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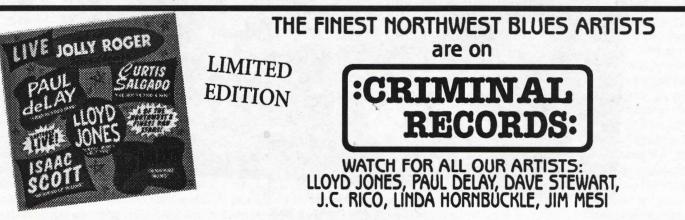
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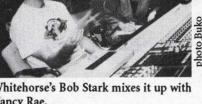
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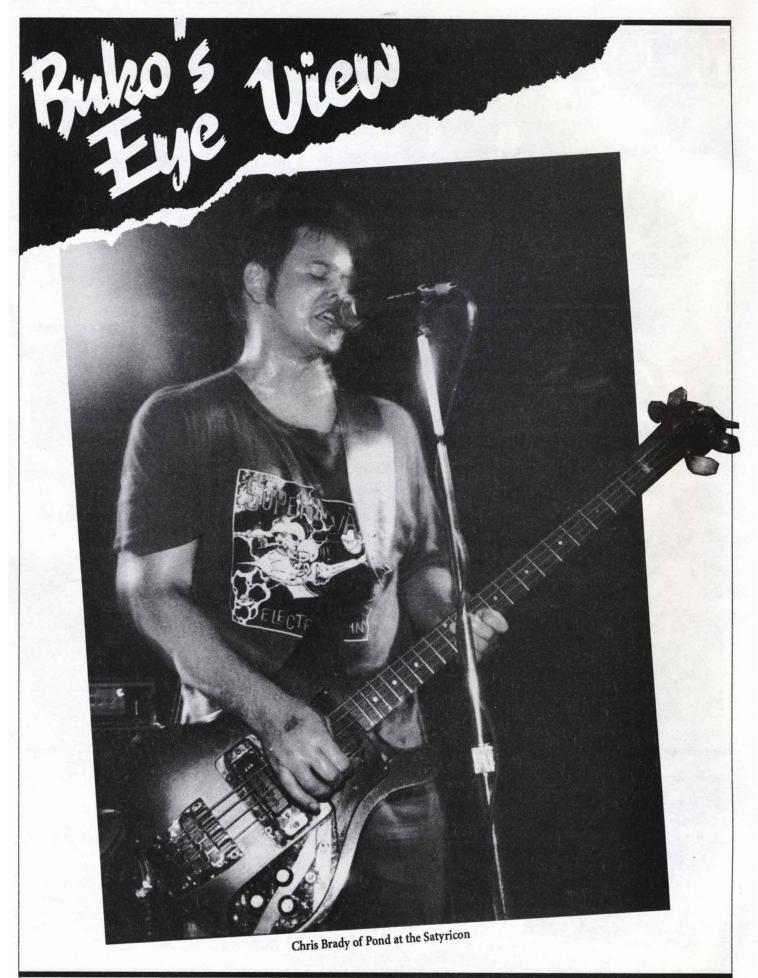
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The Lost Boys 1985. L to R Corey Burden, Monti Amundson, Stan Beacraft. Now they're the Blubinos.





Whitehorse's Bob Stark mixes it up with Nancy Rae.



Jerry Joseph: Inspiration for a songwriter, from a songwriter By Stephanie Salvey

You'd think it was a Big Foot sighting the way some of the Portland music tribe was clamoring around. "Did you see ? Did you hear? Were you at that Jam? Did you feel what happened last Monday?" Within hours of his arrival home, the songwriter's songwriter, Jerry Joseph was on stage jamming with his comrades.

When Jerry Joseph is in town, the underground network functions at it's finest. Not much advertising is needed for a packed show because everyone is saying "Jerry's playing tonight. Jerry's got a show." We all pass the word along. In the Pacific Northwest there is only one Jerry, no last name, everyone knows we mean Jerry Joseph.

Sitting in, or sneaking in an opening set, Jerry has been playing all over town. One night last month, Jerry added a little magic to an already awesome show. On stage were X-Little Women pal Steve James and the Skinhorse band, as well as Wick guitarist Dirk Sullivan. The magic Jerry helped create that night kept eyes closed and mouths open.

One great difference between a live show and a recording is the introductions to songs. Ignored by many performers, a cool anecdote

is as much a powerful memory as the song itself. When the songwriter shares the wheres and whens of the song, what or who was the inspiration, it brings an intimate feeling and a better understanding to the crowd.

The Irish tell the best stories and half Irish Joseph is a master story teller. As any of his friends will tell you, Joseph sees life from a different angle. Different from me and you. Different from other songwriters. Somewhat on the dark side, Jerry Joseph's songs reveal the irony, beauty and pain of life, not unlike a Gus VanSandt film. This is evident even more so when his songs are prefaced with one of his awesome introductions. Jerry's stories always hush an already attentive room of people. Out it comes. Maybe an old favorite, or something totally new. Fans, artist

Jerry Joseph ; somewhat on the darkside

manager, club owner, music critic and fellow songwriters all listen when it's time for another story, like the one about the Hollerin' Monkey, complete with the monkey's call. Beautiful!

Fans can stop Jonesing for new material because a Jerry Joseph release is forthcoming in the next month. With it's bright baby blue cover depicting a comfort picture from his home, the CD looks and sounds all Jerry. Titled Love and Happiness, the CD features old favorites such as "Rick and Ricky" (two lovers who don't love each other no mo') and some newer songs such as "Two Balloons" and "Henry" which Jerry introduces as songs about friends but might also be coined as autobiographical. This new release will be a great addition to Jerry's other projects; The Welcome Hunters 1993, Radishead 1992, Pretty Wiped Out

1990, Life's Just Bitchin 1988.

Portland's Pens have been flying all summer and now into Autumn as one of her great songwriters comes home to inspire and be inspired. At a recent opening gig for Barenaked Ladies, Jerry claimed that he doesn't write political songs any more. He's fooling us though. Having seen many things through his travels around the world, Jerry must write about what he ob-

serves because he carries the gift and the burden of the songwriter. This was shown recently when Jerry left in the middle of an acoustic show that he clearly was enjoying. As he split he yelled to the performers,"I've got to go. I need to write a song right now." Inspiration for a songwriter, inspiration from a songwriter.

Jerry Joseph hugs his men friends as hard as he does those that are women. Jerry's warm and friendly manager, Tony Buko Hansen, doles out those same hugs as he talks to Jerry's fans and business acquaintances alike. Tony projects that saltof-the-earth feeling that has been so great about Jerry and is so lacking in the music industry. This powerhouse manager offers the right combination of love and professional guidance. Sans the typical gold chain and

unbuttoned shirt of music industry types, Hansen (previously seen sweating and admiring at Jerry shows) is the perfect middle man for the artistic songwriter. Tony is currently concentrating on publishing the rest of Jerry's 150 plus songs and booking a national tour. This focus at the proper level may be the key to Jerry's quantum leap through his career. Both men realize something that many songwriters/ performers miss - that god, or goddess, put some people on earth solely to write and perform and other aspects of the business should be left to the experts.

Jerry Joseph doesn't recognize his talent in the grand way others do. He seems unaware of the mutual respect and adoration he generates among the great songwriters in Portland . "I should be opening for those guys" Jerry humbly commented when he Continued on page 10 I went to see Terry Robb's electric band last night at the Candlelight Room. The first thing that I noticed was that there wasn't a candle in the place. The second thing I noticed was the barstool by the door. I took it and ordered a coffee. The place was WHAMMY-BAR EXTRAPOLATOR

BY LAINE SCHELIGA

photo Buko

packed. My coffee cost a buck. It was a pretty good cup, but the barkeep didn't offer me a refill the whole goddam night. Lots of upscale dorks roaming around in nice suits and braces. There were long hair earthen cigarette types, and lots of drunk pretty girls staggering around being cute and playing pool and pretending not to notice anybody.

The band fired up and they were a rocket out of the chute. I was impressed. Standing up front was Terry Robb; a kind of skinny chinless guy who you wouldn't notice on the bus, but who played the guitar like a man possessed. He sort of looked like Pete Townshend, and played with more soul and taste than any blues player I've seen in recent memory. The band cut through the R & B backbone with numbers like "Bleeding Heart" and "Me and My Woman" and "That's All Right Momma".

Not a lot of flash, this guy, not a whole lot of stage charisma, not a pile of theatrics, no jumping around and posing making the "guitar face"...but a trick set of chops and bare bones, clean, wicked guitar playing. Terry's fingers are like blue creatures creeping fast all over the maple neck. He didn't have to play overwhelmingly loud to get his point across either, which was nice for a change, and the indication of a pro. His voice sounded a whole lot like Mose Allison; sort of a disinterested, tonal necessity that, after all, didn't really matter.

Terry threw in a little whammy bar extrapolation, a little wah-wah now and then, pulling guitar tricks out of his bag carefully, sliding them in like gifts, one at a time. Then he'd stand aside to let his buddy Alan Hager take over on his Les Paul. Nice tonal contrast, those two, the Strat versus the Les Paul, and Alan was no slouch either. He looked sort of like a mini Garth Brooks up there, and he played with the melodic sense of somebody with some book learnin in his guitar case. Alan had some nuts too. I think he'd been seriously blue a time or two himself.

After the set I connected with Terry outside the club. He wanted to sit down, so we walked out to my truck and we talked during the break while he rested his fingers and his hams. He didn't look too comfortable sitting and I think the reason was that he was sitting on a pile of my manuscripts and the seat was pushed up all the way. But Terry was too polite a guy, or maybe he was too tired, to say anything. Still, he was eager to talk it up a little. Said he was from Vancouver, B.C., thirty-eight years old, cut his teeth there traveling around playing guitar with a guy named "Ramblin Rex." Terry plugged his band: Greg Fisher on drums, Albert Reda on bass, and his partner on guitar, Alan. Said he was working

there,

on an acoustic CD, to be simply called "The Terry Robb Acoustic Trio" with some cuts including a few Portland notables. To be released, ladies and gentlemen, around Thanksgiving on Burnside Records.

Like most guitar players doing it for a living, Terry comps, does sessions, production, is the leader of the band, records and produces demos, and the usual list of things that musicians want to do, or have to do, to make ends meets.

And, like microbrew, fir trees, and the mighty Willamette, he's a Portland staple. Insert your own journalistic comparison here.

Terry Robb plays at the Candlelight Room on 4th and Lincoln every Wednesday night, and he and his band load their weapons and fire up about 10 PM. No cover. Put down the pool cue, shut up, and check him out. This month's In the Mix has some exciting news about the Recording Musician's Association, some studio news from our Eugene corespondent Andrea Woosley, and some sparkling news from Portland's local studios.

If you are a musician who is in the studio recording, there is information that you should not only know about but understand concerning the RMA.

Local 99 union organizer, Calvin Walker, has arranged for the president of the RMA Dennis Dreith to come to Portland on the 19th of November and discuss the opportunity of making the RMA more potent locally. Here's a bit

existing structure of the AFM to make necessary reforms and strengthen the union and to elevate the levelof representation for professional musicians.

The RMA

er, a Conference n- within the

> AFM, with chapters in Los Angeles, New York, Nashville, Orlando, Spokane and Northern California. It is a non-profit organization run en-

"Bob Stark has an impressive resume ranging from working with Nightnoise, Heatmiser, Dub Squad, Dan Balmer, The Principle and Poison Idea"

of background on what the RMA is all about. In 1983, after a series of unpopular decisions by the Federation leadership adversely af-

fecting full-time studio musicians, recording musicians across the United States and Canada began informal discussions that led to the conclusion that to receive adequate representation, they had to band together in one unified voice. Having learned the bit-

cians several years earlier, the Recording Musi-

cians Association was formed to work within the

ter lessons of separattirely by musicians active in the recording industry. While their primary function is providing research and advising the Federation during contract negotiations, RMA is in the forefront of virtu- ally every issue affecting professional studio musiinner workings at the upper ranks of the recording business in Los Angeles. With recent film credits like "The Addams Family," Mobsters," "Shout" and "Misery," Dreith knows the record-

> ing business ropes, and it's that kind of insider savvy, say many rec o r d i n g pros, that was missing before the

RMA.

"Only a small percentage of the union members are recording musicians." says Dreith, "yet those players are probably responsible for 80% of the union tab."

Stayed tuned to next month's TL for more details for the November 19th meeting.

From Eugene, Andrea Woosley has checked into a few studios to find out what's going on and here's what she's found out.

Gung Ho Studio, owned and engineered by Bill Barnett. Bill's a guitar player with at least 20 years experience in the recording industry on both sides of the board. His expertise along with his skills have attracted artists from all over the west coast. Recently while in Eugene, Tori Amos made an appearance along with

> Tom Jones. Local talent such as T h e (Cherry Poppin') Daddies are in the studio

> > photo Bukc

working on

their lat-

est CD at

also

with

Gung Ho.

Bill has

Eugene's Laura Kemp,

Virginia Cohen, Love

Death and Agriculture.

worked

ism from the battle between the Musicians Guild and the American Federation of Musi-

Bob Stark and Michael Allen Harrison at the Whitehorse Mixing console

cians.

RMA president and composer/orchestra/ conductor Dennis Dreith is no stranger to the The Bluebinos, Mark Allen and In June have also dropped some tracks in one of the only two *Continued on page 20*

Wintogreen b/w King Twist-Hazel **Cavity Search Records**

Hazel show growth as a band on this edition limited single. "Wintogreen" smolders beneath Pete Krebs" fiery guitar work and Brady Smith's meticulously frenetic frettage on bass. But the most powerful improvement displayed among the members of the group is the exemplary execution of drummer Jody Bleyle. Her machine-gun fills are deadly precise. Her snare drum fairly winces beneath the force of her thwacking. Bleyle's solid back-up vocals lend Krebs distinctive support and give the band an unusual sound that sets them apart from other, similar bands.

And, apparently, everyone has been asking for a screaming car crash resolving into a load of farm animals-because that's what you get for a couple minutes at the end of this cut.

"King Twist" features swirling guitar washes and satisfying call and response vocals between Krebs and Bleyle over a hauntingly sonorous melody line. A short, sweet cut.

As individual musicians and artists, the members of Hazel appear to be undergoing a fertile period of personal growth, which is exhibited in the maturation of their performances on this record. Sink-Floater

Elemental Records

Chops aboy. Floater abound aplenty with chops and interesting new ideas or recombinations of old ones. Check out the clever audio montage that opens this opus: "The Beginning." From this auspicious inauguration the band segue into more musically familiar turf, sounding slightly Seattlesque on "Seventeen," where this stellar threepiece strut their formidable stuff. Drummer Pete Cornett and bassist/vocalist Rob lay a chunky slab of funked up metal beneath Dave Amador's chainsaw guitar onslaught.

An interesting sample of a piece of Marlon Brando's soliloguy in Apocalypse Now leads into the jungle heat of "Snowblind" wherein Rob combines elements of Ozzy Osbourne and Trent Reznor in his own apocalyptic vocal demonstration. Robs ceaselessly roiling, coiled cable of a bass riff toils like a snail slithering along the edge of a straight razor.

"Manic" lives up to its name, oscillating like a mean mood swing between the relatively pastoral Patrick Young of Ten Pound Rain

sections of the lyrically bitter verses and the savage vengeance of the middle section $\rightarrow a$ spleen venting worthy of the happy. NINmeister himself. "Weary" wanders in a different direction altogether. Bathed in shimmering acoustic guitars, Rob ponders the great metaphysical questions in life, rejecting the popular icons: "I've seen the face of God/He hates me with disinterest/ Just like all the rest." Still, when the cellos and violins enter, mid-

way, Jimmy Page's orchestral heyday with Zep is instantly recalled. Amador's brilliant pentatonicscaled arabesque of a guitar solo fuses the song with passion and a faint sense of optimism.

