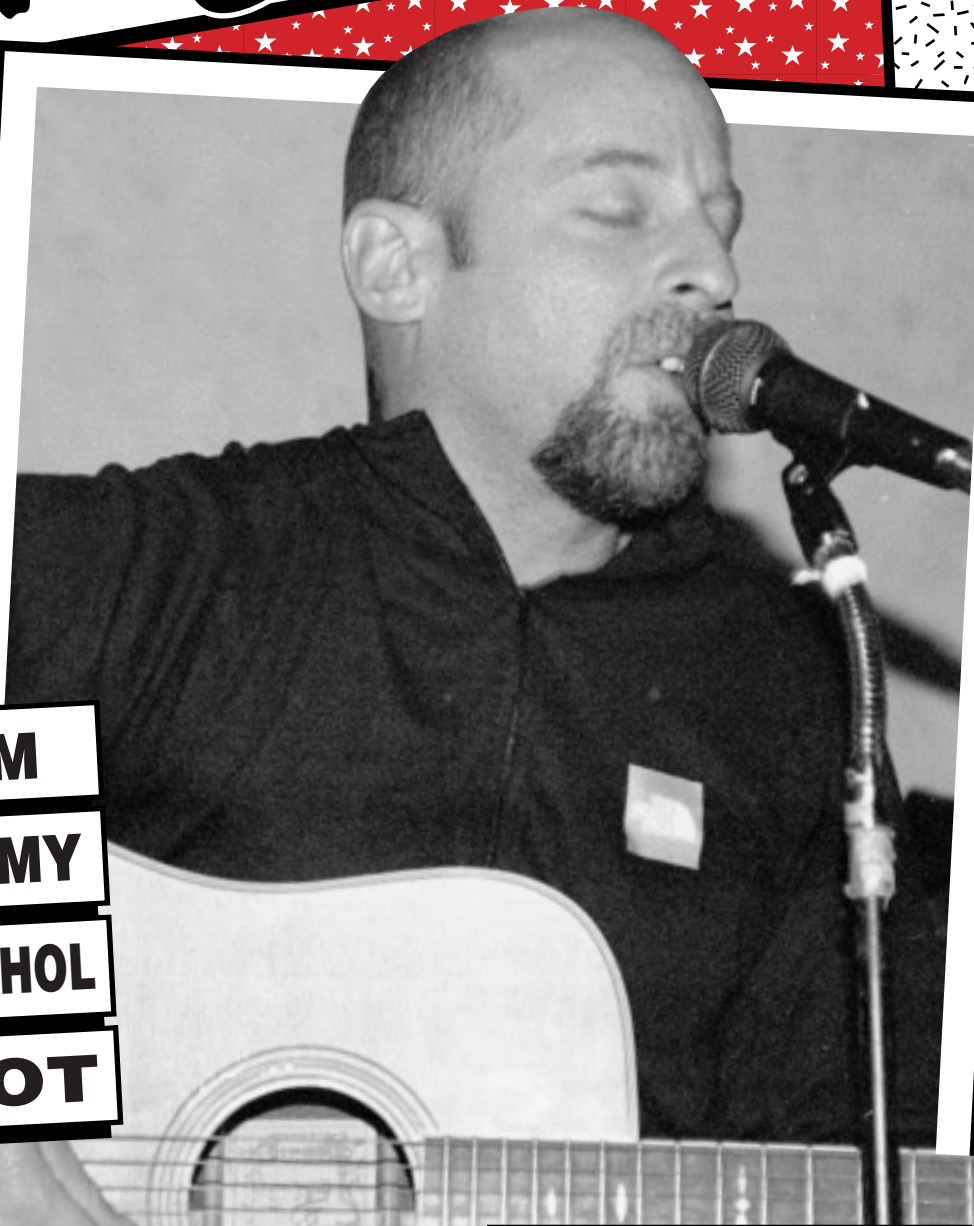


OREGON MUSIC / JANUARY 1999

Two Louies



UNIGRAM

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photo Buko

**JERRY
JOSEPH**

STUDIO/MASTERING GUIDE

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May 1, 1983. Tony DeMicoli quits the nightclub business. l. to r. Karen Siegfried, Tony, Nancy Barlow.

LETTERS

Dear Publisher,

While at a Pedro Luz concert Saturday, Dec. 19th, 1998, at Key Largo, I happened to see a copy of your magazine. It caught my eye because I noticed that someone had put "Pedro Lose" on the cover.

Since I was at a "Pedro Luz" concert, I was curious to see if they were talking about the same band. I found an article in your magazine, written by a person named S.P. Clarke, entitled, "The Good, the Bad & the Ugly".

Unfortunately the "Ugly" part of the article was written about "Pedro Luz". I was simply horrified to see what this person, S.P. Clarke, whoever he is, wrote about this band. I really feel that the ugly thing here is the person, S.P. Clarke, himself.

I don't know anything at all about where you get your writers, but I do know that I am definitely a fan of the band, "Pedro Luz", and to read such scathing comments about them was an assault not only to them, but to everyone who enjoys their music, including myself.

I've seen "Pedro Luz" perform several times, and I love their music! They are a very classy group, and besides being extraordinary human beings, they play great music that I love to hear over and over. Their music is very diverse, fun to listen to, and very danceable.

I have seen them play all over town on weekend nights with capacity crowds going wild over their music, and I believe that anyone who goes to see them

will find they have a lot to offer. These musicians all have college educations, "real jobs", families, one with a small child, and they are ALL wonderful human beings who love to write and play music.

I am sad to say that S.P. Clarke must be a very insecure person to lash out at others. I did some research, only to find out that S.P. Clarke himself plays in another Portland band, called "Jesus Presley", and it's very interesting to read further in the article, "The Good, the Bad, & the Ugly, only to come upon an article about the VERY band he plays in with wonderful things written about it, of course. (Editors Note:: The Jesus Presley review in GBU was written by Jack Dean.)

little affection, they are not in a position to give it."

On Pages 51 & 52.. We are all susceptible to feelings of superiority. According to Allport, for many people "the hunger for status is matched by a haunting fear that one's status may not be secure. The effort to maintain a precarious position can bring wit it an almost reflex disparagement of other's".

It is no secret who the "others" are: those who look different, live differently, or worship differently from the way we do. They may be any rroup of people we designate as not like "us". And we blame them for the inadequacies we feel in ourselves.

Prejudiced people practice self-hate unconsciously," wrote the psychologist B.K. Bryant.

"Music writing and cheerleading are two different professions, and when you recommend and encourage second-rate, underpracticed or untalented acts, you do the whole scene a tremendous injustice."

Richard Martin

A book I've recently read and highly recommend called Teaching Tolerance written by Sara Bullard gives me some insight as to why a person like S.P. Clarke might lash out at a group such as "Pedro Luz"

Sara Bullard writes on page 44.. The work of Gordon Allport confirms that prejudice develops when the needs for love, trust, and belonging are not met. He wrote: "Children brought up in a reffective home, exposed to ready-made prejudices, will scarcely be in a position to develop a trustful or affiliative outlook upon social relationships. Having received

"Their failures and inadequacies become too great a burden for them to bear and, as a result, they turn their gaze outward to find an explanation. Thus, they target other people to serve as scapegoats. The degree of their self-hatred is likely reflected in the intensity of their hatred for the scapegoat group."

Our search for status takes many forms, but at its core is a desperate need to be recognized by others as a person of worth. Unable to find security within ourselves, we find it in the petty acts of aggression that somehow deceive us into feeling better. Because

Continued on page 25

Buko's Eye View



Floater

In the MIX

By Susan Connell



Sound Impressions, Inc. is moving to a new location near the Rose Garden. The new facility features two studios, one of which is geared more toward multi-media. The music market is weak right now, said owner Dan Decker, and diversification may be the only way to continue offering "Ferrari services at Pinto prices." Musicians

group from Salem. Al Pasque, a rock-flavored singer/songwriter is recording with the accomplished and multi-talented Sylvia Haskathorn on guitar, and Christian Rock artist Fran Gray is recording a third, secular rock album.

Also at Fresh Tracks, Robbie Laws is recording the blues with Jim Mesi. Mesi has played with Lloyd

"Kevin Hahn is composing a soundtrack for an animated film by Jeff Mulcaster of Will Vinton Studios."

aren't making much money in the clubs, and consequently can't afford much in the studio. "For 50 bucks an hour, I'd be out of business," said Decker.

Presently recording at Sound Impressions are OC192, Double Trouble, Gypsy Caravan, Oliver Sudden, Atom Sane and Chump Change. Upcoming recording projects include Cindi Lou Banks, a country/folk artist, and Al Perez on Warrior Records.

Opal studios is also working with multi-media/post-production services. They have just added a second larger recording room, and a new fully automated digital console. Having just completed a voice talent demo for the upcoming sequel to *Dr. Doolittle*, owner/engineer/producer/artist Kevin Hahn is composing a soundtrack for an animated film by Jeff Mulcaster of Will Vinton Studios. Recent recording projects include *Paradigm Driven*, *17 Reasons Why*, *Sandy Frye & Dan Blaufus*, and *Stephanie Schneiderman*. Hahn is playing guitar with Schneiderman and drummer Mike Collins

Jones, Paul deLay, and played guitar on the original recording of Johnny Rivers' *Secret Agent Man*. Laws' and Mesi's blues project is instrumental and utilizes three guitars, bass and drums.

Fresh Tracks Studio owner Jon Lindahl plans to add hard disc recording and editing, digital format and CD burning to the menu soon.

Dithering Heights studio will be down for a six month period to upgrade equipment. Owner Michael Cubbon, who is also the manager of Love

Nancy Sugar, serves the first available

studio time this summer to record a CD for the band when the studio reopens. The reformed band includes four new members and two guitars instead of one.

Cord Amato of the band *Wow and Flutter*, and owner of Cockeye Recordings has been recording CD projects for *The Tribulations*, *Love Claire*, *The Gnash*, *Brigantine* and *Ultralust*. Cockeye Recordings has

"Fresh Tracks Studio owner Jon Lindahl plans to add hard disc recording and editing, digital format and CD burning to the menu soon."

(*Thrillbilly*, *Skinhorse*) for an upcoming NACA (National Association of College Activities) tour in early Spring. Schneiderman was a finalist for the Lilith Fair competition in Seattle. Hahn has also been working with a lot of singer/songwriters, assisting them with composition and production.

Shanghaied on the Willamette, a Celtic folk acoustic band is recording at Fresh Tracks Studio, along with *Burner*, an original ska/rock band from Vancouver, and *Molly Bloom*, a modern bluegrass

recently moved to a new and better studio located in Northwest.

Jackpot! Recording Studios is working with *The Pinehurst Kids*, *Richmond Fontaine*, *The Dickle Brothers*, No. 2 (mixed by Elliot Smith), *Fernando* and *Quasi*. They are also into some new gear including an Allen & Heath Saber mixing board and Neil Young's old tape deck (which will be used for parts).

For some it goes well, for some the time has come. VIVA LA MUSICA!

Who are the Top hundred Oregon recording acts of the last 20 years? Two Louies would like to find out. 1999 marks Two Louies' 20th Anniversary. And to commemorate our years in the trenches, we intend to create a tribute CD compilation, probably a multiple disc set, ostensibly containing a track each from the Top 100 bands/acts of the last two decades. In order to pull off such a formidable undertaking, we will need the cooperation of hundreds of local musicians, past and present.

We are currently in the process of attempting to determine just who those bands might be. Once we do that, we will need to find a lot of bands/musicians who are no longer involved in the local music scene.

Obviously, such a project would be a labor of love; an attempt to document the scene we have celebrated for twenty years. Any profits from sales of the compilation CD would go to the participating acts

We have begun to assemble a list of nominee bands, in order to initiate the laborious procedure of trying to compile a "wish list" of possible tracks. We will then narrow that list down to what material is actually available and make our decisions from there. Though we'd love to throw the selection process to an open vote, we would then lose the objective overview we hope to achieve with this compilation.

Thus far, we have received well over 100 nominations for inclusion in this unparalleled collection. As yet, only a few of the nominees have been contacted regarding their participation. But so far the response has been very positive. The following is a list of bands that have been nominated to date. The list is neither inclusive nor exclusive, and in no particular order:

- | | |
|----------------------|----------------------|
| 1. Steve Bradley | 23. Pleasure |
| 2. Ed and the Boats | 24. Shock |
| 3. Johnny Koonce | 25. Paul DeLay |
| 4. Nu Shooz | 26. Curtis Salgado |
| 5. Seafood Mama | 27. Robert Cray |
| 6. Cool'r | 28. Riflebirds |
| 7. Cruise Control | 29. Cool Nutz |
| 8. The Odds | 30. Wasted Rangers |
| 9. Billy Rancher | 31. Chris Newman |
| 10. Theatre Of Sheep | 32. Linda Hornbuckle |
| 11. Crazy 8s | 33. Thrillbilly |
| 12. Confidentials | 34. Neil Gilpin |
| 13. Floater | 35. Gravelpit |
| 14. Henry Moon | 36. Sweaty Nipples |
| 15. Reasons Why | 37. Dharma Bums |
| 16. Hazel | 38. Obituaries |
| 17. Pond | 39. Terry Robb |
| 18. Dub Squad | 40. Miracle Workers |
| 19. Lew Jones | 41. Dead Moon |
| 20. Craig Carothers | 42. Wipers |
| 21. Dan Reed Network | 43. Sequel |
| 22. Caryl Mack | 44. Slack |

Continued on page 8

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

Salt Lake City— Jerry Joseph and the Jackmormons

Holladay Records

If there were justice in the world of Rocknroll, certainly Jerry Joseph would have received the acclaim he so genuinely deserves. Since arriving in Portland in the early '90s with his band Little Women, after a long stint on the road, traveling throughout the West— Jerry has established himself as a talented performer and a solid songwriter. There is no doubt that he has lived the requisite lifestyle. His songs are littered with the dramas and melodramas such a hardscrabble existence inherently produces.

Seemingly commuting between here and Utah, Jerry enters his third year with the Jackmormons, the membership of which consists of bassist, Junior, and a few different drummers, the most recent being Brad Rosen, who plays on the four newer tunes. Keyboardist Dave Pellicciarro, who shows up on about half the tracks, appears not to be with the band anymore. This recording contains cuts culled from all the various configurations. Four of the tracks were released as part of an EP, *Cotton*, which

was reviewed in these pages eighteen months ago.

Each of the thirteen songs in this compilation bears the stark mark of Jerry's bleak lyrical perspective, liberally laced with his raw, bluesy delivery and stripped down approach to an arrangement. But it is his poet's eye for detail that sets Joseph apart from most of his counterparts. He shares with Graham

Lyrically, Jerry's songs seem dominated by the world view of the junkie, reformed and otherwise. "Grateful" paints a cynical view of the former animal: "Serene, eyes blank, you say you're thankful/But you don't know who to thank/Thank God, he's good/He turned you from/ A junky to a piece of wood."

"Get Down" is harrowing in a way that's similar

"It's a dreary landscape that Jerry Joseph explores with the Jackmormons, not one that would appeal to everyone. It's the world of endless gray days, inhabited by zealots and addicts and those who oscillate between the two extremes..."

Parker, John Hiatt, John Mellencamp, Bruce Springsteen and Elvis Costello the ability to create for himself a well-defined personae amidst the human wreckage which pervades the wasteland contained within his songs.

"Chinese Balls" maintains a slight stylistic change that was first noted on *Cotton*. The addition of Pellicciarro's jazzy open chords on the piano in the verses and chiming organ in the choruses lends Joseph's gentle tune subtle r&b flavors that enhance the basic structure of the song, stretching the boundaries just a little bit. Treading more familiar ground, "Grateful" is driven by Jerry's electric guitar leads. This too is a new twist for Joseph. For the most part, his leads are interesting, though he needs to think

that Hubert Selby's black vision of the human race, *Last Exit To Brooklyn*. "So baby don't pretend you care/Like climbing mountains cause they're there/You don't need to learn to feel/By tomorrow it won't be real/I don't need to know your name/Every junky fucks the same/But we need something to do/So I guess it's me and you.../And get down."

The title track, which is the final song, and the first number, "Welcome To The Other 95% Of The World," keenly illustrate Jerry's ambivalence toward those who populate the Mormon world of "Salt Lake City." "Chiva, soda, chiva, a message to you from Jesus/Days like these I get them both confused/Missionaries and Mexican drug dealers/It's all in the language that you use." Elsewhere he says, "There's a city of angels, there's a city of lights/This is the city of vacant looks, questionable gods and multiple wives."

But the most transcendent song amongst the baker's dozen is "Fiona," wherein Jerry comes to grips with the loss of a relationship that perhaps was never meant to be in the first place. His layers of acoustic and electric guitars (one of which utilizes a wah-wah to create a sort of didgeridoo effect). A pretty lead guitar line is woven into the catchy chorus. An inspired performance.

It's a dreary landscape that Jerry Joseph explores with the Jackmormons, not one that would appeal to everyone. It's the

world of endless gray days, inhabited by zealots and addicts and those who oscillate between the two extremes: where drugs and religion represent the same human need and animal compulsion. The lines between righteousness and perdition become blurred. If you're looking for a road map around this landscape, Jerry has one in his hip pocket.



photo Buko

Jerry Joseph; A hardscrabble existence.

about when and when not to play. Too often Jerry can be heard noodling away in the background; filling up sonic space without a lot to say. Developing the arrangements of his lead parts would add to their effectiveness.

Thirteen—Here Comes Everybody Refrigerator Records

Michael Jarmer and René Ormae-Jarmer have been together as a band for thirteen years now, hence the title of this compilation. Michael's lyrical fascination with anecdotal wordplay is immediately demonstrated by the fact that he chose an obscure reference to a character in James Joyce's most cryptic novel. Literary aspirations aside, Michael and René have maintained a high level of musicianship throughout the years, employing the services of numerous guitarists, bassists and even a drummer or two, despite the fact that both of the Jarmeres are fine drummers themselves.

With the exception of a few remakes, tracks from all of their seven releases are represented here, pretty much in chronological order—offering a good overview of the evolution of HCE over the years. For what began as a techno sort of project with mechanical drum patterns and ornately sequenced keyboard filigrees, has undergone a transformation, becoming a much more organic ensemble, coloring their presentations with acoustic piano and various organ tones.

The first three songs on the menu are the most recent recordings, though they are new renditions of old material created by the current line-up, which includes René on keyboards, Michael on drums and long time bassist David Gilde. These are stripped down versions, far away from the layered sound of former times, though the Jarmeres' penchant for polyrhythms and odd-time signatures seems to remain intact with the idiosyncratic "Social Cracker," one of the band's most successful numbers from the early days. It would take a mathematician to ascertain the time signature in the verses. Michael's syncopated accents on the snare add to the confusion.

But the interesting track among the new ones is "Things We Bury," remade from the version depicted on 1994's *Hump Day*. Here, Gilde throws down a hard-walkin' bassline over Michael's stuttering drums, as René applies an ethereal keyboard line, perhaps inspired by John Lennon's mellotron on the Beatles' "Strawberry Fields Forever." Michael sings "When it dies you bury it/In your subconscious yard/You wait until it's time/So no one can see you." The arrangement turns strident at the turnaround with René adding dramatically jagged piano punches; neat classical flourishes in the chorus.

Of the archival material, several HCE highpoints are revisited, including "Blue Refrigerator" from '87's *Brand New Species*—where guitarist Greg Kirkelie (who later went on to play for several years with On A Llama) adds delicate textures to the mix. "Tell Me If You Can Hear Me" is reminiscent of middle-period Police in some respects, as Kirkelie contributes Andy Summersish flavors to the instrumental stew.

