

OREGON MUSIC / JULY 1999

Two Louies



photo Bulko

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STUDIO/MASTERING GUIDE

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Rewind

Guitarist Chris Newman's catchy-tunes and Jimi-tones made him an underground favorite in the local club scene of the late 70's, early 80's. A regular at the Club Long Goodbye, Newman's break came at an opening slot for X at the Euphoria Tavern in 1981.

After the show, Newman was invited backstage and presented to X. They stunned Chris by informing him this was one of the few times they felt they had been blown off the stage by an opening act.

"Chris made a fool of himself the rest of the night but things changed after that," says Jan Celt, owner of Flying Heart Records. "People in the punk scene started paying attention to him. Courtney Love started sending him love letters."

Celt met Newman in 1979. "He practiced in my basement," Jan's Flying Heart Records released five albums, two singles and two comic books by Newman over the years. In 1989 Newman's Napalm Beach toured Europe for the first time with Polish national Celt acting as road manager.

"Napalm Beach was playing Berlin while the wall was coming down," says Jan.

Germany's Satyricon Records licensed Flying Heart's "Fire, Air & Water" lp and on a second visit in '90, took the band in to Skyline studios in Dusseldorf to record "Thunder Lizard"

Napalm Beach returned for a third euro tour in 1992.

In the meantime, T/K Records issued two Chris Newman records. CM Records in Seattle released two more.

Chris Newman was interviewed extensively for Nick Broomfield's controversial 1997 film, "Kurt & Courtney". A Napalm Beach recording of Greg Sage's "Potential Suicide" is used in the soundtrack and the band is listed in the credits but no interview footage of Newman is used



photo: Wilds

The untouchable Chris Newman at LaBamba, 1982. (l. to r. Mark Nelson, Chris Newman, Dave Koenig.) in the film.

"Chris isn't in the film because he didn't fit the 'theme' of the movie-that nobody had anything good to say about Courtney. Chris had all kinds of good things to say about Courtney, but Broomfield didn't want to hear it"

It's getting hard however to find anybody who will say anything nice about Chris Newman.

A persistent problem with hard drugs led to Newman's arrest last year for Possession and subsequent charge of Failure to Appear.

"Things just fell apart for Chris. He couldn't get off the drugs, he was burning out every friend he had and last Summer he ended up living in a cardboard box in Forest Park."

Still wanted by the police, Newman showed up at the December 7th record release party for Flying Heart's "A Taste of The Blue Rose" at Cisco & Pancho's.

Newman has a track on that compilation.

"He smelled like a street person and he said he was leaving Oregon to stay out of jail," says Jan "Pretty sad."

LL

LETTERS

LETTER FROM THE PUBLISHER

(In Part One TL publisher Jim Crummy meets Buck Munger in early 1967 at a Hollywood recording studio party where Buck gets in a fight and later offers Jim the job of equipment manager for the new Sunn Amplifier promotional office on the corner of Sunset & Vine Blvd, in Hollywood)

Part Two

A short time later Buck signed a personal management contract with a four-piece band called Houston Fearless. They had wandered in to the Sunn office and managed to get their demo on the office turntable. They were young, had great material, and were very, very loud. Buck procured a recording contract with United Artists Records for them and worked to pick the songs that would be included on the album. I worked regularly with them in the studio but was kept very busy working with other new acts that Buck had signed to promotional contracts for Sunn. During our stay with Sunn we worked with the top

names in Rock-n-Roll. Worldwide. Jimi Hendrix, The Who, Cream, Buffalo Springfield, Steppenwolf, Deep



Publisher Jim Crummy chats with SP Clarke. (r)

Purple, the Rolling Stones. One of the first acts I worked with was the Knickerbockers, who were touring behind their hit; "Lies" They had a follow-up hit with "One Track Mind". I became good friends with the drummer; Jimmy Walker, and this led me to a long term relationship with The Righteous Brothers

when Jimmy replaced Bill Medley for a while in the 70's. I spent 20 years (off and on) with the Righteous Brothers. Late in 1968 Buck, on a trip to the Sunn factory in Tualatin was introduced to a guitar player, who, in Buck's words, was the most amazing guitarist that he ever seen. Buddy Fite's instrument was strung with 4 guitar strings and 2 bass strings. Buddy played both guitar and bass parts simultaneously. Buck signed Buddy to a personal management contract. When Buck returned to Hollywood he immediately went next door in the Sunset/Vine Towers to producer Bob Mersey's office, and within 30 minutes had negotiated a recording contract for Buddy. Mersey already produced Barbra Streisand and Johnny Mathis for Columbia Records. Bob was a well known and

respected record producer in Hollywood. Buddy Fite was a former "Hells Angel" and looked the part. Buddy was also deathly afraid to fly on an airplane. Since he was hired to tour with Johnny Mathis this grew to be

Continued on page 28

Buko's Eye View

*Bodybag; together again
at the Tonic Lounge
July 24th.*



*Bodybag's
Travis Dahmen*

by Marianne Steiner

In the MIX

GOOD NEWS AND STUDIO BIZ

With so much changing in the music scene here: the over-saturation of venues and bands competing with other venues and bands nightly which results in tiny turn-outs, little pay and lost overhead; the tragic conversion of live music venues to that techno-house-rave-DJ crap, and the growth of at-home recording which unfortunately results in many naïve musicians and bands turning out a really lousy product, it's nice to be able to write about the Studio/Mastering Pro's and see how busy they are engineering and producing really quality CD's and EP's. I spoke with quite a few studio people this month, and, odd breed that they are, many of them were actually able to tell me what projects they were working on or had just completed. You'd be surprised how hard it is sometimes for these folks to come down from their equalizer and compressor clouds to actually recite the details like who/what/when and what'd it sound like? By no means did I get to talk to everyone, but here's a good sampling of who's zooming whom:

Dead Aunt Thelma's biggest news is that they are in the process of purchasing a Neve Console, which according to Nicole Campbell is "an excellent, excellent board" known for better eq's and delicious sound. Installation is expected in late fall '99, and "rates will go up a bit," she says, "but it will result in better quality of the recording." Dead Aunt's will be "the only studio in the Northwest to have this console," says Nicole. They've also gotten a cherry contract with KBBT FM, "The Beat," and have recorded tracks for Seal, Eagle Eye Cherry and Edwin McCain in the recent past. Current projects at Dead Aunts: 9 Volt Mile, Lloyd Jones and Terry Robb. Tim Ellis will be working on many of his projects there until his new studio is up and running. Aside from Nicole's work at Dead Aunt's, she's planning to perform at the NACA (Nat'l Assoc. of Campus Activities) Northwest showcase in October. If she's successful, she'll be performing a 30-day tour of college campuses. **Dr. Digital** is in the process of relocating to a larger facility, closer in SW, and it will be up and running by mid-late July, according to Mark Fretham. **Tim Ellis** is living breathing proof that there is life after Whitehorse. Tim has partnered with Bob Stark and Jeff Leonard to purchase a building at SE 36th and Division, where they are build-

ing their own state-of-the art recording studio. "The whole place will be fully operational late summer, but we'll be up and running with at least half of the facility in mid-late July." Dave Friedlander and Bob Stark will join Tim as primary engineers, but independents will always be welcome. The name of the studio is go-



photo Buko

Brian with Arthur; waiting for Woodstock.

ing to be a surprise, and an open-house is planned for late summer-early fall. When I asked Tim if they'd be

develop more acts, and overall, we'll have all the right gear in a more correct environment." While Tim is working on the new studio, he's finding time to produce Stephanie Schneiderman, Amy Nicole and working with Tony Hughes on the development of Jesus Presley's next CD. He's also currently playing on Philmore Fleming's, Bill Wadham's, Bruce Robertson's, Rainbow's, Tim Klee's and Wes Burden's CD's. Projects planned for the new studio upon opening is: 17 Reasons Why, Pepe & Bottle Blondes, Craig Carothers and Barry Dennis. **Fresh Tracks** Jon Lindhal's new equipment means he can do lots more editing and auto-tune vocals. When asked what he's enjoyed working on lately, he says, "It's always different. Oversoul was interesting, a rock-acoustic contemporary young rock band; Pagan Jug Band was cool, lot's of different styles of music; The Elf Kings - flute, acoustic guitar, hand drums - hippie cool kinda like It's A Beautiful Day." When talking with Jon about the technicality of digital recording, he joked, "I don't know how ANY of this stuff works, but I do know how to make it work..." **Haywire Studios'** Rob

Bartelson has been very busy between his studio and his band, Slackjaw, whose CD release is scheduled for July 3rd at Satyricon. Rob, who is the band's bassist, produced the CD, titled "The Curvature of the Earth."

Rob's been working on projects for Alien Crime Syndicate (w/ex Meices members), Suplex, Kremlin Bronx and recently recorded Wilco, whose song, Summer Teeth at Dead Aunt Thelma's. Rob also mixed MEL's new EP at

Whitehorse. Rob will be gone most of August with Slackjaw doing a full California tour, but once he returns, he'll be available for more clients. He's also doing

freelance mastering. **KAOS Studios'** John Beluzzi, has been "very busy," of late. John, who's run KAOS for 6 years now, is definitely on the hot-ticket list with his current and recent projects. John engineered sev-

"While Tim Ellis is working on the new studio, he's finding time to produce Stephanie Schneiderman, Amy Nicole and working with Tony Hughes on the development of Jesus Presley's next CD. He's also currently playing on Philmore Fleming's, Bill Wadham's, Bruce Robertson's, Rainbow's, Tim Klee's and Wes Burden's CD's."

doing anything different than they did at Whitehorse, he said, "We'll own the building. We'll no longer be tied to Multi-Media. We'll be more affordable. We'll be doing more in-house stuff. We'll overcome the sterility of the old Spectrum Studio. The space is historic, has more character. It's more artistic. We'll be able to

eral of Fernando's songs for Old Man Motel. "It was great working with Fernando and Luther," he added. John's also recording some Bingo demos right now for Virgin Records; Herkemer (w/Andy Pribel from Plaid Pantry Project); he's just wrapped up recording cuts

Continued on page 11

It's been wet, wild, and I've been attending many events! The capacity crowd at The Rose Garden was blown away by Shania Twain. Ivan Reitman, famous director was there to shoot a live Shania video. She played her up coming hit twice and got the crowd whipped up by making us a part of it. The capper of the night was when Shania jumped into a drum center stage which they set on fire, and then Reappeared off stage left with four well dressed men, carrying Shania on a litter. She rode standing up, like a chariot driver, and was carted through the Rose Garden crowd with tons of security. Shania confidently held on to a pole in the center of the litter with one hand, and attempted to slap everyone five with the other. The girl can rock.

cow bell was precious.

Studio Concepts pulled off a great Rose Festival



Rosebud

by Robin Rosemond

Norma's, a private club run by the infamous and entertaining Norma Dianne Bates(Hollen). Norma/Dianne has found her place in Los Angeles. She's also hunkered down and not taken "No" for an answer when it comes to "doing something I'm good at and love doing". Through her forays with Portland rock bands, stand-up comedy, People Magazine, The

Baltimore Sun, and movie soundtracks, Norma/Dianne continues her quest to get published in bigger and better publications. Although she says "I wanna be published in Esquire", she is now writing for The L.A. Times doing club reviews, and

sits on the editorial board of L.A. Architect. She also now writes band reviews and does club photography for Music Connection.

In September, Dianne will open Norma's, "An off the wall salon, on a bleak stretch of Pico Boulevard near Westwood".

"The Rose Festival's Forty Drummers was a celebrity studded act, performing an original composition by Bobby Torres. Bobby conducted, and seeing Tom Grant play cow bell was precious."

I've decided that Rose Festival has a primordial edge that oozes with the annual rain out. What a watery, musical ride! The highlight was Paul DeLay Band. They brought me to the point of tears, as the \$25.00 a pop Bungy ride bounced into view over the stage, and Paul was literally steaming with his sincere style. My heart melted with the songs of Bugs Henderson, who pulled in from who knows where, but had Texas plates. His family travels with him and his band, which consist of Bugs on guitar and vocal, his son on drums, and a young, bohemian, bass player that looks like a cross between Bill Mscichowski, from Hell Cows, and a fifties Beat poet.

They were superb! Linda Hornbuckle kicked ass (not to mention that her band members have the coolest cars in Portland, and are incredible parkers!) The Aphrodisiacs were fun to run lights for. They put on a hysterical and energetic show of disco/soul gems, equal to the incredible fireworks display, reflecting on the mighty Willamette. Forty Drummers was a celebrity studded act, performing an original composition by Bobby Torres. Bobby conducted, and seeing Tom Grant play

Tamblin expertly directed a large team of workers who pushed the prize winning floats into an attractive display for The Target Showcase of Rose Quarter Commons. It was like watching

Floats, at The

only on Sundays, the rest of the week it doubles as a "hot Brazilian dance club". Dianne/Norma proudly assures me that she'll provide L.A. with the most avant-garde acts in the Universe". She hasn't forgotten Portland, and is interested in booking people from our "unique breeding ground for music". Norma/Dianne admits that she has Friends who have believed in her, and that's what helped to pull her through the tough times. "I Will Survive", that could be Norma/Dianne's theme song, and what about that Donna Summer come back?

Speaking of survivors, Nick Hill (a.k.a. Hickory) has stuck to his producer dream and recently completed work on Martha Wainwright's new cd for Dreamworks.

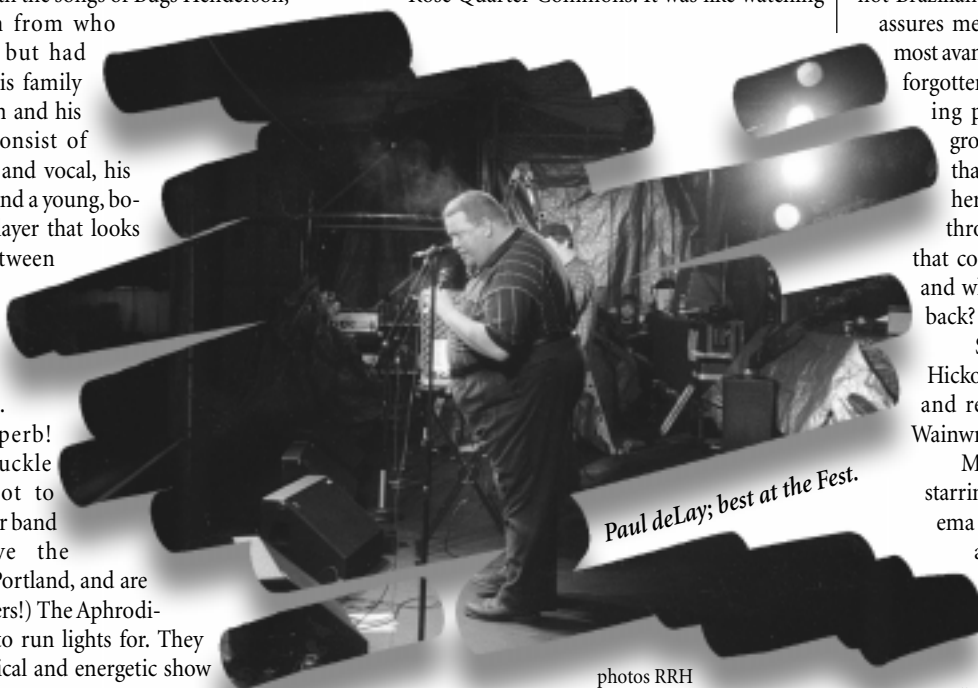
Mario Lalic's first film "Davenport", starring Johnny Hughes will premiere at Cinema 21 on August 14th. Then, the Lalichs are heading to New York City where Mario will continue his photography career. I looked at his portfolio/book of photographs that he shows to prospective clients and have to say,

"The guy is a genius". He captures a richness and beauty that evokes what is mysterious, playful, and sexy. I was jealous hearing that he and his beautiful wife, Tina were planning the great escape from PDX.

