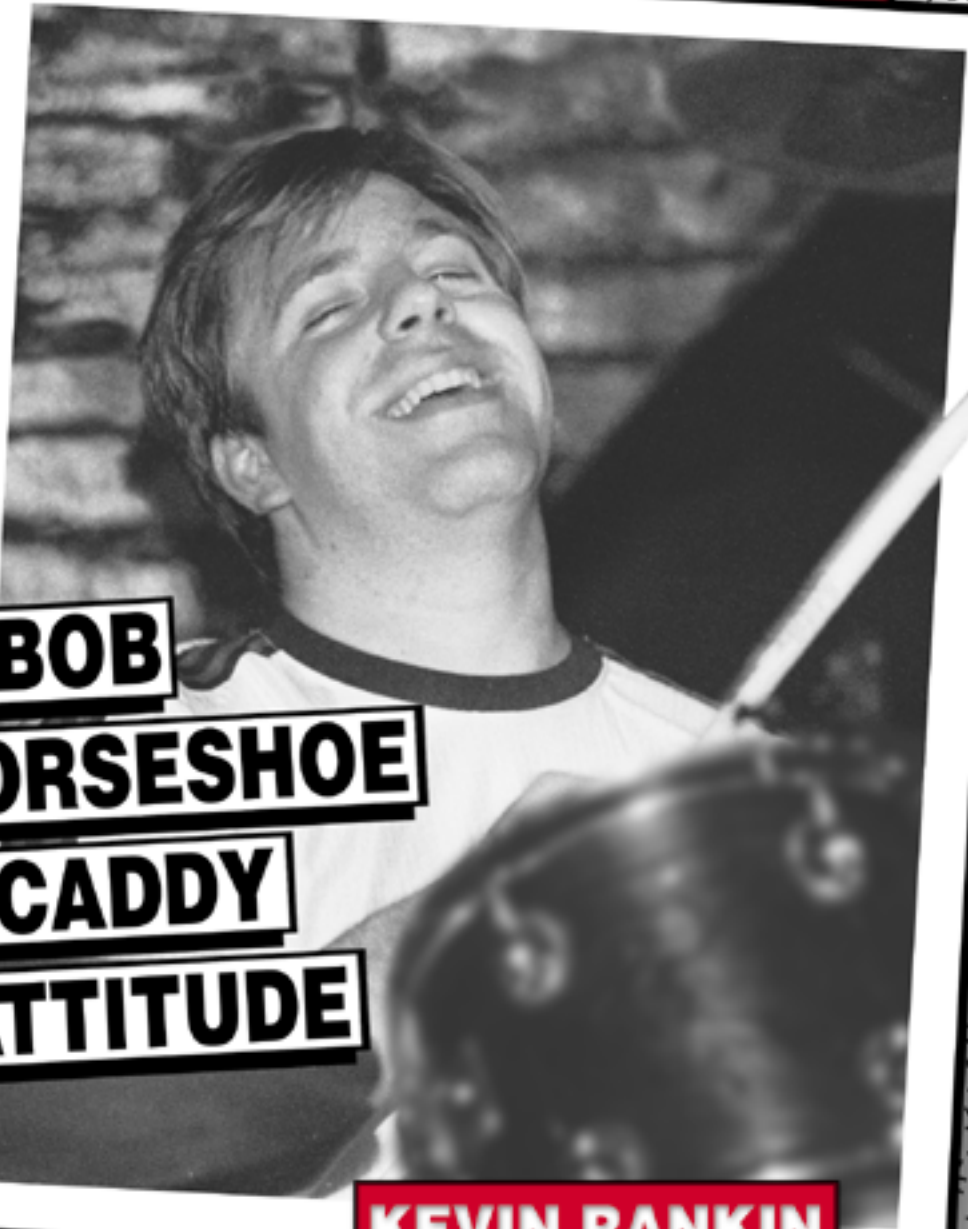


OREGON MUSIC / DECEMBER 2000

Two Louies



BILLY BOB

RIP HORSESHOE

SOUL CADDY

BAD ATTITUDE

KEVIN RANKIN
28if

PRODUCTION/VENUE GUIDE

FLOATER



Burning Sosobra

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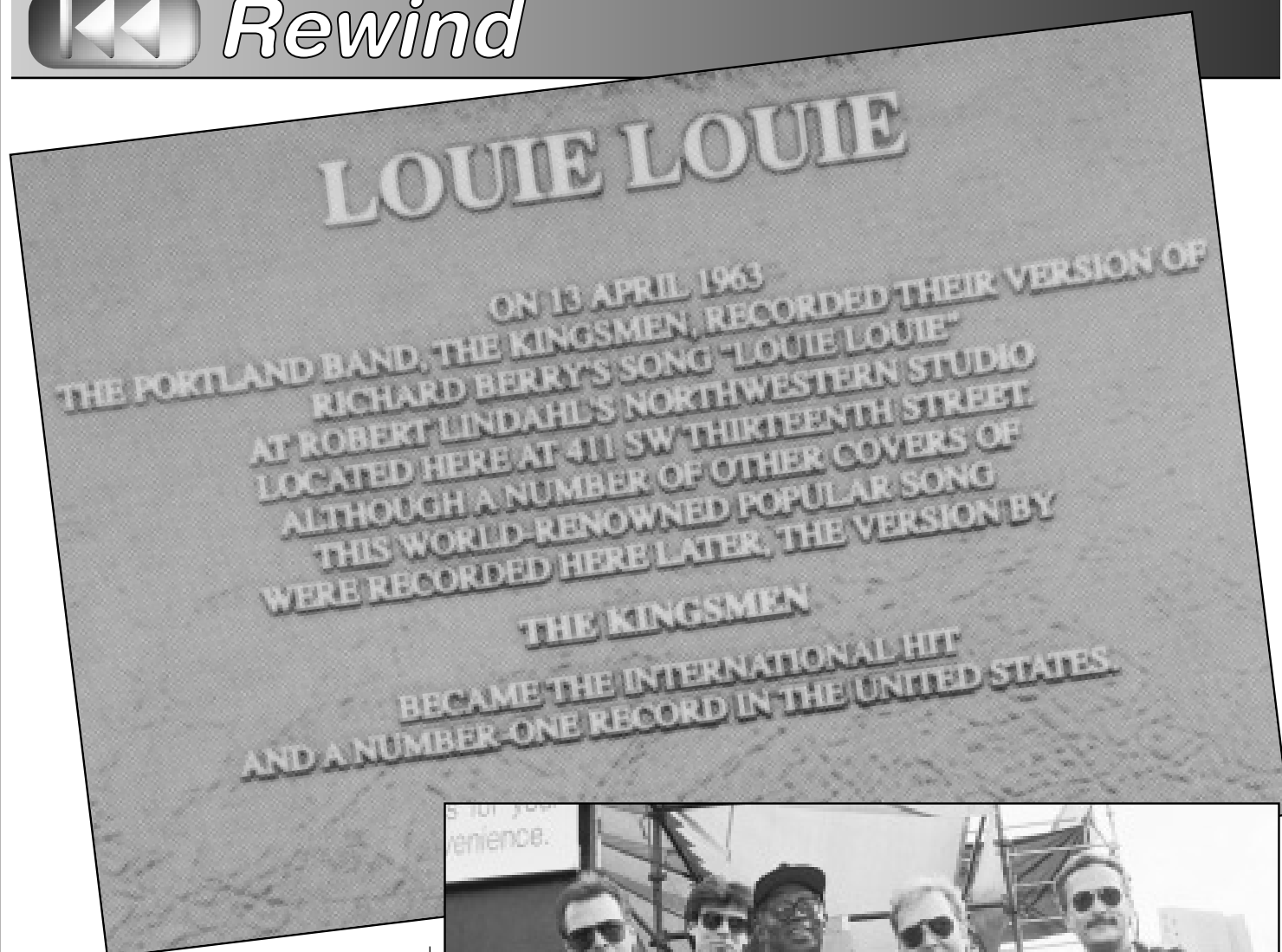
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REWIND 1993

Thirty years after it was recorded at Northwestern for a little over fifty bucks, Portland's Greatest Hit, "Louie Louie" written by Richard Berry and recorded by the Kingsmen was honored by the Oregon Historical Society and BMI with a large bronze plaque dedicated at the site.

The Kingsmen and Paul Revere & The Raiders both recorded "Louie Louie" at Bob Lindahl's studio. The Raiders version was the first to find a label (Columbia) and regional success, but the Kingsmen's version on Wand rose through Billboard's charts peaking at #2 in January of 1964. The same week, Cashbox reported "Louie Louie" #1.

The July 2nd 1993 plaque dedication was the first co-promotion uniting the Oregon Historical Society's sound and recording archives and the Oregon Music Coalition, the organizations now behind the Oregon Music Hall of Fame.



Richard Berry Band l to r: Rich Gooch-bass, Mark Spangler-guitar, Richard Berry, Jon Koonce-drums, Gregg Perry-Hammond B-3. Not pictured Gary Ogan-piano, Renato Caranto-Saxophone.

Attending the most prestigious moment in Portland popular music history were the writer of "Louie Louie" Richard Berry, Chet Orloff of the Oregon Historical Society, the producer of the Kingsmen's hit Ken Chase, Raiders manager Roger Hart, and Kingsmen guitarist Mike Mitchell. Mitchell is the only musician on "Louie Louie" who still performs with the band.

The day after the plaque ceremony Richard Berry headlined the 1993 Waterfront Blues Festival with a backup band of distinguished local musicians. Berry passed away at his home in Los Angeles in January of 1997. In April of 1998 the Kingsmen were awarded ownership of the master tape of "Louie Louie" in a precedent setting appeals court ruling.

LEGAL EASE

by Bart Day, Attorney

RELEASING YOUR OWN RECORD: A LEGAL CHECKLIST

By Bart Day

For artists who are releasing their own record for the first time, without the involvement or assistance of a label, the process can be a little intimidating, and it can be easy to miss some key legal details in the process.

Therefore, here is a very basic checklist of issues to be considered when releasing a record. Bear in mind, though, that your own particular

but is such common (and often fatal) problem that I feel obliged to mention it here anyway.

4. Mechanical Licenses. For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song (i.e., the song's publisher), authorizing the song to be recorded, and providing for the payment of mechanical royalties. In many cases this license can be obtained from The Harry Fox Agency (212/ 370-5330, or <http://www.nmpa.org>). Allow six to eight weeks for this process.

For songs not licensable through Harry Fox, you must contact the publisher directly. Usually

ic about how the producer's credits are to be listed. For musicians performing on the record who are signed to a label, they will normally need to be credited as appearing "Courtesy Of" their label.

9. Liability Releases/Permission Forms. You need to consider the possible necessity of getting a liability release or permission form signed in any of the following scenarios: (a) If a photograph and/or artistic image of an individual outside the group is included in the artwork, (b) If any of the artwork which you are going to use is owned by any third party, or (c) If any logos or trademarks owned by third parties appear in your artwork. There can be some tricky legal issues in this area, so be very careful here.