Five songs are sluiced from one of HCE's best albums, *Wake*, from 1991. At that point, bassist John

Huckfeldt (also of Gravelpit) had joined the fold with the Jarmeres and Kirkelie creating a formidable group of players. The material was up to the test, with several memorable tunes coming out of that period. Among the finest is the winsome "Happy," a tune that shares some structural similarities to songs from the Police's *Ghosts In The Machine*. Over rolling piano arpeggios and Tears For Fears-like synth punctuations, Michael executes one of his most affecting choruses. "She's So Complicated" plays René's toy piano figure against Huckfeldt's funky bass thump, creating a Bowiesque mood, over which Michael chants



photo Christine Frederica

René Ormae-Jarmer; Here Comes 14.

in an Adrian Belew-ish tenor.

Gilde took over the bass position from Huckfeldt in 1993. He was joined by Jeff Bryner, who replaced Kirkelie on guitar. Bryner brought a more flexible style to HCE, lending the band a richer palette of colors from which to choose. While the material on the subsequent albums on which he played was less accessible, his presence made the songs more adventurous.

of musicianship cannot be disputed. HCE are not an easy band to love. Still, a deeper exploration of their extensive catalog is sure offer rich rewards.

Hits From The Service Industry—Plaid Pantry Project

Catnip Records

You know, it takes a lot of balls, to attempt to reproduce (update might be a better word) Gary Burden's cover for *On The Beach*, from 1974—one of Neil Young's most desolate early albums. But it also takes real reverence to capture little details, like the coat hanger and the can of Coors; while sneaking new product placement into the picture at the same time. And it requires, unless one is totally ignorant, a real commitment to the devastating honesty

of the original recording to even bother to do such a thing in the first place. Andy Pribhol has proven himself up to the task, in spirit, if not entirely in execution.

We last caught Andy about two years ago with the PPP release *Middle Of The Road*. Back then, Andy was Plaid Pantry Project, playing all the instruments on all the songs he wrote and sang. For this outing he assembled a band to help on about half the songs, the other half he maintained his DIY approach. The numbers with the full band certainly generate more sound and fury, but some of the solo ventures work well too.

The first half of the album is a true *tour de force*, with nary a misstep. "Paul Westerberg" a wary tribute to the irreplaceable Replacement, veers between cynicism and veneration, but ends on the positive: "Do you know how you make me feel//Blazing through life so damn real." The band crunches mightily with Andy and Bryan Ronshaugen providing hard driving guitars over the rhythm section of bassist Joey Williams and whipsmart drummer Matt Terrerri, creating a sound closer to the Foo Fighters than the Minnesota boys, but incorporating elements of both. Well done.

"10,000 T-Shirts" coasts on Ronshaugen's indelible lead line as Andy intones in a low Lou Reed moan a tale of a lost opportunity for interpersonal connection. Another keeper. "Allegro" would appear to be leveling a broadside at another band or band mem-

"It's been a long, strange trip for the quirky, uncompromising HCE. Michael Jarmer's snotty intellectuality has always veered dangerously close to antisocial snobbishness."

It's been a long, strange trip for the quirky, uncompromising HCE. Michael Jarmer's snotty intellectuality has always veered dangerously close to antisocial snobbishness. But, taken as a whole, the band's work shows a consistent sense of humor that deflates somewhat the hostility. And the constant high level

ber, "Here comes that butt rock'n attitude of bands. Again/Buy your lighters and light 'em up— up over your head/Every time we laugh about it/ We lift our hands and salute this way/Fly the bird high." Jagged guitars and spitfire drums propel the song through

Continued on page 24

by Susan Connell

Arcrot was conceived by Tony Cameron and Bob Kleinjan on August 8th, 1995: the day Jerry Garcia died. What better day than the death day of a pop icon for two mind-filled artists to start creating music Cameron describes as "Hyper Minimal Death Pop."

Arcrot puts on one of the finest emotionally charged and provocative performances I've seen on a Portland stage. Accompanied by the lovely and flawless *Lucy*, their electronic drum machine, the two play off each other as if once they were Siamese twins. At times falling into the melancholy of love songs, and at others thrashing about like possessed androids, these two artists will keep you guessing. From the odd costumes here and there to back projections, new and stimulating things are in store at every Arcrot event.

As with most thought provoking art deviating from the norms of society, audience members often have a variety of reactions. Some audience members close their eyes and experience their own Arcrot-inspired visions, while others stare in amazement at the rhythmic spectacle of expression through music. Still others are provoked into a spastic frenzy on the dance floor. Violation of peoples' expectations is one of Arcrot's goals, said Kleinjan.

Arcrot has been described by witnesses as everything from The Cure to Nine Inch Nails. "People need labels. They try to compare us to bands they know," said Kleinjan.

"[Arcrot is] a gross conglomeration of all our favorite music: everything plus a lot of emotions

Portland is presently the home of an impressive amount of "Art Rock" bands (if I dare label thee such), and many of these bands are steadily gaining popularity. "Rollerball and Add-X are the shit. They represent the closest bands to what we hear in our head," said Cameron.

"We all have a pretty clear vision of what we



ARCROT



photo Polyestra

want to do," said Kleinjan.

As with most "Art Rock" shows, witnesses are welcome and often inspired to express themselves in whatever manner they see fit. "Art Rock" seems to enjoy much more freedom than the typical rock show where pretension and reputation rule.

"The common thread between us is we are completely dissatisfied with the way we function in society," said Cameron. "I don't feel comfortable as a wage slave."

Cameron explains that one satisfaction of

"Some audience members close their eyes and experience their own Arcrot-inspired visions, while others stare in amazement at the rhythmic spectacle of expression through music. Still others are provoked into a spastic frenzy on the dance floor. Violation of peoples' expectations is one of Arcrot's goals."

we don't understand," said Cameron. "Music we want to hear doesn't exist yet. We want to make that music."

Arcrot has a definite pop edge with two fine young men on stage pouring their hearts out. "We both love pop and pop sensibilities," said Cameron.

playing live is when someone feels the same way too. "It is OK to feel freaked out," said Cameron.

Arcrot will be featured on a local mystery CD due out at the end of January.

Arcrot will be playing at EJ's on Jan. 12 with Add-X and Burgundy. Free show.



Continued from page 5

- | | |
|-----------------------|---------------------------------------|
| 45. Billy Kennedy | 84. Calvin Walker |
| 46. Neo Boys | 85. Kelly Joe Phelps |
| 47. Trigger's Revenge | 86. Jerry Joseph |
| 48. Burnside Bombers | 87. Quasi |
| 49. Tom Grant | 88. Esquires |
| 50. Jeff Lorber | 89. Lenny Rancher |
| 51. Danse C'ombeau | 90. Jenny & The Jeans |
| 52. Thin Man | 91. Slowtrain |
| 53. Nimble darts | 92. Usual Suspects |
| 54. Heatmiser | 93. Sado Nation |
| 55. Nero's Rome | 94. Lights Out |
| 56. McKinley | 95. Radio Silents |
| 57. Spinanes | 96. Dots |
| 58. Dandy Warhols | 97. Eccentric |
| 59. Wild Dogs | 98. Pink Martini |
| 60. Cherilee Dillon | 99. Jesus Presley |
| 61. Jeff Labanski | 100. Here Comes Everybody |
| 62. Sheila Wilcoxon | 101. Sylvia's Ghost |
| 63. Poison Idea | 102. Village Idiot |
| 64. Wheatfield | 103. Kaitlyn Ni Donovan |
| 65. Black n Blue | 104. Crackpots |
| 66. Fall From Grace | 105. B-Sides |
| 67. Blubinos | 106. Fire Eye |
| 68. 5 Fingers of Funk | 107. Hummingfish |
| 69. Pete Droge | 108. The Willies |
| 70. U-Krew | 109. Chelsea Rae |
| 71. Calobo | 110. Incredible John Davis |
| 72. Love On Ice | 111. Billy Hults |
| 73. The Rounders | 112. Mike Fingerut |
| 74. Killing Field | 113. Positive Waves |
| 75. Taxi | 114. Oblivion Seekers |
| 76. Gary Ogan | 115. Mien Street |
| 77. Jackals | 116. Ragin' Woodies |
| 78. Mr. Nice Guy | 117. Napoleon's Mistress/Pop Theology |
| 79. Razorbacks | 118. Meridith Brooks |
| 80. Rubberneck | 119. Cherry Poppin' Daddies |
| 81. Hitting Birth | 120. Everclear |
| 82. On A Llama | 121. Lloyd Jones |
| 83. Jr. High | |

If you are a member of one of these nominated bands, or know how to get ahold of them, please contact SP Clarke c/o Two Louies. If you think your band should be on the list of nominees, remember one thing:

Given the incestuous nature of the Portland music scene, one nominated band may have to serve as the focus for the diverse careers of several musicians. Conversely, some individuals fronted several different bands. We probably won't be able to include them all. Also, because we are covering a twenty year span, there will be room for only two or three tracks to represent any given year or span of years. Competition will be fierce, especially in the backloaded 90s.

If, after all this, you still believe that you have been overlooked, submit your case (in writing) to SP Clarke at Two Louies before March 15, 1999. No telephone calls please.

We would love for this compilation to truly archive all the wonderful musical diversity the Portland live music scene has offered for the past 20 years. In order to do real justice to the project we will need the help of a lot of people. If we continue to receive positive response, this promises to be a collection for the ages.

LL

LL

PROTECTING YOUR BAND'S NAME

Sometimes one of the more challenging things about starting a new band can be coming up with a good name for the band. Usually the name selection process is not exactly methodical, as illustrated by the following comments:

I wake up some nights and think, "Orchestral Manoeuvres in the Dark"? What a stupid name! Why did we pick that one?

—Andy McClusky

We didn't even know we were The Beach Boys until the [first record] came out.

—Mike Love

We didn't realize that with eleven letters in Brownsville, most of our marquee appearances at rock/hippie theaters would have our name reduced to "Brown Sta"

—Cub Koda, guitarist, on his days in Brownsville Station

[On the naming of Buddy Holly's backup band, The Crickets]: . . . We did consider the name "Beetles," but Jerry [Allison] said, "Aw, that's just a bug you'd want to step on," so we immediately dropped that.

—Niki Sullivan

Yeah, they thought that we were a low-rider band—they thought we were "Die Cruisin'."

—Dan Kubinski, Die Kreuzen

If you look at all these band names, they're just really stupid names; and the more stupid the name, the more outstanding it is, I guess. Or the more memorable.

—Keith Morris, The Circle Jerks

I once told this writer a story about how I met the guys in an elevator and found out that we all had the same last name, so we decided to form a band.

—Joey Ramone, The Ramones

Finding the right name is, of course, very important. A band's name will often become its most valuable single asset, since a successful band's name will, in itself, sell records and draw live audiences. Unfortunately, however, many bands fail to take even the most basic and inexpensive steps to legally protect their band's name, and as a result jeopardize their rights to use the name and to keep other bands from using the same name.

There are several steps necessary to assure *total* legal protection for a band's name. Some of these steps — such

Generally speaking, the following steps must be taken in order to seek full legal protection of a band's name: (1) When choosing the name, try to be sure that no one else is already using the same name; (2) Once a suitable name is selected, then have a written agreement among the various

legal name is James Brown and you include that name in your band's name, you can be certain that you will hear from the attorney for the James Brown as soon as you reach any degree of recognition in the music business.

Once you choose a name, you must determine whether

LEGAL EASE

by Bart Day, Attorney

members of the band as to future legal rights to the name if the band breaks up, or if some of the members leave the band; (3) File the appropriate trademark application forms; and (4) Monitor the entertainment industry to be sure that no one else starts using the same name.

These various steps will be discussed in more detail below. But it is important to first cover a couple of basic principles of trademark law.

SOME TRADEMARK BASICS

It's important to first remember that the legal protection of groups' names is available through federal and state trademark laws, and *not* as a result of *copyright* law. In other words, a band's name is legally considered a kind of trademark. Often the terms "trademark" and "copyright" are used interchangeably, but they have quite different meanings. Trademark law protects *names* and *logos*, including the names and logos of *bands*. Copyright law, on the other hand, protects such things as artwork and songs. So when we are talking about protecting a group's *name*, we are talking *trademark* law.

Another important fact to remember about getting legal protection of bands' names: Legal rights to a band's name, cannot, generally speaking, be obtained merely by sending in a trademark application form. Instead, legal rights to a band name can be created only by active *exclusive use* of the name. Therefore, before a band starts actually using a particular name, it should make a serious effort to determine whether the same name is already being used

the name is already being used in the entertainment business. For example, you can check record store catalogues and music business directories (like the Billboard directories and Pollstar).

If the name still seems to be available after you have checked with these sources, then it is highly advisable to have a computerized trademark search done by a trademark research company, so that you can find out whether the name is already being used by someone else. The cost for a preliminary trademark search runs approximately \$100, and a comprehensive search currently costs around \$300. This is almost always money very well spent.

Incidentally, you should also be aware of a potential problem area, which we can refer to as the problem of "below the radar screen" bands. This problem arises from the fact that there are thousands of local bands who have never filed a trademark application, and who have never released a record through an established distributor, and who have never done anything "official," like taking out a business license. As a result, these bands will typically not show up on any trademark search reports, yet they very easily may have established trademark rights to their band name in their local or regional area. Other than doing as much research as possible, there is really no way to avoid this problem, and it is one of several risks inherent in the trademark process.

AGREEMENT AMONG BAND MEMBERS

As mentioned above, it is critical to have a written agreement among the band members regarding who can use the name if the band breaks up, or if *some* of the members leave the band. Experienced entertainment attorneys routinely include such provisions whenever a written partnership agreement or incorporation papers are drawn up for a band. It is *extremely* important, however, that such a provision be drafted *very* carefully, because a *poorly* drafted provision usually creates many more problems than it solves.

TRADEMARK REGISTRATION

A trademark application can be filed with the *federal* government if the name is being used in interstate or foreign commerce. In certain circumstances, a trademark application can be filed even before the name is used, due to major changes in the federal trademark statute in 1989.

In addition, trademark applications can be filed in any *state* where the band's name is being used — for example, wherever the band's records are being sold. If a federal registration has already been obtained, it is generally not *necessary* to also obtain *state* registrations, though it is sometimes a good idea to do so.

As I mentioned above, it is not absolutely necessary that a trademark application be filed in order to have legal rights to a name. Nonetheless, there are many substantial legal advantages in having a trademark registered, particularly if it is a *federal* registration. As a general rule, any band desiring to protect its name on a national (or even regional)

"It's important to first remember that the legal protection of groups' names is available through federal and state trademark laws, and not as a result of copyright law. In other words, a band's name is legally considered a kind of trademark."

as filing a federal trademark application — can be a little pricey, and may not be feasible right away due to a band's limited finances. On the other hand, there are some other steps which are relatively inexpensive, and sometimes even free, but which will help a band avoid unpleasant legal repercussions in the future.

For example, it is very inexpensive to file a State trademark application (for example, with the State of Oregon). While a State trademark registration offers far few benefits than a *federal* registration, a State trademark registration does offer some benefits, and also will get your band into the various national trademark databases that are used for trademark searching and may, as a result, discourage another band in the future from adopting your band's name as their own.

by another band. Otherwise, there is the risk that the band could spend a lot of time and energy developing public recognition of the band's name, only to find that it has no legal right to use the name.

Now, back to the issue of what steps are necessary to legally protect a band name.

CHOOSING A NAME

A prospective band name should be relatively unique, since it is much easier to get legal protection for unique names like "Smashing Pumpkins," than for more generic, descriptive names (like "The Band").

Another consideration is that sometimes you cannot even use your own personal name as part of the band's name, since someone else with the same name may already have exclusive trademark rights to the name. If, for example, your

Continued on page 20

by Cybele

~~ON THE STREET~~

On the road again, with my best of friends, to paraphrase Willie Nelson. Yes, Botielus and I are in the midst of a one-month, 14-state road trip. What a way to kick off the new year! We drove down through San Francisco (cool underground info resource # (415)289-6666) and Los Angeles (saw Jay Leno interviewing folks on the sidewalk), over to Las Vegas (fabulous buffet at The Bellagio, with Chihuly glass in the entryway), through Austin (home of Schlotzky's – the best sandwiches in the world. Oh yeah, and they have some kind of a music scene, too) to Houston (gasoline 75 cents per gallon), over to Louisiana and Mississippi. As I write this column, we're headed up through Oklahoma and Kansas. When we're not in Kansas anymore, Toto, we'll cross over to Denver, finishing up through Salt Lake City, Boise, and then finally home to roost. Yee-ha! We initially set off to perform whenever we could, but life kinda got in the way of laying plans in enough advance. Scored a coupla "almosts" before we left Puddletown: Café DuNord in San Francisco wanted Miss Cybelvis Monroe, but the 2 days we were scheduled to be in town were already booked. Gotta give the booker 6 weeks advance notice, next time. We almost opened for El Vez in Houston at the annual mega New Year's Eve festival with 5 stages and fireworks. Got the go-ahead from El himself, but ran into a brick wall with the promoters. Too late, again! When we woke up on December 31st to a torrential downpour, we breathed a sigh of relief that we didn't have to play an outdoor show, anyway (small consolation). The Polka poker party with relatives sufficed, and we got to squeeze "Old Lang Syne" on our accordions to our hearts' content.

Back in Vegas, we had a little more luck with public appearances. Elmo Saxon from TuTu Band had fed me the name of Tommy Rocker, an original TuTu from way back. He's the only TuTu, Elmo said, who owns a bar in Las Vegas. Apparently he is quite popular there. Having played The Strip for years, he is a seasoned veteran, casually comfortable with his audience. He eventually opened his own club, and has been doing gangbusters ever since. He does a one-man band thing, using just a drum machine and accompanying himself on guitar. The rock songs he does (heavy on the Jimmy Buffet mix) sounded surprisingly full, considering the sparse instrumentation. When he asked the crowd if anyone had an accordion to play along with him, Botielus was happy to oblige. "Margaritaville's" shaker of salt with a flavorful squeeze!

Tommy was quite happy to relive the halcyon days of TuTu yore, and invited us up to do a brief set. It's all who you know in the music biz. We surprised the blue collar drinkin' crowd with the surreality of

Miss Cybelvis Monroe. They didn't know what hit 'em! They'd seen Elvis, they'd had Marilyn, but they weren't quite ready for the two in one body. Botielus backed me up on accordion as I coerced an unwitting regular joe up on stage to blow up



New Years on the road with Cybelvis.

an inflate-a-cake for his birthday. There was lots of hootin' & hollerin' at first, but then they just wanted to get back to the drinkin' songs. We had another engagement to make, so we were off.

As we had driven from Lost Angels to Lost Wages, we had spotted a billboard advertising the Christmas show at The Sahara. It featured none other than the same bill that had performed at Chinook

jewelry, and "Lifestyle". Each mini-museum was manned by a finger-wagging crone, warning us of the 5 o'clock closing time. They must have heard that endless Lee loop one time too many! A fun surprise wasn't even on the program. Nestled between the shrines to Mr. Showmanship is Carluccio's Tivoli Gardens Restaurant, where Liberace used to sometimes show up unannounced to serenade the lucky diners. The piano bar is just that – a bar shaped like a grand piano, with the keys etched in the glass countertop! We had fun posing for pictures, and Botielus snuck over to play a Christmas tune or two on the piano that Liberace himself used to play.

At the other end of the glamour scale was The Waffle House. Every exit along the freeway in Louisiana and Mississippi seemed to sport a sign for one, and we soon were salivating for the buttery dough. Once inside, Botielus spotted the jukebox and pulled out some quarters to get the joint jumping. When the waitress saw his long hair approaching, she muttered "he's gonna clear the restaurant"! Try as he might to find rock tunes in hickville, country-fried rock was about as close as he got. The waitress needn't have worried – the fella who stocked the juke musta been a local. They did have a Meredith Brooks tune on there, but it wasn't one we recognized.