LL



Dianne Hollen; hanging on a heavyweight.



Paul deLay; best at the Fest.

photos RRH

a behemoth dance. My

Favorite float was The Morlan Plumbing float that had a "The Sword In the Stone" theme.

Next time I'm in Los Angeles, I'm heading to

Inter NetWorking

by Bud Palmer

BITS AND PIECES

No, I'm not copping a line from Austin Power's new shagadelic epic, I'm referring instead to the wide variety of major events and announcements making the news from coast to coast.

MP3 SUMMIT

Amidst more landscape shifts in the net music world than the San Andreas fault, the MP3 summit was convened mid June to a sold out capacity of more than 500 industry representatives and 100 press members at the University of California at San Diego. Hosted by industry leader MP3.com, the event included in addition to prominent keynote speakers, forums, panels and exhibits. The main news items to come from the event were the recent announcement by Cox Interactive Media of a \$45 million dollar investment in MP3.com for a 10% stake in the game. Another major topic was the recent announcement by America Online to buy net music technology from Nullsoft, maker of the popular WinAmp MP3 player. To many summit attendee's, Nullsoft's buyout by the ultimate mass market internet company could finally signal the format's coming of age. In addition to the major financial announcements, the other primary area of interest was the introduction by no less than 5 different companies of new portable MP3 players scheduled for release through the end of the year. The main improvements to existing products on the market were in the areas of improved lcd visibility, more memory and/or removable memory cartridges and docking stations.

ASCAP & MP3.COM

In a somewhat startling announcement, ASCAP, the world's largest music performing rights organization as well as the leading internet music licensor announced a strategic relationship with MP3.com. MP3.com will take a comprehensive ASCAP music performance license which will allow the unlimited interactive performances on the MP3.com site of over 4 million copyrighted works from ASCAP's 85,000 members. What makes the relationship unique are the elements put in place to achieve the mutual objectives of both ASCAP and MP3.COM: the protection of creator's rights and the development of music talent. In addition, MP3.COM will create an ASCAP "radio channel" on their site which will feature ASCAP writers and artist/writers. Together they will also nationally co-host music showcases and educational workshops both on and off line. Commenting on the announcement, John LoFrumento, ASCAP CEO, said "Today we take a big step forward in the proper use of intellectual property. All ASCAP members can take pride in this groundbreaking agreement with

MP3.COM. And of course, I take great pride in the fact that ASCAP is the only US performing rights organization that regularly distributes money for Internet music performances".

ONLINE AWARDS

In what many insiders feel will become the cyberspace equivalent of the "Grammies", the announcement was made for the 2nd annual Yahoo! Internet Life Magazine Online Music Awards, set to take place July 19 at Studio 54 in New York. With two nods each, Public Enemy, The Artist Formerly Known as Prince, and Eu-



www.Meredithbrooks.com; new music on Mondays.

rythmics founder Dave Stewart top the list of nominees. Nomination categories for the awards show are best overall site, best artist site, best label site, best reference site, best news site, best Internet-only single, and best Internet-only album or EP. Public Enemy and The Artist each earned nominations for best artist site and best Internet-only single ("Swindler's Lust" for Public Enemy and "The War" for The Artist.) Stewart was nominated for best

"Once a music file gets on a computer hard drive -no matter where it came from or how it got there-it is exempt from the Audio Home Recording Act and can be freely transferred to portable players and other playback devices without royalty payments or serial copy limits."

internet-only single "Sour Cream" and best internet-only album "Sly Fi". Billboard Online received a nod for best news site. Public Enemy, Seal and Wyclef Jean & the Refugee All Stars will perform at the awards show. The Artist is also scheduled to make an appearance. Hosted by comedy team Penn and Teller, the event will have a live Webcast on Broadcast.com, ZDNet(www.zdnet.com) and the Ya-

hoo! Internet Life magazine Web site (www.yil.com).

Meredith Brooks

Now that there are awards organizations for online excellence, perhaps we'll see Oregon's own Meredith Brooks nominated next year. Meredith has gone the extra measure to make herself accessible to her fans by involving them in the creative process. Meredith's site design (www.Meredithbrooks.com) includes the opportunity to take part in the ongoing creation of her latest project "Deconstruction". In a very personal way, Meredith gives you access to her innermost thoughts and feelings as they pertain to her lyrics and her approach to the creative process. Every Monday until the completion of the project, Meredith will post audio and video clips of her works in progress and explain a lot of the decision making processes that go on and even get the fans involved in feedback in her decision making process. Truly, a uniquely warm and personal approach that should lend itself to being recognized if for nothing else than a benchmark attempt at reaching out and involving her fans in the creative process, and at the same time giving them the opportunity to get to know her in a very personal way. Bravo Meredith!

RIAA LOSES BIG TIME

The Audio Home Recording Act of 1992 (AHRA) was pushed into law by the RIAA in response to the advent of digital tape (DAT) recorders. The Act levied a royalty, a government-mandated tax, on purchasers of DAT recorders and blank tape to compensate the recording industry for the piracy it would allegedly suffer due to this technology. It also required that any "digital audio recording device" must incorporate a Serial Copy Management System (SCMS) to prevent impermissible digital reproduction of copyrighted materials. The technical limitations imposed on DAT recorders by the AHRA, as well as the major labels' refusal to release their music on DAT tape explains why the technology has floundered in the marketplace and why your car's tape deck is still analog. Last fall, the RIAA sued Diamond and attempted to obtain an injunction barring the importation and distribution of the Rio portable MP3 player on the alleged grounds that it violated the AHRA. The U.S. District Court refused to stop the Rio's sale. RIAA appealed, and Diamond countersued.

At the time it was first brought, observers felt that two major purposes of the lawsuit were to chill the MP3 movement and to give the traditional recording industry time to figure out their own relationship to the Net. Any attendee at the MP3 Summit could see that it utterly failed in its first objective. An explosion of Internet music firms and supporting hardware and software is coinciding with

exponential growth in the public's awareness and use of MP3 music files. Ironically, it was reported that the one news event that most sparked that public interest in MP3 was the RIAA lawsuit.

The Decision

The court's decision was extremely involved but

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Frisco Disco

by ROZZ Rezabek-Wright

Okay, settle in on the toilet and break out the reading glasses and settle in for the best darn little column that will focus on the positive aspects of the contemporary music scene, forgoing the usual depravity of SEX and DRUGS and just talking about only the meatiest part of the legendary triumvirate ROCK-N-ROLL. Relax baby, everything is coming up roses. Want a Miller Lite? Let the warm fuzzies begin.

Keeping up with Buko's dept: ROZZ.NET IS LAUNCHED! For better or worse I am being thrust into my own domain in the cyber world. ROZZ.NET will eventually be an interactive commercial venture allowing my 17 fans worldwide to hear snippets and sound bites of several hundred archived songs and order customized CD's with handpicked artwork and (in some cases video) inscribed in the disc, viewable on any CD-ROM computer. The website will be a collection of pictures, video, poster art, lyrics, stories, correspondence, reviews, articles, forums and oh yeah, music. 25 years of live tapes, board tapes, demo tapes, phone tapes all to be digitalized and equalized and preserved for history. Right now it's just a blank page.

I played a couple weeks ago at the ARNADA CAFE in Vancouver and came into town early to enjoy "THE COUV" as the locals call it. Just down the street from the club is SHANAHAN'S. I've never eaten at an Irish barbecue joint before. I figured most Southwestern Washingtonians favored that Scottish restaurant. You know the one with the Arches. I got quite a kick out of one of the opening bands. There was quite a panic when no one could locate them when they were supposed to go onstage. At the time I was slipping out to my own private microbrewery (my car) for a much needed glaucoma treatment and I noticed the band around the corner in the parking lot. They were standing in a circle and so I slithered up hoping they might be glaucoma sufferers as well. As I approached I could see they were holding hands and the guitar player was leading a band prayer. Now this I had to hear. I was able to make out something like



Ben Davis (l) with former bandmate (the Odds) Duane Jarvis NxNW '97

"lord, we call on you to look over us and let us kick ass!" before someone else came outside and yelled at them to get on stage. TRULY a Kodak moment. After a quick cold one in the Volvo microbrewery I settled in to razz them mercilessly, sitting out on the patio

GUYS" several times and I was under the impression that was the band name. Cynical snips and quips went around the tables, most coming from my direction. The prayer didn't help. They were amateurs with all the usual mishaps on stage. You know, the endless tuning, feedback, unnecessary awkward banter, and most annoying of all that thing bands do, when every member rotates turns each song getting that CONFUSED PANIC FACE exclaiming "What song are we playing now?" or "What's the next song?". However, after several beers we concluded they weren't awful. After their set I gave them my big shot TWO LOUIE'S business card and they were exuberant. Now I feel kind of shitty coz they've e-mailed me and sent a tape. At least I can plug their real band name. They're called ROYALTY WEARS THORNS. I would have given them just as much crap if they were Satanists. The praying thing was just, well, quaint, unique, if not newsworthy.

Well that's about it, without SEX AND DRUGS

I guess ROCK-N-ROLL is a boring news commodity, you want warm fuzzies and optimism tune into the CHRISTIAN PORN NETWORK (channel 714 digital cable) and blast some MELANIE on the stereo.

"WHEN YOUR OUT OF IDEA'S, OR YOU'RE NOT SURE WHAT TO DO NEXT, MAKE FRESH COFFEE". That is the best workplace advice any employer ever gave me.

I am concerned about this flag burning amendment being considered by the congress and senate. Where is JELLO BIAFRA when you need him? This affects me personally because of the NEGATIVE TREND video running on channel 26 in Frisco. Through careful editing you never actually see the flag get torched, but you know its hap-

pening. I burned that flag in 1978. But under the new proposed law, broadcasting that footage in 1999 would open up me to prosecution. DIRKSEN-MALLOY productions would be prosecuted; STREETLIGHT RECORDS (which sponsors the late night show) could be prosecuted if they didn't drop

"Portland author Blake Nelson is making the rounds in Manhattan promoting a new book. Writer of 'The Exile' and the critically acclaimed 'Girl' he is probably best remembered around Portland for his ex-girlfriend Kat Bjeillan of Babes in Toyland fame."

watching through the window with BEN DAVIS and members of his band. From what little information I had when I took the gig, I was confused as to the actual moniker of my young Christian brothers. I had heard them referred to as "4 NINETEEN YEAR OLD

it, and KTSF CHANNEL 26 could lose its F.C.C. license and be prosecuted. This really sucks! If this passes I WILL BE THE FIRST TO BURN OLD

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DEALS BETWEEN INDIE LABELS AND MAJOR LABELS

(Part 2)

By Bart Day and Chris Knab

INTRODUCTION

As mentioned in Part I last month, there are numerous types of deals between independent labels and major labels.

Last month we discussed pressing and distribution ("P&D") deals, "distribution only" deals, and "fulfillment" deals. This month we will discuss some other types of deals between independent labels and major labels, namely production deals, joint ventures, equity deals, the licensing of records to major labels, the licensing of records *from* major labels, and rights buy-outs.

But, first, a word of warning: Because of space limitations, we will not be attempting to comprehensively discuss in great detail here each of these different types of deals. Instead we will only be highlighting the basic features of these various types of deals.

I. PRODUCTION DEALS

A production company is a company formed for the purpose of finding and signing talent and producing records. Many are owned by producers who have reputations for producing commercial hits. Others are, in effect, "vanity labels" owned by very successful recording artists, who have been rewarded for their success by receiving a production deal from their label.

The production company delivers master recordings to the major label, which in turn will press, distribute, market and promote the records directly or through one of its subsidiaries.

"The production company signs artists to a recording contract, agreeing to pay royalties to them at a specified royalty rate. The production company also signs, separately, a production agreement with the major label... The production company's profit is based, in effect, on the difference between the higher royalty rate it receives from the major label and the lower royalty rate which it is obligated to pay to its artists."

The production company signs artists to a recording contract, agreeing to pay royalties to them at a specified royalty rate. The production company also signs, separately, a production agreement with the major label (which will almost always provide for a significantly higher royalty rate to be paid by the major label to the production company, than the royalty rate which the *production company* has agreed to pay to the *artist*). Hence, the production company's profit is based, in effect, on the difference between the higher royalty rate it receives from the major label and the lower royalty rate which it is obligated to pay to its artists.

Term

Typically a production deal will have an initial term of two or three years, with the major label then having options for an additional one to three years (and sometimes more).

Signing of Artists

The contract will limit the number of total artists the production company will be able to sign over the entire term of the production agreement and/or for each year during the term of the production agreement. The more established and successful the production company is, the more artists the production

label's recoupment of the recording costs for all artists from the total amount of royalties owing for all artists. Otherwise, the lack of sales success of one artist may drastically impact royalties paid by the major label to the production company, which will in turn drastically affect the production company's financial ability to make its own royalty payments to those of its artists whose records are selling well.

(2) The major label may also agree to advance monies to the production company for its administration costs and other overhead costs not necessarily attributed to any specific recording project.

LEGAL EASE

by Bart Day, Attorney

company will be entitled to sign.

The contract will also usually specify the total number of albums which the production company will be required to supply for each artist. The production company (and its artists) will be obligated to deliver that number of albums, regardless of whether the term of the production agreement may have expired before all such albums have been delivered.

Royalties

Production deals provide for the major label to pay royalties to the production company, based on a percentage of the *retail* price. The typical range is 14% to 18%, less the same packaging and other deduc-

Ownership of Masters

Typically, the major label, not the production company, will own the masters of any recordings released and sold. Some production companies have been successful in negotiating for a reversion of that ownership a certain number of years after the end of the term of the agreement (typically in the range of 7 to 10 years).

II. JOINT VENTURES

In a joint venture contract, the major label fronts all operating costs, and the independent label and the major label then share the *net profits* of the joint venture. To compute the net, the major label is typically entitled to deduct a fee of 10% of the joint venture's gross income for overhead; an additional 15% to 25% for distribution; and the actual manufacturing costs incurred by the major label. After the major label deducts all of these costs and fees from the joint venture's gross income, the parties will divide the profits, usually 50-50.

Normally the joint venture agreement will provide that a certain number of artists will be signed each year, with the major label often having the contractual right to make the final decision about which artists will be signed.

Depending on the independent label's bargaining power, the independent label may be able to obtain the right to direct all marketing and promotion decisions, and perhaps the right to spend up to a certain specified amount each year for marketing and promotion. However, since the major label holds the purse strings, the independent label may have little practical recourse if the major label later decides to spend more money or less money than agreed, unless the independent label had been able to insert favorable remedies into the joint venture agreement, contemplating such a scenario.

The joint venture agreement may also include a clause stating that after an artist sells a specified amount of records on the joint venture's label, the major label will have the option to release any new

tions that are standard in most recording agreements.

