

OREGON MUSIC / JULY 2000

Two Louies



photo Pat Snyder

AV BILL

EC WONDERFUL

WORKS 4 HIRE

PDX TO NYC

FERNANDO


STUDIO/MASTERING GUIDE

BUT 2
NOT JUST 1 OPPORTUNITY
TO GET TO THE Warped Tour!



CRATE
Your own sound.

Demo any Crate GFX or BFX amp
for a chance to win a FLEXDEX
skateboard & Tickets to
the Warped Tour!



**BATTLE of
the BANDS 4**

Win a recording contract
with Spinrecords.com **SPIN**
*offer ends June 15th 2000

CLACKAMAS
13029 SE 84TH AVE
503-654-0100



**ENTER
TO
WIN**




Enter **The Ultimate
Guitar Showdown**



be crowned
"best amateur guitarist
in the nation"

bands only **GUITARadio.com**

Corner **HIT SONGS
IN TELEVISION SERIES**

BEAVERTON
8481 SW CASCADE AVE
503-644-9500

**NORTH BY
NORTHWEST
MUSIC &
NEW MEDIA
CONFERENCE**



September 20-23, 2000 Embassy Suites Hotel Portland, Oregon



**WILLAMETTE
WEEK**



3 DAYS OF PANELS • 3 DAYS OF TRADE SHOW • 3 DAYS OF DV SHORTS • 3 NIGHTS OF MUSIC

North by Northwest 2000 offers the best in new music at Portland's finest venues, holds a conference/trade show addressing the role of the internet in today's changing music business, and presents a cutting-edge digital video shorts festival.

To register online or to learn more about NXNW, go to **www.nxnw.com**.

NXNW headquarters: PO Box 4999, Austin TX 78765

tel: 512/467-7979 • fax: 512/451-0754 • e-mail: nxnw@nxnw.com

July Fourth, 1993. Richard Berry, the writer of "Louie Louie", headlines the Waterfront Blues Festival.

While Berry was in town, the Oregon Historical Society honored him and members of the Kingsmen with the installation of a plaque at 411 S.W. 13th Ave, the original location of Northwestern recording studios, where the Kingsmen's epic hit "Louie Louie" was recorded on April 13, 1963. Berry wrote "Louie Louie" in 1955 in Los Angeles and recorded it with the Pharoahs as a calypso-tinged R&B number. In 1960, Seattle's Rockin' Robin Roberts covered it with the Wailers. The Kingsmen heard the Wailers version on a jukebox and decided to record it themselves. Paul Revere & The Raiders recorded "Louie Louie" at Northwestern the day after, for Columbia Records. Revere's recording was the first to enter Billboard's charts, but was quickly overtaken by the Kingsmen's Wand version. "The Kingsmen had the hit, but the Raiders had the career," says Raider manager Roger Hart.

When Richard Berry played the Blues Festival he was backed by local musicians including drummer Jon Koonce, bassist Rich Gooch and keyboardist Gregg Perry. Perry said playing "Louie Louie" with Richard Berry was a lifetime experience. "All those years I've played 'Louie Louie' every different way, and finally getting to see the guy who wrote it, play it on the keyboard the way it's supposed to go..."

Richard Berry passed away at his home in Los Angeles, January 23, 1997.



LETTERS

EON'S THAYER RESPONDS

Dear Two Louies,

To further set the record straight...In response to the unsigned letter to the editor (April) concerning Slowrush and EON records:

- 1). Contractually, the EON logo was to be imprinted on the Slowrush package, we subsequently notified EPIC and they acknowledged the mistake and assured us that it will be included on the second print run (if there is one).
- 2). In regard to the EON relationship with the band, of which three members have since left, we can only speak to our feelings towards the guys which has always been positive. Our concern has been with the heavyhanded, self-serving nature of the band's management team which we feel did a fine job generating interest in our record, but failed miserably when it came to harnessing the necessary industry clout to put Slowrush on the map.

Tommy Thayer
EON Records

TL EDITS F WORD

News from the pulpit,

The long time Editor of the Two Louies, Buck Munger has been seeking away to turn the local magazine around. I tried to contact him about what was going on with as, he calls the magazine "Portland's only trade publication", but he was taking a nap. Good lord it was only 2:00 in the afternoon. Well I final did

get ahold of Buck, and wow I was so surprised to find him screaming at me about how he couldn't print somethings in his paper. He was quoted as saying, "You know we can't print that, swear words are just not acceptable", of course this was followed by 5 minutes of things like "he's an (expletive deleted), (expletive deleted)him, that mother (expletive deleted) is no one", ouch..... Funny how this old guy hangs on to the same old (expletive deleted) he has told everyone a million times, I used to do this and that, and I use to know him and as he always says, blah, blah, blah, woof, woof, woof. Ya know the thing that really hurts our musical community is the fact that these old guys like Buck give up on new ideas and drag their tried ideas around like world war 2 medals in some sealed oak case with velvet linings, when the facts are they are just old guys telling the same old stories over and over and over again. Now it's important to respect all of this but the music biz is a changing animal, and new blood drives new ideas. Going from hip to hypocrite seems to be the future for all those locked up in a world where people like Buck think sunshine comes out of his (expletive deleted), after an exciting career of once upon a time, Buck hasn't done anything really related to the music biz except tell people his stories. Thats got to hurt. Needless to say it's a tough when you take peoples money and don't print the truth. You would think after 20 years you would have learned somethings, but we all know it's hard to learn while your busy screaming about how much you know.

Tony Hughes

(Editor's note: Tony is mad because we edited the F word out of the headline for his ad last month. TL's

editorial policy was established by Vivien Hawson. Vivien was my grandmother and an old school piano teacher. She was an early reader of the Two Louies, and when I allowed some tacky advertisement to run, she lectured me sternly, "Musicians have a bad enough name, don't do anything to make it worse." We thought this particular use of the F word just made it worse. Porngroove? Since when, is being a pimp anything new?

A NOBLE EFFORT

Dear Two Louies:

Been doing some surfing-have not looked for Two Louies yet. A great music sheet. I was a denizen in the Portland music scene from 1980 till the 90's. I saw a lot come and go. The stories of Jim Pepper and Billy Rancher deserve a much wider exposure than they have received-despite the book about Billy, "The Rocky Road of Billy Rancher"- or the PBS special about Jim Pepper-who is still very popular in Germany. I would nominate them both for any music award Oregon has to offer. And do not overlook Dave Friesen or John Stowell as also-rans at least. I used to catch them at Chuck's on Wednesday's a long time ago.

Other people that should at least make your list: Paul deLay, Steve Cristofferson, Jon Koonce, Sean Slattery-one hell of an Irish troubadour who too often loses a battle with a personal demon. Hank Rasco's brothers, Lenny Rancher and Billy Kennedy.

I'm sure I will think of others.

Good job, thanks for a noble effort.

Mark Healy

LL

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

Snow Bud's Biggest Hits— Snow Bud and the Flower People
Flying Heart Records

When, at last, the day finally arrives that our fair city sees fit to honor the legacy of her local musicians with a Portland Music Hall of Fame, among the first honorees, such as the under-rated: Mel Brown and Leroy Vinnegar, the obvious: Steve Bradley, Jon Koonce and Paul Delay and the inevitable: Billy Rancher, Marv and Rindy, John and Valerie; a small statue should be erected to the pioneering triumvirate of the Portland underground scene— Greg Sage, Fred Cole and, of course, Chris Newman. Anyone looking to trace the roots of the vaunted Grunge movement would inevitably find those three musicians at the very base of the trunk of that family tree.

And anyone looking to find antecedents to the oeuvre of Kurt Cobain need look no further than this score of songs, crafted as a smirking tribute to the glories of smoking marijuana. Recorded in 1986 on a Teac 4-track, reel-to-reel, in a basement studio in Kalama, not far from Chris' hometown of Longview, Washington, the album was originally available only as a dual-length cassette. This long-awaited CD version, splendidly remastered by Mike Demmers of Desitrek Studios, confers greatness upon the entire project; from its humble origins to its glossy finish.

nor more succinct catalog, of such depth and breadth, of Chris Newman's work.

The album kicks off with the cult-classic, "Bong Hit." Chunky rhythm guitars propel the tune, as Chris' lead guitar whines like a cat in heat. His voice, a deep croak, gives evidence of his indulgence in the topic. The bridge begins a series of actual anti-drug (with the obvious exception) tirades which extends through several of the songs: "Don't drink much whisky/Cocaine is a drag/Pass the bong, you can't go wrong/13 is my bag." Fifteen years after the fact, this

"A small statue should be erected to the pioneering triumvirate of the Portland underground scene— Greg Sage, Fred Cole and, of course, Chris Newman. Anyone looking to trace the roots of the vaunted Grunge movement would inevitably find those three musicians at the very base of the trunk of that family tree."

But, what is most clearly evident on this nearly-fifteen-year-old recording are Newman's remarkable abilities as a guitar stylist and songwriter; as well as his unique and robust vocal talent. Ranging in styles from primordial Grunge, to Surf to Swing Jazz, to Blues, from '60s Psychedelia, to Garage Rock, to ukulele-driven Hawaiian, each song fairly oozes with Chris' incredible artistic sensibilities. In every case, he is spot-on in his clever instrumental arrangements and smart vocal deliveries. There is probably in existence no truer,

song is still a home run. Out of the park.

"Grass Is Groovy," "Peakin'," "Spaced Out" and "Hassan" explore somewhat similar, stony terrains. The two former tracks are vintage pieces of '60s-like Psychedelia, with numerous aural allusions to the work of the Doors and the Jefferson Airplane. The latter two, especially, are middle-eastern pentatonic send-ups of the highest order. "Killer Bud" returns to the Grunge splendor of "Bong Hit." A litany of the world's finest weeds (in the tradition of "Nobody But Me" by the Human Beinz and all the Beach Boys' "car" songs) ensues, with none of the competition comparing, of course, to the aforementioned homicidal stuff. Another masterpiece.

Coming in like Grunge from a different era, "Rat Fink" echoes musical themes heard in seminal '60s bands such as the Sonics and Paul Revere and the Raiders, while delineating the tale of a drug bust and the resultant feelings of defiance. Such an occurrence can sometimes engender a tender ballad, "Mary Jane Brown," extols the virtues of Chris' true love in way that mirrors Cab Calloway's '20s number, "Sweet Marijuana Brown." "Spacin' Mason," a Jazz inflected Blues tune, is swathed in lush slide guitar sweeps and perky lead guitar injections, as lyrically, Chris refers to a lost soul, who makes another appearance later in the set.

While decrying the paucity of available smoking materials, Chris invokes The Capitols' "Cool Jerk," with a signature Funky guitar figure on "No Shake." But the uptempo



photo Buko

Chris Newman; pioneer.

arrangement belies the desperation exhibited in the lyrics, which find our hero sorting through seeds, stems, tar-laden roach papers and pipe scrapings in an effort to attain the unattainable. The Doors' "Love Street" comes to mind on "Seeds For Thought." A buzzy, Electric Prunes-ish fuzz lead guitar is layered over dripping, wah guitar arpeggios to create a jaunty, mind-bending mood. A well-placed backwards guitar segment at the end of the song adds the perfect touch.

"smokeout" at the OK Corral. So to speak.

"Black Congo" is probably the least successful song of the twenty. A stilted jungle beat helps to heighten the sense that Chris may be out of his element when trying to explain African tribal customs in regards to Elephant Weed. Still the song has its quirky appeal. The cautionary tale "Speed Freak," is another four-bagger. Overdriven speed-metal guitars roil and boil in a cauldron of molten wrath. The frantic, frenetically chilling conclusion to the appropri-

Chris petitions the Lord with prayer. But, the title line is derived from an old Fabulous Furry Freak Brothers saying: "A friend with weed is a friend indeed." The Brothers had many other sayings "Times of weed with no money are better than times of money with no weed," among them. That Freak Brothers connection is very strong in regards to this project.

The Freak Brothers were a figment of the fertile mind of the revolutionary Berkeley-based cartoonist Robert Crumb, who almost singlehandedly invented

the genre of underground comix in the mid-'60s with his Zap Comics series. Chris Newman's own comix series owe a debt to the Zap panels. And this magnus opus to cannabis, what is now called "Biggest Hits," stands as a treatise to a culture whose existence spans thirty five years. No truer testament to the entire movement could ever be authored.

Chris Newman's place as an icon within the history of Portland underground music is secure. His work, over the past twenty years, with bands such as the Untouchables, then Napalm Beach, as well as with the occasional foray with his alter-ego Snow Bud and the Flower People, provide conclusive proof of his stature as one of the founders of a whole movement in popular music. It is doubtful at best, whether he will receive the real credit which he so richly deserves. But if ever it comes to pass that there is erected an Oregon music Hall Of Fame, Chris Newman's career deserves a special place of honor within that pantheon.

**Candymeat—Candymeat
Self-Produced**

Another space in that local music Hall Of Fame should be reserved for

Monica Nelson, whose pioneering work with the Obituaries in the late '80s set the standard in the Northwest for female Punk singers. Monica was renowned for singing with a voice that sounded as if she had swallowed shards of broken glass and gargled with lighter fluid. It seemed physically impossible that



photo David Ackerman

Monica Nelson's new band Candymeat.

"Bummin' From Mom" is a less lighthearted look at the unfortunate plight of destitution, just as a "new shipment" is expected to arrive in town. Citing Black Sabbath's "War Pigs" as its instrumental source, the lyric contends with our hero's strategy in his plot to solicit funds from his mother. "I waited all morning till the old man went to work/I don't want to listen to him calling me a jerk/Pulled around the corner in my van/I'm thinking of excuses, making a plan/I know what's expected from a burnout like me/I should be a foreman down at the factory/Yeah, I cut my hair, but I don't care, I just like to watch tv/She's making dinner— my mom takes care of me."

A paranoid, bluesy protest song, "Dope Famine" makes the interestingly homonymic observation that "The CIA has seen I ain't." Chris adds Creamy Eric Clapton edges to his guitar work on "Thaied Up," a blustery burner. "Now I know I must surely fry/I want a little more of that chubby little guy/I'm all thaied up and I can't get loose/I got little buddha on my caboose." The ukulele driven plaint of "Blue Hawaiian" creates a lazy, palmtrees swaying, motif that is nicely augmented by touches of slack key-like slide guitar. Coming on like Dick Dale, surfing a wave of blue smoke, Chris throws down the gauntlet in "Dick In The Dirt," challenging all comers to a veritable

ately brief song sears itself into the membranes of the listener's mind. Harrowing.

Without doubt, the *piece de resistance* of the set is "Hitchin' In The Nude," a murky nightmare dirge—drenched in dark, thick twin guitars; which vibrate

"Monica's vocal apparatus is truly a rare and exquisite instrument. The operatic quality she brings to her performances is often transcendent, sometimes meteoric, but never half-hearted."

and hum like an electric horizon beneath a black hole sun. "There's ol' Dave/ Flagging down a car with his silly little wave/Took a swig of beer, popped a couple 'ludes/And he called it a day, hey hey/Sittin' in the corner, he didn't have much to say/But when he did, that kid could blow you away/Hitchin' in the nude/Why even try?/Hitchin' in the nude, that's too rude/I'm telling you dude/They'll just pass you by/You'll never get a ride."