10. Copyright Notices for Songs. Be sure that the liner notes contain the correct copyright notices for all of the songs on the record, i.e., both for your original songs and any cover songs which you are using. Information about copyright notices can be obtained at <http://lcweb.loc.gov/copyright/>. Also, make sure that the song credits correctly state for each song the name of the song's publisher and the publisher's performing rights society (i.e., ASCAP, BMI, etc.).

11. Copyrighting Your Original Material. Certain copyright applications need to be filed promptly for your recordings and for your own original songs. Use "Form SR" for copyrighting the masters of the songs, "Form PA" for each of your original songs on the record, and "Form VA" for the artwork (if you own the artwork and want to copyright it).

12. Registering Your Original Songs with BMI/ASCAP. Assuming that the record contains one or more songs which you have written, and assuming that you are affiliated (or are becoming affiliated) with ASCAP or BMI, you will need to file "title registration" forms for each of your original songs appearing on the record. This will enable your rights society (i.e., ASCAP or BMI) to monitor the airplay of your material.

13. Trademark Notices/Registrations. Be very sure that you have the legal right to use the group name and label name which you have chosen, and consider the advantages of filing trademark applications for those names. Also, make

"If there are investors involved, certain documents will need to be prepared, in order to comply with certain Federal and State securities laws."

circumstances may dictate that you take certain steps which are different from, or in addition to, the various steps mentioned below. Also bear in mind that, due to space limitations here, it has been necessary to greatly oversimplify some of the issues discussed below.

1. Agreement Between Members of Group. If it is a group (as opposed to a solo artist) releasing the record, and if the group has not already formalized its relationship by way of a partnership agreement, incorporation, or limited liability company ("LLC"), then there should at least be a clear and simple agreement among the group members about how the finances of the recording project will be handled. Also, incidentally, it is always a good idea to deal with the issue of the ownership of the group's name, as early in the group's career as possible.

2. Investors. If there are investors involved, certain documents will need to be prepared, in order to comply with certain Federal and State securities laws. Be especially careful here.

3. Distribution and Promotion Strategy. Think ahead about how the record will be distributed, advertised, and promoted, and how much money will be needed to effectively market the record. Sometimes all (or almost all) of the budget for the project is spent on recording and manufacturing costs, and there is little or no money left to effectively advertise or promote the record. This, of course, is not really a legal issue,

the easiest way to do so is to obtain the publisher's contact info from the "song indexing" departments at ASCAP and BMI.

5. Sampling Clearances. If you are including any samples on your record, you need to obtain sample clearances from the publisher of the song sampled and the label which owns the master being sampled. Do this as early as possible, as there will be some instances in which either the publisher or label will not be willing to issue a license, or the licensing fee which they require may not be affordable.

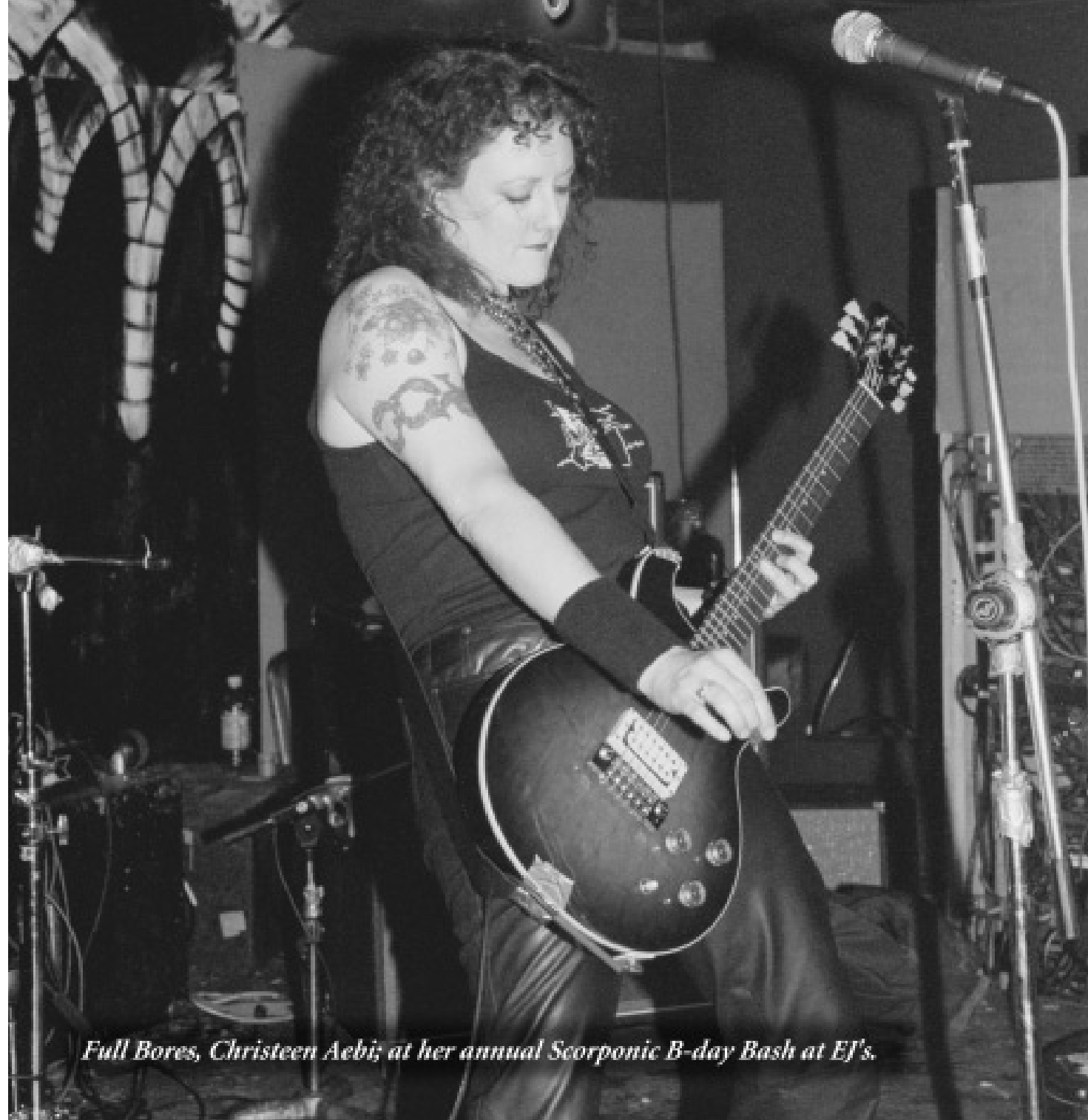
6. "Work for Hire" Agreements. For any session people, engineers, etc. whom you are hiring, it is wise to have them sign a short and simple "work for hire" agreement, to preclude any possible future claims by them that they are owed royalties or that they have ownership rights in the masters.

7. Producer Agreement. If you are using an outside producer, there needs to be a producer agreement signed, defining (among other things) how the various costs of the recording sessions will be handled, what advances (if any) will be paid to the producer, and what producer royalties will be paid to the producer.

8. Production Credits. Make sure that the production credits listed in the liner notes—for session people, producers, and others—conform to any contractual requirements. For example, the producer agreement will often be very specif-

continued on page 9

BURKE'S Eye View



Full Bores, Christeen Aebi, at her annual Scorponic B-day Bash at EJ's.

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

Soul Caddy – Cherry Poppin' Daddies

Poor Steve Perry is misunderstood by the press. Lead singer and *raison d'être* for the Eugene-based Cherry Poppin' Daddies, he has been pegged in some quarters as a "hep cat Swing dude," in the usual effort to manufacture, pigeon-hole and destroy its Pop stars. Most of these naysayers are familiar

Because of Poor Steve's penchant for espousing the Lounge-drenched philosophy of ratpacker Sammy Davis Jr., as well as that of the consummate Cocktail alter-ego, Buddy Love (from Jerry Lewis' *The Nutty Professor*), lazy journalists often mistake the oeuvre of Daddies' brass infused musings as some sort Cab Calloway tribute. Anyone familiar with Perry's life and music know the guy is truly a Rocker, in the pure, existential sense of the term.

And anyone party to the incomprehensibly strange Perry stage shows of the early '90s probably has a difficult time recognizing Poor Steve in his guise as dapper Swing maven. Back in the old days one was more likely to catch him in a near naked state, pretending to be a penis.

The new album, *Soul Caddy*, gives a good indication of the rich tradition of musical diversity that Perry and the Daddies have truly always upheld; delivering a baker's dozen of stylistically wide-ranging numbers—transforming from Swing to Ska/Reggae, from moody introspective acoustic music, or traditional Vegas Lounge ballads to Punky Rock with chameleon-like ease.

For those comfortable with the Daddies as a Big Band Swing unit, cuts such as the clever "Swinging With Tiger Woods," "So Long Toots" and Bob Willsish "Uncle Ray" should satisfy the jones. But those seeking the true Daddies' headwaters should look to the Metal/Ska of "God Is A Spider," the Specials/Joe Jackson/English Beat tinged Ska/Reggae of "Stay Don't Just Stay," or "You're My mistake" and "End Of The Night."

And to fully grasp the complex elements which comprise the soul of Perry and the Daddies, one should pay close attention to the lead track, "Diamond Light Boogie." Here we

wondrous.

"Bleeding Ceremony" begins with acoustic guitar and tweezy synth injections from keyboardist Dustin Lanker, before exploding into an Aerosmith-like strut, accentuated by Moss' chunky lead guitar.

Finally, "Saddest Thing," in its stalwart impeccability, could be the work of Johnny Mercer and Jimmy Van Heusen—a prototypical Las Vegas cocktail lounge torch song—tailor-made for Billie Holiday, over forty years after her demise. Perry's vocal is spectacular in its Holiday-like phrasing, as is the brilliant sax work of alto man Ian Early.

It would be a terrible mistake to simply write off Steve Perry and the Cherry Poppin' Daddies as the distributors of yet another discarded musical fad. Though the band have always had Swing leanings, that style was never the sole milieu.

Soul Caddy, the band's first real album in nearly five years, forthrightly illustrates that the Daddies are hardly flash-in-the-pan stylistic ambulance chasers. Perry's growth as a songwriter (one could quibble that his singing, often-times void of the leering swagger found in his Swing compositions, does not always display the same level of maturity) is obvious and distinct.

If anything, the band is pointing the way toward another stylistic trend on the horizon: Pop/Ska/Punk, *à la* Madness meets Bad Religion. The style is not without its precedents. If No Doubt can do it, why not the Daddies?

Burning Sosobra – Floater Elemental Records

It's a shame there aren't awards given locally for such categories as "Best Album" cover. If there were such an award, this year it would most certainly go to the trio from Eugene for their album *Burning Sosobra*. Colorful and magnificently staged, the well-photographed image of a burning plaster man set against a purple-orange seaside sunset perfectly conveys the tensions contained in the music within the package.