Advances

Two different types of advances may be paid to the production company, as follows:

(1) The major label will advance the recording costs for each album produced, and will have the right to recoup those recording costs before it pays out any royalties. Recording budgets for each album project are specified in detail in the contract.

From an independent label's perspective, recording costs should be recouped only on an artist-by-artist basis; the production company should avoid any cross-collateralization clause that allows the major

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LEGAL EASE

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recordings by that artist under the name of only the major label.

Typically the joint venture agreement will provide that the joint venture will last for a certain period of time, typically in the range of 3 to 7 years. The agreement will also typically contain buy-sell provisions, stating in effect that at the end of the joint venture, each party will have the right to buy out the other party's rights in the joint venture. However, in anticipation of the possibility that each party may ultimately want to buy out the other party, the contract will designate one of the parties as having the first right and priority to do so.

III. EQUITY DEALS

In an "equity deal," the major label will either buy an independent label outright, or alternatively, will buy only a part-interest in the independent label. In this situation, the major label actually owns stock in the independent label company itself, rather than merely receiving rights to sell the independent label's records.

Sometimes the major label's buy-out rights will have been originally negotiated between the parties as part of a P&D or joint venture deal, whereby the major label receives, as a part of the overall deal, an option to buy part or all of the independent label at some future time. Sometimes the major label will exercise its buy-out rights incrementally, for example with the major label first exercising its right to buy

which will generally be as heavily negotiated as the price. For example, the major label will often be agreeing to pay all of the label's operational costs, and so the parties must resolve the specific terms on which the corporation's future income will be allocated among the parties.

Also, there will be contractual arrangements for determining how the label's operational decisions will be shared by the parties and/or allocated among the parties. Normally the major label will want the original owners to remain active in the independent label, since it is those original owners who had the vision to make the independent label a success in the first place. But how much autonomy (if any) will the original owners have with regard to the signing of new artists? Who will have the direct relationship with the artists? How will marketing and promotion strategies, and other operational decisions (such as pricing strategies) be made? Will the original owners be primarily responsible for promotion and marketing activities on a day-to-day basis? If not, how will that responsibility be shared? Who can make the decisions about spending money? Will the major label make commitments to spend at least a certain amount of money per year on marketing, promotion, tour support, etc? Will the independent label's original owners have a clear contractual right to terminate the relationship if the major label does not meet its commitments?

There is no standard answer to any of these questions, since the terms of "equity deals" tend to be very customized to fit the needs of the specific parties involved. Even so, these are the types of issues which an independent label must consider if it is to make a wise decision.

licensing only certain artists to a major label, particularly when it involves a major label's "cherry picking" of the independent label's best artists.

V. RIGHTS BUY-OUTS

Sometimes, when the career of an independent label's artist is breaking faster than the independent label's financial and promotional capacities can handle, a major label and an independent label will enter into a separate one-artist agreement, whereby the independent label will release to the major label all of the independent label's rights in the artist. In return, the major label will pay the independent label a substantial "recoupable but non-refundable" cash advance against future "override" royalties on some or all of the artist's future recordings. This override royalty is typically in the range of 2 to 3%, but sometimes less and sometimes substantially more.

Sometimes an independent label will have an artist who is the subject of a major label bidding war. In that situation, an independent label will sometimes have the bargaining power to demand that part of the cash payment from the major label will *not* be considered recoupable (deductible) from the future override royalties payable to the independent label.

VI. LICENSING OF RECORDS FROM MAJOR LABELS

New artists are sometimes licensed to an independent label when that independent label has credibility and marketing strength in a specific genre of music and will help build a fan base for the artist. The major label will usually provide marketing and promotion funds to the independent label, to better enable the independent label to effectively promote the artist's records. Financially speaking, this type of deal often resembles a joint venture in some respects, since the parties often agree to split the net profits after all costs have been paid.

The labels will often agree that the major label will have the right to take back the artist once his/her records reach a certain sales level. When that happens, the independent label's financial participation may change — for example, from a share of profits to a royalty structure (which, ultimately, may be much less financially rewarding to the independent label than a share of profits).

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

Chris Knab is a Seattle-based music business consultant and the head of ForeFront Media and Music. He is a former President of the Northwest Area Music Association, and was the co-founder of the 1980's San Francisco label 415/Columbia Records with Howie Klein (now president of Reprise Records).

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

"In a joint venture contract, the major label fronts all operating costs, and the independent label and the major label then share the net profits of the joint venture. To compute the net, the major label is typically entitled to deduct a fee of 10% of the joint venture's gross income for overhead; an additional 15% to 25% for distribution; and the actual manufacturing costs incurred by the major label."

50% of the independent label, then buying the remaining 50% later.

When a major label is purchasing the label outright, the price is, of course, heavily negotiated. A rule of thumb is that an independent label will sell for approximately six to ten times its annual net earnings or two and one-half times the independent label's annual gross revenues. The actual price, however, is often much higher than this rule of thumb would indicate, particularly in the case of independent labels with an industry "buzz" at the time of the pending sale.

When a major label is buying only a *partial* interest in the independent label, there are other issues

IV. LICENSING RECORDS TO MAJOR LABELS

The independent label may license recordings of one or more of its artists to a major label, generally in exchange for a specified royalty to be paid to the independent label. The independent label might be licensing only certain existing records, or instead may agree to license certain *future* records to the major label.

The royalty is usually in the range of 15 to 20% of the retail price of records sold. But from this 15-20%, the independent label must pay the artist/producer royalties, which usually total approximately 11 to 14%.

Independent labels are often not interested in

In the MIX

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by Monkey Fur, Stagger, The Secludes and Witch Throttlegush for Crazy Bastard Records' upcoming Meatmen tribute compilation; The Vibrasonics and Tea Biscuit, which John described as female fronted "funky, country and pretty interesting." **Mo Morales**, has been mastering a lot of projects at Super Digital, as well as completing the new engineering room at Lucky Records' Timeless Studio in Mt. Angel. Mo says he's "really excited to work at Timeless, because it's a top notch studio that rivals the top Portland studios." Patrick Lamb has been recording with Tom Grant at Timeless. Another recent project Mo has been working on is a NEA-funded avant garde project, DSO4, produced by Niel Dupont, and recorded at Downstairs Studios in Beaverton. This project has matched obscure composers with a flautist and marimba player, all compliments of the National Endowment for the Arts. Mo's also been doing remixes with Imogene as well as The Sensualists, and has been mastering/mixing Gypsy Caravan, Malcom Jackson, aka "Mal Capone." And has recently mastered Michael Allen Harrison, Soular, Hakim & J.Mack and Proz and Conz. I also heard from Mo and Tim Ellis that Super Digital is currently building a new production/mastering suite. **Tony Lash** has finished mastering Quasi's 2nd CD according to Mo. **Kevin Nettleingham** at Nettleingham Audio is experiencing a huge increase in business, both in mastering and his CD duplication and short run business. "This year things are starting to really happen," he says and "it's been very, very busy." What's really pleasing Kevin the most is the volume of projects he's being referred from studios in town. Recent projects mastered by Kevin are: Shorthanded, a punky power pop band just signed by Tooth and Nail records;

them what they need. Filling in holes, being helpful. Because I'm a musician, I know where they're coming from." And it seems to work, because Kevin has been getting lots of calls. In fact, Kerosene Dream reserved the entire month of June at Opal for their upcoming CD that is being produced by Canadian transplant, Glen Stace. Kevin also recorded some cuts for Stephanie Schneiderman, which led her to asking him to join her band on guitar and the next stop: The Lillith Faire's opening slot in Portland. Kevin also has Albert Rida, bassist, in the studio, along with guests: Terry

lot to record here. I always tell people, 'You're investing in yourself'" then adds, very concisely,

"I like working with people who want success." As a producer, Dan Decker has a very clear idea about what needs to be done to produce a quality product. That's why he likes to do all the charting, arranging and determine who the musician personnel will be, basically overseeing every detail of the project from start to finish. Says Dan, "I tell musicians that they need a plan that gives them success vs. just going to a studio which will 'push the red button.' Why waste a small amount of money and get small results when you can

Dan Decker in the new studio at Sound Impesions.



Robb, Tom Rory and Pam Jordan for Rida's next full-length CD. Overall business summary for Kevin, "It's been great - 3 years and lots of growth. I've even got a couple of engineers working for me part time, Ed Rei and Vince Tognetti, with fill in by Chris Stevens when needed." **Sound Impressions** is suitably and alphabetically, the last on my list this month. Suitably last be-

invest a good amount of many and yield a good result? I don't like to work with people who don't get that. If I'm not producing the album, then I'm probably not working on it." This attitude might rub some people the wrong way, especially those who consider themselves "artists" and not business people. But, "Music IS a business," Dan argues "and if you're going to be successful at getting a major label to listen to you, much less sign you, you need to operate from a business perspective." It is not a coincidence that this attitude and practice has allowed Dan to create the most professional and full-service, not to mention stable, studio in town over the past 15 years. With all that having been said, it's no wonder Sound Impressions has been able to build an additional new studio and performance room in their complex. Now the business can boast 2 audio studios and 1 video production room as well as a mini-digital/multi-media room. In Dan's words, "We are vertically integrated now. We don't have to farm any work out." (other than mastering, which will continue to be referred out.) Currently, Dan is producing CD's for Nancy Bright, a Sony UK dance-top 40 act; Al Perez, a top 40 pop performer, and Jeff Cava, a NIKE V.P., who's "just doing it" because he wants to and can. When the business starts taking a strong hold on Dan, he shifts his energy to the Portland Songwriters Association, which he Chairs. In his words, "the singer-songwriting stuff is what I like doing the most."

Check out our updated studio guide in this issue

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"Mo Morales, has been mastering a lot of projects at Super Digital, as well as completing the new engineering room at Lucky Records' Timeless Studio in Mt. Angel. Mo says he's 'really excited to work at Timeless, because it's a top notch studio that rivals the top Portland studios.'"

Taste of the Blue Rose; The Webbers; Slackjaw's "Curvature of the Earth"; Mel "Tantric"; The Jimmies "Let the Fat Men Plunder"; Thy Infernal; The Swingline Cubs, Steve Lockwood; Loligo, who Kevin describes as "a cool band...not your average band. Art rock, kinda Beatles-y. It's different. Not the same stuff." And of course, Kevin recently finished his 6th primo gig recording/mixing and mastering in New York for Emile Pandolfi, a classical pianist on Revere Records who's seen over 2 million dollars in sales for his recordings. When I asked **Opal Studios'** Kevin Hahn, what he enjoys most about recording, he says, "My job is giving

cause I believe this studio should have the final impact on readers who are truly interested in how Dan Decker has turned a small self-owned recording studio into fairly big, multi-media empire-in-its-own-right. Although for purposes here, I won't detail Dan's work in video and CD Rom production, but it could be considered the bread and butter of his studio. Yet, it's the music recording that makes it fun for Dan and his colleagues, Rick Duncan, Nick Kellogg and independent Bob Stark. "Music is still a main business for us," says Dan, "but we're near the top of the market and people have to have a bigger budget and be willing to spend a

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for more details about these and other studios.

STRAIGHT FROM THE CROOKED THING

Describing their sound as “loop based – Portishead meets Motorhead” Rip-Hop, Crooked Things’ drummer and producer, Brian Lehfeltdt of Everclear, has put together a new band, which features Chris “Ooh La La” Merrow from Village Idiot on vocals, Threscher’s Scott Walkins on vocals, Kong (from Grotus) on bass, Lars Fox (who toured with Mr. Bungle) doing synth programming and Shay Scott on Keyboards. The band has been recording this summer and Brian is producing the CD. When I asked Brian what his vision was for the band and their sound, he was right on top of it, “The main thing I see with Crooked Things is that I’ve been really clear: It’s going to be a real tight package: One image. One Sound.” When I asked him in wonderment why such incredible bands as Sweaty Nipples (Brian’s previous band before he joined Everclear) and Village Idiot haven’t made it big, considering the success of bands like Godsmack, Limp Biskit, Kid Rock, etc., Brian offered up some sage thoughts as explanation. “Well, I think bands like Village Idiot and Sweaty, have the element of too much input and many differences coming from all sides as to what and how the band should look and sound and what direction it should be heading. With Sweaty, it was like having six cooks in the kitchen. I’ve learned that that makes it harder to focus on making it, because the energy isn’t directed in the same place.” Look for a FREE Crooked Things show at a yet-to-be-named venue in late summer, following up on the CD’s release in August. Also look for a FREE MP3.com download to introduce the band over the Internet.

As for Everclear, Brian told me the band would be on tour in July, ending at Woodstock, which evidently is getting all the guys’ underwear wrinkled up in anticipation. Art Alexakis side project, Arthur, will be releasing a solo record later this summer, and I was happy to be one of the 100 or so in attendance at a special benefit performance by Arthur at Berbatis on June 27th. The band: Art (guitar & vocals), Davey “Nipples” Loprenzi (guitar & vocals), Lars Fox (keyboards & accordion) and Brian (drums) played a rather short but spirited set of mostly Everclear tunes, which had the minimal but enthusiastic crowd begging for more. Of course, they left everyone wanting. It was a really satisfying show, nonetheless.

Satellite Heroes

While cruising the backstage of the Rose Festival last month, I met up with a local band (recently transplanted from San Diego) called The Satellite Heroes. After chatting a bit with the bass player, Steve Kemp (a doppelganger of Patrick Swayze) the band took stage. Front woman Beth Kelly, tall, lean and powerful in delivery, showed a lot of the gumption I’ve always admired in Pat Benetar, Chrissie Hind and Gwen Stefani. She’s got powerful pipes, a strong stage presence and

she can really belt ‘em out. With a little more polish and attention to songs, they might just make it over the hump. Other band members, Jason DeMain on guitar and Myckael Lundstedt on drums, rounded out the

foursome, putting on an impressive first show to practically no one (‘cept for the drunkard that four pigs wrangled away for having too much fun dancing). Added points: killer webpage (www.satelliteheroes.com) and super-pro merchandising, right down to carefully embroidered hand-towels and affordable CD’s. You can check out the Heroes at their CD release party on Saturday, July 24th at The Ohm, where they share the bill with Pepe & The Bottle Blondes. They’re also doing a free noon performance on Wednesday, August 11th at Pioneer Square. And if you’re not the type to leave your house, the band is also MP3 friendly.

Generator X

Hmmph. A lot of hype and little to back it up if you ask me. Generator is just too cool for school. While trolling around backstage at Rose Festival last month, I got a chance to finally hear the band that everyone’s been talking about. Generator has the look and the attitude for stardom, but damn, after hearing only three of their songs, I couldn’t muster up the interest to stay for more. Boom Boom electronica with Dandy Warhols’ guitar vacancy is all I could gather from my perch. Their dark vinyl image is bankable, and they even have the nubile nymph entourage en tow to fawn over them, but where is the substance? Are these guys

asked after all the acts were booked, so we here at TL will keep you posted. A partial list of selected participants will be available on-line by July 20th at www.NXNW.com. One of the biggest challenges that the NxNW folks are facing this year is the lukewarm interest and participation of certain venues. Some venues, like The Womb (formerly La Luna) and The Ohm (formerly Key Largo), are not as eager to host the festival as were their predecessors. The “committee” is still working these folks over, so we’ll have to wait and see if they belly-up or stand as hold-outs.

