

OREGON MUSIC

Two Louies

NY SCENE

HER MAJESTY

ELLIOTT'S OBITS

ART'S SAKE

COURTNEY VON DREHLE

3 LEG TORSO

REPLICATION/LABEL GUIDE

photo Buko

Sandin Wilson - CD "Into My World"

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Jimmy Haslip
Yellowjackets

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Rewind 1997



February of 1997 Elliott Smith and Larry Crane open Jackpot! Recording studios. Rebecca Gates (Spinanes) introduced the former Laundry Rules studio owner and the Heatmiser musician. They came up with the name for their new studio from a Trivial Pursuit game at the Laurelthirst Pub. "We were in there one night having beers and we were going through the cards, and that word clicked." Says Crane.

photo Buko



SOUNDMAN PASSES

Dear Two Louies,

On the evening of Wednesday, October 8, 2003, after a long and inspiring dance with his earthly limitations, our good friend and beloved associate Mario Cosentino gently slipped on to the Great Beyond. He was 52 years old.

Mario met Oakra Sparks in the late 1970's when they were both recent transplants from California looking for a new place to call home. They both got jobs working as bartenders at the Purple Earth Tavern in Northwest Portland and became fast friends. Oak was just beginning to put a band together with some newly acquired acquaintances and asked Mario if he would be interested in running their big six-channel mixing board. He was relatively new to the science of audio but, being a person of impeccable taste, considerable forbearance and a natural-born artist, he took to it quickly

and we never heard any complaints about his work. Thus was launched a career that eventually caused him to touch the lives of many, many folks in the Portland musical community and beyond.

say that he had the body of a young child and the mind of an old man. He also was very selfless and courageous, as is illustrated by an incident that occurred while Sky River was returning from a gig in Eugene some years ago:



Mario at the Satyricon sound board.

Mario was always a quiet person who never found it necessary to say anything unless he figured it was pretty important. He was a very intelligent man who had a much deeper understanding of life than most people realized. His mom used to

We were all driving together along I-5 and decided to take a breather at a rest stop where the freeway crossed the Santiam River. As we approached the river's bank, we suddenly became aware of someone yelling for help from the middle of the river. Several of us leapt into the racing water and headed for the struggling unfortunate. We corralled the person, pulled them to safety and then heard another plea for help. Lo and behold, it was Mario, who had been jumped in with the rest of us trying to help and had gotten into deep water only to remember that he couldn't swim. We got him out

quickly but it left an impression on all of us about the character of our quiet friend.

Continued on page 23

JOHNNY HOLLYWOOD

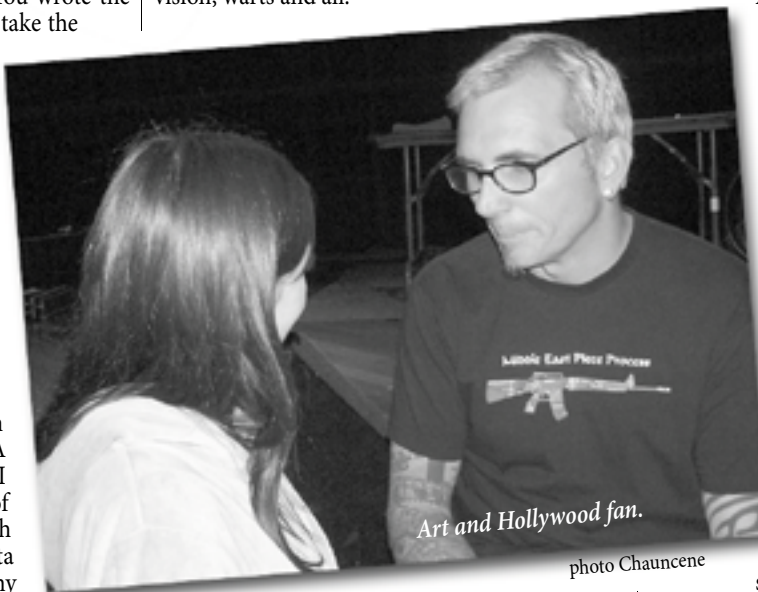
JOHNNY DUTRECH

Art for Art's Sake

The Los Angeles chapter of the Art Alexakis Fan Club met at the Knitting Factory in Hollywood California on the night of Friday October 17th. For the enthusiastic hundred plus in attendance, this appearance offered a rare chance to bask in the intimate glory of an up close and personal audience with the author / auteur who, as one exclaimed, "You wrote the sound track to my life". If I were to take the position of the jaded observer (which I flirted with in the early part of this evening) I could report that this was a mindless star / fan exercise in ego-tripping, idol-worship. I could take this position; however I would have to ignore the fact that this gathering is an expression of inspiration / celebration / salvation of rock-n-roll music, an exchange of gratitude between a loyal following and the man who gave voice to their truth, Everclear's Art Alexakis.

It was a night of hits; "Heroin Girl", "You Make Me Feel Like A Whore", "Everything to Everyone", "I Will Buy You a New Life", "Father of Mine", and of course the song which started it all, "Santa Monica". "Santa Monica", a song which touched my soul, a song which, whenever I hear today, immediately takes me back to the fall of '95 and the early days of my minty-fresh sober lifestyle. Art's bouts with drugs are part of his well-publicized back story. I'm sure the adrenaline fueled urgency and world-weary, yet hopeful wisdom of "Santa Monica" connected with my own new-found clarity; though at the time I was not sure I knew exactly why. "With my big black boots and my old suitcase" is the feeling of hitting the L.A. streets fresh off the bus from Portland. I remember how cool the guitars sounded on Sparkle and Fade; focused and powerful but without too much polish. The same for Art's vocals, an update of X's John Doe and his urban west coast drawl. I was curious, so I went out and bought "World of Noise", Everclear's basement debut. I was startled by the rawness. It must have taken a lot of courage to release something so immediate and honest. Obviously the gamble paid off as it got the band signed to Capital Records. The early success of Everclear

made me rethink what I wanted to do with my own music. Having struggled with trying to come up to the bar of Major Label perfectionism for so long, I saw there was a light of truth at the end of the long dark artistic tunnel I had been living in. I decided at that time that whatever I did musically from this point on would be true to my musical vision, warts and all.



Art and Hollywood fan.

photo Chauncene

Given my own brief, yet undeniable, Everclear experience, it should of come as no surprise that the Knitting Factory audience were there not to be entertained by a slick performance, but to partake in a Gen X hootenanny which allowed the lines between performer and audience to be loosened up a bit. Art was relaxed and in good spirits. On this evening he had nothing to prove. Art gave loose renditions of the hits, took requests, invited both male and female members of the audience up on stage to dance and generally presented himself as the accessible, everyman, that I'm sure fame and chart topping success has not offered him as many chances express as I'm sure he would like. At first I was not sure what to make of the informality. What I did appreciate was hearing the strength of Art's songwriting sans the production that had become the standard of Everclear's later recordings. Hearing Art's solo voice and lone rhythm guitar, I could truly appreciate the elegant efficiency of Art's

songwriting craft. In this format, his songs did not sound so different than many of those I have heard in living room and coffee house songwriter sessions here in Hollywood. Not to imply his success was luck, just that it would be hard for my ears to predict that this body of work would be responsible of the sale of millions of records based on this simple presentation alone.

The real surprise of the evening came after the show's obligatory encore. Rather than beat a hasty retreat to the dressing rooms and waiting limo, Art remained center stage greeting audience, signing autographs, posing for pictures until it was time to clear the venue to make way for the dance club that was set to open it's doors. Whatever you can dispute or defend about the legitimacy of Everclear's rise and decline in pop consciousness or the band's implied hiatus / breakup, Art validated himself as the common man he portrays in song. Having had my own brief minute of local fame, I was impressed with the poise and genuine interest Art expressed to all he met. Their experiences intertwined, their histories linked. Art did not put himself above those who have supported his music just as those he has touched did not need to mob him or disrespect his space. As the crowd dispersed I had the chance to introduce myself and share Portland connections we had in common. When asked why this show,

Art's answer was "it's what I've been doing for the last twenty years". I can dig it. Whether the crowds are large or the crowds are small, the true artist will always continue.

What the future holds for Art and the other members of Everclear seems to be wide open at this point. Given current trends in the lifespan of bands that reach the top of the pops, it would not be unexpected for the group to disband for the present until it is time for their "reunion album and tour" just when their audience matures and begins to yearn for the nostalgia of their youth. I'm sure many from tonight's show will be there.

It would seem that Art would have many options; Songwriter, Producer, Solo Artist, etc.

I could hear his music in movie soundtracks and television commercials. However, I would not expect his new material to rise to the chart levels of Everclear's past work. It's not necessarily Art's fault, it just seems to be the way the industry works these day. It would seem an artist gets his or her time in the big leagues and when public's attention span starts to wane, it's time to get out of the way to make room for the up-and-comers.

Seeing Art's gentle and caring nature with the fans made me think he might want to consider making a children's record. I know he has kids of his own and I'm sure his inner child in him is just dying to come out. Just as his fan base is starting to enter the "settling down" years and thinking about families of their own, who better to sing the kids to sleep, Mr. Heroin Girl himself, the same man who spoke to mom and dad back when they were young and wild. Hey Art, follow your heart; you've already won the race, now it's time to make a new start.

Peace!

LL

TRADEMARKING BAND NAMES: THE BASIC STEPS

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 band name can be a tricky process. You not only need to find a name that fits the band well, but also a name that is not already being used by another band.

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 the maximum possible legal protection for a band's name. Some of these steps -- such as filing a federal trademark application -- can be 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). (The filing fee for a State of Oregon trademark application is \$20, while the filing fee for a federal trademark application is \$335). Though a State trademark registration offers far fewer 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

cautions. The most common problem is adopting a band name that is already being used by another band or entertainment company. A close second would be situations in which one or more members of the band leave the band, or the group splits up, and there is a dispute about who has the right to use the band name.

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, however they have completely 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.

Here's 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. Generally speaking, legal rights to a band name can be created only by active exclusive *use* of the name. There is one exception to this general rule, though. In certain circumstances, a federal trademark application can be filed even before the name is used, due to major changes in

be unique, not only for artistic reasons, but also for legal reasons as well. It is much easier to get legal protection for unique names like "Jimmy Eat World" 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 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.

Also, as already mentioned above, it is EXTREMELY important to avoid band names that are identical to OR confusingly similar to the names of already-existing bands. Another band's name does *not* need to be *identical* to your desired name for it to cause you major trademark problems. As long as there is a *likelihood of confusion* among the public between the two names, you have a big problem. Therefore, it doesn't work to just change the spelling of the name or to make only minor changes in the name.

Therefore, once you have decided on a name you like, you must then determine whether the name (or any very similar name) is already being used by someone else. For example, you should do an intensive Internet search. It's also a good idea to check record store catalogues (Phonolog, etc.) and music business directories (like the Billboard directories and Pollstar). You should also do a search on the U.S. Trademark Office's website (www.uspto.gov), but that database only contains trademarks which have been *federally registered*, and so it does not contain all the info you really need.