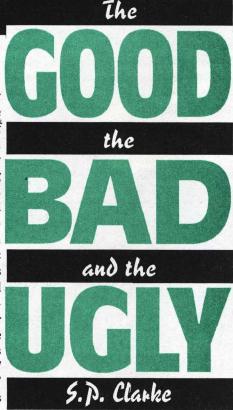
But the band quickly regain their incencement on "Was A Time" and march in military formation around Rob's martial bass thrummings on "Thin Skin." where Rob indicates that he may have

some at time listened to Henry Rollins' hammerfisted tracts. The foreboding sound installation "Summoning" precedes the chantlike intro to the disturbing "Godgun." The biting sarcasm of the lyric is buffeted upon a barrage of thundering guitar and bass.

The centerpiece would be the four-part mini-series "Peter The Destroyer," which, in a certain Floydian way would be the account of a deranged psycho-killer heading down aisle K at the local Safeway with an AK-47 in his hand. Good morning Mr. Leach have you had a busy day? The delusions of squalor are heightened in the chillingly psychopathic "Kill The Girl." Jeez maybe counseling might help. "They" continues along the same lines, turning the vantage point toward the subject of suicide and martyrdom.

And in a final poignant statement of the sheer hopelessness of it all the Floater boys conclude their set with two moody acoustic pieces: the gorgeous "Tell The Captain," which benefits from David Loy's piano contributions. "Out Of Sheer Loneliness" unravels like a loose ball of string before being overtaken by the distant sound of crickets Continued on page 11

photo Buko



THE "TERM" OF RECORDING CONTRACTS

One issue almost always addressed in recording contract negotiations is the issue of how long the contract will last — or in recording contract jargon, the length of the "Term" of the contract.

In the past, the typical recording contract would be for an initial one-year period (in which the artist would do one to two albums), followed by four to seven consecutive one-year option periods. In each of those option periods, the artist would be required to do one or two albums (with the exact number of albums depending on the contents of the particular contract involved). In short, recording contracts in the past were generally structured in terms of how many *years* the contract would be in effect for.

This has changed. Today the conceptual focus of recording contracts is not on how many years the contract will be in effect for, but instead, how many *albums* the contract will be for.

THE OLIVIA NEWTON-JOHN CASE

This change occurred because of problems which record companies encountered with the old type of contract, particularly in situations where an artist failed to record one or more of the required albums. This problem came to a head in the late 1970's in a lawsuit between MCA Records and Olivia Newton-John, in which she asked that her contract with MCA be terminated. Her contract with MCA had been for an MCA argued that it should be allowed by the court to extend the term of the contract past the end of the 5-year contract period, for a period of time equal to the recording

delays caused by Olivia Newton-John during the 5year term of her contract.

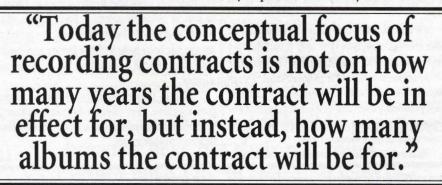
However, the court decided against MCA, and in favor of Olivia Newton-John. The court held, in effect, that even though Olivia Newton-John had failed to timely record all of the albums required under the contract, the contract expired at the end of the

five years anyway. The net effect being that MCA would not ever receive the total number of albums from Olivia Newton-John which the contract had originally provided for.

Largely as a result of that lawsuit, record companies soon changed their recording contracts to base them upon the number of albums to be recorded, rather than on a certain number of *years*.

RECORDING CONTRACTS TODAY

The typical recording contract today obligates the band to record a specified number of albums. This is a one-way street, though, because the record company will customarily have the right to ultimately decide unilaterally the total number of albums the band will eventually be permitted to actually record. In the re-



initial two-year term, with three one-year options following that. In other words, the contract was for a total of 5 years.

During the term of the contract, Olivia Newton-John had failed to record some of the required albums. Nonetheless, she argued in her lawsuit that she should be entitled to terminate the contract at the end of the five years, even through she had not yet recorded all of the albums required by the contract. In response, cording contract, it will say that the record company will have a certain number of "options," each option being for one (or sometimes two) albums.

Typically, the record company will want to have "options" for as many albums as possible, so that if the artist's early albums are very successful, the artist will be obligated to record for the record company for a longer time.

On the other hand, the artist will typically

want to negotiate for as *few* albums under the contract as possible, so that if the artist's early albums are successful, the artist will be more easily able to renegotiate

the contract sooner (on

terms more favorable to the artist), or to sign another record deal with another record company.

It should be mentioned, though, that there is some middle ground at which the self-interests of the record company and the artist do converge. Unless a record company is guaranteed the right to do a

reasonable number of albums with an artist, it will not make sense for the record company to gamble large sums of money on recording and promoting the artist's early albums, which is of obvious benefit to the artist's career.

The main point to remember here, though, is that the record company (and not the artist) controls how many albums the artist will eventually record for the record company. So if the artist is committing himself or herself to a large number of albums, this does not mean that the artist will actually be doing that number of albums for the record company, but only that the artist will be obligated to record that number of albums if the record company so chooses.

I have talked above about the maximum number of albums a band will be obligated to record. But, what about the *minimum* number of albums the *record company* will be obligated to *finance*?

For the typical new band, the recording contract will usually obligate the record company to finance the recording of only on *e* album. In other words, the band could be dropped after one album. But in the case of a more established band, or even a new band with considerable bargaining power (for example, when there's a bidding war), a record company will very often commit in the recording contract to finance the recording *two* albums.

"CONTRACT PERIODS"

As already mentioned, most recording contracts today are structured in terms of how many albums the artist will be obligated to record for the label. This is usually structured in the form of so-called "Contract Periods." Recording contracts today typically proceed for a series of consecutive "Option Periods" or "Contract Periods,"

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I'm nursing a vicious hangover today. Sweating wine and wheezing like an old man. Tired and haggard and crabby. I can't keep this up much longer, this drinking and listening to music and smoking and babbling bullshit far into the night. If I do, I'm going to rot out my internal organs. My brain is soup, my liver feels now about as moist as a piece of jerky, my face looks like a clenched fist, and my gut is as perforated as a postage stamp. Life is rich. I keep a loaded .357 Magnum on my dresser, and it gives me solace. Somehow knowing that I can punch my own ticket or anyone else's anytime gives me the sweet desire to carry on and write to you, the faithful Two Louies readership. Two Louies: the periodical that has done more for softball than any other music trade publication of its kind in the world.

In essence goobs, today is a perfect day to be powerfully and mercifully dischordant, as you can see by my life long penchant to bite the hand that feeds me.

Another from the Oh But Aren't Celebrities Interesting and Fun Department. Another freak show gone berserk here ladies and gentlemen, another media clusterfuck for Crisco eaters, another blending of celebrity dysfunction to give inbred American trailer park dwellers something to have an opinion about. The perfect, absolutely ultimate adventure into American Bad Taste. Of what do I speak, you ask? Why, of the heavenly wedding of Lisa Marie Presley and our buddy Michael "micro pee-pee" Jackson, of course. Is there anything more controversial? More appropriately weird? More full of the delicious, natural goodness of whole milk?

And what do you suppose, ladies and gentlemen of Northwest America, would be the result of the spawning of these two super-powers, these twisted American icons, joining now at the loins?

Jerry Joseph Continued from page 5

found out songwriters Brent Williams and Steve Lockwood would be openers for him at his weekly acoustic shows Tuesdays at Vinnie's. These shows are reminiscent of those intimate Little Women shows a year and a half ago, with Rob O'Hearn and Gregg Williams. Jerry will be performing solo, jamming or breaking in his new band for a few more Tuesdays while he solidifies his next tour. We can look forward to a record release at La Luna on November 10 featur-

Page 10 - TWO LOUIES, October 1994

Perhaps a super-nova explosion that throws the earth from its orbit? A rock and roll holy baby who transcends time and space by moonwalking? Will their union create a black hole in the universe that will suck the earth to its doom? Or will the offspring be an anti-Elvis? A rotund little baby made entirely of plastic with mutton chops? Or a cheeseburger and meatloaf gobbling poo-rat who buys songs from itself?

What if the offspring were born...normal?

to the olden days when marriages were arranged by families to increase land ownership. Except in this case, the coupling is an effort by the Colonel on one side, and the Jackson's attorneys on the other to expand publishing holdings to create the largest music publishing empire in the history of recorded music. Essentially then, as so much in show biz, it is a love wrought of unfathomable greed.

But wait. Why dwell on such negative possibilities? Think of the movie version. Final scene. Two young lovers, hand in hand at the alter surrounded by the evil powers of covetousness and avarice. The colonel is already trying to cut a deal with Joe. Liz Taylor is there by the buffet eating all the shrimp. Macauley Culkin is pissing in the punch.

But the two say their vows, gazing deep into one another's eyes, oblivious of anyone but each other, and their love is strong...so strong that the

"And when the smoke clears Mike and Lisa are standing there together hand in hand, suddenly and miraculously unfettered by neuroses, parasitic business managers, or unsuccessful surgeries."

And stayed that way?

My Lord, that would be the strangest possibility of all.

This unholy coupling, granted old news, is perhaps an example of the Tom Waits truism: "There is no devil...it's just God when he's drunk." Seems like ol' God's been on a pretty good bender lately. And, once again, our poor, tortured buddy the King of Rock and Roll spins like a top in his grave.

Of course, there are always those yaysayers, those eternal optimists that will invariably get weepy and say, "Oh now stop now. They are just two youngsters very much in love." And, I suppose, that there is always this strange, although unlikely, possibility too. And in America, land of romance and tenderness, we'd all like to believe the movie version, now wouldn't we?

To me the whole bizarre thing is comparable

ing many different types of performances by Jerry and company. From a huge stage at the Aladdin or La Luna or from where he can transfer energy at eye level at Vinnie's, Jerry Joseph imparts a powerful sound, awing old fans and newcomers alike. Now, Jerry needs to awe himself. Let's hope the needed confidence comes with the release of Love and Happiness. (And were not talking about the CD.)

Admired by so many, no one can figure out why Jerry hasn't made it so big that we'd have to travel to see him. Pundits are confused why such a powerful songwriter and performer has not been noticed more moment the vows are spoken the forces of evil on each side actually negate each other! There is a tremendous explosion! Oh! And when the smoke clears Mike and Lisa are standing there together hand in hand, suddenly and miraculously unfettered by neuroses, parasitic business managers, or unsuccessful surgeries.

And as the music swells, they will run, oh how will they run! Laughing, giggling, slo-mo. Running to join in innocent splendor their friends of the woods and beach: the spotted owl, the tufted titmouse, the baby harp seal, the beaver and the dolphin, the Chinook salmon and, yes, even the lowly shrimp.

And as they romp together bathed in pure gossamer love, all of us come to know together the wondrous, divine and mysterious beauty that is this our mother earth.

Ш

at the national level and why we're not reading news of Jerry sightings in Rolling Stone, rather than just seeing a picture of Woody Harrelson, Urban Masaya band mate, playing Jerry's guitar (Rolling Stone, Sept. 20, 1994).

In possession of talent and powerful management, now all Jerry needs is a little luck. Altruistically, we want him to get huge and never come home, just spreading his wings for flight is reward enough. Selfishly, Portland celebrates his arrival back. Welcome home Jerry. The the

Continued from page 8

chirping in the night. Or is that the sound of the coroner's tape whirring quietly in the cold stillness of the morgue?

One thing to be sure of with Floater is that you can't be sure where Rob is coming from exactly. And perhaps what's most disturbing about his intelligent and probing lyrics is that Rob isn't sure either.

The band occasionally bogs down stylistically, despite tossing innumerable sonic curveballs at the listener along the way. And while thoughtful, Rob's lyrics are at the stage where he is identifying the source of his rage ala Reznor, but not yet scratching beneath the surface (like Greg Dulli of Afghan Whigs) of his feelings to the deeper truths.

Floater is a strong young band with a lot of talent and force of delivery. The icy violence of their vision is harsh and nearly unrelenting. But there are indications here of minds at work, attempting to construct for themselves meaning out of the chaos that is existence on this planet to-

day. And who are we to interrupt their deliberations and ministrations? Healing The Mud-Ten Pound Rain Magick Records

A few years back a guy named Corey Stafford was the lead singer in a popular local band called Beauty Stab, using the name Cor E. When, subseliked to funk-up their poppy presentations, TPR go for ballsy gut punches and a metalized sheen. The pop-song framework remains intact, here garnished with grunge and metal. As if Cheap Trick's Robin Zander were fronting Guns and Roses.

Impeccably recorded at Apache Studios in Vancouver, guitarist Shawn Sonnenschein sounds like the riff hound from Hell on most cuts. Check out the biting crunch of the intro to "Clovis." With tremendous restraint, Shawn removes to the background in the verses, plucking a stark arpeggio. Those arpegiated figures appear elsewhere too, as on the haunting passages he creates in the verses of "Vulva Eaze." The alluring languor of the mood to tear off a snarling solo of pristine clarity, which becomes a watery wah-wah freak-out by the end of that passage. A mighty piece of work. The ballads "Seasons Change" and "Pretend," with their shiny acoustic guitars and dreamy vocals, reflect a more peaceful essence, somewhat Beatlesque-Corey trots out from time to time, the Lennonlike nasal trills, Young the bubbling basslines.

"Shine" returns to a more formidable foundation in the verses, setting the listener up for the chewy chorus. A good college radio single. It covers all the bases. Not a homerun, but a stand up triple to be sure. A lot of imagination and invention went into the creation of the tune. And it pays

> off big dividends, with a production of some considerable brilliance.

Sonnenschein's gnarling drone of extended an intro. and thoughtfully developed fills are the strongest part of "Human Water." And he peppers the energetic "Dizeaze" with a chiming hammer of a riff over Young's driving bassline and Smith's cut time drums. Corey covers vocal turf: from croaky chortle to tortured howl.

hoto Ackerman

Dead Moon; powered by a smoking little slant-six

ated by Patrick Young's droopy bass lines and Thad Smith's straight-ahead drum approach. Here Corey sounds not unlike post-Zep Plant, crooning moonily a hazy tumescent vocal. And "Sunday Song" intimates more of the same, initially, before

"The Germans maybe good at building cars and brewing beer, but their recording techniques have a lot in common with the console stereo, i.e. they're extinct."

quently, Beauty Stab broke up, Corey and his band mates sort of disappeared from view. Lately, Eddie has been seen with the reformed Josephines Ocean, Courtney with The Dandy Warhols, and John and Adam haven't been seen. Nor Corey.

Till now. Corey fronts Ten Pound Rain, a band technically as gifted as the Stabbers, but stylistically-a much different band. Where Beauty Stab

zooming into a strong chorus worthy of Duran Duran.

But with "Problems," the band exhibit a tougher side. Corey grinds out a gritty vocal over Shawn's opulent overdriven guitar lattices. Young and Smith do not overplay in the rhythm sectionsomething they easily could have chosen to do, Instead their control allows Sonnenschein the space

Sonnenschein's solo is a thing majesty. Sterling single note runs are followed by stunning slide effects in one of the finest displays by a local guitarist heard in some time. Powerful and succinct.

The final two cuts "Holy Moon" and "Red & Blue" rescind to the more laid back style the band seems to prefer. Though the production and delivery of "Red & Blue" elevate the cut considerably.

Ten Pound Rain are rock solid. They have a quality vocalist, an uniquely understated (yet abundantly punchy) rhythm section and a rocket of a guitarist. But stylistically they move around so much it's hard to get a clear fix on a sound. While versatility is welcome in this of world pigeon holes, too much of it may dilute the gestalt. And it may well be that discriminating arrangements, skillful production and tight ensemble work mask some occasional weak material. But overall, this is a rather pleasing confection that will certainly pro-

Continued on page 21



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Legal Ease

Continued from page 9

during each of which the artist will be required to record a certain number of albums. So, instead of requiring that a certain number of albums will be recorded in each year, as in the past, today most contracts provide that a certain number of albums will be recorded in each "Contract Period."

At the end of the "Initial Contract Period," the record company may choose to exercise its option to move on to the next Contract Period, in which case the artist will then be obligated to record the number of albums specified in the recording contract for that next Contract Period.

This cycle will then repeat itself from one Contract Period to the next, for as many Contract Periods as are allowed by the recording contract, assuming of course that the record company continues to exercise its options to move from one Contract Period to the next.