HATE CRIME COMMITTED AT BERBATI’S?

Some time, during the early midnight hour on June 20th, Berbati’s fell victim to a heinous crime. It seems some person, or persons, absconded with the wee little wooden Pan signboard from the front foyer. You know the one, the little Pan dwarf drinking wine and holding his hand up yea-high, indicating you would get in free if you were as short or shorter than the level of his hand. Calling the sign “a great crowd pleaser,” and agonizing over the trauma inflicted so near the coming of the Little Person’s Convention to Portland, June 30 – July 14, Tres Shannon, (Berbati’s Pan host/booking agent and Man About Town) stated that “a tragedy has unfolded and ... it almost borders on a hate crime.” A “No Questions Asked” Reward is being offered. If you know of someone or something having to do with this wretched offense, please call Berbati’s @ 248-5479. Remember: No Questions Asked.

X RAY EX’S

Whilst on the subject of Tres Shannon. Many of

“As for Everclear, Brian told me the band would be on tour in July, ending at Woodstock, which evidently is getting all the guys’ underwear wrinkled up in anticipation. Art Alexakis side project, Arthur, will be releasing a solo record later this summer, and I was happy to be one of the 100 or so in attendance at a special benefit performance by Arthur at Berbatis on June 27th.”

really worth that big bad major label deal with all the fixins? I think not. But more power to ‘em if they can pull it off. All I was left with was the feeling that I’d gone to a Nikki Sixx look-a-like party and was the only one not dressed up. Maybe I didn’t stay long enough, but if you ask me, I stayed too long.

NXNW NEWS

I spoke with Hugh Forrest recently about this year’s NXNW, which is slated for September 30th to October 2nd and will be headquartered this year at the Embassy Suites Hotel downtown. Hugh told me (as of June 25th) there were already 950 submissions and that they were expecting at least 100+ to be rolling in before the unofficially extended deadline of July 1st. The “committee” will be selecting 300 acts (read: about 750 acts NOT chosen) and will be featuring approximately 10 label showcases. The big theme this year is going to be focused on internet media, MP3, etc., and there will be lots of guest panelists on hand to discuss the changing face of the music biz with this in mind. **Big Shot guest this year:** Michael Robertson, CEO of MP3.com. When I asked if there’d be any notable musician panelists as in the past, Hugh said those people would be

you readers may intimately remember Tres’ former venue, The X Ray Café, the late 80’s – early 90’s bastion of good will and bad lighting? It seems that Tres’ business partner in that once-hallowed venture, Mr. Ben Ellis, has returned to Portland from New Orleans recently, precisely for and purposefully intent on developing a video documentary about the X Ray. He is looking for former X Ray guests, performers, fringe dwellers and/or photographs that can be included in this video documentary. Ben will be hosting interviews at Berbati’s Pan on Monday’s in July: the 12th, 19th & 26th from 5-7pm. If you have any stories, photos or some spin to share, give Ben a call @ 721-0115 or just show up on the above times/dates. This is your chance to be a part of Portland’s musical/cultural history. (Personally, I’d like to hear first hand accounts of that Anarchist Riot...)

‘til next time...

Gigs/events/releases? I can’t write about ‘em if I don’t hear about ‘em.

E-mail me: Lovepunk@involved.com

LL

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 CR1202 VLZ 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

Tracks: 8 Track,

Rates: \$12/hr.

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

Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

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

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

Bill Scream Music

422 SW 13th
Portland, OR 97205

221-5737

Owner: Bill Scream

Engineers/Producers: Rick Waritz, Leslie Carter

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

Rates: \$75/hr.

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

Blue Dog Recording

1314 NW Irving
Portland, OR 97209

(503) 295-2712

Owner: Bruce Robertson

Engineer/Producers: Bruce Robertson, Keld Bangsberg

Tracks: 32 (24 ADAT, 8 Hard Disk)

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

Equipment: Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, Al-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedica 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, Microberb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Comp/Gate Mic/Monitor: (2) AKG C1000s, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KKR 9000B Monitors **Hardware/Software:** Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Uninterruptible 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

Chameleon Studios

2921 N.W. Nicolai
Portland, OR 97210

(503) 241-7974 Fax: 224-6382

Owner: Robert Rude

Engineers: Robert Rude, Calvin Walker

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

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

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

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

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

Cockeye Recordings

NW Portland

(503) 294-0650

Owner: Cord Amato

Tracks: 16

Rates: \$20.00 per hour/block rates available

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

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

Columbia West Recording

Troutdale, OR

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

Owner: James Warren

Engineer: Steve Sundholm

Tracks: 24 Digital, 16 Analog 1"

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

Outboard: Manley Dual-Mono Tube Mic Pre, Manley Dual-Mono Electro-Optical Limiter (LA-2A), Drawmer 1961 Tube EQ, Lexicon PCM90, Lexicon MPX-1, TC Electronics M2000, Lexicon Alex, (2) Drawmer DL 241 Compressor/Gate/Limiter, DBX 166 Compressor, Aphex 622 Logic Assisted Gate. **Tape Medium:** Tascam MS-16 1" 16 track, (3) Alesis ADAT XT (with BRC), (2) Panasonic SV-3800 DAT, Tascam DA-P1 Portable DAT, Marantz PMM 502 Cassette Deck, Mackie 24x8 Console (with meter bridge), Mackie 24 Channel Expander (with meter bridge) **Mics:** Manley Stero Gold Reference Mic, Manley Reference Cardiod, (matched pair) AKG C414 TL-II, (2) AKG C414, AKG D112, (2) AKG C461, (2) AT 4051, (2) Sure SM81, (6) Sure SM 57, Sony 7506 headphones **MIDI:** Roland A-90 Master

Controller, E-Mu e6400 Sampler (128 MB Sound Memory), Korg X5DR, Alesis DM5, Roland MC-303 Groovebox, MOTU MIDI Timepiece AV, Logic Audio **Other:** Sundholm Acoustics SL6.5/S and SL6.5E Reference Monitors, Sundholm Acoustics Silver Quad Pro Wiring, Power Mac 8500/132 (80 MB RAM), 4 GB Hard Drive, 2-times CD-R Audio Media III PCI Card, Sound Designer II, MasterList, CD, Agfa Arcus II Scanner, PageMaker, Photoshop, Charis Works **Clients:** Spin Jupiter Spin, WOW, David Friesen and Bud Shank, Fran Ashcroft, Robert Crowell with Gordon Lee, Wormwood, Regroovation, Mt. Hood Community college, Sunstone, Oysterville Underground, Peas & Carrots, Highly Contagious.

Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

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

Equipment: Consoles and recorders: Fully automated Yamaha 02R Digital Recording Console with complete recall and moving faders, (3) Alesis ADATs Alesis BRC Master Remote Control, Panasonic SV-3700 R-DAT, Sony DTC 75ES R-DAT, Denon DRM-740. **Microphones:** AKG C12VR Tube Condenser, Neumann U87A, AKG C414B/TLII, (2) B & K 4011, (4) AKG C460B, (2) AKG D112, (2) Crown PZMs, (3) Sennheiser MD-441, (5) Shure SM57, Shure Beta 57, etc. **Reverb & Effects:** Dynacord DRP20, Lexicon, PCM70, Lexicon PCM60, Roland SDE-2500, DigiTech DSP256XL, Alesis Midiverb II, MXR 1500 DDL, (2) Yamaha 02R on board effects processors. **Processing:** (41) Yamaha 02R onboard compressor/limiter/gates, (1) Aphex Tube Expresor, (2) Aphex Expresor, Aphex 612 Expander/Gate, Klark Teknik DN504 Quad Comp Limiter, BBS DPR-901 Dynamic Equalizer, Millennia Media HV-3 Mic Preamp, (2) Rane ME30, BBE 422A Sonic Maximizer. **Monitoring:** Tannoy PBM-8, Yamaha NS-10M Studio, Tannoy PS-88 subwoofer, Audio Technica ATH-M40 and ATH-D40, Postex T20, Crown PB-1 power amp, Rane HC6 headphone amp. **MIDI:** Power Computing PowerCenter 132 computer, Sony 2005x 17 inch color monitor, Emagic Logic v2.5 sequencer, Emu Emax sampler, Roland Juno 106, Casio CZ101, JLCopper 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,

Continued on page 14

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 13

published in over 100 countries around the globe. Michael Cooper is the largest studio in the Eugene-Springfield area, featuring 37L x 17W x 20H cedarwood main room, 3 isolation booths and 20-bit fiber optic digital recording. All mixdown settings and moves are digitally stored for instant recall if a remix is ever needed. Clients: Chevalier, Alice DiMichele, Art Grooveanx, Paul Prince, Kalamity Jam, The Haines Kanter Project, Jibliminis, MK Menard, Dopplegang, Roughstock, Kudana, Shumba, Jim Scott (formerly with The Paul Winter Consort), Lefty Grove, Big Bubba, Rob Tobias, The Tom Waters Band, Blue Face, Laura Zaerr, Carol Valentine, Acoustic Space, Jeff Defty, The Steaming Pigs, Moth, The Path, 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) 768-9336
 Owner: David Fleschner
 Engineer: David Fleschner
 Tracks: 16 Track Digital
 Rates: \$10 per hr. 8 Track. \$15 per hr. 16 Track.
 Block Rates and Remote Rates available.
 Equipment: Fostex D-90 8 track hard disk recorder, Fostex D-5 Dat, Macintosh based audio and midi recorder (Digital Performer, Logic Audio, Cubase VST), Event Rode NT-1, Shure Beta 58, SM58, SM57, EV257 microphones, Behringer Composer, Hammond B-3 organ with Leslie Cabinet, Fender Rhodes, Yamaha P300 Digital Piano/Controller, Ensoniq ASRX Sampler, Hammond XB-2.
 Clients: Groove Revelation, The Olde Savage Duo, Dylan Vance Quartet, Andy Tabb, Seth Samuels, Aloha High School Bands, Chris Gragg's Deep Roots Troutdale Poetry Experiment featuring: Dan Balmer, Kimberli Ranson, Mary Kadderly and Nancy King, Newel Briggs, Danny East, Anthony Jamesbarry, Rannato Carranto Jr. And Ezekiel Goodrick.

Dead Aunt Thelma's Studio

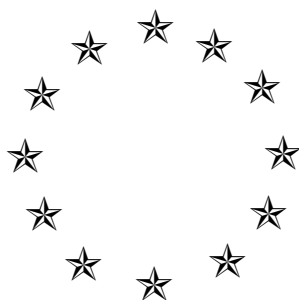
PO Box 82222
 Portland, OR 97282-0222
 (503) 235-9693
 Web: www.thelmas.com
 Studio Manager: Mike Moore
 Office Manager: Nicole Campbell
 Owners: OCP Publications
 Engineers: Mike Moore, Dean Baskerville, Ryan Foster, Ronn Chick, Bob Stark
 Tracks: 16/24 track analog, 24 tracks of ADAT, 16 channel ProTools, 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.

Doctor Digital; The Sync Ward Studios

Portland, OR
 (503) 892-0043, 1888-373-4485
 Email: drdigitl@spiratone.com
 Owner: Mark Frethem
 Engineers/Producers: Mark Frethem
 Tracks: 72+ (64 ProTools 24 Mix-Plus, 8 ADAT)
 Rates: \$25/hr to \$75/hr - (Basic ADAT rates, ProTools non-sync, ProTools sync) Equipment Consoles: Mackie 32x8, Samson 2242, Mackie 1604 VLZ (Linear): ADAT, Fostex D-10 DAT w/ timecode, Fostex D-5 (5) Denon and Technics Cassette decks. Video: Sony BVU-800 3/4", Philips S-VHS Computer Hardware/Software: PowerMac 9500 233 Mhz w/G-3 -21" monitor, PowerMac 8100/110, Quadra 950, 30 gig hard disk space, Jazz/Zip drives, 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: Protocols IV/TDM: Waves TDM Bundle, JVP, Dverb, DPP-1, DINR, Focusrite D2, D3. TC Megareverb, Digidesign delays, gates, compressors, & EQ's. Outboard: ART Pro MPA mic pre, Lexicon MPX 100, Yamaha SPX 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 Protocols systems can sync to picture for ADR, Foley, sound design and sweetening with Dolby 4:2:4 surround encoding and 5.1 discrete. An elaborate MIDI suite with weighted 88 note controller, the finest digital pianos, SFX and sample libraries offer a wide palette of sounds to choose from. Located in the entire lower half of a secluded 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" comfort and charm. Patients: Bill Matson (film: "Different"), Portland Center Stage (play: "As You Like It"), Generator, Dan Reed Network, Chamber Music Northwest, Jim Pantazi, Blue Honey, Haymaker, Dale Van Wormer, Jerry Joseph, Nobody, Henry Moon, Boka Marimba, Beater, 16 Volt, Hellbent, Gutter Jacket, Atom Sane, Ardey Allotey, Roger Sauer, 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. and many others.



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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, Revex 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 lat patch & a Braun 10 cup coffee maker. **Clients:** Mason Williams, Strangers, Multiple Sarcasm, Betmars, Babies with Axes, Valley Boys, Terry Robb, Austin, Stephen Cohen, Chico Schwall, Katie Henry, T.R. Kelley, Debbie Diedrich, Boogie Patrol Express, Mike & Carleen McCormack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

Echo Star Studio

Address: Portland Or.

Phone: (503) 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:** Console: Soundcraft

Ghost with MMC and Dynamic Mute Automation.

Decks: Alesis ADAT's with BRC, Fostex

D-5 DAT, Sony DAT, Marantz CD Recorder,

Tascam 103 Cassette. **Monitors:** Event 20/20,

Alesis Monitor I, Hafler P-3000 power amp, Oz

Audio Q Mix headphone amp/mixer. **Signal**

Processing: ART Tube mic pre-amps, TI Audio

Tube mic pre-amps, ART Tube compressor,

Behringer; Composer, Auto-com, Multi-gate,

Alesis; 3610, D-4. **Effects Processing:** ADA multi

effects, Alesis; Quadverb, Q-2, Lexicon; LXP-

1 and 5 with MRC, Digitech Studio Quad. **Micro-**

phones: Audio Technica; 4050, 4033 (x2),

Electro Voice; Re-27 nd, 257 (x3), AKG C-1000

S, Shure; SM-57 (x6), SM-58 (x3). **Snakes:** Custom

Build 100', 40x8, 3 split with 24 channels of

PRO-CO transformer isolation on splits 2 and 3

Echo Star Studio is specifically designed for mobile/remote recording applications!!! We are the

most extensive and flexible mobile recording

service in the Portland/Metro area. **Clients:** The

Heavy Brothers, Mirror Mirror, Sky Blue Mind,

Love Lode, Emerge, Brain Dead, Soul Fest '97.

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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 Work-

station: \$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 avail-

able for Studio A. A complete staff of musicians

for writing, arranging and production is avail-

able upon request. Production, writing and ar-

ranging 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 con-

sole, 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 Re-

recorder, Macintosh Quadra 605, Meyers HD-

1monitor speakers/KRK monitors, UREI 813C

time aligned speakers. **Processing:** Neve 33609

stereo compressor/limiter, Crane Song stereo li-

miter, 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 con-

sole; Tascam DA-88 (2) 16 tracks digital record-

ing, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/

20" monitor, Yamaha CD Recorder, Panasonic

SRV-3500 Professional DAT, Yamaha NS10 A/

KRK monitors, Roland SRV-2000 effects proces-

sor, Behringer Composer (stereo limiter),

Behringer Multi Comp (4 limiters), Behringer

Auto Quad (4 gates), Behringer Edison (3D Im-

ager), 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 Instru-**

ments: 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. **Micro-**

phones: 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 mod-

ified (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

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quents, See Jane Run, Bloomrailer FINN.