If the name still seems to be available after you have done your research, you should consider, as a final step, having 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 \$300-400. This is often money well spent. The advantage of obtaining a trademark search report from one of these companies is that they maintain massive databases containing, for example, all business license records of all the States.

By the same token, you should also be aware of a serious problem area in the area of trademark researching: 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

"Here's another important fact to remember about getting legal protection of bands' names: Legal rights to a band's name cannot be obtained merely by sending in a trademark application form. Generally speaking, legal rights to a band name can be created only by active exclusive use of the name."

searching and may, as a result, discourage another band in the future from adopting your band's name as their own.

Generally speaking, the following steps must be taken in order to seek the maximum possible 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 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.

There are various problems that can arise when a band fails to take the necessary legal pre-

the federal trademark statute back in 1989. This is called an "ITU" (intent to use) application.

In any event, before a band starts actually using a particular band name (or files any trademark applications), it should make a serious effort to determine whether the same or a very similar name is already being used 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. The band may also unexpectedly find itself involved in a very expensive lawsuit.

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

CHOOSING A NAME

A prospective band name should of course

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

"3 Leg Torso
have been profiled
on National Public
Radio's popular
"All Things Considered"
program; and have
performed with
numerous symphony
orchestras."

Astor In Paris - 3 Leg Torso Meester Records

3 Leg Torso have been in operation for about seven years. In that time their structure has steadily evolved from its original cabaret trio format, into a small chamber orchestra- with an array of versatile musicians, playing an assortment of instruments, creating uniquely exotic works, whose roots now range from Eastern European folk music, gypsy, klezmer, tango and various jazz and classical references to even country and blues.

The primary force in 3 Leg Torso is accordionist Courtney Von Drehle, whose work in local bands such as the Tone Dogs (a group which featured legendary bassist Fred Chalenor and legendary odd person Amy Denio) goes back nearly fifteen years. Courtney was awarded a fellowship to the Sundance Composers Lab earlier this year. There he studied and worked with renowned film and documentary composers. 3LT have already had their work appear in films and commercials, so Von Drehle's studies will only further enhance those opportunities, to be sure.

Violinist Bela Balogh has played with a number of local bands, including the late great Willies, and an experimental band, Lobe, in which he first worked with Von Drehle. Exploring his Hungarian heritage, Balogh is largely responsible for the ethnic Eastern European bent in much of 3LT's music.

Their original third partner cellist Gabe Leavitt joins the group on several tracks here, alternating with John Hubbard in the cello chair. In addition, regular members, percussionist

Gary Irvine, xylophone marimba player Rob Lewis (who also adds percussionist) and acoustic bassist Skip Elliott Bowman help to fill out the sound with richness and depth, drawing from diverse and divergent sources.

As with Pink Martini, a band with which they have much in common, 3LT have been profiled on National Public Radio's popular "All Things Considered" program; and have performed with numerous symphony orchestras, at some very prestigious venues. As with Pink Martini, it has been a long time between their first and second albums. In the case of 3LT, it's been about five years or so between their first album and this one.

Here, the "Astor" in the title refers to 20th century composer and musician Astor Piazzolla, an Argentinian, whose striking compositions, generally played on a bandoneon (often known as a "square-headed accordion," and an instrument popularized by fellow Argentinian, Alejandro Barletta). In concert chiefly with violin, but often with other instruments- Piazzolla's music re-invigorated the tango dance form. In addition, his revolutionary approach to composition, utilizing the fusion of a variety of classical, jazz and various ethnic folk idioms, affected a profound influence upon several generations of composers and musicians who followed after him.

Beyond that, 3LT's work alludes to the works of an array of other composers and musicians, known and/or arcane, including Django Reinhardt and Stephane Grapelli, Raymond Scott, Andre

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photo Buko

My pick of the month is the new Sting record *Sacred Love*. It has grown on me and now I'm grooving to Mary J. Blige on *Whenever I say your name* and notably hot is *Send Your Love* and *The Book of my Life*. I saw Sting recently on the *Today Show* with his impeccable band of the moment. Katie Couric was gushing over him and it was his birthday. He had on this fabulous blue sweater. He looked like

in several directions and was fitted with woven ropes of rubber and stretch fabric that gave with the weight of the dancers. In the center, there was a detachable ring that had ropes fanning out in an attractive circle design. The dream catcher also had a shear skin that was tripped, and after the first dance sections the skin was pulled quickly through the center ring for a great effect. Detachable parts added to the dream catcher's complexity. They used ropes, a gyroscope



a million bucks and when he kissed Katie, I was a tad bit jealous.

I enjoyed working with Diavolo Ballet last week. Whitebird, the great promoters of cutting edge dance in Portland brought back the Diavolo Dance Theater from Los Angeles for the second time. This amazing company consists of dancers, gymnasts, actors, athletes, but mostly teammates. It was a great three-day run. Not only was it a learning experience for me, I got to spend time with a great group of incredibly talented artists.

The Artistic Director Jacques Heim is charismatic and such a star. He was born in Paris, France and has done a million things. His next big project is choreographing the newest permanent show for Cirque du Soleil, which will premiere in June of 2004 at the MGM Grand Hotel in Las Vegas.

The basic theme of this year's performance of Diavolo is a 'Dream Catcher'. If you've ever made a dream catcher or saw them at craft fairs and gift shows, you know that they are a craft idea that has roots in American Indian culture. It's usually a circle of wood or metal that is woven loosely in the center like a web. Traditionally, you would hang it near your bed or outside your teepee, and during the night it catches bad

apparatus that was attached and then removed, as well as a rain circle. One section of the hour and fifteen-minute show had



Jacques Heim

"Jacques Heim's next big project is choreographing the newest permanent show for Cirque du Soleil, which will premiere in June of 2004 at the MGM Grand Hotel in Las Vegas."

dreams. Anyway, Heim and Company built a giant dream catcher out of steel and aluminum. It spun

the dancers literally dropping from the dream catcher at a rapid rate. The dancers flung themselves in unison from the apparatus. Then they

turned around and ran back toward the catcher to fall beneath the wheel as it spun at the last second. The timing was everything.

The physical endurance needed to be a Diavolo performer was obvious. Each dancer brought something else to the production whether it was video archivist, technical director, dance captain, chef, guitar player, flute player, trumpet player. It was a multi-media company that worked very well together as a close-knit crew. The managing director, Jeremy Jacobs was a talented and agreeable person. The performer who also wowed me was Rich Bianco. Rich is from my home state of New Jersey and there is something unmistakable about that. Maybe it's because I've been going back east so often, that I miss the up-front, honest approach people from the East Coast have. They are not always the most polite people, but at least they are direct and there's no mystery to their agenda.

I worked props on the show and had a bird's eye view of the dream catcher. I only had to do a few things, but I felt very much a part of the performance and everyone thanked the crew profusely for our work. I like working with Whitebird, especially Kayla Scrivner who is Whitebird's Technical Coordinator. She is such a beautiful lady. Kayla and her husband recently had twins (a boy and a girl) along with the twins, are his first-born son Emilio who is such aShe has a very hectic schedule. I don't know how she does it.

For more information about Diavolo: www.diavolo.org

Another trip to the 'Big Apple' has taken the wind out my pocket book, but I'm happy to report that New York City is still the happening spot it should be. I saw Wallis Shawn ('Dinner with Andre' and 'The Princess Bride') at the Mayflower Hotel where I was staying. I love The Mayflower! You feel like you are right in the middle of all the action. I spotted Patricia Arquette and her baby girl, and entourage. I just think she's so beautiful and seeing her in person in those red stacked sandals was one of those star struck moments where you think, gosh she's

even prettier in person. It was ironic that even celebrities have to go through security check with the rest of us. We all took our shoes off and went through the scrutiny line. They have certainly managed to take all the glamour out of traveling.

My November column advice is to keep your nose to grind stone and don't get angry. All the doctors, sages and readers of the stars, have told me this. It's not a good time to let the little annoyances like bills; taxes and irritating people get to you.

Write to me: rosebud@teleport.com

Scene in New York

by Dennis Jones

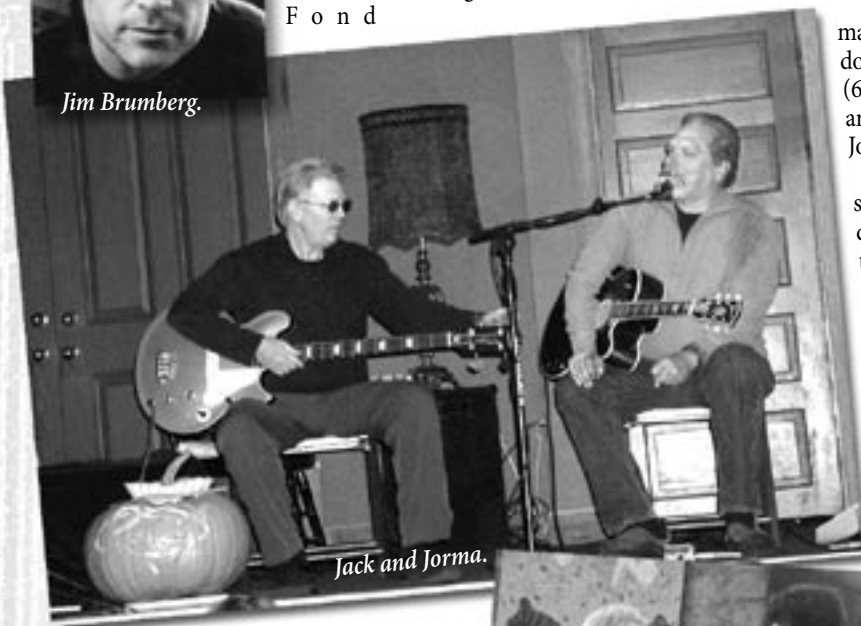
It's a fact plain and simple, I can't go out to hear a band without someone on the bandstand being from Portland. For example, I went to a Jack Casady show at The Montage Grille in Rochester, NY-hotbed of fuel cell technology- and Jack mentions that he is living in Los Angeles and that the other two musicians on stage live in San Francisco and Portland. As Portland's touring professionals motor across America inevitably they are(intro music) Scene in New York.

Meet Box Set. An acoustic rock duo and veterans of some two dozen tours across America. Jeff Pehrson, vocalist, guitarist, is the one from SF. Jim Brunberg, vocal/guitar and mandolin lives in Portland. Both of these funny, outgoing and engaging guys are great singers, players and performers. Box Set was formed in San Francisco in 1991. For awhile it was pumped up to a five-piece rock band (add bass, drums and B-3) and they had a recording contract with Mercury/Capricorn until Seagrams bought the company and bounced the rookie bands. When the Internet boom faded many Bay area musicians were knocked out of work. It didn't take Jim too long to decide that the hurried, crazy life of high Bay area rent and short dough was too much to take.

F o n d



Jim Brunberg.