Having released albums approximately every two years for the past six years, Floater approach their fourth recording with a mature assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness. Their musical turf is now clearly defined and the band stalks like a pack of wolves the perimeters of that territory.

With the imagery of Jim Morrison, the naked emotion of Afghan Whigs and U2, the musicianship of the Police, Rush, Stone Temple Pilots and Zeppelin, Floater contrast and combine subtle musical textures to introspective, emotionally charged lyrics. Vocalist, bassist Rob

"Because of Poor Steve Perry's penchant for espousing the Lounge-drenched philosophy of ratpacker Sammy Davis Jr., lazy journalists often mistake the oeuvre of Daddies' brass infused musings as some sort of Cab Calloway tribute."

with the Daddies only as far back as their 1997 hit release *Zoot Suit Riot*. and the song of the same name.

The trend riding success of that album threw the Daddies into the national spotlight after more than a decade of hard work at the local and regional levels. Though *Zoot Suit Riot* was actually their fourth album and, in reality, a sort of greatest hits package at that, many among the press pronounced the band a one trick pony: along with Swing revivalists such as Royal Crown Revue, Squirrel Nut Zippers and Big Bad Voodoo Daddy.

observe influences such as Bowie, T-Rex and Adam Ant. Or descry the shoe-gazing splendor of the acoustic guitar colors of "Grand Mal," comparable to those of E and the Eels. Jason Moss' well-placed guitar punctuations add further texture to the proceedings.

The title track combines elements of some of the classic Soul purveyors, such as Otis Redding and Sam Cooke, along with an English feel comparable to that of Madness. "Irish Whiskey" is a hard rocking number which incorporates the essential Punk/Pop components of bands such as Bad Religion and Offspring. Truly

Wynia, infuses every Floater song with a sense of personal drama and poetic depth in an highly unique way.

Floater still occasionally indulge their predilection for odd sound bites and curious samples, but here, moreso than ever before, it is better integrated into the flow of the material. Drummer Pete Cornett's exotic percussion loops often set the mood for a given song. Dave Amador's muscular guitar work echoes that of Rick McCollum of the Whigs in its orchestral aspects.

Nearly every song is a standout, cleverly conceived and masterfully executed. Each member of the band endows the entire production with intricate and indelible sonic architectures in support of somewhat complex lyrical arrangements.

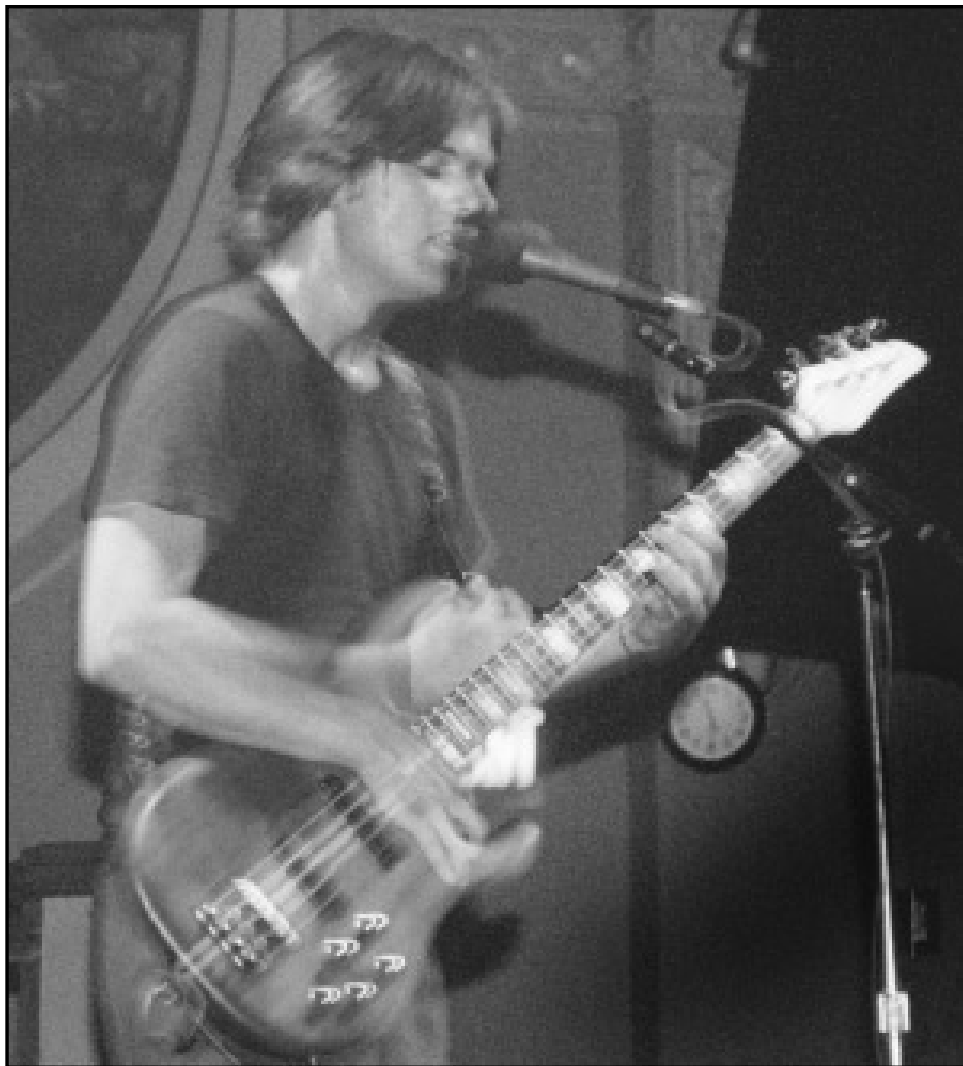
Most of the fourteen songs seem to adopt a common mythology, based upon a sort of pantheistic animism. "Here Comes The Dog" "Watched Over By Crows," "Queen Of The Goats," "King Rabbit," "Milk Of Heaven" "Albatross," "The Marriage Of The Black Sheep" "Colorblind" the cover of the Doors' "Waiting For The Sun" and "Equinox" all maintain a certain thematic synergism.

"Watched Over By Crows" exhibits a graceful poetry over a hardhitting 12/8 time signature. "Exiled" plays with similar Bach-like rhythmic and harmonic structures. "Queen Of The Goats" maintains more of an Eastern motif, driven by Cornett's polyrhythmic pounding and Amador's thundering guitar machinations, over which Wynia operatically ululates.

"Independence Day" offers a change of pace. Over hopping upstroke guitars, Cornett offers a syncopated salvo lending a Reggae feel to the song, as if the early Police were backing U2's Bono Hewson. Similarly, "Milk Of Heaven" has a U2 flavor and shines from Amador's thrilling guitar pyrotechnics.

The sample in the intro of "Albatross" appears to be the recitation of a poem by a young boy. It carries a very dense specific gravity. The song that follows rides a smart beat, with strutting bass and guitar— and vocal lines that reflect myriad influences, including even Roger Daltry from the Who's Next period.

Along the same line, Floater's cover of the Doors' "Waiting For The Sun" is faithful to the original, though mightily beefed up in the guitar department by Amador. "The Marriage Of The Black Sheep" never quite cuts loose, though Wynia intimates rancor and rage at intervals and turns. The rest of the time, he sings as if there were a radiator inside him that, overheating, was set to burst. Somewhat, analogous to Trent Reznor's thermostat.



Rob Wynia of Floater

Buko

Taking a different tack, "Colorblind" is a reflective piece, acoustic guitars against restrained drums. Wynia's protagonist in "Alcoholic" is more to the point, though he does not deal with the issue head on, adopting instead

tion, nor their artistry, their intelligence nor their integrity, but were their lyrics as direct as the cover to their album, we would be considering an award for the band rather than for the graphic artist.

"Floater approached their fourth recording with a mature assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness."

a more philosophical approach to the problem.

In fact if there is to be a complaint about Floater poetry, it's that it is dominated by third-person tales about Goat Queens and Rabbit Kings, which may have some unknown esoteric context, but in light of public taste, would seem a bit ponderous for general consumption, a bit like Prog Rock bands of the early '70s— Gentle Giant, Jethro Tull, Genesis, Yes, etc.

But for that, this is a very solid album from a well-drilled band, Their chops are not in ques-

"Ceiling Tiles (2000)" – Kaitlyn Ni Donovan Self-Produced

A little over a year ago, Kait released her brilliant album *Songs For Three Days* which contained the original version of "Ceiling Tiles." Kait and producer extraordinaire Tony Lash elected to re-release the song with a new mix (including new, or different, instrumentation) giving everyone the opportunity to appreciate Kait all over again. She is an unfamiliar treasure

continued on next page

The the & the GOOD BAD UGLY

continued from previous page

to this city and a complete secret to the rest of the world. This is a tragic shame.

Our review of *Songs For Three Days* compared Kait and Tony's production to Radiohead's work on *OK Computer*. That comparison would seem even more appropriate, given Radiohead's subsequent release, the stunning *Kid-A*. Utilizing the previous haunting Fender Rhodes keyboard line from the original track, Lash layers further keyboard enhancements via a variety of synths, over a sparse drum loop.

Kaitlyn's angelic vocal hovers above, glancing and dancing like moonlight on an evening lake, calling to mind Kate Bush; as Eric Furlong's bouyant bass provides the impetus. A wondrous brief string section appears and recedes at the mid-point. Synth string pads breathe luxuriously beneath, as other keyboards whir and purr on the periphery.

In a kinder world, Kaitlyn Ni Donovan would have already achieved the widespread recognition she so richly deserves. Her mysteri-

"Lyle Ford's talent too is a well-kept secret in this town—which is an outright shame, because he is easily the equal of any other singer/songwriter in the area."

ous songs have a Bronte-like quality that calls forth images of foggy dells, windswept moors and starcrossed lovers. Very few musicians have such keen powers of evocation. Those availed of such talents are rare enough indeed, and should be cherished for their uncommon gifts. Kaitlyn Ni Donovan and Tony Lash are among those artists.

Honey Ryder – Honey Ryder Self Produced

Here's a fine new band to the scene, named after one of the bombshell characters in Ian Fleming's James Bond series. The band is fronted by Cristen Chambers, a dusky-voiced focal point comparable to No Doubt's Gwen Stefani with a little Courtney Love thrown in for good measure. The band, guitarists Heidi Spring and Van Chai and the rhythm section of guests Michael Nelson on drums and Robert Thorton from Barbarella on bass, play edgy, high-energy Rock with panache and aplomb.



Tim Ellis, Lyle Ford and Jeannine Dawson

Buko

The five songs presented on this EP brim with vigor and vitality. Producer Joe Reineke from the band Alien Crime Syndicate, digs deep into his bag of tricks, affording the band a tough, aggressive sound. Chambers' often heavily effected vocals are given a menacing characteristic, which blends well with Spring and Chai's tough, smart guitar onslaught.