The abbreviated (for CD length) manifesto "Friend With Weed" is a freeform screed, wherein

her vocal chords could withstand such abuse for long.

Upon leaving the Obits in the early '90s, moving to New York City shortly thereafter, Monica was heard from only infrequently, but always with a new project to confirm her continued maturity as an artist and human being. Now, ten years after her departure, she again appears with further evidence of her continued growth. With Candymeat, Monica has found an able backup band to help to shape more mainstream contours to her forthrightly open lyrics.

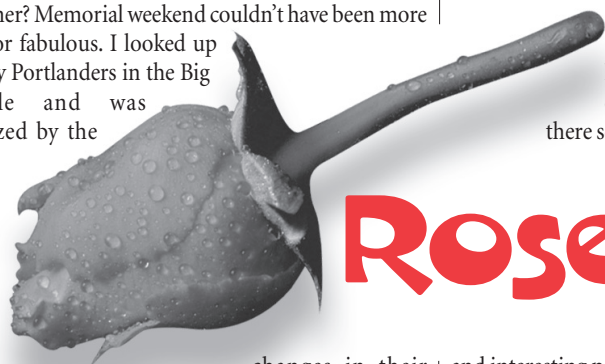
Continued on page 11

Hello Two Louies readers! Back from Rosebud's whirlwind adventure in New York City, the Tri-State area and Rhode Island. Can it be possible that Manhattan is greener? Memorial weekend couldn't have been more full or fabulous. I looked up many Portlanders in the Big Apple and was amazed by the

went to a new Irish pub in a great old building. They had the whole first floor and actually boasted a beautiful Secret Garden in the back which had a quaint lit area, a winding path, funky tables, chairs and some very old, tall trees. In Manhattan, we stayed at The Gramercy Park Hotel with a panoramic view from our room and a great bar where there seemed to be a wide array of friendly

discovering, interpreting, and displaying knowledge about human cultures, the natural world and the universe. The new planetarium takes the visitors on a journey from the beginnings of the universe, and the far reaches of the galaxy, to the formations of the planets and understanding the processes that shaped our Earth.

In Providence, Rhode Island I watched my daughter get her degree from Brown University. I was completely in awe of her and the deep traditions of this college institution. Bill Cosby was there. He marched with the faculty and graduates and mingled with thousands of people who said that one of his daughters was graduating. Chef Julia Child received an honorary degree as well as painters, Brice Marden and Barnaby Evans. Evans completely impressed me because the night before Commencement, my brother Rick and I went to have a night cap in the center of



Rosebud

by Robin Rosemond

changes in their lives and the city itself. The most recent arrival from Portland is Jim Baldwin, of TuTu Band, Danse Combeau and Archon Players fame who now lives on Riverside Drive and works as the Senior Database Applications Developer for Space.com, a new network run by financial wizard, Lou Dobbs and astronaut, Sally Ride. Fellow TuTu Band member Mark Cutsforth, got on board with Space.com after proving his computer mastery with one of the Gucciones, He's now the C.T.O. (Chief Technical Officer) at the new network and both his and Jim's new positions are impressive and exciting.

Portland poet Matthew Courtney was looking good and is still a part of ABCNoRio, which is a world renown Manhattan performance space since the early nineties. It's about to be bought from the city of New York by the poets and artists who perform and show their work at this crumbling tenement on Rivington Street in the Lower East Side. Matthew was completely gracious to me and I participated by reading a poem of mine titled, Your Worst Nightmare. There was a good crowd and having my father, brother and husband seeing me read was quite a milestone.

I visited Nicholas Hill in Williamsburg, Brooklyn where he has a big house and lives with his beautiful wife Alex and their two boys Issac and Weaver. They live across the street from this hip and popular Thai Restaurant, and around the corner from about a zillion little shops and bars. When I lived in Manhattan ten years ago, Williamsburg was just starting to be the cheap new place to find loft space and dio that was affordable. Now, it's nicer than the East Village and the streets are filled with hipsters and young families making the scene vital and sweet. We

and interesting people watching the Trailblazers lose to the Lakers.

"The most recent NY arrival from Portland is Jim Baldwin, of TuTu Band, Danse Combeau and Archon Players fame who now lives on Riverside Drive and works as the Senior Database Applications Developer for Space.com, a new network run by financial wizard, Lou Dobbs and astronaut, Sally Ride."

The only celebrities I saw were Ritchie Havens in Thompkins Square Park and a Robert DeNiro look alike rushing through restaurant, Tribeca Grill. A major highlight of Manhattan was going to the Frederick

Providence where there was Waterfire. It turns out that Barnaby Evans is the creator of Waterfire, which is an installation that is famous for revitalizing public space and civic ritual. "Waterfire Providence"

blends fire, water, earth and

air with sight, sound, and smell to create an evening for the senses along the city's downtown waterways. It began as a one-time event in 1995, but has since grown to include 100 bonfires burning atop the Woonasquatucket and Providence Rivers. It looked like a fairy village as we walked down the hill from the college to where the fires burned. There was performance, music, food and little bridges that crossed the river. We stopped on one of the bridges and surveyed the crowds of people enjoying Providence and the two hundred and thirty-second commencement.

This trip was one of those milestones of life that will only grow in its importance. I guess what I realize is that I have to travel. I think that I appreciate Portland more when I get away from it and see what the rest of the country and world are up to. Please let me know what you're up to and write to me: rosebud@teleport.com.

LL



MATHEW COURTNEY OF ARCHONRIO



JIM BALDWIN OF SPACE.COM

Phineas & Sandra Priest

Rose Center for Earth and Space. Some of my fond memories of childhood are visiting the American Museum of Natural History. This incredible museum founded in 1869, has accomplished their mission of

When examining any particular recording contract, there are many issues to consider when deciding whether the contract is acceptable. One of the issues is always what the artist royalty rate is. (The typical recording contract provides for the recording artist to be paid royalties at a certain specified percentage royalty rate.)

Before going further, it's important to first note that in many instances there can be very little artist royalties actually ever paid, even when a record has sold well. This is because of the fact that, in the typical recording contract situation, the record company is entitled to deduct from the artist royalties any recording costs paid by the record company, as well as certain other costs, such as a portion of the video production costs, and typically also a portion of any independent marketing and promotion costs.

Therefore, because of this right to deduct such costs from royalties before such royalties are paid, there are often situations where the record company pays little, if any, artist royalties to the artist. There are numerous reports of records which have sold platinum, yet minimal (or no) artist royalties were paid, because of the huge amount of costs incurred by the label to promote sales to that level.

However, there is a different kind of royalty which is also provided for in recording contracts—the *mechanical royalty*—which must be paid to the people who *wrote the songs* on the record. Unlike the situation with “*artist royalties*,” as discussed above, the record company is normally not entitled to deduct any of its costs before paying these *mechanical royalties*, and therefore an artist who is a songwriter is much more likely to make money from mechanical royalties than from the artist royalties discussed above.

Nonetheless, it's still important to discuss the *artist royalty rate* situation, because these artist royalties can of course potentially become a major source

rate is usually referred to as the “USNRC” rate (standing for “United States Normal Retail Channels”).

Typically, this royalty rate is, in effect, an “*all-in*” royalty rate (i.e., a combined royalty rate for the band *and* producer). For a new band (and its producer), the USNRC “all-in” rate will most often be in the range of twelve percent to fourteen percent of the retail list price. For example, a recording contract

through *normal retail channels*. A lesser royalty rate is customarily paid for records sold at significantly less than the full list price, and for records *not* sold through so-called “normal retail channels,” and for sales made *outside* the United States.

Here are some common examples of how royalties are typically paid for different types of sales:

1. Budget Records and Mid-Priced Records.

LEGAL EASE

by Bart Day, Attorney

might provide for a USNRC royalty rate of twelve percent (“twelve points”), with the band receiving approximately nine of those twelve points, and the producer receiving approximately three points. To the extent that the band and/or producer have some real bargaining power, these percentages will be somewhat higher.

Sometimes, though, the stated royalty percentage rate is significantly higher than the twelve to fourteen percent mentioned above, but the higher royalty rate may not actually result in more money for the band or producer. This is often because of the fact that even though the recording contract provides for a higher royalty rate, various royalty adjustment clauses may have been inserted elsewhere in the contract which reduce or eliminate the ostensible benefit of the higher royalty rate. More often than not, this is a way for a record company to make a band feel that the contract is wonderful (and to give the band some bragging rights), without actually having to pay the band any more money per record sold (and perhaps pay the band even *less* money).

So....you have to be very careful and not just look at the royalty rate by itself. The only real way to evaluate the real financial consequences of the royalty

For so-called “mid-priced” records (often defined in recording contracts as records selling at between sixty-six percent and eighty percent of the full list price), the royalty will be seventy-five percent of the USNRC rate. So, to make it simple, if the USNRC royalty rate were ten percent, the royalty paid for *mid-priced* records will be 7.5 (seven and one-half) percent of the list price (i.e., seventy-five percent of the ten percent USNRC royalty rate).

For “budget” records (often defined as records sold at between fifty percent and sixty-six percent of the full list price), the royalty rate will be fifty percent of the USNRC rate. (Or, again using the example above, fifty percent of ten percent, hence a royalty rate of five percent).

2. **Cutouts/Deletes.** Usually the contract will provide that no royalties will be paid for records sold as cutouts, etc.

3. **Promotional Records.** No royalties are paid on records given away for promotional purposes, such as records given to radio stations, etc.

4. **“Free Goods.”** If a record company sells records to a record store, the record store might get ten percent in “free goods.” In other words, the record store would get 110 records, but pay for only 100. No royalties are paid to the artist on those ten records which are, at least for accounting purposes, given to the retailer as “free goods.”

Typically, in recording contract negotiations, the artist will want to put some type of limit in the contract on the percentage of records sold which can be given away as “free goods.”

5. **Record Club Sales.** For record club sales, the royalty rate is usually one-half of the record company's net receipts from the record club. For records *given away* as *bonus* records under record club programs, usually *no* royalties are paid.

As a general rule, the band will try to insert certain clauses in the recording contract concerning how record club sales will be handled, since record club sales can drastically reduce the band's future income from record sales.

6. **Foreign Sales.** Typically a reduced royalty rate is usually paid for records sold outside the United States. The exact royalty rate is typically a bone of contention during recording contract negotiations.

“Try to choose a record company which has a relatively decent record for not cooking the books. In particular, there are certain independent labels which have a reputation for having a pathological aversion to paying royalties.”

of revenue for the artist.

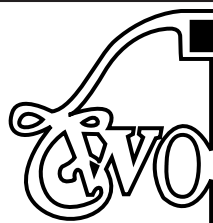
Generally, when people say that a particular recording contract is paying a particular artist royalty rate (let's say 12%), they are actually referring (knowingly or unknowingly) to the so-called “base royalty rate.” This is the royalty rate which applies to the sale of records sold at or near *full list price* in the *United States* through *normal retail channels* (i.e., record stores). In recording contract parlance, this

clauses in the contract is to just crunch the numbers and determine the exact amount (in *dollars and cents*) which will be paid per record sold, after including in your calculations all of the various royalty adjustment clauses in the contract.

NON-USNRC SALES

I mentioned above that the USNRC rate applies only to sales in the *United States* at or near *full price*

Continued on page 22



Louies

December 1979 to 1999

One Long Journey Through The Portland Music Scene

By SP Clarke

By the mid-nineties, the Portland music industry was thriving. National attention on the Northwest was primarily focused upon the Grunge movement in Seattle. But, enterprising capitalists from the major and indie labels could not help but cast a wandering eye toward the untapped resources which lay to the south.

Seattle's Sub Pop label, which had served as a conduit to major labels for that city's best Grunge bands, made a pre-emptive strike. With a better knowledge of the musical terrain than most, Sub Pop made

while living in the Bay area, Alexakis had learned the ropes in the business of music. Calculating that his best opportunities for success as a band leader lay in the burgeoning Northwest scene, he wisely elected to move to Portland rather than Seattle; reasoning that the players were already locked in for the Grunge movement—whereas Portland seemed poised to ride the next wave of popularity.

By 1993, Art had formed Everclear with bassist Craig Montoya and drummer Greg Eklund, meeting with positive response in the local clubs: especially

to respond to these criticisms in a unique way. On May 3, 1996, for their first appearance on the David Letterman Show, each member masking-taped a message to the back of his suit coat. Alexakis' message read "most unpopular," paraphrasing Dick Martin of Willamette Week, who had pronounced in an article published only two days earlier that "Art Alexakis is the hottest rocker in Portland and the most unpopular."

The themes expressed in that story soon became fodder for the national press. In the Summer of 1996, a cover story ran in Spin Magazine, in which Pete Krebs, of Hazel expressed fears for the safety of Alexakis' wife, Jenny Dodson, who happened to be Krebs' ex-girlfriend. Krebs intimated that Alexakis was extremely violent. Jenny's response was succinct: "I can't believe I fucked that guy! This is worse than venereal disease."

Spin journalist Jonathan Gold wondered "Is it well deserved animosity or just the hollow carplings of jealous scenesters?", referring to Alexakis' detractors as "hipoisie, coolies and rock swells." Still, from that point forward, Everclear was targeted for vehement wrath—slagged at every turn by the local weekly and daily publications.

But Everclear obviously had the last laugh (all the way to the bank). They followed the success of *Sparkle And Fade* with their third Capitol album. *So Much For The Afterglow* (originally entitled *Pure White Evil*) was released in the Fall of 1997 and promptly went gold. Soon thereafter, their local critics were silenced, once and for all.

The local scene continued its never-ending metamorphosis as well. Having fielded numerous neighborhood noise complaints, Mark Meek, owner of Mark's Hawthorne Pub on Southeast Hawthorne Boulevard at 35th Avenue, determined that he needed an additional venue for the louder Rock bands that were eager to play his club. The ancient Mt. Tabor Theatre at Southeast 48th Avenue, on Hawthorne had been most recently been a nickel arcade. It was not immediately obvious that the building could succeed as a music venue.

The original high-ceilinged theatre, a massive hall—substantially larger than the Baghdad Theatre located just down Hawthorne—had been built at the turn of the century as a vaudeville and burlesque venue. But in the cineplex "mini-theatre" craze of the '70s the one big auditorium was divided into three smaller (though quite large) rooms. This presented a logistical conundrum for Meek. At first, the bar in the Mt.

"On May 3, 1996, for their first appearance on the David Letterman Show, each member masking-taped a message to the back of his suit coat. Alexakis' message read 'most unpopular,' paraphrasing Dick Martin of Willamette Week, who had pronounced in an article published only two days earlier that 'Art Alexakis is the hottest rocker in Portland and the most unpopular.'"

their first incursion into Portland territory by signing Pond to an album deal in 1992.

Pond had developed a devoted following, primarily at Satyricon, throughout 1992; formulating a distinctive sound—centered upon the dense, droning guitar musings of Charlie Campbell. Campbell, who had first arrived on the scene in the late '80s with Mood Paint, was looking to expand the possibilities of the standard Rock format.