Jack and Jorma.

memories of past tour dates thru Portland and the friendly, creative good vibes of the music scene and cheap rent motivated Jim to make the switch, soon he motored north to Portland, Beaver State. Oregon, US of A.

As a solo act Jim soon found gigs at Aladdin's, the Roseland and the Laurelthirst. In Box Set he worked California and across the country opening for such acts as Willie Nelson, Huey Lewis, Greg Brown and Hot Tuna. Hot Tuna led to Jack Casady and soon

"Off the road Jim Brunberg created a new hub for musical creation, a studio and venue called Mississippi Studios".

Box Set was writing and performing on Jack's debut solo recording entitled "Dream Factor"

as well as touring in support of same. Hot Tuna also led to Jorma, Dave

Grisman and Jim Campbell.

Off the road at his new home in Portland Brunberg created a new central hub for musical creation, a studio and venue called Mississippi Studios.

While driving around Portland Jim found an old Baptist storefront church for sale at 3939 N. Mississippi. After some initial confusion, some telephone investigation and Private Detective work, Jim located the deed-holding seller down in Mississippi and bought the property without an agent. Soon a small army of friends, supporters, musicians, hammer-hippies, tradesmen, craftsmen and law students converged on the old hallowed ball to begin the total rehabilitation that is just now finishing up.

Mississippi Studios is the completion of a life-long dream to create a space for supportive musical growth, performance and recording. Check the website for a complete step by step photo record of the construction

process.

Right now at the studio you can take a master class from Jorma (10 seats). In the downstairs hall you can enjoy an intimate (60 seats) concert performance by such artists as Dave Grisman, Jim Campbell, Jorma and Box Set.

The upstairs recording studio will soon be completed but right now producers are using the HD3 ProTools set up as a mobile recording unit. "Four big racks and a computer but its the large collection of old analog and tube mics that they call for."

As the subject turns to song writing I discover that Jim has a bunch of credits with numerous indie San Francisco bands as well a song in the Ally Sheedy/Tyne Daly movie Autumn Heart ("Every Waking Moment"). His song ideas come from everyday subjects, conflicts and the funny

things people say in conversations. Jim also takes writing assignments such as Jack's request for a song about his wife, "By Your Side" on the Dream Factor CD. "The best songs come all at once, suddenly but hammered out songs can be great too pressure and deadline can create inspiration".

Jim Brunberg is 36, married and the only child of a pair of Doctors He credits being left

alone, as a child, with musical instruments, as the basis for his musical development. Future plans are to get Mississippi Studios established as a stand-alone musical center and to continue to write, record and tour with Box Set.

Go to WWW.Mississippistudios.com, buy a concert ticket, enroll in a master class, book some studio time. Any way that you get involved be sure to tell Jim, "Two Louies sent ya".

LL



Jack and Jim.

HIGH TIME OF OREGON ROCK

by Robert DuPree

August 12, 1957 "High Time" debuted on KPTV Channel 12. That same day another syndicated rock-n-roll dance party called "American Bandstand" premiered on KGW Channel 8.

(Editors Note: This story originally appeared in TL in 1981.)

KPTV Public Affairs Director Gene Brendler has long been a familiar face (and voice) to Portland television viewers. Whether seen amiably hawking Volkswagens and oil filters in local commercial spots, or doing his nightly turns on Channel 12's Ten O'Clock News, Brendler is a hard working pro living up to his image as one of the Grand Old Guys of Portland broadcasting.

Given all that, who woulda thunk that this guy is the granddaddy of Oregon rock-n-roll video? Or that he was once referred to as "Portland's own Dick Clark?"

Yep, it's all true. As the fifties became the sixties, and the New Frontier was busy being born, Brendler was wooing star-struck teens all over the Northwest as the prime mover and genial host of "High Time," Oregon's first—and only—locally produced, top-rated rock-n-roll TV show, which broadcast live weekly afternoons from the Channel 12 studios.

While parents fumed and waited for this new form of musical debauchery to die out, Brendler and his 300,000 loyal viewers knew the truth: Rock-n-roll was here to stay, even if live rock-n-roll video wasn't.

In a recent interview with Two Louies, Brendler recalled those early days of local broadcasting.

TL: When did "High Time" debut Gene?

Brendler: "High Time" made its bow around 1956, back when KPTV was still an NBC affiliate, and was the first TV show locally to feature teenagers in a musical format.

Dick Clark had started on ABC the year before, in '55, and we took on the format. I'm not really sure who first came up with the idea, or even how it got started, but the show was an immediate hit with the high school kids in the area.

Actually, I was not the MC when the show first went on the air. I didn't come on board until '57. During that first year, there were two other MCs: John Lewis, who's now with Channel 10, had it for a short time; and then there was Ed Gilbert, who's now down in L.A. doing commercials.

TL: So how'd you land the spot?

Brendler: Well, at this time I was a booth announcer, the guy who says, "This is KPTV, Channel 12," and I think I was also doing some news. After the first two left, I was just the next logical person

in line (laughs). And I was happy to take it over because it meant more money.

TL: Plus, it meant you could leave the anonymity of the booth, get some recognition.

Brendler: Actually, the station had gone on the air in '52, and I joined them in '53, and back then, we didn't have video tape. So I was already doing on-air commercials live in the studio, and was already on television as a face, as a body, so I really broke into it gradually. Plus, I had already done a couple of other shows for the station, a live dinner show called "See Here," which featured me as an MC with a vocalist, organist and pianist, doing musical numbers and local news, and a quiz show called "Wedding Bell," which featured young brides-to-be and gave the winning contestant her wedding gown, wedding cake, and so on as prizes.

So, by the time I landed "High Time," there wasn't

that sudden feeling like I was the greatest thing since sliced bread.

TL: How old were you by then?

Brendler: I must've been about 35. When I came in the first people I met were a gentlemen named Skeets McGrew, who was the show's director, and its producer, Harry Godsil. I just waltzed into it, and had a lot of fun with it.

TL: Were you a fan of the music itself?

Brendler: To be honest, I could just barely put up with it (laughs). It wasn't my type of music. However, I had to work with it, obviously, and I could listen to it... but it never had that much of a memory thing for me. Y'know, my memories were from back in the forties, with the big bands.

A lot of the time when we had guests on the program—like Frankie Lymon, Fats Domino, Gene Vincent, Buddy Holly, Buddy Knox, people like that, it was pretty difficult for me to interview them. I just didn't know that much about the music. We were just talking in completely different terms.

Of course, "High Time" was a great publicity vehicle for all the groups coming into town, and a lot of the time they'd arrive while the show was actually in progress, so I wouldn't get a chance to actually meet them. And, though all the kids knew them, I didn't really know a lot of them by name, so when it came to introduce them, I'd have to go, "And now, here they are, they really need no introduction..."

TL: "Your friend and mine..."

Brendler: (Laughs) Exactly. But we managed a lot of fun. It was a different show every day, with different people on, different circumstances, and it was all live.

Of course, little things were always going on that would spark up the program, like the 7-Up machine would explode or flats, part of the set, falling down, or the wrong cue cards getting put up, things like that. Today, of course, you'd stop, regroup, and go at it again, with the viewing audience none the wiser. It was a heck of a lot more fun then.

TL: Besides the guest artists coming in, could you tell us some more about the show's format?

Brendler: Sure. We always come on with our theme, briefly talked about anything happening around town that was of interest to teenagers (shows coming to town, and so on), then went right into our first record

Continued on page 18



The the & the **GOOD BAD UGLY**

Continued from page 12

Popp, Spike Jones, Hector Berlioz, Heitor Villa-Lobos, Manuel De Falla and Ernesto Lecuona, to name but a few. And that's pretty much the starting point for the eleven instrumental pieces presented here (nine of which are original).

The first cut, "Ba Doum" is a halting number, with Von Drehle and Balogh alternating parts. The general effect is if a blues-based theme along the lines of Gershwin's "Summertime" were being filtered through Gounod's "Funeral March of a Marionette" (which was used as the theme music for the *Alfred Hitchcock Hour*).

The title track is a madcap number, which alternates between 6/8 and 12/8 time signatures, while Von Drehle, Balogh and Bowman trade off solos. Balogh's mandolin-like accompaniment, strumming the strings of his violin is especially effective. As the piece develops, the Piazzolla references become more distinct, as the crazy waltz comes to a close. The klezmer aspect is fully explored in "Zemer Attic/Tanz Tanz Yiddelach," which is also infused with a certain Middle Eastern flavor as well.

Balogh's pizzicato arpeggios play against Bowman's fast walking bass, behind the dramatic intonations of the Von Drehle's accordion through the intriguing melody of "Frog...Secret Agent." The crazy chase of "Giant Stomp" sounds like the kind of wild cartoon music Raymond Scott or Andre Popp came up with in the '40s and '50s. Exceptionally well executed, a series of intricate melodies are shared between Von Drehle on accordion, Balogh on violin and Lewis on xylophone.

With "Bills Last Adventure" Von Drehle and Balogh incorporate classic country western harmonies into that charming little waltz. A curious change of pace. And "Elliot's Dream" might serve as a fitting elegy for Elliot Smith, who stupidly took his own life last month. A funereal ballad, punctuated by the wonderful interplay between Von Drehle's organ-like tones, Lewis' vibes, evoking a celeste, and Balogh's mournful violin Elegantly solemn.

"In order to finance this high profile project, Gina launched an unique series of well-publicized private dinners in which, for a small fee, she traded her skills as a hostess and cook to willing friends and patrons...Sort of a 'My Dinner With Andre' meets 'Big Night.'"

Guest Paul Mazzio lends spectacular trumpet phrasings to the escapades of "My Level Water," which, in places, calls to mind Piazzolla's "Hora Zero," and in others, Ellington's "East St. Louis Toodle-oo." An intoxicating blend to be sure. "Le Beau's Hole" is a frenetic, Keystone Cops-like romp,

photo Pat Snyder

lasting just over sixty seconds. "B & G's" combines elements of Spanish and gypsy music.

That feel is continued on Lecuona's "Danza Lucumi." Lecuona, probably most famous for the pieces "Malaguena" and "Andalucia" (which later became the song "The Breeze And I") is here interpreted through a playful, dreamy treatment; one that acts as the perfect denouement to an imaginative set of perfectly executed arrangements.

3 Leg Torso's music is so unusual and so expertly played that it seems to exist completely outside of time and space, in some other dimension: a melodious anomaly. Each member's virtuosity lends itself to a steadfastly cohesive presentation—one which falls well beyond the boundaries of contemporary musical tastes and sensibilities, spinning obliquely in a dimension entirely unto itself. In that regard, their music can be neither compared nor contrasted, but simply admired.

Letting Go Of Strings - Gina Noell Rock Kitten Records

Over the past twenty years Gina Noell has been in so many bands, with so many different musicians playing in those bands, that it would be easy to devise a game called "The Six Degrees of Gina Noell." From Napoleon's Mistress in the '80s to bands such as Pop Theology, Twig and Love Nancy Sugar in the '90s, Gina distinguished herself as a vocalist and co-songwriter. Oddly enough, after all this time, this is her first solo album. And, in that regard, for better or worse, this venture is considerably different from any other in which she has participated in the past.