When we got to Mississippi, we went to Biloxi and thought we had taken a wrong turn and were

"Back in Vegas, we had a little more luck with public appearances. Elmo Saxon from TuTu Band had fed me the name of Tommy Rocker, an original TuTu from way back. He's the only TuTu, Elmo said, who owns a bar in Las Vegas."

Winds when I worked there as a Marilyn Monroe Impersonator: The Coasters, The Drifters, and The Marvellettes! Happening to have with us some copies of the October Two Louies issue where I mentioned them, we thought we'd try to make contact. I wrote out a little note and Botielus dropped the package off backstage. The next day, one of The Coasters called us up and invited us to a party! It turned out to be for one of the cast members who was leaving to join the touring production of Grease. We had a good time dancing and singing karaoke with a roomful of legends at a Chinese restaurant, and got the carte blanche to attend any of their shows as their guests! Might have to make another jaunt to Vegas...

While there this time, we were happy to play tourists at the Liberace Museum (www.liberace.org). The dazzling splendor of his stagewear was a marvel to behold up close. I can only aspire to be clothed in such glittering opulence – I could never lift such costuming! The museum is made up of three separate buildings; one for the cars and pianos; a second for the miniature piano collection, personal music arrangements and photos; and a third for the costumes,

back in Vegas again. The casino scene is booming there! The law says that gambling is only legal on the water, so some casinos are riverboats, and some are built so they extend out over the water. We enjoyed Alaskan king crab and oysters on the half-shell at an opulent buffet that is legendary for the line of people waiting to get in. We made no complaints as we waited, however, because at the top of the escalator was a one-man band serenading the crowd from above! He played all the greatest hits, and we heard "Margaritaville" done yet another way. Our Louisiana purchase was a toy accordion, and we were itchin' to get up there and play some. Going by our track record, we shoulda asked the one-man band if we could sit in – he mighta let us! Ah well, 1999 is Louisiana's tricentennial. Plenty of squeezin' opportunities during the endless celebrations they'll be sure to be having. Alert to musician's who play Cajun music: sign up now!

I'll sign off now. At this point we're in Denver, and we hear there is an open mall in Boulder where busking is a real possibility. I'm downing my hot toddy and we're off to a new adventure!

LL

Frisco Disco

by Rozz Rezabek-Wright

JEFF TROTT RETURNS TO SAN FRANCISCO

When I saw Jeff Trotts new act at one of artichoke music's last showcase gigs it was all well and good with the fabulous Williams brothers rhythm section, Brent and Gregg and a assortment of other guest musicians as well as an overly ambitious slide show...but the combination of a boxy room, too many "portland rock stars" (i.e. see oxymoron in your nearest Websters) and these too gorgeous anorexic genetic celebrities and stepford wives I've never seen around before proved to be to much of a distraction to really enjoy the music. Everyone in the audience was looking around checking out everyone else's reaction gently swaying self-consciously very aware they were be-

His return to San Francisco was quite the opposite however. It was a Christmas treat not to be forgotten. One of the best shows I've seen in 1998. It had a frantic energy yet a calm low-key set-up at the Hotel Utah that worked on all levels, AMBIENCE, SOUND QUALITY,

"Jeff seemed slightly nervous and left me his double shot of Jamison and ambled onstage with a beer instead, breaking the ice with a quip 'I guess this is our soundcheck.' The music was edgy...Val was this 6 foot 8 inch amazing electric guitar player rocking back and forth on this tiny folding chair flashing nordic smiles at the 4 or 5 tables of ANOREXIC GENETIC CELEBRITY SUPERMODEL STEPFORD WIVES in the balcony above the stage."

ing scrutinized as well. there was NO BOOZE, or BEER, or WINE as a social crutch, so the terminally insecure scenesters were doing their shtick and it was just a little uptight. It was Jeff I liked, but I didn't remember any of the songs 'cept the mega smash "If It Makes You Happy".

UNPREDICTABLE JAMS. With the Williams brothers on tour with another band, Jeff Trott did a masterful job assembling an international assemblage of musicians...arriving in the Bay Area with Portland keyboard wizard Robert O'Hearn, they hooked up with pedal steel player Max Butler, guitarist VAL, most

recently of SEAL fame came fresh back from europe via L.A. A competent British drummer, a bass player borrowed from the PATRICK WHITTINGTON BAND, local s.f. favorite known only as PETE on electric violin. The only musician besides Jeff at both shows was MAX on pedal steel guitar.

I arrived early and the friendly barkeep said "are you with the band"? uHHHHhh..yeah, I'm with um,.. "I'LL JUST GIVE YOU DRINKS TIL THE DOOR GUY GETS HERE WITH THE DRINK TICKETS OK?...see what I mean about the Christmas treat analogy. While I was enjoying pints an bullshitting with ROB about the shitty portland weather of late (HAS

THE WEATHER GOTTEN SHITTIER OR ARE WE JUST OLDER?) at the end

of the bar as the various players got their gear together on stage, there was really no soundcheck.

The CELEBRITIES

were there but it felt like family..literally. Jeffs parents an sis anchoring one table, drummer

Liam Hart and

Jeff Kane of THE

RUSS TOLMAN

BAND at another, the

tiny club was packing out at a little after 9p.m. Jeff seemed slightly nervous and left me his double shot of Jamison and ambled onstage with a beer instead breaking the ice with a quip "I guess this is our soundcheck". The music was edgy...VAL was this 6 foot 8 inch amazing electric guitar player rocking back and forth on this tiny folding chair flashing Nordic smiles at the 4 or 5 tables of ANOREXIC GENETIC CELEBRITY SUPERMODEL STEPFORD WIVES in the balcony above the stage. Where do they all come

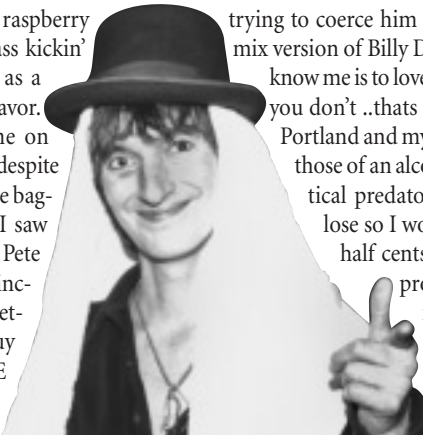
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YOU SAY YOU WANNA RESOLUTION? a questionably fond look back at 1998 and promises you won't keep to yourself in 1999...

I was all set to blow off Mr. Munger again trying to convince myself to procrastinate indefinitely again until the offer or idea slowly falls off the table of possibility to the realm of bullshit the fodder of all rock-n-roll. Well, I've already broken my first new years resolution not to drink weird booze guests leave at the LOVE GUN LOUNGE here in San Francisco. Cinnamon Schnapps, Mick Jaegermeister, Fatboy malt liquor, some Mexican rum-tequila-Mezcal-worm in the bottom stuff called "EL TIGRE" (with Todd Rundgrens autograph on the bottle in sharpie pen) and a big bottle of Carlos Rossi Chablis. All I really want is a good Oregon homeboy beer but with a 3 year old you can't go to the store during naptime. So I have

improvised a repulsive mix of wine and raspberry juice, t.v. tuned to a Dallas Cowboy ass kickin' by the Cardinals (which will suffice as a soothing backdrop) as I set to this endeavor. My second resolution is to not shine on people who are trying to be supportive despite my limited social skills and considerable baggage in the music industry, so when I saw the pictures of Buck with Jimi Hendrix, Pete Townshend and Ron Wood I knew instinctively writing for TWO LOUIES was a better career move than stalking that guy from BO DONALDSON AND THE HAYWOODS who owns a carpet cleaning service out in Lake Oswego

trying to coerce him into a grungy -remix version of Billy Don't Be a Hero. To know me is to love me and thank god you don't..thats okay I hate half of Portland and my opinions are only those of an alcoholic pharmaceutical predator with nothing to lose so I won't, and at 4 and a half cents a word I can and probably will rant on indefinitely trying to weasel a big check from the man.



Rozz Rezabek-Wright

photo David Ackerman

LL

Inter NetWorking

by Bud Palmer

It's been my custom since beginning this column to begin the new year with an introspective look at events over the past year as well as a glimpse into the crystal ball to see what may be coming down the road regarding music on the internet and the technologies that support it.

If you're a regular reader of Two Louies you know that we have been covering the MP3 issue extensively over the last quarter of the year, almost ad nauseam. The fact remains however, that no other issue in recent times has polarized, stigmatized or otherwise created such controversy and debate as MP3. Love it or hate it, it seems most everyone involved in the business of music has an opinion.

In looking at the events as they have unfolded, it is apparent that we have only begun to deal with the issue of the digital transmission of entertainment media, music, video, streaming audio et al. While it certainly hasn't been the only noteworthy issue, it is most definitely the one issue that will effect the working musician most significantly, both in their ability to promote and sell their music.

While the existence of MP3 has been around for several years, it wasn't until the third and fourth quarters of 1998 that it came out of the shadows and became a movement. The announcement in September 1998 by Diamond Multimedia of its intention to market a portable MP3 player called the Rio initiated a bitter feud between Diamond and the RIAA (Recording Industry Association of America) over the legality of the device. While the initial efforts by the industry to thwart the introduction and sale of the RIO failed, the case is still pending in Los Angeles District Court. Since failing in their first attempt to stifle the RIO, the RIAA has waffled in the press as to its intentions to pursue the suit against Diamond. In the meantime, Diamond has counter sued the industry for restraint of trade and the issue builds. The furious legal activities covered in every mainstream publication have only served to fuel the debate and raise its level of visibility to the artist community.

As we have reported extensively, the main issue from the industry viewpoint is the protection of copyrights and revenue since MP3 is essentially a free medium. So great is the industry's concern that on December 15, 1998 a news conference was held in Manhattan to announce the Secure Digital Music Initiative (SDMI). Companies like Sony Entertainment Group, EMI Recorded Music, Universal Music Group and others attended to show their support for the new initiative. As reported in Billboard, the group

is aiming to "guide an inter-industry effort to protect music in all existing and emerging digital formats through all delivery channels". Besides the big 6 record companies, there are some major players in the computer arena like Microsoft, RealNetworks, AOL, IBM, Intel and Lucent who have signed on to participate in developing an inter-operable, secure system for digital delivery. The scope of the SDMI according to their release will be to "facilitate a marketplace for the delivery of music in the digital era and enhance the listener experience for consumers". They continue "It will answer consumer demands for accessibility while ensuring copyright protection for creativity, as well as enable technology, consumer electronics, and music companies to build successful businesses."

It's been known for sometime that individual companies have been working on their own approach to dealing with the protection issue. Warner Music Group for example has been working with IBM on their "Madison Project" as previously reported in Two Louies. Others like Universal Music Group and InterTrust are also reported to be working on another

come out with a standard by the end of 1999, there are going to be a lot of different products with different standards". The probability that all of this is going to come together by Xmas 1999 is questionable. Especially considering that other inter-industry initiatives like the development of a DVD-audio standard have been over three years in the making and it's still not happening.

Meanwhile, MP3 continues to gain in its popularity and recognition. Artists like Public Enemy, The Beastie Boys and others press the envelope of tolerance with their labels and put their product on line. Alternative, secure digital distribution technologies have also found support from name artists like Marilyn Manson, Tori Amos, Lenny Kravitz and others already muddying the water as to which way for the consumer to go.

At this writing it appears that the IBM /Warner effort will be first to test their efforts sometime early in the second quarter of 1999. Where this is all going to end at this time is completely unknown. It would seem reasonable with so much at stake that some kind of coming together must take place and soon.

Elsewhere on the net, other areas are also developing rapidly. The trend to web radio is growing exponentially. With the introduction of sites like Rolling Stone Radio, who just recently announced the addition of David Bowie as a program director/DJ, web radio is making its way to the front of the line of Internet popularity. If you listen to the hype, 1999 is going to see dramatic improvements in bandwidth on the Internet enabling new forms of mixed media content. The fact is that as much bandwidth as you will probably ever need is already available if you want

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system, code-named "Providence" as reported in the Dec. 15 issue of Billboard.

All of this effort is directed at the singular goal of protecting copyrights and revenues for the major labels thus allowing them to place their extensive catalogs on line, something we would all like to see realized. The problem as this writer sees it is that you have an announced objective of developing a mutually agreed upon platform of technology requiring extensive collaboration between groups that are inherently hostile to one another. To make matters worse, according to sources within the SDMI development group, "If [the digital distributors] don't

to spend the money for it. Actually, it's not that expensive. About \$40.00 a month after a hundred dollar installation fee and you can get 256 KB or better piped right into your living room. Portland is fortunate to be one of the pilot cities making ADSL technology readily available. Question is how many people are really going to step up and take the pop for all that bandwidth unless your running an e-commerce business or some other commercial enterprise that requires it? One thing is certain, the new year is definitely positioned to set new precedents and deal with the issues and technologies that will take us well into the new millennium.

LL

An Unreel World

Lake Oswego

(503)639 9364

Email: Mannykarin@aol.com

Owner: Karin Kopp

Engineers: Manny Keller or your choice

Tracks: 24 digital

Rates: \$18/hr

Equipment: Yamaha03D midi automated console with moving faders and recall, Mackie CR1604 VLZ and CR1202VLZ Mixers, Alesis Adats, Midi Machine Controlled by a Power Macintosh 8600 with Digital Performer, MOTU 2408 PCI card, 16 digital audio, unlimited Midi Tracks all synced with a Midi Time Piece AV, Event 20/20bas Studio Monitors, 2 Panasonic DAT's, AKG, Audio Technica, Beyer Dynamic, Crown, EV and Shure Microphones, Lexicon PCM 70, Quadraverb2 and Yamaha on board processors, DBX Compressors, Expanders, Gates and Limiters, ART Tube Mike, Guitar and Bass Preamps, Ensoniq ASR Sampler with SCSI and large sound library, Yamaha MU80, Korg Wavestation, Roland R70 and V Drums Pro Set with TD10 Percussion Sound Module, DW Maple Drum Set, Yamaha Recording Custom Birch Drum Set.

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

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

Anonymous Noise

248-2136

Owner: Karl Brummer

Engineers/Producers: Karl Brummer

Tracks: 8 Track,

Rates: \$12/hr.

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

Apache Recording Studios

4009 E. 18th St.

Vancouver, WA 98661

Vancouver phone: (360) 694-5381

Portland office: (503) 293-9266

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

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

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 — Studioma Series II 40-channel MIDI automated console; Tascam MS-16 multitrack; Otari MX55 2 track; Yamaha Rev 7;

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

Blue Dog Recording

1314 NW Irving

Portland, OR 97209

(503) 295-2712

Owner: Bruce Robertson

Engineer/Producers: Bruce Robertson, Keld Bangsberg

Tracks: 32 (24 ADAT, 8 Hard Disk)

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

Equipment: Recording: Alesis X2 In line Recording Console (24 input, 64 input at mix down, 8 aux. sends, full parametric EQ, mute automation on all inputs & sends), 24 tracks of ADAT, Alesis BRC, AI-1 Digital Interface, Pro Tools 3, Session 8 Macintosh, Audiomedia II/Sound Designer II, Niche ACM Level Automation, Panasonic SV3200 DAT, Denon, Sony, Kenwood, Cassette Decks, Roland 24 input Submixer Effects: Digitech TSR-24 stereo multiFX, Roland SE-50 multiFX, Alesis Midiverb 4, Mcroberb III, Korg DRV-1000, Digitech DDL, (3) dbx 266 stereo Comp/Gate, Korg KEC-42 EQ/Comp/Gate Mic/Monitor: (2) AKG C1000S, (2) AKG D112, (3) AKG C-408, Audio-Technica ATM-4033, Audio-Technica ATM-31, (3) Shure SM-57, Tubehead Direct Box, RA-100 Power Amp, AKG & Audio-Technica Headphones, KRK 9000B Monitors **Hardware/Software:** Macintosh Quadra 650, APS 1.7 Gigabyte Hard Drive, Apple CD-300 CD-ROM Drive, Digital Performer, Unisyn, Sound Designer II, Jupiter Systems MDT & Infinity, Hollywood Edge Premiere Edition SFX Library, Midi Time Piece II APC Un-interruptible Power Supply **Instruments:** Korg 01/Wfd, SampleCell Sampler, Alesis Quadrasynth module, Alesis D4, E-mu Proformance+, Korg DW-8000, Tama Artstar Drum set, Zildjian Cymbals, Assorted Percussion **Coffee Maker:** Braun Flavor Select, 10 cup. **Special Note:** We are a full service studio offering top quality at fair prices. Our facility includes a separate drum room, studio and control room. We offer a comfortable, low stress atmosphere for songwriters, bands, and commercial productions. We also produce and write music **Clients:** The Willies, Sweet Baby Onion, Trip21, Brothers of Baladi, Gypsy Caravan, J. Michael Kearsey, Doug Fulton, Bill Parsons, Guerrilla Motion Pictures, J.D. Kiggins, Bill Wadhams, Planned Marketing, Jason Baker, One Fish Two Fish, Albert Glenn and others.

Chameleon Studios

2921 N.W. Nicolai

Portland, OR 97210

(503) 241-7974 Fax: 224-6382

Owner: Robert Rude

Engineers: Robert Rude, Calvin Walker

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

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

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

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

QUARTERLY STUDIO/MASTERING GUIDE

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

Cockeye Recordings

NW Portland

(503) 294-0650

Owner: Cord Amato

Tracks: 16

Rates: \$20.00 per hour/block rates available

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

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

Columbia West Recording

Troutdale, OR

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

Owner: James Warren

Engineer: Steve Sundholm

Tracks: 24 Digital, 16 Analog 1"

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

Outboard: Manley Dual-Mono Tube Mic Pre, Manley Dual-Mono Electro-Optical Limiter (LA-2A), Drawmer 1961 Tube EQ, Lexicon PCM90, Lexicon MPX-1, TC Electronics M2000, Lexicon Alex, (2) Drawmer DL 241 Compressor/Gate/Limiter, DBX 166 Compressor, Aphex 622 Logic Assisted Gate. **Tape Medium:** Tascam MS-16 1" 16 track, (3) Alesis ADAT XT (with BRC), (2) Panasonic SV-3800 DAT, Tascam DA-P1 Portable DAT, Marantz PMM 502 Cassette Deck, Mackie 24x8 Console (with meter bridge), Mackie 24 Channel Expander (with meter bridge) **Mics:** Manley Stereo Gold Reference Mic, Manley Reference Cardioid, (matched pair) AKG C414 TL-II, (2) AKG C414, AKG D112, (2) AKG C461, (2) AT 4051, (2) Sure SM81, (6) Sure SM 57, Sony 7506 headphones **MIDI:** Roland A-90 Master Controller, E-Mu e6400 Sampler (128 MB Sound Memory), Korg X5DR, Alesis DM5, Roland MC-303 Groovebox, MOTU MIDI Timepiece AV, Logic Audio Other: Sundholm Acoustics SL6.5/S and SL6.5E Reference Monitors, Sundholm Acoustics Silver Quad Pro Wiring, Power Mac 8500/132 (80 MB RAM), 4 GB Hard Drive, 2-times CD-R Audio Media III PCI Card, Sound Designer II, MasterList, CD, Agfa Arcus II Scanner, PageMaker, Photoshop, Charis Works **Clients:** Spin Jupiter Spin, WOW, David Friesen and Bud Shank, Fran Ashcroft, Robert Crowell with Gordon Lee, Wormwood, Regroovination, Mt. Hood Community college, Sunstone, Oysterville Underground, Peas & Carrots, Highly Contagious.