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Continued on page 18

AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Guitarist Tim Ellis. Portland's SuperSideman opens his new recording studio this month. Ellis and his partners have the Whitehorse gear and massive respect from the major players.

This month's column will feature the Rule Of The Pass. As in-it's not so much what you do in your show business career that counts, but what you pass on...

July 1st was the deadline for band submissions for performance in the 5th Annual North By Northwest.

Just days before, the Austin, Texas offices were already overflowing with interest from bands wanting one of the 300 coveted showcase slots

"We had seven crates of tapes arrive just today," said event manager Hugh Forrest.

This year the NxNW planners are scrambling for venues for the late September music festival. "We have about 16 clubs now," says Hugh "We'll probably end up with 21 or 22." This year NxNW organizers lost LaLuna-won't have any Mc Menamins venues and are currently getting a pass from Dan Reed at the new Ohm club.

Formerly the Key Largo.

"Key Largo has always been a key venue for North By Northwest because of its central downtown location," says Hugh. "We're hoping Dan will change his mind and participate."

Meredith Brooks newsworthy again ...

Our Ms. Brooks gets big coverage in Billboard's June 26th issue. Her picture graces the contents page and the page 12 story in the Artists & Music section banners her name across half the page.

"Meredith Brooks Returns To High School To Help Teens Through Mentoring Program." is the lead story in Melinda Newman's influential column; "The Beat".

"Meredith Brooks has started AMP, which stands for Anybody's

the music business she started the AMP program in Portland with visits to Roosevelt and Franklin high schools months ago.

Given the chance to cover Meredith's home town kick-off, Oregonian music critic Marty Hughley passed...no doubt still smarting from the abuse he received after writing that Meredith's multi-platinum album had no "legs" ("as they say in the music business.")

The Oregonian finally printed "wire reports" of Meredith's AMP program on June 28th-with no mention of her visits to Portland.

Meredith is in recording sessions for her follow up album for Capitol, "Deconstruction."

Like they say in the music business, Everclear's "So Much For The Afterglow" had Betty Grable Legs.

June 26, 1999, So Much For The Afterglow left Billboard's Top 200 album charts at # 197 after 88 weeks.

A year and nine months...

Since So Much For The Afterglow entered Billboard's album charts in October of 1997, Americans impeached the president, won another war and watched the home run record fall.. Frank Sinatra and Joe DiMaggio died, Viagra was introduced and one of the original Mercury astronauts came back from space.

All with So Much For The Afterglow in the background.

MTV or MP3 or...

Amazon.com and Liquid Audio have "formalized" their relationship according to a story in Billboard (6/26) The deal gives "the retailer the ability to purchase shares of common stock in the music delivery service at a set price."

Liquid Audio is expected to go public in July.

"Earlier this month Amazon.com began offering free full-length Liquid Audio downloads from acts including Elliott Smith."

The dream's still working...

Gary Gersh does downloads...

A June 1st story by Chuck Phillips in the



photo Buko

Chris Galyon of 4th Plane Jaient; BB semi-finalists.

Mentoring Program. The organization is aimed at helping students realize that many of the resources they need to succeed are at their fingertips. Brooks has spoken at 10 high schools about the program and is dedicated to incorporating school visits into her fall touring schedule..

"The National Academy of Recording Arts and Sciences helped book the high school speeches."

"The idea for the program came from her experience growing up in Corvallis, Oregon..."

Like everything else Meredith does in

D TURNTABLES

BY BUCK MUNGER

Los Angeles Times reports, "Veteran Industry Execs Will Head Start-Up Internet Record Company"

"Record industry veteran Gary Gersh will reenter the music business today with the launch of an Internet record company called DEN (Digital Entertainment Network) Music Group."

"Gersh and his partner, rock manager John Silva, have signed a four year multimillion-dollar contracts to become co-presidents of the cyber music start-up, which is a subsidiary of Digital Entertainment Network."

John Silva runs a management company that represents The Foo Fighters, Beastie Boys, Beck, Rancid and Sonic Youth.

Gary Gersh made his bones in A&R in the 70's

At EMI America he signed David Bowie, The Stray Cats, Kim Carnes and John Waits. In 1985 he moved to Geffen Records and signed Nirvana, Hole and Counting Crows. In '93 he was made president of Capitol and was responsible for signing Everclear and the Foo Fighters.

Gersh was sacked at Capitol last June.

Phillips' story in the Times said, "After his dismissal Gersh teamed up with Silva to form a new management company called GAS Entertainment. The two quickly began shopping a traditional label deal but got few offers from the major record corporations with whom they met."

In January, former super-agent Michael Ovitz's new Artist Management Group offered to fund a \$50-million traditional label for Gersh and Silva. Gersh and Silva passed on Ovitz in favor of the DEN Internet deal.

In the Times story Gersh says "DEN plans to release its first recording within months and is negotiating with several acts to join the company, but denies rumors that the Foo Fighters, who are free agents, will sign."

Right...

Gary Gersh also discovered Luther Russell.

In 1992 Gersh signed Luther to Geffen Records. Luther was a teenage sensation in Hollywood, having played in Jacob Dylan's wildly popu-

lar L.A. band, **Boot Heels**, at 17. By 19 Luther he had his own band, the **Free Wheelers**, and a deal with President Gersh's Geffen Records.

Today, Luther is shopping for a producer for his deal with **Interscope** Records for his band **Federales**. He also has releases on Portland's **Cravedog** Records as an artist and producer.

Federales are managed by Brad Bogart in L.A.

Luther Russell produced **Fernando's** new **Cravedog** release, "Old Man Motel".

Interscope passed on it.

After a series of showcases, negotiations and a cover story in the Seattle music press, the Interscope suits decided not to sign Fernando.

"I really don't know what the reason was,

partner. Bogart also manages Luther Russell's **Federales** on Interscope.

"Fernando has a new lawyer in New York," says Todd. "We're hiring a national promotion and publicity team and gearing up for a south-west tour."

Fernando returns to Hollywood for another label showcase in August. Fernando, Pete Droge, Little Sue, Chris Stills and Ian Moore will perform at the 3rd Annual Cravedog Picnic July 7th & 8th in Cornelius at Horning's Hideout.

Cravedog loses a winner...

Luther Russell produced **Warren Pash's** last album on **Cravedog** Records.

There won't be another.

"I gave it a year," says Warren. "It's time to move on."

Warren has earned his expectations. In '82 his tune "Private Eyes" went to #1 for **Hall & Oates**. Warren moved to Portland in '97 after discovering Portland while opening for Pete Droge.

Jerry Joseph and **Warren Pash** did a whistle-stop tour of Europe in May, playing "two dates in Paris, two dates in Italy, a night in London and a night in Berlin."

Warren was the featured act at last year's **NxNW Texas Crew Party** on the grounds of the **Two Louies** mansion...

Billboard loves to write about bands they discover.

Portland bands; **4th Plane Jaiant**, **Jealous Rage** and **Wally Dynamite** will probably be getting extensive BB coverage since they were all semi-finalists in the **Billboard Music Group's Best Unsigned Bands of '99 Contest**.

Winners announced in the June 26th issue of **Billboard**.

4th Plane Jaiant doesn't figure to unsigned for long. The band is headed in to **Falcon** studios with **Sean Norton** at the board to record a follow-up album to their BDC distributed debut; "Tideline".

Speaking about Norton, producer **Calvin Walker** says, "Hey man, he's never worked for Prince, but this young boy is baaad."

Sean Norton also engineered the **Generator** record "Volume" destined for release on **Epic** Records, October 12th.

Epic will release the first single, "Junkie",

Continued on page 23



photo Buko

Burrell Palmer of the Tommy Tutone band; a real Mr. Nice Guy.

I don't talk to those guys down there," says **Cravedog** president-and Fernando's personal manager, **Todd Crosby**. "That's Brad's job."

Brad Bogart is Todd's L.A. management

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

Ryan Foster Mastering
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Fresh Tracks Studio
1813 S.E. 59th
Portland, OR 97215
(503) 235-7402
Email: fresh@teleport.com
WWW Address: <http://www.teleport.com/~fresh>

Owners: Jon Lindahl
Engineers: Jon Lindahl 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 Compressor/Gate, DBX 163x Compressor, DBX 161 Compressor, Biamp Quad Limiter/GHate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar Pre-Amp, Rockman stereo Chorus/Delay, Roland SRV 2000 Digital reverb, Roland SDE 1000 Delay, ART SGE Mach 2 Effects Processor, Alexis Midi Verb, JBL 4311 monitors, KLH monitors, Auratone monitors, BBE 802 Aural Exciter, Panasonic 3700 DAT Mastering machine, Otari 1/2 track Mastering machine; wide selection of microphones (AKG, Rode, Sennheiser, E.V., Shure, Byer, Audio Technica.) **MIDI Equipment:** Mac Blue G-3 computer w/CUBASE 4.0 and Mark of the Unicorn Hardware. ATARI 1040 ST computer, Symte Track Program, Proteus 1 Sound Module, Yamaha TG100 Tone Module, Alexis HR 16 Drum machine, Yamaha TG 100 Tone Module, Roland MKS-100 Sampler, ESQ-1 Keyboard, Casio Midi Guitar. Clients: Robbie Laws & Jim Mes; Vivian's Keeper; Shanghaied on the Willamette; Oversoul; The Elf Kings; Hudson Rocket; Owen O'Mallory; Full Throttle; Pagan Jug Band; Terry Grayum & Gwen Thomas; Drastic Measures; Michael Larima; Steve Hall; Eric King; Carl Klang; Lance Frodsham; Freudian Slip; No Alibi; Marc Hanson; Buddah Beatnik; John Meyer; Molly Bloom; Al Pasque; Burner.

Gung Ho Studios
86821 McMorott Lane
Eugene, Oregon 97402
(541) 484-9352
1-800-262-9352

Owner: Bill Barnett
Engineer: Bill Barnett
Tracks: 24 analog 2" mix down automation

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

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

Engineers: Robert Bartleson, George Verongos
Tracks: 8/16/24 tracks, Analog or Digital
Services: Live & Remote Recording, Free-Lance, Engineering and Producing, In-house Studio Recording, CD Mastering
Specialties: Remote Recording & Producing
Rates: Live & Remote recordings: individual quotes; 8-track recording special: \$16/hr; 24-track recording: \$25/hr and up depending on studio. Freelance engineering \$20/hr + studio costs.
Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (2) DBX 160x compressor/limiters. **Microphones:** Neumann U48 tube mic, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (4) Shure SM 57, (4) Sennheiser 421, (2) Beyer M260 Ribbon. **Tape Machines:** Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, Tascam 122MKII cassette deck. **Effects:** Lexicon PCM 42, Yamaha SPX 900, Alesis Midiverb. Misc: 8 Channels of API 550A EQ's, Neve split Mic Pre/EQ, V/T Tube DI. **Amplifiers:** Ampeg Portaflex B-15 bass amp, Vox Royal Guardsman, Vintage Supro Guitar amp. **Monitors:** Yamaha NS-10 Studio. Clients: Wilco, Skiploader, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Pedro Luz, Autumn Planes, Pushover, Kayo, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Zero State, The Kremlin Bronx, Dwell.

Jackpot! Recording Studio

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

Owner: Larry Crane
Engineers/Producers: Joanna Bolme, Larry Crane, Brendan Hoffman
Tracks: 16 on 2" tape
Rates: \$240 per day (8 hrs) or \$35.00 per hour
Equipment: MCI JH16 16 track 2" recorder (circa 1973), Allen and Heath 40 input, 16 buss, 16 monitor mixing console, Panasonic SV 3800 DAT recorder, Panasonic SV 3700 DAT recorder, Flying Calf analog to digital converter, Marantz CDR 630 CD recorder, Denon DRW 580 cassette deck, Accurate Sound Corp. 2 track or mono 1/4" deck, Tannoy PBM 8 monitors, Yamaha NS 10m monitors, Manley "limiter/compressor", RNC 1773 "Really Nice Compressor" by FMR (3), LA Audio 4x4 compressor/gate, Behringer MDX 2100 "Composer" dual limiter/compressor/gate, Behringer XR 1400 4 channel Multigate, Alesis Micro Limiter, Korg DTR-2 digital tuner, Yamaha Rev 7 digital reverb, Alesis Midiverb II (2), Alesis Microverb II (2), Ibanez AD 202 analog delay, Digitech TSR 24S dual channel digital processor, AudioArts 4100 Parametric EQ (2), Sytek MPX-4A 4 channel class A mic preamp, Rolls RP 220 tube mic preamp, PAIA tube mic preamp, SansAmp Bass Driver DI, DBX "Boom Box" subharmonic synthesizer, Sony MDR 7506 headphones (5), AKG K 240 headphones, Cable Up-right Piano, Hammond Organ with broken keys, Leslie 900 speaker/amp combo.

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

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

J.A.S. Recording

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

Owner: Andy Strike

Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT

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

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

J&M Recording, Inc./First Take Studio

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

Owners: James & Mavis Nyssen

Engineers/Producers: Doug Pershing

Tracks: 24 analog, 99 MIDI

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

Equipment: Soundtracks MRX Series 24x8x2 console. Lexicon LXP 15, LXP5 and LXP1; Korg A1; Digitech DSP256XL; Yamaha Rev 7; Aphex compellor; Aphex aural exciter Type C; ART DR-X; dbx 263 de-esser; Audio Logic 266 dual gate + compressor + limiter; Audio Logic 440 Quadnoise gate; Rockton Hush IICX stereo noise reduction system; JBL Control 1 Plus monitors. **Microphone**—AKG 414; Audi Technica ATM 31R; EV N/D 408; Shure SM57; AKG D112; Carvin CM90E condenser mics; Shure SM56. **Mastering**—Two Sony DAT machines and a Carver PST-24 dual cassette deck with MPX filter and Dolby B and C noise reduction. **MIDI:** KX88 MIDI Master controller; Yamaha SY99 and DX7's; Korg Wavestation EX; Emu E-Max II with 8 megs of sample RAM; Emu Performance; Emu Percussion; Emu Proteus/2. **Other:** Macintosh IICI; 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: \$175.00 per day/ Pricing: \$25/hour.