For one thing, she wrote all the songs, and with the help of her husband Michael Cubbon, produced the album, enlisting the services of a coterie of local musical luminaries, including Steve Hale (RIA, McKinley), Lara Michell (Carmina Pirhana), Jordan Leff (UHF), James Beaton (Everclear, Jeff Trott), Joe Davis (Pinehurst Kids), Nathan Khyber (Tales Untold, Absinthe), Keith Schreiner (Dahlia) and Ned Wahl (Chem Lab), among many others.

In order to finance this high profile project, Gina launched an unique series of well-publicized private dinners in which, for a small fee, she traded her skills as a hostess and cook to willing friends and patrons (usually one and the same), who received a sumptuous dinner, sparkling conversation and the promise of this recording (when finished) in return as part of the bargain. Sort of a "My Dinner With Andre" meets "Big Night," with interesting variations. The dinners, scheduled seemingly weekly throughout the summer months, were a resounding success. They afforded Gina and Michael the capital they needed to eventually have this album mastered and duplicated.

With so many "cooks" as it were, pouring over this particular aural stew, the resulting fare is (predictably) somewhat uneven. While a few tracks give the appearance of being a bit undercooked, many come off quite well. Michael's drum sample programming is a new twist in Gina's presentation, which heretofore has always relied upon the services of a living being in the percussion department. Here too, there are successes and lesser numbers. Gina performs admirably in the encounter with robot drums; locking in tightly on several tracks.

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REPLICATION GUIDE

Allied Vaughn

1434 NW 17th Avenue
Portland, OR, 97209
503-224-3835
mary.jo.hurley@alliedvaughn.com
www.alliedvaughn.com
Mary Jo Hurley
Rates posted at website: NO
500 CD Package Cost: \$1,895.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap
1000 CD Package Cost: \$1,795.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap

Audio Duplication Plus

5319 SW Westgate Drive
Portland, OR, 97221
503-203-8101
auduplus@aol.com
www.avduplication.com
Bruce Hemingway
Rates posted at website: NO
500 CD Package Cost: \$1,050
Retail Ready package. Descriptions unavailable.
1000 CD Package Cost: \$1,300.00
Retail Ready package. Descriptions unavailable.

CD Forge

1620 SE Hawthorne,
Portland, OR, 97214
888-624-5462
info@cdforge.com
www.cdforge.com
Rates posted at website: YES
1000 CD package Cost: \$1,185.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Soundscan registration and upc barcode included.

CD-ROM Works

139 NW Second
Portland, OR, 97209
503-219-9331
mail@cd-rom-works.com
www.CD-RomWorks.com
Rates available at website: YES
They charge the same rate for 500 CDs as they do 1,000. Go figure.
1000 & 500 CD Pkg Cost: \$1,460.00
3 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap.

Co-Operations, Inc.

16698 SW 72nd Avenue
Portland, OR, 97224
503-646-2286
sales@co-operations.com
www.co-operations.com
Rates posted at website: NO
Rates & information unavailable.

Cravedog Records

PO 1841, Portland, OR, 97201
503-233-7284

info@cravedog.com
www.cravedog.com
Todd Crosby
Rates posted at website: YES
1000 CD Package Cost: \$1,170.00
4 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Dungeon Replication

877-777-7276
info@www.dungeon-replication.com
www.dungeon-replication.com
Rates posted on website: YES
1000 CD Package Cost: \$1,235.00

Includes glass master, 3 color on-disc printing, 4/1 four panel folder, 4/0 tray card, jewell case, assembly and shrink-wrap. You supply the films.

ExpressCD.com

2211 NE Oregon Street
Portland, OR, 97232
503-235-2211
www.expresscd.com
Brad Danielson
Rates posted at website: NO
500 CD Package Cost: \$1,000.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,890.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

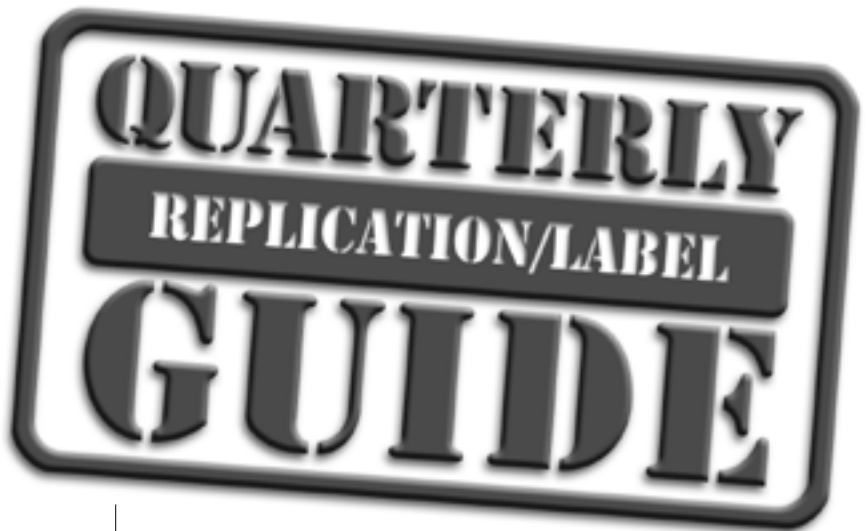
Logic General

6713 SW Bonita Rd. #210
Portland, OR, 97224
503-598-7747
www.logicgen.com
Tom Williams
Rates posted on website: NO
Data unavailable.

Nettleingham Audio

108 E 35th
Vancouver, WA, 98663
360-696-5999
kevin@nettleinghamaudio.com
www.nettleinghamaudio.com
Kevin Nettleingham
Rates posted on website: YES
500 CD Package Cost: \$945.00
5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray)
Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.
From client supplied films and proofs.
1000 CD Package Cost: \$1,180.00
5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray)
Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.
From client supplied films and proofs.

Northwestern



3732 SW
Moody
Portland, OR, 97201
503-223-5010
info@nwmedia.com
www.nwmedia.com
Tom Keenan
Rates posted on website: YES
500 CD Package Cost: \$1,175.00
3 color print on disc
1000 CD Package Cost: \$1,350.00

Phylco Audio Duplication

10431 Blackwell Rd.
Central Point, OR, 97502
541-855-7484
info@phylcoaudio.com
www.phylcoaudio.com
Gail Husa
Rates posted on website: YES
500 CD Package Cost: \$936.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside) , 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.
1000 CD Package Cost: \$1,224.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside) , 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

Sensor Blast

1040 Shipping St. NE
Salem, OR, 97303
503-585-1741
E-mail address not on file.
www.sensor-blast.com
Eric Schechter
Rates posted on website: NO
500 CD Package Cost: \$995.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,295.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Super Digital

1150 N.W. 17th Ave
Portland, OR, 97209
503-228-2222
superdigital@superdigital.com
www.superdigital.com
Rick McMillen
Rates posted on website: YES
500 CD Package Cost: \$950.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewell case and wrap.
1000 CD Package Cost: \$1,165.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewell case and wrap.

LABEL GUIDE

Belinae Records

7716 SE Clay Street
Portland, Or 97215
503-775-2191
Email: through www.belinae.com
Web: www.belinae.com
Owners: Blake Wood, Big Wicker Ventriloquist; Mike Mason, Resident Tullster
Types of music released: Various, original NW music & related projects
Types of deals offered: Varies; artists' supporting artists regarding publishing, copyright, legal, ASCAP.
Artist Roster: The Weevils, Monicas Dress, Billy hagen, Fabulous disasters, Chris Berne, BlakeWood.
Distribution: Referred out.
Preferred submission format: Call/email first. DAT, CD, cass.

BSI Records

4005 S.E. 28th Street
Portland, OR 97202
(503) 232-4121
Email: info@bsi-records.com
Web: www.bsi-records.com
Owner: Ezra Ereckson

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AS THE WORLD



THE GRAND OL' SOAP OP'RY

The smoking gun...

Everclear played the Borealis Theater Stage at the Alaska State Fair in Palmer, Alaska on the last date of the *Slow Motion Daydream* tour. According to a board tape making the rounds **Art Alexakis** introduces the last encore song of a spirited and extended set with the words: "This is the last song anyone will ever hear Everclear play. Bands will come and bands will go, we leave you to draw your own conclusions".

From now on it Art for Art's sake. (See: Jonny Hollywood P. 4)



The **Elliott Smith** tributes are in. Elliott's obit made page 85 of *Billboard* (11/1).

Wes Orshoski reported "Friends and peers of the late Elliott Smith say the final year of the artist's life was an emotional rollercoaster that found him destined for disaster one minute and high-spirited and filled with excitement for his musical future the next."

"After repeated, intense bouts of chronic depression and drug and alcohol addiction, that ride came to an end Oct. 21. That was when the acclaimed 34-year-old singer/songwriter stabbed himself in the heart with a steak knife at his girlfriend's apartment in the Echo Park area of Los Angeles.

"Through three albums on the Kill Rock Stars label and two for DreamWorks, Smith sold some 700,000 albums in the U.S. Along the way, he earned rave reviews and registered a deep influence on countless acts, including Bright Eyes and Dashboard Confessional."

Rolling Stone's Jenny Eliscu related personal experience, "Elliott Smith rarely spoke publicly about his personal demons, but his struggles with depression and addiction are documented in many of his songs. Still, those, like myself, knew Elliott personally will remember him as far more emotionally complex than even his songs could show; he was sometimes sad, but he was also sweet, silly, generous and strong.

Entertainment Weekly's Kristina Feliciano (11/7) lamented the "untimely death of rock's prince of pain".

"Smith—who died in L.A. on Oct. 21 at age 34, in an apparent suicide—first appeared on indie-rock fans' radar in the early 90's as leader of the Portland, Oregon based Heatmiser. But he was never comfortable with the histrionics of rock & roll and made two stripped down solo records on the side: 1994's *Roman Candle* (Cavity Search) and 1995's *Elliott Smith* (Kill Rock Stars). Their picturesque lyrics, coupled with his Nick Drake-quiet delivery,

revealed him to be a vivid interpreter of emotional maladies."

"Heatmiser dissolved in 1996, and Smith went on to record three more albums- 1997's *Either/Or* (Kill Rock Stars), 1998's *XO*, and 2000's *Figure 8* (both on DreamWorks). Fans of his music include directors Gus Van Sant, who used six of his tunes in his 1977 film *Good Will Hunting* and Wes Anderson. In an unfortunate parallel, Anderson set a suicide scene in 2001's *The Royal Tenenbaums* to "Needle In The Hay", a track from Elliott Smith."



Another one bites the dust...

The heavyweight that was going to make **Elliott Smith** a superstar is getting out of the business.

David Geffen and his DreamWorks partners **Jeffrey Katzenberg** and **Steven Spielberg** have agreed to sell their label to Vivendi's Universal Group.