Michael Cooper Recording

2405 Bailey Hill Road

Eugene, OR 97405-9418

Phone/Fax: (541) 683-2750

Owners: Michael Cooper

Engineers: Michael Cooper, Michael Souther

Tracks: 24 Track Digital

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

Equipment: Consoles and recorders: Fully automated Yamaha 02R Digital Recording Console with complete recall and moving faders, (3) Alesis ADATs Alesis BRC Master Remote Control, Panasonic SV-3700 R-DAT, Sony DTC 75ES R-DAT, Denon DRM-740. **Microphones:** AKG C12VR Tube Condenser, Neumann U87A, AKG C414B/TLII, (2) B & K 4011, (4) AKG C460B, (2) AKG D112, (2) Crown PZMs, (3) Sennheiser MD-441, (5) Shure SM57, Shure Beta 57, etc. **Reverb & Effects:** Dynacord DRP20, Lexicon, PCM70, Lexicon PCM60, Roland SDE-2500, Digitech DSP256XL, Alesis Midiverb II, MXR 1500 DDL, (2) Yamaha 02R on board effects processors. **Processing:** (41) Yamaha 02R onboard compressor/limiter/gates, (1) Aphex Tube Expressor, (2) Aphex Expressor, Aphex 612 Expander/Gate, Klark Teknik DN504 Quad Com Limiter, BBS DPR-901 Dynamic Equalizer, Millennia Media HV-3 Mic Preamp, (2) Rane ME30, BBE 422A Sonic Maximizer. **Monitoring:** Tannoy PBM-8, Yamaha NS-10M Studio, Tannoy PS-88 subwoofer, Audio Technica ATH-M40 and ATH-D40, Fostex T20, Crown PB-1 power amp, Rane HC6 headphone amp. **MIDI:** Power Computing PowerCenter 132 computer, Sony 200sx 17 inch color monitor, Emagic Logic v2.5 sequencer, Emu Emax sampler, Roland Juno 106, Casio CZ101, JLCopier MSB+ MIDI patchbay, Opcode Studio Plus Two MIDI interface. **Other:** Alesis DM5 Drum Module, Tech 21 SansAmp Rack, Missing Link BPH and Stewart ADB-1 direct boxes. **Description:** Michael Cooper has written over 100 technical articles on recording engineering for Mix, Recording, Electronic Musician, and Musician magazines. He is a Contributing Editor for Mix, the world's leading technical journal for recording engineers and studios, published in over 100 countries around the globe. Michael Cooper is the largest studio in the Eugene-Springfield area, featuring 37L x 17W x 20H cedarwood main room, 3 isolation booths and 20-bit fiber optic digital recording. All mixdown settings and moves are digitally stored for instant recall if a remix is ever needed. **Clients:** Chevalier, Alice DiMichele, Art Grooveanx, Paul Prince, Kalamity Jam, The Haines Kanter Project, Jibliminis, MK Menard, Doppleganger, Roughstock, Kudana, Shumba, Jim Scott (formerly with The Paul Winter Consort), Lefty Gruve, Big Bubba, Rob Tobias, The Tom Waters Band, Blue Face, Laura Zaerr, Carol Valentine, Acoustic Space, Jeff Deffy, The Steaming Pigs, Moth, The Path, Dakmahan, Sharon Rogers, Mina Spiro, Grupo Condo, Barb Stevens Newcomb, Emily Fox, Steve Carter, Nicholette Helm & The Destination, Poni Brendan, Aeolia, Divino, Thrombus, Ichele & The Bad Boys, The Falling Spikes, The Guardians of American Morality, Patrick Dodd, Sheba Dawn, and scores more.....

Continued on page 14

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QUARTERLY RECORDING STUDIO GUIDE

Continued from page 13

Dave's Attic Productions
Washington Square Area
Portland, OR
(503) 768-9336
Owner: David Fleschner
Engineer: David Fleschner
Tracks: 16 Track Digital
Rates: \$10 per hr. 8 Track. \$15 per hr. 16 Track, Block Rates and Remote Rates available.
Equipment: Fostex D-90 8 track hard disk recorder, Fostex D-5 Dat, Macintosh based audio and midi recorder (Digital Performer, Logic Audio, Cubase VST), Event Rode NT-1, Shure Beta 58, SM58, SM57, EV257 microphones, Behringer Composer, Hammond B-3 organ with Leslie Cabinet, Fender Rhodes, Yamaha P300 Digital Piano/Controller, Ensoniq ASRX Sampler, Hammond XB-2.
Clients: Groove Revelation, The Olde Savage Duo, Dylan Vance Quartet, Andy Tabb, Seth Samuels, Aloha High School Bands, Chris Gragg's Deep Roots Troutdale Poetry Experiment featuring: Dan Balmer, Kimbri Ranson, Mary Kadderly and Nancy King, Newel Briggs, Danny East, Anthony Jamesbarry, Rannato Carranto Jr. And Ezekiel Goodrick.

Dead Aunt Thelma's Studio
In the Sellwood Antique District
Portland, OR
235-9693
Web: www.tehlmass.com
Owners: OCP Publications
Studio Manager: Mike Moore
Assistant Manager: Nicole Campbell
Engineers: Mike Moore, Dean Baskerville, Ryan Foster, Ronn Chick, Bob Stark, Nicole Campbell, Matt Messing, Scott Parker, Josh Millman.

Tracks: 16/on request: 24 track, 1/2 video lock and 8 channel ProTools™ editing.
Equipment: Trident 24 Console; TASCAM MS-16; Phocurite 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 refer your project to a qualified professional, or to another appropriate facility. Clients: Warner/Chappell music, Sony Music, Reunion 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, Cowboy Angels, John Bunzow, Terry Robb, McKinley, The Shivers, J.C. Rico, Dale VanWormer, Lloyd Ruby, The Shims, Tracy Klas, Dave Berg, Harder! Faster!, Sons of Cain, Wilco, Mel Kubik, Nicole Campbell, Brenda Dickey, Silkenseed, Crazy Bastard Records, and many more.

Dithering Heights
(located close-in NE Portland)
PO Box 13205
Portland, OR 97213-0205
(503) 288-1291
Email: YLYL71A@prodigy.com
Owner: Engineer/Producer, Michael J. Cubbon
Rates: \$16 - \$20/hr. Block rates possible.
Tracks: 8 and 16-track digital studio
Equipment: 8-track Session 8 hard disk recording system, interfaced with 8-track ADAT; StudioMaster 8-bus tracking board, Yamaha Pro-mix 01 digital mixing board, TEA tube pre-amp/DI, Lexicon, Dbx, Alphex, Shure & AKG Mics, KRK's, Sony DAT. Clients: LoveNancySugar, Roger Nusic, Rainforest

Records, Cannonball Simp, Pop Theology. Note: Offering a casual, relaxed atmosphere and highly-personalized attention, specializing in artist-development demos and the occasional CD project.

Doctor Digital; The Sync Ward Studios
Portland, OR
(503) 892-0043, 1888-373-4485
Email: drdigtl@spiratone.com
Owner: Mark Frethem
Engineers/Producers: Mark Frethem
Tracks: 72+ (64 ProTools 24 Mix-Plus, 8 ADAT)
Rates: \$25/hr to \$75/hr - (Basic ADAT rates, ProTools non-sync, ProTools sync)
Equipment Consoles: Mackie 32x8, Samson 2242, Mackie 1604 VLZ (Linear): ADAT, Fostex D-10 DAT w/timcode, Fostex D-5 (5) Denon and Technics cassette decks.
Computer Hardware/Software: PowerMac 9500 233 Mhz w/G-3 -21" monitor, Quadra 950, 30 gig hard disk space, Jazz/Zip drives, Protocols 4.3, Sound designer II, Masterlist CD, Adobe Premier, Radius Videovision Studio, 586 133 Mhz PC w/21" monitor, NTSC monitors
Monitors: Tannoy, Infinity, Atlantic Technologies & Auratone, DCM Subwoofer
Mics: AT 4033 (2), Neum. KM100 (2), AKG c408 (2), AT25, AT825 stereo mic, EV RE20, Senn. 441, SM57 (2), SM81, SM58, many others available on request.
Processors/effects: Protocols IV/TDM: Waves TDM Bundle, JVP, Dverb, DPP-1, DINR, Focusrite D2, D3. TC Megareverb, Digidesign delays, gates, compressors, & EQ's.
Outboard: ART Pro MPA mic pre, Lexicon MPX 100, Yamaha SPX 90II, Digitech 256XL, Midiverb II, LA-22 dual channel compressor/limiter, ART MDMj-8L
MIDI: PEAVEY C8-88-NOTE WEIGHTED KEY CONTROLLER, KURZWEL K2500R, K2000S KEYBOARD, EMU PROTEUS 1, YAMAHA TG33, ALESIS D4, OCTAPAD & KICK TRIGGER, MIDI TIMEPIECE AV, (2) STUDIO 4'S, STUDIO VISION PRO (MAC), CAKEWALK PRO (PC)
Instruments and Amplifiers: Fender HM Strat, Peavey T-40 bass, Alvarez Classical, Peavey Rock Master guitar pre-amp
Miscellaneous: Marantz PMD 321 CD Player w/ Digital output, Onkyo Integra THX surround sound amplifier, Krups Espresso maker w/mobile I.V. & stand.
Sound Effects Library: Hollywood Edge Premier, The Edge, Cititrax, Cartoon Trax, and various custom designed. Music library choices available.
Notes: The Sync Ward is located just off I-5 and 99W and is a full service production facility that provides the latest tools and engineering talent covering a wide range of audio applications from full album production and mastering to audio/visual. All 3 separate Protocols systems can sync to picture for post production for video and film. ADR, Foley, and sweetening for video and film. Dolby 4:2:4 Surround Sound Mix encoding and 5.1 discrete. An elaborate MIDI suite with a weighted 88 note controller, the finest digital pianos, SFX and sample libraries offer a wide palette of sounds to choose from. Located in a secluded Southwest Portland house, Sync Ward South is creatively conducive, upscale, yet unobtrusive allowing the producer or the artist to concentrate on their craft rather than their pocketbook.
Patients: Patients include: Bill Matson (film: "Different"), Portland Center Stage (play: "A Christmas Carol"), Generator, Chamber Music NorthWest, Dale Van Wormer, Jerry Joseph, Nobody, Henry Moon, Boka Marimba, Beater, 16 Volt, Gutter Jacket, Ardey Allotey, Roger Sause, Pam Jordan, Toni Land, Andy Harrison, Richard Moore, Wes Burden, Paul Owens, Karl Mansfield, Dave Carter, Blue Honey, Haymaker, Geffen Records, Inphase, Inc., KPDX Fox 49, Oregon Ballet Theatre, WhiteHorse Studios, Rigsi (Electra), Atom Sane, World Media T.V., Encounter Video, Inc. and many others.

Don Ross Productions
3097 Floral Hill Drive
Eugene, OR 97403
(541) 343-2692 Fax: (541) 683-1943
Owner/Engineer: Don Ross
Tracks: 24 track Digital, 16 track Analog
Rates: \$45.00-\$75.00
Equipment: 24 track Tascam DA-8's mods by Au-

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dio Upgrades 8 w/RC 848, SY88 & IF88AE, 16 track Tascam MS16 1", Tascam DA30 Fostex D-10 Time code DAT & Panasonic 3700 DAT 2 tracks, Revex PR-99 MkII, B77 2 track, 1/2 tracks, Digidesign Pro Tools digital hard disk recording/editing system w/Mac IIFX, 6 Gig hard drive, Wang Dat & Studio Vision Masterlist CD and Pinnacle RCD 1000. Tascam M-3700 32x8 automated console, mods by Audio Upgrades; Tannoy NFM-8, Yamaha NS-10, & Auratone 5C monitors; Aiwa, & Tascam cassette decks; Lexicon PCM 80, LXP 1's, LXP-5's w/MRC & Yamaha SPX90's reverb/delays; Manley tube compressor, Aphex 661 tube compressor, dbx 266's, Drawmer DL241, Aphex 106, Aphex 720 Dominator II & Ashly SC-50 comp/limiters; BSS DPR-504 & Aphex 105 Noise Gates; Aphex Aural Exciter, Symetrix SX201 parametric EQ's, Gaines MP-2 mic pre's. Mic's: Neumann U87's, KM84's, mods by Laus Heyne, AKG 460's, 451's, Sennheiser MD 421, EV RE20, 408B's, Shure SM53's, 57's. **Other Important Stuff:** 1927 Steinway M grand piano, Kurzweil PC88 MX, Ensoniq EPS w/44meg, Syquest & 300 meg of samples, Opcode Studio 3, JL Cooper PPS-100 dk10 KAT, Alesis D4, pre CBS Fender Super & Twin reverb, Zoom 9050 JVC CR-85OU 3/4" video deck w/ SMPTE address trk., Sony video monitors 13" & 20", Fostex 4030/4035/4010 SMPTE sync system, Sony SLV-575, SLV-585 1/2" VHS, Symetrix TI-101 phone batch, Telos Zepher for digital land patch & a Braun 10 cup coffee maker. **Clients:** Mason Williams, Strangers, Multiple Sarcasm, Betmars, Babies with Axes, Valley Boys, Terry Robb, Austin, Stephen Cohen, Chico Schwall, Katie Henry, T.R. Kelley, Debbie Diedrich, Boogie Patrol Express, Mike & Carleen McCormack, Jim Scott, (formerly with the Paul Winter Consort), Cousin Larry, Dylan Storm and Tracy Bonham.

Echo Star Studio

Address: Portland Or.
Phone: (503) 358-3071 or (503) 358-3070
E-mail: edrei@echostarstudio.com
Website: www.echostarstudio.com
Owners: Marcus Sheppard, Edward Rei
Engineers/Producers: Edward Rei
Tracks: 24 track digital

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

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

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

Falcon Recording Studios

15A S.E. 15th
Portland, OR 97223
(503) 236-3856
Fax: (503) 236-0266
Email: falcon@cyberhighway.net
Contact: Dennis Carter for booking information.
Rates: Studio A: 24 Track analog/digital: \$60.00 per hr., 16 Track digital: \$50.00 per hr., 2 Track DAT: \$45.00 per hr., Set-up: \$30.00 per hr., Copy & Edit: \$35.00 per hr. Studio B: 16 Track digital: \$35.00 per hr., Pro Tools: \$75.00, Digital Workstation: \$45.00 per hr., Set-up: \$20.00 per hr., Mastering: \$50.00 per hr., CD Master: \$75.00, Additional CD's: \$45.00 each. Block rates available for Studio A. A complete staff of musicians for writing, arranging and production is available upon request. Production, writing and arranging costs will be billed sepa-

ately. Rates vary depending upon project. **Studio A** redesigned and tuned by Dr. Richie Moore—Sony MXP-3036 36x24 automated recording console; MS 3000 computer automation system for Sony console; Sony/MCI JH 24 24 track 2" tape machine; MCI JH 110 2 track 1/4" tape machine; Apogee AD 1000 A/D converter, Tascam DA-88 (3) 24 tracks digital recording, Fostex D-10 DAT Recorder, Macintosh Quadra 605, Meyers HD-1 monitor speakers/KRK monitors, UREI 813C time aligned speakers. **Processing:** Neve 33609 stereo compressor/limiter, Crane Song stereo limiter, Summit EQP-200 EQ's, Neve 1272 class A mic pre amps (6), Neve 3405 mic pres (2), API 512 b mic pre amps (2), API 550b EQ's (2), API 312 mic preamps (4), Focusrite Quad mic preamps (4 channels), Lexicon 300 digital reverb, AMS RMX-16 Reverb, Eventide H3000, Lexicon PCM70 digital effects processor (2), Yamaha Rev 7 digital reverb (2), Lexicon PCM42 digital delay, Drawmer DS 201 dual channel noise gates (4), JBL/URIE 7110 compressor-limiters (2), UREI 1176 LN peak limiters (2), DBX 160X compressor/limiters (2), DBX 160 compressor/limiters (2), Urie LA 22 compressor/limiters (2), Teletronics LA-2A, LA-4 compressor/limiter (2) **Studio B** — Ramsa WR-T820B recording console; Tascam DA-88 (2) 16 tracks digital recording, Pro Tools POI 8 ch./888 I/O, Mac 7600 w/20" monitor, Yamaha CD Recorder, Panasonic SRV-3500 Professional DAT, Yamaha NS10 A/KRK monitors, Roland SRV-2000 effects processor, Behringer Composer (stereo limiter), Behringer Multi Comp (4 limiters), Behringer Auto Quad (4 gates), Behringer Edison (3D Imager), Lexicon LXP 5, Lexicon LXP 1, Macintosh Quadra 700 (24 meg ram, 1 gig internal hard drive) 1 gig external hard drive, Audiomedia II card (Sound Designer II/Session), Apogee AD 500 converters, Opcode Studio 3 (2). **Software:** Performer 5.5, Vision 1.01, Pro Tools / Soundesigner, Master List CD, extensive sound library for S-1100, D-50, D-110, DX7, TX, MS 3000 automation 1.4, Galaxy. **Available Instruments:** Yamaha 6'6" concert grand piano, Yamaha Recording Series Drums (9 pieces), Gretsch 5 piece drum set, Akai S-1100 (mass Micro 45 mg cartridge hard drive), Korg M1-R, Korg 01-W fd, Korg 01-W, Roland D-110, Roland D-50 Roland Octapad, Ampeg B-15 tube bass amplifier. **Microphones:** Neuman U-47 tubes (2) Klaus Hynes modified, Neuman U-87 (2), Neuman U-67 Klaus Hynes modified, Neuman KM 84 (2) Klaus Hynes modified, AKG 414 (5) Klaus Hynes modified (1 modified), AKG C460, AKG D112, Shure SM 91, Sennheiser 421 (4), Beyer M201 (3), Shure SM-57's (5) **Clients:** Rubberneck, Calobo, Five Fingers of Funk, Higher Ground, David Andrews, Pete Miser, Rhythm Jones, Tree Frogs, Curtis Salgado, Hummingfish, Lifesavas, Dan Balmer Trio, Linda Hornbuckle, Dennis Springer, Dan Faehley, Tom Grant, Richard Arnold, Obo Addy, Calvin Walker, Rob Daiker Project, Mary Kadderly, Wreck Creation, Bombay, The Delinquents, See Jane Run, Bloomrailer FINN.

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Fresh Tracks Studio

1813 S.E. 59th
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Email: fresh@teleport.com
WWW Address: http://www.teleport.com/~fresh
Owners: Jon Lindahl

Continued on page 18



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AS THE WORLD



THE GRAND OL' SOAP OPRY

On The Cover...Jerry Joseph. The Jackmormons release their first full length CD "Salt Lake City" (See *The Good, The Bad and The Ugly* page 6.)



This will be a tough year for borderline bands.

1999 will be remembered for the biggest record company blood-bath in history...

Beginning January 15th, 200 major label acts will be dropped from their labels and 3,000 employees will be fired. The Seagrams Universal corporation has acquired the PolyGram group from Phillips for \$10.4 billion dollars.

That's "b" as in billion.

The new group of labels jointly account for 25% of the United States and European markets.

Seagrams plans to cut the budget by \$300 million a year.

Some of the labels involved are MCA, London, Polydor, Universal, Interscope, Island, Mercury, Geffen, A&M, Mowtown, Verve and Def Jam.

In the first reshuffling; Geffen and A&M will be collapsed into Interscope and Island and Mercury will merge. Good-bye un-recouped acts...