Joined by bassist Chris Brady and stalwart drummer Dave Triebwasser, Charlie was able to realize his aspirations with Pond, creating a band that had a great deal in common with the Wipers and Greg Sage. Their album *Pond*, released on Sub Pop in early 1993 met with immediate local acclaim, as well as gleaming interest from several major labels and the national press. This eventually led to even greater things for the band in the next few years.

Another band rising to the fore was Everclear. Moving to Portland from San Francisco in 1991, Art Alexakis was equally talented as a musician and as a shrewd businessman. Having worked for labels and one-stops, as well as running his own Shindig label,

Belmont's Inn. In April of 1993, Everclear released *World Of Noise*, purportedly recorded on an 8-track machine for \$400, on the Portland-based Tim/Kerr Records label. A year and a half later Everclear was signing a three-album contract with Capitol records, the first being a re-release of *World Of Noise*. Sales of the album were respectable, helped immeasurably by radio airplay of "The Fire Maple Song," and numerous cross-country tours.

But as the band's national popularity grew through increasing media exposure, so did local rancor over Alexakis' apparently blatant disregard of local hierarchical protocol. For, nothing breeds contempt so much as success. In late 1995, Everclear had released their sophomore album on Capitol *Sparkle And Fade*. On the strength of the Number One single "Santa Monica," the record quickly zoomed up the Billboard charts, eventually replacing Nu Shooz' *Poolside* as the most successful album ever released nationally by a Portland act.

Still, this did not prevent the local press from portraying Alexakis as the anti-Christ. The band chose



Everclear's Craig Montoya.

photo Buko

Tabor Theatre & Pub was located in one room, while the music stage was located in another. The third auditorium remained a theatre, where musician Tim Otto attempted to attract patrons by running classic underground movies, including most of Federico Fellini's better known films. Response was tepid.

The cost of upkeep and maintenance eventually drained Meek's funds, before he could effect any major renovations to the space. When he sold the business to Lyle Jones and Phil Braun in early 1995, few within the local music community believed that anything much would ever come of the place.

But Braun, who worked as a film processor for Teknifilm in Northwest Portland, had also done time as a roadie in the early '80s, for the notorious LA punk band X. He was not a stranger to the circumstances. He and his partner Lyle, immediately dispelled any disparaging notions, first by partially breaching the partition which extended between the two adjacent larger rooms; installing a long, antique bar along the back wall, spanning portions of both rooms.

Tasha Carpenter, who was an experienced stage tech, had booked the short-lived alternative club The Bone in Downtown Portland. Braun and Jones hired her to book the Tabor in April of 1995. Her intrinsic involvement with the club and the bands who played there, whom she referred to as her "babies," brought immediate respect to the operation. With each succeeding week, better known bands began to appear on the expansive Tabor stage. Meanwhile, Carpenter

maintained a loyal cadre of second-tier bands, helping to nurture the better ones to headline status. But, owing to personal problems, Tasha left her position six months later.

Her replacement, tore down the wall which divided the two main rooms. Immediately the club's capacity doubled to around 300. The Mt. Tabor Theatre became a point of destination for the best local and regional alternative bands.

The Grunge movement began its decline in early April of 1994, when Kurt Cobain elected to blow out

In the early morning hours of March 21, 1994, Sheilagh was busy closing the bar from the previous evening's revels. She was alone, except for the presence of Cheryl Youngren, a recently hired part-time cook. It was at this point that a masked man entered the building, demanding from Sheilagh the night's bar receipts.

What transpired next was never made entirely clear in the court proceedings which followed shortly thereafter. Ostensibly, the story goes, the robber was unmasked to be Youngren's erstwhile half-brother

"Sub Pop made their first incursion into Portland territory by signing Pond to an album deal in 1992."

his brains. In Portland, the Grunge movement had never been particularly strong. But the local locus for many Grunge-minded bands was Belmont's Inn. But that too changed in early 1994.

Sheilagh Conroy, the daughter of a PSU professor, was a popular waitress at Belmont's Inn. Her artistic flair imprinted the club with touches of her style. It was Sheilagh who conceived the idea of dressing her cat in various outfits. Thus Bob The Weather Cat was born, beginning a long career on KATU-TV weathercasts. Her huge smile and wisecracking ways were an attraction at the club. Everyone liked Sheilagh. Or so it seemed.

James. Apparently, Sheilagh attempted to escape from the premises. For whatever reason, James shot and killed Sheilagh at the front door of the club. A botched robbery. The Youngren siblings were soon apprehended and later sentenced to life-terms in prison.

Though Belmont's Inn persisted in featuring live music for a year or two after her murder, the atmosphere in the club seemed to die with Sheilagh. When upscale loft apartments and a Zupan's market were installed in the vacant Carnation building complex, the club succumbed to neighborhood pressure and discontinued altogether the staging of live music performances.

LL



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings music makers!

May Day! May Day! I hope no one will lose respect for me, however, I must admit that for a few minutes on may 1st, I found myself goose stepping along with

This sounds like a great chance to show you're stuff so when you're ready, give them a call 1-800-211-5800 or IMNTV.COM, good luck!

IT'S CARNIVAL TIME!

Barb Kitchel, who is the leader of the Pan Gyp-

"I also compared the Jack Charles Phantom against the Vox and found the Portland based instrument to be better-assembled and easier to play."

Portland's now infamous May day "Protest everything parade". At first I thought it was the annual march of the Oregon bank robbers association, or a "grim reaper" look alike contest because most of the proud marchers appeared to be covering their faces.

Anyway at the time of the march I was visiting with my friends at the Rhythm Traders on N.E. Broadway when I spotted a great Portland area musician by the name of Skip Elliot walking in the parade. Skip is Portland's only African American steel drummer as well as an extremely good bass player. I recently heard some of Skip's work during a live KMHD broadcast, which also featured Rick McNutt on vibes and marimba, Scott Steel on guitar, Caton Lyles on percussion and Jon Hughes on bass.

Skip says he has been working on a new album and traveling a lot,

I hope to see that CD in the stores soon.

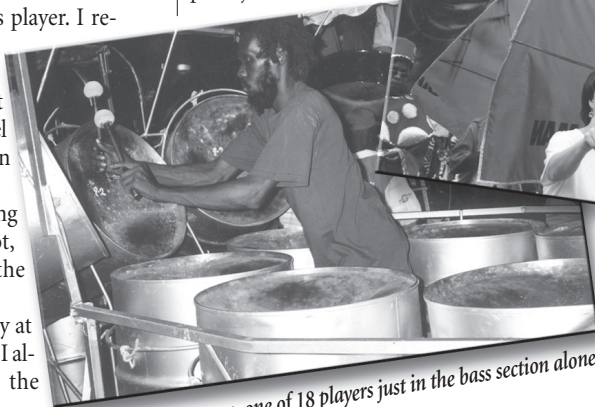
I got a last minute call to play at the first Blazer/Utah playoff game (I always new I would make it into the NBA).

We were told that we would not be getting tickets to see the game as a perk, however at the last minute we did receive a couple in the nose-bleed section. After watching Karl Malone elbow the Blazers for about an hour we were pleased to see Malone get hammered by his own teammate and have to leave the game BOO! HOO!

I noticed a remote TV satellite truck parked outside Showcase the other day so I popped in for a look-see and found an interview in progress. Apparently a new music focused channel will be airing in the top 25 TV markets soon and promises to air anyone's music video if you send it to them.

sies, Portland's only resident steel band, finally brought over the photos from her trip to this year's Panorama in Trinidad.

Barb is an impressive individual when it comes to organizing and balancing out all the variables involved in professional music project.



A nine bass pan man, one of 18 players just in the bass section alone.

When I first met Barb in 1990 she was grinding out a legal career while living in a beautiful home in N.E. Portland near the famous Two Louies mansion.

Ten years later Barb learned not only how to play the pan but also to read and compose music, play all the different steel instruments (tenors, seconds, guitars, tenor bass, percussion), publish arrangements, write and understand music contracts, promote, organize intense rehearsals, deal with people like me, and perform well.

In addition to all that she moved to a new house with a killer daylight basement remodeled specifically

to encourage good rehearsals and, she has saved her nickels and dimes to finance a couple of trips to the Panorama in Trinidad to learn more about this unique and colorful music art form.

The Pan Gypsies can be seen at this year's CARIBFEST in the south park blocks on July 29th or at <http://www.telport.com/~bkitchel/index.html>.

I finally made it to the Vintage guitar show on May 21st at the Monarch Hotel. It was not a let down at all and, not only did I see every valuable guitar that I was stupid enough to sell off, but I also saw every guitar that I could never quite afford.

Along with the usual array of unique and weird axes there were a few noteworthy gems indeed. My personal favorite was a '64 Gibson Firebird III w/ all original parts, a nicely worn brown finish and lots of cool nicks and dents, ooh! What a story she could tell.

The prices were pretty good actually and, there were lots of good deals on parts like a maple Strat neck for \$20.00 and complete gutted solid bodies for \$35.00. I also compared the Jack Charles Phantom against the Vox and found the Portland based instrument to be better-assembled and easier to play.

There were many familiar faces at the show. Bob Stull from Guitar Crazy (which is currently moving across Hawthorne to a bigger and better space). Jimmy Hasket from Theater of Sheep, who now helps TOS drummer Brian Wasson wheel and deal gear at Recycled Sound in Vancouver. Eric Squires from Super Digital and Cavity Search who had just done a recording Helio Sequence (cover 2-lu May 2000).

When I was asked if I wanted to buy a 1941 Fender Broadcaster for \$4500.00 my response was that

I didn't think it was worth it because

it did not have all the original dust still on it, needless to say I received the finger from each hand.

Then I proceeded to discuss the possible purchase of a lovely 1959 Gibson Les Paul for \$5500.00 but the dealer got a little angry when I told him I would only lay down the money if it still had the original strings on it...oops!

The highlight of the afternoon was actually when I ran into an old friend from the Seattle area named Rob Richolt. You might remember Rob from Strypes, which was one of those bands from out of town that always had tons of local musicians at the front of the stage watching their every move.

In addition to running a great band called Groovy Times In Babalon, Rob also owns a Music store in Tacoma called Musicians Exchange, check them out 735 Saint Helens St. Tacoma (253) 272-4114

Best gig of the month award goes to the Monday Night Reggae Jam at the Mount Tabor Theater, good music, 1 buck to get in, lots of young wiggly people and a very considerate sound crew!

LL

The the & the GOOD BAD UGLY

Continued from page 5

Her Punk accouterments are softened slightly by the band's occasional retro '80s leanings.

Overall, the band shares much in common with No Doubt— with straightforward presentations of mostly Pop-oriented song structures. But, whereas singer Gwen Stefani is pretty much a pouty, one-trick vocal pony, Monica remains a no-nonsense monster. Imagine Marianne Faithful, Nina Hagen, Kate Bush and occasionally even Madonna taking turns fronting No Doubt. Monica's vocal apparatus is truly a rare and exquisite instrument. The operatic quality she brings to her performances is often transcendent, sometimes meteoric, but never half-hearted.

Guitarists Jason Springwell and Lucky Bel-Mateo supply the chords and arrangements for Monica's forthright lyrical excursions and vocal exhortations. The first two songs, among the half-dozen presented here, as well as the last two, are well-crafted pieces of work. The middle two songs seem less focused. The first track, however, stands apart from the rest in quite a spectacularly unique fashion.

"Greed" begins with restless toms skittering against a wall of sturdy guitars, which extend through a tough three-chord riff, reminiscent of the Divinyls. A low, menacingly guttural voice enters the sonic picture at the first verse. Other than Monica, no other vocalist is listed. But this voice sounds like that of a male—a rather robust male at that. But, when in the second verse that voice is suddenly two-octaves higher, it is readily apparent that it is indeed Monica doing the singing: in all octaves. And when she returns to the low octave in the third verse and bridge, it is equally obvious that there is no electronic trickery aiding her. She is instead summoning dark, primal energies to accomplish her vocal task with the song; without irrevocably damaging her voice. Quite a feat!

Starting out as a mid-tempo lullabye, Monica lends the verses of "Lesser Than" a tender vocal. In it, she explores very personal issues with candid frankness. But in the bridges she erupts, voice swooping and diving like Kate Bush on steroids. Very impressive. A touching song. "Cowboy Punch" begins promisingly, with slashing guitars and a slamming beat. But by the chorus it becomes obvious that Monica cannot find much of a melody to hang upon the fiery chord-progression. Also, as nice as the possibilities of the song seem at first, it would seem that the song was not written in Monica's vocal key.

Big, blustery guitars dominate the ballad, "Stone

Palm," a decent song, which is marred somewhat by a sloppy mix in the bridge— where dithering echo reduces Monica's voice to the equivalent of a mudslide in a clearcut. Here, as well as elsewhere throughout the EP, the guitars seem much too predominant in the production: for what they have to say. It sounds as if Monica is standing behind the guitars, trying to be heard over them. Despite the fact that this is music made loud to be played loud, some of Monica's more subtle vocal nuances are, at times, barely audible; which seems a poor foundation upon which to build.

Still, things improve on "Menace." A driving beat helps to motivate a lively rhythm. Here (in the hands of a different engineer) the guitars are reined in some-

pect of the band attaining something new and different, beyond the strictures of their particular brand of Rock, seems real enough. But there is more to songwriting than a chord progression and some lyrics. A melody, a hook, is still the impetus after all. If this band can master that concept, their chances for finding success would seem greatly improved.

Barbarella 69— Barbarella 69

2000 AD Select Records

The times of the '80s revival bands are upon us. It's time to break out the Human League collection. A new band on the scene, from the Salem-area, Barbarella 69, veer dangerously close to Flock of Seagulls territory on several occasions. And despite that, or perhaps because of it, they manage over time

to carve for themselves a distinctive sound—a rather odd one, to be sure, but distinctive all the same.

Some other, rather curious, choices of subject matter seem similarly suspect, at times. But as the second half of this nine song epic unfolds, the band seems to settle into something of a groove, briefly eliciting aspects of hip hop and techno, as well as

previously untraced 60s roots, to achieve a synthesis of their own device.

Notwithstanding a few songs that sound as if they may be auditions for porn flick soundtracks and those that seem to

unnecessarily make reference to "white lines" and "white powder," apparently in an attempt to sound a little hip, dangerous and on the edge. Instead the songs come off as sterile. The band was wise to abandon the X-

rated motifs in favor of more traditional topics, for those are the more universal of their songs. And the band seems more comfortable playing them.

Guitarist Airekc Goebel initiates "Personal View" with a jagged lick. Soon drummer George Lewis enters the fray to set the beat, adding familiar mechanical patterns, probably created with the aid of electronic drum pads and triggers. Bassist Robert Thornton quickly joins in, contributing a fat bottom line, as Christian Dyer, with saucy, sibilant esss, adnoidal nasal vowels, throaty ululations and other



photo Buko

Silkenseed's Monica Arce; presence.

what, which leaves more sonic space for Monica's intense vocal. Very nice. And "Killing Time" is the best of all. A strong vocal, a piquant melody line, incisive lyrics and attentive production make of this a show-case tune.