Terms of the deal call for DreamWorks to be absorbed by Universal's Interscope label, which means DreamWorks music boss **Mo Ostin**, a legendary figure in the business, best known for working with figures like **Frank Sinatra** and **Jimi Hendrix**, will be reporting to **Jimmy Iovine**, the man who discovered **Eminem**.

Talk about a stab in the heart...



In the groove...

A limited edition yellow vinyl issue of the **Dandy Warhols**, *Welcome To The Monkey House* was released November 4th on Gammon Records.

David Bowie's "Reality" tour with the **Dandy Warhols** is in full swing across the continent counting down to the two nights in London's legendary Wembley Stadium November 25th & 26th.

The band will be off the road and back home in December, until the middle of January when they return to the road with stops in New Zealand and Australia,

When it rains, Budweiser pours. The brewer named the Warhols *Artist Of The month* for November, which presumably means truckloads of gratis product...



Get in the van...

How important is it to tour in support of your record?

Ask the **Decemberists**. The band just returned from 28 shows in 19 states including CMJ showcases in New York and a couple of pub gigs in Florida that probably didn't seem all that important at the time but were the trip-wire on the national



Elliott Smith (1969-2003)

photo

D TURNTABLES

BY BUCK MUNGER

spotlight.

Band members **Colin Meloy**-guitar, **Jenny Conlee**-keyboards, **Chris Funk**-guitars, **Rachel Blumberg**-drums and **Jesse Emerson**-bass were on the road promoting their second album for Kill Rock Stars, "Her Majesty". About halfway through they played Wills Pub in Orlando, Florida and the next night in Tampa at the New World Brewery.

Apparently their first live shows ever in Florida were very well received because days later when **Rolling Stone** called *Hyde and Zeke's* record store in Gainesville for the RS Local Favorites chart, *Her Majesty* by the Decemberists came up the #3 best selling album.

Number three in the Rolling Stone. Worth the whole trip.

Before heading out the band spent time in Seattle's Hall of Justice studios with Death Cab For Cuties **Chris Walla** recording an EP for the Spanish label Acuarrela that will be released in February of 2004.



Sadly sacked...

Peggy Glickenhaus, popular booker for the **Mt. Tabor Theater** was fired over the phone after six years of hiring the struggling venue's talent. During her tenure at the Tabor, Peggy became a neighborhood hero by organizing successful benefits for various causes with Portland's leading original music talent.

Peggy says she and her husband, musician **Alan Glickenhau**s, had loaned the club \$9,985 and were pressing for repayment.

"We'll be seeing Bill and Matt in court." Says Peggy.



Seeks Stoner-Rock Bands...

Portland has a new label called Cube Farm run by **Alicia J. Rose**. The label will be a NAIL/Allegro in-house rock imprint and the first release will be a co-venture with the Los Angeles label Bong Load, who hit big with **Beck's** breakthrough single *Loser*.

In Chris Morris' Billboard column The Indies (11/1) Alicia says Cube Farm hopes to release six to 10 albums per year. "I'm looking for classic stoner-rock sorts of bands," Rose says. "I want to find bands that will do well on a national level."

The acts she's targeting include "bands that have been chewed up and spit out (by the majors)."



The loser's club...

Pierre Ouellette started out in show biz as a guitar player. As a youth he played lead guitar in the 60's Portland major label act **Don & The Goodtimes**. From there he was tapped for the high profile lead guitarist's role in **Paul Revere & The Raiders**.

After his fling in front of the footlights Pierre settled down as a tech writer and eventually partnered to create the powerhouse ad agency KVO specializing in translating techno-babble into people-speak. He used those same skills to write two well-received techno-thrillers, *The Deus Machine* and *The Third Pandemic*.

Now he's doing his first film, a documentary on guitarists **Steve Bradley** and **Jim Mesi** entitled "The Loser's Club". "It's about a couple of guys who are really, really good players but who the limo never stopped for," Says Pierre.

The film will debut in January at the annual Northwest Film Studies music film festival. "The wet dream would be to sell it to HBO or Showtime." Says Pierre.



More Louie lore...

Paul Revere & The Raiders and the **Kingsmen** both recorded *Louie Louie* in the same Portland studio, within the same week. The Raiders version came out first on Columbia Records and was a bigger hit in the northwest but the Kingsmen's version eventually climbed the national charts to #2 and rock immortality.

The Kingsmen's version was investigated by the FBI for dirty lyrics, and had none, whereas the Raider's version does indeed have an obscene ad-lib during the guitar solo.

Both local acts were managed by KISN jocks; The Kingsmen by **Ken Chase** and the Raiders by **Roger Hart**. Revere and the Raiders moved to Hollywood in '65 to star on the daily ABC -TV show "Where The Action Is"

"We used to say the Kingsmen had the hit but the Raiders had the career." Says Hart. The Raiders went on to have 15 Top 40 hits, the last in 1971.

Mark Lindsay, former lead singer of Paul Revere & The Raiders is doing a Meet & Greet at Music Millennium NW November 15th at 3PM. Free to the public.



Leo's stand-in

Portland lost another music industry heavyweight last month with the passing of the regional Fender Musical Instruments rep **Terry Radonich**.

Terry died October 21st at age 58.

Radonich was the Fender Man here for the

past twenty years, through the establishment and relocation of Fender's amplifier manufacturing facility in Lake Oswego to the reintroduction of the Sundholm brothers Sunn line.

He was a good friend to many local artists and used his corporate connections to help deserving players...



THIS JUST IN...Talent scouts everywhere! The **National Association For Campus Activities** (NACA) is holding its Western Conference in Portland November 13th-16th at the Oregon Convention Center. Talent buyers from colleges and universities all across the west will be auditioning talent for the upcoming year. The Convention Center auditions aren't open to the public but enterprising bands are using the opportunity to be seen. **EDU**, a Portland based booking agent is holding three days of club showcases. Nov. 13th at Dante's the NACA buyers will get a load of **UHF**, **Odds Against Tomorrow**, **Man Of The Year** and **UFM**, November 14th at Dantes **EDU** presents **Timothy Mank**, **King Of Spain**, **Bella Fayes** and **Dr. Theopolis**. November 15th at Coffee people a free lineup of soloists including **Jasmine Ash** at noon...**Man Of The Year** placed the tune "Just As Nice" on the Buffy The Vampire Slayer Soundtrack "Radio Sunnydale" released everywhere but the U.S. on Virgin Records UK on Oct.20th...The **Dandy Warhols** also made Buffy's soundtrack...Terrance Scott aka **Cool Nutz** is gearing up for **POH-Hop 8** December 18th & 19th. This year, the first night will be devoted to *Women in Hip-Hop*...**Stars of Track and Field** at Club Ohm November 29th...**Lew Jones** at Music Millennium NW Sunday, November 23rd at 3PM plugging his "Rain On The Marshlands" re-release from 1981. Recording Associates found the master in the closet...**Smooch Knob** appear on the morning Marconi Show Friday, November 21st on KNRK 94.7. They play Dante's November 22nd...**Dylan Thomas Vance** at Millennium West Saturday, November 23rd at 5PM in support of his latest release "Bittersweet"...**Brian Copeland's** CD Release Party Friday, November 14th at Fuel in the Pearl District. **Stephanie Schneiderman** will open...**Sandin Wilson** working with **Metro** every Tuesday at the Candlelight. Metro is **Jeff Frankel** on drums, **Kerry Movassagh** on guitar, **Alex Shakira** on keys, **Regina K** doing vocals with Sandin on bass. Think *Robin Ford*, *Yellow Jackets*, *Chaka Khan*, *Tower Of Power* and Sandin's originals from *Into My World*...**Tripleswift** at Conan's Pub November 26th...

LL

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23rd & NW Johnson
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EAST PORTLAND
32nd & E Burnside
231-8926

the windbreakers



THE WINDBREAKERS
Time Machine (1982-2002)

brilliant raw pop-rock-folk with insidious melodies, fuzzed-out guitars and bristly lyrics, all delivered with unselfconscious sincerity. — Trouser Press

playing some of the most well-crafted, elegant pop songs this side of Younger Than Yesterday — CMJ

Also check out releases from The Quags, The Broken Hearts, Crack City Rockers, Tim Lee, The Sunbirds, and Saving Graces...

www.paisleypop.com

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QUARTERLY
REPLICATION/LABEL
GUIDE

Continued from page 11

Artist Roster: Alpha & Omega, Alter Echo, Bucolic, DJ Spooky, Dry & Heavy, Henry & Lewis, Jah Warrior, Muslimgauze, Onry Ozzborn, Pan American, Raz Mesinai, The Rootsman, Sound Secretion, Systemwide.

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: <http://www.burnsiderecords.com>
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M. Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.
Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.
Affiliated Label: Sideburn Records.
Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Cavity Search Records

P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com
Web: <http://www.cavitysearchrecords.com>
Owners: Denny Swofford, Christopher Cooper
Types of Music Released: Music we like by bands/artists we like.
Artist Roster: Pete Krebs, Pete Krebs & Gossamer Wings, King Black Acid, Richmond Fontaine, Golden Delicious, Wayne Horvitz, Steve Lacy, Elliott Sharp, Elliott Smith

Cravedog Records

122 SE 27th Avenue
Portland, OR 97214
(503) 233-7284
Email: Cravedog@teleport.com
Web: www.Cravedog.com
Owner: Todd Crosby.
Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various
Types of music released: Various.

Types of deals offered: Varies.
Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell
Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.

Crazy Bastard Records

PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
360.936.3679
Email: crzybrcrds@aol.com
Web: www.crazybastardrecords.com
Owner: Andrew Bentley
Types of deals offered: Tribute Compilations
Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfi, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Contact: Peter Dammann
Types of music released: Northwest Blues, R&B.
Preferred submission: We're not looking for new artists.
Kinds of deals usually offered: CD, cassette.
Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim Mesi Band, Joe Dobro, Too Slim & the Taildraggers, Paul Jones, Shade.

Diamond Z Records

16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7355
E-mail: DZRRRecords@aol.com
Contact: Steve Landsberg

Elemental Records

PO Box 603
McMinnville, OR 97128
503-474-1704
mail@elementalrecords.com
President: Cassandra Thorpe
Vice President: Robert Wynia
Executive Producer: Diogenes Alexander Xenos
Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss

Available: Jollymon, Sweaty Nipples, Henry's Child, NW Compilations
 Distribution: Direct, Burnside, Valley Records
 Studios: Gung-Ho Studios (Eugene), Freq (Portland)
 Submission format: CD or high quality video
 Offering: Unusual agreements for the right bands.

EON Records

PO Box 5665
 Portland, OR 97228
 Email: eonrecords@aol.com
 Web: <http://www.eonrecords.com>
 Owners: Tommy/John Thayer
 Producers: Various
 Types of music released: new
 Artist roster: 28 IF, Dan Reed
 Distribution: Nail Distribution/Portland, OR

Eurock Records

P.O. Box 13718
 Portland, OR 97213
 503.281.0247
 Fax: 503.281.0247
 Email: apatters@teleport.com
 Owner: Archie Patterson
 Types of music released: License recordings by European & American artists.
 Preferred submission formats: CD's.
 Kinds of deals usually offered: CDs.
 Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
 Distribution: DNA North America, Burnside Records.