One of the guitars on "Tell The Bees" hums maddeningly, while the other guitar merrily chunks along in a riff that calls to mind the Breeders. Chambers' double-tracked vocal helps to maintain an off-handed Chrissie Hynde-like

shows a lot of promise, delivering compact, concise retro Rock of the '80s persuasion, with unabashed authority.

Voice Of A Ghost – Lyle Ford Self Produced

This is Ford' second release in the Portland market. A few of the songs found here appeared on his first release in 1996. The premise of this album is somewhat unique. It was recorded completely live in the studio, in one take with no overdubs. Two sessions and this eleven song project was finished. Lyle's voice and songwriting are so strong that not a lot of embellishment is necessary to put him over upon the listener.

His talent too is a well-kept secret in this town—which is an outright shame, because he is easily the equal of any other singer/songwriter in the area. To ignore him cheats not only Lyle, but a lot of potential listeners as well, which would be a double shame.

Vested of a sonorous voice and craftsman-like songwriting skills, his style would seem so fall somewhere between Folk and Country. His songs speak to issues generally experienced by mature adults: hardscrabble homilies, with the barest of imagery, the scantest of adjectives. The underappreciated Country singer Larry Gatlin comes to mind in possible comparison, as does Bruce Cockburn.

Supporting him in this unusual "live" endeavor, are ubiquitous sideman Tim Ellis, who has played guitar, or participated in some capacity on literally hundreds of recordings; Kevin Rankin, whose most notable recent gig was as the drummer for Lea Kreuger in *On A Llama*; and bassist Jeannine Dawson, formerly of Finn, the Vultures and the Voodoo Dolls, among several.

Of the eleven songs presented, ten are Ford-penned, the other is a cover of a Paul Stookey (from Peter, Paul & Mary) song, "A

cynicism. A perky anthem. "4 Things" twists on a stiletto sharp guitar riff, the effect of which could pass as a revved-up remake of Missing Persons' '80s nugget "Walking In LA." Very hot!

"Thick Skin" sounds like Love, though more brawny than Hole. "Petite Fleece" veers closer to the work of the Divinyls, Chambers' vocal in the choruses breaking in a way similar to Christine Amphlett, like Debbie Iyall of Romeo Void at other times. Finally, the band's version of Adam Ant's "Physical" is slow and sensual, adding a completely new dimension to the song.

Cristen Chambers has a distinctive voice, sort of Nancy Sinatra for the new millennium. She's backed here by a solid band. The material, while not bad, is a bit innocuous and at times fails to fully challenge Chambers to push herself vocally. It might be fun to hear her lose her cool once in a while.

But apart from that, Honey Ryder are not without considerable charm, which should translate well to the live stage. Here is a band that

The the & the GOOD BAD UGLY

Soulin.” “Clear Night In June” is a simply stated ballad, wherein Ellis tosses in a few fills at the turns and Rankin lays down a gentle beat. The addition of hints of Debussy’s “Clair De Lune” at the very end is a nice touch, in reference to a line in the song.

“In My Bones,” just Lyle and his guitar, is a tender ballad with a pretty chorus. “Broken Hearts,” featuring the whole band, would sound

“A little over a year ago, Kait released her brilliant album Songs For Three Days which contained the original version of ‘Ceiling Tiles.’ Kait and producer extraordinaire Tony Lash elected to release the song with a new mix, giving everyone the opportunity to appreciate Kait all over again.”

great in KINK’s format. “Goodbye My Heart” highlights Lyle’s fluid voice with a little yodel in the melody of the verse. “Hall Of Mirrors” stands out as well.

Perhaps the most successful song is “Go There With Me.” A solid chorus and standout performances from the entire ensemble help to elevate it above the others. “Just A Thing” breaks free of the emotional doldrums with a jaunty melody that hearkens to Small Faces’ “Itchycoo Park.” Lyle’s cover of “A Soulin” is faithful to the original which ran along the lines of “Scarborough Fair” and “God Rest Ye Gentleman.”

Though they are pleasant enough, Lyle Ford’s melodies sometimes fail to go anywhere, they spin around, never arriving at a satisfying chorus. On the occasions (such as with “Go There With Me”) that Lyle puts it all together, he proves that he is more than merely competent as a songwriter. He can be very good.

LEGAL EASE

by Bart Day, Attorney

continued from page 4

sure that your liner notes contain a proper trademark notice for the name of your group, and (if

ning can unnecessarily increase your costs and/or delay the release date.

By thinking ahead, the odds are much better that after the record is released, you will be able to spend your time and budget effectively promoting the record, rather than having to spend time doing repair damage.

Editor’s Note: Bart Day is a Portland-based

“For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song, authorizing the song to be recorded, and providing for the payment of mechanical royalties.”

applicable) the name of your own label. Information about trademark notices can be obtained at <http://www.uspto.gov/>.

14. Obtaining A Bar Code. For information about bar codes, check out the following website: <http://www.adams1.com>. Or call the Uniform Code Council at (609) 620-0200 (Lawrenceville, New Jersey). Many CD/cassette duplicators will, as part of their service, provide you with a bar code for your record. Ask about this when selecting a duplicator.

Hopefully, the above checklist will help to reduce, at least slightly, some of the stress and strain of putting out your own records. The key, of course, is to think ahead as much as possible. Some of the steps mentioned above, such as obtaining sampling clearances and mechanical licenses, can take some time, and a lack of plan-

entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

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

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



Two Louies

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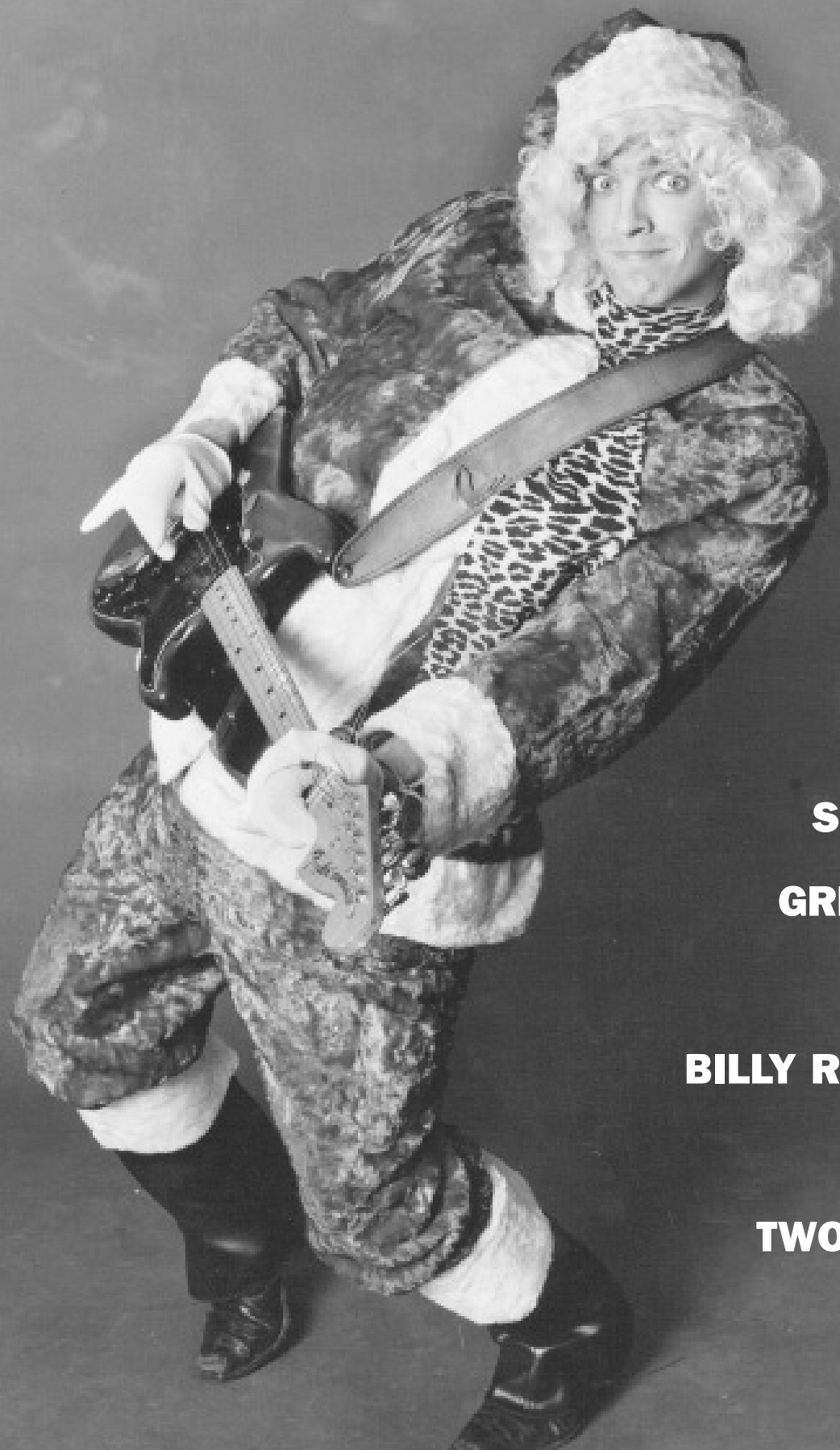
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Rewind



**SEASONS
GREETINGS**

from

BILLY RANCHER

and the

TWO LOUIES

STAFF



SKINNY WHITE SHOULDER

BY DENNY MELLOR

It had been a few months since I made any of the jams in the Portland area, however I heard some great stuff when I dropped in to the Cheers To You Tuesday night jam at 122nd and S.E. Holgate hosted by Tim Travis. The core band is Tim Travis on guitar, Kelly Dunn on drums, Phil Haxton on bass and Mike Rodriguez on guitar. If you like to kick back and listen, as well as play, like I do, this is the place to go. The atmosphere at this jam is very laid back everyone gets a chance to play. As is the case with most jam sessions blues is the general format for this jam, however if you want to try something different my guess is they would love it.

Jams can be exhilarating. One time, I was called up to jam at the old Pine Street Theater along with a first time Elvis impersonator. A young lady who just before we started leaned over to me and whispered into my ear to reveal that she also had never played in front a crowd before and she had just purchased her bass that day. And a drummer that had forgotten to take his medication for a mental health condition. Now that was original music!

Tim played a Japanese powder blue Strat through two 18 watt Vox amps (cool, cool sound), Phil played a Lakeland 5 string bass through a Trace Elliot amp and Mike played a teal green American Strat

through a Matchless Chieftain amp.

Tim gave me a cool CD recorded live at the sessions. This is a great live two-mike recording featuring 11 sweet cuts. Billed as The Cheers Allstars the players on this CD are as follows-Michael Brummel, Kelly Dunn, Phil Haxton, Mike Rodriguez, Lee Garrett, Jim Hobbs, Kellie Mack, Dave Capron, Joe Casimira, June Howe, Jim Byrd, Dave Wojt, Steve Willette, Mike and Karen Johnson, Rick Hertd, Phil Clayton, Dick Pruiett, Scott Sullivan, Cactus Davis, Kenny Stickler, Rich Layton, Stu Salnave, Jim Wright, Ward Griffiths, Jonny West, Ken Johnson, and Mike Seamans. This is an unreleased CD, but a nice

“Tim played a Japanese powder blue Strat through two 18 watt Vox amps (cool, cool sound), Phil played a Lakeland 5-string bass through a Trace Elliot amp and Mike played a teal green American Strat through a Matchless Chieftain amp.”