Uneven production and occasional arrangement missteps aside, Monica Nelson and Candymeat display a great deal of promise, though it is far from crystallized at this point. Still, the band is mining what could be a lucrative musical vein. Straddling the line between Punk and 80s retro-Pop this

"Silkenseed are a band who have always chosen the high road, which can oftentimes make for a lonely journey. However the reward for their persistence and perseverance is this impressive EP, a world class piece of work."

band has the makings of something special. Their lead singer has moviestar goodlooks and a gift for expressing her emotions vocally.

What is most lacking here is consistently high-quality songwriting. Though there are a couple of songs that stand out and one or two with possibilities, the material is still not as compelling as the vocalist. If Monica wrote or was given melodies that challenged her more operatic sensibilities, the pros-

assorted mannerisms in full gear, delivers the vocal in the verses. By the chorus, Goebel's guitars begin to churn and burn in vintage tones.

Of the secondary material, "Head Comes Down" stands out. Here, Goebel grinds out Edge-like upper register chords over Lewis' insistent, straight ahead drumwork. And Dyer sounds as if he's the son of Skye Saxxon, lead singer for '60s protopunks, The Seeds.

Continued on page 22

AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Fernando Viciconte. Fernando's fourth album for Cravedog Records, "Old Man Motel" came out last May and still reverberates through the music industry. The track, "Southern California" keeps popping up on, (duh), southern California radio stations. Fernando just co-produced Luther Russell's new album, "Skull Town" for eMusic and is in the studio recording new material for his next album. Fernando and Dead Moon will headline the Cravedog Picnic August 5th & 6th.

☺☺☺

Everclear's world is way wonderful...

The results are in. Art Alexakis is a marketing genius. Yes, there is a market for a softer, gentler, Everclear. At least a market for the first single from the upcoming (July 11th) Capitol album, "Songs From An American Movie, Vol One, Learning How To Smile".

The single, "Wonderful" exploded on to Billboard's Modern Rock Tracks chart, jumping to #5 with a bullet in three weeks. (6/17/00)

The week before, "Wonderful" won that chart's "Airpower" award. The Airpower award goes to the track with the largest increase in detections and audience.

BB's Modern Rock Tracks chart is compiled from 68 modern rock stations monitored electronically 24 hours a day, 7 days a week.

MTV lists the Everclear "Wonderful" video as a "new on".

Entertainment Weekly (6/2/00) reviewed "Wonderful" with a color picture of Art and the band, using the lead "One of rock's most deserving success stories..."

Rolling Stone calls it "Something different."

Monday, July 10th Everclear appears on the NBC-TV Tonight Show and July 14th Art guests on ABC's Politically Incorrect.

As for "Wonderful", till July 11th, the only place you can get your own copy is Napster...

Napster currently has 23 versions of Everclear's "Wonderful" posted. 11 of those are the "album version", 5 are "not the radio version."

Dave Marsh, writing on the Metallica /Napster lawsuit in the June, Rap Confidential;

"When a band starts out, it owns all its own music but that music is virtually worthless. The record industry alone has the capacity to turn it into something worth millions. But the price for this alchemy

involves an assault on the ownership of the music, on its representation to the public, on the money that it generates, on every single aspect of its post-production circulation. Famous musicians do not become rich except by continually battling a system that

agreeing to pay unspecified damages. Observers say the settlement with all five is expected to run to \$100 million, a figure that insiders predict, will sink the company.

The Big 5 are looking for payback.

The FTC just busted them for colluding to force stores to keep the price of CDs artificially high through the use of price minimums. In the last 3 years the FTC estimated that the Big 5 "gouged consumers to the tune of \$480 million." Under the proposed settlements, the Big 5, who sell about 85% of all CDs, will not be able to specify CD price minimums to retailers for at least seven years.

The labels' position is that they need to make the money from the 10 percent of the bands who actually turn a profit, in order to fund the 90 percent that will fail.

In seven years all the

disc sales will be blank CD-Rs...

Bob Lee, who runs Face the Music on the University of Oregon campus, says he's had over a thousand percent jump in the sale of blank CD-R discs since everybody went online. "In 25 years I can't think of anything that compares to this phenomenon", says Bob.

Last fall, when Napster music-swapping software arrived on campuses, CD-R retailers across the country saw sales skyrocket.

The impact on music retailers could be catastrophic.

Do the math. The average retailer makes about \$2.15 per sale on pre-recorded discs and about 30 cents per blank CD-R.

Today, 3 million blank CD-Rs are sold every month. That figure is estimated to hit 6 million per month by December.

It's enough to make you want to bag the recording career for a life of live music.

☺☺☺

The back in the van tour.

What does Portland look like to an act passing through? Two Louies New York Correspondent Dennis Jones submits a glimpse through the Rochester, NY's City Newspaper. Frank BeBlase of the band The Flattops kept a six week tour diary for the City Newspaper, and Portland is on the guided tour...



Blues Fest soundman Bill Gardner and stage manager "AV" Bill Phillips.

photo Arlene

wants to keep everything for itself and give the actual creators barely enough for subsistence."

"Musicians in this system become gladiators and lawyers, agents and managers are their armor."

Marsh is right. The music business is a bloody arena, and the danger comes at you from all sides...

While the gladiators are busy holding up their internet shields and watching the www music business explode with lawsuits, cash windfalls and technological breakthroughs, the Big 5 (Sony, EMI, BMG, Time-Warner and Universal) have launched a dastardly sneak attack from the rear.

Through the RIAA trade organization the majors put forward Public Law 106-13, tagged on the end of unrelated legislation, which amends the Copyright Act, making sound recordings a category of works for hire. This means ownership of the masters remains with the label rather than reverting to the artist at the end of the copyright period.

This is now law.

ASCAP, BMI and NARAS all oppose the works for hire change and are lobbying for the bill's repeal.

The RIAA has been the high profile "defender of artists rights" in lawsuits against alleged internet music pirates MP3.com and file-sharing software distributor, Napster.

The first week of June, MP3.com settled a copyright infringement lawsuit with 2 of the Big 5 labels,

D TURNTABLES

BY BUCK MUNGER

"March 10th The Cobalt Lounge, Portland, Oregon: The first of two shows with guitar great Deke Dickerson. Nice club, zero advertising, and a junkie promoter who skates with the money, leaving the owner to play stupid with us. Paul suggests to the owner that we just start cracking heads, and the police are called. After three hours of persuading, we are finally paid. Despite all that the show is great. Deke's set is rather subdued, so Paul and I streak the stage, wearing nothing but grins and socks."

Ah, the life of the artist.

☺☺☺

How about a five day live music festival on the river...

Waterfront Park, Friday, June 30th through Tuesday, July 4th, the largest blues festival on the west coast and the annual get together of Portland's best music production people...

"Every year it gets more organized, everybody knows everybody," says stage manager **Bill Phillips**. This is Bill's ninth year handling the talent onstage. Waterfront Blues Festival 2000 will present a range of artist's demands. "This year's heavyweight is **Jonny Lang**, the young guitarist. He's coming with two tour busses and a semi truck, but he's not the typical blues player. Most of these old national blues acts are sweethearts. Not many expectations, just show me where to plug in."

Bill has seen them all. "AV Bill", as he's known to his friends, has been a roadie, manager, soundman and supporter of the local live music scene for decades.

Phillips has paid his dues. "I was the roadie for a band called **Brigade**. In 1966, and we won a hearse at a KISN Battle of the Bands at the Coliseum." Introduced to the real music industry through a stint as the PCC Big Band soundman, Phillips soon moved into band management, developing the careers of familiar local club acts **Ace Rose**, **Wall Street** and **Pocket Doll**. In 1985, AV Bill was senior stage manager for the Mayor's (Inaugural) Ball and was voted by the US Marine color guard as the honorary Sergeant Major of the production crew.

As stage manager, sometimes you have to pull rank.

"Getting artists off the stage on time is the hardest part," says Bill "I remember my Blues Festival baptism of fire... **Guitar Shorty** was famous for going long, so I was giving him the 10 minute sign and the 5 minute sign and he was ignoring me completely.

When it came time to quit he just turned his back on me. The **Blubinos** were backing him up and they knew I was getting mad about it but there was nothing they could do because the crowd was loving it and he just went on and on. I finally went around to the other side of the stage and when **Guitar Shorty** looked back over, I was gone. While he was looking for me I walked up behind him and grabbed the microphone and yelled to the crowd, "How about that, ladies and gentlemen, let's hear it for **Guitar Shorty**!" The band lurched to a stop, and **Shorty** was out of there."

"I am not above walking out on stage."

This year Bill will be working with a bunch of old friends. "On my stage this year I've got **Duffy Bishop**, the **Strat Daddies**, **Norman Sylvester**, **Paul deLay** as well as blind blues guitarist **Robert Bradley** and the legendary keyboardist **Brian Auger** with **Long John Baldry**."

AV Bill sez "This year, on the 4th of July, there's gonna be a lot of pissed off people." It seems festival organizers have closed the Hawthorne Bridge all day for the 4th of July, for a \$100 a plate fundraiser. Over the years thousands of people have used the bridge

Shaw, **Joe Henderson**, **Charles Lloyd** and **Tony Williams**. In 1983, Tom began his solo musical career.

Tom describes "Tune It In" as a "unique palette of different sounds" with some of the songs "reflecting a hip-hop, loop heavy, soulful groove sensibility."

Grant returns to Portland July 8th for the **KKJZ Jazzfest** at **Portland Meadows Raceway**.

☺☺☺

Sound Bites...the next local major label success story might just be the band **Niven**, which includes **Billy Rancher** bassist **Dave Stricker**. One insider sez the label most likely begins with the letter "A"...**Strat Daddy Jim Mesi** plays the **Tillicum** the weekend after the **Blues Festival**, he's also there with his band every **Wednesday**...**Internet Irony**. Like **Metallica**, **Dr. Dre** is suing **Napster** for copyright infringement, while at the same time being sued by **George Lucas** for nonconsensual commercial use of **Lucasfilm's** trademarked "THX Deep Note" sound on **Dre's** latest album, "Dr. Dre - 2001"...**It Must Be Nice Department**; the **Oregon Symphony** announced a gift of one million dollars to establish the **Gretchen Brooks Recording Fund** for the orchestra under conductor **James**

DePreist. The fund will underwrite recordings by the **Oregon Symphony** and **DePreist** over the next five seasons...**Hot on the heels** of **Satyricon's** 16th Anniversary comes the announcement of a new talent buyer at the helm of that long standing rock venue. **Mr. Chris Funk** may be reached at 503/243-2380...**When worlds collide**... **Jon Koonce**, of the legendary **Johnny & The Distractions** is at **Sound Impressions** mixing tracks for **Pink Martini**. **Bruce Springsteen** meets **Cole Porter** at **Campbell's Bar B Que**...**Jon and the Gas Hogs** are at the **Gemini Pub** June 30th...**Keyboardist Blake Sakamoto**, late of **Slowrush** may be joining **Bill Wadhams'**



Marigold at the Tonic Lounge.

photo Pat Snyder

as a free viewing platform for the fire-works display.

☺☺☺

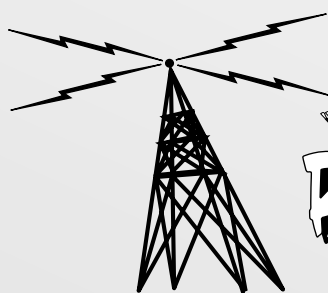
Tom Grant will be in Seattle for July 4th.

Tom is touring behind his new debut release for **Windham Hill Jazz**, "Tune It In", a nine song collection that includes new versions of **98 Degrees'** "Invisible Man" and **Vanessa Williams'** "Save The Best For Last".

Grant's career began in Portland when he met and recorded "Witchi-tai-to" with saxophone player **Jim Pepper** in 1970. He then toured with **Woody**

band **Black Barrel**. **BB** has a CD out and is gearing to tour, **Wadhams** was the lead singer for **Animation**, who had the top 10 hit "Obsession" in the Spring of '85... **Crazy Bastard Records** in Vancouver, Washington "has just signed a record deal with child actor **Corey Feldman**." **Crazy bastard Andrew Bentley** closed the deal personally. "There will be guest performers on this release that can not be revealed at this time," sez **Andrew**...

LL



THE CHURCH OF NORTHWEST MUSIC

Wreckless Maye
Baker's Dozen

KBOO
90.7

WEDNESDAY 10:30-MID.

92.7 FM Columbia Gorge
100.7 FM Corvallis/Albany

JULY 2000

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

2	1	A MAN CALLED SUN	Ammonite/TK CD	.....	<i>This Land of Eldorado</i>
2	1	PINEHURST KIDS	4 AlarmCD	.....	<i>Viewmaster</i>
3	2	WOW AND FLUTTER	Jeealous Butcher CD	.....	<i>Pounding the Pavment</i>
4	2	JAMES LOW	Demo CD	.....	<i>James Low</i>
3	3	PONTICELLO	Ponticello CD	.....	<i>Dark Skies</i>
1	3	HAPPY STARS	Yeah It's Rock CD	.....	<i>Punk'n Soul</i>
4	4	VARIOUS	Hush CD	.....	<i>Mute</i>
5	4	NIVEN	Demo CD	.....	<i>Rain</i>
5	5	RECLINERLAND	Expanding Brooklyn CD	.....	<i>Reclinerland</i>
6	5	KAYO	Demo CD	.....	<i>Red Light Go</i>
7	6	SYSTEMWIDE	BSI Records CD	.....	<i>Promo-EP</i>
7	6	WRITTEN IN ASHES	Nightfeast CD	.....	<i>Epiphany</i>
8	7	KIND OF LIKE SPITTING	Hush CD	.....	<i>You Secretly Want Me Dead</i>
•	7	DIZZY ELMER	Texas Squid CD	.....	<i>This Bad Dog</i>
8	8	DOGBOY	Bad Ass Johnson CD	.....	<i>Dogboy</i>
9	8	JUNK TRAIN	Back 40 CD	.....	<i>The Most Important</i>
•	9	THE SOPHIA STARLIGHT	Demo 40 CD	.....	<i>3 song EP</i>
10	9	THRILLBILLY	Open Road CD	.....	<i>More Songs about Drinking</i>
•	10	CALEB KLAUDER	Demo CD	.....	<i>Sings Out</i>
10	10	CXQS	Bloneherdfone CD	.....	<i>Demo EP</i>
11	11	BASEBOARD HEATERS	Starpool CD	.....	<i>Seeing Red</i>
9	11	CINCINNATI SON	Demo CD	.....	<i>Cincinnati Son</i>
12	12	POLECAT	Sonic Boom CD	.....	<i>High Pressure System</i>
13	13	A BIRD OF PASSAGE	B.O.P. CD	.....	<i>Mood Change of Season</i>

TOP TRACKS

5	1	PINEHURST KIDS	4 AlarmCD	.....	<i>"Me Wrong"</i>
3	2	WOW AND FLUTTER	Jeealous Butcher CD	.....	<i>"Breakable Doll"</i>
5	3	JAMES LOW	Demo CD	.....	<i>"Soledad"</i>
4	4	PONTICELLO	Ponticello CD	.....	<i>"Heartbreak"</i>
2	5	A MAN CALLED SUN	Ammonite/TK CD	.....	<i>"Eldorado"</i>