Flying Heart Records

4015 N.E. 12th Ave.
 Portland, OR 97212
 (503) 287-8045
 Email: flyheart@teleport.com
 Web: <http://www.teleport.com/~flyheart/>
 Owner: Jan Celt
 Producer: Jan Celt
 Types of music released: Original NW artists and related projects.
 Preferred submission formats: Demo cassettes.
 Kinds of deals usually offered: Album projects, Publishing of related materials.
 Other services offered: producer services and bands wishing to make their own releases.
 Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.
 Distribution: Burnside.

Heinz Records

P.O. Box 4628
 Portland, OR 97208 USA
 Phone: (503)249-0808

Fax: (503)249-7842
 Submission format: We are not accepting submissions right now.
 Pink Martini / 3 Leg Torso / Le Happy
www.pinkmartini.com
www.3legtorso.com
www.lehappy.com

IMP Records

P.O. Box 34
 Portland, OR 97207
 Owner: John Flaming
 Types of music released: Punk rock.
 Kind of deals usually offered: Singles.
 Artist roster: Spinanes, The Shaven, Jackknife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records

(800) 757-1851
 Owners: Terrance Scott, Bosco Kawte
 Types of music released: Hip-Hop, R&B and any other form of good music.
 Preferred submission Formats: cassettes
 Artist Roster: Cool Nutz, Kenny Mack, G-Ism, Monkey Mike

Last Chance Records

Portland, OR
 (503) 231-2845
 Owner: Mark Surratt

Lazy Bones Records

9594 First Ave. N.E. Suite 230
 Seattle, WA 98115-2012
 (206) 820-6632
 Fax: (206) 821-5720
 Owner: Scott Shorr
 Producers: negotiable
 Types of music released: Everything but Country.
 Preferred Submissions: CD's & cassettes.
 Kind of Deals usually offered: Full length CD.
 Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead
 Distribution: ILS (Mercury), Burnside Distribution.
 Lucky Records/Macman Music, Inc.
 10 N.W. 6th Avenue
 Portland, OR 97209
 (503) 248-1988
 FAX: (503) 227-4418
 Contacts: David Leiken, Marlon McClain,
 Producers: project by project.
 Types of Music: Rock, R & B, Funk, Fusion, Blues
 Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.
 Distribution: Independent, City Hall

National Dust Records

P.O.Box 2454
 Portland, OR 97208
 (503) 903-0625

Continued on page 16

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QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 16

Contact: Shan
Producer: the bands choice.
Types of music released: Punk rock, rock'n roll.
Preferred submission formats: tapes/records.
Kind of deals usually offered: % of product pressed.
Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.
Distribution: Profane Existence, N.A.I.L., EFA (Europe).

Paisley Pop label
PO Box 8963
Portland, OR 97207
website: <http://www.paisleypop.com>
email: info@paisleypop.com
who to contact: Jim Huie
phone: no
Releases include Girls Say Yes, The Quags, Crack City Rockers, Foolkillers, The Windbreakers, The Broken Hearts, and TIm Lee.
We release about 6 CDs a year in the indie and power pop, alt-country vein.
Website also sells CDs from other labels.

Psychelectic Records
P.O. Box 8133
Portland, OR 97207
503-295-2776
www.psychelectic.com
label@psychelectic.com
William Weikart
Artist roster: Garmonbozia, James Angell and Obscured by Clouds

Space Age Bachelor Pad
P.O. Box 10494
Eugene, OR 97440
(541) 343-5962
Fax: (541) 683-3524
Email: Spirit@Daddies.com
Owner: Stephen Perry.
Producers: Stephen Perry.
Contact: Spirit Cole
Types of music released: Swing, Ska, Rock, Punk, Acid-Rock.
Kind of Deals usually offered: Depends on artist.
Preferred Submissions format: CD or Cassette
Artist roster: Cherry Poppin' Daddies, Buckhorn, Billy Jack.
Distribution: N.A.I.L., DNA

Schizophonic Records
1620 SE Hawthorne Blvd.
Portland, Oregon 97214

(503) 736-3261
Fax: (503) 736-3264
Email: Mike@NailDistribution.com
Owner: Mike Jones
Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.
Types of music released: Many.
Preferred submission formats: Cassette, DAT.
Kinds of deals usually offered: Depends on artist/project/deal.
Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.
Distribution: N.A.I.L.

Ten Ton Records
625 SW 10th Suite 231-C
Portland, OR 97205
(503) 287-5502
Producer: Keld Bangsberg or bands choice.
Types of music released: alternative; all kinds.
Submission format: cassette.
Artist roster: Sweet Baby Onion, The Willies, Trip 21.

Tombstone Records
P.O. Box 1463
Clackamas, OR 97015 U.S.A.
(503) 657-0929
Fax: (503) 631-2797
Owners: Fred & Toody Cole
Producer: Fred Cole
Types of music released: MONO ONLY!!
Mostly original garage and psychedelic, raw rock 'n roll.
Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DATcassette or high-quality cassette.
Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs.
Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

Continued from page 5

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, at least in their own local or regional area. Other than doing as much research as possible, there is really no way to avoid this problem; it is one of several risks inherent in the trademark process.

TRADEMARK REGISTRATION

A trademark application can be filed with the federal government if the name is being used in interstate or foreign commerce. Under certain circumstances, a federal trademark application can also be filed even *before* the name is used, due to major changes in the federal trademark statute back in 1989. This is called an "ITU" (intent to use) application.

In addition, trademark applications can be filed in any *State* where the band is doing business. 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) 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.) In some situations, your federal trademark registration may enable you to defeat the future trademark claims of another band using the same name or a very similar name.

In short, the filing of the federal application 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 obtained a federal trademark registration early in its career and then later confronted a trademark dispute over the band name, the band's early federal trademark registration enabled the band to keep the band name which it otherwise would have lost.

One final comment about the federal trademark application process: The Trademark Office's rules are strict, technical, and unforgiving, and you need to be sure you are dotting every "i" and crossing every "t". Otherwise, you can find that you have either damaged your trademark rights

and/or are forfeiting your application fee without any right to a refund.

THE DIFFERENCE BETWEEN TRADEMARKS AND "ASSUMED BUSINESS NAMES"

A trademark is a name or logo that the *public*, or some significant portion of the public, knows your band by. On the other hand, an "assumed business name" (also known as a "dba") is the name you do business by with *other businesses*, whether the public recognizes that name or not. In other words, a trademark is the name that the *public* knows you by, and an "assumed business name" is the name that *other businesses* know you by, akin to a company name.

With some bands, the band name and the "assumed business name" are the same name. With other bands, they may have a company name that is different than the band name. In either case, though, both a trademark application and an "assumed business name" application should be filed. For one thing, banks require you to register your "assumed business name" with the State before they will open a bank account for your band, unless the band is set up as a separate legal entity (for example, as a corporation or a LLC (limited liability company)).

Trademarks and "assumed business names"

"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."

can each be registered with the Oregon state government in Salem (in addition to the right to register your trademark with the federal trademark office in Washington, D.C.).

The only reason that I mention this distinction between trademarks and "assumed business names" here is that sometimes someone will file an "assumed business name" application with the Oregon state government and think that they are filing a *trademark* application, or vice-versa. Therefore it's important to keep this distinction in mind.

AGREEMENT AMONG BAND MEMBERS

It is CRUCIAL that you 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 or limited liability company (LLC) papers are drawn up for a band (most often, these days, it's an LLC agreement). Or, alternatively, and less preferably, there can be an agreement drawn up that pertains *only* to the rights of the band members in the band name and that doesn't cover the other aspects of the band's business (such as, for example, how the band's income and expenses will be handled).

Incidentally, it is *extremely* important that the band agreement relating to trademark rights be drafted *very* carefully, because a *poorly* drafted provision can easily create many more problems than it solves.

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, Nickelback® 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 someone else 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 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 and is VP of Business Affairs for Media Creature Music, a Los Angeles music publisher and catalog administration company. He is also outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios.

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

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

HIGH TIME OF OREGON ROCK

Continued from page 9

so the kids start dancing. We kept the numbers coming in one after the other until about halfway through the show, then we staged our dance contest, then we'd close out the show with more records. So there was a lotta dancing.

TL: Was the dance contest a big draw?

Brendler: Oh, sure. Kids would come to be on the show from all over the area, believe it or not. We'd get 'em from The Dalles, from Tillamook, from Longview, Washington—everywhere. If one of these out-of-towners won the dance contest on the day they were on, then they would have the additional expense of coming back Friday to compete in the weekly dance contest for the really big prizes (laughs).

TL: Which were?

Brendler: Well, Ant Farms were a big prize for a while (laughs). Usually, though, we gave a little portable record player, or whatever, Big stuff.

TL: Didn't you people have any shame? Or was it a case of just not having the budget?

Brendler: (Laughs) Budget? I don't think we had a budget! Oh sure, once in a while we had to go out and buy a particular record to keep current, but most of the records were furnished to us free by the local distributors. Or, if we wanted to specially stage someone, we might spend \$20 to dress things up a bit.

But, really, outside of the salaries paid for the director and myself, that was it.

TL: What was your salary?

Brendler: Well, when we started out, I wasn't getting anything; I was still continuing my full booth shift, which I continued to do throughout the whole run.

Eventually, though, I think I started getting around \$25.00 a show, maybe \$185 a week... and now, of course, we see people like Kathy Smith and other anchor people picking up 50 or 60 thousand a year. Well, no hard feelings (laughs). I gained a lot of experience.

TL: Let's get back to the kids. How many warm bodies were you packing into the studio per show?

Brendler: Well, the show started every afternoon at 4:30, and between the time school let out and the time we let them in, we literally had lines around the block.

Out of all those, usually only 150-160 were actually let into the studio. On days when we had a very popular artist, though, we really packed them in. There was very little room to dance; just wall-to-wall kids.

TL: Did this popularity gratify you?

Brendler: Sure it did. These kids got out of school in the afternoon, with nothing to do, and then suddenly they had a TV show to go to. A lot of them became regulars, as a matter of fact; came down every day to see us and dance.

TL: Do you know what became of any of them?



Gene with Buddy Holly and Crickets (top)
Eddie Cochran (middle) and Frankie Lyman (Bottom).

Brendler: Oh, yes. One of them was Jim Trumblin, who later went into the hairdressing business and is now a multimillionaire living in Hawaii. There was Nick Mondrut, who's now leading his own band here in town. Jeff Myers...

I'll tell you a story about our regulars: During the last year of the show, I had a chance to actually go back to Philadelphia and do the Dick Clark Show. KPTV had switched to ABC a couple of years before, and this was all part of a network promotion for affiliates all over the country. So, I show up at the Philly show with Clark, and suddenly I look down and see these four or five friendly faces smiling up at me! Some of our regulars had paid their way to Philly and gotten on with no help from me! They had all become such a part of the program that they felt it wasn't really the proper representation of the "High Time" show if they weren't there.