REAL WORLD NUMBERS

The total number of albums which any particular artist will be contractually required to record will depend largely on whether the artist is a new artist (as opposed to an established artist), and on whether the record company is a major label (versus an *indie* label).

Generally speaking, a new artist will be obligated to commit to recording more albums than will an *established* artist. A new artist signing to a major label will typically be obligated to potentially record in the range of six to eight albums total. (The exact number will depend on the outcome of the recording contract negotiations.) A *mid-level* artist, on the other hand, will be obligated to potentially record in the range of four to eight albums. A *superstar* artist will typically be obligated to po-

"For the typical new band, the recording contract will usually obligate the record company to finance the recording of only on*e* album"

tentially record three to six albums.

Another factor, as mentioned above, is whether the record company is a major record company. As a rule of thumb, independent labels tend to require an artist to commit to a lesser total number of albums than do the major labels, due in part to the fact that independent labels typically have less bargaining power than do major labels. Also, some independent labels, for philosophical reasons, do not try to impose a long-term contractual relationship on bands.

Editor's Note: Bart Day is a Portland-based entertainment attorney and is Of Counsel to the Portland law firm of Cohen & Wu. He is also a member of the American Bar Association's Forum Committee on the Entertainment Industry.

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.

Page 12 - TWO LOUIES, October 1994

Anonymous Noise

238-697 **Owner: Karl Brummer** Engineers/Producers: Karl Brummer Tracks: 8 Track, Rates: \$12/hr.

Equipment: Fostex model 80, Mackie 24 x 8 console, Panosonic SV-3700 DAT, Symetrix compressors, Whirlpool TG1924, Audiologic quadgate, Kenmore 6021D, 5 reverb units, Vintage Fender & Ampeg tube amps. Microphones; Shure, E/V, Sennheiser, AKG & Audio Technica.

Clients: Everclear (for Capitol Records), Sean Croghan, Gern Blanston, Iommi Subbs, Skiploader, Sissy Face, Ner-vous Christians, Bazuka Joe, Atomic 61, Slugabed, Surf Maggots, New Bad Things, Hogwild, Iceberg Slim, Rub-berneck, Fall From Grace, Galaxy Trio, 90 Proof, The Impalas, Beligerent Youth, Ardey Allotey, Circus Mind, Springtooth, Portland Children's Theatre, Triangle Produc-tions, etc. Also live show recording to DAT available.

Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661 Portland phone: (206) 694-5381 Owner: Jef "Woop" Warner Engineers/Producers: Jef "Woop" Warner, Chris "The Count" Hager

Tracks: 24-track digital/2-track digital mixdown Rates: \$50/hr; \$45/hr block Equipment: "Vintage" Trident 70 console; (3) ADATS w/ BRC romote; Lexicon 300; Lexicon 70; Drawmer 1960 ste-reo compressors; Lexicon LXP-15; DBX Supergate; AKG; Neumann; Micro-Tech; Gefell; Korg M1; Marshall stacks; Urei; Tannoy

Other: 9-foot concert grand; large drum room; 4 isolation booths; kitchen; bath; lounge.

Clients: Cement, Ten Pound Rain, Labansky, Wasted Angel, Ozone Park, Joe Rockhead, Speakeasy, Moss, Superfix, Nietzche's Dead.

Bill Scream Music

422 SW 13th Portland, OR 97205 221-5737

Owner: Bill Scream

Engineers/Producers: Rick Waritz, Leslie Carter Tracks: 24 & 16 track plus Sound Tools Digital 2 track Rates: \$75/hr.

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

Dead Aunt Thelma's Studio

In the Sellwood Antique District Portland, OR 235-9693

Owners: Scott Parker, Caryl Mack

Engineers: No Staff Enginner

Tracks: 16/on request: 24 track, 1/2 video lock and 8 chan-nel ProTools™ editing. Equipment: Trident 24 Console; TASCAM MS-16;

Phocusrite ISA 115: Genelec, Tannoy & Auratone monitors; Panasonic SV-3700 DATs; Macintosh Centris 650 with performer; various microphones (Neumann, AKG, Beyer, Shure, Sennheiser); various outboard dynamics and effects processing (Lexicon, Eventide, Roland, JBL/UREI; Aphex, Symetrix, Yamaha, Alesis, Ashley).

Notes: Designed by Russ Berger (Berger Design Group, Dallas, TX). Dead Aunt Thelma's is limited to in-house, or producer/engineer- hosted projects. We will gladly re-



professional, or to another appropriate facility.

Clients include Warner/Chappell music, Sony Music, Re-union Records, EMI, EMI Publishing, Oregon Catholic Press, Cole & Webber, Weiden & Kennedy, Mike Moore Enterprises, Rancher Stricker, Subaru, Nike, Avia, Sprint, Lipton, Oregonian, Oregon Lottery, Pacific Talent, Cow-boy Angels, John Bunzow, Terry Robb, McKinley, The Shiv-ers, J.C. Rico, Dale VanWormer, Loyd Ruby, The Shims, There Wile Down Berg, Hoeder Tested, Factor and Tracy Klas, Dave Berg, Harder! Faster!, Sons of Cain, and many more.

Desitrek Recording

3415 SE Hawthorne Blvd Portland, OR 97214 232-8606 **Owner:** Michael Demmers

Engineers/Producers: Michael Demmers, Teri Lee Tracks: 24, 16, 8, 2

Rates: 24 track \$75/hr.; 16 track \$50/hr.; 2-track live (single or duo, no drums)\$50/hr.; 2-track live w/band \$75/hr; 2track editing or dubbing \$30/hr.; Lockout rates per one day, up to 12 hours: 24 track, \$400; 16 track, \$280; 2-track kive (single or duo, no drums), \$240; 2-track live w/band,
 \$400; 2-track editing or dubbing, \$240. Weekly rates available also (call for info).

Equipment: Consoles — Harrison Raven/MR-4; Soundcraft Series II; Fostex 16x2. Tape Decks: Studer A-80 MkIII 2 inch 24 track; Tascam 90-16; Ampex ATR-800; Panasonic SV-3500; Otari; Nakamichi MR-1 cassette deck. BTX Shadow synchronizer w/ Shadowpad controller. Pro-cessing — Aphex Studio Dominator; Aphex Compellor; Aphex 602B Aural Exciter; UREI/Teletronics LA-2 limiter/ Compressor; UREI LA-4 limiter/compressor; Symetrix 522 stereo limiter; Symetrix SX-206 mono limiter; Symetrix SX-201 parametrix equalizer; dbx 118; Allison Research Gain Brain; D.E.L. Noise Gates; Biamp, UREI & D.E.L. graphic equalizers. Reverb & Effects — Lexicon 224, PCM-70, LXP-1 & LXP-5; EchoPlate Plate Reverb; Ibanez DM2000; Orban 111B; Roland/Boss CE-2; Evantide Flanger; D.E.L. Bandwidth-Coherent Phase Manipulator. Microphones Neumann TLM-170 (2), KM-84 (2) & U-87; AKG 451 (2) & 414 (2); Electrovoice RE-20; Sony ECM-33 & ECM-56; Nagamichi 300 (3); Sure SM-7, SM-57 (3) & SM-58; Sennheiser 414 & 441 (and more). Monitors — UREI 809, Fostex RM-780, Auratones. Piano: Werner upright "Studio Grand"

MIDI: Korg DSS-1 & KMS-30 MIDI synchronizer; Yamaha TX-81Z, DX-7 & YMM2 MIDI-Merge; D.E.L. signal distribution; computers & software.

Note: Ask about small-studio consulting service.

Clients: Tom Grant, Shock/Hypertension, Nu Shooz, Dan Reed Network, Esquires, J. Michael Kearsey, Kenny G, Robert Cray Band, Cal Scott, Sequel, Jeff Lorber, Gary Ogan, Caryl Mack Band, Crazy 8's, Johnny Limbo & the Lugnuts, Napalm Beach, Go-90, Tom McFarland, Z100 FM, Oily Bloodmen, KINK FM, Kevin Burke, Tesseract, KOAP TV and more.

Falcon Recording Studios 15A S.E. 15th Portland, OR 97223 236-3856

Owners: Dennis Carter, Axel Unbehaun

Engineers/Producers: Dennis

Carter, Ron George, Sean Norton, Billy Tripplett Tracks: 24, 16

Rates: Studio A, 24 track \$65/hr.; 16 track \$45/hr. (plus setup fees). Studio B, 16 track \$30/hr. (plus setup fees). Call for block and lockout rates.

Equipment: Studio A — Sony MXP-3036 36x24 automated recording console; JL Cooper MS 3000 computer automa-tion system; Sony MCI JH 24 tape machine; MCI JH 110 tape machine; Panasonic SRV-3500 DAT; UREI 813 timealigned speakers; Yamaha A, Meyers HD-1, API 512b pre amps & 550b EQ's; PCM42 & PCM70; AKG 64k; Eventide H3000 & H910; Yamaha Rev 7; Drawmer DS 201; UREI 7110 & 1176 LN; DBX 160X; Aphex Compellor; Lexicon 300; Neve 33609 stereo limiter, Teletronics LA 2A, LA 22, DBX 160, UREI JBL, Klark Techniks 9N7080 reverb base. Studio B --- Ramsa WR-T820B recording console; Tascam MS-16; Macintosh II w/40 meg hard drive; 17" E-Machine Big Picture; UREI 809 speakers; Roland SRV-2000; Atari MX 5050 tape machine; Revox A-77 tape machine, Opcode Studio 3. Microphones— Neumann KM84, U-47 (2), TLM170 (2) & U89; AKG 414 (4), C460 & D112; Sennheiser

421; Beyer M201-3; Shure SM-57. Software: Performer 5.0 Vision 1.01; Digidesign Multi D Editor/Librarian, D-50 Editor/Librarian & Sound Designer; extensive sound libraries.

Instruments: Yamaha 6'6" grand piano; Yamaha Record-ing Series Drums; Akai S1-1000, Korg M1-R; Roland D-110, D-50 & Octapad; Dynacord Pads; Ampeg B-15 tube

Clients: U-Krew, Curtis Salgado, Kingsmen, Shock, Body & Soul, Michael Harrison, Jeff Labansky, Mt. Hood Com-munity College Swing Choir, Lloyd Jones Struggle, Calvin Walker, Krowd Kontrol, Mt. Hood Community College Stage Band, Dazz Band, Mark DeBarge, David Frizzel (for BFE Records), Andy Stokes, Pickleheads, No Delay Band, Rubberneck, Fall From Grace, C-Dub, Falls Road, The Creeps, Five Fingers of Funk, Life Sabas.

Frankensteins' Lab

Corvallis, OR (503)754-5519

Owner: Bob Rause (house engineer/music consultant). Other engineers/producers available & welcome Tracks: 16 track 1° format 15ips Rates: \$18/hr. 16 track; \$10/hr. 2 track. Block rates avail-

able by project.

Equipment: Tascam m520 console 20x16x8x2; Tascam MS16 16-track recorder w/dbx; Tascam Model 32 1/2 track; Technics RS-TR555 dual cassette recorder; Panasonic DAT available at extra cost. Microphones-Neumann U-87 (2); Sennheiser 441, 409 (2); Sure SM 81 condenser (5), SM 58 (2), SM 7, Mod. 55; Electrovoice V-2 Ribbon; Beyer m422 (2), SM 7, Mod. 55; Electrovoice V-2 Ribbon; Beyer m422 m201. Outboard processing & F/X: Roland SDE 3000 digi-tal delay; Alesis MIDIverb II F/X processor (2); Lexicon LXP-1 F/X processor; Korg DRV 1000 digital delay, DRV 2000 f/x processor; KME 56 6-channel EQ, KMX 62 line miner Drick Audio netes emethe Sumetic F20 come dim timer Drick Audio netes emethe Sumetic F20 come dim mixer; Brick Audio plate reverb; Symetrix 522 comp/limiter/expander/gate (stereo); Barcus Berry maximizer mod.

Continued next page

DESITREK RECORDING

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l'UDIO GI

Continued from page 13

402; UREI 7110 (2), mod. 539 31-band EQ; DOD R831B 31-band EQ; Boss RC 110 comp/limiter/expander/gate; DBX 236X de-esser. Amps & speakers—Denon PMA 737 amp; UREI 809A main speakers; JBL 4312 alternate main speakers; JBL control-1 near-field monitors; Pioneer 6"x 9" alternate near field monitors.

MIDI: Many of the digital effects units are MIDI compatible.

MIDi compatible. Other: Hardman 6' grand piano; Hammond CV organ; Roland D-10 synth; Korg CX-3 organ; JBL G734 speakers (2); Leslie Mod. 145 speaker w/Altec & JBL com-ponents; Sigma/Martin 12-string guitar DM 12-3; various percussion toys.

Clients Passion Fatal, Prisoner, Partners in Crime, Madhatter, Fear Not, Stone Angel, Sons of Cain, Fortress, Foxx, Tesseract, Killer Strain, Bombay, EOD, Dwellers, Fables, Alter Ego, So Do I, Street Talk, De-mise, Nihilism, Living Eyes, 911, Flyre, Hard Colors, Runaway, Webbers, Azure, Delin-quent Treemen, Third Force, Emerald X, Phenteria Dana Day Schley Market Phantazia, Dream'R, Stolen Motifz, Leviathan, Samosoni, Allow, Lupo.

Fresh Tracks Studio 1813 S.E. 59th Portland, OR 97215 235-7402

Owners: Jon Lindahl Engineers: Jon Lindahl, Jonathan Drecsler, Mark Edwards

Tracks: 16 track 1 inch, 8 track 1/2 inch, 2 rtack DAT or Analog, 60 tracks of MIDI Rates: \$25/hr. for 16 track, \$18/hr. for 8 track. Call for block rates.

Equipment: 24 x 8 x 2 Soundcraft Mixing Console, MS16 Tascam 16 track, 80-8 Teac 8 track, DBX 266 Dual Compressor/Gate, DBX 163x Compressor, DBX 161 Compres-sor, Biamp Quad Limiter/GHate, DBX 463x Gate, Yamaha 31-band EQ, Biamp Dual 10-band EQ, Rockman Guitar Pre-Amp, Rockman Stero Chours/Delay, Roland SRV 2000 Digital reverb, Roland SDE 1000 Delay, ART SGE Mach 2 Effects Processor, Alexsis Midi Verb, JBL 4311 moniotors, KLH monitors, Auratone monitors, BBE 802 Aural Exciter, Panasonic 3700 DAT Mastering machine, Otari 1/2 track Mastering machine; wide selection of microphones (AKG, Sennheiser, EV, Shure, Byer) MIDI Equipment: ATARI 1040 ST computer, Symtetrack Program, Alexsis HR 16 Drum machine, Yamaha TG 100 Tone Module, Roland MKS-100 Sampler, Esq-1 Keyboard.

Clients: Bill Kennedy, Cindy Pearson, Bill Chents: Bull Kennedy, Cindy Pearson, Bull Diez, Al Korri, No Pain, Soma Shoulder Devils, Pagan Jug Band, Tim Kohl, Tim Otto, Tom Dudley, Brown Bag Crew, Stone Jozey, Carl Klang, Benevolence, Justin DeFrece, Money Management Seminars, Sile Iongi, Julie Lamorie, Terry Grayum, Swid Guide Jeff Callun Boad Cheed Bruce Spud Seigle, Jeff Gallup, Road Closed, Bruce Tillman, Lew Jones, Chris Lynch.

Gung Ho Studio

86821 McMorott Lane Eugene, Oregon 97402 (503) 484-9352 **Owner:** Bill Barnett Engineer: Bill Barnett Tracks: 24

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 Evintide 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" and the Bluebinos, Love Death & Agriculture, Mark Allan, Caliente.

J.A.S. Recording P.O. Box 884 Beaverton, OR 97075 274-2833

Owner: Andy Strike Engineer: Andy Strike Tracks: 16 channel mixing direct to DAT Rates: \$150 per day (8 hours). Over 8 hours prorated to daily rate.