Jay Harris

one none the less. Tim has held this session for two years. Good job Tim!

Sympathy's go out to Portland jazz drummer Jay Harris. Jay has been one of superstar Steve Allen's drummers since last year. With the death of Mr. Allen in October, the music industry loses one of the most prolific songwriters of our time. Jay says he was planning to do nine shows with Steve, including some in Canada and the East Coast. Shortly before his death Allen had recommended Harris to Marvin Hamlich for some upcoming dates, and I believe Jay got the gig.

Portland great Boyd Small is doing well in Amsterdam with his new record label Cool Buzz. After a successful release of "this Time No Lies" he also just finished working on an album for Portlander Jim Wallace titled "Rush To Hell". You can reach Boyd at: www.coolbuz.nl.

Mellor



AS THE WORLD



THE GRAND OL' SOAP OPRY

On The Cover: Kevin Rankin. If they gave Grammys for niceness Kevin would have a trophy room full. Rankin came to the attention of the original music community through the rise of Lea Krueger's band, On A Llama. Since then, he's added the drive to Jeff Labansky's Beatle-esque project 28If and ruled from the drum throne for a list of distinguished artists including Nicole Campbell, Robert Rude and Toni Land.

Forget the Internet.

Music entrepreneurs around the world have found a new outlet for the hit tune. Phones. Cell phones in Europe and Asia are ringing to pop tune hooks and National Public Radio says Portland's Pink Martini has one of the first wireless hits.

"I Don't Want To Work" or "Je Ne Veux Pas Travailler" as it is sung in French, is so popular in France that the chorus is being offered as a ringing option for the mobile phone subscribers of the French phone company Bouygues Telecom. The Pink Martini tune gained popularity through a Citroen commercial shown in that country.

According to NPR, "Pink Martini had only sold about 50,000 copies of their album 'Sympathique' here in the states when Citroen began running the spot in France last year. And since then, the group has sold over 300,000 copies of the album and the single in France."

Philippe Gondouin manager of World Music for Naïve Records which licensed Pink Martini in France says the reason the song was a hit is, audiences were "seduced" by Pink Martini vocalist China Forbes' "slight American accent". China's accent was also "reminding for us a lot of cabaret songs and songs from the past."

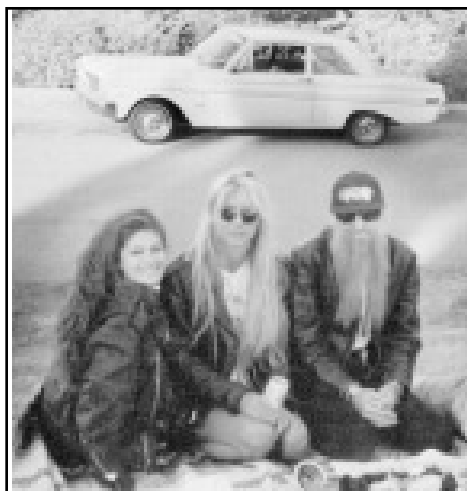
"The success of Pink Martini's music among the French public and the ensuing rise in sales for Citroen prompted Volkswagen to get the band to help sell the Passat in France, using their cover of the tango classic "Amado Mio". That spot began running two weeks ago."

"And the music in the message is helping the musicians a lot. Pink Martini played at the Place du Casino in Monte Carlo two nights ago, and tomorrow night the band continues its 25 city European tour in Perpignan, France."



Stoney Brooks on Allegria drums

Buko



Billy Gibbons visits Council Crest

2L Archives

Art's double-header.

When the release dates for the two Everclear albums first came out, one Two Louies wag wrote, "there better be a lot of Everclear on the radio by Thanksgiving or the Capitol promotion staff will be the turkeys."

How we didn't edit such crappy prose is a mystery to me, but now we look extra dumb (gobble, gobble) because EC is all over the radio.

Everclear's second album in the Songs From An American Movie set, "Good Time For A Bad Attitude" came out November 21st with the first single already on BB's airplay charts joining the already big hits "Wonderful" and "AM Radio" from Vol.1 Learning How To Smile.

Entertainment Weekly (11/24) gave Good Time For A Bad Attitude a B plus and opined that Kurt Cobain might have learned a thing or two about angst from Art. "Art Alexakis could probably teach a course in angst but wisely opts to splash and play around in the slough of despair, not wallow in it."

"How have these grunge-era vets managed to survive and prosper in the age of teen pop? Good tunes and spirited playing factor into the equation, but Everclear's real secret is their wry humor."

The Billboard review of the first single "When It All Goes Wrong Again" (11/25) also gave Art major props. "Art Alexakis continues to prove himself as one of the smarter, least pretentious dudes in rock-n-roll."

"His words here display ample self-involvement while somehow managing to also be empathetic. The track smokes with some fat riffs and a backbeat that will not allow you to sit still."

"When It All Goes Wrong Again" was BB's "Airpower" pick on the Modern Rock Tracks chart at #18w/bullet.(11/25) and also #23w/bullet on the Mainstream Rock Tracks chart.

The first single from Vol 1, "Wonderful", is a solid Top 40 hit as well as #6 on the Hot 100 Singles Sales chart, after 20 weeks, and #55 on the Hot 100 Airplay chart.

Incoming...

Heavy hits to the Portland music industry infrastructure. Mark Miller's Horseshoe Music in Lake Oswego closes after decades of involvement in local music history that goes back to the city's

D TURNTABLES

BY BUCK MUNGER

first “combo shop” at 39th & Division. Horseshoe Music was founded at the 39th & Division location after Denny Handa (Denny’s Music) went to work for Fender. Horseshoe owner Mark Miller took an active interest in the career of many of his customers. He helped Black-n-Blue during their development into a Geffen recording act. Several prominent musicians will lose their “day jobs” in the store’s closing; Guitarist Greg Georgeson (Sequel-Tommy Tutone) and drummer Andy Gauthier (Jon Koonce-Tommy Tutone) among them. Miller says he’s closing, not because of the new competition, but because he wants to retire. “I started when I was 22, I’m now 46. I’ve been thinking about it for three years.”

The music store scene is shakin’ n quakin’...

Owner Mark Taylor of Portland Music says “the ground is shifting so swiftly underfoot... for all retail businesses. Look at Nordstrom’s stock”...

It doesn’t take much of a wave to swamp a musical instrument retailer. “The whole musical instrument industry, worldwide, is a smaller number than the retail grocery figure for the city of New York,” says Showcase Music owner John Chassaign.

In a town the size of Portland, new stores have impact. Within the last year, national chain Guitar Center opened new stores in Clackamas and Beaverton and is already on defensive alert. Another national chain, Music and Recording Superstores-Mars has a deposit on space in Mall 205, with a projected store opening in 2001. Mars “superstores” are typically two and a half to three times larger than Guitar Center outlets. Mars Music has 46 superstores in 27 major markets in 24 states. Two stores in Seattle, none in Oregon.

The end of the Mom & Pop music store?

Tell it to Fred & Toody Cole at Tombstone Music.

Oregon has always had a strong musical instrument community including several manufacturers of international stature. One of the best pedal steel guitars ever built, Sierra, is still made in Portland and distributed around the world. Dave Peterson’s Allegra Drums just signed a world wide distribution agreement with Award Marketing in Salt Lake City and are expanding



Jennifer Folker of Imogene

Snyder



Stephanie Smith of Kleveland

Snyder

into the space left when the Drum Shop moved to S.E. Powell. Allegra’s custom built kits have captured the interest and passed the scrutiny of Portland’s major players. Mel Brown and Carlton Jackson endorse Allegra drums. Erik Hargrove of the James Brown Band and Arthur Marbury of the Temptations also play Allegra kits.

Oregon also gave the music world the Sunn amplifier, which, last year was reintroduced by Fender. Norm Sundholm of the Kingsmen started the company in the 60’s and Sunn amps were played by Jimi Hendrix, The Who, Cream and others.

Billy Gibbons got Jimi Hendrix’s old Sunn gear when he opened for Jimi with his band, Moving Sidewalks.

ZZ Topless.

I got a call from Billy Gibbons that a friend of his was in Portland and “really, really bored” so Mr. Gibbons had given Billy Bob Thornton the Two Louies phone number. “Billy Bob’s out of town over the weekend, but he’ll call you after the first of the week,” says Billy. Mr. Gibbons and Mr. Thornton are Texas-sized buddies, best illustrated by Billy Bob’s wearing of a black ZZ Top hat during his post Oscar interviews.

“Take him up to Council Crest and show him around,” suggests Mister Gibbons.

A musician himself, Mr. Thornton is in town with Bruce Willis making the movie “Bandits” on location in Oregon City.

Apparently, Mister Gibbons wasn’t the only guy Billy Bob complained to, because, by that weekend, things picked up for the movie-location-bound party animals.

Bruce Willis flew in his band.

The “Accelerators” arrived that Sunday from Los Angeles where each member does double duty, like Alice Cooper’s keyboardist Teddy Zig Zag. Or, the guy who tours with Aretha. Once in a while they come together for shows with Bruce on harp.

Think Hard Rock Café openings or this ultra private gig in Portland at the Crown Ballroom, November 5th.

Tight security.

Only movie cast and production people, a handful of outsiders-and to make it a real party-150 of most beautiful strippers in Portland.

QUARTERLY PRODUCTION GUIDE

All Service Musical Electronics Repair

(Formerly KMA Electronics)
617 S.E. Morrison
Portland, OR 97214
Phone/Fax: (503) 231-6552
Toll Free: 1-888-231-6552
Contact: Randy Morgan
Email: <http://www.teleport.com/~fixitman>
Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.
Hours: 9-6 Monday through Friday, Saturday 10-5
Years Experience: 27+, over 20,000 repairs
Specialties: electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.
Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

Brown, Ray

(503) 286-4687 Msg. (503) 285-2473
Services: Sound
Years Experience: 20
Music Specialties: Rock, Blues, Country, All
Availability: Any Hours.
Specialties: Excellent live mix, monitors,

full production.
Clients: 7 1/2 years national tours w/ Rufus, Dr. Hook, Grateful Dead, Blue Oyster Cult.
Duke Sound and Light Productions
Duke Pippitt
541-747-5660
525 Main Street
Springfield, Oregon 97477
Years Experience: 15
Services: Concert production, sound reinforcement, stage roofs, small P.A. and instrument rental.
Equipment: 32 input house console, 24 x 8 monitor, 30 x 40 canvas stage roof (portable).
Music Specialties: Original, alternative, cover rock, but also blues and country.
Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books bands for the Mill Camp and Swingers Night Club.