TL: Speaking of promotion, what kind of spinoff activities did you have going?

Brendler: Well, we issued a top 10 list every week, featuring our pick hit, that was distributed point-of-purchase in record stores and such. We tried the same kind of feature on the show for awhile, but soon found that the kids just got too noisy. Since we really had no way of controlling them—it was difficult yelling "shut up!" on the air—we found that the show was easier to do if we just kept them busy and dancing. We also held "High Time" dances outside the studio on weekend nights in

Vancouver, Tillamook, and so on—though for some reason, we never held one in Portland, except during the Centennial. At that particular time, the River Queen was running Centennial cruises up the Columbia and back down the Willamette, two hours up and back. So every Thursday night, we'd hold a "High Time" dance on the Queen and just pack it. I'd sit up on top with my mike and audio gear, announcing and playing the records—though I'm sure I was never heard. They heard the beat, though, and that was enough.

TL: Tell us a bit more about the show's primary promotional function: showcasing recording artist. Do you have any memorable moments?

Brendler: Gosh. There were so many passing through, and the last show was 20 years ago, remember, so it's difficult...Mainly I remember a couple of bad things that happened. I remember that Della Reese was on one day with a number, and our audio man committed the unpardonable sin on a lip-sync show like ours: He played her 45 at 78 rpm. Well, that was pretty embarrassing, so I thought I'd pass the buck by actually naming him on the air—which turned out to be an even bigger mistake. Boy, did he get mad!

The thing that used to really get my goat were the people who made a commitment to appear, and then never showed.

TL: Such as?

Brendler: Now, don't get me wrong—many of the

artists were pros and never let us down. Bobby Darin, for instance, loved to come and be surrounded by the kids. He realized the value of a show like ours and could always be counted on.

But...I remember we were supposed to have Elvis Presley on, and jeez, the kids just packed the studio. Then, actually during the course of the program, we got a call from him, telling us he wasn't going to show!

TL: For what reason?

Brendler: His guy said, Elvis has been on the train all night from Seattle, and he just doesn't feel as if he can make it down... but he will see you all down at the concert tonight! (Laughs) Actually, I don't blame Elvis so much as I do the promoters who promised him. I mean, why make the commitment if you're not prepared to deliver? After a few incidents like that, the kids got a little cynical after a while. "Oh yeah, yea... sure he'll show!" Kids are smart.

TL: But how'd you feel about it?

Brendler: Well, you know...Everyone was out to make everything they could, so why not try to book Elvis Presley? Who really cared if he didn't show? It was like making a reservation on an airline for us... The kids were wiser.

TL: What kind of exposure did "High Time" give to local talent?

Brendler: Well, of course we got promoters coming to us who all claimed to have the hottest thing going and wanted us to get in on the ground floor and promote this guy and we'd share in his success and so on... and a lot of these artists were local types.

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"Well, every once in a while this kid Joe and his girlfriend would show up. They were great dancers, and they'd win the dance contest hands down. So just as soon as we'd awarded the prize to this black couple, the phones would start ringing."



HIGH TIME OF OREGON ROCK

Continued from page 19

Some of them, like early Paul Revere and the Raiders, even eventually made good. Another group was the Kingsmen. We probably had Lynn Easton on the show before they even began thinking seriously about going into this business. Lynn and his friends had this little local high school group—they were all going to Douglas or somewhere at the time—and, at the time we had them, they weren't thinking much beyond that. Then later, of course, their record exploded and off they went. There was another young man who I remember as being very scared and shaky with his guitar, and when I saw him again 15 years later he had all the confidence in the world—Jimmy Rodgers.

TL: Was featuring local talent the exception rather than the rule?

Brendler: Well, it didn't happen all that often, but we felt that to have someone local and live was a good feature for the program, and when a person and a group came in and sounded halfway decent to use, we were glad to have them. We figured if they were playing a date in town in a hall of some size and had reasonable expectation of making some money, they must have something on the ball. Also, we didn't have to pay them any money for their guest shot, which everybody understood up front. They were just happy to get the exposure. As I recall, we turned down very few local people and once they played a number or two we invited

want to call it. That was all pretty important at that time. No, I did think about it once or twice, maybe bring a show into Portland, but actually I just didn't have the contacts. The real promoters were all traveling in a different world than the one in which I was traveling.

TL: So you decided you had problems enough just doing the show.

Brendler: (Nodding) And we had— 'em. Did you know that our program first brought to the surface vocal prejudice against blacks in this city?

TL: What? About the black artist?

Brendler: No. Remember we're talking about '58, '59 here, and there just wasn't that much mingling back then. The total belief was that blacks should stay just where they belonged and not come out to mingle with us holier-than-thou-white children.

TL: The dance contests.

Brendler: Yes. Now, we really didn't have too many blacks participating in the show, though I don't remember being any particular problem there.

Well, every once in a while this kid Joe and his girlfriend would show up. They were great dancers, and they'd win the dance contest hands down.

So just as soon as we'd awarded the prize to this black couple, the phones would start ringing. We'd get called everything in the book. "You people are just a bunch of... Well..."

TL: What? "Niggerlovers?" That sort of thing?

Brendler: (Nodding somberly) Yes. You know, it was then that I first became aware that there was such a thing as prejudice; I'd not encountered it up until that time.

TL: How did your sponsors react to that? Did you

"Yeah, we eventually got into a sticky situation with the musician's union, who became unhappy with our whole playing for free situation."

them to play some more...if they were any good. Of course, we weren't in a position to know that, but the kids would let us know. We got entertainment, they got exposure, and it was a good situation while it lasted.

TL: "While it lasted?"

Brendler: Yeah, we eventually got into a sticky situation with the musician's union, who became unhappy with our whole playing for free situation. Finally, in the latter part of the program's run, we had to start going through the business of getting waivers and that sort of thing. So, having to do that amount of additional work on top of everything else we were doing, eventually limited the number of local groups we did have on.

TL: After seeing all these music biz people coming and going and dealing with their people, did you ever think about getting into the management end of it?

Brendler: Well, I often considered it, but I never had the money. (Laughs) Seriously, though, I think doing that would've caused me a problem.

TL: What, conflict of interest? Clark was having his problems in that regard.

Brendler: (Nodding) Yes, payola... whatever you

every get any pressure from them?

Brendler: Never. Management and the sponsors didn't have anything to do with what went on during the show. All those things were up to the producer, Harry Godsil, and myself.

TL: Was it worth it?

Brendler: Yes, I think we did make a contribution. We gave a field of endeavor to those who were not into athletics, or whatever else was going on at that age level. It gave them an opportunity to compete, gave them something to strive for. To come down and be a part of a TV show, to win a dance contest, was really a big thing, especially for those people who weren't involved in any sort of school activities.

"High Time" gave these kids something to do, it kept them off the streets. Music plays a tremendous role in the lives of people in that age group, and I'm happy that we could give them some further opportunity to enjoy it and be part of it.

TL: And your personal feelings, Gene?

Brendler: (Laughs) That it was all a phase of my life that I got through and thank God I made it!

The the & the GOOD BAD UGLY

Continued from page 10

Her vocal/musical influences have always ranged from Deborah Harry to Chrissie Hynde to Rindy Ross— with a touch of '60s girl groups thrown in. Here, with the help of Michael, she adds the sort of hip-hop styled electronic accoutrements one might find on a Dido or Garbage album, while adding a bit of techno sheen to the Harry/Hynde/Ross New Wave kittenish purr.

"3-65" is a sort of Blondie and the Go Gos versus '60s girl group sort of number, with familiar New Wave eighth-note rhythm guitars. The song runs through the verse, which, melodically, sounds vaguely like a re-forged modification of "Here Comes The Sun" (or the familiar chord progression that propels that song) for about a minute before a pretty. Blondiesque chorus briefly enters into the picture. Then, after repeating that cycle, Gina launches into a cut-time bridge, which bears a curious sort of Spanish flavor, before heading back to the verse and chorus. An original admixture of styles well-presented.

Even more of a stretch is the moody torchy bluesy waltz, "Perfect." Here her voice seems sort of reminiscent of Mary Wells, who had a string of hits in the '60s, most notably "My Guy," and Chrissie Hynde. For the most part, Gina succeeds on the vocal, although this particular style is very new for her. James Beaton's understated organ and piano filigrees add an elegant touch to the mix, as does Jordan Leff's restrained bass lines— both creating a sense of dynamic tension.

Beaton returns on "Never Forever," adding the same assured elements to that straight-ahead ballad, whose sonorous melody indistinctly calls to mind k.d. lang's "Constant Craving." Cubbon's hard hitting drum programming and Joel Hanson's ethereal playing on "Addicted" meld with Michael and Gina's various layers of keys, amassing a sort of 10CC-like wall of sound. Very nice.

Keith Schreiner's programming of a thick, dreamy mix, nicely pinned down by Ned Wahl on bass, nearly swallows Gina's vocal in the ephemeral "Hands Of Fate." With electronic storms and lightning bolts, swirling and flashing around her, satellites whizzing by, Gina evokes Shirley Manson's coolness in the verses, while warming in the ghostly choruses.

The pretty ballad "Break The Ceiling," augmented by Beaton's keys and some wonderful guitar work by Lara Michell and former Love Nancy Sugar member Dave Pakula, is one of the high points of the set. Gina finds a comfortable vocal range in which to sing; and perhaps a more familiar stylistic territory in which to navigate. Another winner.

Similarly, "Black Fog" sounds like an update of *Never For Ever*-period Kate Bush— again something more immediate and intimate, which fits Gina better. "Heat" continues the retro feel, with ex-LNS keyboardist Stewart Moore's new wave computer disco dance arrangement, coming in somewhere between Debbie Harry and Donna Summer, produced by Giorgio Moroder. An inexplicably abrupt right turn at the bridge temporarily diffuses a great deal of the song's forward momentum, before returning to the exotic chorus, supported by the angular girders of Moore's relentless keyboard

LL

treatments.

Another soft waltz, "Going On" underscores the "show tune" aspect of Gina's voice, one which can occasionally pass for a young Liza Minelli, as often as it can for a younger Chrissie Hynde. The chorus of "(Look) What I Can Do" is the sort of life-affirming jingle one might hear as the opening theme for the Oprah show. Ala Helen Reddy (whom she also vocally resembles from time to time) and "I Am Woman," Gina comes off sounding a bit like "feminist girl," which actually is a motif which fits Gina's personae fairly well: smart and willful, yet vulnerable and insecure.

Not every track is out of the park on Gina Noell's first solo album. But just the same, she has successfully updated her sound, without giving up the intrinsic timeless qualities of her music. What's most different here is that Gina fully owns these songs, emotionally and artistically, each note and every word- and that difference is subtly profound. While growth can at times be an awkward process, it is ultimately a rewarding one.

Dusk In Cold Parlors - Norfolk & Western Hush Records

Norfolk & Western, named after a defunct Virginia rail line, are the brain child of Adam Selzer, a soft-spoken, unassuming writer of all things word. Together for five years, the band has congealed into a tight and talented quartet whose laid-back approach to their music belies the fiery artistry that is actually at the heart of it.

