goodbye and was overcome with the spirit of Portland in the 80's, the Last Hurrah, Sacks Front Avenue, Earth, The Long Goodbye. The Dino pipes the music from the stage outside to the entrance way. Just the channel that Curtis sings and plays harp thru is heard. Clear crisp, rhythmic and solid. I take a last look through the door. Duct tape holds one pane of glass together. Through the other I see the band and Curtis blowing harp. "Juke Joint, Hostess, Booze, Blues and Bar-B-Que."

LL

"The Dinosaur is a converted 1890's train station. The interior is retrofitted to resemble a back water Louisiana bayou barrelhouse honky tonk complete with a tin roof (false), beer, whiskey, and biker broads waitressing."

with a tin roof (false), beer, whiskey, biker broads waitressing, Hell's Angels & Jimi Hendrix posters, trailer trash, hot slut memorabilia and sauce dripping smokehouse Bar-b-Que served until midnight..

Enter Curtis Salgado who is on a 3 week tour to

Rhinehardt Meltz (let's see you spell it in a bar) Tracy Arrington (bass w/Seattle's Fat James and just off a David Sandborn tour). The band was excellent playing Memphis soul, Muddy Waters finger style and rocking big beat sounds of Salgado. Recommended

Portland Prowlers Season Ticket Seating Chart



- Chairman - \$35.00 game \$272.00 season
- VIP - \$25.00 game \$192.00 season
- Preferred - \$15.00 game \$112.00 season
- Reserved - \$10.00 game \$80.00 season

Portland Prowlers of the Indoor Professional Football League

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877-IPFL-TIX**

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at our secure web server
www.portlandprowlers.com



Home Schedule

Friday, April 7 vs. Louisiana
Saturday, April 15 vs. Mississippi
Friday, April 21 at Omaha
Saturday, April 29 vs. Shreveport
Saturday, May 20 vs. Idaho
Friday, June 16 vs. Omaha
Saturday, July 1 vs. Mobile
Saturday, July 22 vs. Idaho
Saturday, August 5 vs. Omaha
All games 7:30pm start time

An Unreel World

Lake Oswego

(503)639 9364

Email: Mannykarin@aol.com

Owner: Karin Kopp

Engineers: Manny Keller or bring your own

Tracks: 24 + digital

Rates: \$24/hr

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

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

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

Anonymous Noise

248-2136

Owner: Karl Brummer

Engineers/Producers: Karl Brummer

Call for current rates, equipment and availability.

Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

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

Description: Apache Recording Studios was conceived and designed by Jef "Woop" Warner, former Geffen recording artist and producer. Stressing an earthy environment of cedar, redwood, tile and American Indian art. The control room features a classic Trident 70 console with Lexicon and Drawmer tube processing, 32-Track digital multitrack, computer editing and mastering, with monitors from Uri, Tannoy, and Alesis. An 1890's Knabe 9ft. concert grand piano resides in the spacious live tracking room. **Equipment:** 48 input custom Trident 70 console, (4) Adat w/BRC, Lexicon 300, LXP15, PCM 70, Eventide H-3000, 16 track digital audio workstation (SAW plus), Drawmer stereo tube compressor, Dbx, AKG, Micro-tech Gefell 92, etc. **Recent Clients:** Ten Pound Rain, C.R.O.W., Father Mary, Ozone Park, and Warner Brothers recording artists Rough Cutt, Lid, Rustvein, Rexsoul, 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, Audiomedia II/ Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer **Effects:** Digitech TSR-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, Mcroverb 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, KRK 9000B Monitors **Hardware/Software:** Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Un-interruptible Power Supply **Instruments:** Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynth module, Alesis D4, E-mu Proformance+, Korg DW-8000, Tama Artstar Drum set, Zildjian Cymbals, Assorted Percussion **Coffee Maker:** Braun Flavor Select, 10 cup. **Special Note:** We are a full service studio offering top quality at fair prices. Our facility includes a separate drum room, studio and control room. We offer a comfortable, low stress atmosphere for songwriters, bands, and commercial productions. We also produce and write music **Clients:** The Willies, Sweet Baby Onion, Trip21, Brothers of Baladi, Gypsy Caravan, J. Michael Kearsey, Doug Fulton, Bill Parsons, Guerrilla Motion Pictures, J.D. Kiggins, Bill Wadhams, Planned Marketing, Jason Baker, One Fish Two Fish, Albert Glenn and others.

QUARTERLY STUDIO/MASTERING GUIDE

Ronn Chick Recording

1209 NW 86th Circle

Vancouver, Washington 98665

(360) 571-0200

Owner/Engineer: Ron Chick

Call for current rates, equipment and availability

Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

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

Equipment: Consoles and recorders: Fully automated Yamaha 02R Digital Recording Console with complete recall and moving faders, (3) Alesis ADATs Alesis BRC Master Remote Control, Panasonic SV-3700 R-DAT, Sony DTC 75ES R-DAT, Denon DRM-740. **Microphones:** AKG C12VR Tube Condenser, Neumann U87A, AKG C414B/TLII, (2) B & K 4011, (4) AKG C460B, (2) AKG D112, (2) Crown PZMs, (3) Sennheiser MD-441, (5) Shure SM57, Shure Beta 57, etc. **Reverb & Effects** Dynacord DRP20, Lexicon, PCM70, Lexicon PCM60, Roland SDE-2500, DigiTech DSP256XL, Alesis Midiverb II, MXR 1500 DDL, (2) Yamaha 02R on board effects processors. **Processing:** (41) Yamaha 02R onboard compressor/limiter/gates, (1) Aphex Tube Expressor, (2) Aphex Expressor, Aphex 612 Expander/Gate, Klark Teknik DN504 Quad Comp Limiter, BBS DPR-901 Dynamic Equalizer, Millennia Media HV-3 Mic Preamp, (2) Rane ME30, BBE 422A Sonic Maximizer. **Monitoring:** Tannoy PBM-8, Yamaha NS-10M Studio, Tannoy PS-88 subwoofer, Audio Technica ATH-M40 and ATH-D40, Fostex T20, Crown PB-1 power amp, Rane HC6 headphone amp. **MIDI:** Power Computing PowerCenter 132 computer, Sony 200sx 17 inch color monitor, Emagic Logic v2.5 sequencer, Emu Emax sampler, Roland Juno 106, Casio CZ101, JLC Cooper MSB+ MIDI patchbay, Opcode Studio Plus Two MIDI interface. **Other:** Alesis DM5 Drum Module, Tech 21 SansAmp Rack, Missing Link BPH and Stewart ADB-1 direct boxes. **Description:** Michael Cooper has written over 100 technical articles on recording engineering for Mix, Recording, Electronic Musician, and Musician magazines. He is a Contributing Editor for Mix, the world's leading technical journal for recording engineers and studios, published in over 100 countries around the globe. Michael Cooper is the largest studio in the Eugene-Springfield area, featuring 37L x 17W x 20H cedarwood main room, 3 isolation booths and 20-bit fiber optic digital recording. All mixdown settings and moves are digitally stored for instant recall if a remix is ever needed. **Clients:** Chevalier, Alice DiMichele, Art 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, Dakmagan, 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) 768-9366

Owner: David Fleschner

Engineer: David Fleschner

Call for current rates, equipment & availability

Dead Aunt Thelma's Studio

PO Box 82222

Portland, OR 97282-0222

(503) 235-9693

Web: www.thelmas.com

Studio Manager: Mike Moore

Office Manager: Nicole Campbell

Owners: OCP Publications

Engineers: Mike Moore, Dean Baskerville, Ryan

Foster, Ronn Chick, Bob Stark

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

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

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

Continued on page 14

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Continued from page 13

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

Doctor Digital; The Sync Ward Studios
Portland, OR
(503) 892-0043, 1888-373-4485
Email: drdigtl@spiratone.com
Owner: Mark Frethem
Engineers/Producers: Mark Frethem
Tracks: 72+ (64 ProTools 24 Mix-Plus, 8 ADAT)

Rates: \$25/hr to \$75/hr - (Basic ADAT rates, ProTools non-sync, ProTools sync) Equipment Consoles: Mackie 32x8, Samson 2242, Mackie 1604 VLZ (Linear): ADAT, Fostex D-10 DAT w/timecode, Fostex D-5 (5) Denon and Technics Cassette decks. Video: Sony BVU-800 3/4", Philips S-VHS Computer Hardware/Software: PowerMac 9500 233 Mhz w/G-3 -21" monitor, PowerMac 8100/110, Quadra 950, 30 gig hard disk space, Jazz/Zip drives, Protools 4.3, Sound designer II, Masterlist CD, Adobe Premier, Radius Videovision Studio, 586 133 Mhz PC w/21" monitor, NTSC monitors Monitors: Tannoy, Infinity, Atlantic Technologies & Auratone, DCM Subwoofer Mics: AT 4033 (2), AT 4051 (2), Neum. KM100 (2), AKG c408 (2), AT25, AT825 stereo mic, EV RE20, Senn. 441, SM57 (2), SM81, SM58, many others available on request. Processors/effects: Protools IV/TDM: Waves TDM Bundle, JVP, Dverb, DPP-1, DINR, Focusrite D2, D3. TC Megareverb, Digidesign delays, gates, compressors, & EQ's. Outboard: ART Pro MPA mic pre, Lexicon MPX 100, Yamaha SPX 90II, Digitech 256XL, Midiverb II, LA-22 dual channel compressor/limiter, ART MDM-8L MIDI: Peavey C8-88-note weighted key controller, Kurzweil K2500R, K2000S keyboard, EMU Proteus 1, Yamaha TG33, Alesis D4, Octapad & kick trigger, MIDI Timepiece AV, (2) Studio 4's, Studio Vision Pro (MAC), Cakewalk Pro (PC) Instruments and Amplifiers: Fender HM Strat, Peavey T-40 bass, Alvarez Classical, Peavey Rock Master guitar pre-amp Miscellaneous: Marantz PMD 321 CD Player w/Digital output, Onkyo Integra THX surround sound amplifier, Krups Espresso maker w/mobile I.V. & stand. Sound Effects Library: Hollywood Edge Premier, The Edge, Cititrax, Cartoon Trax, and various custom designed. Music library choices available.

Notes: The Sync Ward is located in Portland's west hills just 1/2 mile off Beaverton-Hillsdale Highway and is a full service production facility. The latest tools and engineering talent are provided covering a wide range of audio applications from music recording, mixing and mastering to audio/visual and multimedia productions. All three Protools systems can sync to picture for ADR, Foley, sound design and sweetening with Dolby 4:2:4 surround encoding and 5.1 discrete. An elaborate MIDI suite with weighted 88 note controller, the finest digital pianos, SFX and sample libraries offer a wide palette of sounds to choose from. Located in the entire lower half of a secluded southwest Portland house, The Sync Ward is an upscale, professional facility featuring two isolated recording rooms with adjoining control room. It's location provides a creatively conducive environment with a "down-home-in-the-woods" atmosphere. Patients: Bill Matson (film: "Dif-

ferent"), Portland Center Stage (play: "As You Like It"), Generator, Dan Reed Network, Chamber Music Northwest, Jim Pantazi, Blue Honey, Haymaker, Dale Van Wormer, Jerry Joseph, Nobody, Henry Moon, Boka Marimba, Beater, 16 Volt, Hellbent, Gutter Jacket, Atom Sane, Ardey Allotey, Roger Sause, Vail Johnson, Toni Land, Andy Harrison, Richard Moore, Bob Shumaker, Wes Burden, Paul Owens, Karl Mansfield, Steve Smith, John Smith, Dave Carter, Dana Ray Denton, Geffen Records, Inphase, Inc., KPDX Fox 49, Oregon Ballet Theatre, WhiteHorse Studios, World Media T.V., Encounter Video, Inc., Nike, Agency.com, Façade Productions and many others.