I.H.S. Production

Gary Miles
(503) 731-0383
8063 SE 17th Avenue
Portland, OR 97202
Service: Promotion, Sound Recording, Video post work.
Years Experience: 12 years.
Specialty: Servicing the Christian community.
Availability: Anytime.

Letcher, Sean

(503) 771-7488; (503) 938-9626 pager
Services: Sound
Years Experience: 14+
Music Specialties: Anything but Country
Availability: Call for Schedule
Specialties: Experienced at all levels of record/music industry. Tech any and all instruments, good stage management skills, total of 15 years experience in Portland music scene.
House Engineer @ Moosehead Café.
Clients: Maiden Mine, Nurse Diesel, Norman Sylvester, Hudson Rocket Band.

Logic General, Inc.

6713 SW Bonita Rd #210
Tigard, OR 97224
Phone: 503-598-7747
Fax: 503-603-0141
Contacts:
Tom Dickey 503-598-7747 x301
email: tomd@logicgen.com
Paul Gusman 503-598-7747 x303
email: paulg@logicgen.com
Services: CD Duplication Services, Including on-site CD manufacturing; CDR disk and tape duplication; graphic design, retail ready packaging services, warehousing & distribution services.

Mincks, Dennis

(206) 576-9007
Services: Sound.
Years Experience: 15.
Music Specialties: All.
Availability: Any hours.
Specialties: Sound mixing, front of house monitors, production services.

Pro Sound and Video

Steve Hills
1020 Greenacres Road
Eugene, OR
(541) 484-4252
Years Experience: 7 years
Specialties: live sound recordings, do-it-yourself demo tapes.
Clients: Love, Death & Agriculture, Don Latarski, Eisneblaak.
Pellegrin, Terry
(503) 645-5422, (503) 330-3840

Web Address: www.alohasound.com
Email: alohasound@earthlink.net
Services: Sound & Lighting
Years Experience: 13
Music Specialties: Blues, jazz, bluegrass, country.
Availability: Always.
Specialties: Live demos on location, festivals, fairs, conventions.
Equipment: JBL & Crown
Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

Prescription Electronics
P.O. Box 42233
Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869
Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show
Years Experience: Pro since '81
Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic
Availability: Yes!
Specialties: Excellent live mix, stage management and light direction. Production efficiency.
Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

Thomas, Dwayne

(503) 281-0203, Msg.: (503) 784-0361
Fax: (503) 231-9679
Services: Lighting
Years Experience: 14
Music Specialties: Rock, all others also.
Specialties: Full-time professional lighting design—concerts, clubs, special events, touring, Intellibeam trained, substance free.
Clients: Quarterflash, Nu Shooz, Jon Koonce, Dub Squad, Tales Untold, Blubinos, The Killing Field, Cool'r, Cal Scott, Caryl Mack, Roseland Theatre, John Bunzow & Cowboy Angels.

QUARTERLY VENUE GUIDE

Portland

Aladdin Theater

3017 S.E. Milwaukie Blvd.
Portland, OR 97202
503-233-1994 info line
Format: All styles (no punk)
Booking: Mark Adler 503-234-9694
503-234-9699 (fax)
Capacity: 588
Equipment: PA, lights
Headliners: Warren Zevon, Ray Davies, Chic Corea, Keb Mo, Paula Cole

Arnada Cafe

1717 Broadway

Vancouver, WA 98665
360-750-9596
Format: rock, blues, jazz, acoustic
Booking: J.T.
Capacity: 200
Equipment: Full P.A., mic stands monitors
Headliners: Blyss, Mel, Rustvein

Ash Street Saloon

225 S.W. Ash Street
Portland, OR 97205
503-226-0430
503-227-2403 (fax)
Format: Acoustic, Alt. Rock, Blues, Funk
Booking: Donny
Capacity: 80

Equipment: PA, mics, lights
Headliners:

Berbat's Pan

231 S.W. Ankeny Street
Portland, OR 97213
503-248-4579
503-417-1107 (fax)
Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock
Booking: Tres Shannon: 721-0115
Capacity: 350
Equipment: PA, lights
Headliners: National, Regional and Local acts

Buffalo Gap

6835 S.W. Macadam Avenue
Portland, OR 97201
503-244-7111
503-246-8848 (fax)
Format: Soft Jazz, Folk, Rock'n Roll
Booking: Scott
Capacity: 85
Equipment: sound system
Headliners: Craig Carothers, Jon Koonce, Reckless Kelly

Cafe Lena

620 S.E. Hawthorne Blvd.
Portland, OR 97214
503-238-7087
Format: Open Mic, Folk Acoustic
Booking: LeAnn
Capacity: 50
Equipment: none
Headliners: Billy Kennedy, Lew Jones, Lorna Miller

Candelight Cafe & Bar

2032 S.W. 5th Avenue
Portland, OR 97201
503-222-3378
Format: Blues
Booking: Joe Shore 246-4599
Capacity: 150
Equipment: none
Headliners: Norman Sylvester, Linda Hornbuckle, Jay "Bird" Koder

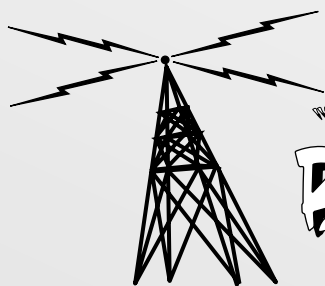
The Country Inn

18786 S.W. Boones Ferry Road
Tualatin, OR 97062
503-692-2765
503-691-2675 (fax)
Format: Blues
Booking: Sunny
Capacity: 150
Equipment: none
Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

EF's

2140 N.E. Sandy Blvd.
Portland, OR 97213
503-234-3535
503-232-7719 (fax)
Format: punk/alternative rock
Booking: Joel (503) 817-2060
Capacity: 307
Equipment: PA, lights, sound engineer
Headliners: National, Regional and Local acts

continued on page 20



THE CHURCH OF NORTHWEST MUSIC

Wreckless Make™ Baker's Dozen

WEDNESDAY 10:30-MIDNIGHT

92.7 FM Columbia Gorge

100.7 FM Corvallis/Albany

artist • label • title

LAST MONTH	THIS MONTH			
3	1	BRILLE STARS	<i>Wicked Witch CD</i>	Golden Stream
7	2	RICK BAIN & THE GENIUS POSITION	<i>Official CD</i>	Crooked Autumn Sun
6	2	JOE DAVIS	<i>Demo CD</i>	Hope Chest
4	3	KING BLACK ACID	<i>Cavity Search CD</i>	Loves a Long Song
5	3	THE HELIO SEQUENCE	<i>Cavity Search CD</i>	Com Plex
2	4	MOTHBALL	<i>Fat Lip Records</i>	Mothball
7	4	KAITLYN NI DONOVAN	<i>Demo CD</i>	Ceiling Tiles 2000 (Remix)
8	5	WOW AND FLUTTER	<i>Demo CD</i>	Confessionals
12	5	MEL BROWN	<i>Karmen Policy CD</i>	Mister Greeve
10	6	THE PINKOS	<i>Empty 45</i>	"To My Valentine 7" EP"
9	6	BINGO	<i>Demo CD</i>	Final Master
•	7	OH SUSANNA	<i>Stella-CD</i>	Oh Susanna
9	7	JEFF LONDON	<i>Post Pablo Records 2000 CD</i>	Home: Volume 1
•	8	LYNN CANOVER	<i>Tailfeathers CD</i>	Strange Bird
•	12	THE COUNTRYPOLITANS	<i>Demo CD</i>	"Killing Shoes"
13	9	BUNCO KELLY	<i>Demo CD</i>	Love Is Strong 2000
•	9	4 HR. RAMONA	<i>Demo CD</i>	The Ride EP
12	10	CALEB KLAUDER	<i>Padré CD</i>	Sings Out
13	10	JERRY JOSEPH	<i>Ulfone CD</i>	Everything was Beautiful
11	11	THE FOLD	<i>J-Bird CD</i>	The Fold
•	11	XIARIOUS	<i>Kwali-T CD</i>	X Ray Visions
•	12	IKNOWKUNGFU	<i>Drunken Fist CD</i>	Songs in the Rey of Fu
11	13	VOYAGER ONE	<i>Loveless CD</i>	From the New Nation

top tracks

3	1	BRILLE STARS	<i>Wicked Witch CD</i>	Golden Stream
5	2	RICK BAIN AND THE GENIUS POSITION	<i>Official CD</i>	I Want To Die
•	3	JOE DAVIS	<i>Demo CD</i>	Bed of Pain
•	4	KING BLACK ACID	<i>Cavity Search CD</i>	School Blood
•	5	THE HELO SEQUENCE	<i>Cavity Search CD</i>	Transistor Radio

live offerings at the church

Wednesday, Nov 22	Jesus Presley Live
Wednesday, Dec 6	Pirate Jenny Live
Wednesday, Dec 13	Wow and Flutter Live
Wednesday, Dec 20	Holiday Special
Wednesday, Dec 27	Year in Review

Please send submissions to...

Church of NW Music • PO Box 9121 • Portland, Oregon 97207

MT. Labor

4811 SE Hawthorne 238-1646

Main Room, December

WEDNESDAY, DEC 13

Clubfoot Sandwich

THURSDAY, DEC 14

TBA

FRIDAY, DEC 15

Carmina Piranha

Miss

Brandon Carmody

SATURDAY, DEC 16

Lisa Miller & the Trailer Park

Honies

Countrypolitans

Dryer

WEDNESDAY, DEC 20

The Penca

Bonobos

Gringo Stars

THURSDAY, DEC 21

Noumena

4th Plain Giants

Rain Like I Know

FRIDAY, DEC 22

Winter ball with Lava

Demure

Rotating Leslies

Red Dance Clan

SATURDAY, DEC 23

Jellyhead

WEDNESDAY, DEC 27

Whirlybird

THURSDAY, DEC 28

The Buds of May

with many friends

FRIDAY, DEC 29

Nothing but Family

with Top Shelf

Candid

Cappuccino w/Semaj

SATURDAY, DEC 30

Rubberneck

SUNDAY, DEC 31

Higher Ground

Dan Murray Band

Acoustic Room, December

FRIDAY, DEC 8

Joy Wilson

Saratoga Park

WEDNESDAY, DEC 13

Nicholas Dylan

Shawn Miller

Dave Callahan

THURSDAY, DEC 14

Allison Violet

Maria Webster

FRIDAY, DEC 15

Brandon Schaeffer

SATURDAY, DEC 16

Delgata

Jonah Howard & the

American Dream

Spigot

THURSDAY, DEC 21

Mandocellin

FRIDAY, DEC 22

Yasha

Michael Jodel

SATURDAY, DEC 23

Easy

Brian Hillman

Jason Lambert

WEDNESDAY, DEC 27

John Strider

Alava

THURSDAY, DEC 28

Redwood Highway

FRIDAY, DEC 29

Molly Bloom

SUNDAY, DEC 31

Slot Rocket

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503-654-0100



BEAVERTON
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503-644-9500



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- Enclosed Cymbal Room
- New Kids Dept & Kids Classes
- Group Classes for Conga, Djembe, Drum Circle & More

Main Store
3366 SE Powell
Portland, OR 97202
(503) 771-7789

Westside
13530 NW Cornell Rd
Portland, OR 97229
(503) 626-3786

email: DrumShopPortland@AOL.com • www.drumshopofportland.com

Happy Holidays Two Louies readers. By the time you read this we should have a President elect, but there are no guarantees are there? I began my November column with a foreboding about our choices in the election, but it was astonished when it deteriorated to a stalemate. Election Day was weird and I felt hostility from just about everyone I encountered. People are frustrated and I think many Americans are sick to death of know-it-all pundits who feel they are more informed, better educated and all knowing when it comes to politics. I think the thing to remember is that it's just you and the ballot, but from there it's a crapshoot. The premature results and the revealing weaknesses of an antiquated system, was a clear reminder that the country is not only split, but even people who voted for the same candidate are at each others throats over what they believe is the truth and what they feel is right. It's like the country started ringing a bell and when it kept on ringing, we realized not only was it annoying, but we couldn't stop it.