According to a story in the New York Times (12/21) by Neil Strauss, "Of the 200 bands estimated to be dropped from their labels, most of them will be rock performers who thought that signing a record deal meant they were on their way to stardom. Soon they will find themselves right back where they started. The remaining hundred or so more rock, pop and rap acts, including such well-known musicians as Sting, Sheryl Crow, U2, Hole, Beck, Elton John, Melissa Etheridge, Bon Jovi, Ice Cube, Hanson, Axl Rose and Amy Grant will find themselves on a new record label."



With all their pals in A&R and Promotion gone...

"It's an odd situation" said Elliot Roberts, Neil Young's manager since 1968. "It's the first time in all my years that this has ever happened on this scale. If I had a band that was a borderline band, I'd be losing sleep right now."

Some effected artists are surfing the wave of change...

Billboard's online Sites & Sounds column by Doug Reese

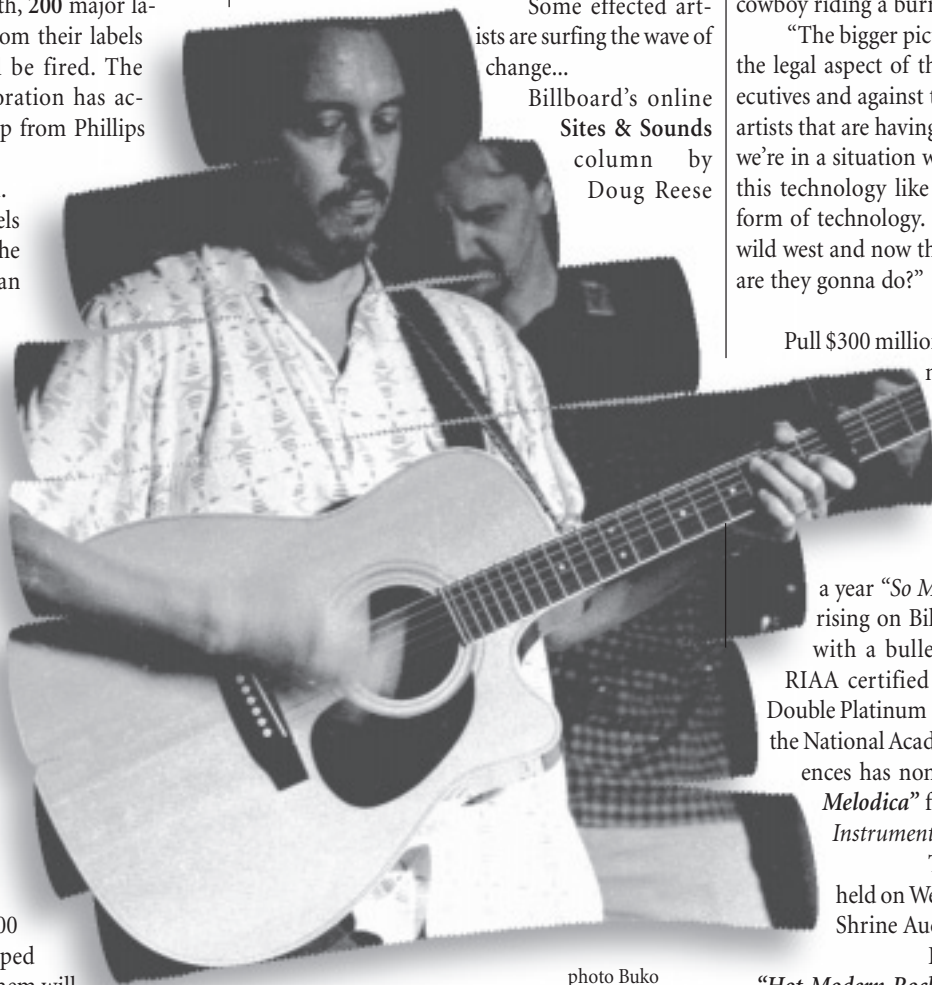


photo Buko

Gary Ogan; Home at last.

(12/8/98) reported Def Jam artist Public Enemy had posted their entire unreleased album "Bring The Noise" in MP3 format for free digital download on P.E.'s Web site at www.public-enemy.com.

Def Jam and its parent company PolyGram immediately had the files removed.

P.E.'s leader Chuck D said he still plans to ex-

periment in the open MP3 format. Doug says "Chuck D also thinks that the Internet is one of the reasons major music labels are starting to consolidate."

Chuck is quoted, "The executives and legal and accounting staffs are finding ways to downsize and cash out before everything changes, and my attitude is f**k them all." (ed note: BB uses the "f" word!)

"I'm gonna ride the MP3 like a mutha f**kin' cowboy riding a burro."

"The bigger picture is the entire industry and the legal aspect of the game skewing towards executives and against the creative. There are tons of artists that are having the same problems, but now we're in a situation where the industry can't pimp this technology like they've pimped every other form of technology. The labels invented the wild, wild west and now that everybody got a gun, what are they gonna do?"

Pull \$300 million a year out of the music business...



.The Best Of 1998..

Best Track Record - Everclear hands down. After a year "So Much For The Afterglow" is still rising on Billboard's Top 200 charts (#53 with a bullet 1/9/99). In December the RIAA certified *So Much For The Afterglow* Double Platinum (sale of two million units) and the National Academy Of Recording Arts & Sciences has nominated EC's "El Distorto De Melodica" for a Grammy for "Best Rock Instrumental Performance".

The Grammy Awards will be held on Wednesday, February 24th at the Shrine Auditorium in Los Angeles.

Billboard named Everclear "Hot Modern Rock Artist Of The Year", and *So Much For The Afterglow* made Rolling Stone's *Reader's Top 40 For '98* at #20. (12/24)

Everclear will headline the *Sno-Core* tour in February with Soul Coughing, Redman and DJ Spooky. They'll visit San Francisco, Las Vegas, San Diego, Los Angeles, Visalia, Sacramento, Pullman, Seattle, Salem, Boise, Bozeman, Salt Lake City, Denver, St. Paul, Milwaukee, Chicago, Detroit and Pittsburgh.

Y Y Y

Best Dressed Act - Cherry Poppin Daddies. "Cherry Poppin' Daddies are not a swing band but a band that swings," so says **Rolling Stone** in their cover plugged feature on the Daddies (12/24). "...the 8 piece Eugene, Oregon group has always been more iconoclastic than many of its retro-oriented peers, mixing s k a , punk and other styles with more traditional jump-blues and big band sounds. But it was the Daddies' fourth album, *Zoot Suit Riot*- a collection of swing tracks from previous releases- that turned out to be a surprise hit and jump-started this year's neoswing boom."

The **Rolling Stonesters** love the Daddies, voting *Zoot Suit Riot* the eighth most popular album of 1998 in the Reader's Top 40. **Billboard** shows *Zoot Suit Riot* at #141 on the Top 200 after 46 weeks. (1/9/99)

Y Y Y

Best Songwriter/Guitarist -Meredith Brooks. Nominated as *Best Female Guitarist* by the Orville H. Gibson Awards, even though she is a **Fender** endorsee-our Ms. Brooks had a year of international success. The Australian Performing Rights Society voted "*Bitch*" the "**Most Performed Foreign Song**". Brooks was nominated "**Best International Newcomer**" by Germany's **Echo Awards** and "**Best International Female Artist**" by the **Brit Awards**. Meredith won the "**Favorite New Artist-Female**" from **Blockbuster Entertainment** and was nominated for two **Grammy Awards** for "**Best Female Vocal Performance**" and "**Best Rock Song**". With all her industry recognition Meredith doesn't get enough respect at home. Her commercial success offends the local hipoisie.

Y Y Y

Best Image - The Dandy Warhols. Since their first gig at Belmonts on April 20th, 1994, the Dandys

have maintained the outrageous rockstar behavior that keeps people interested long enough to get the music. In 1998 the big news for the Dandys was the departure of producer/drummer **Eric Hedford**.

Brent DeBoer replaced Eric on the Great Britain Tour.



photo Buko

Warren Pash; Raising the bar.

Dandy tune "*Boys Better*" made the *Good Will Hunting* soundtrack while "*Every Day Should Be A Holiday*" rose to #29 on the Dotmusic UK Singles chart and rode the soundtrack album from *There's Something About Mary* into **Billboard's** Top 200 Albums. Even the corporations buy the randy Dandy Schtick, Nike used their music for a national television spot featuring San Antonio Spur, **David Robinson**.

Y Y Y

Best CD of the Year -Warren Pash for "*Parts Unknown*" on Cravedog Records produced by Luther Russell. Warren and his buddies **Luther Russell** and **Jeff Trott** have raised the bar for music

biz track records in Portland. Warren wrote "*Private Eyes*" for **Hall & Oates** in '82 and hung around the El Lay Music Scene with **Jeff Trott**, who now writes with **Sheryl Crow**. **Luther Russell's** grandfather was **Duke Ellington's** song-writing partner and Russell had his first deal with **Geffen Records** in '92 at nineteen.. Luther's new band, **Federales**, was just signed by Geffen. Warren Pash and Jeff Trott both played in the **Pete Droge** band.

Y Y Y

Best Kept Secret - The W's. In the wake of the Cherry Poppin Daddies the horn driven swing band from Corvallis popped onto **Billboard's** **Heatseekers** Charts twenty-two weeks ago with their CD "*Fourth From The Last*" on 5 Minute Walk records. The most high profile appearance by The W's in Portland this year was an in-store at **Music Millennium**. Fronted by vocalist **Andrew Schar**, the band refuses to cool off on **Billboard's** charts holding strong at #31 as of January 9th. Looks like legs to me...

Y Y Y

Best Disappearing Act -Elliott Smith. After **Gus Van Sant** used six of his songs on the soundtrack of the hit movie *Good Will Hunting*, Elliot was nominated for an **Oscar** for best song. He performed "*Miss Misery*" on the show and went down with the Titanic. **Entertainment Magazine** said, "Best Original Song Nominee Elliott Smith looked like Beck on Quaaludes." Elliott then was paired in the press with GW Hunting female lead **Minnie Driver**. A deal with **DreamWorks** label prompted another round of coverage in the national media. Two weeks after Elliott's **DreamWorks** album, *XO*, came out, it sank like a rock and hasn't been heard from since.

Y Y Y

Best Unsigned Band- 17 Reasons Why. The hard working act fronted by **Sattie Clark** lands a highly coveted spot on **Musician Magazine's** 12 tune compilation "**The 1998 Best Unsigned Band**" competition. **Musician Magazine** is owned by **Billboard** so the winners don't stay unsigned for long. In a **Billboard** story January 2nd entitled *New Talent Re-*

Continued on page 28



Jan Celt Presents

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**‘Go get it at Music Millennium,
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and Tower Records!’**

On Flying Heart Records



QUARTERLY RECORDING STUDIO GUIDE

Continued from page 15

Engineers: Jon Lindahl, Guy Baker, and Casey Spain
Tracks: 32, 24, 16, & 8 (16 tracks of digital & 16 tracks of analog)

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

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

Gung Ho Studios

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

Owner: Bill Barnett
Engineer: Bill Barnett

Tracks: 24 analog 2" mix down automation

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

Haywire Recording

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

Engineers: Robert Bartleson, George Verongos

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

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

Specialties: Remote Recording & Producing

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

Equipment: Compressors; GML 8900 stereo peak limiter, Urei 1176 compressor/limiter, (2) DBX 160x compressor/limiters. **Microphones:** Neumann U48 tube mic, (2) AKG 414 ULS, (2) AKG 460, AKG D112, (4) Shure SM 57, (4) Sennheiser 421, (2) Beyer M260 Ribbon. **Tape Machines:** Panasonic SV3700 DAT, Tascam 48-B 1/2" 8 Track Recorder, Tascam 122MKII cassette deck. **Effects:** Lexicon PCM 42, Yamaha SPX 900, Alesis Midiverb. **Misc:** 8 Channels of API 550A EQ's, Neve split Mic Pre/EQ, V/T

Tube DI. **Amplifiers:** Ampeg Portaflex B-15 bass amp, Vox Royal Guardsman, Vintage Supro Guitar amp. **Monitors:** Yamaha NS-10 Studio. **Clients:** Wilco (Warner Bros. records), Skiploader (Geffen records), Thirty-Ought-Six (Mute records), Eric Mathews (Sub-pop records), Pond (Sony records), Adam Wade, Bassoon Brothers, Scribble, Slackjaw, Spoil Sports, Suplex, Contraption, Crowdog, Push-over, Faltaker, Cowboy Angels, Benny Wilson, J.C. Rico, Flophouse Palace, Gravelpit, The Cow Trippers, Many Choirs, Big bands & other large ensembles.

Jackpot! Recording Studio

1925 S.E. Morrison
Portland, Oregon 97214

(503) 239-5389

Email: fboa@teleport.com

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

Owner: Larry Crane

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

Tracks: 16 on 2" tape

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

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

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

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

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

J.A.S. Recording

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

Owner: Andy Strike

Engineer: Andy Strike

Tracks: 16 channel mixing direct to DAT

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

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

J&M Recording, Inc./First Take Studio

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

Owners: James & Mavis Nyssen
Engineers/Producers: Doug Pershing
Tracks: 24 analog, 99 MIDI
Rates: \$45/hr.; block rates available—call.
Equipment: Soundtracks MRX Series 24x8x2 console. Lexicon LXP 15, LXP5 and LXP1; Korg A1; Digitech DSP256XL; Yamaha Rev 7; Aphex compeller; Aphex aural exciter Type C; ART DR-X; dbx 263 de-esser; Audio Logic 266 dual gate + compressor + limiter; Audio Logic 440 Quadnoise gate; Rockton Hush IICX stereo noise reduction system; JBL Control 1 Plus monitors. **Microphone**—AKG 414; Audi Technica ATM 31R; EV N/D 408; Shure SM57; AKG D112; Carvin CM90E condenser mics; Shure SM56. **Mastering**—Two Sony DAT machines and a Carver PST-24 dual cassette deck with MPX filter and Dolby B and C noise reduction. MIDI: KX88 MIDI Master controller; Yamaha SY99 and DX7's; Korg Wavestation EX; Emu E-Max II with 8 megs of sample RAM; Emu Performance; Emu Percussion; Emu Proteus/2. **Other:** Macintosh IICx; Mark of the Unicorn MIDI Time Piece; Opcode Vision 3.1 sequencing software & Galaxy Editor libraries; ADA MP-1 MIDI programmable tube guitar pre-amp; stereo Marshall 4 x 12 cabinet; Marshall SE 100 speaker emulator; MosValve guitar power amp; Jackson Pro-Winger bass.

KAOS Recording
 Portland, OR
 (503) 287-5066
Owner: John Belluzzi
Engineers: John Belluzzi
Tracks: Tascam 1" 16 track
Rates: \$175.00 per day
Equipment: Panasonic DAT, ART tube compressor, Rode tube mic, 2 Rode condenser mic's, tube pre amp, 24-8 Mackie mixing board, Tascam DA 30, Lexicon LXP1, LXP5, DBX 166 compressor, JBL 43 12 control monitors, AKG 414, Equitech, Sennheiser 421, EVPL 20, EV 308, EV 408, Audiotechnic 37R, SVT B2 bass amp, line 6 guitar amp, Premier XPK drumset, SPL psychoacoustic EQ. **Clients:** Fernando, Little Sue, Golden Delicious, Gravelpit, Disfunctional, The Automatics, Bluto, Lovelode, Backside Disaster, Nervous Christians, Sissyface, Gern Blanton, Doris Daze, Patsy's Void, The Delinquents, Murder God, Fall From Grace, Forehead, Scribble, Iowa Hawkeyes, Yankee Wuss, Village Idiot, Sweet Backyard, Iommi Stubbs.

Lion's Roehr Studio
 5613 S.E. 69th
 Portland, OR 97206
 (503) 771-8384
Owner: Mike Roehr
Producers: Jeff Powell, Karl Lazdins, Mike Roehr
Tracks: 16 ADAT
Rates: \$15 to \$20; location prices also available
Equipment: 2 Soundcraft consoles, TL audio tube pre-amp, Drawmer compression, Harmon Kardon amplifier, DBX, Aphex, Sony, Lexicon, Art and Digitech. **Mics:** E/V 408, A/T Pro 25 and Audix D-3 and OM3 Xb, (2) AKG C-1000 S's, Audio Technica 4033, SM 57. **Monitors:** Tannoy PBM-8's. **Clients:** Other Living Things, Furious George, Peter Bach, Rhythm Jones.

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

Lita Ford, Halloween III, Kick Boxer Claude Van Damme, Major TV work, Over fifty album credits. Call for a tour.

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 360-696-5999
 Vancouver, WA
 (just minutes from downtown PDX)
Email: fuserock@aol.com
Services: CD Mastering, one-offs, digital editing, independent engineering
Specialties: CD Mastering
Owner/Engineer: Kevin Nettleingham (Independents welcome)
Tracks: 32 Track Digital Hard Disk
Rates: \$50.00 per hour
Equipment: Digital Audio Workstation; Digidesign Pro Tools 24 system, Software Version: 4.1.1, Audio Hard Drives; 3 x Seagate Barracuda 4 gig. & 1 Quantum Atlas II 9 gig. **Computer:** Macintosh Power PC 9600/233. **RAM:** 144 megabytes. **Internal Hard Drive:** 2 gigabytes. w/ dual 20" monitors. **Monitoring Console:** Mackie CR1604-VLZ. **Analog Processing:** GML 8200 Parametric Equalizer, Cranesong STC-8 Discreet Class A Compressor Limiter. **Digital Processing:** Waves; L1 Limiter, Q10 Paraphraphic EQ, C1, Compressor/Gate, Renaissance, Compressor, S1 Stereo Imager, TrueVerb & WaveConvert, TC Electronics: Reverb & Chorus Antares Systems: Auto-Tune & MDT WaveMechanics: PurePitch DUY; DaD Valve & Wide Intelligent Devices: IQ Drawmer: Compressor/Limiter & Gates Digidesign: DINR & other various effects **Data Back-up:** Exabyte EXB-8700LT 8mm CD Recorder: Philips CDD 2600 4x read, 2x write **Software:** Digidesign Master List CD Version 2.0, Adaptec Toast 3.5.4 **Monitors:** Meyer Sound HD-1 High Definition Audio Monitors **Metering:** Intelligent Devices AD-1 Pro Audio Analyzer, Waves PAZ Psychoacoustic Analyzer. **2 Track Players/Recorders:** Tascam DA-30 MKII DAT, Nakamichi MR-2 Cassette, Marantz PMD-321 CD with AES and SPDIF outputs. **A Few Of My Clients:** 5 O, Clock People, Magic Marker Records, Bland Records, Boot to Head Records, Buko, Crowdog, Liquid, Reno Jazz Quintet, King/Vinnygar/Brown Porter Quintet, Artists for a Hate-Free America, Gravelpit, Airforce Records, Village Idiot, Daylights, Thresher, 44 Long, Grammatrain, Crux, Schizophonic Records, PHD Records, KBOO Church of NW Music, Renato Caranto, Ellen Whyte & Reflex Blue, Allegro Distributors, The Bassoon Brothers, Emile Pandolfi, Musicraft Multi-Media, Moultrie Patten, Steinway and Sons, Johnny Limbo & the Lugnuts, Matt Messing, Rob Bartleson.