SATYRICON

125 NW 6TH
IN OLDTOWN

Portland's
Best
Live
Music

243-2380

MT. Tabor

4811 SE Hawthorne 238-1646

June 2000 Theater	June 2000 Theater
Friday, June 16 PGP/Cindy Young Band/ Moth/Greese Cutter	Saturday, July 1 Shout It Out Loud/ Kill 'em All
Saturday, June 17 Orange Collection/ Mobius/ Craving Theo	Thursday, July 6 Receeders/ slowmotion
Thursday, June 22 Acoustic Junction/ Off the Rail	Friday, July 7 Benefit for the Old Town Clinic
Benefit for the Old Town Clinic Friday, June 23 Off the Rail/ Acoustic Junction/ Rainmaker Son	Saturday, July 8 Color Field
Saturday, June 24 Drive/ Moondog Architecture	Thursday, July 13 Abyssinians
Thursday, June 29 Clay Ashes/ .C.C.C	Friday, July 14 Buds of May acoustic room Lyle Ford
Friday, June 30 Jolly Mon/ Shapeshifter/ Mobius	Saturday, July 15 Liza (formerly of Zuba) with Judah (of JGB)

An Unreal World
Lake Oswego
(503) 639-9364
Email: manfred@teleport.com
Owner: Karin Kopp
Engineers: Manny Keller or bring your own
Tracks: 24 + digital
Rates: \$24/hr

Equipment: Yamaha midi automated console with moving faders and recall, Masterworks 64 bit Multi-band Compressor/Limiter, CD Recorder with Jam, Mackie CR1604 VLZ and CR1202VLZ Submixers, 2 Alesis Adats, Midi Machine controlled by a Power Macintosh 8600 with Digital Performer, MOTU 2408 PCI card, 24 digital audio, unlimited Midi Tracks all synced sample accurate with a Midi Time Piece AV, Event 20/20bas Studio Monitors, 2 Panasonic DAT's, AKG, Audio Technica, Beyer Dynamic, Crown, EV and Shure Microphones, Lexicon PCM 70, Quadraverb2 and Yamaha on board processors, DBX Compressors, Expanders, Gates and Limiters, Tube Mike Preamp and Tube Leveling Amp/Compressor, Guitar and Bass Preamps, Ensoniq ASR Sampler with SCSI and large sound library, Yamaha MU80, Korg Wavestation, Roland R70 and V Drums Pro Set with TD10 Percussion Sound Module, DW Maple Drum Set, Yamaha Recording Custom Birch Drum Set.
Clients: J Bird Koder, Renato Caranto, Tracey Fordice, Roger Sause, Mark Olmstead, Nico Wind, Karen Therese, City of Newport, FOX49, Security Pacific, PGE, Vancouver Ford.
Notes: Great daylight atmosphere in beautiful wooded Rivergrove area, inhouse bassist and drummer available, call for songwriter special rates.

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

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

Bill Scream Music
422 SW 13th
Portland, OR 97205
(503) 284-5737
Email: scream@nlink.com
Owner: Bill Scream
Engineers/Producers: Rick Waritz, Leslie Carter
Tracks: 24 & 16 track plus Sound Tools Digital 2 track Rates: \$75/hr.
Equipment: Studio A — Studioma Series II 40-channel MIDI automated console; Tascam MS-16 multitrack; Otari MX55 2 track; Yamaha Rev 7; Yamaha XPS-90 (2); Roland DEP-5; Alesis Multiverb; Alesis Microverb; Symetrix 4 channel noise gate; Aphex exciter; DBX 166 stereo compressor; Yamaha NS-10 monitors. Studio B — Soundcraft 6000 console (32x16x24); Otari MTR 90 II multitrack; Panasonic SU3500 DAT; Lexicon PCM 70; Lexicon LXP-1 (2); Eventide H3000 ultraharmonizer; Yamaha XPS 90; Lexicon PCM 60; Roland SDE 1000 delay; JBL 7/10 compressor; Aphex 612 2-channel noise gate; BBE 822. Mastering gear — Digidesign Sound Tools digital hard disk recording system; Otari MX 55 2-track MIDI gear; Akai 5950 sampler (3); Roland D-550 synth (2); Yamaha DK-7; Akai MPC-60. Other: Mini Moog, Vocoder (a real one) Clients: Skinhorse, NIKE — Scored music and sound design to "Bo

Knows Bo," a 45-minute video for sale internationally, spring '92 collections videos, Dec. sales meeting audio to slide show productions; Nintendo/Lindsey West — Studio production for Las Vegas trade show; Nu Shooz (Atlantic Records); Craig Carothers ("Little Hercules").

Blue Dog Recording
1314 NW Irving
Portland, OR 97209
(503) 295-2712
Email: brobertson1@uswest.net
Web: www.bluedogrecording.com
Owner: Bruce Robertson
Engineer/Producers: Bruce Robertson, Keld Bangsberg
Tracks: 32 (24 ADAT, 8 Hard Disk)
Rates: \$35/hr.; Block rates available
Equipment: Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, AI-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedia II/Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer Effects: Digitech TSR-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, 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, KRK 9000B Monitors Hardware/Software: Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Un-interruptible Power Supply Instruments: Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynt 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 Keasey, Doug Fulton, Bill Draves, Guerrilla Motion Pictures, J.D. Kiggins, Bill Wadhams, Planned Marketing, Jason Baker, One Fish Two Fish, Albert Glenn and others.

Ronn Chick Recording
1209 NW 86th Circle
Vancouver, Washington 98665
(360) 571-0200
Owner/Engineer: Ron Chick
Call for current rates, equipment and availability

Dave's Attic Productions
Washington Square Area
Portland, OR
(503) 768-9336
Owner: David Fleschner
Engineer: David Fleschner
Call for current rates, equipment & availability

Dead Aunt Thelma's Studio
PO Box 82222
Portland, OR 97282-0222
(503) 235-9693
Web: www.thelmas.com
Studio Manager: Mike Moore
Office Manager: Nicole Campbell
Owners: OCP Publications
Engineers: Mike Moore, Dean Baskerville, Ryan Foster, Ronn Chick, Bob Stark
Tracks: 16/24 track analog, 24 tracks of ADAT, 16 channel ProTools, and video lock.
Equipment: Trident 24x24x8 console; Focusrite, API, Avalon, Millennia, Cranesong and Manley mic pre's; top of the line selection of mics including Neumann, AKG, and Telefunken; Cranesong, Manley, Altec & Urei compressors, HEDD & Apogee AD/DA converters; Genelec, Yamaha and Auratone monitors; Panasonic SV-3700 DATs; Macintosh Power Tower w/ 14 gig capacity; Steinway B Grand Piano; complete

QUARTERLY STUDIO/MASTERING GUIDE

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.

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

Doctor Digital; The Sync Ward Studios
Portland, OR
(503) 892-0043, 1-888-373-4485
Email: drdigi@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, Protocols 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 MD-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 multime-

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

Don Ross Productions
3097 Floral Hill Drive
Eugene, OR 97403
(541) 343-2692 Fax: (541) 683-1943
Email: drossprod@aol.com
Owner/Engineer: Don Ross
Tracks: 24 track Digital, 16 track Analog
Rates: \$45.00-\$75.00
Equipment: 24 track Tascam DA-8's mods by Audio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revox PR-99 MkII, B77 2 track, 1/2 tracks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIFX, 6 Gig hard drive, Wang Dat & Studio Vision Masterlist CD and Pinnacle RCD 1000. Tascam M-3700 32x8 automated console, mods by Audio Upgrades; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, LXP 1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley tube compressor, Aphex 661 tube compressor, dbx 266's, Drawmer DL241, Aphex 106, Aphex 720 Dominator II & Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Symetrix SX201 parametric EQ's, Gaines MP-2 mic pre's. Mic's: Neumann U87's, KM84's, mods by Laus Heyne, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM53's, 57's. Other Important Stuff: 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq, EPS w/44meg, Syquest & 300 meg of samples, Opcode Studio 3, J.L. Cooper PPS-100 dk10 KAT, Alesis D4, pre CBS Fender Super & Twin reverb, Zoom 9050 JVC CR-850U 3/4" video deck w/SMPTe address trk., Sony video monitors 13" & 20", Fostex 4030/4035/4010 SMPTe sync system, Sony SLV-575, SLV-585 1/2" VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun100 cup coffee maker. Clients:

Continued on page 16

WILL THE DEAL BE MUSIC TO YOUR EARS?

WE CAN HELP PROTECT YOUR RIGHTS AND YOUR ARTISTIC FUTURE.
COPYRIGHTS • PUBLISHING • CONTRACT NEGOTIATION • DISPUTES

LAW OFFICES OF LINDA FRIEDMAN RAMIREZ

www.musicbizlaw.com

503-227-3717

MEMBER, OREGON STATE BAR SINCE 1981



Red Carpet Recording

New!

New!

New!

New!

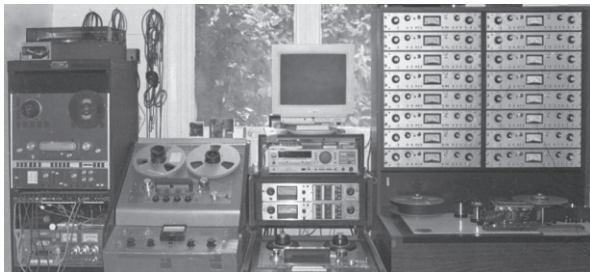
New!

New!

New!

New!

503.848.5824



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

Nettleingham Audio

MASTERING & REPLICATION

www.nettleinghamaudio.com

Purveyors of
Fine Compact Disc Mastering
and Manufacturing

888.261.5086 • 360.696.5999

100 CDs / \$295

500 CDs / \$1,000

1,000 CDs / \$1,330



8,16, and 24
track recording

(503) 235-7402

www.teleport.com/~fresh

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 15

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

Echo Star Studio

Address : Portland Or.

Phone : (503) 997-5665

E-mail: info@echostarstudio.com

Website: www.echostarstudio.com

Owners : Marcus Sheppard, Edward Rei

Engineers/Producers : Edward Rei

Tracks : 24 track digital

Rates : •In-House as low as \$200 a day for blocks. •Mobile at venue - \$500 a day. Travel fee applied to locations more than 25 miles from downtown Portland. Equipment: CONSOLES - Soundcraft Ghost - 24x24x8x2 in line design - 56 input at mix (24 channel A, 24 channel B, 4 stereo FX returns) - On Board CPU - featuring: MIDI MACHINE CONTROL supporting most devices using MIDI, Sony 9 pin, and P2 9 pin D type RS422 connections. TIMECODE READER/GENERATOR - LTC and MTC. MUTE GROUPS. MUTE SNAPSHOTS - manual recall, automatic recall to timecode, recall via MIDI program changes. DYNAMIC MUTE AUTOMATION - via external sequencer. MIDI CONTROL FADERS. - 4 band eq, low/high shelf, 2 full parametric bands (low shelf assignable to mix B) - 10 aux. sends, 6 mono, 2 stereo, 3 / 4 and 5 / 6 mono and 8 stereo assignable to mix B - top of the line Soundcraft Pro Mic pre amps - meter bridge Mackie 1604 and 1202 available Oz audio headphone mixer and amp DECKS - Alesis ADAT's (x3) with BRC controller and Remote Meter Bridge ADAT Edit PCI card optical interface to computer. Foxtech D-5 DAT Marantz CDR 630 CD Recorder Tascam 103 cassette COMPUTER - Custom built 400 MHz Celeron with 128 Mb SDRAM - 100 MHz front end bus - 6.4 GB Western Digital HDD - 40X CD ROM - 4X CDRW - Zip Drive. Software includes: Windows NT and 95 - Cakewalk Pro Audio v6.0 - ADAT Edit v1.02 - Corel Draw v5 - Page Maker v6.5 - Office Pro 97 - Hot Burn CD authoring software - CD Stomper labeling software. MONITORS - Event 20/20 near fields with Hafler P - 3000 trans nova power amp Alesis Monitor One near fields. SIGNAL PROCESSING - ART Dual MP (x4) - TL Audio Dual MP - TL Audio Quad Ivory Series MP - ART Dual Levelar - Behringer Composer (x2) - Behringer AutoCom - Behringer MultiGate - Alesis 3630 - ADA MP1. EFFECTS PROCESSING - Lexicon LXP - 1 and 5 with MRC controller - Alesis QuadraVerb 2 - Digitech Studio Quad - ADA Multi-effects - Alesis D-4 . MICROPHONES - Audio Technica 4050 - Audio Technica 4033 (x2) - Electro Voice RE-27 nd - AKG CS-1000 S - Tascam PE-125 - Shure SM 57 (x8) - Shure SM 58 (x3) - Electro Voice 257 nd (x3) AUDIO SNAKE - Head box - custom built 40 XLR input, 3 split output using AMP mil-spec multi-pin connectors, and Pro Co transformers on splits 2 and 3. Separate ground lifts on all 3 legs Trunk - 100 ft Horizon cable with AMP mil-spec multi-pin connectors. PATCH BAYS - All - TRS Balanced. Connections for in and out's on all tape decks, console, effect and dynamic processors, including side chains on dynamic processors, and console sub-groups paths are integrated. The audio snake also connects to another patch bay for easy microphone to pre-amp routing during tracking. This connection is normal to the console so that the source can also go to outboard pre-amps at the same time as the console.

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

Falcon Recording Studios

15A S.E. 15th

Portland, OR 97223

(503) 236-3856

Fax: (503) 236-0266

Email: falcon@cyberhighway.net

Contact: Dennis Carter for booking information.

Rates: Studio A: 24 Track analog/digital: \$60.00 per

hr., 16 Track digital: \$50.00 per hr., 2 Track DAT:

\$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit:

\$35.00 per hr. Studio B: 16 Track digital: \$35.00 per

hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per

hr., Set-up: \$20.00 per hr., Mastering: \$50.00 per hr.,

CD Master: \$75.00, Additional CD's: \$45.00 each.