Equipment: Soundtech ST162 16 x 2 x 1 mixer; Digitech DSP 128 plus digital effects processor; Tamaha GC 2020 stereo limiter; Symetrix CL-150 compressor/limiter. Microphones: AKG C535 condenser; Audio Technica ATM11 (2); Shure SM57/56 (6); EV PL259 (2); and many others. AKG K240 headphones. Mastering: Revox A100 1/2 track 1/4 inch 15/7.5 ips; DA-7 Digital Au-dio Recorder (DAT); Optonica RT-6605 3head analog cassette; Nakamichi 2-head analog cassette.

Special note: We are a live, on-location recording service. We record directly to digital to produce natural and accurate-sounding recordings. We record live performances or in your home.

J&M Recording, Inc./First Take Studio 7845 S.E. Flavel St. Portland, OR 97206

777-9281

Owners: James & Mavis Nyssen Engineers/Producers: Doug Pershing Tracks: 24 analog, 99 MIDI

Rates: \$45/hr.; block rates available-call. Equipment: Soundtracks MRX Series 24x8x2 console. Lexicon LXP 15, LXP5 and 24x02 consider Lexiform Lexif 13, LAT 3 and LXP1; Korg A1; Digitech DSP256XL; Yamaha Rev 7; Aphex compellor; Aphex aural exciter Type C; ART DR-X; dbx 263 de-esser; Audio Logic 266 dual gate + compressor + limiter; Audio Logic 440 Quadnoise gate; Rockton Hush IICX stereo noise reduction system; JBL Control 1 Plus monitors. Microphone-AKG 414; Audi Technica ATM 31R; EV N/D 408; Shure SM57; AKG D112; Carvin CM90E condensor mics; Shure SM56. Mastering Two Sony DAT machines and a Carver PST-24 dual cassette deck with MPX filter and Dolby B and C noise reduction. MIDI: KX88 MIDI Master controller;

Yamaha SY99 and DX7's; Korg Wavestation EX; Emu E-Max II with 8 megs of sample RAM; Emu Performance; Emu Percussion; Emu Proteus/2.

Other: Macintosh IIci; Mark of the Unicorn MDI Time Piece; Opcode Vision 3.1 se-quencing software & Galaxy Editor librar-ians; ADA MP-1 MIDI programmable tube guitar pre-amp; stereo Marshall 4 x 12 cabinet; Marshall SE 100 speaker emulator; MosValve guitar power amp; Jackson Pro-Winger bass.

Musicraft Recording & Duplicating 27501 SW 95th Ave.

Wilsonville, OR 97070 682-8668 Owner: Bill Berry Engineers/Producers: Drew Canulette, Kevin Nettleingham, Matt Messing Tracks: 48

Rates: Project Quotes, block and hourly rates

Equipment: DDA Console with moving fader automation, 60 channels total; Studer A-827 with Dolby SR/A. Monitors: Tannoy 215, Meyers HD-1; Yamaha NS10, Smithline, Auratone 5C. Effects: Lexicon 480L, AMS RMXV16, PCMV70, H3000SE,

SPX900 (2), TC2290, TC1210, Lexicon PCM, Montarbro R16. Comp/Limiters: Summitt TLA 100-A (2), DBXV160 (3), URIE 1176 (2), Aphex Compellor, Aphex Dominator, Valley People 610, Brooks Siren Dynamic Equalizer. EQ: TC 2240, GML EQ, Summit Tube EQ (2). Expander/ Gate: Drawner 201, Klark Teknik DN 516, Valley People Kepex (8). Pre Amps: Focusrite RedV1, Neve EQ/MIC PRE. Mastering: Studer A280 with Dolby /SRA, A807 with Dolby SR/A, Panasonic SV3700 (2), Tascam A-20 (1), Nakamichi MRI, Tascam 122. Microphones: TLM170, U87 (4), U48, KM84 (2), AKGVZ4, AK6 "The Tube, C414/EB/P48 (4), 460 (4), D112 (2), Sennheiser 441 (2), 421 (6), SM57 (6), Rezo, D.I.-40 Channels. MIDI: AKAI S1100, Proteius/1, Kawaii PHM, Roland Sound Canvas, TR909.

Other: Steinway'D' series 950 Grand piano. Note: Musicraft also has a cassette duplicating and packaging service of up to 1 mil-lion tapes per month. Clients: Warner-Chappell artists Harder! Faster!, Michael Lynch for Cascade Records

and Viacom.

Northstar Recording

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

Cassingham Engineers/Producers: Dean Baskerville,

Rob Farley, Brian David Willis, Bob Barnes, Mike Conner

Tracks: 32, 24, 16

Rates: 32/24 track, \$50/hr.; 16 track, \$35/ hr. or \$60 tape rolling. Block rates - 32/24 track, \$40/hr. on 50 prepaid hours. Equipment: Otari MX-80 2" tape machine;

Tascam 85-16B; Tascam 85-161" machine; Panasonic SV-3500 DAT; Technics SVMD1 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 Harmonicomputer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gatex; Burwen noise filter; Aphex 612 stereo gate; Symetrix vocal pro-cessor (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 syncronizer.

MIDI: Emulator III (2) 8 meg machines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-1; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE

Other: Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. Clients: Kingsmen, Dan Reed Network,

Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

Pro-Arts Productions 1350 Chambers Street Eugene, OR 97402 (503) 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, Surfonics, and others.

Pyrenees Productions

P.O. Box 13303 Portland, OR 97213 284-6155 Fax: 287-0586 Owner: Richard E. Mathis, P.E. Engineer/Producer: Richard Mathis Tracks: 16 @ 15 or 30IPS Rates: Music recording/production: \$25/ hr.; video production by project. Equipment: Soundtracs Solo Logic auto-

mated console; Otari MX70; Fostex E2; Panasonic SV3700 DAT; DBX and Dolby SR/A noise reduction; Genelec monitors; mics by Neumann, Shure, Audio Technica, Eqiteck, Sennheiser & PZM; various pro-cessors by Lexicon, ART, Symetrix, SMPTE/ MIDI sync w/Performer, MIDI Express, Yamaha K-X88 controller, Proteus w/ Protologic; Ensoniq SQ-R; Prophet sam-pler; Young Chang 6-foot, 1 inch grand piano.

Special note: Richard Mathis also produces broadcast-quality video.

Clients: Fallen Angel Choir; SASANI; Janice Scroggins; Myrtle Brown, Ron Steen; Bob Hines Situation; Royal Island Band; Portland Post; AFM; Creative Media; Tattoo Porductions; Dept. of Education; Dept. of Health, OHSU.

Rainbow Recording 6614 S.W. Garden Home Rd.

Portland, OR 97223 246-5576

Owner: Galen Hegna Producer: Galen Hegna Engineer: Galen Hegna, Laird Halling Tracks: 16

Rates: \$32/hr. Block rates available (call for info).

Equipment: Harrison 36 channel mixing console, Fostex, Otari, Nakamichi, Aphex, Yamaha, dbx, BBE, DAT decks, Panasonic sync to video, synchronizers, MIDI control-lers, sequencers, JBL, Neumann, AKG, Sennheiser, EV, Shure, upright grand piano, plus much much more. Call for details. Clients: Aftermath, Kid Unconscious, Barry Crannel, Nora Kervans, Eric Dash, Jimmy Amay, Calobo, Condor, Jefferson High School Jazz Ensemble, Tim McCarthy, Izzy's, Damerow Beaverton Ford, Fuddruckers.

Recording Associates 5821 S.E. Powell Blvd. Portland, OR 97206

777-4621

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

Tracks: 16/24 Rates: 1/2" 16 Track, \$30/hr, Block (over

10 hours) \$25/hr. 2" 16/24 Track, \$50/hr. Equipment: MCI JH416 24 x 24 console; Ampex MM1100 24/16 track; Fostex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Teletronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, Evantide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones.

Continued on page 18

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So, is everybody clear on the Everclear Capitol Records deal? Probably the best deal ever for a Portland

band (rumored between 400K and 900K).

Association) of the United States and Canada. Or, as their detractors refer to them, "Rich Musicians Association".



AF of M organizers Carol Rossio and Calvin Walker on Tim Ellis' Electric Surf Television show

Three albums guaranteed, with one being a rerelease of the album "World Of Noise" recorded at Tim Kerr Records.

Capitol won the bidding war, beating out Electra and Priority.

A&R Vice President, Perry Watts Russell, expects to sell "200,00 units of the first Everclear album and between 350,00 and 400,000 units of the second."

Everclear guitarist and lead singer Art Alexakis cemented the deal in an hour and a half long conversation with label president, Gary Gersh.

Bassist Craig Montoya and Drummer Greg Eklund will be quitting their day jobs ...

That militant Calvin Walker is at it again ...

Hired as an organizer for the American Federation of Musicians months ago, Calvin's already planning to expose the membership to the cutting edge of organized musical labor...

The most influential musical organization these days is the RMA (Recording Musicians RMA, Dennis Dreith, to Portland on November 19th for a union sponsored recording industry seminar.

This is pretty daring stuff for Local 99. It hasn't been too many years since the RMA and the AFM were at war in Los Angeles. At one point in the vicious dispute Bernie Flecischer, president of AFM's Local 47in LA, unsuccessfully sued the RMA for libel. The RMA was formed from disgruntled members of Local 47, the local that boasted the elite recording "studio musicians" that cranked out most of the music for records, movies, television and advertising jingles. The guys who generated 80% of the revenue for Local 47 but got no respect.

"The only reason we had to form the RMA is because unilateral decisions were being made for us, and we were never asked for our input."

Nowadays the RMA is an official part of the AFM. "It's not all peaches and cream, but we're not looked upon as that renegade outfit anymore." says Dreith.

The union's board of directors now includes four RMA members.

The RMA has already made a financial Calvin is bringing the president of the | impact. "The AFM special payments fund for

the motion picture and phonograph industries were always run by people who operated on an almost autonomous basis. But once the RMA stuck our noses in the situation, the receipts for our musicians doubled."

The ZZ Top "Nearfield" project is getting nearer ...

Billy Gibbons checked Biny Green in from aboard the ZZ bus on the road just outside Pensacola, Flordia. "Wanted With a we now to let va'll know that we now have DMX Audio on the tour buses."

Billy first heard DMX in

the TL offices on his four day vacation in Portland last month.

Gibbons is planning to move one of his state-of-the-art "Nearfield" recording facilities temporarily to Portland from Nashville.

"We'd use the room for six month, and leave the gear and the techs there for another six months. To work with local acts."

The "Nearfield" technology requires only 9 feet to either side and the rear to function. No "tuned" room. ZZ's latest RCA album "Antenna" was a nearfield recording.

Europe and the story in Rolling Stone are getting nearer ...

The Jim Mesi Band is gearing up for their first foray across Iceland, Holland, Belgium, England, Scotland and Germany in the Spring of 1995. This tour will coincide with an upcoming feature on the band in the venerable Rolling Stone Magazine expected out in March.

Mr. Mesi's CD "A Hot Night at the Candlelight" recorded live at that venue and released



BY BUCK MUNGER

last December is generating all the interest. Mesi also shines on Criminal Records new CD release, "The Sun Valley Sessions" along with DK Stewart, Paul Jones, Don Campbell and Chris Mercer.

Flood Bucket is four parts Sweaty Nipples and one part Love On Ice...

LOI lead vocalist Dan Krueger and Sweaty Nipples vocalist guitarist Scott Heard have developed a CD's worth of material that drummer Brian Lehfeldt calls "straightforward and largely structured around the intertwining guitar and vocal melodies of Scott and Dan."

Sweaty's Davey Nipples joins Flood Bucket on bass along with Dave Merrick on piccolo bass.

In September Flood Bucket did sessions at London Bridge in Seattle and will continue the project at Whitehorse in Portland. A release on Ash Records is scheduled for late November.

"We sound like a cross between Stevie Ray Vaughan and Black Sabbath."

You can catch Flood Bucket live at Belmont's Inn the 27th of October.

The other Boom Chuck Billy...

Coming from that music mecca Kalispell, Montana, Billy Triplett never figured to land a job in the worldclass, worldwide sound business.

"I remember, at my first live concert, looking at the sound technicians and

wondering how they ever got their job." That was four and a half world tours ago. Triplett has been the production manager for Robert Cray, soundman for Nu Shooz, Curtis Salgado, Love On Ice, and most memorably, Billy Rancher.

Most recently Billy has been in Amsterdam and all across Europe helping Monti Amundson and the Blubinos build a following.

Triplett mixed and mastered the new Lansings CD at Dennis Carter's Falcon Studios.

John and Kate Lansing's new release "You're Not What Momma Had In Mind" was recorded at Rex Recording and Dead Aunt Thelma's studios. Feature guest appearances were made by Albert Garcia, Skip Parente, Bradley Price, Evan Shlaes and Dover Weinberg in addition to Lansings regulars Larry Behn, Lin Poulson, Kenny Sawyer and LaRue Todd.

Wednesday, October 19th KUPL Radio will host a release party for the Lansings at Steve Hettum was as much of a manager as Billy Rancher would allow...

These days Steve splits his career between promoting gigs and appearing as "*Pearly*" Hettum; singer/songwriter/guitarist.

October 7th Steve does a little of both when he presents The Billy Kennedy Quartet and Kelly Joe Phelps with Dave Mathis at the Musician's Union Hall on 20th & Sandy.

"Pearly" will also appear.

The Kennedy Quartet features Dan Balmer on guitar and Sam Henry on drums...sorta "Tom Grant meets Naplalm Beach at Woody Allen's house..."

Kelly Joe Phelps is fresh from El Lay and a spot on PBS where he plugged his new Burnside Records release.

There will be a \$3 cover and "adult" beverages will be served...

Last alternative festival of the season... The newest Two Louies contributor

> Stephanie Salvey and her restaurant, Vinnie's, presents "Harvest Jam", October 21, 22 and 23 at Silver Creek Falls.

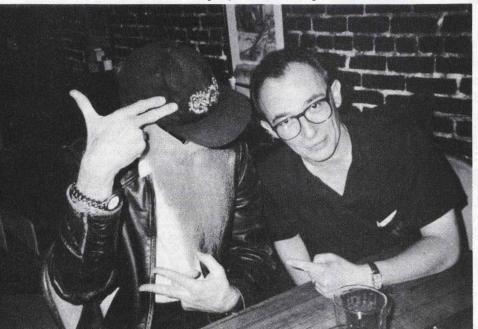
The event headlines at least eight bands including Higher Ground, Tree Frogs, Naked Faith, Haymaker, Wick, Skinhorse, Alchemy and Calobo. Camping, concessions and a weekend "drum jam" will entertain attendees.

Silver Creek

ZZ's Billy Gibbons and Guitarist Jim Mesi: Nearfield in the future?

Rock 'N' Rodeo on SE Spokane.

 Falls is 60 minutes south of Portland on I-5 at the Mt. Angel/ Silverton exit.





Page 18 - TWO LOUIES, October 1994

"PORTLAND'S MOST UNUSUAL MUSIC STORE"

177771

STUDIO GUIDE Continued from page 15

Other: Real-time and high-speed cassette duplicating services. Video production and duplication.

Clients: Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head.

Red Carpet Treatment

S.W. Portland (503) 292- 3861

Owner: Gavin & Wendy Pursinger Engineer/Producer: Gavin Pursinger Tracks: 16, 2" 30ips

Rates: \$35/hr, 10/hr block rate: \$25/hr in advance (doesn't include tape) \$25/hr, 1/2 track or +4DAT Packages available. Equipment: Scully 288-16; Ampex AG440 1/2 track, Studer A700 1/2 track; Panasonic SV3700 +4 DAT; Pioneer CTF1000 3-Head cassette; rack of dub decks; Sunn SPL 3424 & SPL 4424 -56 channel in Consoles. Amps: Crown, Crest, Phase. Monitors: JBL 4406 & JBL Alnico (large) 2" highs. Effects: Custom 4 x 8 stereo plate, AKG BX10, Alesis XTC, 5 delay lines, +4 graphics, Goldline RTA, Behringer Dualflex exciter-enhancer. Mics: AKG The Tube; 451 (2), 330BT (4), D12; Electro Voice RE16 (2), DS35 (2), D12; Electro voice RE10 (2), Ecolo (2), 1777A (2), RE50; Sennheiser 421s; Shure Other: 7' grand piano; Hammond CV & Leslie; 2x Rhodes 88; '66 Fender Precision bass; '69 Fender Tele bass; '62 Gibson Melodymaker; Yamaha 12 string acoustic; black-face Fender Dual Showman & cab; black-face Fender Pro & reverb unit (15" or 2 x 12); Sunn 2000s.