Northstar Recording
 13716 S.E. Ramona
 Portland, OR 97236
 (503) 760-7777 Fax: (503) 760-4342
Owners: Scott James Hybl, Curt Cassingham
Engineers/Producers: Dean Baskerville, Rob Farley, Bob Barnes, Mike Conner
Tracks: 32, 24, 16
Rates: 32/24 track, \$50/hr.; 16 track, \$35/hr. or \$60 tape rolling. Block rates — 32/24 track, \$40/hr. on 50 prepaid hours.
Equipment: Otari MX-80 2" tape machine; Tascam 85-16B; Tascam 85-16 1" machine; Panasonic SV-3500 DAT; Technics SVM11 portable DAT; Ampex ATR 800 1/2 track; Otari MX 5050 1/2 track; Klark Teknik DN780 reverb; Lexicon PCM 70 & LXP-1; Roland SRV2000 (2); Alesis Midiverb II; MicMix XL305; A/O plate reverb; Eventide 949 harmonizer; Aphex Dominator II & Aural Exciter; BBE sonic maximizer; Lexicon prime time; Delta-Lab DL-5 Harmoni-computer; UREI 1176LN limiters & 7110; Roland SDE 1000 & DEP-5; dbx 463 de-esser; Yamaha SPX-90; Valley People Dynamite; US Audio Gate; Burwen noise filter; Aphex 612 stereo gate; Symetrix vocal processor (2); Wendel Jr. w/all cards; Sycologic trigger; dbx 463 gate; dbx 160 limiter; Sound Workshop Series 30 console w/Roland 12 line mixer; Tascam 8 line mixer, UREI 809, JBL 4311, Auratone monitors; Hafler 250; Crown D-75; Rane HC-6; Sound Genesis Split headphones; Sound Tools digital editing w/ 1 gigabyte hard drive; 650 megabyte removable optical cartridge; 45 meg mass micro removable; Adam-Smith Zeta Three synchronizer. **MIDI:** Emulator III (2) 8 meg ma-

Tina & Marie Band



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Continued on page 21

LEGAL EASE

Continued from page 9

level should file a federal trademark application as soon as it is financially feasible to do so. This is because the federal trademark statute says that your filing of a federal trademark application is legally considered to give national public notice of your use of the name to anyone not yet using the name. (This is referred to as the "constructive notice" provision of the federal trademark statute.)

As a result, the filing of the federal registration at the earliest possible time can give you trademark rights which you would not have had otherwise (assuming, of course, that you are issued a federal trademark registration based on your application.) In a number of instances, in which a band has filed a federal trademark application early in its career and then later confronted a trademark dispute over the name, the early filing of a federal trademark application allowed the band to keep the name which it otherwise would have lost.

Incidentally, a more detailed discussion of the advantages of early trademark filing can be found in the December, 1998 issue of *Musician* magazine, which (if you can't find it elsewhere) can be found in the magazine section of the downtown Portland public library.

FURTHER STEPS TO PROTECT THE NAME

Whenever you use your band's name — for example, on posters and record packaging — you should give notice of your trademark rights. If you have obtained a federal trademark registration, there should be the symbol ® (an

encircled R) next to the band's name in a conspicuous place somewhere on the packaging and in print ads. If, on the other hand, a federal registration has *not* been obtained, you cannot legally use the symbol ®, but you can use the symbol ™. For example, "Metallica®" or "The Jones™."

It will also be necessary to renew your trademark registrations after a certain period of time — for example, after ten years in connection with federal trademark registrations, and after five years for trademark registrations with the *State of Oregon*. In regards to federal trademark registrations, there are also some other documents which must be filed from time to time, in order to keep the federal trademark registration in effect.

Finally, you should take *immediate* legal action if an-

desired name: (2) Have a written agreement among the band members as to the members' rights to future use of the name; (3) Obtain federal and state trademark registrations, if possible; (4) Be sure that your trademark registrations are renewed when necessary, and that other necessary documents are filed in a timely manner, and take immediate legal action if someone else starts using *your* band's name as their own.

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

"Another important fact to remember about getting legal protection of bands' names: Legal rights to a band's name, cannot, generally speaking, be obtained merely by sending in a trademark application form."

other group starts using your band's name. Otherwise, you run the risk of losing all legal rights to the name. Names like "aspirin" and "thermos" were once legally protected trademarks, but were later lost because the trademark owners of those names failed to stop other companies from using those same names.

In short, the following steps should be considered whenever a band is trying to protect its band name as much as possible: (1) First, try to be sure no one else is using the

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

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

LL

January 1999

KEY LARGO

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Happy New Year! From Key Largo					1 Zoso A Lesser God Colorfield Funnel	2 Black Label Tripple Swift Stagger Crazy Like Me
3	4 New Band Night	5	6 Tina S. Marie	7 Black Label FUNNEL	8 Soul Vaccination	9 Linda Hombuckle
10	11 Portland Songwriters Association	12	13 Colorfield	14 Black Label FUNNEL	15 Paul Delay CD Release	16 the Brainwashers Lael Alderman Karling Abbeygate Silkenseed
17	18 Linda Hombuckle & Friends	19	20 Tina S. Marie	21 Black Label FUNNEL	22 X-Angels	23 Heavy Brothers
24	25 Portland Songwriters Association	26	27	28	29	30
31						

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QUARTERLY RECORDING STUDIO GUIDE

Continued from page 8

chines; Emulator I; E-Max II & I; Proteus I & II, EMU SP1200; Alesis HR16; Drumulator; Oberheim DPX-1; Jupiter 6; Yamaha DX7; Yamaha DX7 & FB-01; Tama Techstar drums; Jambox 4+; JL Cooper PPS-100 SMPTE. Other: Yamaha 6' grand piano; Macintosh II w/ Sound Tools; Mac SE, SE/FD-HD & Plus; Roland MC-500 MK II, MC 500 & MSQ 700; Alchemy; Sound Designer I & II; Master List; Soft Synth; Dinale; Drum File; Superstudio; PageMaker; Microsoft Works; Overvue; etc. Clients: Kingsmen, Dan Reed Network, Margie Boule; Versus; Sceptre; U.S. Bancorp; Graphic Media; Vidamix; Leslie Carter; Romeo; Tenley Hollway; Ria; Maureen Love; Bartholomew; Todd Michaels; Free Rain Records.

Opal Studio
P.O. Box 86713
Portland, OR 97286
(503) 774-4310
E-mail: opalpx@teleport.com
Owner: Kevin Hahn

Engineer/Producers: Kevin Hahn, Vince Tognetti, Chris Stevens,
Tracks: 24
Rates: \$40.00 per hour; block and project rates available
Equipment: Yamaha O2R automated digital console, 24 tracks of 20 bit ADATS with BRC, Tascam DA-30 mkII, Tascam DA-20, Marantz 615 CD recorder, Tascam 302 dual cass., Teac PD-D860
Microphones: Neumann U87 (2), AKG 414, AT4050, AT4033, AT4051, AKG D112 (2), Audix D1, D2, D3 (2), EV ND757a, Shure 57 (5) 58, and oth-

ers.
Processors: Focusrite Red 8 mic pre-amps, TLA PA-5001 quad tube pre-amps, ART Pro MPA, Eventide H3000 SE, Lexicon LXP-15, Yamaha SPX-90, O2R onboard effects (2), Aphex Compellor, Symetrix 425, Aphex aural exciter, Aphex 107 pre-amps, Alesis M-EQ 230
Monitors: Urei 809, Yamaha NS-10m, KRK, Auratone.
Other: Cakewalk Pro Audio 8, Fender, Gibson, Jackson and various other guitars, Marshall, Crate tube combo, Ensoniq TS-12, D4...
Clients: Shrapnel Records, Shortwave Records, Deen Castronova, 17 Reasons Why, Silkenseed, Heavy Bros., Stephanie Schneiderman, Sky Blue Mind, Dan Blaufus/Sandy Frye, Jive Talkin' Robots, Paradigm Driven, Written in Ashes...

Pro-Arts Productions
1350 Chambers Street
Eugene, OR 97402
(541) 345-9918
Owner: Tony Proveaux
Engineer: Tony Proveaux
Tracks: 16
Equipment: Alexis Adat digital recorders- 16 track, Mackie 8 buss mixing board, various amps, guitars, AKG mic's.
Clients: Floater, KPants, Surf Trio, Flapjacks, Oswald 5-0, Headhunter, Surfponics, and others.

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

Q Studios, inc.

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

R Studio
(503) 285-9168
Owner: Gregg Whitehead

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

Rainbow Recording
6614 S.W. Garden Home Rd.
Portland, OR 97223
(503) 246-5576
Owner: Galen Hegna
Producer: Galen Hegna
Engineer: Galen Hegna, Steve Martin
Tracks: 16 / 24
Rates: \$35/hr. Block rates available (call for info).

Equipment: Harrison 36 channel mixing console, ADAT digital recorder, Fostex, Otari, Nakamichi, Aphex, digital editing capabilities, Yamaha, dbx, BBE, DAT decks, Panasonic sync to video, synchronizers, MIDI controllers, sequencers, JBL, Neumann, AKG, Sennheiser, EV, Shure, upright grand piano, plus much much more. Call for details Clients: Paul Chasman, Carl Dees, 12 Gauge, Dennis Moorehouse,

Continued on page 22

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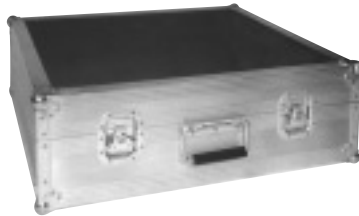
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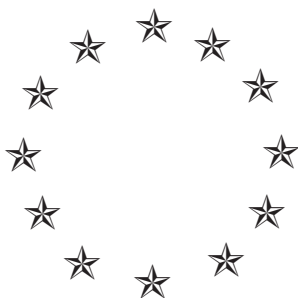
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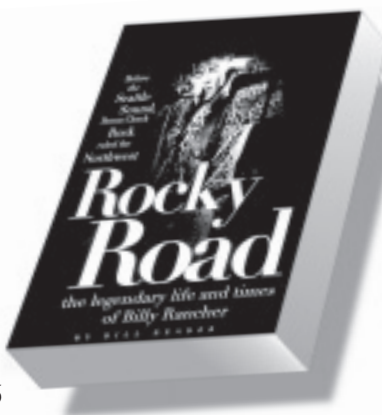
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QUARTERLY RECORDING STUDIO GUIDE

Continued from page 21

Funnel, Don Leigh Blues Band, Dan Hegman and Don Bliss, Out of the Blue, Cherokee Jerry, Steve Axford, and Dixon Jane.

Recording Associates

5821 S.E. Powell Blvd.
Portland, OR 97206
(503) 777-4621

Owners: Jay Webster, Chris Webster, Bob Stoutenburg

Engineers/Producers: Bob Stoutenburg

Tracks: 16/24

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

Equipment: MCI JH416 24 x 24 console; Ampex MM1100 24/16 track; Postex B16 1/2" 16 track; Otari 50/50 2 track; Yamaha NS-10 monitors; Telectronics, Symetrix, DBX compressors/limiters; Delta Lab, Roland, Alesis, Evantide, MXR delays; Mic-Mix aural exciter; Orban-Parasound de-esser; Neumann, Sennheiser, Shure, E-V, AKG microphones Other: Real-time and high-speed cassette duplicating services. Video production and duplication Clients: There Ya Go, Stain, Loco, Okie Drifters, Twist of Fate, Flat Black Tomato, Tom Foolery, Tracer, Steeplejack, Nucking Futs, Elmer's Restaurants, Oregon Historical Society, The Branders, Swing Line Cubs, Stumptown Jazz, Calloway & Lee, Darin Clendenin Trio, Last Rodeo Band, Ted Lee Orchestra, Marketing Concepts, National Examination Center, Vacation Villages, Inn at Spanish Head, Witch Throttle Gush & The Green Devils, Kevin Collins and the Mojos.

Red Carpet Treatment

S.W. Portland
(503) 292-3861

Owners: Gavin & Wendy Pursinger

Engineer: Gavin Pursinger

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

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

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

Monitors: Large JBL Alnico 15"/2"/Elliptical ring system in factory cabinets Biamped and TUBE driven. Near fields are JBL/Crown PA in playing room. Headphones have separate mixes in each playing room-Crown 300A & Phase 400 powered. Console: Sunn SPL 3424 & 4424 well tied for 56 inputs

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

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

Mics: AKG "The Tube", 451 (2), D-12, 330BT (4), Electrovoice RE20, RE 16 (2), DS 35 (2), 665, 1777A (2), RE 50, Sennheiser 421, Shure 555, 56 (2), 58, PE50SP. Helpinstill magnetic piano pickup.

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

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

Rex Recording

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

Owner: Sunny Day Productions, Inc.

Engineers/Producers: Cal Katterman, Jeff Fuller,

Keld Bangsberg, Russ Gorsline, Greg Branson

Tracks: 24 8/8 analog, 16 track digital

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

Equipment: Mixing — Amek Angela with automation 28 x 24 w/6 aux sends (64 x 2 mixdown), ProDisk III, Sony JH-24 2" 24-track recorder 30/15 ips; UREI 1176LN x 2 peak limiters, DBX 160 x 2 limiters; EMT stereo plate reverb 7" w/ solid-state amp; EMT mono plate reverb 7" w/tube amp; Lexicon PCM 70 x 2 digital effects unit; Lexicon LXP-15, Lexicon LXP-1, Symetrix 501 limiter, Aphex Compellor II, Symetrix 564 Quad Gate, Yamaha SPX 90 digital effects unit; Alesis Midiverb II; ADL expander/gates; Scamp rack; \$100 gates, \$01 comp/limiters, de-essers, parametric EQ, Yamaha NS-10 monitors, Auratone monitors, Bi-amp TC-120 power amp; DBX 150-X stereo noise reduction (6); Symetrix 522 comp/lim/gate/ducker (stereo); Symetrix dual gate; Alesis microverb and microverb II; SAE stereo parametric EQ; Scamp \$01 compressor and \$100 gate. Mastering — Panasonic SV-3700 DAT (3), Tascam DA-30 MkII DAT, Tascam DA-60 Time Code DAT, Otari MTR-10 1/4" half-track recorder 30/15 ips; Postex E-2 1/4" 1/2 track stereo w/ DBX I & CTTC; Technics RS-B905 3-head mastering cassette deck; Tascam 32 1/2 track; Scully 280 B-2 1/2 track (2); Technics 1500 1/4" and 1/2 track (3); Otari MX 5050 1/4" 1/2 8-track, Tascam ATR60-T 2-track w/SMPTE, Tascam BR20-T 2-track w/SMPTE microphones — Audio Technica AT 4050, AT 4033; Sony C-500 (2); Sony C-37P, Sony ECM 377, Neumann U67, U87, KM84i, KM86; Sanken CU31 (2); E-V RE15; Shure SM81 (2), SM57; Beyer PZM; Sennheiser 421, ME20, ME80; RE15. MIDI: EMU E-Max digital sampler; Yamaha DX7; Roland U-20 multi-timbral keyboard; Yamaha TX81Z sound module; Ensoniq ESQ-1; Oberheim OB-8; Alesis HR-16 drum machine; Oberheim DMX drum machine; Cooper PPS-1 sync box, Ensoniq EPS, Roland MKS-20, Roland MT-32, Roland R-8 drum machine. Other: Chickering 8' grand piano; Sony JH-10 1" video; JVC 8250 3/4" U-Matic; AK Q-lock 4.10 sync; Atari 1040 computer w/Hybrid Arts' SMPTE Track Pro software; headphone splitters 1 in x 4 out; AKG headphones K-240 (2) Sennheiser headphones; Technics RS-B605 cassette decks (30) with Dolby HX Pro, Dolby B or DBX II noise reduction. Clients: Valerie Carter/Jackson Browne, Chellie Mitchell, Hummingfish, Fourty Thieves, Johnny Limbo & the Lugnuts, Lonesome Taxi, Mark Eubanks, Phame Choir

River Recording

Milwaukie, OR
(503) 659-5760

Owner: Steve Parker

Engineer/Producer: Steve Parker

Tracks: 8

Rates: \$14/hr.

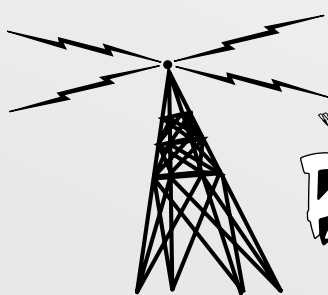
Equipment: Carvin 16 x 8 board; MIDI-verb digital reverb I & II; Postex A-2 half-track recorder; digital delay; compressors; noise gates; limiters; aural exciter; JBL & Auratone monitors; control room designed by Acoustic Sciences. MIDI: Yamaha drum machine, ESQ 1 keys. Clients: Vandal, Poor Boy, Dub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

Sonic Recording

Northeast Portland
(503) 230-2713

Owner: Max Williams

Continued on page 30



THE CHURCH OF NORTHWEST MUSIC

Wreckless Wave
Baker's Dozen
KBOO
90.7

WEDNESDAYS 11PM-1AM.
92.7 FM Columbia Gorge
100.7 FM Corvallis/Albany

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

3	1	WOW AND FLUTTER	Amplified CD	.....	<i>Guilty Pleasures</i>
6	2	THE TYCOONS	Collective Fruit CD	.....	<i>Is It Christmas Yet?</i>
•	3	VARIOUS	Hush Records CD	.....	<i>Mass</i>
1	4	KIM NARLEN	Hush CD	.....	<i>And</i>
12	4	THE COUNTRYPOLITANS	Ultrapolitan CD	.....	<i>Countrypolitans</i>
12	5	THE FLATIRONS	Checkered Past CD	.....	<i>Prayer Bones</i>
13	5	TRA LA LA	Demo CD	.....	<i>CMJ Promo Demo</i>
2	6	NINE VOLT MILE	Empire Drive CD	.....	<i>Nine Volt Mile</i>
9	6	BASEBOARD HEATERS	Demo CD	.....	<i>The Baseboard Heaters</i>
11	7	WARREN PASH	Cravedog CD	.....	<i>Parts Unknown</i>
11	7	NICOLE CAMPBELL	Wrought Iron CD	.....	<i>Little Voice</i>
•	8	JESUS PRESLEY	JFX Records CD	.....	<i>Christmas With Jesus Presley</i>
•	8	KIM KOEHLER	Tim Kerr CA	.....	<i>Sherried Rye</i>
•	10	PLAID PANTRY PROJECT	Catnip CD	.....	<i>Hit Songs From Plaid Pantry Project</i>
13	9	WALLY DYNAMITE	Stereochronic Tape	.....	<i>Short Fuse</i>
•	10	JERRY JOSEPH & JACKMORMANS	Holladay CD	.....	<i>Salt Lake City</i>
8	10	RELOAD	Reload CD	.....	<i>Repair</i>
10	12	PEDRO LUZ	Pedro Luz CD	.....	<i>All Our Friends Took Your Side</i>
•	11	JUNK TRAIN	Flying Rhino CD	.....	<i>Save Buck</i>
12	12	DUSTY 45'S	Dusty 45's CD	.....	<i>Dusty 45's Demo</i>
•	12	SYCOPHANT	Sycophant CD	.....	<i>Everything</i>

TOP TRACKS

4	1	WOW AND FLUTTER	Amplified CD	.....	<i>Astronaut</i>
•	2	THE TYCOONS	Collective Fruit CD	.....	<i>To Be There At Christmas</i>
5	3	MORGAN AND JOLIE	HushCD	.....	<i>Santa Ate My 2nd Cousin</i>
1	4	KIM NORLEN	Hush CD	<i>More</i>
•	5	THE COUNTRYPOLITANS	Ultrapolitan CD	<i>That Train</i>

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Wednesday Jan 20th ----- Nicole Campbell- LIVE!