Block rates available for Studio A. A complete staff of

musicians for writing, arranging and production is

available upon request. Production, writing and ar-

ranging costs will be billed separately. Rates vary de-

pending upon project. Studio A redesigned and tuned

by Dr. Richie Moore— Sony MXP-3036 36x24 auto-

matic recording console; MS 3000 computer auto-

mation system for Sony console, Sony/MCI JH 24 24

track 2" tape machine; MCI JH 110 2 track 1/4" tape

machine; Apogee AD 1000 A/D converter, Tascam

DA-88 (3) 24 tracks digital recording, Foxtech D-10

DAT Recorder, Macintosh Quadra 605, Meyers HD-

1monitor speakers/KRK monitors, UREI 813C time

aligned speakers. Processing: Neve 33609 stereo com-

pressor/limiter, Crane Song stereo limiter, Summit

EQP-200 EQ's, Neve 1272 class A mic pre amps (6),

Neve 3405 mic pres (2), API 512 b mic pre amps (2),

API 550b EQ's (2), API 312 mic preamps (4), Focusrite

Quad mic preamps (4 channels), Lexicon 300 digital

reverb, AMS RMX-16 Reverb, Eventide H3000, Lexi-

con 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 com-

pressor/limiters (2), Teletronics LA-2A, LA-4 com-

pressor/limiter (2) Studio B — Ramsa WR-T820B

recording console; Tascam DA-88 (2) 16 tracks digi-

tal recording, Pro Tools POI 8 ch./888 I/O, Mac 7600

w/20" monitor, Yamaha CD Recorder, Panasonic SRV-

3500 Professional DAT, Yamaha NS10 A/KRK moni-

tors, Roland SRV-2000 effects processor, Behringer

Composer (stereo limiter), Behringer Multi Comp (4

limiters), Behringer Auto Quad (4 gates), Behringer

Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1,

Macintosh Quadra 700 (24 meg ram, 1 gig internal

hard drive) 1 gig external hard drive, Audiomeia II

card (Sound Designer II/ Session), Apogee AD 500

converters, Opcode Studio 3 (2). Software: Per-

former5.5, Vision 1.01, Pro Tools / Soundesigner,

Master List CD, extensive sound library for S-1100,

D-50, D-110, DX7, TX, MS 3000 automation 1.4,

Galaxy. Available Instruments: Yamaha 6'6" concert

grand piano, Yamaha Recording Series Drums (9

pieces), Gretsch 5 piece drum set, Akai S-1100 (mass

Micro 45 mg cartridge hard drive), Korg M1-R, Korg

01-W fd, Korg 01-W, Roland D-110, Roland D-50

Roland Octapad, Ampeg B-15 tube bass amplifier. Mi-

crophones: Neuman U-47 tubes (2) Klaus Hynes

modified, Neuman U-87 (2), Neuman U-67 Klaus

Hynes modified, Neuman KM 84 (2) Klaus Hynes

modified, AKG 414 (5) Klaus Hynes modified (1

modified), AKG C460, AKG D112, Shure SM 91,

Sennheiser 421 (4), Beyr 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, Den-

niss Springer, Dan Faehley, Tom Grant, Richard

Arnold, Obo Addy, Calvin Walker, Rob Daiker Project,

Mary Kaddery, Wreck Creation, Bombay, The De-

linquents, See Jane Run, Bloomrailer FINN.

FREQ. MASTERING

1624 SW. ALDER #311

PDX, OR. 97205

(503) 222.9444

Web: www.freqmastering.com

Portland's Pro Mastering Studio

Contact: Ryan Foster

Equipment: Sadie Artemis 24/96 Mastering System,

DCS904 24 bit A/D & DCS954 24bit D/A both

192KHZ & DSD capable, Apogee1000 A/D & D/A,

CraneSong Hedd 24 bit A/D & D/A, GML 9500 5 band

Mastering EQ, Weiss EQ1 MK2 digital 7 band para-

metric, Manley Vari-mu stereo compressor, Weiss DS1

digital split band dynamics processor, Maselec stereo

compressor, Genelec monitors, Mike Spitz ATR 100

1/2" Mastering deck, Tascam DA 45R 24 bit Dat Ma-

chine, Panasonic 3800 Dat machine, Dennon cd

player, Dennon cassette decks, Mytek digital Mastering meter, Z-Systems 16 i/o digital router.
 Clients: Sony, Loosgrove, Sub Pop, Astralwerks, FT Records, Resistor, Shortwave Records, Estrus, Elemental, T/K Records, Top Secret, Darla, Rain Records, Burnside Records, Jus' Family Records, Bombay Records, M.A.H. Records, Empty Records, Dohnut Records, Rainforest Records, Cool Nutz, Satan's Pilgrims, Jesus Presley, Silkenseed, Chata Addy, Gino Vanelli, Land of the Blind, Ken De Rouchie Band, Hungry Mob, Life Savas, Live at Laurelthirst, Izaya, Heavy Johnson Trio, Daylights, Hummingfish, Kerosene Dream, Loveload, Jollymon, Gus Van Sant, Systemwide, Grindstone, Floater, Countryropolitans, Here Comes Everybody, Mel, E-40, Sally Harmon, Rattling Thunder, Dickel Bros, D.B.A., Ras Kass, Kurrupt, B-Legit and many, many, more.
 (Please check out our website for a more complete list).

Fresh Tracks Studio

Southeast Portland

(503) 235-7402

Email: fresh@teleport.com

Web: http://www.freshtracksstudio.com

Owners: Jon Lindahl

Engineers: Jon Lindahl and Matt Fredricks

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

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

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

Gung Ho Studios

86821 McMorott Lane

Eugene, Oregon 97402

(541) 484-9352

Owner: Bill Barnett

Engineer: Bill Barnett

Tracks: 24 analog 2" mix down automation

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

Haywire Recording

Southeast Portland

P.O. Box 66381 PDX OR 97290

503-775-7795

Email: haywirerec@earthlink.net

Engineers: Robert Bartleson, George Verongos

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

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

Specialties: Remote Recording & Producing

Rates: Live & Remote recordings: individual quotes;

8-track recording special: \$16/hr; 24-track recording: \$25/hr and up depending on studio. Freelance engineering \$20/hr + studio costs.

Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (2) DBX 160x compressor/limiters. Microphones; Neumann U48 tube mic, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (4) Shure SM 57, (4) Sennheiser 421, (2) Beyer M260 Ribbon. Tape Machines; Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, Tascam 122MKII cassette deck. Effects; Lexicon PCM 42, Yamaha SPX 900, Alesis Midiverb. Misc: 8 Channels of API 550A EQ's, Neve split Mic Pre/EQ, V/T Tube DI. Amplifiers; Ampeg Portaflex B-15 bass amp, Vox Royal Guardsman, Vintage Supro Guitar amp. Monitors; Yamaha NS-10 Studio. Clients: Wilco, Skiploader, 30.06, Eric Mathews, Pond, Adam Wade, Scribble, Slackjaw, Suplex, Pedro Luz, Autumn Planes, Pushover, Kayo, Mel, Petal, Intifada, Flophouse Palace, Loligo, The Reports, The Zero State, The Kremlin Bronx, Dwell.

Jackpot! Recording Studio

1925 S.E. Morrison

Portland, Oregon 97214

(503) 239-5389

Email: fboa@teleport.com

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

Owner: Larry Crane

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

Tracks: 16 on 2" tape

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

Equipment: MCI JH16 16 track 2" recorder (circa 1973), Allen and Heath 40 input, 16 buss, 16 monitor mixing console, Panasonic SV 3800 DAT recorder, Panasonic SV 3700 DAT recorder, Flying Calf analog to digital converter, Marantz CDR 630 CD recorder, Denon DRW 580 cassette deck, Accurate Sound Corp. 2 track or mono 1/4" deck, Tannoy PBM 8 monitors, Yamaha NS 10m monitors, Manley "limiter/compressor", RNC 1773 "Really Nice Compressor" by FMR (3), k 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 Upright Piano, Hammond Organ with broken keys, Leslie 900 speaker/amp combo.

Microphones: Manley Cardiod Reference Tube Mic, Earthworks 30K omnidirectional condensers (matched pair), Langevin CR 3A (2), Crown CM-700, AKG D112, Electro Voice RE 20, Audio Technica Pro 37R (3), Shure SM 57 (7), Shure SM 58, Ajudio Technica Pro 25, Astatic JT-30 crystal Mic.
 Clients: Elliott Smith, Pavement, Quasi, No.2, Pinehurst Kids, Varnaline, Richmond Fontaine, Satan's Pilgrims, Tra La La, The Chimps, Blackjack, Chris Eckman, Fernando, Pete Krebs, Birdog, Fuckpriest Fantastic, Miranda July, Jr. High, The Spinners, The Dickel Brothers, Zoogz Rift, Snowmen, etc.
 Special Notes: We specialize in "alternative/indie" rock type stuff if that's what you want to call it.

J.A.S. Recording

P.O. Box 884

Beaverton, OR 97075

(503) 274-2833

Owner: Andy Strike

Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT

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

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

52nd AVENUE

Sports•Bar

5201 NORTHEAST SANDY BLVD.

503/288-0313

LIVE MUSIC WEEKENDS



FREQ. MASTERING

1624 Southwest Alder Street

Portland, Oregon 97205

tel 503.222.9444

fax 503.222.6446

ryan.foster@freqmastering.com



SHOWCASE
MUSIC & SOUND, INC.

Since 1977

231-7027
 3401 SE HAWTHORNE

BUY • SELL • TRADE
MON-FRI 10-7 / SAT 10-6

SALES • SERVICE • LESSONS • GUITARS • AMPS • PA SYSTEMS
MULTI TRACK • KEYBOARDS • DRUMS • BAND INSTR

PEAVEY • YAMAHA • TASCAM • JBL • GIBSON • FENDER • KORG • EPIPHONE
DBX • AKAI • OVATION • GUILD • RICKENBACKER • MOST MAJOR BRANDS

SHOWCASE

FINANCING AVAILABLE

RENTALS 3401 SE HAWTHORNE • 231.7027

www.showcasemusicandsound.com

• REHEARSAL STUDIOS • INSTRUMENTS • PA SYSTEMS • MULTI TRACK • KEYBOARDS
• STAGING & LIGHTING • KARAOKE SYSTEMS



Continued on page 18

Uncle Joe's GUITAR SHOP

15480-B SE 82nd Drive
Clackamas, OR 97015

Used Guitars & Amps

Electronic Repairs & Custom Modifications
Factory Authorized Service for all major brands
Used Equipment including vintage tube amps.
Large Tube Inventory



Joe Casimir
557-4668
Fax 557-4670

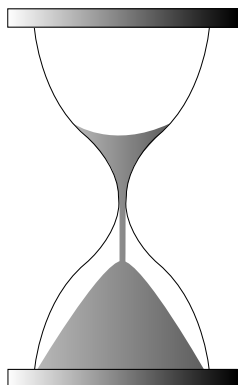


Sound Impressions Studios

1920 NORTH VANCOUVER (503) 287-3975 FAX: (503) 249-5021
PORTLAND, OREGON 97227 E-mail: sound@teleport.com
www.sound-impressions.com



Brand new facilities
with two studios.



TIMELESS

Recording Studios
Engineer
Mo Morales
503/8739595

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 17

KAOS Recording, Mastering & CDR Duplication
Portland, OR
(503) 287-5066
Owner: John Belluzzi
Engineer: John Belluzzi
Tracks: Tascam 1" 16 track
Rates: \$30/hour.
Equipment: Tascam MS-16/16 track analog; Mackie 24-8 Mixer; Pro Tools with Audio Media III; Native Power Pack; Power MAC 9600; Yamaha CDR Burner; Panasonic 3700 DAT; Mackie HR8-24 monitors; 12 channels of tube preamps-ART Pro MPA; Pro VLA tube compressor; 4 Beringer 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 M-88; 2 Synheiser 421; 4 EV 408; D-112; CDR Duplication: DSR 8000; Media Form CDP-CP2 Color CD Printer. Fender Stratocaster, Fender P-Bass, Ampeg Bass Gear, Line 6 Guitar Amp. Recent Recording and Mastering Projects: Cravedog Records, Bingo, Obidiah's, T. Biscuit, Fernando, Daylights, Thresher, Witch Mountain, Herkemer, Earthforce, Vibrasonics, Mr. Rosewater, Five Fingers of Funk, Creepy Old Trucks, Shamir, Gasoline Kings, Repellant, Monkey to the Monster, David Sullivan, Mike Toschi, Luther Russell, No Idea, Signified Monkey, The Kung Fus, 36 Crazyfist, Bangin' Moon, Bompf, The Hessians, Disfunctional, All Out, Seduces, 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, Lady Speed, Wapeka, Jeff Johnson & The Telephones, Freak Mountain Ramblers

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

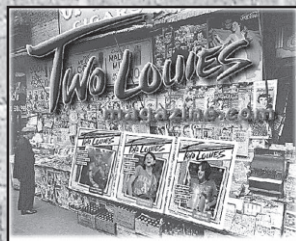
Nettleingham Audio
360-696-5999 / 888-261-5086
Vancouver, WA
(just minutes from downtown PDX)
Email: info@nettleinghamaudio.com
Web: http://www.nettleinghamaudio.com
Services: CD Mastering, CD Replication & short runs, graphic design, digital editing, etc...
Specialties: CD Mastering/Short-Run CDs
Engineer: Kevin Nettleingham
Tracks: 64 Track Digital Hard Disk
Rates: \$50.00 per hour / 100 CDs - \$325
Equipment: Digital Audio Workstation; Digidesign Pro Tools 2/Mix system Software Version 5.0, Audio Hard Drives: 39 gigabytes, Computer: Macintosh Power PC 9600/233 w/dual 20" monitors, RAM.: 248 megabytes, AD/DA: Cranesong; HEDD (Harmoni-

cally Enhanced Digital Device) 24 bit converter, Digidesign; 888/24 24 bit converter
Analog Processing: GML 8200 Parametric Equalizer, Cranesong; STC-8 Discreet Class A Compressor Limiter.
Mic Preamps: Cranesong; Flamingo Dual Channel Discreet Class A Mic Preamp, Digital Processing: Waves; Gold Bundle (E99, Pro FX Processors, C4 Multiband Compressor, TC Electronics; MegaVerb, Steinberg; DeClicker, Line 6; AmpFarm, Digidesign; DINR & other various effects, Digital Routing: Z-Systems; 16x16 AES Digital Detangler Pro. Data Backup: Exabyte; EXB-8700LT 8mm. CD Recorder: Philips; CDD 2600 4x read, 2x write. Monitors: Meyer Sound HD-1 High Definition Audio Monitors. Metering: Metric Halo Labs; SpectraFoo, Waves PAZ Psychoacoustic Analyzer 2 Track Players/Recorders: Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs. Clients: Oregon Symphony • Thrillbilly • Mobius • Dead Red Head • Mel • Slackjaw • The Miss • The Webbers • Swingline Cubs • The Cow Trippers • Plaid Pantry Project • The Jimmies • 5 O'Clock People • Shorthanded • Feller • Tinhorn • Pedro Luz • Suplex • Kayo • Flying Heart Records • Lyle Ford • Engorged • Shapeshifter • Gravelpit • Village Idiot • Daylights • Thresher • 44 Long • Lava de Mure • 31 Knots • Pacific Wonderland • Thy Infernal • Pipe Dreams • Renato Caranto • The Bassoon Brothers • Rozz Rezabek-Wright • Johnny Limbo & a lot more!