EQ list: Tascam MS-16/16 track analog; Mackie 24-8 Mixer; Pro Tools with Audio Media III; Native Power Pack; Power MAC 9600; Yamaha CDR Burner; Panasonic 3700 DAT; Mackie HR8-24 monitors; 12 channels of tube preamps-ART Pro MPA; Pro VLA tube compressor; 4 Beringer Composers; APHEX 105 Quad Gate; Lexicon LXP1, MPX100; ART Quadra/fx; Digitech Studio 400; Rode Classic Tube Mic; 2 Rode NT2 Mics; AKG 414; 2 Shure SM-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. Re-

cent Recording and Mastering Projects: Cravedog Records, Bingo, Obidiah's, T. Biscuit, Fernando, Daylights, Thresher, Witch Mountain, Herkemer, Earthforce, Vibrasonics, Mr. Rosewater, Five Fingers of Funk, Creepy Old Trucks, Shamir, Gasoline Kings, Repellant, Mon-key to the

Machine, David Sullivan, Mike Toschi, Luther Russell, No Idea, Signified Monkey, The Kung Fus, 36 Crazyfist, Bangin' Moon, Bomf, The Hes-sians, Disfunctional, All Out, Secludes, Di Esto, Monkey Fur, Short Handed, The Blackouts, Das Gravy Boat, Arterspace, Disasteronauts, The Licks, MoanieD, Baseboard Heaters, Finn, Witch Throttlegush, Pennfold, Captain Binge, Bastard Children of the Roman Empire, Stagger, Iquanas, Merde, Antiworld, Plaid Pantry Project.

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.

Museum Music Productions

Lake Oswego, OR
(503) 699-3505

email: museum@cybcon.com

www.cybcon.com/~museum

Rates: \$40.00/hr & negotiable

Music Director: Roger Mielke

Tracks: 24+

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

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Specialties: CD Mastering/Replication

Engineer: Kevin Nettleingham

Tracks: 64 Track Digital Hard Disk

Rates: \$50.00 per hour

Equipment: Digital Audio Workstation;

Digidesign Pro Tools 24/Mix system Software

Version: 4.3.2 Audio Hard Drives: 39 gigabytes

Computer: Macintosh Power PC 9600/233 w/

dual 20" monitors RAM 248 megabytes

AD/DA: Cranesong: HEDD (Harmonically En-

hanced Digtal Device) 24 bit converter

Digidesign: 888/24 24 bit converter Analog Pro-

cessing: GML 8200 Parametric Equalizer

Cranesong: STC-8 Discreet Class A Compressor

Limiter. **Digital Processing:** Waves; Gold Bundle

'99, Pro FX Processors, TC Electronics:

MegaVerb, Steinberg; DeClicker, Line 6;

Continued on page 20



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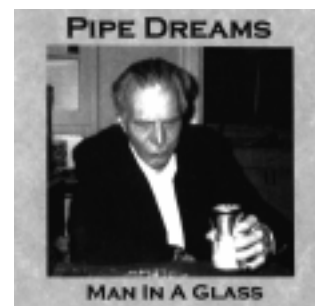
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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 19

AmpFarm, Digidesign; DINR & other various effects. **Data Back-up:** Exabyte: EXB-8700LT 8mm. **CD Recorder:** Philips; CDD 2600 4x read, 2x write. **Monitors:** Meyer Sound HD-1 High Definition Audio Monitors. **Metering:** Metric Halo Labs; SpectraFoo, Waves PAZ Psychoacoustic Analyzer. **2 Track Players/Recorders:** Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs. **A Few Of My Clients:** Thrillbilly • Mel • Slackjaw • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • Magic Marker Records • Lunchbox • Boot To Head Records • 5 O'Clock People • Shorthanded • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Loligo • Flying Heart Records • White Noise Records • Bye, Bye Chinook • Engorged • Shapeshifter • Artists for a Hate-Free America • Gravelpit • Village Idiot • Daylights • Thresher • 44 Long • Lava de Mure • 31 Knots • Pacific Wonderland • The Miss • Thy Infernal • Pipe Dreams • Renato Caranto • Smirk • David Nelson Band • The Bassoon Brothers • Steinway and Sons • Johnny Limbo & the Lugnuts.

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 independant film Breach Of Etiquett, Commercial sountracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

Northstar Recording

13716 S.E. Ramona
Portland, OR 97236
(503) 760-7777 Fax: (503) 760-4342
Owners: Scott James Hybl, Curt Cassingham
Engineers/Producers: Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner
Tracks: 32, 24, 16
Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.

Equipment: Otari MX-80 2" tape machine; Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVM1D portable DAT; Ampex ATR 800 1/2 track; Otari MX 5050 1/2 track; Klink Teknik DN780 reverb; Lexicon PCM 70 & LXP-1; Roland SRV2000 (2); Alesis Midiverb II; MicMix XL305; A/O plate reverb; Eventide 949 harmonizer; Aphex Dominator II & Aural Exciter; BBE sonic maximizer; Lexicon prime time; Delta-Lab DL-5 Harmoni-computer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gate; Burwen noise filter; Aphex 612 stereo gate; Symetrix vocal processor (2); Wendel Jr. w/all cards; Sycologic trigger; dbx 463 gate; dbx 160 limiter; Sound Workshop Series 30 console w/ Roland 12 line mixer; Tascam 8 line mixer, UREI 809, JBL 4311, Auratone monitors; Hafler 250; Crown D-75; Rane HC-6; Sound Genesis Split headphones; Sound Tools digital editing w/ 1 gigabyte hard drive; 650 megabyte removable optical cartridge; 45 meg mass micro removable; Adam-Smith Zeta Three synchronizer. **MIDI:** Emulator III (2) 8 meg machines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-1; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE. **Other:** Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinal; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. **Clients:** Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

Opal Studio

P.O. Box 86713
Portland, OR 97286
(503) 774-4310
E-mail: opalpdx@teleport.com
Owner: Kevin Hahn
Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens,
Tracks: 24
Rates: \$40.00 per hour; block and project rates available

Equipment: Yamaha O2R automated digital console, 24 tracks of 20 bit ADATs with BRC, Tascam DA-30 mkII, Tascam DA-20, Marantz 615 CD recorder, Tascam 302 dual cass., Teac PD-D860
Microphones: Neumann U87 (2), AKG 414, AT4050, AT4033, AT4051, AKG D112 (2), Audix D1, D2, D3 (2), EV ND757a, Shure 57 (5) 58, and others.

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

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

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

Pro-Arts Productions

1350 Chambers Street
Eugene, OR 97402
(541) 345-9918

Owner: Tony Proveaux
Engineer: Tony Proveaux
Tracks: 16

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

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

Pushy Jew Productions

N.E. Portland
(503) 288-9279

Owner/ Engineer: Ken Goldstein

Tracks: 8 tracks digital audio editing

Rates: \$15.00 per hour/projects negotiable

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

Q Studios, inc.

Aloha, OR

Phone/Fax: (503) 591-1200

Email: qstudios@cybernw.com

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

Engineers: Eric Danskin, various independents welcome

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

Equipment: 24 track ADAT system w/BRC, 64 input X2 console w/fader automation, Macintosh based Digital Audio WorkStation running Deck II software, Tascam DA-30 DAT, Tascam, Sony & Yamaha cassette recorders, Nakamichi CD player, Roalnd M-160. Effects: Lexicon LXP-15, LXP-1, LXP-5 w/MRC, RSP Intelliverb, Korg A3, Ibanez SDR-1000+, Alesis 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. Seperate 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, Digial Audio Labs "digital only" card D, Crystal Lake Audio "Crystal Clear Wavetable," soundcard, "SAW PLUS" 16 tracks Hard Disk recording and editing, Consoles: Yamaha ProMix 01, (digital mixer with full automation; levels, mutes, EQ, effects, compression, and total recall) Fostex 18 x 4 x 2 warm sounding mixer (3 band parametric EQ per channel), Monitoring: Peavy-Phase Reference moni-

tors, Yamaha NS-10, Auratone, AKG & Sony headphones, EFX: EQ, Compression, and Gates: Alesis, DBX, Moog (pari), Behringer, ECC, Mutron, Yamaha, Deltalab, Microphones: CAD, AKG, EV, Shure, Audix, Audio-Technica, SMPTE, and MIDI. Digital sequencing and editing software Clients: Iddy Biddy, Tilting At Windmills, King Black Acid, Brothaz Grimm, Soil, Allen Jackson, Psycho Drome, Trip 21, Blue Jean Rayburn, Monde la Bella, Ray, Killing Field, Big House

Rainbow Recording

6614 S.W. Garden Home Rd.

Portland, OR 97223

(503) 246-5576

Owner: Galen Hegna

Producer: Galen Hegna

Engineer: Galen Hegna, Steve Martin

Tracks: 16 / 24

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

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

Recording Associates

5821 S.E. Powell Blvd.

Portland, OR 97206

(503) 777-4621

Owners: Jay Webster, Chris Webster, Bob Stoutenburg

Engineers/Producers: Bob Stoutenburg

Tracks: 16/24

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

Equipment: MCI JH416 24 x 24 console; Ampex MM1100 24/16 track; Fostex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Teletronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, 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

S.W. Portland

(503) 292-3861

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

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

Rates: \$35/hr or 10 hr block for \$250. in advance. Plus tape costs.

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

Monitors: Large JBL Alnico 15"/2"/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: RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube limiter (6L6GCs), KGW Line Amp, RCT ste-

Continued on page 26

**Make your recording dreams
a reality at the NEW!**

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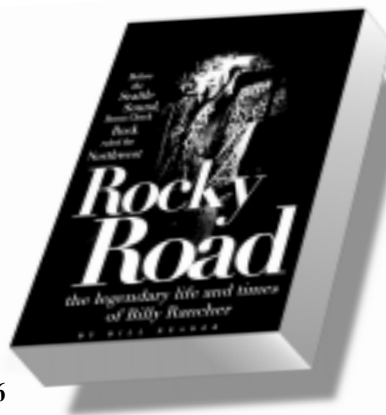
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...a funky, musical mélange à trois."
- Oregonian, A&E*



Sun	7/4	The Inn at Otter Crest
Fri	7/9	Jazz de Opus
Sat	7/10	Pioneer Courthouse Square
Sun	7/11	The Green Onion
Wed	7/14	Berbat's Pan
		Bastille Day Concert



Frisco Disco

Continued from page 8

GLORY IN PIONEER SQUARE! IT shows more patriotic courage to burn the flag than to fuck with the constitution and the bill of rights like these bitter old garishly white fascists in D.C. They just never got over that impeachment thing. Why not hold flag makers responsible by passing a law that flags must be made of a nonflammable fiber? Gun-makers and cigarette makers have been sued for less. That will be my defense: It's the flag's fault for being so combustible. The flag makers have manipulated the cotton fiber count in their flags for years (like R.J. REYNOLDS manipulated the nicotine content in cigs) and knew full well they were endangering protesters such as myself with their dangerous product.

One more completely ridiculous thought dept: How about if they required flag manufacturers to treat it with a top-secret chemical so that it releases a noxious poisonous gas when burned?

SPEAKING OF POISONOUS GAS... Its time to check in with NEW YORK AND L.A.:

Portland author BLAKE NELSON is making the rounds in Manhattan promoting a new book. Writer of THE EXILE and the critically acclaimed GIRL he is probably best remembered around Portland for his ex-girlfriend KAT BJEILLAN of BABES IN TOYLAND fame. I'm not sure of the spelling of her name. Speaking of GIRLS AND BABES the hottest club rock acts in the big apple are both women. Actress SARA MELSON (played the lesbian on BEVERLY HILLS 90210) has been playing to packed houses as has CHASSI POST (heir to the post cereal fortune) and the latter promises to send me her new major label CD Tuesday. Expect one of the two to break big nationally by fall of this year.

I get no respect in my hometown dept. A recent review of SHERYL CROW in the SAN FRANCISCO EXAMINER talks about her trying to shed her image as a lightweight FLUFF ARTIST. It goes on and on about how she's no longer the barefoot hippie sunshine girl who espoused "all I wanna do is have some fun" and whined her way into our consciousness. HERE'S A QUOTE

FROM THE STYLE SECTION 4/13/99;

"AFTER (ALL I WANNA DO..) BEAT US SENSELESS WITH ITS UTTER CATCHINESS, I WAS READY TO DISMISS HER. SHE SEEMED TO HAVE TWO THINGS GOING FOR HER: THE ABILITY TO WRITE MONSTER HOOKS AND SEXY GIRL NEXT DOOR LOOKS. THE NEGATIVES? JARRINGLY SCHITZOPHRENIC STYLES- AND COMPLETELY SILLY LYRICS THAT SOON BECAME SCORNEED BY TOO-HIP ALT-ROCK DJ'S. OH REALLY SHERYL? IS EVERY DAY A WINDING ROAD? THAT'S SO DEEEEEEP!"***** s.f. examiner 4/13/99

It goes on to detail how now she's darker and deeper and coming from a whole different place than when she sang the ultra-catchy pop hit that's become her mantra "if it makes you happy." Funny, they seem to have forgotten JEFF TROTT altogether, his name is not mentioned one time in the article. Strangely assigning character and personality traits, ascertaining insights into her perspective and lifestyle through the evolution of her lyrical content. Failing to men-

The hype for NXNW is in full swing. Determined to at least give it a shot, I hastily recorded a four song demo acoustically at BEACH NOTE STUDIO'S (the neighbors CD burner) and ran down to the "NXNW TAPE TURN IN PARTY" June 19th touted in a full page ad in WILLYWEEK. I expected rocker's slogging beers and swapping stories but in fact it was kind of low key and deserted. People trickled in, turned in their applications, maybe had a beer, and split. No one was even smoking...weird. Maybe I just missed all the cool hotshot up and coming Portland bands coz I got there late.

A big GET WELL SOON goes out to Portland's finest keyboardist ROBERT O'HEARN who was hit by a car while riding his bike. Wearing a helmet probably saved his life according to his mom. He'll be laid up for awhile but his injuries are not life threatening thankfully. Hope you recuperate quickly ROBBIE...take care of yourself buddy. We still have some unfinished recording

Did I mention BEN DAVIS looks trim, tan and healthy. His set at the ARNADA was the usual robert

"If you were to read this review you would be forced to concede that JEFF TROTT must be the poetic embodiment of the collective shared consciousness of blossoming womanhood shedding the shackles of male oppression on a mystical journey to the core essence of all things social, spiritual, and sexual."

tion that she didn't even write them. No wonder Jeff moved to Portland. If you were to read this review you would be forced to concede that JEFF TROTT must be the poetic embodiment of the collective shared consciousness of blossoming womanhood shedding the shackles of male oppression on a mystical journey to the core essence of all things social, spiritual, and sexual. I wonder if the omission was deliberate or just incompetence on the part of the reviewer. Maybe I'm way off on this but to dissect and evaluate her sensuality and feminine experience (based on lyrics written by a man) seems just a bit silly.

palmerly thing with a little rockabilly, and some blues harp. If I were to have a big party they would be a top choice...they play cool covers everyone knows, and their not too loud. Speaking of parties, I'm already looking forward to UNCLE BUCK'S ANNUAL TEXAS CREW PARTY. He has formally okayed me to play. That's the best gig in Portland during NXNW...and all I had to do to get it was write this column for a year. The best part is the platter after platter of deviled eggs...and of course the beer shed out back of the mansion.

LL

Missed something?

TwoLouiesMagazine.com

AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OPY

BY BUCK MUNGER



Jimi Hendrix at UCLA; exclusively Sunn.

Continued from page 17

August 31st. "Junkie" was mixed by Tom Lord-Alge (Marilyn Manson, Hole)

Curious that Fernando generated massive coverage with no actual deal, but Generator, who have made the record and signed the major label contracts, can't get a scribble...

Generator's name won't look quite the same on the CD.

"An unsigned band somewhere had the name Generator registered, and we don't want to give anybody any more money than necessary, so we're going to change the name slightly," says keyboardist Blake Sakamoto.