Don Ross Productions

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

Equipment: 24 track Tascam DA-8's mods by Audio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revox PR-99 MkII, B77 2 track, 1/2 tracks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIFX, 6 Gig hard drive, Wang Dat & Studio Vision Masterlist CD and Pinnacle RCD 1000. Tascam M-3700 32x8 automated console, mods by Audio Upgrades; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, LXP 1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley tube compressor, Aphex 661 tube compressor, dbx 266's, Drawmer DL241, Aphex 106, Aphex 720 Dominator II & Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Symetrix SX201 parametric EQ's, Gaines MP-2 mic pre's. Mic's: Neumann U87's, KM84's, mods by Laus Heyne, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM53's, 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq, EPS w/44meg, Syquest & 300 meg of samples, Opcode Studio 3, JL Cooper PPS-100 dk10 KAT, Alesis D4, pre CBS Fender Super & Twin reverb, Zoom 9050 JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4030/4035/4010 SMPTE sync system, Sony SLV-575, SLV-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 McCornack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

Echo Star Studio

Address : Portland Or.
Phone : (503) 491-1683
E-mail: echostarstudio@hotmail.com
Website: www.echostarstudio.com
Owners : Marcus Sheppard, Edward Rei
Engineers/Producers : Edward Rei
Tracks : 24 track digital
Rates : •In-House as low as \$200 a day for blocks. •Mobile at venue - \$500 a day. Travel fee applied to locations more than 25 miles from downtown Portland.
Equipment: CONSOLES - Soundcraft Ghost - 24x24x8x2 in line design - 56 input at mix (24 channel A, 24 channel B, 4 stereo FX returns) - On Board CPU - featuring; MIDI MACHINE CONTROL supporting most devices using MIDI, Sony 9 pin, and P2 9 pin D type RS422 connections. TIMECODE READER/GENERATOR - LTC and MTC. MUTE GROUPS. MUTE SNAPSHOTS - manual recall, automatic recall

to timecode, recall via MIDI program changes. DYNAMIC MUTE AUTOMATION - via external sequencer. MIDI CONTROL FADERS - 4 band eq, low/high shelf, 2 full parametric bands (low/shelf assignable to mix B) - 10 aux. sends, 6 mono, 2 stereo, 3 / 4 and 5 / 6 mono and 8 stereo assignable to mix B - top of the line Soundcraft Pro Mic pre amps - meter bridge Mackie 1604 and 1202 available Oz audio headphone mixer and amp DECKS - Alesis ADAT's (x3) with BRC controller and Remote Meter Bridge ADAT Edit PCI card optical interface to computer Fostex D-5 DAT Marantz CDR 630 CD Recorder Tascam 103 cassette COMPUTER - Custom built 400 MHz Celeron with 128 Mb SDRAM - 100 MHz front end bus - 6.4 GB Western Digital HDD - 40X CD ROM - 4X CDRW - Zip Drive. Software includes: Windows NT and 95 - Cakewalk Pro Audio v.6.0 - ADAT Edit v.1.02 - Corel Draw v.5 - Page Maker v.6.5 - Office Pro 97 - Hot Burn CD authoring software - CD Stomper labeling software. MONITORS - Event 20/20 near fields with Hafler P - 3000 trans nova power amp Alesis Monitor One near fields. SIGNAL PROCESSING - ART Dual MP (x4) - TL Audio Dual MP - TL Audio Quad Ivory Series MP - ART Dual Levelar - Behringer Composer (x2) - Behringer AutoCom - Behringer MultiGate - Alesis 3630 - ADA MP1. EFFECTS PROCESSING - Lexicon LXP - 1 and 5 with MRC controller - Alesis QuadraVerb 2 - Digitech Studio Quad - ADA Multi-effects - Alesis D-4 . MICROPHONES - Audio Technica 4050 - Audio Technica 4033 (x2) - Electro Voice RE-27 nd - AKG CS-1000 S - Tascam PE-125 - Shure SM 57 (x8) - Shure SM 58 (x3) - Electro Voice 257 nd (x3) AUDIO SNAKE - Head box - custom built 40 XLR input, 3 split output using AMP mil-spec multi-pin connectors, and Pro Co transformers on splits 2 and 3. Separate ground lifts on all 3 legs trunk - 100 ft Horizon cable with AMP mil-spec multi-pin connectors. PATCH BAYS - All TRS Balanced. Connections for in and out's on all tape decks, console, effect and dynamic processors, including side chains on dynamic processors, and console sub-groups paths are integrated. The audio snake also connects to another patch bay for easy microphone to pre-amp routing during tracking. This connection is normalised to the console so that the source can also go to outboard pre-amps at the same time as the console.

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

Falcon Recording Studios

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

Rates: Studio A: 24 Track analog/digital: \$60.00 per hr., 16 Track digital: \$50.00 per hr., 2 Track DAT: \$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit: \$35.00 per hr. Studio B: 16 Track digital: \$35.00 per hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per hr., Set-up: \$20.00 per hr., Mastering: \$50.00 per hr., CD Master: \$75.00, Additional CD's: \$45.00 each. Block rates available for Studio A. A complete staff of musicians for writing, arranging and production is available upon request. Production, writing and arranging costs will be billed separately. Rates vary depending upon project. Studio A redesigned and tuned by Dr. Richie Moore— Sony MXP-3036 36x24 automated recording console; MS 3000 computer automation system for Sony console, Sony/MCI JH 24 24 track 2" tape machine; MCI JH 110 2 track

1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Fostex D-10 DAT Recorder, Macintosh Quadra 605, Meyers HD-1 monitor speakers/ KKR monitors, UREI 813C time aligned speakers. Processing: Neve 33609 stereo compressor/limiter, Crane Song stereo limiter, Summit EQP-200 EQ's, Neve 1272 class A mic pre amps (6), Neve 3405 mic pres (2), API 512 b mic pre amps (2), API 550b EQ's (2), API 312 mic preamps (4), Focusrite Quad mic preamps (4 channels), Lexicon 300 digital reverb, AMS RMX-16 Reverb, Eventide H3000, Lexicon PCM70 digital effects processor (2), Yamaha Rev 7 digital reverb (2), Lexicon PCM42 digital delay, Drawmer DS 201 dual channel noise gates (4), JBL/URIE 7110 compressor-limiters (2), UREI 1176 LN peak limiters (2), DBX 160X compressor/limiters (2), DBX 160 compressor/limiters (2), Urie LA 22 compressor/limiters (2), Teletronics LA-2A, LA-4 compressor/limiter (2) Studio B — Ramsa WR-T820B recording console; Tascam DA-88 (2) 16 tracks digital recording, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/20" monitor, Yamaha CD Recorder, Panasonic SRV-3500 Professional DAT, Yamaha NS10 A/KKR monitors, Roland SRV-2000 effects processor, Behringer Composer (stereo limiter), Behringer Multi Comp (4 limiters), Behringer Auto Quad (4 gates), Behringer Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1, Macintosh Quadra 700 (24 meg ram, 1 gig internal hard drive) 1 gig external hard drive, Audiomedia II card (Sound Designer II/ Session), Apogee AD 500 converters, Opcode Studio 3 (2). Software: Performer5.5, Vision 1.01, Pro Tools / Soundesigner, Master List CD, extensive sound library for S-1100, D-50, D-110, DX7, TX, MS 3000 automation 1.4, Galaxy. Available Instruments: Yamaha 6'6" concert grand piano, Yamaha Recording Series Drums (9 pieces), Gretsch 5 piece drum set, Akai S-1100 (mass Micro 45 mg cartridge hard drive), Korg M1-R, Korg 01-W fd, Korg 01-W, Roland D-110, Roland D-50 Roland Octapad, Ampeg B-15 tube bass amplifier. Microphones: Neuman U-47 tubes (2) Klaus Hynes modified, Neuman U-87 (2), Neuman U-67 Klaus Hynes modified, Neuman KM 84 (2) Klaus Hynes modified, AKG 414 (5) Klaus Hynes modified (1 modified), AKG C460, AKG D112, Shure SM 91, Sennheiser 421 (4), Beyer M201 (3), Shure SM-57's (5) Clients: Rubberneck, Calobo, Five Fingers of Funk, Higher Ground, David Andrews, Pete Miser, Rhythm Jones, Tree Frogs, Curtis Salgado, Hummingfish, Lifesavas, Dan Balmer Trio, Linda Hornbuckle, Dennis Springer, Dan Faehley, Tom Grant, Richard Arnold, Obo Addy, Calvin Walker, Rob Daiker Project, Mary Kadderly, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

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Contact: Ryan Foster
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Clients: Sony, Loosegrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave

Continued on page 18

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AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Curtis Salgado. Portland's most seasoned pro. Steve Miller says Curtis' newest CD for Shanachie Records "Wiggle Outta This" is "The best R&B album of the decade." Curtis is in Los Angeles recording his second album for Shanachie. Marlon McClain, who produced the first Shanachie album, will again man the helm.

This is a big month for local major label acts.

Everclear is ignoring the conventional wisdom and releasing "Learning How To Smile" on Capitol, April 25th. Elliott Smith's sophomore effort, "Figure 8" is due out on Dreamworks, April 18th. The Dandy Warhols are in town shooting music videos for "Thirteen Tales From Urban Bohemia", their upcoming Capitol lp. Slowrush is beating the bushes for airplay on their new Epic lp "Volume". Meredith Brooks just returned from Washington, D.C. where she and NARAS lobbied congress for increased funding for arts and Arts Endowments.

Elliott Smith got a bump instead of a bounce out of his high profile South By Southwest showcase in Austin at La Zona. The Austin American Statesman's Jeff Salamon panned the band's set observing, "Elliott Smith didn't seem to be having a particularly good time...neither did most of the audience."

"Smith has a new album, 'Figure 8', coming out soon from Dreamworks, and a new band in tow to play its songs. Unfortunately, the newness was painfully apparent."

"At La Zona, with Sam Coomes on bass, Scott McPherson on drums and Aaron Embry on keyboards, Smith switched tactics, trying to re-create the finery of his albums. The result was neither/nor."

"The crowd, which had pressed itself tightly against the stage the moment Creeper's set ended, figured out three songs in that no fun was to be had, and started churning and drifting. Smith made the brave decision to mostly stick to new songs the crowd didn't know, and if the band had been crack enough he might have pulled it off. But Embry's tinkly keyboard made Ben Folds sound like Cecil Taylor by comparison, and McPherson spent an awful lot of time on his ride cymbal, which meant there was no backbone to the music. Toward 1 a.m. as more of the crowd headed for the door, the music picked up. But it was too late to save the night."

"The reassuring thing is, Smith's talented enough to overcome a bad night, even one so high profile. He's a major talent, one of the few people who understands the beauty of song and the beauty of riffage, and can pull off both in world-class manner. He'll either get this band into shape or get rid of them. Here's hoping he gets to it pretty quick."

We shall overcome.



Everclear is the subject of yet another large story in Billboard (4/1/00) entitled Everclear's Dual Releases On Capitol Cover Pop, Hard Rock.

BB's Larry Flick finds "fans of Everclear will get a double dose of music within the next six months, as the Capitol act plans to issue two albums before the close of 2000."

Art Alexakis tells BB, "Maybe it doesn't make sense, but you've got to go by your gut. We feel this is the right thing to do."

"On April 25, the label will issue "Songs From An American Movie, Volume One: Learning How To Smile." Later this year, a second volume, Good Time For A Bad Attitude will be released.

"Learning To Smile" was actually first planned as Alexakis' solo debut.

"The songs I wrote were very melodic, but when I started writing the lyrics, they sounded like Everclear."

Art says that ultimately, he wasn't happy with the way the music was turning out. "It just didn't have the soul of an Everclear album. When the band started working on it, it was obvious it should be an Everclear album."

"Learning To Smile" is a minor departure for the band in that it offers "a lot of keyboards, a lot of harmonies, strings on four of five songs, and horns on a couple of tunes."

"There's really not a whole lot of big guitar on the album, but there's a little bit on two or three songs."

"Learning To Smile" has a sweet pop tone, while 'Good Time For A Bad Attitude' has a more aggressive rock attack. What we do is very poppy at times, and then there's a part of us that's very noisy."

No release date has yet been set for "Good Time For A Bad Attitude".

Art's decision to make his solo effort a band project met with agreement from key retailers in BB. Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco says, "Although the band has had a strong presence in the marketplace, there's not enough curiosity to warrant a solo record by Art just yet."



Slowrush needs some airplay...

Rob Daiker's act is back in town after the one horse town tour promoting last month's release of their debut on Epic Records. They'll put the Econoline back out on the road again in May. "Junkie", the first single from "Volume" has faded from the Radio & Record

modern rock charts and Epic is servicing radio stations with the second single "Breathe".

"Breathe" was co-written by Dan Reed.

Reed also co-produced the track for the album. Dan Reed Network members Blake Sakamoto and Dan Pred played on the album but quit the band on the eve of the release, unhappy with Epic's proposed tour-support package. And managed by rookies.



photo P

Dandy Warhols; videos for Europe.

Slowrush's managers Rob Erickson and Steve Walker couldn't leave their day jobs to join the band tearing up Tempe but did have enough space and creative energy to sign the band Blyss to a personal management agreement.

Timing. It's everything.



David Leiken and Shane Tappendorf were management partners for over fifteen years till last year when Shane took Curtis Salgado and left the Double Tee offices to strike out on his own. Shane and David disagreed over whether Curtis' newest CD should be on Shanachie Records or Leiken's label Lucky Records. Since David put up most of the money for the album he thought it should be on Lucky Records. Shane thought Shanachie could promote it better. They dissolved the partnership over the seeming conflict of interests. "The last thing David did was negotiate a really great record deal for me with Shanachie," says Salgado.