No Moving Parts
S.E. Portland (near Laurelhurst)
(503) 234-6410
Web: www.nomovingparts.com
Owners: Mark/Michele Kaeder, Justin McCarthy
Engineer/Producers: Justin McCarthy, Mark Kaeder
Tracks: 40 (32 harddisk, 8 adat)
Equipment: Recording: Alesis X2 Recording console (24x8, 64 sources at mixdown full parametric eq on all channels), Creamw@re Tdat-16 hard drive recorder with Firewalkers DSP and Osirus audio restoration software (running on a P2 266 with 128 megs of ram and 32 gigs of storage), NEW Creamw@re Pulsar 96/24 DSP, Synthesis, Mixing platform (running on separate P2 233 with 128 megs of ram and 4 gigs of storage) with Cubase VST MIDI sequencing and HDR software (too many other audio programs to list), Foxtex RD-8 ADAT. Outboard: Lexicon MPX-1 multieffects processor, ART Pro MPA tube mic pre, ART Pro VLA optical tube compressor, DBX 1066 stereo compressor/limiter/gate, Real Tube RT-902 tube guitar pre. Monitors: Genelec 1029A biamp monitoring system w/sub, Event 20/20 bas active reference monitors. Synthesis: Roland XP-80 MIDI workstation, Ensoniq ASR-X sampler, Alesis D-4 MIDI drums, Roland GI-10 guitar MIDI interface, Fender Strat with MIDI pickups. Condenser mics: Soundeluxe U-95 multipattern tube mic, Rode NT-2, Rode NT-1, Audio Technica, ATM35, AT-851a, AT-4041 (2) Cardioid Dynamics: E.V. ND-868, ND-367, Peavey PVM22 (2), Cad 22 (2), Misc: Yamaha CDR400T 4X CD writer. AKG and SONY headphones, Samson Headphone amp, Denon 3head cassette deck, SWR Bass amp with Eden 4x10 cabinet
Notes: No Moving Parts is a comfortable, low cost recording environment with a friendly and knowledgeable staff. Providing Exceptional sound quality with the kind of speed and flexibility that only hard drive recording can provide. Perfect for inexpensive, great sounding demos or for budgeting the kind of time it takes to complete a fully produced final product. Check out our website at www.nomovingparts.com for more info.
Clients: Dizzy pilots, Glorybox, The Automatics, The Blue Ribbon Boys, Heywood, Creepy Old Trucks, Lew Jones, Hsu String Quartet, Bucket of Rocks, Recording and editing for the independent film Breach Of Etiquette, Commercial soundtracking for Outdoor Animation and sound effects and background music for Colorado Time Systems sports reader boards.

Northstar Recording
13716 S.E. Ramona
Portland, OR 97236
(503) 760-7777 Fax: (503) 760-4342
Web: http://www.northstarsamples.com
Owners: Scott James Hybl, Curt Cassingham
Engineers/Producers: Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner
Tracks: 32, 24, 16
Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.
Equipment: Otari MX-80 2" tape machine; Tascam

TwoLouiesMagazine.com



- Exclusive Advance Copy • Back Issues •
- Free Band Links • On Line Guides •

85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVM-D1 portable DAT; Ampex ATR 800 1/2 track; Otari MX 5050 1/2 track; Klark Teknik DN780 reverb; Lexicon PCM 70 & LXP-1; Roland SRV2000 (2); Alesis Midiverb II; 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+; J.L. Cooper PPS-100 SMPTE. Other: Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. Clients: Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamax; Leslie Carter; Romeo; Tenley Holloway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

On Site Audio

A Diamond "Z" Records Company
16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7335 Fax#
Email DZRRrecords@aol.com
Contact: Steve Landsberg
Services: Live on-site Audio recording
16 track pro tools mastering, CD burning, (custom for you)
Rates: 2 hrs live - 4 mike set-up: \$350.00 + media
Longer recording available for not much more money!!!
Live: 7 hours up to 16 mike set up available upon request.

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

Opal Studio

P.O. Box 86713
Portland, OR 97286
(503) 774-4310
E-mail: opalpdxd@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
Email: PUSHYJW@aol.com
Owner/ Engineer: Ken Goldstein
Tracks: 8 tracks digital audio editing
Rates: \$15.00 per hour/projects negotiable
Equipment: Pro Tools & Studio Vision Pro, Hard-disk mastering to DAT, Tascam DA 30 MK II, Unlimited MIDI tracks, SMPTE Capable Clients: Lynn Haldeman, Jeff Otto, Kevin Russell, Mary Sue Tobin, Tom Anderson, Quixotic Music Productions, Two Louies Radio Magazine, Samsonite & Delight-Ya

R Studio

(503) 285-9168
Owner: Gregg Whitehead
Engineers: Gregg Whitehead, Kristopher Merkel
Rates: \$25.00/ per hour
Tracks: 16 tracks analog/ 16 tracks Digital/Full automation
Equipment: Tape Machines: Fostex E-16, 30ips olbyw/ , D C Sony DTC-700 D, Sony tape deck with Dobby S, Computer: Pentium 90, 3 gigs memory scsi, 16 meg ram, Digital Audio Labs "digital only" card D, Crystal Lake Audio "Crystal Clear Wavetable," soundcard, "SAW PLUS" 16 tracks Hard Disk recording and editing, Consoles: Yamaha ProMix 01, (digital mixer with full automation; levels, mutes, EQ, effects, compression, and total recall) Fostex 18 x 4 x 2 warm sounding mixer (3 band parametric EQ per channel), Monitoring: Peavy-Phase Reference monitors, Yamaha NS-10, Auratone, AKG & Sony headphones, EFX: EQ, Compression, and Gates: Alesis, DBX, Moog (pari), Behringer, ECC, Mutron, Yamaha, Deltalab, Microphones: CAD, AKG, EV, Shure, Audix, Audio-Technica, SMPTE, and MIDI. Digital sequencing and editing software Clients: Iddy Bidy, Tilting At Windmills, King Black Acid, Brothaz Grimm, Soil, Allen Jackson, Psycho Drome, Trip 21, Blue Jean Rayburn, Monde la Bella, Ray, Killing Field, Big House

Rainbow Recording

6614 S.W. Garden Home Rd.
Portland, OR 97223
(503) 246-5576
Email: hegna@integrity.com
Owner: Galen Hegna
Producer: Galen Hegna
Engineer: Galen Hegna, Steve Martin
Tracks: 16 / 24
Rates: \$35/hr. Block rates available (call for info).
Equipment: Harrison 36 channel mixing 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, Don 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.



INNER SOUND

Pro Audio Repair
since 1978

Factory Authorized Service:

Alesis Denon Fender Fostex Korg Marshall
Peavey Roland Sony Tascam Yamaha
and most other brands

1818 SE Division Street • Portland • OR 97202 • 503-238-1955 • email: inner@teleport.com

The Big Wave Café Hwy 101 @ Manzanita Junction

Great Music - Gourmet Food - Intimate Atmosphere

All Summer Long

Saturday, June 24th - 9:00 to 10:30 pm

Featuring: **Colette George**
w/ **Lauren James on Piano**
Heather Christie
L.E. Bender
Robbie Kaye

Cash
for
Guitars

Guitar
CRAZY

Buy
Sell
Trade

We have moved accross the street.

Come and see us in our new location.

18th & Hawthorne

on the south side of the street.

503/238-4487

MUSIC MILLENNIUM



30 YEARS OF MUSIC

NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32rd & E Burnside
231-8926

Continued on page 20

QUARTERLY STUDIO/MASTERING GUIDE

Continued from page 19

Recording Associates

5821 S.E. Powell Blvd.

Portland, OR 97206

(503) 777-4621

Email: recassoc@teleport.com

Owners: Jay Webster, Chris Webster, Bob Stoutenburg
Engineers/Producers: Bob Stoutenburg

Tracks: 16/24

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

\$25/hr. 2" 16/24 Track, \$50/hr.

Equipment: MCI JH416 24 x 24 console; Ampex MM100 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, Evidant, 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 Back Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojoes.

Red Carpet Treatment

Aloha, Oregon

(503) 848-5824

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

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

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

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

Monitors: Large JBL Alnico 15" 7/2" elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL/Crown PA in playing room. Headphones have separate mixes in each playing room-Crown 300A & Phase 400 powered.

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

Tube Equipment: "Thor" RCT Tube 4x8 Stereo Plate Reverb, Presto 40B (regulated) mic pre, RCT stereo tube limiter (6LGGCs), KGW Line Amp, RCT stereo tube mic/line pre (5879s&6LGGCs), RCT tube mic pre (5879s&6LGGC), RCT stereo differential limiter (6SN7GTAs), 2 Bogen Tube mixers Sch (EF6es), RCT stereo tube DI (12AT7x), RCT TUBE GEAR HAS SEPARATE POWER SUPPLIES AND CD HEATERS. Effects: RCT Tube Stereo Plate, AKG BX 10 Rev, Alesis & Lexicon revs, 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 555, 56 (2), 58, PE50SP. Helmsplit magnetic piano pickup. Instruments: grand piano, Hammond CV & Leslie, Fender Rhodes 88 stereo, Fender Telecaster bass, Gibson melody maker (P90s), Yamaha acoustic 12 string, 65 Fender Pro & dual showman cabinet, Sunn 2000s, Sunn 1200s, Sunn 100s, Ampex jet 1-12. 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, Pleasure Seekers, Planet Quarantine, Kind & Loving Spiders, Undercover Records, Cravedog, Fernando (Luther Russel on keys), June & Joey, Vintage Flashback, Band of Andys, Strawberry, Orange Collection, Lamurians, In Cell,

Sleepover, Producer Mike Mason, Brownell Sound & Bluegrass on the Green, Lisa Miller & the Trailer Park Honeys, and many more.

Rex Recording

1931 S.E. Morrison

Portland, OR 97214

(503) 238-4525

Web: www.rexpost.com

Owner: Sunny Day Productions, Inc.

Engineers/Producers: Cal Katterman, Jeff Fuller, Keld

Bangsberg, Russ Gorsline, Greg Branson

Tracks: 24 8/8 analog, 16 track digital

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

Equipment: Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 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 plat reverb 7" w/ solid-state amp; EMT mono plate reverb 7" w/tube amp; Lexicon PCM 70 x 2 digital effects unit; Lexicon LXP-15, Lexicon LXP-1, Symetrix 501 limiter, Aphex Compeller 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 Lugnuts, Lonesome Taxi, Mark Eubanks, Phame Choir

River Recording

Milwaukie, OR

(503) 659-5760

Owner: Steve Parker

Engineer/Producer: Steve Parker

Call for current rates and equipment

Sound Goods

Beaverton/Aloha, Oregon

(503) 690-6864

http://www.soundgoods.com

Owner/Engineer/Producer: Joshua Slang

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, Lexicon, TC Electronic, Marantz, Shure, Audio-tech, Groove tube (pre-Alesis), Rode, AKG, Beyer Dynamic, Roland V-Drums, Axon, Roland VG8, Acoustic Systems Sound booth. Clients: Shakin Jake & the Live Wires, Virtual Zero, Burgundy, Mind Disciple, Mike Connelly, etc.

Sound Impressions, Inc.

1920 N. Vancouver

Portland, OR 97227

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

Fax: 249-5021

e-mail: info@sound-impressions.com

Web Address: www.sound-impressions.com

Other Services: Video Production & Duplication, On-Hold Messaging & CD Rom Authoring.

Owner: Dan Decker

Engineers: Nick Kellogg, Dan Decker, Independents Welcome

Personal: Dan Decker: Owner / Engineer, Nick Kellogg Programmer / Engineer, Rick Duncan: Engineer, Tim

Gerds: Video Editor, Assistant Engineers: Mike Warren, Jason Smith, Jason Leivein and Brain Anderson.

Direction: Sound Impressions has been serving the Northwest with quality audio services since 1983. We now offer full multimedia services including video,

CD-ROM authoring and web page design. Audio projects range from local demos to national albums.

Mixing Consoles: DDA AMR-24, 60 inputs with Up-ton moving fader automation, 24 buss split console design. 36 channel master section and 24 channel

monitor section. Switchable plasma metering. Soundcraft TS12: 12 busses, 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) _ inch, Tascam 52 _ inch, Panasonic SV-3800

DAT. Panasonic SV-3500 DAT, Yamaha CD-R writer, Noise Reduction: Dolby 363 SR/A 2 Channels, Dolby

XP 24 Channels SR, Digidesign D.I.W.R. Digital Audio Workstations: Pro-Tools III 16 Track Power Mix

(on the AVID workstation), Digidesign Pro Tools II 4-track, Sound Tools and Designer, with Pro I/O,

Video Slave Driver, SMPTE Slave Driver., Digital Performer with 2408 interface and MIDI Time Piece. Syn-

chronizers: 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 Pre-amplifier, 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

, 2-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-36 foot grand piano, Yamaha DX7, Ensoniq ASR10,

Fender P-Bass, Fender Jazz Bass, Fender, Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic,

Rickenbacker 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp. Sound Modules:

Oberheim Matrix 6R, Korg DW-8000, Sequential Drumtrax, 2-Alesis D-4 Drum Modules, Korg M3R,

EMU Proteus, Oberheim Matrix 1000, Kawi K1, Korg Polly 800, Roland JV1010 with Hip Hop expansion

card. Microphones: AKG "The Tube", AKG 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG

330's, 320's, 451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers,

American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! Monitors and Amplification: UREI 813's, KRK 7000's, Yamaha NS10's with

matching sub wolf, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification Clients and

Projects: TK Records Subpop Records Atlantic Records Frontier Records Sony Records Mercury

Records Jon Koonce and the Gas Hogs Poison Idea Eric Mathews Cardinal The Dandy Warhols Swoon

23 Craig Carothers and the Nerve Heatmiser Pilot Dan Reed Monde La Bella Cavanaugh Shoe Store Pig Pen

Hearing Voices Snowbud Dan Balmer The Killing Field Steve Hanford Miracle Workers Brothers of the Balidi

Cruella Nu shoos John Nilsen Michael Harrison Tall Jazz Dub Squad Gary Hobbs Gary Ogan Dub

Dubree Steve Christopherson Here Comes Everybody Patrick Dore Lyle Ford Patrick Dore Marv Ross Rindy

Ross Lyle Ford Land of the Blind Al Perez Chode Mel Nancy Bright Leroy Vinegar Soular Jeff Cava OC192

Carla Cox Gypsy Caravan Melt JIVA Bob Stark Philmore Flemming Victor Wooden and many more.

SuperDigital Ltd.

915 N.W. 19th Portland OR 97209

228-2222

Email: superdigital@superdigital.com

Web: www.superdigital.com

Owner: Rick McMillen

Contact: Michael Maughn

Engineers: Rick McMillen, Michael Maughn, Tony Lash, Mo Morales, Bob Stark, Freelancers always Welcome!

Rates: \$50-\$95/hour Depending on engineer.

Equipment: 24 BIT DigiDesign ProTools24 MixPlus with all TDM plug ins, Pro Control, 888/24, ADAT

Bridge, Apogee A/D & D/A Converters, GML EQ, GML Dynamics, Manley Mastering Pulcets, Manley

Massive Passive, Manley VoxBox, TC Finalizer, dbx Quantum, UREI 1176s, dbx 160sl, Genelec Active

Monitoring with subs, CD burners, Panasonic & Otari DAT recorders, Nakamichi cassette, Otari open reels,

Dolby SR / A, and much more! Clients: Who's who of NW music.

Others: Excellent gear & the best ears to give you the best finishing touch for your album!

Convenient NEW NW location. 2 New studios under construction. Coming soon: Totally Automated 5.1 Surround Mixing Room! Free evaluations of your tape!