"It'll still sound somewhat the same."

Generator makes a rare Portland appearance at Berbat's Pan July 16th and are scheduled for a toke-n set at the Hempfest, July 18th.

You know its happening when it gets here...

Two Louies received an inquiry for advertising rates from a firm identifying itself over the phone as Northwest MP3.com.

As in *the MP3.com*, sez I?

"We're the local business, we don't have any connection with those guys in L.A.," sez he. Two hours later, a second call from a different individual at the same company, identifying it as MP3.com Northwest.

Which is it? Sez I.

Northwest MP3.com or MP3.com Northwest?

"It's actually Northwest MP3.com," sez he. "I just changed it around because there's been some confusion."

Really?

Would that be on the order of a new local label called Northwest Warner Bros, or a new Internet business called Northwest Amazon.com?

Get a life guys...and your own name.

The most famous name in Oregon musical equipment, Sunn, is back...

Sunn Musical Equipment Company, the Tualatin, Oregon amplifier company founded

by Kingsmen bassist Norm Sundholm and played by Jimi Hendrix, the Rolling Stones, the Who, Cream, Buffalo Springfield, Steppenwolf, Jefferson Airplane and most of the other major artists of the sixties-was re-introduced at the NAMM show in Los Angeles in January.

Fender bought the Sunn trademark and redesigned the line.

Stevie Mays, primo bassist with the band Spank, says the new Sunn amplifier line, like the old, favors the bassist.

"Sunn has a lot of power for the money..." says Stevie.

John Teagle, writing in *Vintage Guitar Magazine* in June, says-about the series of stories he did on Sunn in November '98, January '99, and February '99-..."It appears numerous readers also are avid Sunn supporters, as these columns generated numerous responses, all in agreement that the amps were (and continue to be) some of the best ever made."

The best ever made...

LL

Thursday, July 1st

Bar of The Gods: Lynn Conover
Buffalo Gap: Buds of May
LaurelThirst: Neil Gilpin/Sean Croghan
Sweetbriar Inn: Johnny Martin

Friday, July 2nd

Café Lena: Russ Rossi & his accordion
Mt. Tabor Theater: Big Time Rosie/See Jane Run
Mt. Tabor Acoustic Room: Drew Norman & Christine Frederica/Poster Boy Mountain Men/Full Blown Red
Satyricon: Floater/Threscher/Polly

Saturday, July 3rd

Ash Street Saloon: Nymph 9/
Hollowbody/Dizzy Pilots
Berbat's Pan: Dead Moon/Heavy
Johnson Trio/The Vials
E.J's: The Adz/Moral Crux/The Jimmies
Satyricon: Slackjaw/Alien Crime Syndi-
cate/Suplex/Marc Olsen
Tonic Lounge: Warren Pash/Steve
Lockwood
1201 Lounge: Imogene

Sunday, July 4th

White Eagle: Los Lost w/Steve Bradley &
Jon Koonce

Monday, July 5th

The Green Room: Open Mic w/Missis-
sippi Mud (every Monday in July)
White Eagle: Jack McMahon

Tuesday, July 6th

Tillicum: Norman Sylvester Trio (every
Tuesday in July)

Wednesday, July 7th

Rabbit Hole/Mad Hatter Lounge: Pete
Krebs (every Wednesday)

Thursday, July 8th

Country Inn: The Vibrasonics
Kennedy School: Jon Koonce & Guest
Mt. Tabor Acoustic Room: Dave Carter
& Tracy Grammer/Mark Erelli
Rabbit Hole/Mad Hatter Lounge:
Ashleigh Flynn
St. John's Pub: Dan Hicks and The Acous-
tic Warriors
1201 Lounge: Kinetic Theories

Friday, July 9th

Ash Street Saloon: Monkey to the Mon-
ster/Love Nancy Sugar/Vegas DeMilo
Candlelight Room: Jim Mesi
Mt. Tabor Theater: Linda Hornbuckle/
Heavy Brothers
Satyricon: Monkey Fur/Silver Kings/
Atom Sane/Nicotine
1201 Lounge: Kaitlyn ni Donovan (Free
Show)

Saturday, July 10th

Aladdin Theater: Cowtrippers/Tjaden/
Serious Pain
Candlelight Room: Jim Mesi
E.J's: Zeke/The Snake Charmers/N'jas/
440 6-pack
Doc's: Village Idiot/Prole
Mickey Finn's: Here Comes Everybody/
Karling Abbeygate

TWO LIVES

LIVE MUSIC JULY PICKS

Mt. Tabor Theater: Love Lode/Anger
Management
Snake & Weasel: Nicole Campbell/Steve
Lockwood
Sweetbriar Inn: Michael Allen Harrison
Tonic Lounge: Surf Trio
White Eagle: Jon Koonce & Gas Hogs
1201 Lounge: Baseboard Heaters/Warren
Pash

Sweetbriar Inn: Tom Grant
Tonic Lounge: Betty Already/Monkey to
the Monster
White Eagle: The Baseboard Heaters
1201 Lounge: Larry Yes and Guests

Saturday, July 17th

Ash Street Saloon: Dragon Flies/Mac
Charles Band



Imogene @ Ohm

Sunday, July 11th

Kennedy School: Leroy Vinnegar & Mel
Brown Trio
LaurelThirst: Neil Gilpin's Belmont Street
Octet/Jim Boyer & Kevin Richey & Dave
Reisch

Wednesday, July 14th

Berbat's Pan: Carol Rossio Bastille Day
Concert
Satyricon: Stereo Crush/Red Madder/
American Girls
St. John's Pub: Ramblin' Jack Elliot

Thursday, July 15th

The Green Room: Ashleigh Flynn Band
Kennedy School: Flatland
LaurelThirst: Jim Boyer Band
Portland Meadows: Dave Matthews
Band/Jimmy Cliff

Friday, July 16th

Buffalo Gap: Thrillbilly
Mt. Tabor Acoustic Room: John Shipe
Portland Meadows Showplace: Ani Di
Franco/Maceo Parker

Brooklyn Neighborhood Street Fair: The
Brainwashers
Gemini Pub: Curtis Salgado Band
The Green Room: Pagan Jug Band
Mt. Tabor Theater: Jesus Presley/Lava de Mere
The Oregon Zoo: Robert Cray Band w/
The Memphis Horns
Rabbit Hole/Mad Hatter Lounge: Gov-
ernment Bird
Satyricon: Pedro Luz/Camaro Hair/State
Flowers/Betty Already
White Eagle: Wreckless Kelly

Tuesday, July 20th

Roseland Grill: Fountains of Wayne/
Owsley/Herkemer

Wednesday, July 21st

Sweetbriar Inn: Johnny Martin Duo

Thursday, July 22nd

Crystal Ballroom: Cowboy Mouth
Mt. Tabor Acoustic Room: Uncle Harlan's
Band
Satyricon: Los Mex Pistols del Norte/The
Devices/Nymph 9
1201 Lounge: Flatland

Friday, July 23rd

Berbat's Pan: Jerry Joseph & Jack Mor-
mons/Baseboard Heaters/Whitey Gomez
Buffalo Gap: Pagan Jug Band
Mt. Tabor Acoustic Room: The Sauce/The Feel
Rabbit Hole/Mad Hatter Lounge: Sattie
Clark/McKinley
Tillicum: Steve Bradley Band
1201 Lounge: Hungry Mob

Saturday, July 24th

Arnada Cafe: Nymph 9/Business Suit Guy
Berbat's Pan: King Black Acid
Ohm: Pepe & the Bottle Blondes/Sattelite Heros
LaurelThirst: Lynn Conover Band
Rabbit Hole/Mad Hatter Lounge: Amy
Annelle Band
Satyricon: Heavy Johnson Trio/Bozart/
The Kung Fu's
Tillicum: Steve Bradley Band
Tonic Lounge: Body Bag/Village Idiot

Sunday, July 25th

Rabbit Hole/Mad Hatter Lounge:

Wednesday, July 28th

Roseland Theater: Anarchy Punk Festi-
val!/T.S.O.L./The Business/UK Subs/
D.R.I./Murphy's Law/D.O.A./Anti-He-
roes/Vice Squad/Chelsea/One Way Sys-
tem/The Varukers/Sloppy Seconds/The
Vibrators/Gang Green/L.E.S./Stitches.
ALL AGES SHOW
Satyricon: The Gone Orchestra/Spiraling
Infinities

Thursday, July 29th

Bar of The Gods: Dan Hawthorne &
Christine Darling
LaurelThirst: Hank Plank & The 2x4's
Mt. Tabor Theater: American Girls/Lael
Alderman/Red Matter
Sweetbriar Inn: Victoria Corrigan Duo

Friday, July 30th

Arnada Cafe: The Webbers
Portland Brewing Co.: Baseboard Heat-
ers 5:30/Fernando & Los Cochinos 6:30/
The Radiators 7:30
Satyricon: The Viles/The Weaklings/The
Apocalypse Girls
Tonic Lounge: The Daylights/The Gates
White Eagle: American Girls/Big Time
Pop
1201 Lounge: Fernando

Saturday, July 31st

Ash Street Saloon: Consolidated/Love
Lode
Berbat's Pan: Nine Volt Mile/Lowcraft
Gemini Pub: Linda Hornbuckle Band
Mt. Tabor Theater: War Pigs/Evil Genius
Roseland Theater: King's X/Protein/Gen-
erator
Satyricon: The Herkemer/Plaid Pantry
Project
Tonic Lounge: Soular/Ashbury Park

Friday, August 6th

Portland Meadows Showplace: Third
World/Steel Pulse/Shaggy/Maxi Priest/
Diana King/Culture/Ras Shiloh

LL

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 21

reo tube mic/line pre (5879s&6L6GCs), RCT tube mic pre (5879&6L6GC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers 5ch (EF86s), RCT stereo tube DI (12AT7x). RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND DC HEATERS.

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

Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), Electrovoice RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Sennheiser 421, Shure 55S, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup.

Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Rickenbacker 330-12 string (George Harrison style), Yamaha acoustic 12 string, 65 Fender Pro & dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet J-12.

Clients: Ray Charles, Chubby Checker, Al Rivers III & The Ink Spots, Ike Willis Band, 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 & CTTC; Technics RS-B905 3-head mastering cassette deck; Tascam 32 1/2 track;

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

River Recording

Milwaukie, OR
(503) 659-5760

Owner: Steve Parker

Engineer/Producer: Steve Parker

Tracks: 8

Rates: \$14/hr.

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

Sonic Recording

Northeast Portland
(503) 230-2713

Owner: Max Williams

Producer/Engineer: Max Williams

Tracks: 8, 2

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

Equipment: Tascam 388 w/parametric EQ; dbx 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.

Continued on page 30

3 DAYS OF PANELS

3 DAYS OF TRADE SHOW

3 NIGHTS OF MUSIC



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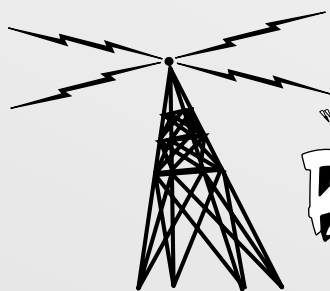
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LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

2	1	IMOGENE	Imogene CD	Underdub
3	2	PETE KREBS & THE GOSSAMER WINGS	Cavity Search CD	Sweet on a Rose
2	2	VARIOUS	Kill Rock Stars CD	Drinking from Puddles
6	3	THE SENSUALISTS	The Sensualists CD	The Sensualists
4	3	44 LONG	Sideburn CD	Inside the Horse's Head
10	4	WATSONVILLE PATIO	Tequemo Records CD	Hotel Roselynn
5	4	THE WEBBERS	The Webbers CD	Oldest Whiskey In Town
8	5	WARTIME CHOCOLATE	Demo CD	Headdressed and Merging
2	5	4 HR. RAMONA	Yeah, It's Rock CD	Pharmacy Park
8	6	PAUL BRASCH	Burnside CD	Find My Way
9	6	LAEL ALDERMAN	Demo CD	Lael Alderman
•	7	JOHN SHIPE	Involushuns CD	Sudden and Merciless Joy
9	7	MONKEY TO THE MONSTER	Demo CD	Monkey to the Monster
10	8	PACIFIC WONDERLAND	Demo CD	Pacific Wonderland
•	8	BURGUNDY	Demo CD	Burgundy
11	9	BIG TIME POP	Demo CD	Big Time Pop
11	9	THE HEAVY BROTHERS	Big Sweaty CD	Got it Covered
12	10	VELVIDA UNDERGROUND	Demo CD	2 From Rocket Songs
•	10	BLYSS	Demo CD	Realsimplefeelgood
11	11	IAN MOORE	Hablador Records CD	Got the Green Grass
•	11	EVERYDAY DIRT	Padre CD	Instrumental
•	12	BELL	Yeah, It's Rock 45	Viral Love/ Unshockable
•	12	THE TAILFINS	Demo 45	Rockabilly Dream/ Spiderbite
•	13	LEW JONES	Maniker CD	Hemet III
13	13	SLAPHOG	Vio CD	A rock Slopera

TOP TRACKS

2	1	IMOGENE	Imogene CD	Bruised
4	4	PETE KREBS & THE GOSSAMER WINGS	Cavity Search CD	Sweet on a Rose
•	3	THE SENSUALISTS	The Sensualists CD	The Sensualists
•	4	44 LONG	Sideburn CD	Inside the Horse's Head
•	5	WATSONVILLE PATIO	Tequemo Records CD	Hotel Roselynn

LIVE OFFERINGS AT THE CHURCH

Wednesday, July 7th	-----	Guest Host
Wednesday, July 14th	The Cathaters and an Interview with Pacific Wonderland	
Wednesday, July 21st	-----	Guest Host
Wednesday, July 28th	-----	Guest Host
Wednesday, August 4th	-----	Guest Host
Wednesday, August 11th	-----	Guest Host
Wednesday, August 18th	-----	Marc returns

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See Jane Run

Saturday July 3rd
Scott Huckabay
John Thayer Band
Workman Project

Friday July 9th
Linda Hornbuckle
Heavy Brothers

Saturday July 10th
Love Lode
Anger Management

Friday July 16th
Buds of May
Fat Paw

Saturday July 17th
Jesus Presley
Lava De Mere

Friday July 23rd
The Sauce Unlimited
The Feel

Saturday July 24th
Huffy

Friday July 30th
Elevated Nature
Deadwood

Saturday July 31st
War Pigs
Evil Genius
Gudjen

ACOUSTIC ROOM

Friday July 2nd
Drew Norman & Christine
Frederica
Poster Boy Mountain Men
Full Blown Red

Saturday July 3rd
Simon Widowsen & Alan
Glickenhau

Friday July 9th
Zig Zag

Saturday July 10th
TBA

Friday July 16th
John Shipe

Saturday July 17th
Steve Smith
Eric Olaf

Friday July 23rd
Dan Murray

Saturday July 24th
TBA

Friday July 30th
Seven Days
Steve Michaels

Saturday July 31st
TBA

Continued from page 7

made clear it's understanding that the case involves "the intersection of computer technology, the internet, and music listening". The entire findings by the court essentially boil down to two main elements. First, the heart of the decision wasn't about the Rio or any other portable device. It was about computers. Second, Once a music file gets on a computer hard drive -no matter where it came from or how it got there-it is exempt from the Audio Home Recording Act and can be freely transferred to portable players and other playback devices without royalty payments or serial copy limits. Oddly enough, the RIAA turned out to be it's own worst enemy. In order to get the AHRA enacted in 1992, it had to make one key compromise, that being the exclusion of any program on a computer hard drive. The Appeals Court further concluded that "computers are not digital audio recording devices", and it explained that, therefore, "they are not required to comply with the SCMS requirement and thus need not send, receive, or act upon information regarding copyright and generation status." The Rio's operation is found to be entirely consistent with the AHRA's main purpose, the facilitation of personal use. Industry legal experts agree that the RIAA could appeal to the Supreme Court but it is highly unlikely they would hear the case. The Appeals Court decision was unanimous, there are no conflicting opinions in other circuits, and the case raised no Constitutional issues.