Leiken has already found new talent to nurture.

D TURNTABLES

BY BUCK MUNGER

Double Tee's chief exec has signed a personal management agreement with **C Force**, a Cincinnati pop and rhythm & blues act featuring two brothers and two sisters between the ages of 12 and 18 years old.

Name **Jackson** ring any bells?

The family act are the children of **Keith Cheetham**, a former Capitol Records recording artist with the band **Sun**.

The first release of **C Force** on **Lucky Records** is scheduled for May.

At home **Leiken** is kicking up some dust over the club up the street from the **Roseland** (rhymes with "pistol") engaging in what David calls "moving capacities" or how many people does your place hold? In that other club's case they include the additional capacities of the other rooms in the building to the main room's "capacity". These figures are published in trade magazines like **Pollster** and listed in the club's mail out propaganda. In the marketplace, this makes the performance room look larger than it actually is to the prospective national talent searching for a venue in Portland.

"They are able to acquire acts by using a number that exceeds the actual legal capacity," says **Leiken**.

David says that he's made official complaints but because the club is part of a locally owned chain of brew pubs run by a very popular brother team, the authorities have been "treating it with kid gloves." Word.

Is it corporate progress or the evil empire?

The musical instrument retail giant, **Guitar Center** opened their 74th store, in **Clackamas**, January 13th. The national chain advertises "The Nations Lowest Price Guaranteed".

The first **Guitar Center** store opened in **Hollywood, California** in 1964 to carry the **Vox** line of guitars and amplifiers, then being made famous by the **Beatles** and other **British bands**.

April 27th the **Guitar Center** chain opens store number 75 in **Beaverton**.

Portland's largest musical instrument retailer thusfar has been **Portland Music Company** with 5 locations in the area and a store in **Las Vegas, Nevada**. **Mark Taylor**, **Portland Music's** owner says he thinks the **Guitar Center** openings are a corporate mistake. "They won't make any money here. They have locations all over, some make money and some don't, and they may even be here for a long time, but they won't make any money here. Portland is a tight-knit artistic community."

Guitar Center's impending arrival in the area is especially dreaded by competing **Fender** dealerships. **Guitar Center**, as the largest **Fender** dealer in the country, gets significant price breaks and the benefit of a large centralized inventory.

Tigard Music, by contrast, is a mom & pop kinda store owned and operated by **Ron Royce**.

Tigard Music has been a gung-ho high-profile **Fender** dealer since opening in 1976. **Ron** will be right up the road from the new **Guitar Center**, store number 75. In the early days **Fender** dealers were given protected areas where they had exclusive distribution of the franchise. This is not true today. **Guitar Center Beaverton** and **Tigard Music** will duke it out like **Goliath** and **David**.

"I've bought thousands of dollars worth of gear from **Portland Music** and **Showcase Music**, but this is the American way," says **Guitar Center Clackamas Assistant Manager Smokey Wymer**.



Cool Nutz goes Hollywood.

Portland's hip hop pioneer entrepreneur **Terrance Scott AKA Cool Nutz** has moved his musical career to **Los Angeles** and joined up with two heavy-weight west coast artists to form **D.B.A. (Doing Business As)**. The three members "bring together a unique blend, combining the best musical elements of the Northwest, the Bay Area and South Central Los Angeles."

Cool Nutz joins **Poppa IQ**, who has been featured on albums by **Scarface**, **The Luniz**, **Ice T**, **CJ Mac** and **Snoop Dog and Bosko**, one of hip hop's "hottest up and coming producers". **Bosko** is responsible for gold and platinum hits with **Master P**, **E-40**, **Junior Mafia** and the **Hot Boyz**.

D.B.A. has released their first album, **Doing Business As**, produced by **Edward "Rome" Bill & Bosko**. Cuts from the album are featured prominently in the motion picture "High Freaknquency".

Cool Nutz put **Portland** on the hip hop map in the 90's when he scored a deal as an artist with **Atlantic Records/Big Beat**. He left the label to form his own company **Jus Family Records** in **Portland** and worked for years in the community to organize hip hop events and encourage local hip hop artists.

In funky P.O.-Nutz is **The Man**.



The **Dandy Warhols** get sexy for Europe.

Courtney Taylor and crew chose **Portland music video producers Food Chain Films** to shoot two music videos for songs from their upcoming "Thirteen Tales From Urban Bohemia", duo out on **Capitol**, July 4th. **Food Chain** also did the buzzworthy music video being used to shop the band **Niven**.

Director **Chris Anthony** and photographer **Marc Greenfield** shot the Warhols' "Godless" and "Get Off" at **Dante's** in **Old Town** and **The St. John's Pub**, April 10th & 11th.

Spokespersons for **Film Chain** say the two videos were shot for a specific demographic. "The European and UK markets are the intended audience for

these steamy videos."

In the American market release, **Zia** keeps her shirt on...



Beck and **Buzz** together live!

Well, maybe not. **Buzz Clifford** says "I might have a gig in **Maine**." on April 30th, the day **Beck** visits **Portland** to play the **Theater of the Clouds*** One **Center Court** with his "Southern fried futurism and electric boogie beats".

Clifford is featured on **Beck's** current near platinum album "Midnight Vultures" on **Geffen Records**. **Buzz** says he's made "about twenty grand" so far in writing royalties for the **Midnight Vultures** track "Milk & Honey".

"I'll get the big check in August," says **Buzz**.



North By Northwest is on the radar.

The **Music & New Media Conference** is scheduled for **September 21-23** at the **Embassy Suites** in **Portland**. Watch nwnw.com for showcase information. Application process begins in May.



The **CMJ Music Marathon** has been scheduled for **October 19-22**, in **New York City**. Register online at www.cmj.com/marathon/.



Ladies nights.

Rockrgl Magazine presents the first **Rockrgl Music Conference** scheduled for **November 2-4** in **Seattle** at **Renaissance Madison Hotel** and downtown venues.

The conference is "an ambitious partnership between the bi-monthly publication and founder of the **SxSW Music Conference**, **Louis Jay Meyers**".

"The goal of the conference is to promote, encourage and celebrate women's achievements in the music industry," says **Rockrgl publisher Carla DeSantis**.

Ronnie Spector has confirmed as a **Keynote speaker** and many other notables are slated to participate including **Holly George-Warren** of **Rolling Stone**, **Ann Powers** of **The New York Times**, **Susan Silver** manager of **Soundgarden** and **Alice in Chains** and **Cheryl Pawelski** Director of **A&R** at **Capitol Records**.

Performing artists interested in performing at the event can download a copy of the application form at www.rockrgl.com or call 206/230-4280 for continuously updated registration information.

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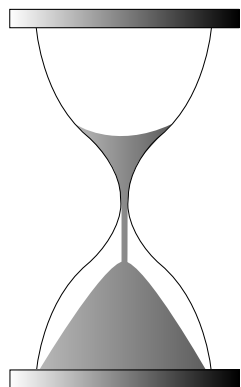
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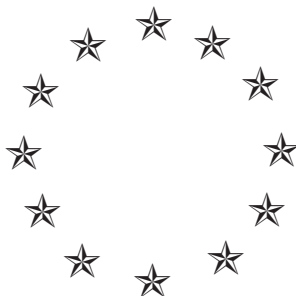
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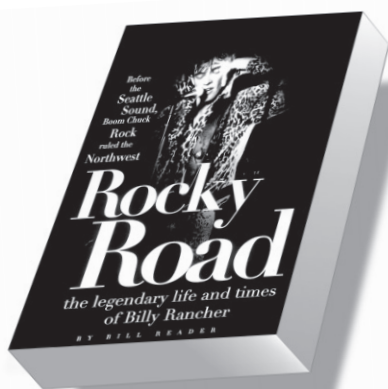
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Continued from page 15

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Fresh Tracks Studio

1813 S.E. 59th

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(503) 235-7402

Email: fresh@teleport.com

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

Owners: Jon Lindahl

Engineers: Jon Lindahl and Casey Spain

Tracks: 32, 24, 16, & 8 (24 tracks hard disk) 16 tracks of digital & 16 tracks of analog)

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

Equipment: 2 ea 2 XT Alesis ADAT, Analog 1"

MS16, Hard Disk (CUBASE w/Mark of the Unicorn Hardware) All synchronized via JL

Cooper Synchronizer, Panasonic CD Burner. 24 x 8 x 2 Soundcraft Mixing Console, MS16

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

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

pressor/Gate, DBX 163x Compressor, DBX 161

Compressor, Biamp Quad Limiter/GHate, DBX

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

10-band EQ, Rockman Guitar Pre-Amp, Rockman stereo Chours/Delay, Roland SRV

2000 Digital reverb, Roland SDE 1000 Delay,

ART SGE Mach 2 Effects Processor, Alexis Midi

Verb, JBL 4311 monitors, KLH monitors,

Auratone monitors, BBE 802 Aural Exciter,

Panasonic 3700 DAT Mastering machine, Otari

1/2 track Mastering machine; wide selection of

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

Shure, Byer, Audio Technica.) MIDI Equip-

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

and Mark of the Unicorn Hardware. ATARI

1040 ST computer, Symte Track Program, Pro-

teus 1 Sound Module, Yamaha TG100 Tone

Module, Alexis HR 16 Drum machine, Yamaha

TG 100 Tone Module, Roland MKS-100 Sam-

pler, ESQ-1 Keyboard, Casio Midi Guitar. Clients:

Robbie Laws & Jim Mes; Vivian's Keeper;

Shanghai on the Willamette; Oversoul; The

Elf Kings; Hudson Rocket; Owen O'Mallory;

Full Throttle; Pagan Jug Band; Terry Grayum

& Gwen Thomas; Drastic Measures; Michael

Larimae; Steve Hall; Eric King; Carl Klang;

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Hanson; Buddah Beatnik; John Meyer; Molly

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Gung Ho Studios

86821 McMorott Lane

Eugene, Oregon 97402

(541) 484-9352

Owner: Bill Barnett

Engineer: Bill Barnett

Tracks: 24 analog 2" mix down automation

Equipment: Westar console- 36 channel, 72 in-

put, 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.

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track recording: \$25/hr and up depending on

studio. Freelance engineering \$20/hr + studio

costs.

Equipment: Compressors: GML 8900 stereo

peak limiter, Urei 1176 compressor/limiter, (2)

DBX 160x compressor/limiters. Microphones:

Neumann U48 tube mic, (2) AKG 414 ULS, (2)

AKG 460, AKG D112, (4) Shure SM 57, (4)

Sennheiser 421, (2) Beyer M260 Ribbon. Tape

Machines: Panasonic SV3700 DAT, Tascam 48-

B 1/2" 8 Track Recorder, Tascam 122MKII cas-

sette deck. Effects: Lexicon PCM 42, Yamaha

SPX 900, Alesis Midiverb. Misc: 8 Channels of

API 550A EQ's, Neve split Mic Pre/EQ, V/T

Tube DI. Amplifiers: Ampeg Portaflex B-15 bass

amp, Vox Royal Guardsman, Vintage Supro

Guitar amp. Monitors: Yamaha NS-10 Studio.

Clients: Wilco, Skiploader, 30.06, Eric Mathews,

Pond, Adam Wade, Scribble, Slackjaw, Suplex,

Pedro Luz, Autumn Planes, Pushover, Kayo,

Mel, Petal, Intifada, Flophouse Palace, Loligo,

The Reports, The Zero State, The Kremlin

Bronx, Dwell.

Jackpot! Recording Studio

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(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 cas-

sette deck, Accurate Sound Corp. 2 track or

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

YamahaNS 10m monitors, Manley "limiter/

compressor", RNC 1773 "Really Nice Compressor"

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

gate, Behringer MDX 2100 "Composer" dual

limiter/compressor/gate, Behringer XR 1400 4

channel Multigate, Alesis Micro Limiter, Korg

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

verb, Alesis Midiverb II (2), Alesis Microverb II

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

24S dual channel digital processor, AudioArts

4100 Parametric EQ (2), Sytek MPX-4A 4 channel

class A mic preamp, Rolls RP 220 tube mic

preamp, PAIA tube mic preamp, SansAmp Bass

Driver DI, DBX "Boom Box" subharmonic syn-

thesizer, Sony MDR 7506 headphones (5), AKG

K 240 headphones, Cable Upright Piano,

Hammond Organ with broken keys, Leslie 900

speaker/amp combo.

Microphones: Manley Cardiod Reference Tube

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

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

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

J.A.S. Recording

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

Owner: Andy Strike

Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT
Rates: \$150 per day (8 hours). Over 8 hours pro-rated to daily rate.