Tonic Media

PO Box 14062

Portland Oregon, 97214

(503) 236-2123

Email: alanaalex@teleport.com

Owner: Alan Alexander III

Engineer: Alan Alexander III

Rates: \$35 per hour for mastering

Mastering Suite Equipment: Pro Tools, Sound Designer, Mackie CR1604-VLZ Mixer, Tascam DA 88,

Sony DAT Recorder, Jaz Drive, Yamaha CDR 102 CD Recorder, JBL Control 5 monitor speakers, Digitech

DSP128+ Programmable DSP,(2) Alesis Microverb II, Rocktron Hush IIX Noise Reduction Unit, (2) BBE

Sonic Maximizer - aural enhancer (one stereo, one mono), Alesis Micro Gate - noise gate. 24 track digital

recording studio also available. Feel free to inquire regarding MIDI and other gear.

Clients: Hungry Mob, Dub Squad, KMHD Radio, NW Film and Video Center, Lawrence Johnson Productions, Angela Pope, Shannon Day, Quixotic Music Productions, Workhorse Productions, 21 Cent Media,

Inc., Arts in Education, Regional Arts And Culture Council, City of Portland.

Walter Midi Recording

1420 SE 162nd

Portland OR 97233

(503) 761-0964

Email: waltrmid@teleport.com

Owner/Engineer: Jon Lemon

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

Recording Equipment: Tape Decks: Six Adats-(1) Adat XT-20 (4) Alesis Adat XT and (2) Alesis Adats with

BRC remote controller; Tascam MS-16 1" analog 16 track; Panasonic SV-3700 and Tascam DA-30 dat

machines; Philips CD recorder. Mixing Board: Yamaha O2R digital mixer (fully automated faders,

EQ, effects, panning etc. with built in effects, gates, compressors, expanders) with 4 Adat interface cards.

Tube preamps, compressors: (5) Manley tube preamps (2 independent inputs per unit), Manley voxbox,

Manley El-Op leveling amplifier, Drawmer 1960 pre/compressor. Microphones: (2) Manley reference

cardioids; (2) Manley Baby cardioids; (3) AT4050; 4033; AKG C3000 and D112; Audix D1s and D2s; EV

RE20; misc others and lots of 57s and 58s. Hard Disc Recording and Processing: Korg 1212 card with:

Cubase VST24 v3.7; Cakewalk 6.0; Sound Forge. Effects: (2) Alesis Quadrawer 2; Lexicon Alex; SPX-90;

Boss SE50; Alesis Microverb; various others. More processors: TC Electronics Finalizer; Aphex Aural

Exciter; Aphex gates; Behringer Intelligate, Composers/Musical Instruments: Acoustic: 1997

Steinway Model B7' grand piano; Hammond B3 with

122 Leslie; Hammond M3 with custom Leslie; Rhodes

73 Suitcase piano; Synths and Keyboards: 19 midi

keyboards or rackmounts including Roland JV-1080;

Roland JV-1010; Roland JP-8000; Clavia Nord Lead;

Korg Trinity; (2) Korg SG1D; Korg SGProX; Rhodes

VK1000 organ; Roland S-550 sampler; Alesis Q57;

Roland U220; Korg O3RW, and etc. Recent clients

include Colobo, Radio Flyer, Five Fingers of Funk,

Kenny Mack, Al C, Clever Crier, Izaya, Land of the

Blind, Finger Lickin' Good, Buddha Beatnik, Al Zion.

Portland Prowlers Season Ticket Seating Chart



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

To get your season
tickets call
877-IPFL-TIX

Order Online



at our secure web server
www.portlandprowlers.com

**Portland Prowlers of the Indoor
Professional Football League**

COPYRIGHT 2000
ENDZONE ENTERPRISES



Home Schedule

Friday, June 16

vs. Omaha

Saturday, July 1

vs. Mobile

Saturday, July 22

vs. Idaho

Saturday, August 5

vs. Omaha

All games 7:30pm start time

DRUM SHOP OF PORTLAND SINCE 1958

The Drum Shop of Portland has expanded

to serve our customers on the west side.

You can visit us at 13530 NW Cornell Rd.

Just east of Murray, located inside the R&B Music building.

Accessories, repairs, lessons, and more.

Drum Shop west hours: Mon-Sat 11:30am - 7:30pm.

Closed Sunday

Phone: 503/626-DRUM (626-3786)

DRUM SHOP • (503) 771-7789 • 5603 SE Woodstock Blvd., Portland, OR 97206

LEGAL EASE

Continued from page 7

Often a record company's first draft of the recording contract will provide that the artist will be paid only fifty percent of the USNRC royalty rate for any records sold outside the United States. (Again, using the example mentioned above, we would be talking here about fifty percent of ten percent, hence five percent of the list price).

Almost always the foreign royalty rates can be negotiated substantially upwards. Typically the royalties paid for *Canada* can be negotiated to anywhere between two-thirds and one hundred percent of the USNRC royalty rate, and for major territories (Europe, Australia and Japan), typically sixty-six percent to eighty-five percent, and then typically fifty percent of the USNRC base royalty rate for all *other* countries, referred to in recording contract jargon as "R.O.W." (the rest of the world).

CONCLUSION

While the comments above do give a hint of the differing royalty rates for different types of record sales, the royalty provisions in the typical recording contract are much more complicated than suggested above. Also, there are various changes in the royalty clauses of a contract which can be negotiated for, in order to substantially improve those royalty clauses

to the band's benefit.

Although the issue of royalty clauses is complicated, and much too complicated to cover thoroughly here, there are really two main things to remember here. Number one, the royalty rate will vary, depending on the circumstances of sale. Number two, there are various contractual provisions which can be negotiated for, that will significantly reduce the negative financial impact on the artist of these various reduced royalty rate provisions mentioned above.

Actually, there's a third thing to consider here, because of the fact that the greatest royalty rate in the

they have ever done, they have always found at least enough accounting discrepancies to justify the cost of the audit, and that usually there are accounting discrepancies substantially in excess of the audit costs. Not exactly an encouraging thought, but something to consider if you are in a situation in which you have the luxury of choosing between multiple labels.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in

"The record company is normally not entitled to deduct any of its costs before paying these mechanical royalties, and therefore an artist who is a songwriter is much more likely to make money from mechanical royalties."

world will be meaningless if the record company is cooking the books. Therefore, the third thing to remember here would be to try to choose a record company which has a relatively decent record for not cooking the books. In particular, there are certain independent labels which have a reputation for having a pathological aversion to paying royalties. By the same token, there are few major labels likely to be nominated for sainthood when it comes to honestly paying all royalties due. I have had numerous independent royalty accountants tell me in the past that in every royalty audit for a successful major label group

administering the licensing of music for film, television, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

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

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

LL

The the & the GOOD BAD UGLY

Continued from page 11

Considering the subject matter here, The Seeds' "Pushin' Too Hard" fits in rather nicely with the theme.

But, beginning with "Not My Fault," things subtly take a turn toward more accessible subjects. "Not My Fault" is a piece of outright Grunge, faintly suggestive of Nirvana— or Boston, maybe, in this context. Despite the fact that Dyer's vocal is terribly out of tune throughout most of the song, it succeeds by way of it's energy and a catchy melody in the chorus. A ballsy chorus propels "Something Of A Carol" as well. Goebel displays an array of '80s guitar stylings, from chunky muted string plucks to chest rattling power chords, in providing most of the midrange sonic information.

Closely resembling the feel of Modern English's "I'll Melt Away With You," "The Purity Of..." rides upon Thornton's eighth note attack on the bass and Dyer's Corganesque vocal. Moving in another direction altogether, "Apart" commences with a solid Hip Hop drum sample, over which Thornton lays a snakey bassline, as Goebel embroiders filigree arpeggios, before thundering mightily in the choruses. A sonorous synth string line adds to the pensive mood. Dyer's vocal snarls snottily across the verses and chorus, calling to mind Layne Staley at times. Goebel's solo in

the middle is modeled precisely after that of Roland Orzabal in Tears For Fears' "Head Over Heels."

Barbarella 69 present an interesting amalgam of the new and the new-to-you— a sound that incorporates elements of numerous musical influences. They are far from a perfect band. For they have yet to fully integrate these sometimes disparate elements into a fully cohesive sound. The lyrics— self-indulgent, banal and puerile as they may be— hold up well-enough, especially in the second half of the record; although, going forward, one would hope for a little more effort in that department.

But Barbarella 69 prove themselves to be a capable unit, with enough variety in their set to avoid predictability. Time spent fusing those various components into a more solid core would be a wise investment. While Dyer's vocals could prove to become annoying over time, he is best advised to continue to develop his instrument, because it is not without its attractive qualities as well. Time, and time spent improving their craft, are all that this band needs to become a real contender.

Silkenseed— Silkenseed Self-Produced

Silkenseed are one of the more unique troupes currently haunting the local scene. For the past four years they have been plying their eclectic sound, highlighted by the presence of Monica Arce's flute and the intricate intertwining guitars of Carlos Marcelin and Edwin Paroissien, as well as thoughtful intelligent lyrics, created by lead vocalist Hamilton Sims. Sims has departed from the fold for this voyage, leaving Paroissien to handle the songwriting and vocal

chores. And Paroissien proves himself to be more than equal to the task. In fact his abiding Pop sensibility is given full flower in the three songs found on this project. The result is by far the best work this talented quintet has ever produced.

Paroissien's vocal style is vaguely akin to that of Elliot Smith, a soft boyish quality to his presentation. At the times that Arce joins in for vocal harmonies, especially on the mini-song cycle "Relinquished," the pair sound uncannily like Simon and Garfunkel circa "The Boxer." Bloodletting" reclines on a bed of chiming guitars, as Paroissien adds touches of organ pads in the background, which blend seamlessly with Arce's flute. The rhythm section of bassist Randy Montgomery and drummer Eric Flint percolates sunnily beneath: Montgomery introducing a pretty motif at the outset. Paroissien adds a sweet melody with a gentle vocal. A very impressive song!

Arce interjects a synth-like countermelody on "My Hair," another wonderful song, the lyric penned by Sims. A strong chorus and inspired ensemble performances at all turns are a true joy. "Relinquished" is more laid-back, an acoustic guitar driving the rhythm. But the sense of craftsmanship is no less impressive.

Silkenseed are a band who have always chosen the high road, which can oftentimes make for a lonely journey. However the reward for their persistence and perseverance is this impressive EP, a world class piece of work. There is obvious care and attention to detail in their music, love and a sense of depth and scope. They deserve to be heard by a much larger audience.

LL

FREE

MUSICIANS CLASSIFIEDS

STOP IN ANY PORTLAND MUSIC
LOCATION & FILL OUT THE FREE FORM

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

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

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

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

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

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

Fiction, Portland's premier progressive Jazz/Rock Fusion band is looking for keyboards, guitar, violin & cello to augment our core group. Complex and challenging original

instrumental music with odd time signatures and aggressive arrangements. Return To Forever, King Crimson, Weather Report, Yes, Mahavishnu. Brian 771-1907

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

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

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

Heavy Rock Band Seeks Singer With Attitude! 774-5249

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

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

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

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

Beginning vocalist looking for a band. Open to any style. I can also play percussion. 775-9039

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

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

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

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

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

Looking to form or join 3 or 4 piece acoustic band. I play bass & acoustic

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

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

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

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

Yer Cheatin Heart. Country Guitarist Telecaster Tex. (503) 245-5116.

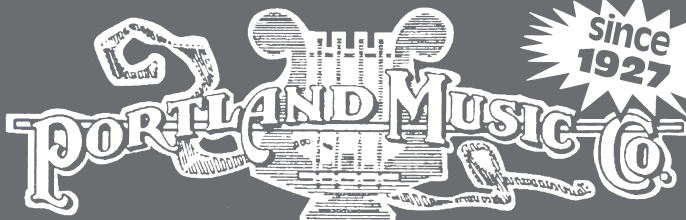
Experienced drummer seeks creative mature musicians to form or join band. Mix of influences & styles. Jazz, Funk, Rock, Serious Only call (503) 675-0206

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

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

GRESHAM
19151 S.E. BURNSIDE
667-4663

DOWNTOWN
520 S.W. 3rd
228-8437



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON
10075 S.W. B/H HWY
641-5505

PORTLAND
531 SE MLK BLVD
226-3719

Jody's

NE 122nd & Glisan.
255-5039

&

Club Cabos

SE 18th & McLOUGHLIN
232-3799

"WE LOVE BACHELOR PARTIES"

*Featuring the most beautiful
dancers in the Northwest*

Come on by for
CHAR BROILED STEAKS

BREAKFAST, LUNCH or DINNER

Open Daily 7am - 2am

we have

OREGON LOTTERY GAMES TOO!!

Summer Sale!

CASH
FOR MUSICAL
INSTRUMENTS!

5 PIECE POWER DRUM SET

WITH
HARDWARE
CYMBALS &
DRUM THRONE

REG LIST \$699



\$399!

- MIC STANDS -
ROUND BASE
\$19⁹⁵

TRIPOD
\$29⁹⁵

- GUITAR
- STRINGS -
ELECTRIC **\$2⁵⁰**
ACOUSTIC **\$3**
BASS **\$9**

PRICES GOOD TILL 7/31/00

GUITARS

DRUMS

AUDIO

SYNSONICS

ELEC GUITAR W/BAG..... **\$99**

FENDER SQUIER

P BASS SPECIAL..... **\$225**

EPIPHONE LES PAUL

SPECIAL 2 ELEC..... **\$199**

FENDER DG 9

ACOUSTIC..... **\$179**

MOULDED ACOUSTIC

DELUXE CASE..... **\$69**

DW7000P DLX

BASS DRUM PEDAL... **\$115**

SABIAN 4 PC

B8 CYMBAL PACK... **\$199**

ADT211 DRUM THRONE

DOUBLE BRACED..... **\$49**

ROLAND V CUSTOM

DIGITAL DRUM SET **\$2699**

LP 2 CONGA SET

W/STAND..... **\$349**

GEMINI XL500 II

PRO DJ TURNTABLE.. **\$229**

MACKIE CFX12

MIXER W/EFFECTS..... **\$569**

FENDER PASSPORT 250

PA SYSTEM COMPLETE **\$659**

AUDIOTECHNICA M40

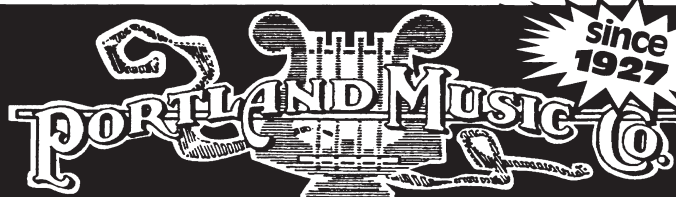
STUDIO HEADPHONES..... **\$99**

PROFORMANCE HANDHELD

VHF WIRELESS..... **\$199**

GRESHAM
19151 S.E. BURNSIDE
667-4663

DOWNTOWN
520 S.W. 3rd
228-8437



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON
10075 S.W. B/H HWY
641-5505

PORTLAND
531 SE MLK BLVD
226-3719