Clients: Live and/or recorded: Ray Charles, Al Rivers (God rest his soul) & the Ink Spots, War, Edwin Starr, Chubby Checker, Mel Brown, Howard Roberts, Alive & Well, Kathleen Riley, James Robbins, Bill Hagen, Diamond Eye, Cross Country, The Bluesters, Kevin Collins, Duck Wars, Robert Brown AKA Robert Rude & the Attitude, US West Direct, VCR Clinic.

Rex Recording

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

Owner: Russ Gorsline

Engineers/Producers: Russ Gorsline, John Lansing, Rob Perkins, Mike Davis, Doug Durbrow, Greg Branson Tracks: 24/8/8 track analog, 8/4 track digital

Rates: \$40 to \$80/hr. Call for block rates. Equipment: Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), Prodisk Digital 8 track hard disk recorder, 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 Compellor II, Symetrix 564 Quad Gate, Yamaha SPX 90 digital effects unit; Alesis Midiverb II; ADL expander/gates; Scamp rack; S100 gates, S01 comp/limiters, de-essers, parametric EQ, Tascam 18 x 18 console, Tascam 80-8 deck; 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; Tascam Model 5 5EX console; Scamp S01 compressor and S100 gate. Mastering — 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" and 1/2 track (3); Otari MX 5050 1/4" and 1/2 track, Tascam BR20-T 2-track w/SMPTE Microphones — Neumann U67, U87, KM84i, KM86; Sanken CU31 (2); ECM 37P; E-V RE15; Shure SM81 (2), SM57; Beyer PZM; Sennheiser 421, ME20, ME80; E-V CO90, RE15.

Sher, E-V KEIS, Shule Shiel (2), Shish, Beyer PZM; Sennheiser 421, ME20, ME80; E-V CO90, RE15.
MIDI: EMU E-Max digital sampler; Yamaha DX7; Roland U-20 multi-timbral keyboard; Yamaha TX81Z sound module; Isnoniq ESQ-1; Oberheim OB-8; Alesis HR-16 drum machine; Oberheim OB-8; Alesis HR-16 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;

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: Brothers of the Baladi (new album produced by Michael Shrieve, former drummer from Santana), The Weiners, Paul deLay Band; Johnny Limbo & the Lugnuts; Balafon; Tyrone Settlemeier; Gary Ogan; Multnomah School of the Bible, The Eyes, Masque.

River Recording Milwaukie, OR

659-5760

Owner: Steve Parker Engineer/Producer: Steve Parker

Tracks: 8 Rates: \$14/hr.

Equipment: Carvin 16 x 8 board; MIDIverb digital reverb I & II; Fostex A-2 halftrack recorder; digital delay; compressors; noise gates; limiters; aural exciters; JBL & Auratone monitors; control room designed by Acoustic Sciences. MIDI: Yamaha drum machine, ESQ 1

keys. Clients: Vandal, Poor Boy, Dub Squad,

Ellen & the Nightwatchers, Christy Delaney

Sonic Recording Northeast Portland

Normeast Portland 230-2713 Owner: Max Williams Producer/Engineer: Max Williams Tracks: 8, 2 Rates: \$15/hr. or \$13/hr. for 20 hrs. Equipment: Tascam 388 w/parametric EQ; dbx I on all tracks; Yamaha Rev 7; Alesis MIDI Verb III; Alesis micro gate (2); dbx 163x compressor limiter (2);

(2); dbx 163x compressor limiter (2); Alesis micro enhancer; Tascam 42B 2 track; dbx I noise reduction; Teac V-450 cassette deck; DAT available.

MIDI: Roland D-59 w/ Roland PG-1000 editor; Roland SH 101 monophonic synth; Roland TR-505 drum machine; large selection of percussion equipment. Clients: Demo tapes for Red River Band, Steve Hettum, Noel Lenahaghn, Blue Moon, None of the Above, The Henwoods, Billy Kennedy w/Steve Hettum. Video soundtrack for Malcolm Brenner.

Don Ross Productions 3097 Floral Hill Drive Eugene, OR 97403 (503) 343-2692 Owner/Engineer: Don Ross Tracks: 24 track digital, 16 track 1" Analog

Rates: Please call

Equipment: 24 track Tascam DA-88 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 & Fostex 20 w/SMPTE 2trks 1/2 trks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIX, HP 4Gig hard drive, Wang Dat & Studio Vision. Tascam M-3700 32x8 automated console; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Nakamichi, Aiwa, & Tascam cassette decks; dbx type I Lexicon 200, LXP-1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; dbx 163X's, 266's, Drwmer DL241, Aphex 106, Aplex 720 Dominator II & Ashly SC-50 comp/lim-iters; 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, AKG 414, 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM53's, 57's. Other Important Stuff: 1927 Steinway M grand piano, Ensoniq, EPS w/44meg, Syquest & 300 meg of samples, Opcode Studio 3, JL Cooper PPS-100 dk10 KAT, Alesis D4, pre CBS Fender Super & Twin reverb, Zoom 9050 JVC CR-85OU 3/4" video deck w/SMPTE address trk., Sony video monitors 13" & 20", Fostex 4030/ 4035/4010 SMPTE sync system, Sony SLV-575, SLV-585 1/2' VHS, Symetrix TI-101 phone batch. Black and Decker 10 cup

coffee maker. Clients: Mason Williams, Terry Robb, Jim Scott, (formerly with the Paul Winter Consort), Charles Dowd (doing an instrumental video for CPP Belwin with bassist Forrest Moyer, guitarist Don Latarski, and members of Caliente and blues-pop musician Rick Johnson working on new material.

Sound Impressions

4704 S.E. View Acres Milwaukie, OR 97267 659-8047 Ten years in Business **Owner:** Dan Decker Engineers/Producers: Bob Stark, Geoffrey Rubay, Tony Lash Tracks: 24

Rates: As low as \$35/hr., block rates avail-able, call Dan Decker for information.+ Equipment: AMEK Matchless 24 x 24 x 8 console; 2 Roland Compu-Editors; Otari MX-80 w/CB 120 locator; Otari MTR-1211 CTTC; Panasonic SV-3500; Tascam 52 1/2 track; Dolby DR on all analog tracks; Lexicon 480L, PCM-70 (2), PCM-41; Yamaha REV=7, SPX 90; Eventide H-3000; Ibanez SDR-1000; Aphex Compellor, II, studio aural exciter, Type B aural exciter and gates (2); JBL 7110 compressors; Symetrix CL-150 (2), CLand more; monitors include UREI 813, Varnaha NG 100 (2), 544 quad gate; Audio Logic quad gate; equalizers including Orban 672, 622 and more; monitors include UREI 813, Varnaha NG 100 more include UREI 813, Yamaha NS-10M w/sub woofer, Auratones; Mics include AKG "The Tube," 414 ULS (2), 451(3), 460 ULS (2), D-12 (2), D-320, D-330; Neumann KM-140 (2), U-87; EV RE-20 American Ribbon; Shure Ribbon (2), SM-57 (7) and more. MIDI: Macintosh IIcx w/color monitor and 100 meg hard drive; MIDI time piece (128 MIDI channels and time code); DigiDesign Sound Tools w/Pro I/O; Q-Sheet; Performer software; Texture software; SoftSynth software. Sound library available.

Other: Yamaha C-3 grand piano, DX-7; Korg DW-8000, M3-R; EMU Proteus 1XR; Oberheim Matrix 6R, Sequential; Prophet 5; Fender P-Bass, J-Bass; Gibson J-40 acoustic guitar; Richenbacher Stereo Bass; Kramer DMZ 5000 fretless bass; Ampeg B-15 bass amp; Yamaha bass preamp; Fender Sidekick amp.

Clients: Poison Idea, Craig Carothers, Monde La Bella, Caveman Shoe Store, Pig Pen, Snowbud, TK Records, After Dark Production Crew, Hearing Voices, Dan Balmer, The Killing Field, Nero's Rome, Steve Hanford, Miracle Workers, Broth-ers of Balidi, Cruella, Nu Shooz, John Nilsen, Michael Harriosn, Tall Jazz, Dub Squad, Gary Hobbs, Crying Shame, Gary Ogan, Dub Dubree, Jon Koonce and Mystery Train, Here Come Everybody, Trail Blazer Theme 92, Marv Ross, Rindy Ross, Shirley Nanette, Tenley Holway and many more

TRAX 5539 E. Burnside

Portland, OR 97215 231-4142

Owners: Steve Goodman, Kevin Olson-Peterson

Engineers: Steve Goodman, Kevin Olson-Peterson Tracks: 16

Rates: \$25/hr.; \$200 for 10 hrs.; 11-20 hrs, \$18/hr.; 21-40 hrs., \$16/hr. All rates include engineers as musicians, too-guitar, bass, keys, vocals. Equipment: Ramsa WR-t820 20 channel

mixing/recording console; Tascam MS-16 16-track recorder, Akai GX-600D 2-track recorder; Sony Beta hi-fi; Teac EW-750R cassette recorder; Digitech DSP 256 multi effects processor & IPS 33B super harmony machine; BBE 422A sonic maximizer; ART MDC 2001 de-esser/compressor/exciter; ART Pro-Verb digital reverb; Ibanez DD-700 digital delay; Behringer Dualflex enhancer/exciter; Valley Audio Gatex; EMU Performance 1+; Yamaha NS10m monitors; M & K Subwoof; JBL studio monitors; Ramsa WR-TM20 & Yamaha RH-5M headphones; Sure SM-33 Ribbon mic; EV RE20 mic; SM-57 mics; SM-58 mics; TOA K-3 & Kr condenser mics; AT 4033 mic; SM 94 mic; Sennheiser 421.

MIDI: Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg M3R tome module; Ensoniq EPS sampler; Yamaha DX7; Sound effects library; Yamaha RX17 digital rhythm program-

Other: Yamaha CP-70 electric baby grand piano; Mini Moog; Hammond organ w/ Leslie; Pro One; Rickenbacher 330 12string guitar; Les Paul Custom; Hofner basses (one fretless); Fender Stratocaster; J-200 acoustic guitar; Custom Strat; T.C. Electronics Chorus; Rockman compressor/sustainer; Rockman chorus/delay. Note: We do custom song writing (words or music); jingles; give music lessons (guitar, bass, keyboards).

Clients: Rose City Sound; Boyd's Coffee; Sundown Sound; Standard Insurance (production work); Stingers.

Unreel World Lake Oswego (503) 639-9364 Owner: Karin Kopp Engineer: Manny Keller Tracks: 8/16 digital, unlimited MIDI Rates: \$12/hr. 8-track; call for project quotes and 16-track block rates; on-location recording available. Equipment: Tapco Catalina Series 2;

Continued page 28





Continued from page 7

24 track studios in Eugene.

Next up for Eugene we have Pro-Arts Productions. Pro-Arts Productions, owned and engineered by Tony Proveaux. Tony has 15 years in the business and coins himself as Eugene's only alternative music studio. Tony has a 16 track studio with affordable rates. Being a guitar and bass player, Tony knows what it takes to get that intricate, individualized sound. He has worked with quite a few alternative bands, such as artists off of the Elemental and Schizophonic labels like the I-5 Killers, and the "Northwest Un-Grunge" artists. Also Tony is working with a handful of Eugene's alternative artists such as Floater, KPants, Oswald 5-0, The Headhunters, and even Portland's Flapjacks. Tony currently is working on a surf compilation featuring band like the Surfonics, Surf Trio, The Flapjacks as well as others.

Lastly from Eugene, we have Song Tree Productions. Owned and engineered by Roger Briand who has been in the industry since 1987 when he put together his first album (an environmental children's album) right in his own

"back bedroom" recording studio. After discovering that he could put together a whole recording studio for the same amount of money he would have to spend to have his children's album done; he decided to go ahead and get that studio put together. Roger has a 25 x 20 foot area to work with with a Yamaha baby grand piano with various guitars, drums and mikes etc. The clientele at Songtree are diverse in talent as well as backgrounds. Ranging from clergy releasing christmas CD's, to bands like Stone Biscuit to local rap artists. Currently Eugene's Judy Vogelzang is working with Roger on her 4th CD. Roger has a host of quality studio musicians with competitive rates. You can find Songtree at 28281 Spencer Creek Road in Eugene. You can get a hold of Roger at (503) 687-1621 for rate inquiries.

Further on up the road, in Portland, we have two studios who we're spotlighting this month. Rolling out the Red Carpet....

Gavin Pursinger out at Red Carpet Treatment is proud to announce the addition of Chameleon Production to his list of services. Chameleon is a 32 channel 4-track Digital Audio system for film and video. Chameleon specializes in musical scores for corporate training and instructional videos.

Gavin has just finished recording Robert Brown's CD (which is now ready for mixing) which will be mastered in Los Angeles for A & M Records. Diamond Eye has a new 9 song CD being released as well this month from Red Carpet Treatment.

Next up we have Whitehorse Studios with one of the talented engineers, Bob Stark. Having an engineer behind the board as good as Bob, is the key to turning out quality recordings. Bob has an impressive resume ranging from working with Nightnoise, Heatmiser, Dub Squad, Dan Balmer, The Principle and Poison Idea. Bob has a flair for composing music for video as well for Nike, Intel and Freightliner.

In addition to being a top notch MIDI programmer and digital audio editor, Bob has a loyal following of artists who choose not to record anywhere else but at Whitehorse, stating that it is a matter of the "T" word...trust. If you trust the engineer to record the music you create then there really is no reason to go anywhere else. One such artist is Jessica William's who flies up regularly from San Francisco to finish her current recording project.

A lot of talented people recording quality music here in Portland.

Next month is the TL label guide featuring some news of local artists releasing new CD's in the last few months of 1994.

Ц



For \$20 you CAN make your guitar's pickups and electronics come alive, like they were designed to do... Ever notice how most guitars have muddy lows, homogenized midrange, and a thin brittle high end with an abrupt decay slope? This is due to the cheap factory connecting wires. If you know how to use a soldering iron, for \$20 you can replace the stock connecting wires inside your guitar, and put in the finest electrical combination known to man, Pure Silver Wire with Teflon as the insulator. LaJoie's Pure Silver Wire corrects those problem areas. Over 60 guitars of all kinds have been upgraded so far, with no dissatisfied owners!

<u>Robbie Laws</u> - "Volume and tone became more responsive...enriches the tone...the signal is fatter and more open...has a pure, clean, crisp, Strat tone...great midrange...highly recommended..." <u>Terry Robb</u> - "Great clarity...improved the harmonic range...the guitar has a neat ringing quality...I like it!"

Jim Mesi - 'Gave my Guitar more clarity and meat to the tone...embodied the sound of the guitar...boosted the 2 and 4 switch position on my Custom Shop Strat...took all the good things I like about my guitar, and made them better!"

Installation available for \$30 extra call for an appointment

LaJoie's Pure Silver Wire available at: Denny's Music 40 SW 3rd Portland OR 503-295-6808

The the & the GOOD BAD UGLY

vide enjoyment upon repeated listenings. Ricochet b/w Running Out of Time- Dead Moon Sympathy For The Record Industry Records

Dead Moon are a lot like a work car. They're not real pretty, a little ragged in the transmission, but damn if they don't start right up everytime and take you where you want to go. Dependable. Now, you can pick yourself up a newer and shinier model, but when it comes to reliability, you can put your money on the smoking little slant-six engine that propels Dead Moon.

And nothing has changed with this pair of tunes. Guitarist and lathemeister Fred Cole wrests up a whining banshee vocal from the depths of his tortured soul, while Bassist Toody Cole and drummer Andrew Looms lay down a skittering rat rhythm over Fred's stripped down guitar lines. Toody's vocal support in the memorable chorus and Fred's short, twisted guitar solo are highlights.

"Running Out Of Time" falls into Fred's bag of anthems with the familiar comfort of an old bucket seat. A simple folk song gives way to the restless desperation of the chorus. Toody's vocal on the second verse perfectly captures the ineffable piquancy of her tuneless girlish voice. Rather touching.