Stylistically, Selzer has a lot in common with Colin Meloy of the Decembrists (not the least of which is drummer Rachel Blumberg, who plays on both of their albums). Both have a nasally vocal delivery that recalls Al Stewart in his heyday in the mid-'70s, and more recently, that of Jeff Mangum of Neutral Milk Hotel. Both Selzer and Meloy are superior song craftsmen. Their songs are full of piquant insights and poetic imagery; accessible, yet idiosyncratically atypical, uniquely individualistic. As a band, Norfolk & Western have been compared to Giant Sand and Yo Lo Tengo, among others.

For their fourth album, Selzer has collected ten songs and two instrumentals into an album which emits the low hum of prolonged desolation, the peaceful disquieting stillness of time- like the rustle of a cold, dry wind upon the parched pages of an abandoned diary, splayed open in the ruins of a deserted house. Like acrid smoke in the air, loneliness and sadness pervade; dust slowly settling upon old, discolored photographs.

Blumberg's brushes dances upon her snare drum on "A Marriage Proposal," providing a locomotive action upon the sadly forlorn notion of Selzer's tale of a lonely marriage proposal; a frozen moment which still hovers in the air- a ghost from another age. David Welch's reticent bass work adds to the halting quality of the song, augmented by Blumberg's piano and organ accompaniment, Tony Moreno's slashing electric guitar interjections and the sprightly pluck of Zak Riles' banjo.

A strange and skewed sense of anomie informs the cryptic lyric of "Letters Opened In The Bar." "Let her open up the jar 'cause she's only come so far/Letters opened in the bar/Is the lighting ever dim/Let her hope and pray for more, like the vagrants and the whores/Who all seem to come and go, but I never learn their names." A window into a hopelessly bleak world.

"Terrified" is a cheerless tale of personal loss and the cavernous distances which mere living often produces in a close, personal relationship. Reminiscent (more so in spirit than in reality) of Paul Simon's "America," whose despondent landscapes are mirrored here in clear detail. Guests, Raymond Richards on pedal steel guitar, and Craig Schumacher on Hammond B3 organ, add to the musical general mood of abject despair.

The instrumental, "Kelly Bauman" would seem to be a tribute to the former drummer for the band Harvester, who now sings and plays guitar with the Chico, California-based band Deathstar and who has had some truck with Selzer in the past. With his just his own simple acoustic guitar accompaniment and that of Blumberg on piano and harmony vocals, Adam maps out a barren territory with vague, enigmatic lyrics "And Jealousy, it's true, when blue looks different from my brush/But we all use the same brand ink/Holidays aren't enough to clear the space/And space is all I have to fill my foreign grace."

A distinctive ambience is created for the pretty ballad "Impossible," recalling early Leonard Cohen- with Richards' pedal steel guitar and Moreno's mellotron flutes, coupled with Blumberg's subtle vibes; as well as piano and cello punctuations, make for a rich ensemble behind the plaintive lament of the narrative. "Oslo" is especially reminiscent of Leonard Cohen, with, perhaps, a hint of Townes Van Zandt. The low croak of Adam's voice formulates the phrases- "I read the local papers news, but the relevance seemed more elegant/When the sounds of words made no sense/It should have been the cabinet of defense/But everything so pure, and even so demure."

The somber and lovely "Disappear" proceeds behind the layers of Adam's electric and Spanish guitars, mellotron; Blumberg's drums, piano and vocals, Welsh's bass and Moreno's intermittently searing guitar intonations. Using the exotic Optigan (a revolutionary toy electronic organ for adults, originally made in 1970 by Mattel) as a beat sample source, in conjunction with more mellotron flutes, Adam creates a somewhat bizarre sound bed for "No Else Where He Can Go," a brittle cha cha colored by Blumberg's piano and organ tones. The instrumental "A Hymnal" is a restless shifting aura of instrumentation, with cello and lap steel phrasings sifting through the mix.

The only real up-tempo song of the set, "The Tired Words" allows Blumberg the opportunity to demonstrate what a marvelous drummer she is. A compellingly odd chorus stumbles onto the verses as if musically tripping over a bucket. "At Dawn Or After Dusk" is a circular little hymn "No I don't help with all the time I waste/Time is all I have to brace myself for the dwell I pretend to possess." Well, perhaps that says it all.

It is the nature of Adam Selzer's songs that they rarely repeat lines or choruses. They seem to move in real time, like home movies, in a linear progression from start to finish. There is a certain cold austerity to Selzer's worldview, presented here, as if the third dimension were squeezed entirely from the scenes, as if all images were filtered through a sepia lens. The haunted antique recollections of a phantom spirit. Grim, grum and glum. Gray as a cloudy day. But as precious as the memories of old friends.

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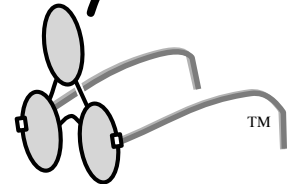
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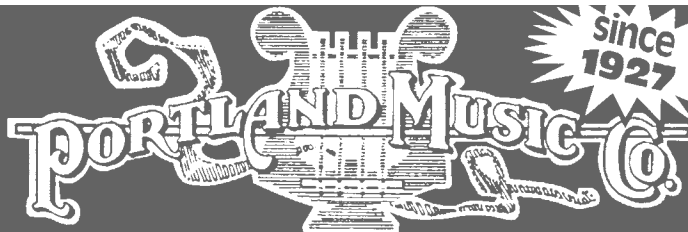
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LETTERS

One night a few years later, when Billy Rancher and the Unreal Gods were playing at Luis' Club La Bamba Billy Triplett locked his keys in his car. Mario's immediate response was "What are you getting so worked up about?" Without further comment he applied another of his valuable skills and Billy had his keys back in short order. Soundman, musician, artist, poet, philosopher and more, he was truly a man of many hidden talents.

"Mario Cosentino worked for many years at Satyricon, coaxing the best possible sounds from that legendary stage and more than happy to coach the new faces that couldn't get a chance to learn anywhere else."

He worked for many years at Satyricon, coaxing the best possible sounds from that legendary stage and more than happy to coach the new faces that couldn't get a chance to learn anywhere else. His legacy lives on in the splendid sounds produced daily across the globe by a few of these protégés, some now in great demand.

Mario finally got tired of the club schedule and took a "regular" job at Rejuvenation, restoring and reconstructing electrical fixtures. He always had some new piece of work to show his visiting friends, something old that he had rescued from the trash heap or something new that he had created from someone else's old junk. It was during this time that the docs discovered the lump on his liver that changed everything. He eventually had to leave his job at Rejuvenation and for a long time he concentrated on healing his body through intention and nutrition, at one point completely baffling the doctors who watched his body conquer the cancer on its own, something that they could neither understand nor deny. It is to the great credit of the folks at Rejuvenation that they continued to cover all of his medical expenses after he ceased to work for them, believing that it was just The Right Thing To Do (all of you Angry People reading this, please take note that Good Folks really do exist out there in the "straight" business world).

He spent the summer of 2002 focusing on getting well and doing occasional sound jobs. It took a toll on him but he was not about to ditch on life's splendid opportunities. Unfortunately, as the cancer began to show up in other parts of his body he couldn't keep up the energy and his last gig was on Valentine's Day 2003 at the Crystal Ballroom, donating his time to help to stage-manage a fantastic big-band benefit show for Artists for the Arts. He spent most of the evening running up and down the back stairs and halls, helping Valerie Day and the other performers repeatedly negotiate the stairs and ramps between the stage and the dress-

ing rooms. It must have been brutally exhausting but he was beaming the entire time, happy to be where he knew he was making a difference, happy to be with the ones that he loved and with those who loved him.

In the last couple of years he took to sending out all manner of email notes to various friends and family, often words of inspiration, other times railing at the wind and the madness of the world. It was early June of this year when he sent out his last such note, telling a number of his friends of the doctors' discovery of "lumpy on the brain." In it he wrote:

"... I could use your prayers or what ever you do and faith that I am doing the right thing,

your fear and pity and worry only robs us of our strength, they are best left in a open jar outside so that they may like water become part of the cloud that becomes tears of rain to feed and clean our home the earth, for pity and worry come from love, let love be the stronger, and pity and worry become strength and Faith... fear, fear is just useless -- I don't know one good thing it does... run from a bear, it's going to chase you, run from a dog, it's going to chase you, run from a chicken, it probably is going to chase you... run from what you don't know, you get to run full circle, right smack dab back into it... I need fear like a frog needs a haircut... and know this, I will gladly trade three or four years of Life over ten years of existence, so I will be making choices that may not please everyone but have Faith I know what I am doing, and Really at this time in my life, there are only one set of footprints in the sand... I am only the Yes or No man here... I Know this because I Have No Fear... and all who get this please don't fear for me, but I will take an 'Ah Shit,' coz it's a Ah Shit kinda thing and I know the feeling, but it could be So Much worse... so an 'Ah Shit' is ok..."

It's only five months later now and he's gone on to where we can't visit just yet. Sometimes we think we feel him smiling over our shoulders and sometimes an "Ah Shit" is all that we're left with -- that and our fond memories of a very special brother that we were fortunate enough to spend a little time with this time around.

-Dave Grafe

KEYBOARDIST KIDNEY

Dear Two Louies,

Frankie Redding, one of Portland's most loved blues musicians, is scheduled to receive a kidney transplant December 1st. Frankie learned Hammond Organ playing by watching local master Billy Larkin and any traveling musicians he could. Frankie's professional career began at

North Portland's famed Cotton Club in the early 1960s while he was a 15-year old Jefferson High School student. In the forty years since, Frankie has played keyboards steadily with the area's top jazz, blues and R & B musicians. Since about 1980, his health has suffered with diabetes that eventually led to kidney failure. While dialysis has kept him alive, the effects of the illness have forced him to limit his work to only one day a week.

A benefit to help with Frankie's living expenses, as well as those of his kidney donor, while they recover from the transplant surgery, is planned for Sunday, November 16th at the Cascade Bar & Grill, 15000 SE Mill Plain Blvd. in Vancouver. Music will be provided by practically every well-known Portland blues artist, and will extend from mid afternoon until late at night. For more information about this event, contact Randy Lillya, at 503-556-0405 Frankie biography at <http://cascadeblues.org/NWBlues/FrankieRedding/FrankieRedding.htm> Rob Shoemaker phone or fax 503-777-0955 RShoe@aol.com

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ON THE COVER

Courtney Von Drehle of 3 Leg Torso. The quintet releases their second album "Astor In Paris" fusing chamber music, Tango, middle eastern and eastern European folk music. (photo Buko)



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TWO LOUIES PUBLISHING

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TwoLouiesMagazine.com Art Director:

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Denny Mellor • Robin Rosemond

Illustration: Tim Rutter

Photographers:

David Ackerman • Buko

Gustavo Rapoport • Pat Snyder

Printed by: Oregon Lithoprint

Two Louies Magazine

2745 NE 34th • Portland, OR 97212

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