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

J&M Recording, Inc./First Take Studio

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

Owners: James & Mavis Nyssen

Engineers/Producers: Doug Pershing

Tracks: 24 analog, 99 MIDI

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

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

KAOS Recording, Mastering & CDR Duplication

Portland, OR
(503) 287-5066

Owner: John Belluzzi

Engineer: John Belluzzi

Tracks: Tascam "1" 16 track

Rates: \$30/hour.

Equipment: Tascam MS-16/16 track analog; Mackie 24-8 Mixer; Pro Tools with Audio Media III; Native Power Pack; Power MAC 9600;

Yamaha CDR Burner; Panasonic 3700 DAT; Mackie HR8-24 monitors; 12 channels of tube preamps-ART Pro MPA; Pro VLA tube compressor; 4 Beringer Compositors; APHEX 105 Quad Gate; Lexicon LXP1, MPX100; ART Quadra/fx; Digitech Studio 400; Rode Classic Tube Mic; 2 Rode NT2 Mics; AKG 414; 2 Shure M-88; 2 Synheiser 421; 4 EV 408; D-112; CDR Duplication: DSR 8000; Media Form CDP-CP2 Color CD Printer. Fender Stratocaster, Fender P-Bass, Ampeg Bass Gear, Line 6 Guitar Amp.

Recent Recording and Mastering Projects: Cravedog Records, Bingo, Obidiahs, T. Biscuit, Fernando, Daylights, Thresher, Witch Mountain, Herkemer, Earthforce, Vibrasonics, Mr. Rosewater, Five Fingers of Funk, Creepy Old Trucks, Shamir, Gasoline Kings, Repellant, Monkey to the Monster, David Sullivan, Mike Toschi, Luther Russell, No Idea, Signified Monkey, The Kung Fus, 36 Crazyfist, Bangin' Moon, Bomf, The Hessians, Disfunctional, All Out, Secludes, Di Esto, Monkey Fur, Short Handed, The Blackouts, Das Gravy Boat, Arterspace, Disasternauts, The Licks, MoanieD, Baseboard Heaters, Finn, Witch Throttlegush, Pennfold, Captain Binge, Bastard Children of the Roman Empire, Stagger, Iquanas, Merde, Antiworld, Plaid Pantry Project, Lady Speed, Wapeka, Jeff Johnson & The Telephones, Freak Mountain Ramblers

Lion's Roehr Studio

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

Owner: Mike Roehr

Producers: Jeff Powell, Karl Lazdins, Mike Roehr

Tracks: 16 ADAT

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

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

Nettleingham Audio

360-696-5999 / 888-261-5086
Vancouver, WA

(just minutes from downtown PDX)

Internet: <http://www.nettleinghamaudio.com>

Email: info@nettleinghamaudio.com

Services: CD Mastering, CD Replication & short runs, graphic design, digital editing, etc... **Specialties:** CD Mastering/Short-Run CDs

Engineer: Kevin Nettleingham

Tracks: 64 Track Digital Hard Disk

Rates: \$50.00 per hour / 100 CDs - \$325

Equipment: Digital Audio Workstation; Digidesign Pro Tools 24/Mix system Software Version 5.0, **Audio Hard Drives:** 39 gigabytes, **Computer:** Macintosh Power PC 9600/233 w/ dual 20" monitors, **RAM:** 248 megabytes, **AD/DA:** Cranesong; HEDD (Harmonically Enhanced Digital Device) 24 bit converter, Digidesign; 888/24 24 bit converter

Analog Processing: GML 8200 Parametric Equalizer,

Cranesong; STC-8 Discreet Class A Compressor Limiter

Mic Preamps: Cranesong; Flamingo Dual Channel Discreet Class A Mic Preamp, **Digital Processing:** Waves; Gold Bundle (E99, Pro FX Processors, C4 Multiband Compressor, TC Electronics; MegaVerb, Steinberg; DeClicker, Line 6; AmpFarm, Digidesign; DINR & other various effects, **Digital Routing:** Z-Systems; 16x16 AES Digital Detangler Pro. **Data Backup:** Exabyte; EXB-8700LT 8mm. **CD Recorder:** Philips; CDD 2600 4x read, 2x write. **Monitors:** Meyer Sound HD-1 High Definition Audio Monitors. **Metering:** Metric Halo Labs; SpectraFoo, Waves PAZ Psychoacoustic

Analyzer 2 Track Players/Recorders: Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs. **Clients:** Oregon Symphony • Thrillbilly • Mobius • Dead Red Head • Mel • Slackjaw • The Miss • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • 5 O'Clock People • Shorthanded • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Flying Heart Records • Lyle Ford • Engorged • Shapeshifter • Gravelpit • Village Idiot • Daylights • Thresher • 44 Long • Lava de Mure • 31 Knots • Pacific Wonderland • Thy Infernal • Pipe Dreams • Renato Caranto • The Bassoon Brothers • Rozz Rezahek-Wright • Johnny Limbo & a lot more!

No Moving Parts

S.E. Portland (near Laurelhurst)

234-6410

Owners: Mark/Michele Kaeder, Justin McCarthy

Engineer/Producers: Justin McCarthy, Mark Kaeder

Tracks: 40 (32 harddisk, 8 adat)

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

Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing Exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info. **Clients:** Dizzy pilots, Glorybox, The Automatics, The Blue Ribbon Boys, Heywood, Creepy Old Trucks, Lew Jones, Hsu String Quartet, Bucket of Rocks, Recording and editing for the independent film Breach Of Etiquette, Commercial sountracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

Northstar Recording

13716 S.E. Ramona
Portland, OR 97236

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

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

Tracks: 32, 24, 16

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

Equipment: Otari MX-80 2" tape machine;

Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVM1D1 portable DAT; Ampex ATR 800 1/2 track; Otari MX 5050 1/2 track; Klark Teknik DN780 reverb; Lexicon PCM 70 & LXP-1; Roland SRV2000 (2); Alesis Midiverb II; MicMic XL305; A/O plate reverb; Eventide 949 harmonizer; Aphex Dominator II & Aural Exciter; BBE sonic maximizer; Lexicon prime time; Delta-Lab DL-5 Harmoni-computer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gate; Burwen noise filter; Aphex 612 stereo gate; Symetrix vocal processor (2); Wendel Jr. w/all cards; Sycologic trigger; dbx 463 gate; dbx 160 limiter; Sound Workshop Series 30 console w/Roland 12 line mixer; Tascam 8 line mixer, UREI 809, JBL 4311, Auratone monitors; Hafler 250; Crown D-75; Rane HC-6; Sound Genesis Split headphones; Sound Tools digital editing w/ 1 gigabyte hard drive; 650 megabyte removable optical cartridge; 45 meg mass micro removable; Adam-Smith Zeta Three synchronizer. **MIDI:** Emulator III (2) 8 meg machines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-1; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE. **Other:** Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. **Clients:** Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Holloway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

On Site Audio

A Diamond "Z" Records Company
16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035

(503) 675-1670

(503) 635-7335 Fax#

E-Mail DZRRrecords@aol.com

Contact: Steve Landsberg

Services: Live on-site Audio recording

16 track pro tools mastering, CD burning, (custom for you)

Rates: 2 hrs live – 4 mike set-up: \$350.00 + media

Longer recording available for not much more money!!!

Live? : hours up to 16 mike set up available upon request.

Equipment:

Mixing Boards: Spirit®, Mackie®, DAT: Sony TCD-7 (mobile), Fostex D-5 Digital Mastering Recording. **Outboard Gear:** ART MPA Pro pre-amp, dbx 2231 band graphic equalizer/limiter with type 3 noise reduction, dbx 1046 Compressor/Limiter. Yamaha Compressor GC 2020, Samson Q-5 headphone amp. Alesis Quadraverb 2, Alesis Midiverb 2, Furman Power Conditioner 1215 Radio Shack 8 track player. **Headphones:** Sony MDR 7506. **Mic's:** Audio Technica 4033, 4050, Audix OM 5, OM 6 D-2, Shure 57's & 58's. Sennheiser 635, others. **Computer:** Apple Mac Power PC 7300, Pro Tools® 4.5 Gig hard drive, Glyph 9 Gig, Yamaha 4x CD writer. **Some of my clients:** Some of the clients on Diamond Z, or we produced or recorded or mastered: Calvin Walker, Les Wilson, The Tokens, The Soulsations, The Falcon's, Age of Aggression, Grandma Viv (lots of private releases), Various church productions, live shows, books on tape, live sound for video, instructional CD's and lots of private label recording.

Continued on page 20



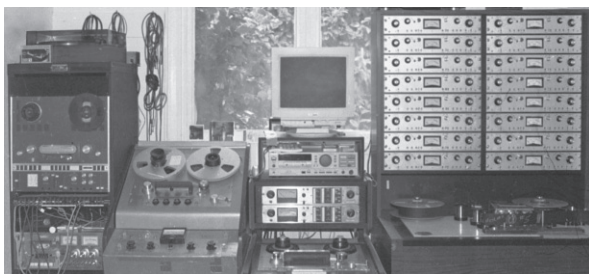
Chicks dig guitars.



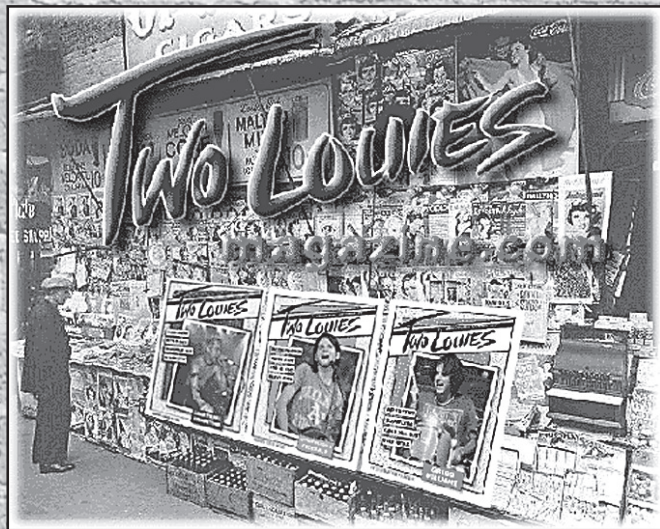
Red Carpet Recording

503.848.5824

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New! Aloha Location w/many Advantages! • MORE racks of tube gear • Silver soldered Patch Bays • Tube Driven JBL/Alnico Mains + Near Feilds • Vintage Amps • Hammond Leslie & 'Grand • Massive Analog • Computer Editing • CD Burning • RCT 4x8 Tube Plate Reverb



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QUARTERLY STUDIO/MASTERING GUIDE

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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, Surfponics, and others.

Pushy Jew Productions

N.E. Portland

(503) 288-9279

Owner/ Engineer: Ken Goldstein

Tracks: 8 tracks digital audio editing

Rates: \$15.00 per hour/projects negotiable
Equipment: Pro Tools & Studio Vision Pro, Hard-disk mastering to DAT, Tascam DA 30 MK II, Unlimited MIDI tracks, SMPTE Capable

Clients: Lynn Haldeman, Jeff Otto, Kevin Russell, Mary Sue Tobin, Tom Anderson, Quixotic Music Productions, Two Louies Radio Magazine, Samsonite & Delight-Ya

Q Studios, inc.

Aloha, OR

Phone/Fax: (503) 591-1200

Email: qstudios@cybernw.com

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

Engineers: Eric Danskin, various independent

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

Equipment: 24 track ADAT system w/BRC, 64

input X2 console w/fader automation, Macintosh based Digital Audio WorkStation running Deck II software, Tascam DA-30 DAT, Tascam, Sony & Yamaha cassette recorders, Nakamichi CD player, Roalnd M-160. Effects: Lexicon LXP-15, LXP-1, LXP-5 w/MRC, RSP Intelliverb, Korg A3, Ibanez SDR-1000+, Alesis 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 Technica 4033 (x2), Sennhaier 421 (x2), Beyer Dynamic M88 ribbon (x2), Sure SM-57 (x3), Electrovoice ND 257 & MC-100. Other: Yamaha NS-10M & custom CV monitors with Carver Amplification. Fully balanced tt patch bay. E MU Proteus 1 & 2 MIDI sound modules, Akai S2000 sampler with computer editor, Akai S-900 sampler, Akai MX-76 weighted key controller, Master Tracks Pro sequencer. Premier Resonator drum set with Zildjian cymbals. 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, Funkknot.

R Studio

(503) 285-9168

Owner: Gregg Whitehead

Engineers: Gregg Whitehead, Kristopher Merkel

Rates: \$25.00/ per hour

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

Equipment: Tape Machines: Fostex E-16, 30ips olbyw/D C Sony DTC-700 D, Sony tape deck with Dobby S, Computer: Pentium 90, 3 gigs memory scsi, 16 meg ram, Digital Audio Labs "digital only" card D, Crystal Lake Audio "Crystal Clear Wavetable", soundcard, "SAW PLUS" 16 tracks Hard Disk recording and 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 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, Evantide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones
Other: Real-time and high-speed cassette duplicating services. Video production and duplication
Clients: There Ya Go, Stain, Loco, Okie Drifters, Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojos.