No, Dead Moon haven't added back-up singers or a horn section. Rest easy fans. They merely have done what they've always done, for as long as anyone can remember. They start right up and take you where you want to go.

Superhead-Iommi Stubbs

Self-Produced

Here's a heavy hitting five song recording that readily embraces the strengths of this top-notch three-piece unit. "Rug Rat" makes judicious use of some harrowing pieces of found dialogue, perhaps culled from some Altamont talk show *circa* 1971,

while the band mercilessly plunders a savage musical onslaught of its own. "Redd Budd" moves at a more subdued kilter, understandable owing to the subject matter. It's a doomy, scary, freaked out piece of sludge—morbid and morose.

The jagged swirl of guitar and bass circle around the manic drum rolls of "Long Roll Dig," finally lodging upon a frenetic course through a strangely attractive landscape, littered with broken bits of sound bites and samples. Emotionally raw and compelling. Musically cold and precise in its lunacy. The hysterically funny interlude at the beginning of "Fortified" would seem to have been extracted from A Child's Garden of Grass" or some such nonsense; torqued distinctly by the addition of one extraneous punch line into the sermon. The song provides a certain jangled fortification all its own, with bass in overdrive, guitar in dyna-glide rate multiple puns seems entirely characteristic of this wayward Boat, who had to go all the way to Hamburg, Germany just to record it. Ah scenic Hamburg!

The twelve songs collected here are a combination of traditionals and covers, new arrangements of songs he did with Ed and the Boats, and new compositions all given simple treatment, acoustic guitars, occasional harp and mandolin, flute and light percussion.

"Bound To Lose" is an old Holy Modal Rounders' song and Dan does his best Steve Webber imitation, snidely leering the lyrics like a wizened sinner and a weary saint. Haley's "Remorse Code" is basic bluegrass fare but for one flickeringly odd transitional chord and a jocular set of lyrics based on love and electrical engineering. Dan's rendition of the tradional folk song "House Carpenter" rings

"Iommi Stubbs' Superhead is the work of three intelligent musicians who display sarcastic humor and originality in the way they assemble their aural collage."

and drums wobbling dexterously like a wheel with only two-lugnuts spinning sixty down the freeway of existence.

And finally, the Stubbs' take on Roki Erickson's "John The Lawman" simply scorches, once the fiery chunk of powerchords finally get going. But they become bored and quit about a quarter of the way through. Anyway, they tried.

Superhead is the work of three intelligent musicians who display sarcastic humor and originality in the way they assemble their aural collage. In a perfect world, Iommi Stubbs would be playing on the Letterman Show tomorrow night, blaring away under the lights, heating up that cold, cold studio.

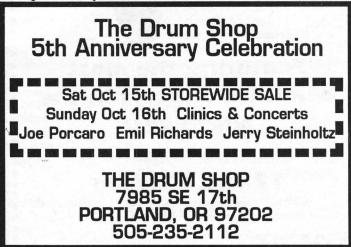
Fools Mate- Dan Haley Honest John Records

That the title of this recording would incorpo-

with the vigor of heartbreak, disillusionment, and a droning 12-string guitar. And his song "Shit Sandwich" gives rise to all of Dan's songwriting talent: impassioned, eloquent lyrics; unique turns of faintly familiar melodies, and clever construction. Here he sounds faintly Dylanish but more so only like himself.

Dan's warm raspy voice caresses ballads like "In The Cavern" and "I've Got A Bird," the latter of which is a Boats tune from way back, the former of which sounds like it could be too. The gorgeous "I've Got A Bird" must be one of the finest songs ever written, sensitively weaving a sad parable of loss and redemption over an ethereal melody. "Slow Life" combines a wide swinging chord progression with a practical philosophy that is neither shallow nor mean-spirited, which relegates Haley to a *Continued next page*







spartan musical minority. And check out "Cut And Dry" and name anyone with a better *falsetto* than Dan's. "Glory" cynically inspects the nameless fears and erratic motivations of a human being in the midst of puzzling circumstances.

Soundwise, this is a pretty lousy recording. The Germans maybe good at building cars and brewing beer, but their recording techniques have a lot in common with the console stereo *i.e.* they're extinct. Still, Dan Haley's resilient genius shines through. Here's a guy who's kicked around this town for fifteen years and still can get no respect from the fan base at large. And his is not the only case. Sometimes I wonder what's wrong with Bathosville, our sunny little hometown. Didn't anybody's parents love them?

Poetic License- Tim Otto

Almost Paradise Records

Here's another guy who's been lurking around the City of Poses nearly as long as Dan Haley. Tim Otto has had a checkered career, fraught with disappointment and disillusionment on a road that took him to Nashville a couple of times and to Clovis, New Mexico to work with Norman Petty (of Buddy Holly fame), fashioning his shot at the

brass ring: only to see his dream wither when Petty died.

And you wanna know how Tim feels about that? Take a listen to "I Don't Want To Be Anything," He lays it all out on the line quite clearly. This is a stark, yet intimate recording— just Tim on acoustic guitar and vocal, performing simple, well-crafted, country tinged folk songs. apologize. "The Dr. Said" echoes Leonard Cohen's sinister paranoia: "And the art police came to arrest me/ for painting in yellow and blue/ They said 'Your little art joke is up/ these colors won't program to you" and the horrifying chorus, "25 milligrams for you/25 more oughta do/25 milligrams for you." And in "Nothing Really Matters" Tim admits that "Nothing really matters/ Not even art/

"Rob of Floater combines elements of Ozzy Osbourne and Trent Reznor in his own apocalyptic vocal demonstration."

"Stay As You Are" could easily lapse into cynicism, but escapes, in a way only Tim or Townes Van Zandt could create. "The Summer Of My Discontent" is not so kind. Tim icily enumerates the injuries his soul has endured in reaching that perilous plateau. "Naked Song" lays out Otto's purpose in recording such a frankly personal project. "So I'll play this naked song/ with just my voice and guitar/ so you can see through the skin and the scars/ And I know that it;s not perfect/ It's as human as it can be/ For you see, this naked song/ It's a lot like me." Naked, yes, but nakedly honest as well.

"I'm Sorry" sarcastically affirms the need to be different in a world where money talks and the rest It's just junk that gets in our way/Nothing really matters/We're all so detached/I'm cooler than you any day."

And that might not be a complete idle boast on Tim Otto's part. For he confronts his private demons with an artistic bravery of forthrightness and candor that seems out of place in a society of veiled intentions and hidden agendas. Certainly no one will like this well-recorded effort, *Poetic License* is much too lucid and truthful to penetrate the philosophical thicket that inhabits our busy, busy world. Which is sort of a shame. It seems like the guy has a lot to say.

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October

Saturday 1

Belmont's Inn: Five Fingers of Funk **Bojangles:** Blubinos Buffalo Gap: Dan Perz Trio Candlelight Room: Jim Mesi / Lily Wilde East Avenue Tavern: Oomph Jazz de Opus: Dick Berk Trio w/Tad Weed & Phil Baker Key Largo: Breadmen, Jon Koonce & the Gas Hogs, Crazy 8's Laurelthirst: Glowing Corn/ JW Hog M & M Lounge: The Dialtones Mark's Hawthorne Pub: Folk You Mt. Tabor Pub: Tree Frogs Satyricon: The Hyperious/ Flapjacks Shilo Inn Airport: Dan Balmer Trio Vinnies: Skinhorse/ The Kreskins White Eagle: Snappy Tom

Sunday 2

Belmont's Inn: African Kings Bojangles: Blues Jam Cafe Lena: Kelly Joe Phelps Candlelight Room: No deLay Band w/Linda Hornbuckle Jazz de Opus: Dan Balmer Trio w/George Mitchell & Carlton Jackson Key Largo: Slims Wild West Laurelthirst: Neil Gilpin's Belmont Street Octet Mt. Tabor Pub: Sylvies Ghost Satyricon: Love Spit Love Shilo Inn West: Ron Steen Jam

Monday 3

Belmont's Inn: Lazlo's Jam Candlelight Room: DK Stewart & MFB Jam East Avenue Tavern: Irish Jam Key Largo: Portland Songwriters Association Showcase Laurelthirst: The Henrys/ McKinley/ Tree Frogs Mark's Hawthorne Pub: NFL Satyricon: Grave/ Stinky Skunk

Tuesday 4

Belmont's Inn: Ancient Youth Acoustic Reggae Jam

Bojangles: Shelia & Backwater Blues Buffalo Gap: Portland Song Writers Showcase Cafe Lena: Clarence Goodman Candlelight Room: Jim Mesi / Lily Wilde East Avenue Tavern: Bluegrass Jam Jazz de Opus: Leroy Vinnegar Quartet w/Mel Brown, Dan Fanhle & Thera Memory Key Largo: Billy Kennedy Presents La Luna: Flood Bucket Laurelthirst: Barbeque Orchestra Mark's Hawthorne Pub: Joe Walker Mt. Tabor Pub: Back Seat Loser/ Son of Leadfoot Satyricon: Bruno's 10 Band Battle Vinnies: Jerry Joseph

Wednesday 5

Belmont's Inn: Windcave Bojangles: Paulette & Power Buffalo Gap: Jack McMahon Cafe Lena: Kelly Joe Phelps Candlelight Room: Terry Robb Jam East Avenue Tavern: Irish Jam Jazz de Opus: Dan Balmer Trio w/George Mitchell & Carlton Jackson Key Largo: Inchwater, On A Llama Laurelthirst: Higher Ground/ The Crackpots Mark's Hawthorne Pub: Danny & the Fire Cats Mt. Tabor Pub: World Beat Night Museum After Hours: Caliente Satyricon: Holgator/ The Ruins/ Hedgehog Vinnies: Steve James

Thursday 6

Belmont's Inn: Hatful of Rain Bojangles: Terry Robb Buffalo Gap: Lyle Ford Duo Cafe Lena: Russ Miller Duo Candlelight Room: Norman Sylvester Jam w/ Patrick Lamb East Avenue Tavern: New Bad Things/Ben Ellis/ Tony & Stella Jazz de Opus: Tall Jazz w/Marilyn Keller Key Largo: Call For More Info Laurelthirst: Billy Kennedy/ Lynn Conover Band Mark's Hawthorne Pub: Permagrin Mt. Tabor Pub: Lid/ A Llama Red Lion Downtown: Dale Van Wormer Band Satyricon: The Creamers/ Candy 500/ 8 Foot Tender Vinnies: Craig Carothers Duo

Friday 7

Belmont's Inn: Gravelpit/ Thrillbilly/ Here **Comes Everybody Bojangles:** Nick Gravenites Buffalo Gap: Lex Browning Duo Cafe Lena: Duoglide Candlelight Room: Zacharias & Blue Devils Clinton Street Theater: Kelly Joe Phelps/ Anders Parker/ Swoon 23/ Cherelee Dillion East Avenue Tavern: Glowing Corn/ JW Hog Jazz de Opus: Kendra Shank Quartet Jubitz Ponderosa: The Lansings Key Largo: Cowboy Angels Laurelthirst: Baby Gramps M & M Lounge: Kevin Collins/ The Bluesters Mark's Hawthorne Pub: Earth Tones Mt. Tabor Pub: The Wake

Musicians' Union Hall: The Billy Kennedy Quartet/ Kelly Joe Phelps & Dave Mathis Satyricon: The Entombed/ Fall From Grace Shilo Inn Airport: Tall Jazz Vinnies: Wick Jam White Eagle: The Rasco's

Saturday 8

Belmont's Inn: Crackpots Bojangles: Country Joe & New Riders Buffalo Gap: Cowboy Angels Cafe Lena: The Lynn Fuqua/ Cheryl Castile Ensemble Candlelight Room: Zacharias & Blue Devils East Avenue Tavern: The Tammy Fessaert & Sally Van Meter Band Jazz de Opus: Kendra Shank Quartet Jubitz Ponderosa: The Lansings Key Largo: Blubinos/ Glass Chunck Laurelthirst: Rainworms/ Jim Boyer Band M & M Lounge: Kevin Collins/ The Bluesters Mark's Hawthorne Pub: Nailers/ Danny & the Fire Cats Mt. Tabor Pub: Violets/ Last Pariahs/ Candy 500 Satyricon: The Creeps Shilo Inn Airport: Tall Jazz Vinnies: Wick/ Tree Frogs White Eagle: The Rasco's

Sunday 9

Belmont's Inn: African Kings Bojangles: Blues Jam Cafe Lena: Kelly Joe Phelps Candlelight Room: No deLay Band w/Linda Hornbuckle Jazz de Opus: Nancy King & Steve Christofferson Key Largo: Slims Wild West Laurelthirst: Belmont Street Octet Mt. Tabor Pub: Escaped from Las Vegas/ Sunflower Oaks Park Dance Pavillion: The Lansings Satyricon: Sister Double Happiness Shilo Inn West: Ron Steen Jam

Monday 10

Belmont's Inn: Lazlo's Jam Candlelight Room: DK Stewart & MFB Jam East Avenue Tavern: Irish Jam Key Largo: Bump/ On A Llama Laurelthirst: Petty Cash/ Rainworms Mark's Hawthorne Pub: Sojourn Satyricon: Lane Action/ Princess & the Men Who Ride Them/ Shame

Tuesday 11

Belmont's Inn: Ancient Youth Acoustic Reggae Jam

Bojangles: Shelia & Backwater Blues Buffalo Gap: Portland Song Writers Showcase Cafe Lena: Clarence Goodman Candlelight Room: Jim Mesi / Lily Wilde East Avenue Tavern: Bluegrass Jam

Continued on page 24



Continued from page 23

Jazz de Opus: Leroy Vinnegar Quartet w/Mel Brown, Dan Fanhle & Thera Memory Key Largo: Billy Kennedy Presents Laurelthirst: Pagan Jug Band Mark's Hawthorne Pub: Mind Gulp Mt. Tabor Pub: Barnacle/ Slug a Bed/ Juniper Satyricon: The Blind Pharoahs/ Uncle Joes Big Ol' Driver/ The Shaven Vinnies: Jerry Joseph

Wednesday 12

Belmont's Inn: Skinhorse Bojangles: Paulette & Power Buffalo Gap: Craig Carothers Duo Cafe Lena: Kelly Joe Phelps Candlelight Room: Terry Robb Jam East Avenue Tavern: Irish Jam Jazz de Opus: Carlton Jackson Trio [†] Key Largo: Sun Tribe Laurelthirst: Tree Frogs Mark's Hawthorne Pub: Danny & the Fire Cats Mt. Tabor Pub: World Beat Night Museum After Hours: Caribbean Super Stars Steel Band Satyricon: Nova Mob/ Sister Psychic Vinnies: Haymaker

Thursday 13

Belmont's Inn: Pagan Jug Band Bojangles: Curtis Salgado & Friends Buffalo Gap: Jack McMahon Cafe Lena: Michael Stirling & Friends Candlelight Room: Norman Sylvester Jam w/ Patrick Lamb East Avenue Tavern: Both Wild/ Petty Cash Jazz de Opus: Bob Hernandez Quartet Key Largo: Women in Music Series Laurelthirst: Johnnie Ward Swing/ Miss Becky Mark's Hawthorne Pub: The Fold Mt. Tabor Pub: Spider Babies Red Lion Downtown: Linda Hornbuckle & Friends Satyricon: Unsane/ Gern Blanston/ Steel Wool Vinnies: Craig Carothers Duo

Friday 14

Belmont's Inn: The Strangers/ Clumbsy Lovers Bojangles: Chambers Bros. Buffalo Gap: Jack McMahon/ Jeff Woodcock Cafe Lena: Randall Payton Candlelight Room: JC Rico Clinton Street Theater: Cub/ The Crabs/ The Softies East Avenue Tavern: The Willies/ Bazooka Joe

Jazz de Opus: Kelley Johnson Quartet

Key Largo: Chris Duarte/ Jerry Joseph/ The Blubinos Laurelthirst: Box Set Lucille's: Tree Frogs/ Absolute Elsewhere M & M Lounge: The Rascos Mark's Hawthorne Pub: The Pagan Jug Band Mt. Tabor Pub: Billy Kennedy Welfare Ranch Rodeo/ Shoemaker Satyricon: Foreskin 500/ Bedspins Shilo Inn Airport: Mary Kadderly Duo Vinnies: Cowboy Angels