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The Methodists

Thursday 21
Skin Lab
36 Crazy Fists
Prole

Saturday 16
D.O.A.
The Jimmies
Fireballs Of Freedom
Cherry Bomb

Friday 22
Eight Foot Tender
Weaklings
The Bulemics
Los Infernos
The Viles

Sunday 17
The Cowtrippers
Turnbuckle
Ringers

Saturday 23
Dead Moon
Heavy Johnson Trio
All Out

Monday 18
HoneyRider
Electric Living
Reflekt

Sunday 24
Elvis' Hawaiian
Holiday Cabaret

Tuesday 19
Mobius
Ash Filled Eyes
Rust Vein

Tuesday 26
Signified Monkey

Wednesday 20
Bomf!
800 Octane
The Damsels
Ten Pin

Wednesday 27
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Towncraft

MT. Tabor

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JANUARY

Wed 13	Bunko Kelly
Thur 14	Countrypolitans
	Fresh Baked
	John Thayer
Fri 15	Monkey to the Monster
	8th Avenue Instinct
	Dizzyfish
	Radio Flyer
Sat 16	The Sauce
	Grooveyard
	5th Business
Wed 20	Bahttsi
	Five O'Clock People
Thur 21	Five Fingers of Funk
	Porterhouse Quartet
Fri 22	Blue Honey, Tiny Giant
Sat 23	Buds of May
	Scott Huckaby
	Steve Smith
Wed 27	Pipedream
	Mullaney & Lipkind
Fri 29	Repellent, FINN,
	36 Crazy Fists

The the & the GOOD BAD UGLY

Continued from page 7

slick changes. A good song. Coincidentally, there was a band around town called Allegro. One wonders if the song is about them perhaps?

Andy goes solo on the memorable "Joe." As one electric guitar chords over a liquid bassline, another electric vibratos a moaning solo, à la Neil Young. Andy's song is closer to something Frank Black might have done in the past ten years, apparently recounting some experience our protagonist

may or may not have had at one of The Big Stinks. "Danny Elfman" pays homage to the leader of Oingo Boingo, earnestly copping some of the maniacal tension Elfman often captured with his band.

But the best of the bunch is "Handicap." Over a dark, stuttering guitar figure, reminiscent of two other Andys, Partridge and Summers, Pribhol deftly sketches the shades of horror attendant in the discovery that one may have a life threatening disease. He again addresses the issue from a more cynical stance on "Gobi." But here, with a great sense of urgency, Andy describes, quite eloquently, the flights of desperation and fantasy that crowd the mind of one who has been condemned by a doctor to a slow, helpless death. The agonized chorus matches Dave Grohl's best work, except that the lyrics are more focused here. A powerful song.

Of the remaining six songs, "Summer" and

are generally not so concerned with mechanical songwriting conundrums as with the expression of feelings, emotions and ideas. Still, that's a song title for the ages.

Andy Pribhol is up for the challenge he presents himself with a daringly sarcastic album cover—creating a record that shows distinct artistic growth since his last effort. Having already cleared the corporate hurdle created by the name Plaid Panty Project, he generates more gentle, low-key controversy with this production, guaranteeing that this shrewd and talented young man will be heard from well into the 21st century.

Professor Gall—The Cow Trippers
BEW Management

Porcelain God rocked Portland in the mid-90s with their own curious brand of funky up grunge. Guitarist extraordinaire

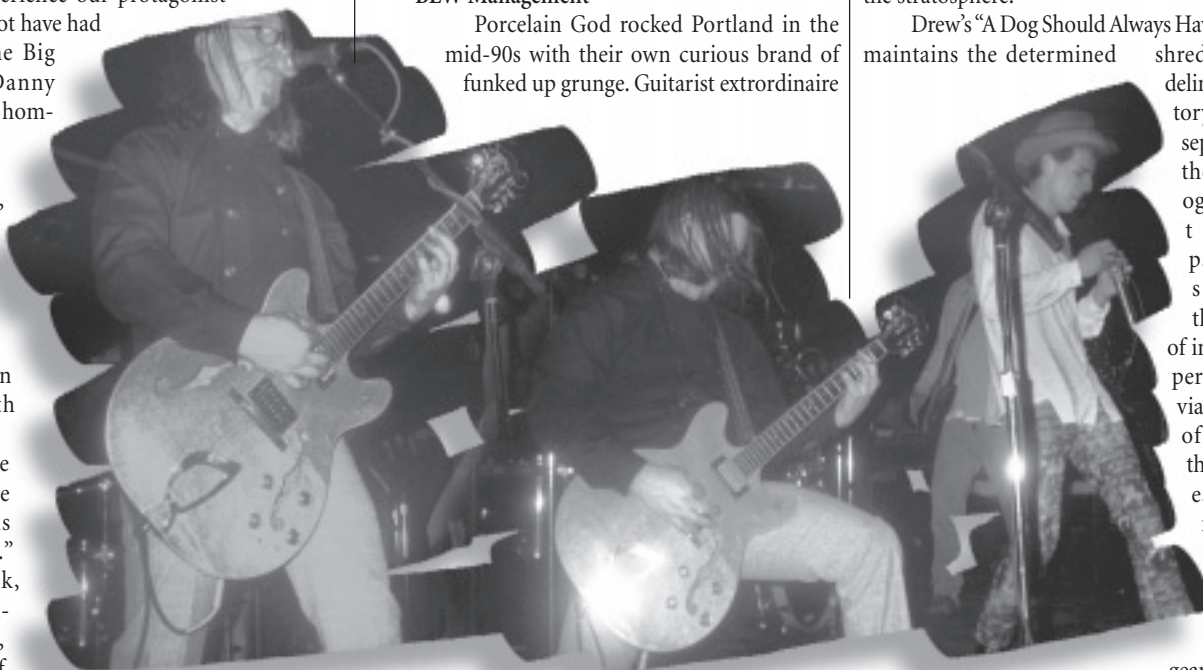


photo Christine Frederica

The Cow Trippers; Fine musicians.

Drew Norman, vocalist Billy McPhee and bassist Will Youngman maintained a fiercely loyal following throughout their tenure on the local stages. Now, having matured and improved together and with other bands over the past couple of years, the trio has reunited to form the foundation of the Cow Trippers. They are a band of schizophrenic tendencies, but adept enough to pull off most of their varied musical excursions..

Stylistically, though most of the music is com-

a certain fixation with Elvis. Youngman's lyrics are filled with anger, cynicism and images of violence and death—beneath which lurks a deeply personal search for identity. It's kind of an odd composite of fairly intelligent and mostly well thought out ideas, that is held together, primarily, by Norman's considerable abilities as a guitarist.

Youngman's songs "Keep Your Panties On," "Awake" and "Still praise This God For Something" lead the album off in a strange slightly twisted direction, with hard-driving metalized arrangements. "Awake" changes gears at first with a slow moody build up, before launching into the main body of the song. Norman's brilliant, molten solo propels the piece into the stratosphere.

Drew's "A Dog Should Always Have A Few Fleas" maintains the determined shred factor, while delineating the history of Franz Joseph Gall, the Father of Phenology (essentially the pseudoscience surrounding the assessment of intelligence and personality traits via measurement of the shape of the skull). Interesting subject matter, to say the least. His "Take Back Your Mink" changes gears dramatically, a smoky jazz number, tinged with interludes of chaotic menace. Pretty cool.

Norman gives McPhee's "Mad Cow" a gearloose, ersatz country arrangement, with banjo and jew's harp acoutrements, that lighten the mood considerably. Meanwhile "Worms" takes a more straight-ahead approach, with something closer to a pop sensibility. "Shadows" is a hard waltz through tortuous lyrical rapids. "Penny Wine" starts off with a chunky groove, nicely interwoven with Norman's jangly guitar and Youngman's slippery bassline. The song degenerates in the choruses, where McPhee channels Bobcat Goldthwaite.

Youngman deposits two more chunks of spleen near the end of the album. "Changes" drips with rage and psychic confusion. McPhee captures the snarled and disturbed bafflement of the lyric with a frenetic vocal. "I Killed The Walrus," incorporates some seriously inventive riffage over an inane set of words that would appear to glorify and condone the murder of John Lennon, while ignorantly attributing Paul McCartney's "Blackbird" to the dead Beatle. By comparison, Charles Manson had a better idea of what he was talking about. Now that's credibility!

The Cow Trippers are fine musicians, Youngman and drummer Eric Bluhm form sinuous rhythmic

"Andy Pribhol is up for the challenge he presents himself with a daringly sarcastic album cover—creating a record that shows distinct artistic growth since his last effort."

"Gobi" stand out as memorable. "Abby Road" and "Wait Till/You Will" fall short of the high standards set forth, but have things of interest about them. "Harboring A Secret" probably doesn't make as much out of a great title as it should have. But Pribhol's songs

posed by Norman, the attitude and tenor of each song seems to be largely dependent upon whom among the three wrote the lyrics. While Drew tends to write songs that cerebrate and ponder, McPhee tends to lean more toward stream-of-conscious emotionalism and

Continued on page 26

LETTERS

Continued from page 3

we cannot admit our own failures, we find others to blame them on. Because we feel inferior, we find others we can feel superior to. Because we are unable to laugh at ourselves, we laugh at others. Because we cannot allow weakness in ourselves, we cannot find help in others. Because we cannot accept ourselves as we are, we cannot accept others.

The extremely intolerant are skilled at condescension, distrust, blaming, and attention-getting. Defensiveness and arrogance are part of their personalities. They are strangers to the skills of forgiveness, compromise, trust, empathy, and open-mindedness. They are so obsessively focused on their own needs that they can't bear to think of themselves as wrong, weak, or inadequate. If they do not emerge victorious from every argument, if they cannot control people, if they are cut from the team or bypassed for a job promotion, they are flooded with feelings of inadequacy, powerlessness, and even shame. For them to have any self-esteem at all, they must consider themselves stronger, smarter, and generally better than those around them.

In their desperation to establish themselves as people of value, they defeat their own purpose. They may rack up material rewards, even public praise, but true acceptance and belonging continue to elude them. The fact is, they have become unpleasant people to be around. People don't trust them and they are unable to trust other people. Their loneliness deepens, and the cycle of insecurity and animosity continues.

And on page 49 & 50.. We are born with a desire for love, but we are not born loving ourselves. We have to learn how to do that if we are to become healthy, caring people. Having grown up without consistent care, interested attention, loving guidance, and regular affirmation, the habitually intolerant are forced to strive for some external affirmation of their worth to establish a secure place in the world. The greater their insecurity, the more urgent their need to prove themselves.

I want to end this letter by saying that the real "LOSER" here is S.P. Clarke, and I feel sorry for him. I also feel sorry for the hurt he has inflicted by taking his fear and insecurities out on others. I hope he will take a look at himself, and I hope you will take a look at who writes your articles and what they contain from now on.

I would also like to add that I've recently seen other reviews in "The Willamette Week" and "The Oregonian" about "Pedro Luz", and they were very favorable. They were both in November, 1998.

For anyone else who may read this article, come and see "Pedro Luz" for yourself. They are destined to be a part of the music scene for a long time to come!

Sincerely, R.J. Jahns

Dear Two Louies,

I am a big fan of your magazine but would enjoy seeing more pictures of hot cars and really cool spandex babes in the hot cars. I also like it if they wore leather pants even if they are too small. I borrowed a guitar and a big amp and I can play some

chords with a lot of the same notes as Sammy Hagar. I like to frighten my grandma and I think you know what I mean. I think Buko's pics are rad and have downloaded a picture of me at a really cool party I think I went to that maybe you can use in your hot mag. I drank some micro and something happened, I don't remember.

Rock more, suck less, Dylan "Projectile" Putrini

Dear Two Louies,

I am a guitar player from Anaheim. I was wondering if you know where I can get some of those strings that Randy Rhoads used to play that song "Sweet Suck Thing" on his "Big Fat Bowl of Fuck" album. Appreciate your help.

Sincerely, Dale Weintraub

Dear Two Louies Editors,

Engaged in profound studies at the USC Historical Music and Film School Social Psychology, I have been of late exploring early Los Angeles Area Music Industry Socialization Practices and have learned of a musician/producer who lives in your area, and who, some years ago, was in many ways a ground breaker in terms of present day Music Industry Socialization techniques.

It would seem that a gentleman by the name of Buck Munger had to flee Los Angeles during the early sixties due to an overwhelming intolerance of what was once referred to as indefensible schmoozing. As you know, laws were much less tolerant then as now. It would seem that Mr. Munger had perfected a technique in the art of mingling and persuasion that was entirely inescapable and was, in fact, netting him many many thousands and thousands of dollars a day in financial remuneration. This man, it is told, was a mover and shaker when the term had not even been coined. He was a man who drove jaguars, wrestled

schmooze.

Dirk Winguard, USC School of Music Social Psychology ad Glee Club Foreman.. "Bluebloods Rule!"

Dear Two Louies;

Hey S.P., thanks a bundle for the front cover mention, we owe ya. We do appreciate all the support your lovely articles have provided our band. Last April's "lashing" was such a gem, you know everybody loves a little dirty laundry. This time, however, you've simply outdone yourself. You seem enthusiastically disgusted with our new release, gosh, it just warms my heart to get such great support from your otherwise reputable mag. Too bad that articles like the one you wrote about us just make you look like an asshole.

Meanwhile, our little "non-chorus containing, four-simple chord, flu-like" cd has garnered major label interest and rave review. Apparently you don't see eye-to-eye with Richard Martin, Marty Hughley, or Scott D. Lewis who all have appreciated the new songs.

I must say it seems a little intriguing when it is only your mag, no, just your little column (cause I do enjoy the rest of the Two Louie's publication), that biannually has teed off on our efforts. Well, we don't mind being your punching bag, because any press is good press and, well, quite frankly, a negative review by you comes across as an endorsement in this lovely music scene of ours.

Oh, just a few more things. As we packed out Key Largo last Saturday night (12/19), your little article was read by many in the room. We talked, we laughed, and then we all puked when we saw the huge review of Jesus Presley that you so immorally included in your own column. That topped it all off with a cherry. We then donned our instruments and rocked

"Unfortunately the 'Ugly' part of the article was written about 'Pedro Luz'. I was simply horrified to see what this person, S.P. Clarke, whoever he is, wrote about this band. I really feel that the ugly thing here is the person, S.P. Clarke, himself."

with porn starlets even before they were porn starlets, and engaged in the review and "soundtracking" of various nudie cutie motion pictures which were all au regeuer during the early sixties.

However, it was the power of this man's persuasive and flattering tongue that was so indefensible that he negotiated the signing of individuals for pennies on the dollar. Musicians gave up lucrative songs and contracts for no apparent reason; and many even signed away their rights to entire bodies of work. So persuasive was this Buck Munger that he convinced Barry Gordy to trade his holdings in Motown for a brown turtleneck sweater. He convinced a young Herb Alpert to focus his efforts on the oboe, gave Clive Davis pause to consider a career in fire science, and cajoled Miles Davis into attempting a long term career in special education.

Such spectacular skills in negotiation and the art of the "schmooze" are unheard of in these difficult times, and all of us in the "business" owe Mr. Munger hearty "yoho" for his contribution in mastering the art of the hale and uncompromising

the place.

Most sincerely and Merry Christmas, Love,
pedro luz

P.S. We would love it if you could come to one of our shows and do a live review. Will you be able to disagree with all the positive energy and the screaming fans? Maybe that's just your thing.

To S.P. Clarke;

If you're the guy from 2 louies, then I take everything you wrote me as a compliment. Also, it's too bad you can't direct this type of embittered passion into acquiring more discerning taste about bands. Music writing and cheerleading are two different professions, and when you recommend and encourage second-rate, underpracticed or untalented acts, you do the whole scene a tremendous injustice.

Adieu. Richard Martin

(Editors Note: This is Richard Martin's response to S.P. Clarke's letter published in Willamette Week.)

LL

The the & the GOOD BAD UGLY

Continued from page 7

muscle. McPhee is a capable singer who does as much as he can, given the widely varying degrees of antisocial viewpoints he must purvey. And Drew Norman would seem to have complete command of the guitar, knocking off savage riffs and smart, sophisticated leads at the drop of a pick.

A couple of the songs on this outing come together pretty well, though oddly enough, they seem to be the "novelty" songs, such as "Take Back Your Mink," "Worms" and "Mad Cow," where a sly sense of humor shines through the angst.

The rest of the material is well-crafted and probably generates quite a fury in a live setting, where the words are mostly unintelligible anyway. In the recorded format they stand out more distinctly, with the vocals up in the mix; especially so when the lyrics are printed in the CD insert. And it is in that area where The Cow Trippers still fall a little short of the mark they most likely hope to achieve. As a band they are capable enough of working their way out of even that minor difficulty.

Copperhead—Kimberli Ransom
Hair On Fire Records

Warm and intimate songs sung carefully and earnestly, at different times resonating of Laura Nyro, Joni Mitchell, Karla Bonoff and Jewell. Pleasant. Harmless. Well-meaning and introspective, but often uninspired and listless. "This House" is nice, aiming at a Tori Amos-like sense of drama. Ransom's haunting piano phrases are accented by a mournful cello, as she sings with an emotive contralto a tale about tormented roommates.

Because she is a solo folk singer, Kimberli Ran-

well... priceless, with a voice like Helen Humes and Billie Holliday. This talented gem of a singer splits the bill with the *musique concrète* musings of Mr. Smegma to you, Mike Lastra and orchestra: comprised of nine or ten other musical hooligans.

The combination of the two disparate idioms can sometimes sound like a vinyl album that has been left in the sun, lending a rubbery slur to the entire proceedings. Other times it sounds as if the cops are banging at the door while you're listening to some blues songstress on an archival recording. Then there are the pieces that sound like a microphone was

packed in jello, pastiches which sound as if a thousand oven racks were thrown out into the front yard: others as though Stravinsky's Firebird lost a wing and crashed with a tumultuous explosion.

Jamie Price makes the

most of her three opportunities to knock out a vintage tune here and there between the revolution (#9). That this band is hard to figure out is an understatement and probably goes without saying. Experimental as the genetic splicing of a potato, a car door and a raindrop. Cacophonous as the sound of one hand clapping. Surreal as I-5 at rush hour, dusted with a fine layer of snow, doused with gasoline. They ain't gone at all. They just returned way too soon man, way too soon.

LL

"Andy Pribhol is up for the challenge he presents himself with a daringly sarcastic album cover— creating a record that shows distinct artistic growth since his last effort."

som purposely chose to offer stripped down arrangements of her songs, which are typically little stories about the cascading array of events. Her music is honest, unadorned and simple, warm as a cup of commomile tea on a rainy January day.

No Price Too High— The Gone Orchestra
Self-Produced

Right on both counts. Gone Orchestra is no misnomer. These cats are way past gone. Beyond lost. They's stoned immaculate! And singer Jamie Price is,

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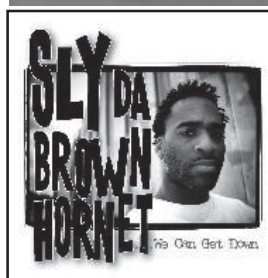
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Frisco Disco

Continued from page 8

from? All the songs grooved and jammed but the real standout was PACIFIC OCEAN BLUE, it had hit written all over it, if Jeff ever decides to sign a record deal again. He seems to be in no particular hurry having assured his place in rock-n-roll having penned a string of hits for Sheryl Crow ...conventional wisdom says ARISTA and CAPITOL are the frontrunners. The set ended with an extended jam of "If it makes you happy" metamorphing into santana's O-yeh-comeh-vah, just as all the hipsters were arriving. EAST BAY RAY from the DEAD KENNEDY'S, and my fav CONNIE CHAMPAGNE; S.F.'s answer to DARCELLE only she's a she and about 4 ft. tall ..she is loud and unavoidable if nothing else. Before the last note rung out she had me and Jeff and various assemblages ~of people posing for pictures on the stairs. I was half drunk and thoroughly enjoyed myself so I good naturedly obliged. The next day ROB and JEFF waved and drove off to dreary ole Portland, Ore in his sleek new sedan. Jeff is destined to be a sort of new age RAT PACK music guy..he seems to be able to filter out the fodder and the faddish and work with a revolving circle of truly talented musicians without burning any bridges. His true charm seems to be diplomacy and a humble unassuming nature. At the HOTEL UTAH gig he relinquished the headline spot to the local band on the bill..thats the kind of guy he is, San Francisco's loss is Portland's gain and (thank god) he wont have to depend on the Portland club scene for financial survival, luckily, He got bank 'fore he hit town..And most importantly he attracts those anorexic genetic celebrity supermodel stepford wives to anywhere he plays.