Red Carpet Treatment

Aloha, Oregon
(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

Tracks: 16tk 2" 15/30 ips. 2tk 1/2" 15/30 ips
Rates: \$40/hr or 10 hr block for \$300 (in advance + plus tape costs)

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

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

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

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

Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon reverb, Behringer Dualflex exciter, Orban Optic Compressor, Behringer Compressor, 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 555, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup.

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

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

ReX Recording

1931 S.E. Morrison
Portland, OR 97214
(503) 238-4525

Owner: Sunny Day Productions, Inc.

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

Tracks: 24 8/8 analog, 16 track digital

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

Equipment: Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), ProDisk III, Sony JH-24 2" 24-track recorder 30/15 ips; UREI 1176LN x 2 peak limiters, DBX 160 x 2 limiters; EMT stereo plate reverb 7" w/ 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 & CTC; Technics RS-B905 3-head mastering cassette deck; Tascam 32 1/2 track; Scully 280 B-2 1/2 track (2); Technics 1500 1/4" and 1/2 track (3); Otari MX 5050 1/4" 1/2 8-track, Tascam ATR60-T 2-track w/ SMPTE, Tascam BR20-T 2-track w/SMPTE **Microphones** — Audio Technica AT 4050, AT 4033; Sony C-500 (2); Sony C-37P, Sony ECM 377, Neumann U67, U87, KM84i, KM86; Sanken CU31 (2); E-V RE15; Shure SM81 (2), SM57; Beyer PZM; Sennheiser 421, ME20, ME80; RE15. **MIDI:** EMU E-Max digital sampler; Yamaha DX7; Roland U-20 multi-timbral keyboard; Yamaha TX8LZ sound module; Ensoniq ESQ-1; Oberheim OB-8; Alesis HR-16 drum machine; Oberheim DMX drum machine; Cooper PPS-1 sync box, Ensoniq EPS, Roland MKS-20, Roland MT-32, Roland R-8 drum machine. **Other:** Chickering 8' grand piano; Sony JH-10 1" video; JVC 8250 3/4" U-Matic; AK Q-lock 4.10 sync; Atari 1040 computer w/Hybrid Arts' SMPTE Track Pro software; headphone splitters 1 in x 4 out; AKG headphones K-240 (2) Sennheiser headphones; Technics RS-B605 cassette decks (30) with Dolby HX Pro, Dolby B or DBX II noise reduction. **Clients:** Valerie Carter/Jackson Browne, Chellie Mitchell, Hummingfish, Fourty Thieves, Johnny Limbo & the Lugnuts, Lonesome Taxi, Mark Eubanks, Phame Choir

River Recording

Milwaukie, OR
(503) 659-5760

Owner: Steve Parker

Engineer/Producer: Steve Parker

Call for current rates and equipment

Sonic Recording

Northeast Portland
(503) 230-2713

Owner: Max Williams

Producer/Engineer: Max Williams

Tracks: 8, 2

Rates: \$15/hr. or \$13/hr. for 20 hrs.

Equipment: Tascam 388 w/parametric EQ; dbx 1 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 Goods

Beaverton/Aloha, Oregon
(503) 690-6864

<http://www.soundgoods.com>

Owner/Engineer/Producer: Joshua Slamp

Tracks: 24 digital/8 analog

Rates: SPECIAL INTRODUCTORY RATES! \$30/hr.; \$280 (10hrs) day rate. Or try one of our CD Package deals. 20hrs/100 CD's \$899; 40hrs/1000 CD's \$2499.

Equipment: Mackie D8B with full automation; snapshot & session save; built in effects, compression, gate. Alesis, Fostex, Joemeek, Focusrite, Art, Dbx, Lexacon, Tc Electronic, Marantz, Shure, Audio-tech, Groove tube (pre-Alesis), Rode, AKG, Beyer Dynamic, Roland V-Drums, Axon, Roland VG8, Acoustic Systems Sound booth. **Clients:** Shakin Jake & the Live Wires, Virtual Zero, Burgundy, Mind Disciple, Mike Connelly, etc.

Sound Impressions, Inc.

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Portland, OR 97227

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Fax: 249-5021

e-mail: info@sound-impressions.com

Web Address: www.sound-impressions.com

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Owner: Dan Decker

Engineers: Nick Kellogg, Dan Decker, Independents Welcome

Personal: Dan Decker: Owner / Engineer, Nick Kellogg Programmer / Engineer, Rick Duncan: Engineer, Tim Gerds: Video Editor, Assistant Engineers: Mike Warren, Jason Smith, Jason Leivein and Brain Anderson. **Direction:** Sound Impressions has been serving the Northwest with quality audio services since 1983. We now offer full multimedia services including video, CD-ROM authoring and web page design. Audio projects range from local demos to national albums. **Mixing Consoles:** DDA AMR-24, 60 inputs with Uptown moving fader automation, 24 buss split console design. 36 channel master section and 24 channel monitor section. Switchable plasma metering. Soundcraft TS12: 12 buss, 28 inputs, 56 inputs on mixdown, Fame fader and mute automation. Amek Matchless 26 inputs, 24 buss, in-line monitoring and 8 subgroups, 8 effects sends per channel, 8 effects returns, monitors wired for returns for a total of 72 inputs for mix down. **Multi-tracks:** Otari MX-80 2 inch 24-track with CB-120 locator for programmable punch-in and punch-out. One hundred programmable location points. ADAT-XT 24 tracks, BRC auto locator. **Mastering Decks:** Otari MTR-12 II (center-track) 1 inch, Tascam 52 1 inch, Panasonic SV-3800 DAT, Panasonic SV-3500 DAT, Yamaha CD-R writer, Noise Reduction: Dolby 363 SR / A 2

Channels, Dolby XP 24 Channels SR, Digidesign D.I.W.R. **Digital Audio Workstations:** Pro-Tools III 16 Track Power Mix (on the AVID workstation), Digidesign Pro Tools II 4-track, Sound Tools and Designer, with Pro I/O, Video Slave Driver, SMPTE Slave Driver, Digital Performer with 2408 interface and MIDI Time Piece. **Synchronizers:** 2 Adams-Smith Zeta Three's. **Digital Reverbs/Delays:** Lexicon: 480L, 2-Lexicon PCM-70's, 2-Lexicon LXP-1's, Lexicon PCM-41, 2-Yamaha REV-7's, Yamaha SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64 Delay, Deltalab 1064 Delay, Audio Design Delay. **Equalizers:** Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band full parametric, UREI A522 1/3 octave graphic. **Other Outboard Effects:** TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, **Compressors and Gates:** Crane Song STC-8 Stereo Compressor, Aphex Stereo Compressor, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, Yamaha CG2020 Stereo Compressor, 2-Symetrix 544 Quad Gates, Audio Logic Quad Gates, Aphex 612 Stereo Gate. **MIDI Equipment:** Power PC Mac 8100 100 MHz with 1.2 gig drive, Mac IICX with color monitor and 100 Meg drive. Power Mac G3 with Digital Performer software, MIDI Time Piece Interface, MOTU 2408. **Instruments:** Yamaha C-3 6 foot grand piano, Yamaha DX7, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacker 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. **Sound Modules:** Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R, EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland JV1010 with Hip Hop expansion card. **Microphones:** AKG "The Tube", AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! **Monitors and Amplification:** UREI 813's, KRK 7000's, Yamaha NS10's with matching sub wolf, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification **Clients and Projects:** TK Records Subpop Records Atlantic Records Frontier Records Sony Records Mercury Records Jon Koonce and the Gas Hogs Poison Idea Eric Mathews Cardinal The Dandy Warhols Swoon 23 Craig Carothers and the Nerve Heatmiser Pilot Dan Reed Monde La Bella Caveman Shoe Store Pig Pen Hearing Voices Snowbud Dan Balmer The Killing Field Steve Hanford Miracle Workers Brothers of the Balidi Cruella Nu shooz John Nilsen Michael Harrison Tall Jazz Dub Squad Gary Hobbs Gary Ogan Dub Dubree Steve Christopherson Here Comes Everybody Patrick Doro Lyle Ford Patrick Doro Marv Ross Rindy Ross Lyle Ford Land of the Blind Al Perez Chode Mel Nancy Bright Leroy Vinegar Soular Jeff Cava OC192 Carla Cox Gypsy Caravan Melt JIVA Bob Stark Philmore Flemming Victor Wooden and many more.

SuperDigital Ltd.

915 N.W. 19th Portland OR 97209
228-2222

www.superdigital.com

EMAIL: superdigital@superdigital.com

Owner: Rick McMillen

Contact: Michael Maughn

Engineers: Rick McMillen, Michael Maughn,

Continued on page 22

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

Tony Lash, Mo Morales, Bob Stark, Freelancers always Welcome!

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Equipment: 24 BIT DigiDesign ProTools24 MixPlus with all TDM plug ins, Pro Control, 888/24, ADAT Bridge, Apogee A/D & D/A Converters, GML EQ, GML Dynamics, Manley Mastering Pulcres, Manley Massive Passive, Manley VoxBox, TC Finalizer, dbx Quantum, UREI 1176s, dbx 160sl, Genelec Active Monitoring with subs, CD burners, Panasonic & Otari DAT recorders, Nakamichi cassette, Otari open reels, Dolby SR / A, and much more!

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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 inter-

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

The Voice-Over House

In the Hollywood District

P.O. Box 13755

Portland, OR 97213-0755

(503) 288-9972

Personnel: Joseph Waters, Amy Hecht, Martin Hecht

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

Walter Midi Recording

1420 SE 162nd

Portland OR 97233

(503) 761-0964

E-mail: waltmrid@teleport.com

Owner/Engineer: Jon Lemon

Rates: \$40/hr includes engineer and use of all equipment and instruments. Tape costs & charges for digital storage of projects additional cost. Block rates are available. Call for details.

Recording Equipment: Tape Decks: Six Adats- (1) Adat XT-20 (4) Alesis Adat XT and (2) Alesis Adats with BRC remote controller; Tascam MS-16 1" analog 16 track; Panasonic SV-3700 and Tascam DA-30 dat machines; Philips CD recorder. **Mixing Board:** Yamaha O2R digital mixer (fully automated faders, EQ, effects, panning etc. with built in effects, gates, compressors, expanders) with 4 Adat interface cards. Tube preamps, compressors: (5) Manley tube preamps (2 independent inputs per unit), Manley voxbox, Manley El-Op leveling amplifier, Drawmer 1960 pre/compressor. **Microphones:** (2) Manley reference cardioids; (2) Manley Baby cardioids; (3) AT4050; 4033; AKG C3000 and D112; Audix D1s and D2s; EV RE20; misc others and lots of 57s and 58s. **Hard Disc Recording and Processing:** Korg 1212 card with: Cubase VST24 v3.7; Cakewalk 6.0; Sound Forge. **Effects:** (2) Alesis Quadraverb 2; Lexicon Alex; SPX-90; Boss SE50; Alesis Microverb; various others. **More processors:** TC Electronics Finalizer; Aphex Aural Exciter; Aphex gates; Behringer Intelligate, Composers; Musical Instruments: Acoustic: 1997 Steinway Model B 7' grand piano; Hammond B3 with 122 Leslie; Hammond M3 with custom Leslie; Rhodes 73 Suitcase piano; Synths and Keyboards: 19 midi keyboards or rackmounts including Roland JV-1080; Roland JV-1010; Roland JP-8000; Clavia Nord Lead; Korg Trinity; (2) Korg SG1D; Korg SGPProX; Rhodes VK1000 organ; Roland S-550 sampler; Alesis Q57; Roland U220; Korg O3RW, and etc. **Recent clients include** Colobo, Radio Flyer, Five Fingers of Funk, Kenny Mack, Al C, Clever Crew, Izaya, Land of the Blind, Finger Lickin' Good, Buddha Beatnik, Al Zion.

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MTS

Inter NetWorking

by Fran Gray

It's not a revolt, but it is revolutionary. It's a real mix ...the bands and artists that represent Portland at Mp3.com. Only there in the world of D.A.M. (digital audio music) CD's and downloads does a local artist have the unthinkable opportunity to have their music heard world-wide 24 hours a day. Where else can an independent artist not only sell their CD's, but have them burned, assembled, packaged and mailed off by someone else for next to nothing? Where artists hopes used to lie in that one in a million chance that a label would hear them and like them, artists can now see their songs on charts, receive offers for tours, get CD sales, gigs and more just by being online.