Saturday 15

Belmont's Inn: Big Sandy/ The Loved Ones/ The Flapjacks Bojangles: Halellujah Chorus/ Body & Soul Buffalo Gap: Jack McMahon/ Jeff Woodcock Candlelight Room: JC Rico East Avenue Tavern: Live at Laurelthirst All Star Band/ Cheralee Dillion/ Billy Snow Jazz de Opus: Kelley Johnson Quartet Key Largo: Crazy 8's Laurelthirst: Higher Ground M & M Lounge: The Rascos Mark's Hawthorne Pub: That's That Mt. Tabor Pub: Satan's Pilgrims/ Ape Grave/ Iceburg Northwest Brew Pub: Lew Jones Satyricon: Snowbud and the Flower People/ 10 lb. Rain in June Shilo Inn Airport: Mary Kadderly Duo Vinnies: Cowboy Angels

Continued on page 26

K		LARC		"TROPICAL BREEZES AND ROMANCE" 223-9919	FJ.V		
-	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30	SLIMS WILD WEST	31 ROBBIE LAWS 4 THE URBAN ALLSTARS	"LA MOME PIAF" THURSDAY OCT • 7PM	I"CRUISE PARTY"! 5:30-7:30PM • MON-FRI COMPLIMENTARY HORS D'OEUVRES BEVERAGE SPECIALS			1 BREADMEN JON KOONCE ATHE GASHOGS CRAZY 8S
2	SLIMS WILD WEST	3 PORTLAND SONGWRITERS ASSOC. SHOWCASE	4 BILLY KENNEDY PRESENTS	5 INCHWATER	6 CALL FOR MORE INFO	7 COWBOY ANGELS	8BLUBINOS & GLASS CHUNK
9	SLIMS WILD WEST	10 BUMP ON A LLAMA	11 BILLY KENNEDY PRESENTS	12 SUN TRIBE	13 WOMEN IN MUSIC SERIES	14CHRIS DUARTE JERRY JOSEPH & THE BLUBINOS	15 CRAZY
16	SLIMS WILD WEST	17LONE ACTION PRINCESS & THE PARANORMALS	18 BILLY KENNEDY PRESENTS	19 IDDY BITTY	20 CREATIVE MUSIC GUILD PRESENTS STEVE COLEMAN	21 22 CURTIS SALGADO & THE STILETTOS	
23	SLIMS WILD WEST	24 HANDS OF FATE	25 BILLY KENNEDY PRESENTS	26 SLIMS WILD WEST	27 BAD BOYS ZYDECO	BODY &	29

A soundman has two primary jobs. First, he is responsible for reproducing to the audience a mix of instrumentation, voice and percussion that is well-balanced, presenting the performers and their performance in the best possible light. Second, he must know how to mix monitors so that the musicians can hear exactly what they are playing, singing, banging, whistling, honking, tooting, twanging or thumping from stage. He must accomplish this great task while treading around the very sensitive egos and insufficiencies of the musicians whom, as a rule, know squat about mixing sound.

Above all and at no cost, he must avoid that which is the earmark of a lame soundman...the dreaded scourge of feedback. He must have an ear for composition, for layering, for subtlety. He must be flexible, innovative, creative in times of great stress.

And Portland's most famous working soundman, Billy Triplett, has all of these qualities, as well as a gentle genuineness of character.

Billy, aka "B3" "sound by the pound" Triplett got his start by torturing Todd Stilwell of TS Recording Studios into taking him on as apprentice. Stilwell, although initially a reluctant teacher, took the implacable Billy under his wing and into the studio to listen to records, analyze recording technique, and repair the equipment that the young Billy was inclined to fry. Eventually, this led to an opportunity for Triplett to engineer Maynard Fergusen live on the Conquistador Tour in 1976 with insufficient equipment and a nervous demeanor. Triplett crafted Maynard's sound well enough to get the job and finish the tour.

"That's when I first went through Portland and immediately fell in love with the city. I've been around the world four and a half times, and I'll always come home to Portland." His first Portland studio gig, by the way, took place in the studio in the bowels of the Two Louies mansion. Around town, Billy is most warmly remembered as the sound guru for Billy Rancher & the Unreal Gods. Triplett raised the live mix to an art form with the Rancher phenomenon, passrequired to get a haircut before admission; of working on the board surrounded by machine guns and riot police; of being held hostage and forced to play to regain his passport.

"Triplett's first Portland studio gig took place in the studio in the bowels of the Two Louies mansion"

ing on a full time gig running sound for Queensryche to work with Billy Rancher. " Rancher's band was the *greatest* band I've ever worked with" Triplett fondly reminisces.

But Billy is no stranger to celebrity. He's

Billy Triplett backs up Keith Richards

worked with Clapton, Steve Miller, The Motels, Samantha Fox, Mel Tillis, Robert Cray, not to mention steady work on the "Corndog Circuit" doing county fairs with everybody else. "Wake up and smell the mustard" was the cry of Big Billy working the fairs.

Triplett expounds on adventures in foreign lands; of entering venues where the audience was But Billy Triplett always had his heart in Portland. Every few months you'd see him at the sound board in the Key Largo adjusting the monitor mix, or on the stage at Starry Night repositioning a microphone; always that familiar

> professional presence that guaranteed the night's artist would get a chance to have their music heard.

Currently, Billy is known as "the fourth Blubino" in Monti Amundson's trio. With Triplett at the board The Blubinos have established a strong touring base in Europe with two CD's out on Holland's Munich Label. Two Blubino releases, "Mean 18" and "Obvious Rock" are starting to sell as well in this country as they do in Europe.

Besides traipsing around the world engineering live sound for the greats, Triplett has produced everybody in town, including Jerry Joseph. "I'm working on this new Lansing CD and I've got some productions underway at my new facility, Studio 57. (located at 58th and NE Portland Hwy. in Portland)" He is currently working with The Land of the Blind, La Llama, and is in negotiations with The Strangers from San Francisco. Interestingly, Billy pauses to give his parents credit. He remembers when he told his father that he

BILLY TRIFIE BY Laine Scheliga by Laine Scheliga worked with Clapton, Steve Miller, Motels, Samantha Fox, Mel , Robert Cray, not to mensteady work on the og Circuit" doing county everybody else. "Wake up

Billy Triplett is a good example of being world class but staying close to home.

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Continued from page 24 Sunday 16

Belmont's Inn: African Kings Bojangles: Blues Jam Cafe Lena: Kelly Joe Phelps Candlelight Room: No deLay Band w/Linda Hornbuckle Jazz de Opus: Leroy Vinnegar Quartet w/Mel Brown, Dan Fanhle & Rick McNutt Key Largo: Slims Wild West Laurelthirst: Belmont Street Octet Mt. Tabor Pub: Sunflower Satyricon: Ed Jones Presents the Jazz Man Caberet Shilo Inn West: Ron Steen Jam

Monday 17

Belmont's Inn: Lazlo's Jam Candlelight Room: DK Stewart & MFB Jam Clinton Street Theater: Either/ Orchestra East Avenue Tavern: Irish Jam Key Largo: Lone Action Princess & the Paranormals Laurelthirst: Terry Robb & Bill Rhoades Mark's Hawthorne Pub: Andy Harrison Satyricon: Sto Solace/ Sideshow/ Champ

Tuesday 18

Belmont's Inn: Ancient Youth Acoustic Reggae Jam Bojangles: Shelia & Backwater Blues Buffalo Gap: Portland Song Writers Showcase Cafe Lena: Clarence Goodman Candlelight Room: Jim Mesi / Lily Wilde East Avenue Tavern: Bluegrass Jam Jazz de Opus: Leroy Vinnegar Quartet w/Mel Brown, Dan Fanhle & Thera Memory Key Largo: Billy Kennedy Presents Lew Jones Laurelthirst: Barbeque Orchestra Mark's Hawthorne Pub: Jeff Groves Mt. Tabor Pub: Ultrasound Satyricon: Apt. 3-G/ Green Devils

Wednesday 19

Belmont's Inn: Skinhorse Bojangles: Paulette & Power Buffalo Gap: Craig Carothers Duo Cafe Lena: Kelly Joe Phelps Candlelight Room: Terry Robb Jam East Avenue Tavern: Irish Jam Jazz de Opus: Nancy King & Steve Christofferson **KUPL Radio:** The Lansings Key Largo: Iddy Bitty Laurelthirst: Neil Gilpin Quartet Mark's Hawthorne Pub: Danny & the Fire Cats Mt. Tabor Pub: World Beat Night Museum After Hours: Michael Harrison Band Satyricon: Jenny Any Kind/ Swoon 23 Vinnies: Haymaker

Thursday 20

Belmont's Inn: Lincoln Brigade/ GT Noah Bojangles: Curtis Salgado & Friends Buffalo Gap: Dave Stewart/ Joe Campbell Cafe Lena: Lorna Miller Candlelight Room: Norman Sylvester Jam w/ Patrick Lamb East Avenue Tavern: Humming fish Jazz de Opus: Kelley Broadway Quartet Key Largo: Steve Coleman Laurelthirst: Jim Boyer Band Mark's Hawthorne Pub: Inchwater Mt. Tabor Pub: Here Comes Everybody/ Mega Phone Poet Red Lion Downtown: Michael Harrison & Friends Satyricon: Frightwig/ Nervous Christians Vinnies: Craig Carothers Duo

Friday 21

Belmont's Inn: The African Kings Bojangles: Linda Hornbuckle & No deLay Buffalo Gap: Craig Carothers Trio Cafe Lena: Russ Rossi Candlelight Room: Steamy Windows Clinton Street Theater: Voices & Guitars with Terry Roob, Donna Jose, Kelly Joe Phelps, Albert Reda East Avenue Tavern: Bill Staines/ Higher Ground Jazz de Opus: Patrick Lamb Quartet Key Largo: Curtus Salgado & the Stilettos Laurelthirst: Ancient Youth M & M Lounge: Madcap - Fred Stickley Mark's Hawthorne Pub: Sing Sing Sleepwalker/ Verlas Trace Mt. Tabor Pub: Lid/ Hatful of Rain/ Twig Satyricon: Poster Children/ Skiploader/ Kpants

Shilo Inn Airport: Dan Faehnle Trio

Trail's End: Margo Tufo Band Vinnies: McKinley/ Naked Faith/ Kaitlyn NiDonovan

Saturday 22

Belmont's Inn: Tales Untold Bojangles: Linda Hornbuckle & No deLay Buffalo Gap: Craig Carothers Trio Cafe Lena: Ed Jones & Gerald Fentress Candlelight Room: Steamy Windows East Avenue Tavern: Doris Daze/ Edge of Pleasure/ Nozdrovia Jazz de Opus: Patrick Lamb Quartet Key Largo: Curtus Salgado & the Stilettos Laurelthirst: The Crackpots M & M Lounge: Madcap - Fred Stickley Mark's Hawthorne Pub: Lonsome Taxi/ Susan Martin Band Mt. Tabor Pub: Joan Rand Benefit Satyricon: Dead Moon/ 30.06/ Candy 500 Shilo Inn Airport: Dan Faehnle Trio Trail's End: Margo Tufo Band Vinnies: Folk You/ The Kreskins

Sunday 23

Belmont's Inn: African Kings Bojangles: JJ Malone Cafe Lena: Kelly Joe Phelps Candlelight Room: No deLay Band w/Linda Hornbuckle Clinton Street Theater: Cindy Kallet Jazz de Opus: Dan Balmer Trio w/ George Mitchell & Carlton Jackson Key Largo: Slims Wild West Laurelthirst: Belmont Street Octet Mt. Tabor Pub: The Impalas Satyricon: Just Be Nice Caberet Shilo Inn West: Ron Steen Jam

Monday 24

Belmont's Inn: Lazlo's Jam Candlelight Room: DK Stewart & MFB Jam East Avenue Tavern: Irish Jam Key Largo: Hands of Fate Laurelthirst: Harmonious Monday Mark's Hawthorne Pub: Canaries Satyricon: Freakin' Howlies/ Sour Grapes/ Downer

Tuesday 25

Belmont's Inn: Ancient Youth Acoustic Reggae Jam Bojangles: Shelia & Backwater Blues Buffalo Gap: Doug Fulton/ Lyle Ford Cafe Lena: Clarence Goodman Candlelight Room: Jim Mesi / Lily

Wilde

East Avenue Tavern: Bluegrass Jam Jazz de Opus: Leroy Vinnegar Quartet w/Mel Brown, Dan Fanhle & Thera Memory Key Largo: Billy Kennedy Presents Laurelthirst: Doris Daze/ Jo Bronstein Mark's Hawthorne Pub: Lionel Adams Mt. Tabor Pub: That's That Satyricon: Hall of Fame/ Osirus/ Wig

Wednesday 26

Belmont's Inn: Calobo **Bojangles:** Paulette & Power **Boulevard Cafe:** Buffalo Gap: Jack McMahon Cafe Lena: Ralph Pritikin & Joey Siefers Candlelight Room: Terry Robb Jam East Avenue Tavern: Irish Jam Jazz de Opus: Gordon Lee Quartet Key Largo: Slims Wild West Laurelthirst: Welfare Ranch Rodeo Mark's Hawthorne Pub: Danny & the Fire Cats Mt. Tabor Pub: World Beat Night Museum After Hours: Craig **Carothers & Friends** Satyricon: Cop Shoot Cop Vinnies: Shivers

Thursday 27

Belmont's Inn: Flood Bucket/ Thrillbilly Bojangles: Curtis Salgado & Friends Buffalo Gap: Via Brazil Cafe Lena: Michael Stirling & Friends Candlelight Room: Norman Sylvester Jam w/ Patrick Lamb East Avenue Tavern: Bolos/ Petty Cash Jazz de Opus: Joe Heinemann Trio Key Largo: Bad Boys Zydeco Laurelthirst: Western Songbirds/ Kid Tulsa Mark's Hawthorne Pub: Mind Gulp Mt. Tabor Pub: Lesser Face/ Sissy Face/ Slow Face Red Lion Downtown: Cal Scott Band Satyricon: Small 23/ Sissy Face/ Surf Maggots Vinnies: Craig Carothers Duo

Friday 28

Belmonts: Tree Frogs/ Extra Fine Shredded Lettuce Bojangles: Lloyd Jones Buffalo Gap: Gas Hogs

Continued next page

Page 26 - TWO LOUIES, October 1994

Cafe Lena: Dave Mullany Candlelight Room: Terry Robb East Avenue Tavern: Crackpots Jazz de Opus: Dan Fanhle Quartet Key Largo: Body & Soul Laurelthirst: Velvida Underground M & M Lounge: Soul Syndicate Mark's Hawthorne Pub: Rhythm Jones Mt. Tabor Pub: The Willies/ Hummingfish/ Doris Daze Satyricon: Napalm Beach/ Bazuka Joe/ Surf Trio Shilo Inn Airport: Patrick Lamb Trio Vinnies: Craig Carothers Trio White Eagle: Lew Jones

Saturday 29

Belmont's Inn: Higher Ground/ Costume Slam Bojangles: Blubinos Buffalo Gap: Gary Jones/ Chuck Johnson Candlelight Room: Terry Robb East Avenue Tavern: Gwion/ Non Saints Band Jazz de Opus: Dan Fanhle Quartet Key Largo: Body & Soul Laurelthirst: Lynn Conover Band M & M Lounge: Soul Syndicate Mark's Hawthorne Pub: Soul Junkies Mt. Tabor Pub:Silicone Jones/ Floater/ 10 lb. Rain Satyricon: Atomic 61/ Godhead Silo/ Glazed Baby Shilo Inn Airport: Patrick Lamb Trio Vinnies: Craig Carothers Trio White Eagle: Lew Jones

Sunday 30

Belmont's Inn: African Kings Bojangles: Blues Jam Cafe Lena: Kelly Joe Phelps Candlelight Room: No deLay Band w/Linda Hornbuckle Jazz de Opus: Dan Balmer Trio w/George Mitchell & Carlton Jackson Key Largo: Slims Wild West Laurelthirst: Belmont Street Octet Mt. Tabor Pub: Kreskins Satyricon: Dales Halloween Caberet Shilo Inn West: Ron Steen Jam