SDMI - LAME DUCK?

Even though the initial parameters developed by the SDMI(Secure Digital Music Initiative) are not scheduled to be released until the end of June, it's appearing more and more that the whole process may be irrelevant. The SDMI process hasn't stopped any of the Big 5 from pursuing their own secure digital music standards and any standard that tried to incorporate all the competing approaches to copyright management would be so broad and loose that it would hardly be a standard at all. SDMI faces two other major hurdles. First, is the marketplace. Customers may just not tolerate it. Just last week, Circuit City threw in the towel on its technology for limiting and tracking the use of digital movies due to overwhelming rejection by consumers in favor of unrestricted DVD's. SDMI looks likely to be DIVX, Part Two,(remember DIVX?, I didn't think so.) Secondly, SDMI at heart is a serial copy management system using encryption and watermarks to restrict and track the use of digital music files that will be sent over the Internet to computer hard drives. The Ninth Circuit Court has just ruled that the only law that mandates such serial management exempts all music files on hard drives? The Ninth Circuit decision is a watershed event in the digital music revolution. Not only have the doors been thrown wide open to mass distribution of portable MP3 players, but the only law mandating anything similar to SDMI has been ruled to purposely exclude all music files residing on computer hard drives. The industry's defensive litigation to try and block or delay MP3's threat to their system has at least for the moment, failed miserably. Maybe instead of standing in front of the MP3 juggernaut and getting steam rolled, they should get on board and enjoy the ride along with the rest of us?

LL

LETTERS

Continued from page 3

a large problem. Mr. Mathis doesn't use a bus. I was assigned to rebuild Buddy's Sunn amplifier and was put in charge of making sure Buddy was well taken care of during his trips to Los Angeles. Considering that Buddy was over 6'4" and weighed about 245 lbs, it was a lot like Mutt taking care of Jeff. (me at 5'6" 150 lbs.) Another of my responsibilities was making sure nobody "bothered" Buddy while he was in Hollywood (get the picture?). It was even funnier every Sunday night to watch me "pour" Buddy on the airplane-and make sure he was still on board when it took off..

Jim Crummy
Lake Los Angeles, CA.

TIM CURRAN CONFESSES IMPLICATES FORD PEARSON

Munger,
Tim Curran here.

Just to set the record straight, after the e-mail you received offering to sell you this screen name, all the rest of those e-mails came from me.

Ford Pearson did not send those. As soon as you made some mention that it was him, they ceased.

Sorry if you thought they were emanating from Pearson.

It was myself. If you want to do something about it, you know where I live, I'll be waiting.

Tim Curran

(ed note: Tim Curran is the publisher of the Mid County Memo. He and Ford Pearson are former TL ad salesmen. The below email is exhibit #1 in the extortion investigation being conducted by authorities.)

TL EXTORTION ATTEMPT

You must REALLY FEEL STUPID, to let your .com name get bought by someone else.... hence your continual response... You're a pathetic mammy rammer, "Buck" or whatever your name is. Listen up, you rat bastard, here's the last offer before we make twolouie.com — errrrrrrrrr, sorry, twolouies.com the toast of the www. perv universe..... \$10,000.00 for BOTH names — take it or leave it. "We hope you leave it. Because we'll thoroughly enjoy and take great delight in making the twolouies AOL screen name — the recognized "weirdo" that haunts every Portland chat room. Trolling for little girls, young men, hell who cares. We'll just make sure, that everyone in ANY PDX chat is thoroughly disgusted by Twolouies@aol.com LOL.This is just for starters

tubesteak, And, as they used to say in your "precious" Marines Corp "STAND THE FUCK BY" stay tuned for twolouies.com — you'll swallow hard when you see it. In the meantime, twolouie, check us out in the chat rooms...

Tim Curran (see above)

DRN LOSES A FRIEND

Dear Editor

All of the former members of the Dan Reed Network are extremely saddened by the death of Bruce Fairbairn. Bruce not only was a great producer, teacher and a friend but he was a wonderful role model for us at the time. It was easy to get caught up in the excitement and the hype that the music business can bring to a young band.

When we started working with Bruce on our debut album in September 1987 he was the most successful producer in the world having worked on Bon Jovi's "Slippery When Wet" which sold somewhere around 20 million worldwide. The Aerosmith's comeback album which had just been released called "Permanent Vacation" validated Bruce's producer skills and proved that the Bon Jovi album wasn't a fluke. Great reviews for both albums singled out Bruce as the reason.

Despite all of his incredible success Bruce remained a family man. Every day we would stop working around 5:30 PM so that Bruce could go and coach his son's soccer team. The band and the staff would break for dinner and resume at 7:30 PM. When I was visiting a couple weeks before he died I asked his current engineer Mike Plotnikoff if he still coached soccer. He still did indeed. I got a kick out of knowing that bands such as Aerosmith, Bon Jovi, AC/DC, Poison, Van Halen, INXS and Chicago had to take a break every day at 5:30 PM so Bruce could live the other side of life

as a devoted father of three sons.

During the years that followed, the first Dan Reed Network album that we did together became an industry favorite. Bruce would often tell me that people still came up to him to give him compliments. We would work together again in 1990 on our third album called "The Heat". While it didn't sell as well as our first effort Bruce was always very excited to work with us because he knew it would be musically adventurous, challenging and fun.

At the end of April with my band Generator looking for a place to finish our album, bandmate Rob Daiker and I went to visit The Armoury, a state of the art studio that Bruce built just so he could be near his family up in Vancouver BC. As soon as I entered the studio's front entrance Bruce turned around and got down on his knees and bowed to me. He was silly in that way and always remained humble, never



Ford Pearson; \$10K for both names.

taking his multi-million selling accomplishments too seriously.

Bruce was still recording Yes while we were there so he couldn't spend a lot of time with us. He went out of his way to make us feel at home. While Generator eventually didn't make it up to his studio to finish our album for Epic Records Bruce was really appreciative that we considered using his facility. As we said goodbye and gave each other a hug, we talked about future projects and he invited me up to use his studio anytime. Two weeks later I found out that Bruce had died.

I will make it up to Vancouver BC to work again but it won't be the same.

AMP INDUSTRY GREED

Dear Two Louies,

I read somewhere that more young Portland musicians die from electrocution due to poorly grounded electrical musical equipment than in any other state in the Union with the exception of Alaska. This statistic sent chills down my very spine. Something must be done about this! While we sit idly by, our barefoot young are dying in droves from poorly grounded guitar amps, public address systems, and certain distortion pedals which, when contacting rainwater runoff and the natural electrolytic qualities of the human foot, are lighting up our kids like pyrotechnic bottle rockets at a Kiss concert.

If we are to combat this lethal combination of rainwater and haphazard electrical amplification, we must pass immediate legislation to encourage the funding of thousands of pairs of rubber booties which

should be given away at every music store and school to anyone under the age of 18 who purchases a guitar, amplifier, public address system, or ANY electrical music device. It is the only way that we can protect our children from the greed and avarice of the music amplification industry, and fulfill the promise of a brighter, safer tomorrow.

Norma Peacock
Coos Bay

Dear Two Louies,

THE BOOK OF JOBBING: translated from the original Sumerian.

And so it came to pass, during one date, that the Sidemen were assailed by Doubts, and Darkness descended upon the Bandstand. And the Leader turned to his quaking flock, and sayeth, "My children, why do you doubt me? Have I not led you through the Valley of the Loading Dock to the Great Land of Long Breaks, Hot Meals, and Undertime? Have I not banished the dreaded Macarena from the Set List, and allowed thee to Blow on selected numbers? Do we not play the Correct Changes for the Bridge of Girl From Ipanema, and do we not play Motown selections at the Proper Tempi? And do I not pay you all equitably, neither overpaying the Chick Singers nor underpaying the Horn Players? And are there not Charts for the Horns, so that thou need not Fake Parts?

So why doth thou protest when I call The Willie Nelson Song, or The Jackson 5 Ballad? Are they not preferable to Achey Breaky Heart or anything by Celine Dion? Wouldst thou rather suffer Flung Beverage Containers or Scowls and Hectoring by the

Aunts and Uncles?

And the Sidemen answered him, "But Father, we look out into the Dance Floor, and we see The Maelstrom; We fear the Youngsters with Pierced Body Parts, as well as the Ancient Ones with Canes and Walkers; Also do we fear the Bridesmaids with the Large Hair, and the Groomsmen with Cigars and Dishevelled Tuxedos; Also do we fear the Relatives from the Great Southwest, as well as those from California, and from New York; Also do we regard with Fear and Loathing the Party Planner, and the Room Captain; But mostly do we fear the Bride, and Her Mother, who ruleth the Earth, yea, even above you, our Leader."

And the Leader looked and saw that this was true. And he took his Book, and he flung it into the Buffet Heaters; And he took his Set List, and he trampled it unto the earth; And he took his Red Bow Tie, and he rent it asunder; And he turned to the Party Planner, and he said, "Now you have no power over me, Minion of Evil." And he turned to the Room Captain, and he said, "I will leave by the Lobby Entrance" And he turned to the Bride, and said, "Take thy Whitney Houston CD and place it where thy Groom may find it during thy Honeymoon;" And he turned to the Bride's Mother and said, "Thy Daughter is a Spoiled Brat, and I hope that she soon Divorces her Callow Husband and returneth to live with thee with her three children for the rest of thy Natural Life"

And he turned to the drummer and said, "The band is thine." And he went home and slept deeply and soundly, and arose the next day smiling, and began Making Calls to find work as a Sideman.

Paul Bahn in fabulous Modesto California.

LL

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QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 26

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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 Up-town 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 AS22 1/3 octave graphic. **Other Outboard Effects:** TL Audio Stereo Mic Preamplifier, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's, B.A.S.E. Spatial Processor, **Compressors and Gates:** Crane Song STC-8 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's, 2-Symetrix CL-501's, 2-Symetrix CL-100, Symetrix CL-150, Yamaha CG2020 Stereo Compressor, 2-Symetrix 544 Quad Gates, Audio Logic Quad Gates, Aphex 612 Stereo Gate. **MIDI Equipment:** Power PC Mac 8100 100 MHz with 1.2 gig drive, Mac IICX with color monitor and 100 Meg drive. Power Mac G3 with Digital Performer software, MIDI Time Piece Interface, MOTU 2408. **Instruments:** Yamaha C-3 6 foot grand piano, Yamaha DX7, Ensoniq ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. **Sound Modules:** Oberheim Ma-

trix 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.

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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-1820 20 channel mixing/recording console; Tascam MS-16 16-track recorder, Akai GX-600D 2-track recorder; Sony Beta hi-fi; Teac EW-750R cassette recorder; Digitech DSP 256 multi effects processor & IPS 33B super harmony machine; BBE 422A sonic maximizer; ART MDC 2001 de-esser/compressor/exciter; ART Pro-Verb digital reverb; Ibanez DD-700 digital delay; Behringer Dualflex enhancer/exciter; Valley Audio Gate; EMU Performance 1+; Yamaha NS10m monitors; M & K Subwoofer; JBL studio monitors; Ramsa WR-TM20 & Yamaha RH-5M headphones; Sure SM-33 Ribbon mic; EV RE20 mic; SM-57 mics; SM-58 mics; TOA K-3 & Kr condenser mics; AT 4033 mic; SM 94 mic; Sennheiser 421. **MIDI:** Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg M3R tone 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 162
Portland OR 97233
Phone and Fax 503-761-0964

waltrmid@teleport.com

Recording Digital: (4) Alesis Adats provide 32 tracks of digital recording. Digidesign Session 8 provides another 8 tracks of recording plus computer editing and mastering. Digidesign Adat Interface allows digital transfer plus synchronization to and from Adats. Alesis BRC allows autolocate, autoupunch, SMPTE, etc. **Recording Analog:** Tascam MS-16 16 track with dbx type 1 and autolocator. **Mixers and Monitors:** Alesis X2 24x8. 48 tracks at mixdown. Mute automation. Monitor on Alesis Monitor One with Hafler P1500 amp.

Mixdown: Panasonic SV-3700 and Tascam DA-30 DAT. Also Harmon/Kardon and Nakamichi

cassette decks; Philips 2x CD recorder. **Outboard Processors:** Manley dual/mono mic pre; (2) Drawmer 1960 dual compressor pre; (2) Behringer Composer compressor; (3) Alesis 3630 compressor; Symetrix 501 compressor; Behringer Intelligate; Aphex 105 quad gate; BBE 322 Sonic Maximizer; DOD 430 graphic eq.

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

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

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

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

Two Louies

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Singer w/ambition & dedication seeks band w/same. GodSmack, Alice In Chains. Orig only. Rick 254-2312

Drummer wanted for Caribbean band. Grooves a must. Original music. Marc 760-4798 pager 909-5441.

VOCALIST to do studio work. Rush, Dream Theater. Progressive music preferred. Call: Martin 665-9140

Alt. band PAWN seeks keyboard/synth/FX-sampler person Call: Kory at 628-7243 or Cameron at 643-0742

Drummer wanted for original band. Sugar, Pogues, Poster Children, Wonder Stuff, Superchunk Call: John 233-0686

Band seeks drummer and keyboardist. Rock, Funk, Blues & Jazz. Call: Matt 245-3593

Multi-inst bass player available. Sings. Will travel. Call Gene at 240-8222

Seeking aggressive drummer for working, all original hard rock band. Must be willing to do what it takes. Call Rob at 232-2157

Experienced violin teacher. Classically trained in Romania
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Female vocalist/inst wanted for duo or trio. Call Gary at 231-8471

Alto sax player influenced by Bird, Bach interested in playing in duets. Classical or jazz. Call Jack at 469-9209

Country guitarist/fiddler looking to play with groups or for fun. Call Bob at 238-7955

Drum lessons. All ages, all styles. First lesson free! call Daryl at 692-8186

Seeking female singer to work on original songs. Songwriter with studio. No instant fame. Call Pete at 359-0928

Heavy metal band CHRONIC seeks drummer. Have gigs, we just need you. All original. Call Chris at 349-0714

Guitarist/vocalist available to join/form band. Cover/original is OK. Eagles, Stevie Ray, The Who Call Greg at 645-6797

Drummer wants serious hobby band. original alt rock or hip hop/dance styles. Rehearsal space provided Call Jeannine t 281-3518

Percussionist needed to accompany Japanese guitarist. Fusion, knowledge of Flamenco rhythms. Call Toshi at 297-5358

Bass player looking for something interesting Call Jerry at 704-1312

Drummer (29) and singer(35) need bass player and guitarist for original music. Call Deanbag at 541/860-5962

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