Mp3.com charts their artists according to Zip Code. These numbers and positions change from day to day, but currently in the east sector of Portland, Robert Rude has it all tied up with songs crowning the top100 chart and D.A.M. CD sales beating out the competition. (I wonder if he knows?) The Ken DeRouchie

Band appears in the middle of the same chart along with Jesus Presley. On the other side of Portland, a band called Channel 11 is at the top with at least a dozen songs on the chart. Also appearing on that same chart

"Mp3.com charts their artists according to Zip Code. These numbers and positions change from day to day, but currently in the east sector of Portland, Robert Rude has it all tied up with songs crowning the top100 chart and D.A.M. CD sales beating out the competition."

is Portland's Burgundy with their song, "Sun and Moon Allegory" getting lots of attention. The Rotating Leslies and Headscope are doing very well in their respective sectors. Portland's beloved Lew Jones has his neck of the woods covered with more CD's than you can shake a stick at and is dominating the corresponding chart for both popularity and D.A.M. CD's. (those DAM CD's).

There's an amazing coalescence of bands and artists at Mp3.com. You can download cuts by Alanis

Morissette and 10,000 Maniacs or Anger Management and Feller....but there are also some noticeable absences for Portland. Try to find bands like Slowrush or Linda Hornbuckle, they're not there. Part of this has to do with label conflicts and exclusivity and part of it has to do with Internet savvy or lack thereof. Maybe some of it has to do with the lack of time. Whatever the cause, other splendid bands have rushed to fill the void and have received offers and opportunities that might not have come their way.

If you surf to <http://www.mp3.com/stations/twolouies>, you will find that you have arrived at the Two Louies Magazine Radio Station at Mp3.com. Click on the "Radio Play" button and hear songs by many of the artists that you've been reading about in Two Louies Magazine. The current (and ever-changing) playlist

includes The Rotating Leslies, Drive, Burgundy, Jesus Presley, Robert Rude Band, Craig Carothers, Lew Jones, Headscope, Anger Management, Mobius, Phamous Phaces, Eric Savage Band, Feller and The Ken DeRouchie Band. The only criteria for being on this station is that a band or artist has appeared in Two Louies (in one way or another) and already has tunes at Mp3.com. You've read the articles, you've seen the pictures, now you can hear the music too.

LL

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You'd think that in second grade, instruments would be assigned according to size. No self-respecting music teacher would give a second grader, whose only means of transportation was his mother's VW bug, a stand-up bass to play. But Sandin Wilson's mother demonstrated true genius and determination by transporting her son and his best buddy, his bass, in that baggage bound Beetle. "The scroll would hang out of the window," Wilson recalled with a smile on his face. This mother's genius for cargo manipulation was surpassed only by her son's musical abilities. They weren't just heading for rudimentary music lessons, often they were on their way to performances. At that ripe young age Sandin Wilson was already taking the first confident strides of what would become a life-long musical journey.

The bio of this illustrious Portland musician includes a Carnegie Hall performance with America's Youth Group at the age of 16 and a tour through nine European countries. By the age of 18, he was studying at the Bass Institute of Technology in Hollywood with some of the world's finest players. Wilson's fellow students were getting ready to settle into a life of studio work. "These guys were all in their thirties and had it all tied up...I was just 18 and wanted to play...so I left."

Now at the age of 40, Sandin has recorded on nearly 70 CD's. His musical credits include work with Quarterflash, Windham Hills artist John Doan, Michael Gettle, Cal Scott, Craig Carothers, Calvin Walker,

Michael Harrison, Linda Hornbuckle, Dan Reed, Terry Robb and many others. The Quarterflash gig ran from 1987 to 1997, but Wilson's desire to perform often had him

playing with up to five different bands at a time during this stretch. His current gig with Portland's Swingline Cubs has him playing bass and splitting vocals with Juliann Johnson. He's been with the band for five years.

"I definitely want to say that the band is better than ever." Wilson talked about "The Cubs" a band that has graced Portland with its snappy swing arrangements for more than 20 years. "The guy who put it together, Teddy Deane, just retired. He's a prostrate cancer survivor and is now a spokesman for the American Cancer Society. There was a ton of press covering his departure from the band. It was a lot of positive stuff, but it also put in people's minds that the band was breaking up."

"I like to funk and I like to sing" Wilson added. Wearing suits and ties for 90 dates a year, Sandin plays some swanky gigs these days. "We're mainly known for playing 40's swing, but we also play R&B covers, funk and original songs too."

"These guys are great," Wilson went on about the new members of the band. "We added Tim Bryson on sax and Ed Snyder on guitar." Wilson is clearly jazzed about the new line up.

"It's a smokin' little band" according to Wilson. The line up also includes Marty Higgins on drums and Paul Mazzio on trumpet and flugelhorn. Catch the "Cubs" big "shew" at Atwater's May 6th 8-11pm. It's a Benefit for Doernbecker's Hospital so it is for a good cause too.

by Fran Gray

LL



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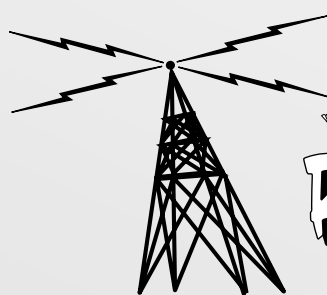
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APRIL 2000

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

1	1	KING BLACK ACID	Starseed CD	... And the Starseed Transmission
4	2	HAPPY STARS	Yeah It's Rock CD	Punk'n Soul
7	2	PINEHURST KIDS	4 Alarm CD	Viewmaster
2	3	VARIOUS	Hush CD	Flag
9	3	A MAN CALLED SUN	Ammonite/TK CD	This Land of Eldorado
•	4	WOW AND FLUTTER	Jeealous Butcher CD	Pounding the Pavment
3	4	DRYER	Dryer CD	Outside Line
6	5	PONTICELLO	Ponticello CD	Dark Skies
8	5	NIVEN	Demo CD	Rain
•	6	JAMES LOW	Demo CD	James Low
•	6	VARIOUS	Hush CD	Mute
8	7	HANK PLANK AND THE 2X4'S	Demo CD	Venus Hair Trap
11	7	THE DOLOMITES	Advance CD	Hogshead of Whiskey
2	8	THE HIGH VIOLETS	Demo CD	Dream Army
6	8	RELOAD	Reload CD	Sex Ray
•	9	RECLINERLAND	Expanding Brooklyn CD	Reclinerland
7	9	KDB	KDB CD	Y2KDB
•	10	WRITTEN IN ASHES	Nightfeast CD	Epiphany
•	11	DOGBOY	Bad Ass Johnson CD	Dogboy
9	11	CINCINNATI SON	Demo CD	Cincinnati Son
10	13	GRINDSTONE	Grindstone CD	Nowhere Under
•	13	POLECAT	Sonic Boom CD	High Pressure System
•	13	BLANKET	Hush CD	Blanket

TOP TRACKS

•	1	KING BLACK ACID	Starseed CD	"IWhere Ever it is You Are"
•	2	HAPPY STARS	Yeah It's Rock CD	"Burn it Down"
•	3	PINEHURST KIDS	4 Alarm CD	"Don't Worry"
•	4	KIM NORLEN	Hush CD	"Sky"
•	5	A MAN CALLED SUN	Ammonite/TK CD	"Eldorado"
•	5	WOW AND FLUTTER	Jeealous Butcher CD	"Breakable Doll"

THE Blarney STONE

April 2000

Friday 14th

Marti Brom/Countrypolitans/Barnshakers

Saturday 15th

Rotating Leslies/Orange Collection/Brian Cutler/Cheralee Dillon/
Barbarella/Obscured by Clouds/Receders

Sunday 16th

Ezra Holbrook CD release party with
Baseboard Heaters/ Drive/ Camero Hair/
Lael Alderman/ American Girls/ Bottom Rung show 7pm

Tuesday 18th

Dave Carter & Tracey Grammer/Annie Gallop/
Andrew Calhoun/L.Grierson

Wednesday 19th

Harrison

Thursday 20th

Lisa Miller & the Trailer Park Honeys/Allen Dobb (Canadian songwriter)

Friday 21st

Dave Carter and Tracy Grammer/ Vivian's Keeper 9pm
Eric Wood 6-7:30pm

Saturday 22nd

Nine Volt Mile/ Sweetjuice

Sunday 23rd

Cheralee Dillon

Wednesday 26th

The Jim Basnight Thang

Thursday 27th

Jen Bernard/Rich Treece/ Nina Neher/ Amy Annelle/Colin Meloy in the round

Friday 28th

Off the Rail/ Michael Burley/
Jonah Howard the American Dream featuring David Lipkind

Saturday 29th

Jeff Trott w/special guest

Sunday 30th

4th Rebellion

May 2000

Monday 1st

PSA Showcase Contest

Wednesday 3rd

Lyle Ford/ Brian Cuttler/ Sean Dickson/ Tracy Klas/
Jon Newfield Songwriters in the Round 8pm

Thursday 4th

Jesus Presley

Friday 5th

Swamp Mama Johnson

Saturday 6th

Ashbury Park

Sunday 7th

Steve Hettum/ Robbie Laws/Jon Koonce/Gary Ogen 7-10pm

Wednesday 10th

Steve Lockwood w/ Guests 9pm

Thursday 11th

Adam & Chris w/ Sheila Nicholls

Friday 12th

Buds of May

Saturday 13th

X-Angels Brian Cuttler Band

Sunday 14th

Black Barrel 7-10pm

Wednesday 17th

Ezra Holbrook hosts Songwriters in the round 9pm

Thursday 18th

Project Logic

Friday 19th

Gone Orchestra/ Flatland

Saturday 20th

Lava DeMure/ LoveNancySugar/ Blush/Obscured by
Clouds

Sunday 21st

Jon Koonce

Monday Open Mic

Tuesday Reggae Night

Sundays & Wednesdays shows 7-10pm

Always a cover

39th & Hawthorne
234-7474



Live and Recorded Reviews

by Fran Gray

April Food's Day Music review Buffet

J.P Jones -Ashes

CD Vision Company Records

In a blender, add 2 cups of night time and a dash of glorious upheaval.

Add several embers of burning, glowing lyrics and bluesy folk guitar melodies.

Puree for 20 seconds.

Strain out unnecessary love stories, discard.

Drop in Bob Dylan.

Blend on high for 2 minutes.

Pray.

Place on a plate and garnish with a sky full of stars and a mountain of insight and you have J.P Jones' CD *Ashes*.

This project flashes a million personal incendiary images at once. If this were breakfast, it would be the Royal Empress Hotel Grand Slam Buffet. Based on this disc, I question the need for major label CDs altogether.

Purusia- 4 song Demo

Independent

Purusia is not a country in the former Soviet Union and it's not a Klingon food involving live worms. It's actually a tasty tray of tantalizing tones. It's a filet mignon of savory guitar rock served up in the new tradition of bands like Vertical Horizon and the Goo Goo Dolls. They're a Portland band delivering crunchy rippling rock with substance. Purusia...the other white meat.

Jayne Jablonski's Cheese Cake

Independent release

(Sung to the tune of Imagine apologies to the memory of John Lennon)

Imagine white chocolate cheese cake...It's easy if you try

Oreo crust below it....strawberries to the sky

Imagine all the people...this could change their li...i...i...iives.

Jayne Jablonski's cheese cake is music on a plate.

Spuds- Punk Demo

Very Independent

I'm seriously glad this CD was short.

Doug Hoekstra- Make Me Believe

CD-One Man Clapping

It's fanciful, dreamy and slightly off-kilter folk music. **Doug Hoekstra's** intensely whispering temper-tuned voice slides up and down through his songs

in a masterfully endearing way. It reminds you of Bob Dylan, only it doesn't give you a sore throat when you listen to it. A barrage of sometimes wildly swirling background female vocals are the antithesis to his wonderfully, mellow hushed voice. His music mixes elements of folk, rockabilly and blues and straight-up rock to come up with this extraordinary sounding formula. There are no comparisons to put his music up against. It's Hoekstra's thing and it's a new recipe.

"Every Lover's Breath," with its appetizing slide guitar riffs and spicy hooks drop in and out amongst playful keyboard licks and rockabilly drums in this brilliant arrangement. Hoekstra sings with scads of attitude. It's difficult to understand how it comes off that way when his voice is breathy and whispery all the time; almost like everything is a secret.

This is what you get when you're the real deal, but you don't have a major label pushing you towards the main-stream. Doug Hoekstra's music springs forth with new ideas that seem to flow out of him quite naturally. It would be really fun to work with someone like this in a recording environment.