Monday 31

Belmont's Inn: Lazlo's Jam Candlelight Room: DK Stewart & MFB Jam East Avenue Tavern: Irish Jam Key Largo: Robbie Laws & the Urban Allstars Laurelthirst: Glowing Corn Mark's Hawthorne Pub: Andy Harrison Mt. Tabor Pub: 90 Proof Satyricon: Molly Cliff/ Dandy Warhols/ Lid

11

7th Wild Man Party w/ The Wake 8th Violets Record Release Party 14th Billy Kennedy Welfare Ranch Rodeo 15th Satan's Pilgrim's / Ape Grave 21st Lid / Hatful of Rain / Twig 22nd Joan Rand Benefit 28th Costume Party w/ The Willies / Hummingfish/ Doris Daze 29th Silicone Jones/ Floater/ 10 lb. Rain

ctober

4811 SE Hawthorne



TWO LOUIES, October 1994 - Page 27

222.981

FRI & SAT 10/28 & 10/29 CRAIG CAROTHERS TRIO

October

Sat 10/1 SKINHORSE THE KRESKINS

FRI 10/7

WICK

SAT 10/8

WICK

TREE FROGS

FRI & SAT 10/14 &10/15

COWBOY ANGELS

FRI 10/21

MCKINLEY

NAKED FAITH

SAT 10/22

FOLK YOU

THE KRESKINS





STUDIO GUIDE

Continued from page 19 Mackie 1604; Tascam MM-1 mixing consoles; Alesis ADAT; Panasonic DAT; Sony tape decks;

EV, Shure, Audio Technica, Beyer mics; Lexicon PCM 70; Alesis quadraverb & microverb; Akai, DOD, Alesis EQs; Audio Logic comp/ limit; ART SGX guitar & bass tube preamps; EV & Yamaha studio monitors; AKG & Sennheiser headphones. MIDI: Alesis D4 drum module; Roland R70

MIDI: Alesis D4 drum module; Roland R70 human rhythm composer; Roland U220 sound module; Korg Wavestation EX; Ensoniq ASR sampler w/10 megs RAM, SCSI & removable Syquest hard drive; MIDI drumset; DrumKat, HatKat, KickKat, Spacemuffin & LP spikes.

spikes. Other: Macintosh IIsi & Powerbook 160 computers; Mark of the Unicorn MIDI Time & Performer sequencing software; Yamaha recording custom; DW drumsets; large assortment of snare drums & cymbals; Steinberger & Pedulla 5-string basses; Juzek German upright & Barcus Perry PU.

Clients: Delta Haze, Tracey Fordice, Cindy Young, Security Pacific, City of Newport, etc.

The Voice-Over House

In the Hollywood District P.O. Box 13755 Portland, OR 97213-0755

(503) 288-9972 Personnel: Joseph Waters

Personnel: Joseph Waters, Amy Hecht, Martin Hecht

Unique Equipment: Featuring Bruel & Kjaer microphones (4006, 4002 (2), 4011), powered by Millennia Preamps for the best in acoustic recording. Great compressors: Valley 440 (classic) and Aphex Compellor 320. Other: Pro Tools direct-to-disk. Much more. Tracks: 8-Track Otari 1/2 in.; 1/2 track Otari

MX5050 BII; 1/2 track Revox A-77; Sony DTC-100; Sony 75 es DAT; Nakamichi LX-5 cassette.

Rates: \$35/hr. days; \$45/hr. eves.. & wknds. Block rates at \$25/hr. per 7 hr. day; introductory 4 hr. block for \$60.

Recent Projects: Bob Shoemaker, Tom Welles, Higher Ground, Whiney Draper

Walter Midi

P.O. Box 16769 Portland, OR 97216 Fax & voice: (503) 761-0964

Owner: Jon Lemon Engineer/Producer: Same

Tracks: 8-track analog/8-track digital/16-track lock-up; unlimited MIDI tracks

Rates: \$13/hr. 8-track analog; \$18/hr. 8-track digital ADAT; \$25/hr. 16 track digital; \$25/hr. digital 8 track and digital mastering (Session 8); block rates available.

Equipment: Digidesign Session 8 Digital 8track (Computer-based Automated Recorder/ Editor); Alesis ADAT 8-track digital recorder (2) and Alesis BRC remonte control/synchronizer/SMPTE read-write; Fostex 80 8-track analog tape recorder; Tascam DA-30 DAT recorder; Fostex A2 2-track recorder w/dbx 150X Type 1 noise reduction; Nakamichi BX-100 cassette recorder; Magnavox VHS HQ 4-head VCR; Tascam M320 20x8x4 mixing board; Alesis 1622 16x2x2 mixing board; Simmons SPM 8x2 automated mixer; Fostex 4050 autolocator/SMPTE to MIDI converter/ SMPTE read/write/etc.; Fostex 4030/4035 synchronizer controller; Digidesign SMPTE slave driver; (2) Alesis 3620 stereo/dual mono compressor/limiter/gate; Symetrix 501 compres-sor/limiter; Symetrix SX-201 Parametric EQ; DOD R-430 stereo/dual mono graphic EQ; BBE 322 stereo sonic maximizer (exciter); Boss SE-50 stereo effects processor; Yamaha SPX-90; (2) Digitech DSP-128 digital signal processor; Alesis MicroGate, Microverb; lots of mics including RE20 and AT 4033. MIDI: Roland S-550 digital sampler w/large library; Korg SG-1D sampled grand piano; Ensoniq VFX-SD synthesizer; Rhodes VK-1000 organ; Korg 03R/W synthesizer; Yamaha QY10 synthesizer; Yamaha FB-01 synthesizer; Juno 60 synthesizer; TR-505 drum machine; various patch bays; IBM 485 25Mhz w/8 meg RAM, 170 meg internal hard drive & 1.2 gig external hard drive w/Music Quest MQX-32M interface card & SMPTE read/write running Cakewalk Professional for Windows, Cubase for Windows, Texture & Session 8.

Other: Steinway Concert upright piano; Yamaha Custom Recording Series drum kit and G & L bass w/head and cabinet available. Electric & acoustic guitars. Washburn banjo. Clients: Pyramid Breakfast CD release; Oregon Symphony; M99; Soul Ryhthm Soldiers; Spoon; Psycho Holiday; Voodoo Dolls; Mothertones; Bluegrass Deluxe; Sidekicks; Bruce Butler; Change of Heart; Washington Hardwoods Commission; Lee Garrett; Dan dePrez; many, many song arragements for songwriters, rappers & singers. Call for brochure.

White Horse Studios 1634 S.W. Alder St. Portland, OR 97205 222-0116; FAX 222-3658

Owners: Ron Spencer, Jeanne McKirchy-Spencer

Engineers/Producers: Bob Stark, Lance Limbocker, Tim Ellis, Ron Spencer, Jannne McKirchy-Spencer Tracks: 24+

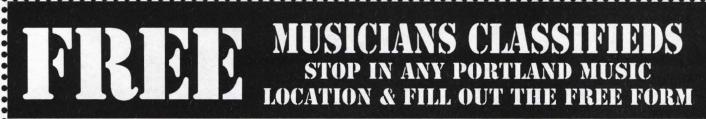
Rates: Call for project quotes. Block rates: The best around.

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

MIDI: Alesis D4 drum machine; EMU Proteus 1, Proteus 1XR, Proteus 2; KORG 01/w DW-8000; Kurzweil K250, K2000; Oberheim Matrix 6R; Roland Planet 5, D-50, R 8M drum module, U220, Sound Canvas; Sequential Prophet 5; additional items on request.

Other: Yamaha C7 7" grand piano; Software: Mark of the Unicorn Performer 4.2AV; Opcode Studio Vision; Digidesign Sound Tools; Hardware: Macintosh II, IIcx, Quadra 840AV;650; Mark of the Unicorn MIDI Time Piece.

Clients: Nightnoise(Windham Hill)/ Shadow of Time; Mimori Yusa (Epic/Sony); Val Gardena (Mercury)/River of Stone; Sweaty Nipples (Megaforce); Tom Grant(Mercury)/The View From Here; David Friesen with Michael Brecker, Clarke Terry, Glen Moore and UweKropinski; Renegade Saints (Don Gilmore producer), Heatmiser (Frontier)/Dead Air; Will Vinton; Wieden & Kennedy; NBC; Nike; Cole & Weber (OMD)



K.B. or piano player: Looking for next generation 90's folk rockin' country blues type band "gig". Call 4fingers 251-4618

Drummer wanted. Hard rock originals. Pros only. Vancouver studio location. Call Ben (206)699-5039. Leave Message.

Pianist seeks band. 274-1561, ask for Larry.

Guitar player, rhythym, lead, bass seeks experienced players (20 yrs) Have equipment. 774-4408.

Guitarist - Vocalist looking for weekend band. Blues, 50's - 60's, R&B, Surf. Good gear. Experienced. Keith 232-8785.

Alt/Guitar/Producer with European CD release seeks creative musicians for new Pdx band. CD upcoming. Call Lars 771-3707.

Bassist. Eric Platt. (206) 573-1890.

Singer / writer / arranger. Looking for band or song-writing collaboration. Steve 295-7714.

Drummer, 38 looking for working or rehearsal band. I have full time job. Want to play Jazz, Fussion, Funk or funky Blues music. Chuck 232-9633.

Drum lessions. 1st Free! All ages, all levels. In your home. Call Josh (503) 557-0201.

Bass player wanted with vocals. Classic Rock - Blues . Weekends. 697-1378.

•MC Unknown. Mexican Rapper •need beats for songs. 286-4027.

Drummer looking for a Jazz Rock/ Fussion band. Call David 248-5657.

•Female backup vocals needed for •professional top 40 band. 663-0199.

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2 female vox (lead & b.u.) desperately seeking band. Please call Rabi (206) 837-3243.

Wanted: Lead Guitarist, Vocalist, Drummer, Keyboardist for two working top 40 dance music bands. Age 18 - 26. Weekends. (503) 321-5185 (206) 573-8171.

Bass, Key bass player ready for working band, country classic rock. Charles 232-3466.

Drummer Singer seeks working band. Country, Rock, Blues. Can travel. John 935-5023 or 238-1439.

Established Alternative Rock band with label contacts looking for pro guitar player, heavy on the riffs. Call Adam 236-6888 or Michael 236-8966.

Shims, where are you? Tammy call Chris. Anyone w/ info call 227-2608.

Guitar lessions - learn Rock, Blues, Jazz, Folk, Classical, Acoustic or Electric. All Levels. John 232-7413. Experienced teacher with degree in music.

Guitarist/vocalist wanted by experienced band. Ability to play outside of groove and an open mind are desired. Influences; Janes Addiction, Firehose, Tom Jones. Call John 249-3976.

New to Portland. Bass player seeks mature musicians to form group. I have money making original music & concepts. Willing to tighten up with covers & clubs but goal is to make money. Call Steve 794-8035 or 653-9126 or 653-9137 Leave message.

Guitarist, Vocalist &. Drummer need Bassist to complete the band. Must be good at what you do! Just call Mark (206)253-6923. Pro Drummer available for working band. Call Dana Watson 287-8753.

Jazz Guitarist/Bassist seeks ambitious students. 24 years teaching experience. Reasonable rates. Mark Stephani 692-1356.

Drummer wanted for original rock band. Influences - Hendrix, Livubg Color, Jaco, Sting, etc. Colby, Judd 261-1346

Looking for lead guitar and/ or bass for original Blues & tasty covers. We are a working band. No flakes. Call Kathleen Riley & Filters. 236-9590 Leave message.

Looking for hard rock musicians to help create an album with lyrics about God (any aspect, non-demonination), and subjects similar. Come work with me in the lavish Plattunes' studio, located in north-west Vancouver Wa. You'll be using gear like; 1000watt stereo PA, PC - Pentium w/ Cakewalk Pro and RAP 10, and Tascam 424, I play (in order of proficiency); Carvin bass and Kramer guitar w/GR -1. Also have octapads, Korg M1 and Baldwin spinet. Studio open Sun - Fri evenings, sometimes Saturdays. If you use drugs, you couldn't possibly be good enough to hang with me. If you don't, you might. If your heart is in your throat now, and you feel dizzy call Eric 206-573-1890.

Drummer needed. Groove oriented. Professional attitude and equipment. Must be able to travel. Working original rock fushion band. 285-2473

Do you sound like a cross between Neil Pert, Herb and Stu Copeland? We need you - Paul 241-7864

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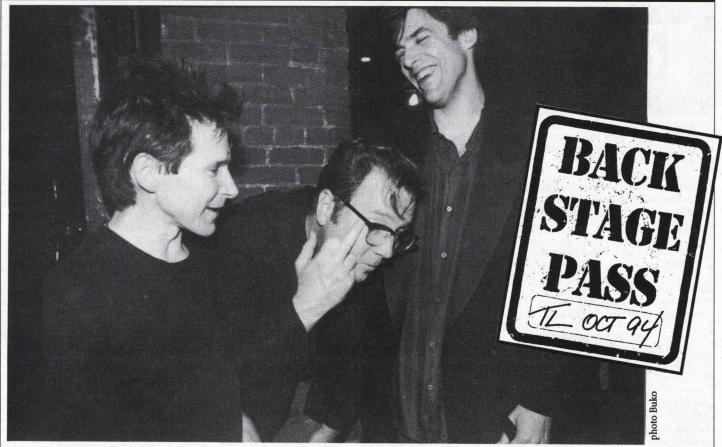
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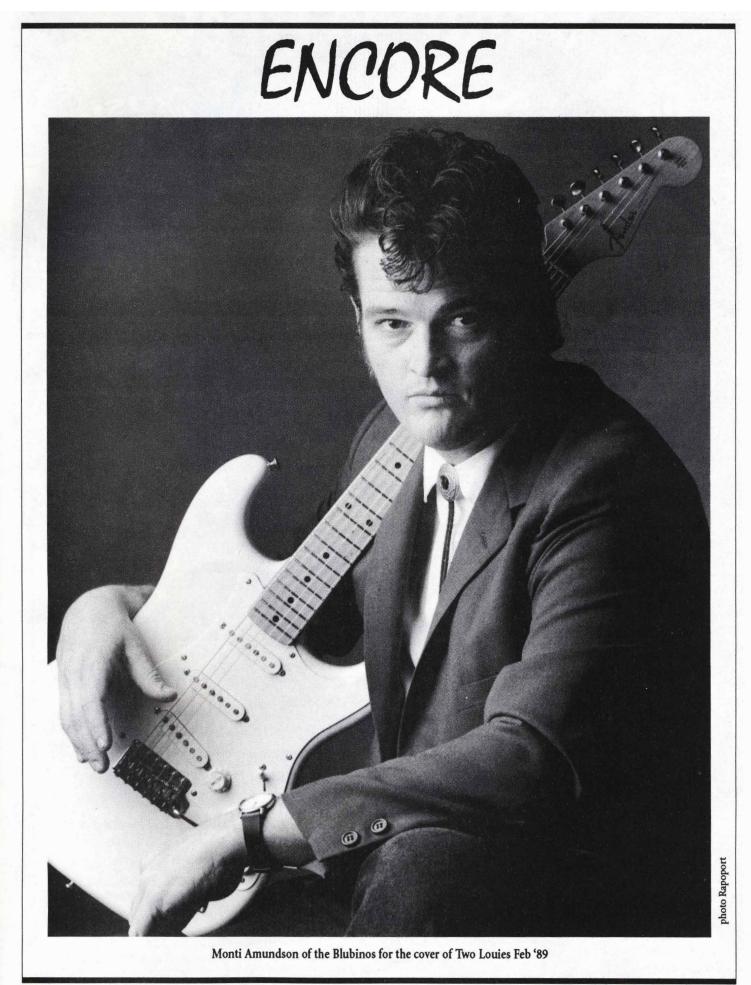
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Duane Jarvis, Jon Koonce, Mark Spangler after Jarvis' Key Largo performance April '94



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