The Seattle Weekly is getting a new editor. We all remember the lovely and talented Audrey VanBuskirk, who was the Arts and Entertainment editor for the Willamette week until she moved to Santa Fe to man the helm of WW's sister weekly rag, The Santa Fe Reporter. She told me getting the new position happened rather suddenly and she's thrilled about coming back to the Northwest. She moves into her new digs right after Thanksgiving and assumes her new role as editor of the Seattle Weekly soon after. An added blessing to her move to Seattle is she will be working with her old comrade, Richard Martin (ex-music critic for WW). Look out King County!

The new Portland paper called, The Portland Tribune (this week) is the talk of the town. Those in the know are making squawks about deep pockets, many columnists, and some Oregonian writers who've jumped ship. Plus: Jim Redden! When I spoke to Roger Anthony, who's doing the hiring, he seemed like a no-nonsense conversationalist. I asked him what the paper needed in terms of contributors, he replied "We need some humor!" Don't we all?

I recently spent a weekend in Yakima Valley wine country in Washington State. I tasted a variety of fine wines from around twelve wineries, but what they do best is Merlot. We traveled with friends and stayed at a Bed & Breakfast where we lived off the fat of the land. We ate many tortillas, chilies, apples, and onions, red and green bell peppers and drank good wines with the spectacular dishes we prepared in the kitchen of the B&B. Yakima Valley is filled with all sorts of characters and visiting the wineries and meeting the wine makers and their families was endlessly entertaining. Try the Merlot from



Rosebud

by Robin Rosemond

Hyatt or Portteus, you will not be disappointed.

On the way to wine country we visited the Maryhill Museum which was very enjoyable. The view of the Gorge is breathtaking and the free



Bridget O'Conner

Rosemond

sculpture garden is a nice stroll around the well-manicured grounds. The Queen Marie and The Romanovs exhibit was divine. Her clothing and furniture that she had designed and made for her

bash. Owner John Brodie designed this wonderful little restaurant that serves sweet and savory crepes and salad. The opening night was packed with Portland's hipsters and a smattering of old scenesters. Everyone seemed like they were smoking cigarettes, talking fast and laughing loud. The buckwheat crepes were delectable and the choices for wine and beer were respectable. Having Bridget O'Conner behind the bar was a welcoming sight and she looked smashing in her brown leather shirt with buckskin ties. John Brodie has done a great job on the interior design of Le Happy. His choice of color and detail are close to perfection and Cecilia Hallinan and Lauren Mantecon's paintings hanging on the walls complimented the sweet restaurant. Brodie had his signature plastic flower wall looking like it was in full bloom. I spotted Marty Hughley at the bar with Karen Donovan and Eva Lake told me her art studio is close by so Le Happy is her neighborhood bar. Chris Monlux from Monqui Presents was looking incredibly handsome as he selectively gave out passes to the premiere of his movie "Eban And Charley". LeHappy is located @ 1011 Northwest 16 Avenue (between Lovejoy and Marshall Streets). For more information call: 503 226-1258.

For all you theater lovers, a good show to check out is Artist Repertory Theatres production of "Ain't Misbehavin". It's an enjoyable night of theater, with a great band, excellent singing and a powerful cast. I recommend taking the family to this historical review of some of the

"Chris Monlux from Monqui Presents was looking incredibly handsome as he selectively gave out passes to the premiere of his movie *Eban and Charley*."

were ornate and intricate works of art worthy of any great museum. The Maryhill also has work by Rodin with a step by step display of how he cast his sculpture. The drive out there alone is well worth it and you can always visit the replica of Stonehenge down the road from the museum. Maryhill is open seven days a week. For more information call: 509 773-3733.

I went to LeHappy for the opening night

best songs of Fats Waller's day. It's foot stomping, toe tapping, entertainment with a capital E. I attended opening night and the audience sang along to Fat & Greasy and we clapped our way through the last medley. The show runs through December 15, so check it out if you want to enjoy a night of live theater. For ticket information call: 503 241-1ART.

Write to me: rosebud@teleport.com



Dressed to impress.

The Movie Star thing.

Bruce set up two microphones on stage for people who wanted to sit-in but Billy Bob and the other musician guests, including Dan Reed and Patrick Lamb, passed. Willis delivered some wicked harp and his super-sidemen burned in front of a vintage Fender backline. The Accelerators squeezed out a tight 60 minute set of mainly blues covers and after the encore, Willis played disc jockey.

Did I mention the 150 strippers?

Next week: Billy Bob visits Council Crest. Right.

The Dandy's are handy...

The Dandy Warhols breeze through Portland visiting the Pine Street Theater Wednesday, December 6th. Portland's other band at the mercy of Capitol promotion flacks continues to be news in the music business, even without chart support of their current Capitol release, "Thirteen Tales From Urban Bohemia". Rolling Stone's Random Notes offered a little tour support with a nice big color picture and coverage of Dandy backstage antics in the Drew Barrymore cover issue.

Arist Direct .com conducted a Dandy Warhols "fan conference" online November 8th and helped answer burning questions like, "What's the deal with Courtney becoming 'Taylor-Taylor'? How high is Brent going to let that afro grow? And how come sometimes Zia takes it all off and sometimes, she doesn't?"

Before Portland, the Dandy Warhols will visit Detroit, December 1st, Vancouver, British Columbia on the 4th and The Showbox in Seattle December 5th.


Trade secrets...Warren Pash is moving to Nashville. The writer of Hall & Oates hit "Private Eyes" discovered Portland opening for Pete Droge in June of '97. Warren said "I was staying at the Mark Spencer Hotel. I walked down to Jake's for Happy Hour, the food was fabulous, I walked across the street to Powell's



Lea Krueger

Snyder

Books and found a book in 5 minutes that I had been looking for, for five years and said this is it." While living in cloudytown Warren collaborated with Luther Russell on an album for Cravedog. Before coming to Portland Warren played with homie Duane Jarvis in Los Angeles and is expecting to hook up again in Nashville...Mel Brown will appear at Music Millennium East December 2nd at 1:00PM to sign copies of his latest CD "Live At Jimmy

Mak's" on Karmenpolicy Records...Steve Bradley and Turtle Vandemarr have a new album out, "It Came From The Patio". Bradley and Turtle have worked together as a duo for 12 years...The Steve Bradley Band plays the Tillicum Club December 15th & 16th...Curtis Salgado's new album has Fabulous Thunderbirds guitar legend Jimmie Vaughan all over it, Salgado plays Berbat's Pan November 28th...Caleb Klauder's first solo release "Caleb Klauder Sings Out" was produced by Luther Russell. Klauder is also a songwriter and vocalist for the band Calobo. Caleb plays the White Eagle December 2nd and the Cobalt Lounge December 29th...Gary Ogan plays drums for the Jack McMahon Band at the Buffalo Gap December 29th. Gary does a solo shot at the White Eagle December 12th...Kerosene Dream at Berbat's Pan, Friday, December 29th... Congratulations to the musicians of the Oregon Symphony. A new three-year contract between the Oregon Symphony Association and Local#99 of the American Federation of Musicians was negotiated using the Interest-Based Bargaining process. Local #99 President Denise Westby said, "The IBB process certainly assisted all parties to step into each others' shoes and try looking at the world with a new point of view. That view made it relatively easy for us all to find common ground and the best possible solution to each others' needs..."the formerly feuding founding members of the Mayor's Ball must've used that IBB process, otherwise how did they agree to hold a 15 Year Anniversary Mayor's Ball Reunion at the Roseland Grill, January 21st, 20001. The founders will reunite for a private dinner and Oregon Music Hall of Fame concert open to the public. Michael Kearsy remembers John Entwistle of the Who showing up at the first business meeting at Michael's home. Backstage passes and laminates from the eight Mayor's Balls will be honored January 21st. "This event is an attempt to recapture that original spirit and reassemble that volunteer corps." says one organizer. 

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QUARTERLY VENUE GUIDE

continued from page 14

Gemini Pub

456 N. State Street
Lake Oswego, OR 97034
503-636-9445
503-636-9445 (fax)
Format: Blues, Jazz
Booking: Randy Lilya 503-556-0405
Capacity: 170
Equipment: lights
Headliners: Robbie Laws, Curtis Salgado,
Leon Russell, Jim Mesi

Green Onion

15 S.W. 2nd
Portland, OR 97205
503-227-2372
Format: Middle Eastern, East Indian,
Reggae, World Music
Booking: Susan
Capacity: 180
Equipment: none
Headliners:

Green Room

2280 N.W. Thurman Street
Portland, OR 97210
503-228-6178
503-228-5068 (fax)
Format: Acoustic Folk, Rock, Bluegrass
Booking: Declan
Capacity: 100
Equipment: PA, board, monitors, 1 mic
Headliners: Buds of May, Sweet Juice, Little
Sue, Jim Boyer, Billy Kennedy

Jazz de Opus

33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
503-224-6631 (fax)
Format: Jazz
Booking: Haley
Capacity: 50
Equipment: Piano & speakers
Headliners: Mel Brown, Thara Memory,
Kelly Broadway.