Jory Nash -Tangle with the Ghost

CD -Thin Man Records

His music is rhythmic... stormy and sweet. It's a rainbow arching a prism of colorful stories and sounds. **Jory Nash's** music is a landscape of musical scenery flowing over a playground of guitars. It includes acoustic leads reminiscent of the work of Tony Rice, along with fingerpicked guitar and delicate splashes of electric mood and slide guitar. Gorgeous piano arrangements with groove-laden drums and bass back a fiercely tranquil voice that's smooth and halcyon and silhouetted in ghostly delays and gentle reverbs. This is millennial folk music drawing from the deepest and purist roots of this genre, but expands out from that point and into the music of today. Choosing a cut or two to contrast and compare is like tossing up a handful of cards in the air and picking the two that land closest to you. They're all uniquely brilliant and musically satisfying, not to mention beautifully produced by Nash.

"The Acoustic In-Between," has a dependency-inducing guitar pulse tracing an outline of intense chord progressions. Haunting, bluesish acoustic guitar leads trickle across this song with pop-like choruses that dangle unrelentingly in your memory.

"I Am A Rambling Boy," with its elegant piano arpeggios and beautiful chord changes, sounds almost like it could be Mary Chapin Carpenter song. Nash's voice and harmonies are an instrument of gentle power and grace laying down a body of meaningful lyrics.

Tangle With A Ghost is an intense piece of work. Being a stellar musician, singer and songwriter is just a part of Nash's musical life. This artist is also a very gifted producer with respect to his own music. He

has created a CD that sounds like major label work.

Stink And Linger- Punk

Independent 4 song demo.

As sensitive as a sledge hammer and as delicate as a chainsaw, you know the drill...wall to wall thundering guitars...lightspeed drums...huge dose of hardcore, "ugly underwear" type lyrics makes you want to pierce a lobe...the occipital for instance.

This all girl punk band sports technical genius with its own engineer, Lizzy Tanzer. It's a good sounding disc. It's warm and screaming like that time when I was a kid and I touched the stove. Or like a pride of lions chowing down on a live, struggling zebra. This is good, wholesome, vulgar, insulting punk. Catch them at EJ's on April 11th.

Ponticello Dark Skies CD Release
Berbatis March 3rd 2000 Portland

As a three piece band, **Ponticello** performs constantly and is probably the Pacific Northwest's only rock, celtic, trip hop, ambient, bluegrass, gypsy band on file. These guys love performing so much, that they record just about everywhere...except in a studio. Ponticello's debut CD, *Dark Skies*, was written on the road and recorded in green rooms, hotel rooms, a van and God knows where else while they were braving their west coast tour. Who knows...they might have written and recorded their second album between sets at their Berbatis CD release for *Dark Skies*. These guys are pros.

The band is made up of three players and they put out a huge sound in the old fashioned way; bass, drums, and electric.....violin. Chris Murphy is like a modern day Stephane Grapelli with a dash of Jean Luc Ponte dropped in. His chin ax is plugged into a variety of bizarre sound effects. His music toys lay out on stage in front of him and along with cool, scary delays and reverbs, he plays with them all night long. Sometimes he seems to be jamming with himself as his sound effects pan back and forth in the mains. Together with bassist Ted Kemp and drummer Sean Shacklett, they fill a room with swirling, pounding energy. Their "say a little - play a lot" method seems to keep people dancing. Generally speaking they have a "we've played a lot" demeanor and they dig into their performance like nothing else counts. At Berbatis, there were no outward signs of secret between sets recording. Too bad, it would have been cool to bust them in action. Ponticello walked out on stage, plugged in, and delivered a couple of hours of magic. The way they describe themselves in their bio matches their live performance perfectly. Exuding electric energy, they live to travel and play rock and roll and they do it a lot. They are literally a band of gypsies.

LL

LEGAL EASE

Continued from page 9

a master recording and the underlying musical compositions contained on that recording. Those technical requirements are explained in the printed instructions which accompany the "Form SR."

Incidentally, it has not been necessary for

THE "POOR MAN'S COPYRIGHT"

There is one final matter which should be mentioned here: the so-called "Poor Man's Copyright," aka the "Mailbox Copyright," whereby a songwriter mails a tape to himself or herself (rather than filing a copyright application).

Based on several court decisions, it is clear that this "Poor Man's Copyright" approach is almost entirely useless. Yet this age old myth of the "Poor Man's Copyright" still persists today.

"Based on several court decisions, it is clear that this 'Poor Man's Copyright' approach is almost entirely useless. Yet this age old myth of the 'Poor Man's Copyright' still persists today. Suffice it to say, the advantages of a copyright registration make it well worth paying the \$30 for a copyright registration and doing it right."

many years to send in sheet music with copyright applications. The Copyright Office accepts "phonorecords" (i.e., discs or tapes) in lieu of sheet music.

REGISTERING COLLECTIONS OF MUSICAL COMPOSITIONS

Songwriters are often concerned, quite reasonably so, about the cost and inconvenience of the copyright registration process. Fortunately, however, there is a way to simplify the process and to keep the cost down. Under certain circumstances (see Copyright Office Circular 50 for the particulars), the Copyright Office will permit you to file one single copyright registration for multiple unpublished separate musical compositions which you have written, so long as all of those musical compositions are registered under one title. (In other words, if you are registering a collection of music under one copyright application, you *cannot* register each composition under the title which you may have so far given each such composition).

Registering multiple musical compositions as a collection will allow you to file one copyright application for all of those musical compositions, and pay only one application fee (\$30). So, for example, if you were registering 25 musical compositions, you would be avoiding the 24 additional copyright applications, and \$720 in additional application fees. There are, arguably, some potential technical disadvantages in taking this approach, and I would not recommend this approach for material which is being commercially released.

Suffice it to say, the advantages of a copyright registration make it well worth paying the \$30 for a copyright registration and doing it right, rather than relying on the "Poor Man's Copyright."

OBTAINING COPYRIGHT INFO AND FORMS THROUGH THE INTERNET

The Copyright Office now has a website on the Internet. (The address is <http://LCweb.Loc.gov/copyright>). Copyright forms (with accompanying instructions) can be downloaded from that website. There is also a wide variety of information available on that website, so it is well worth visiting.

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

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

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

LL

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April 2000

May 2000

Theater

Friday, April 14
Anger Management/Atom
Sane/ Diggabone/
Brandon Carmody

Wednes day, May 3
Clay Ashes

Friday, May 5
Clumsy Lovers/
Off the Rail

Saturday, April 15
Swamp Mama Johnson/
Rainmaker/ Sun

Benefit for the
Old Town Clinic

Thursday, April 20
Off the Rail/ Feller/
Zookeepers

Saturday, May 6
4th Plain Jant/
Say Uncle/
Big time Rosie

Friday, April 21
Jesus Presley/ Pepper

Wednes day, May 10
August West

Saturday, April 22
Blood & Fire

Thursday, May 11
Chola/
Ganga Farmers

Benefit for the
Old Town Clinic

Friday, April 28
American Girls/ Drive
Atlantic Richfield/
Silkenseed

Friday, May 12
Violets/
Honey Rider/
Pedro Luz

Saturday, April 29
Moondog/ Turning 11/
Architecture

Saturday, May 13
TBA



Sweaty Nipples at the Satyricon.

photo Pat Snyder

Continued from page 6

Clingan was given a "room," at the show, that was more like a giant concrete warehouse, where all those alternative kids could gather, remaining far from the sight of the rest of the more conservative Ball-goers. Clingan chose his performing acts wisely, skimming the cream from the local alternative scene—with bands such as Poison Idea, Napalm Beach, the Jackals, Slack, the Hell Cows, Dharma Bums, the Obituaries, Dead Moon and Untouchable Crew. The Mayor's Ball Too was a rousing success.

Curiously, the rest of the Mayor's Ball was a success as well. While Johnny Limbo and the Lugnuts performed admirably in their role as Portland's low-rent answer to Sha Na Na, the real hero was Dan Reed, who generously promoted the show on local radio spots. The Network attracted throngs of fans eager to see their idols perform on the main stage. It was a big week for DRN. Their debut single "Ritual" from their first Polygram album had reached #49 with a bullet on Billboard's Hot 100 Singles chart and a review of

the album in People magazine.

Meanwhile, throughout all the turmoil, amidst all the signings and rumors of signings, the local scene continued to flourish. In the alternative Pop arena, veterans such as Ed and the Boats (who underwent a personnel change in the Spring of '88), Napoleon's Mistress (who seemed condemned to undergo unending personnel changes), Da Da (who broke up in July over artistic differences), and Radio Silents (who soon were to evolve into Sing Sing Sleepwalker) were joined by newer bands, such as Killing Field, Here Comes Everybody, Never Ever, Kamikaze Lovers, Lip To Lip and Dub Squad.

Despite their militaristic appellation, the Killing Field were an impassioned quartet that combined elements of REM, Tears For Fears and U-2 into their presentation. Lead vocalist/acoustic guitarist Michael Stanford, lead guitarist Daniel Gallo and bassist/keyboardist Kennedy Payne composed emotionally charged numbers that rang true with a growing number of loyal fans. Over the preceding two years, the band had worked extremely hard to establish a strong following. Their efforts were coming to fruition in choice headliner gigs at clubs such as Key Largo and Satyricon. Rumors began to circulate that major label stringers were sniffing around.

Here Comes Everybody espoused a high tech

sound that bore a relationship to the work of Adrian Belew in King Crimson as well as that of David Byrne's solo projects. The team of drummer/vocalist Michael Jarmer and his wife, keyboardist/percussionist/background vocalist Rene Ormae had already run through numerous guitarists and bassists by the time of their third release *Brand New Species* during early 1988. But the addition of guitarist Greg Kirkellie for that recording, helped to solidify their quirky sound, providing the band with a sense of stability—which afforded them the freedom to play in a live setting with more regularity.

Though they played out in the clubs only slightly more frequently than HCE, Never Ever had other stylistic similarities which closely related the two bands. Lead singer/songwriter Mat Madison was at times a mesmerizing vocal presence, who could summon harrowing intensity into his presentations. Guitarist Greg Gilray and keyboardist Greg Lanz helped to flesh out Madison's gritty discourses, to create a forthright techno sound of their own. Tragically, Madison was killed in a bicycle accident in Seattle in July of 1988, cutting short what should have been an illustrious career.

Kamikaze Lovers were the vehicle du jour for chanteuse Maureen Andrews, a talented songwriter and rhythm guitarist who began her local career in

the early '80s with the New Wave band Stolen Toys. Andrews was a capable craftswoman, in the Chrissie Hynde vein; who penned at least one certifiable hit in the gem "Little Columbus,"

Following the death of his brother Billy in December 1986, Lenny Rancher descended into a tailspin for a period of time before resurfacing with Lip To Lip, a band that followed the Reggae tradition his brother was exploring at the time of his death. Members of Billy's last outfit, One Hundred Percent, in-

a band of his own through tight sets of Boogie-tinged R&B. The Mayther Brothers, Chris and Craig leaned heavily toward a blue-eyed Soul sound. Terry Robb could be counted upon to play in any style that was required of him.

Staunch Blues purveyors, such as the authentic, Chicago-styled Paul DeLay, the more uptempo Bloomfield-informed Curtis Salgado and Stilletto and the Memphis-colored musings of the Lloyd Jones. Struggle continued to draw huge crowds of Blues lov-

throughout England, creating a definitive buzz about the band via their electrifying stage shows.

Back home in Portland, the Network could be heard everywhere in the air. One could not walk within one hundred yards of a Gap store without being strafed by the in-store sound system: "You... are... my rich ewe wool" was the Gap mating call of the day. The band's funky tribal beat was the talk of the town—and in the ears of all the world.

Crazy 8s commemorated the vaunted 8/8/88 date with a huge show at Starry Night in front of 1400 spectators, celebrating the release of their live album "Big Live Nut Pack." The album sold 6,000 copies (with CDs tellingly outselling vinyl at a 25 to 1 ratio) in less than four weeks, garnering for them the cover spot in the prestigious College Music Journal monthly magazine. There was no ignoring the Crazy 8s. They were everywhere.

Meanwhile, initial sales were sluggish for Nu Shooz' second album release, *Told U So*. Though charting in the Black music market and 12" extended single sales, the Shooz could not get airplay for "Should I Say Yes" in the dance clubs, a ball that the band felt was dropped by the Atlantic records promotional team. To further exacerbate the situation, the band elected not to tour in support of the album. But the ship was soon righted. Favorable sales on the second single released from the album, "Are U Looking For Somebody Nu" helped to buoy the band's esteem. The third single, "Driftn" did moderately well.

Feeling a renewed confidence in his abilities, Shooz manager Rick Waritz took an interest in the Killing Field, appreciating the band's keen sense of dynamics and musical acumen. He began to shop some of the band's tapes around to some of the major labels, receiving a positive response from Atlantic Records. Locally, Q105 airplay for Killing Field's song "Down With You," helped to keep interest in the band at a sustained pitch.