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AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17

vealed On Best Unsigned Band CD the project is explained as representing "the best new bands as selected by Musician from over 2,000 entrants from around the world." 17 Reasons Why appears at Berbat's Pan January 15th and the Roseland Theater January 29th.

Y Y Y

Best Sports Score

- Rubberneck. Since the early days of pop when the sport of surfing developed its own musical genre, cutting-edge athletes have used the energy of Rock to pace their performance.. The "fastest growing winter sport", Skiboarding is the subject of a feature length movie entitled *SB1 - A SkiBoarding Journey*

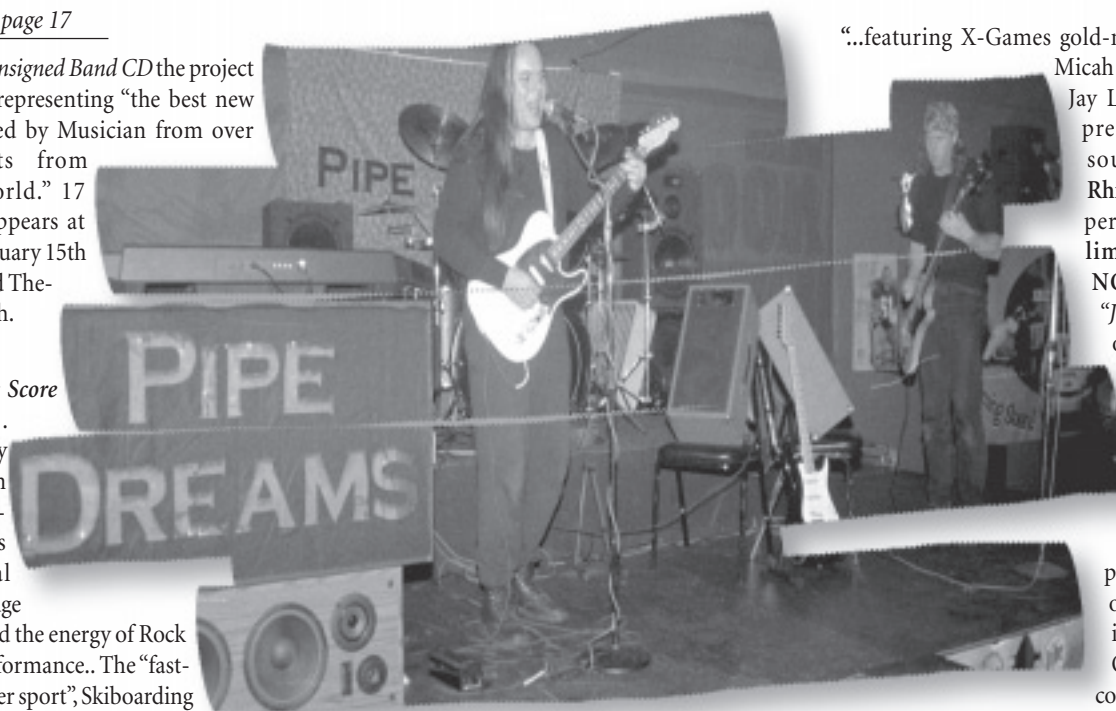


photo David Aclerman

Pipe Dreams; Mt. Tabor Pub, January 27th.

"...featuring X-Games gold-medalist Mike Nick, Micah Rohese, Tayt Tindal Jay Levinthal and other premier riders..." The soundtrack CD on Rhino Records features performances by Sublime, Master P, and NOFX. Rubberneck's "Juanderer" is track #7 on the 14 song CD.

Y Y Y

Best

Homecoming -

Gary Ogan. One

of Portland's first

major label

popstars of the '70s

on Mercury Records,

in the band Sand,

Ogan went on to be-

come a protégé of Leon

Russell's and a staff songwriter with

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Sony Music Publishing. This year Gary moved home to Portland after several years in Nashville. Ogan will appear at the *Songwriters In The Round* at the Kennedy School, Sunday, January 21st, and with his band at the Buffalo Gap Tuesday, February 9th, and at Borders Books in Tigard, February 27th. Gary shares his expertise in Songwriting, Arranging and Producing and teaches guitar, piano, bass and drums. 624-7910.

Y Y Y

Best National Plug for PDX-North By Northwest, this year to be held in Portland, September 30-2 at the Embassy Suites in Old Town. **South By Southwest**, scheduled for Austin, Texas, March 17th-21st, is in full promotional swing. **Lucinda Williams** (think Duane Jarvis) will give the SxSW keynote address. Hannibal Records **Joe Boyd**, Neil Young's manager **Elliot Roberts** and noted entertainment attorney **Donald Passman** "will each lead topical and humorous hypothetical panels." According to the SxSW newsletter, "...over sixty discussions will address a wide range of issues including the MP3 controversy and consolidation in the music business..." For information Email: sxsw@sxs.com or phone 512/467-7979

Y Y Y

Best Idea for 1999 -The Oregon Music Coalition is meeting January 26th to discuss establish-

ing an annual Oregon Music Awards and Oregon Music Hall Of Fame to acknowledge the contributions of the state's popular recording artists. The OMC was originally established in 1987 to lobby against the *Source Licensing Act* which would have changed TV music revenues from continuous-payment-for-continuous use to a one time buyout. The group called on then-Representative **Ron Wyden** and Senator **Bob Packwood** to oppose the change.

The bill was defeated.

"We should have gotten together and put the pressure on about the so-called Fairness In Music Act," says a former OMC member. The Fairness In Music bill was pushed through Congress in 1998 by the National Restaurant Association. The bill raised the exemptions on payment for the use of radio and television music in restaurants and bars,

The Fairness In Music Act will cost songwriters and publishers about a third of their annual ASCAP or BMI income.

The Oregon Music Coalition plans to create an Oregon Music Hall Of Fame in co-operation with the Oregon Historical Society. "We worked with the OHS and BMI in '93 to get a plaque installed at

the recording site of the Kingsmen's "Louie Louie".

"Maybe we'll build a Hall Of Fame state of the art MP3 audio Web site."

Y Y Y

Best Ticket for 1999 -Larry Hurwitz's Aggravated Murder trial scheduled for Tuesday, October 26th. Judge Joseph F. Ceniceros will hear the nine year old murder case in which Hurwitz, the former owner of the **Starry Night**, is accused of murdering employee **Tim Moreau** with soundman **George Castagnola**. Castagnola plead guilty to murdering Moreau with Hurwitz, and testified against him before a Grand Jury. Thank you Jim Redden.

Y Y Y

Best Live Gigs In January...The **Countrypolitans** at the Crystal, January 15th...**Here Comes Everybody** at Music Millennium West, January 16th at 5:00PM...**Jerry Joseph** at the Laurelthirst, January 29th...**Kerosene Dream** at the Crystal Ballroom January 23rd...**Pipe Dreams** at the Mt. Tabor Pub January 27th...The **Baseboard Heaters** at the 1201 Club, January 23rd...**Paul deLay** CD release party at the Key Largo January 15th...**Finn** at the Mt. Tabor Pub January 29th...**Cool Nutz** at the La Luna Balcony January 22nd...**Gary Ogan** at the Gemini January 20th...the **Jim Mesi Band** at the Tillicum every Wednesday in January...**Linda Hornbuckle** at the Key Largo January 18th...**Fernando** at the 1201 Club January 29th....

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QUARTERLY RECORDING STUDIO GUIDE

Continued from page 22

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 120 compressor limiter (2); Alesis micro enhancer; Tascam 42B 2 track; dbx 1 noise reduction; Teac V-450 cassette deck; DAT available. **MIDI:** Roland D-59 w/ Roland PG-1000 editor; Roland SH 101 monophonic synth; Roland TR-505 drum machine; large selection of percussion equipment. **Clients:** Demo tapes for Red River Band, Steve Hettum, Noel Lenahagh, Blue Moon, None of the Above, The Henwoods, Billy Kennedy w/Steve Hettum. Video soundtrack for Malcolm Brenner.

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Engineers: Nick Kellogg, Dan Decker, Independents Welcome

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

Equipment: Amek Matchless 26 inputs, 24 busses, in-line monitoring and 8 subgroups, 72 inputs for mix down. 384 point patch bay for access to all inputs to console, tape machines, digital workstations, and effects. **Makie 1602, Bi-amp 1624 Automation:** 2 Roland Compu-editors (30 channels) 3-Niche MIDI Audio Control Modules (24 channels) **Multi-track:** Otari MX-80 24 track CB-120 locator for programmable punch-in and punch-out. **Noise Reduction:** Dolby 363 SR / A 2 channels, Dolby XP 24 channels SR Digidesign D.I.W.R. **Digital Audio Workstations:** Digidesign Pro Tools II 4-track, Two Pro-Tools III 16 track Power Mix, Sound Tools and Designer, with Pro I/O, Video Slave Driver, SMPTE Slave Driver, 2 1.2 Gig and 300 Meg Drives. **Mastering Decks:** Otari MTR-12 II (center track) 1/4", Tascam 52 1/4", Panasonic SV-3500 RDAT, Panasonic SV-3900 DAT. **Synchronizers:** Adams-Smith Zeta Three's. **Digital Reverbs/Delays:** Lexicon: 480L, 2-PCM-70's 2-LXP-1, PCM-41, 2-Yamaha REV-7's, SPX-90, Alesis Multiverb, Ibanez SDR-1000, Eventide H-3000 Ultra Harmonizer, ADA Pitchtrack, Roland SDE-3000, Deltalab 64, 1064, Audio Design Delay. **Other Outboard Effects:** TL Audio Stereo Mic Pre, Aphex Type II Aural Exciter, Aphex Type B Aural Exciter, 2-dbx 263X de-esser's. B.A.S.E. Spatial Processor. **Equalizers:** Orban 672A 8 band full parametric EQ, Orban 622B four band stereo full parametric, NIH PE-30 four band parametric, UREI A522 1/3 octave graphic. **Compressors and Gates:** Crane Song STC-8 Stereo Compressor, Aphex Stereo Compeller, 2-JBL 7110's 2-Symetrix CL-501's 3-Symetrix CL-150, 2-Symetrix CL-100, Yamaha CG2020, Aphex 612 Stereo Gate, 2-Symetrix 544 Quad Gates, Audio Logic Quad Gates. **MIDI Equipment:** Mac IICX with color monitor and 100 Meg drive; Performer sequencing software, Digital Performer, MIDI Time Piece Interface. **Instruments:** Yamaha C-3 6 foot grand piano, Yamaha DX7, Yamaha DX7S, Oberheim Matrix 6R, Oberheim Matrix 1000, Korg DW-8000, Sequential Trumtrax, Alesis D-4 Drum Module, Korg M3R, EMU Proteus, Ensonic ASR10, Fender P-Bass, Fender Jazz Bass, Fender Telecaster, Kramer DMZ-5000 Fretless Bass, Gibson J-40 acoustic, Rickenbacher 5001 Stereo Bass, Ampeg B-15 Bass amp, Fender Sidekick amp, Kawi K1, Korg Polly 800.

Microphones: AKG "The Tube," 414's, Neuman U-87, Neuman KM-140's, EV-RE20, AKG 330's, 320's,

451's, 460's, D-12's, D112. Audio Technica ATM-63's, Tascam PE-250's, Sony Condensers, American and Shure Ribbons, Shure SM-57's Sennheiser 421's & more! **Monitors/Amplification:** UREI 813's, KRK 7000's, Yamaha NS10's, Auratone 5-C, Fostex T-20 and Sony headphones. Ramsa, Crown, Biamp, Yamaha, Symetrix, and QSC Amplification. **Video Workstation:** AVID Media Suite Pro, 8 Gig Drive, DAT Back Up, 20" Mitsubishi, and 17" NEC monitors, Power Mac 8100 100 MHz., EDL generation for Sony, Grass Valley, and CMX. **Video Recorders:** Sony UVW-1800 Beta SP, Sony V0-9800 HI-8, Sony 2600 U-matic, 10 VHS duplication Station, Sony RM-450 Controller. **Video Monitors:** NEC 27", Sony 14", Sony 9" Field. **Clients:** Tektronix, Sony Records, MCA, Trail Blazers, OCVSN, Mark Air, Atlantic Records, Capitol Records, LPKF, Redford/Carver, T/K Records, Heatmiser, Dan Balmer, Jon Koonce and the Gas Hogs, Dan Reed, Monde La Bella, Caveman Shoe Store, Hearing Voices, Snowbud, Nu Shooz, John Nilsen, Michael Harrison, Tall Jazz, Dub Squad, Gary Ogan, Dub Dubrie, Steve Christopherson, Mel, In June, Doro & Morre, Lyle Ford, Marv & Rindy Ross, Land of the Blind, Cardinal, Al Perez and many more.

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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 Gate; 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; TOAK-K & Kr condenser mics; AT 4033 mic; SM 94 mic; Sennheiser 421. **MIDI:** Atari 1040 computer; Master Tracks Pro sequencer; KMX MIDI patch bay; Passport SMPTE interface; Korg M3R tone module; Ensoniq EPS sampler; Yamaha DX7; Sound effects library; Yamaha RX17 digital rhythm programmer. **Other:** Yamaha CP-70 electric baby grand piano; Mini Moog; Hammond organ w/Leslie; Pro One; Rickenbacher 330 12-string guitar; Les Paul Custom; Hofner basses (one fretless); Fender Stratocaster; J-200 acoustic guitar; Custom Strat; T.C. Electronics Chorus; Rockman compressor/sustainer; Rockman chorus/delay. **Note:** We do custom song writing (words or music); jingles; give music lessons (guitar, bass, keyboards). **Clients:** Rose City Sound; Boyd's Coffee; Sundown Sound; Standard Insurance (production work); Stingers.

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

Walter Midi Recording

1420 SE 162

Portland OR 97233

Phone and Fax 503-761-0964

waltmid@teleport.com

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

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

Effects: (2) Alesis Quadverb 2; Lexicon Alex; Yamaha SPX90; (2) Digitech DSP128; Alesis Microverb; Boss SE50. **Keyboards (Synthesizers):** Roland JV-1080; Clavia Nord Lead; (2) Korg SG-1D Sampling Grand; Korg O3R/W synth; Rhodes

(Roland) VK1000 organ; Ensoniq VFX-SD synth; Roland U220 synth; Roland S-550 sampler; Alesis Q57 synth; Roland Juno 60 analog synth; Roland Organ/Strings 09 analog synth; Roland SC7 Sound Canvas; Yamaha FB01 synth.

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

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

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

White Horse Studios

1634 S.W. Alder St.

Portland, OR 97205

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

Owners: Ron Spencer, Jeanne McKirch-Spencer

House Engineers: Dave Friedlander, Sean Flora

Independent Engineers: Bob Stark, Mike Moore, Tony

Lash, Doug Dubrow

Tracks: 24+

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

Equipment: Mixing—Solid State Logic 6056E console; Multitrack: Studer A820 24-track w/Dolby SR; Monitors: Genelec 1025A; KRK 703; Yamaha NS-10M; JBL Control One; Auratone 5C; Reverbs: Lexicon 480L; AMS RMX-16; AKG ADAR 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 Pro Tools Suite; Waveframe AudioFrame 1000 Suite; Mics—Neumann U47, U87, U89, TLM 170; KM 84 (4); AKG The Tube, 414 (5), 460 (6), D112 (2); Sennheiser 421 (7); Sure SM8; SM81 (2); SM 57 (3). **MIDI:** Alesis D4 drum machine; EMU Proteus 1, Proteus 1XR, Proteus 2; KORG 01w/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, Ilex, 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), Harvester, Skiploader, The Kentucky Rules, Thomas Lauderdale, Satan's Pilgrims, Greg Paul, Sydney Stevens, Cal Scott, Robbie Kaye, and Seth Samuels.

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Bassist wanted: Funk stuff, jazz stuff. Call Dave or Jose at 335-9853

Hookah Stew auditioning drummers. Jazz, funk, hip hop & rock. CD, gigs. John or Bean (360) 835-1616

Guitarist/new to town seeks players. Jazz, punk, funk & fusion. Originals only. Like 7's? Drums, keys, bass, dj. Libby 736-9486

Serious christian rock guitarist looking for inspiration and energy. Lots of spirit. Born and raised a christian. May need transport help. Richard 282-9142

Funk R&B band with soul female vocalist looking for bassist. Tim & Jeff 266-5682

Drummer: 12/13 seeks working band. Influences Beatles, Stones, Bangles, B-52's, Todd

Rundgren, U-2 etc. Call Clay at (503) 692-8226

The tunes are central, the jams go from there. Rock, jazz groove guitarist looking for beautiful players. Jon 736-9339

Lead guitarist & songwriter looking for female vocalist & bass player to jam with. Music styles are pop & rock n roll. For more info call Tony at (503) 909-4077

2nd guitarist needed for "ambient/funk/ethnic" original music band with gigs, new CD, press. Right person will become main guitarist. 239-0332

Band needs practice space. Will rent for \$50/ month. Call 239-0332

12/28/98 Christian bass player looking for classic rock band & original, no punk! Have original songs, can sing back up, learn songs fast. Have practice studio w/ recorders. Call Phillip (503) 775-5230 after 5 p.m.

Lead singer, 22, looking to start New Wave rock band in Portland area. Contact Kory at 503/ 628-7243.

Singer looking for original, hard rock band. Influences: STP, Alice in Chains, Days of the New, Sound Garden. No Covers! Call Rick at 256-3972. Pager # 503/ 306-3342.

Hard core/ So Cal Punk band looking for drummer with stamina and the ability to play at high speeds. Influences: Minor Threat, Pennywise, Straight Faced, Ten Foot Pole, Poison Idea, Op Ivy, ...Call Ian at 503/256-1777.

AQ looking for Jazz sax/horn players who can read & improvise well. AQ plays funk, blues, jazz. Jason 331-0615.

Funky hard rock band seeks bass player. 650-9338 Ben or 722-8168 Phil. Leave message.

Drummer wanted! Experienced 3-piece band needs solid drummer. Influences: Presidents, Tool, Green Day... Many shows, have toured, CD, etc. Label Interest. Call 777-0475 (Paul).

Female writer/ singer seeking musicians (all sorts). Ethereal, moody, pop, trip, trance. Focus on performance and dance. Call 233-7921.

Seeking a female with a free spirit and a super voice to sing back-up and other for our little band. Contact Kevin 245-1081.

Jazz/ swing drummer looking for work in Portland area. I, m new to the area and am well-schooled in combo as well as big band settings. Lots of experience in blues, funk, and some classic rock as well. Can read charts. Very responsive to subtleties. Please contact Aaron at 503/675-8977.

Keyboards, Singer, Drummer. Tom 223-4850.

Fiddle and mandolin unit looking for good band with rock edge. Team oriented, good vocals, originals a plus. Franz Sanger 360/944-5747.

Lead guitarist, writer wants to join or form mostly original rock band. Radical 37 year old. Vocals if necessary. Doors and Stones to Alternative. All styles and instruments welcome. Lonnie Free 599-2269.

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