Jimmy Mak's

300 N.W. 10th
Portland, OR 97209
503-295-6542
503-279-4640
Format: Jazz, Blues
Booking: Jimmy
Capacity: 95-165
Equipment: none
Headliners: Tony Starlight, Pepe & Bottle
Blondes, Ben Fowler, Art Davis
Quartet, Thara Memory

Laurelthirst

2958 N.E. Glisan Street
Portland, OR 97232
503-232-1504
Format: Blues, Folk, Acoustic Rock
Booking: Bill Leeds 236-2455
Capacity: 100
Equipment: PA
Headliners: Belmont Street Octet, Jim
Boyer, Little Sue, Plumb Bob

Metropolis

311 S.W. Washington
Portland, OR 97205
503-223-7515
Format: 70xs & 80xs Retro
Booking: Rami
Capacity: 500
Equipment: PA, lights
Headliners:

Mt. Tabor Pub

4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Booking: Peggy 503-232-8813
Capacity: Main Room 339
Acoustic Room 72
Equipment: PA, Lights
Headliners: Buds of May, Omar Torrez,
Fernando, Ezra Holbrook, Steve Smith

The New Paris Theatre

SW 3rd & Burnside
Portland, Oregon 97204
503-224-8313
Booking: Senor Frogg (503) 236-7745
Format: Punk/Gothic/Industrial/After
Hours Dance
Headliners: Written in Ashes, Grindstone,
Mobius, Monkey Fur, Soy Futura,
Sumerland, Good For Nothing, Honey
Rider, Mortal Clay, Faith & Disease,
Fuckpriest Fantastic

Ohm

31 N.W. 1st Avenue
Portland, OR 97205
503-223-9919
Format: Blues, Jazz, Acoustic, Pop,
Alternative.
Booking: Dan Reed
Capacity: 250
Equipment: SA PA system, lights,
soundman
Headliners: Slowrush, Imogene, The
Sensualists

The Rabbit Hole & Mad Hatter Lounge

203 S.E. Grand Avenue
Portland, OR
503-231-2925
Booking: Bill Leeds (503) 236-2455
Format: original acoustic
Equipment: PA
Headliners: Fernando, Luther Russell, 44
Long, Kaitlyn ni Donovan

The Red Sea

318 S.W. 3rd Avenue
Portland, OR 97205
503-241-5450
503-224-6570
Format: Reggae, World Beat
Equipment: PA

Roseland

8 N.W. 6th Avenue
Portland, OR 97209
Website: www.doubletee.com
Format: all musical styles
Booking: Double Tee/Adam Zacks
503-221-0288
503-227-4418 (fax)

QUARTERLY VENUE GUIDE

Capacity: 1350
Equipment: PA, lights
Headliners: Local, Regional and National acts

Roseland Grill

8 N.W. 6th Avenue
Portland, OR 97209
Format: all musical styles
Booking: Double Tee/Adam Zacks
503-221-0288
503-227-4418 (fax)
Capacity: 400
Equipment: PA, lights
Headliners: Local, Regional and National acts

Satyricon

125 N.W. 6th Avenue
Portland, OR 97209
503-243-2380
503-243-2844 (fax)
Format: Alternative Rock/Punk/Various
Booking: Ingrid
Capacity: 250
Equipment: PA, lights
Headliners: Dead Moon, Poison Idea, Everclear, Fernando, Flapjacks

The Jazz Bar at Sweetbrier Inn

7125 SW Nyberg Rd.
Tualatin, OR 97206
503-692-5800
503-691-2894 (fax)
Format: Jazz
Booking: Denny 425-454-4817
Capacity: 50
Equipment: Piano, PA
Headliners: Mary Kaddery, Dana Lutz, Jean-Pier Gareau, Marilyn Keller, Johnny Martin

St. John's Pub

8203 North Ivanhoe
Portland, OR 97203
503-493-4311
Format: Blue Grass, Soft Rock
Booking: John Malloy 289-7798
Capacity: 300
Equipment: PA, lights, two stages
Headliners: Regional, National, Local Bluegrass & Americana

Tonic Lounge

3100 NE Sandy Blvd.
Portland, Oregon 97232
503-239-5154
Format: Rock, Alternative, Goth
Booking: Devon
Equipment:
Headliners: American Girls, Asthma Hounds, Feller, Mel

Tillicum

8585 S.W. Beaverton Hillsdale Hwy.
Portland, OR 97225
503-292-1835
Format: Blues, Jazz, Rock nx Roll
Booking: Cindy
Capacity: 200
Equipment: none
Headliners: Lloyd Jones, Norman Sylvester, Jim Mesi Band, Midnight Blue

Tug Boat Brewery

711 S.W. Ankeny Street
Portland, OR 97205
503-226-2508
Format: acoustic rock, jazz
Booking: Megan
Capacity: 50
Equipment: mixer, speakers and mic.
Headliners: Creative Music Guild, Rob Blakely

Trails End Saloon

1320 Main Street
Oregon City, OR 97045
503-656-3031
503-656-7872 (fax)
Format: Blues Tuesday-Saturday
Booking: Randy Lilya (503) 556-0405
Capacity: 150
Equipment: P.A., lighting
Headliners: Little Charley, Paul DeLay, Duffy Bishop

Vic's Tavern

10901 S.E. McLoughlin
Milwaukie, OR
503-653-9156
Booking: Lynn
Format: Original music-Rock
Capacity: 100

White Eagle

836 N. Russell
Portland, OR 97227
503-282-6810
503-282-0842 (fax)
Format: Various (no punk/techno)
Booking: McMenamins/Jan 503-249-3983 x 497
Capacity: 110
Equipment: P.A., mics, Lighting, Some in-house sound assistance
Headliners: Buds of May, Steve Bradley, Jerry Joseph & Jackmormons, Jeff Trott, John Bunzow

Salem

Tommy John's

248 Liberty Street
Salem, OR 97301
503-540-4069
Format: Rock, Alternative, Funk
Booking: Dennis Ayres
Capacity: 150
Equipment: 6 channel PA, no mics, lighting
Headliners: Xing, Jesus Presley, American Girls

Westside Station

610 Edgewater N.W.
Salem, Or 97304
503-363-8012
Format: Classic Rock
Booking: Donny
Capacity: 100
Equipment: PA, lights



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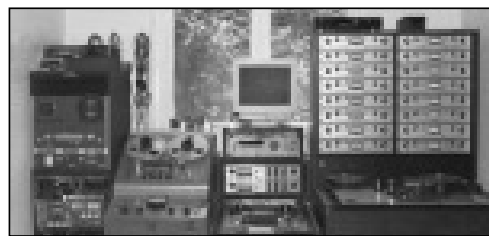
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Bryan Bell/ advancement of computer music
Conrad Sundholm/ musical instruments

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Corvallis

The Peacock Tavern

125 S.W. 2nd Avenue
Corvallis, Or
541-754-8522
Format: R & B, Alternative, Acoustic
Booking: Randy: 503-556-0405
Capacity: 350, 275
Equipment: PA, lights
Headliners: Linda Hornbuckle,
Rubberneck

Albany

The Venetian Theater

241 W. 1st Avenue
Albany, OR 97321
541-928-6733
Format: all musical styles
Booking: Robert Connell
Capacity: 685
Equipment: PA, lights, soundtech,
Headliners: Calobo, Floater, The Daddies

Eugene

Good Times

375 East 7th
Eugene, OR 97405
541-484-7181
Format: all musical styles
Booking: Dog House Entertainment,
Brendon Relaford: 541-342-7743
Capacity: 250
Equipment: PA, lights, sound tech
Headliners: Body & Soul, The Daddies,

John Henry's

136 East 11th
Eugene, OR 97401
541-342-3358
Format: alternative, hip-hop, funk, etc.
Booking: Bruce 541-343-2528
Capacity: 300
Equipment: PA, lights
Headliners: The Daddies, Floater

Wild Duck Music Hall

169 W. 6th
Eugene, OR 97405
541-485-3825
Format: all musical styles
Booking: Dog House Entertainment,
Brendon Relaford: 541-342-7743
Capacity: 500
Equipment: PA, lights
Headliners: Charlie Musselwhite, Calobo,
John Hammond

The WOW Hall

291 W. 8th Avenue
Eugene, OR 97405
541-687-2747
541-687-2746 (fax)
Format: all styles: music, dance, theater
Booking: Allison Carter
Capacity: 400
Equipment: PA, lights, soundtech, stage
manager
Headliners: Greg Brown, Vassar Clements,
NoMeansNo.

QUARTERLY LISTINGS FOCUS

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Mandolinist/Bassist seeks upright bass drums & horns for Jazz, Funk, Jamming and rehearsal. Jason 232-5277

Metal singer who can Scream/Sing needed bad. Experience pref. but not necessary. Sevendust, Nin, Machinehead, Meshugga. Call Andy 360/513-3973 Must have hair!

P.A.W.N. seeking soundman and or keyboardist. Back vox or lighting exp a plus. Gigging w/CD. 257-2864

\Death/Punk band needs insane drummer. Call Sam or Tim at 775-8448

Free form clarinet player open to Beat Poetry sessions. James Marble 255-6355.

Heavy R&R band w/CD, Gigs, NxNW seeking drummer with experience and commitment. Call today Jim (503) 977-0976

Al Perez Band seeking guitar and keyboard player. Pro attitude and gear required. Wayne (503) 286-6389.

Christian rock band seeking guitarist & keyboardist with good vocal skills. Please call Larry 360/600-4025.

Bass player seeks other musicians to play jam-oriented rock, reggae, acid jazz, etc. 10 years experience. Scott 794-7272

Bass player looking for musicians to make a frantic, aggressive, thrash type of music. Call Jan at 493-2989

Heavy Rock Band Seeks Singer With Attitude! 774-5249

Experienced singer/ songwriter/ guitarist seeks bassist, drummer to form folk/ blues/ reggae trio with room to grow, record & tour (503) 774-4984

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Looking to form or join 3 or 4 piece acoustic band. I play bass & acoustic guitar. I also write and sing lead and harmony vox. David (503) 648-3474

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

Fiction, Portland's premier progressive Jazz/Rock Fusion band is looking for keyboards, guitar, violin & cello to augment our core group. Complex and challenging original instrumental music with odd time signatures and aggressive arrangements. Return To Forever, King Crimson, Weather Report, Yes, Mahavishnu. Brian 771-1907

Original project in need of a big, bad, bottom end. Innovative drummer and bass person needed. Think of Little Feat conceiving with The Dead only Zappa could just be the real papa. Call Stu at 284-9672

Sound & lights for hire. DJ sound & look like you should. Live recording available- CD or tape. Call Kevin at 503/762-4883.

Good bass player likes funk. Call Rob at 657-9302.

Very established NW act seeks sax & trumpet. Must be able to write & read charts. Call John at 288-1218.

Guitarist with studio looking for good singer to write and record with. Talent more important than experience. Call Jack at 503/753-5151.

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

Bands! Get a live DAT recording of your show on CD for only \$50. You play-I do the rest. Jeff, 503/239-0332.

Musician (blues, country, R&B, swing) seeks others for local gigs. I play guitar, bass, lap steel & sing. Greg, 771-4285.

Local band seeks musicians of all kinds! MCs, DJs, multi instrumentalists, etc. Into hip hop/jazz/groove gigs, etc. Hi mom! 503/286-7744.

Bassist for aggressive band. Must have own gear, good sense of humor, and drive. We are not looking for a flake or a guitarist. be ready to play songs like: Master of Puppets, L.A. Woman, or Dirty Deeds Done Dirt Cheap. Gender unimportant Tom, 503-685-9783. Leave a message! (Please no swearing on the answering machine!)

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