Meanwhile, recordings being circulated of songs

"Following the death of his brother Billy in December 1986, Lenny Rancher descended into a tailspin for a period of time before resurfacing with Lip To Lip, a band that followed the Reggae tradition his brother was exploring at the time of his death."

cluding Houston Bolles (who had entered the local scene, as a Lincoln High-schooler, with Harsh Lads in the early '80s) populated Lip To Lip as well. But Lenny was too distracted at the time to give the undertaking his full attention and bowed out of the band in early 1988. He was replaced by guitarist Newell Briggs, who had served a recent tour of duty with Curtis Salgado and the Stilletto.

However, Briggs' stay with Lip to Lip was fleetingly brief. Soon enough, he bolted, to join Alan Alexander in forming Dub Squad. Although they were to undergo many changes of their own over the ensuing years, Dub Squad began as one of Portland's first and most genuine Reggae bands. Alexander's pleasing vocal stylings, nicely augmented by Briggs' expert upstroke guitarwork, made of them one of Portland's premier bands for many years to follow.

Calvin Walker, Salmon Dave and the Nerve served as reliable mainstream dance acts. Walker, a longtime mainstay in the local Funk and Soul scene was a great drummer as well as a gifted vocalist. The Nerve evolved into a Craig Carothers fronted project with John Bunzow providing backup. Gary Ogan (as was his inclination) left the Nerve to pursue a position as the musical director for Kayuse, wherein he wrote songs for the talented Country singer Tenley Holloway.

The stage revue Salmon Dave was yet another venture from the indefatigable Mark Bosnian. Keyboardist/vocalist Bosnian was determined to make a name for himself in the music industry, going so far as to undergo cosmetic surgery in order to supplement his good looks. Playing a mixture of cover tunes and original numbers, the band was a club favorite and gained national recognition with a performance on NBC's Today show. However, eventually attorneys for the well-known '60s Soul duo Sam and Dave got word of the homophonic similarities and promptly issued a cease and desist order on the enterprise.

Among the roots rockers, the Razorbacks still ruled the roost. John Koonce launched the Hawks, a streamlined Rhythm & Blues band. Steve Bradley teamed with his sisters to form the goodtime Badly Bradley. Fellow former Sleazy Piece, Hank Rasco, led

ers, who found safety in the numbers 1-4-5. Brainchild of Blues fanatic Mark (Delmar) Goldfarb, the Waterfront Blues Festival became an instant and longstanding tradition.

Blues scene newcomers arrived, such as Big Mama Thornton-inspired Margo Tufo and the Blues Sisters. The Texas Roadhouse R&B bluster of guitarist Monti Amundsen drove the Blubinos like a '53 Mercury sedan, speeding down some lonely sun-burned two-lane blacktop highway.

In the Summer of 1988 the Dan Reed Network were still on tour, up and down the Eastern seaboard, playing the 600 seat theatre and auditorium circuit. What had begun in late February as a four-week tour to promote their first Polygram single, "Ritual, stretched into four months as the song continued to "have legs" in the Billboard charts, re-attaining bullet status on several different occasions, as the weeks rolled by.

"Back home in Portland, the Network could be heard everywhere in the air. One could not walk within one hundred yards of a Gap store without being strafed by the in-store sound system: "You... are... my rich ewe wool" was the Gap mating call of the day."

In addition, the band's live performances were drawing increasingly more rabid response from the growing numbers in their audiences. Their "urban jungle beat" was catching on. And the masterfully choreographed stage movements between Reed, bassist Melvin Brannon III and guitarist Brion James matched the supremely high level of musicianship the band consistently upheld.

After a particularly well-received performance in New York City in front of an illustriously star-studded crowd, Bill Graham compared the excitement surrounding the band to that of the Rolling Stones in the early '80s (when he managed them), who revived their careers yet again by playing small venues

such as "Swing With Me" and "Eye For An Eye," were creating a stir among several major labels for Nero's Rome. MCA, Island and CBS' new Sony label frothed enthusiastically over the allure of the band's appeal.

Over the decade of the 1980s, the Portland music scene matured to the extent that it was regarded by major labels as a reliable resource—a conduit for top-quality bands of all stylistic persuasions. There was so much focus, on a national level, for a select few of the local bands, that many other top quality acts were ignored in the rush. But there was an impressive second tier of bands that were awaiting their moment in the sun, with a third tier right behind them, scrambling for recognition. The scene was vibrantly alive and thriving.

LETTERS

Dear Editors:

Thank you for allowing Tommy Thayer a soap box to "Set The Record Straight." A few questions remain:

1.) If Eon Records was able to "retain joint label status" on Generator's (Slowrush) release with Epic, why is there no Eon logo anywhere to be found on the finished product?

2.) If Eon Records "liked the musicians personally" and brag of a "great relationship with the band" why is there no "thank you" to the Thayers to be found on the finished product?

Deep pockets, maybe "world class" hardly. It's just like the ignorant to get involved in things they know nothing about. The Thayers have better things to do. Like sharpening pencils for Mom and Dad and picking up Gene and Paul's dry cleaning! Nuff said

the notes, and now with the development of the 5 string bass, there's feeling the bass.

So if you want to be a bass player, or you are a bass player gigging already, stop with the sniveling excuses and play all aspects of bass/bottom frequency melodies. If there's room in your brain for learning new tunes, there should be room for more insight into this beautiful instrument that many own, but few will master. Get in the game!

Join the few, the proud, the funky 5-string bass players Nate Phillips, Gary Fountaine, Ben Jones, Vic Little, Randy Monroe, Jake Kott, Dave Caplain, Phil Baker, Carl Falls and Gabe Guzman. If your name is not on this list, better get with the program!

Stevie Ray Mays

Dear Editor,

Some of my opinions about the managers of Slowrush were printed in last month's Two Louies. They were not meant to be, and I apologize to Contraband Management for that. I have offered my services to my former band to help in any way if my skills and knowledge are needed. I wish the

local guitar legend Jeff Labansky. I couldn't stay completely away from making loud noise with a band. 28 If will be featuring selections from it's currently released CD on EON Records. This will be a hoot!)

Okay! That's it for now! More later and I will update everyone as it is necessary!

See ya soon!

Blake Sakamoto

Dear Editor,

Kid Rock (I'm getting old) had a pair of new Sunn guitar rigs at the Grammys.

Construction begins on my all tube mixing console. The power supply is from a radio transmitter and has 1400 volts on the secondary...this will just be for the main 4 busses. Individual channels will have their own 200lbs of supply.

Gavin Pursinger

Buck,

I'm off to Alaska to play the Alaska Folk Festival in Juneau April 9-17. Will also be going to The Kerville Folk Festival in Texas end of May.

I've put together a Songwriter's in the Round at the Blarney Stone(39th and Hawthorne) for Sunday, May 7th. at 7pm with myself, Jon Koonce, Gary Ogan, and Robbie Laws. Should be an interesting show.

I hope you and yours are well and will stay in touch. Thanks for your continued support.

Pearly.

LL

"If Eon Records was able to "retain joint label status" on Generator's (Slowrush) release with Epic, why is there no Eon logo nowhere to be found on the finished product?"

Dear Louie,

Funky P.O. (That's Portland, Oregon for those suburbanites!) What's Up?

There are a lot of problems we've faced as a community, bands that suck getting gigs, guitar player's egos, lack of places to play, etc. But in my quest to find a place to groove on the weekends, I've noticed a disturbing trend among the ranks of musicians...the Frightened Bass Player!

As a Bassist musician, I say we must embrace the coming century; make our mark on the great music that's yet to be created. As an instructor and salesman in a music store, I've heard and seen every excuse there is: "I haven't got 4 strings down yet!", "I'll just tune down." "I'll get an effects pedal".

Truth is, I've used the same excuses myself. When the hipshot bass drop trigger came out I had one installed. Rather than learn keyboard bass. I bought an envelop filter "Mutron". Then I bought a Roland synth bass "GR-33B".

Then a band called Cool'r came along and my cousin, Marlon McClain, suggested I check them out. Low and behold, my good friend Nate Phillips was playing bass. He told me, " If you're going to play bass, quit dickin' around and represent!" I took it to heart and you should too.

The philosophy is simple: You've got the F, A, D, and G strings intact. You just have the lower B string to shake the room. There are three dimensions to playing the bass; hearing the bass, seeing

band and management well as they continue to promote their Epic Records release "Volume."

A lot has happened in the past couple of months and I just wanted to give you a quick update!

I quit my band Slowrush after being a part of it for 3 1/2 years. Many reasons but mainly because it was time to move on.

So what have I been up to?

I've been working at light speed with Portland Taiko to finish their album for release in mid-May! This has been a very satisfying project and I hope you enjoy listening to it as much as I enjoyed being a part of it!

Continue completion on Sue Owens-Richardson's CD. Very happy the way this is turning out. If you like guitars, good loud drumming and harmonies I think this could be your cup of tea!

There are a couple of band projects that I may produce. I can't say yet but I will let you know and if it happens... they will ROCK!

I will be playing live a couple of times in April! Here is the schedule:

April 15 - The Blarney Stone (w/Brian Cutler who currently is the bassist with Nicole Campbell. Brian just recently released a brilliant album, "Wax Moons and Satin Roses" that is jazzy, sophisticated and soulful at the same time. It will be fun to play a bit quieter than I am used to.)

April 22 - Berbatti's Pan (w/28 If featuring

Two LOUIES

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James E. Crummy

Editor

Buck Munger

Director of Photography

Buko

Writers

Marc Baker

Aniece L Cochran

S.P. Clarke

Bart Day

Robin Rosemond

Marianne Steiner

Photographers

David Ackerman

Gustavo Rapoport

Layout & Graphics

Buko

Printer

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FAX: (503) 335-3633

Email addresses:

Editor: TwoLouie@aol.com

Layout: buko@buko.net

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Guitarist looking to form or join band. Influences Pantera, Overkill, Exodus. Also a sound engineer. Rich (503) 786-9886

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

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

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

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guitar. I also write and sing lead and harmony vox. David (503) 648-3474

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

Looking for a reggae guitar player. Must be serious to be in this band, own transportation and definitely have an open mind. David (503) 257-4792

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Experienced drummer seeks creative mature musicians to form or join band. Mix of influences & styles. Jazz, Funk, Rock, Serious Only call (503) 675-0206

Bass Player can sing, will travel, call Gene (503) 245-5116

Experienced guitarist and bassist looking for drums, vocals and keys. Interests; Gothic, Punk, Techno, Rock. We're looking to form something unique, not the same old crap. Call Chris (503) 244-5082, Myk (360) 260-0619.

Guitar Guy is seeking a working or forming band. Interested in blues

based music. Peter Green's Mac, Derek & the D's, Stones. Guitar, harp vocals. Patrick (503) 636-7449.

I play bass and sing lead & harmony vocals. Rock, Blues & Country. 25 years experience. 45 yrs old. Can gig weekends, practice two nights a week. David (503) 648-3474

Aarrghh. One multi-instrumentalist & one vocalist/keyboardist available for Goth, Industrial, Progressive, Tribal type thing. Help us out here! Seth or Rebecca. (503) 239-4895

Drummer looking for working band. I'm powerful, dynamic in all styles. Can travel. (503) 358-7937

Drum lessons. All ages, levels. Affordable rates. Daryl (503) 692-8186

Guitarist available. 34 yrs old. 15 yrs experience. Classically flavored electric pro-gear, tone, attitude. For heavy melodic project. Have demo CD. John (503) 381-6621

Female vocalist-guitarist with soulful style looking for like male vocalist-guitarist for songwriting, open mics etc. Many originals call Deb @503/525-9514

Rhythm section into Funk/Blues/Jazz grooves seeking others (horn, guitar, keys, vocals) to play. Geoff 246-

1804 or Jim 287-4841.

Wanted: Bass player. Between Flea and Phil) needed for established original band w/CD release in December. Blake 775-2191 or Angela 771-6910

Let's play surf, Blues, Rock-a-Billy in the basement. Then...Keith 232-8785

Seeking drummer to complete our band. Passion required. Afghan Whigs, Jawbox, Dinosaur Jr., U2, Fugazi, Bowie, Gabriel. 654-1108

Djembe' drummer looking for group to add some African hard core. Shredding roles, signature solos and accompaniment. Bobby 360/576-9143

Bass player. blah blah blah...just call me, we'll figure it out. Dave 255-1950

Bassist wanted for Blues/Groove/Funk/Rock project. Part time. We're into talent, fun and occasional gigs. We're 30-42. Call: 417-3208!

Mobius is looking for a vocalist. Tool, Limp Bizkit, Korn influences. Guts, melody and dedication are a must. No flakes! Mike 537-6852

Seeking Rock or Celtic guitarists for jam and maybe form a band. Influences Enya, Loreena McKennit, Clannard, Def Leppard, Van Halen etc. Richard 282-9142

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