

OREGON MUSIC / DECEMBER 2001

Two Louies

TWO POOPIES

CRAVING AIRPLAY

OMHOF TRIBUTE

SUGAR BEAT



photo Buko

**JON DUFRESNE
THE UNREAL GODS**

PRODUCTION/VENUE GUIDE

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Photo: Michael Moran

1980. Wallpaper Music at the Long Goodbye. Jon Newton on guitar.

Jon Newton was a young, schooled, bluegrass violinist that listened to Frank Zappa. He left Portland to spend years on the road playing "Classical Gas" with Mason Williams and returned home in '77 to join the Tu Tu band "About half-way through their run." He quickly made a reputation for himself in the club scene where he wrote riotous musical concept shows featuring the Tu Tu players. His totally hip musical theatrics developed huge follow-

ings among the rockers. He created, D'Anse Combeau, a smarmy French lounge singer played by Jim Baldwin. Their specialty; "Protest Songs To A Light Latin Beat". Eve of Destruction cha cha cha. "Woodstock Goes Hawaii" was the Combeau blockbuster. Newton scaled down with The Patios "Portland's softest band. If you don't like our music, we'll turn it down till you do." They did "Some Velvet Evening-A tribute to Nancy Sinatra". In 1988 Jon left the club scene and worked

musical theater, directing the pit orchestra for over 50 shows. In 1994 he became the Development Director for the Wil Vinton animation company, where he "created film and television concepts and pitched them in Hollywood." Newton did lunch with Eddie Murphy and they created The PJ's for Fox Television. Jon returned to the club stage December 2nd to emcee the Oregon Music Hall of Fame's Tribute to Billy Rancher at the Roseland Grill.

LL

LETTERS

GC DROPS AD

Two Poopies,

Please cancel my ad with Two Louies Magazine immediately...In reference to your latest issue (Cool Nutz) page 29 Skinny White Shoulder...last paragraph...I find that any future business with your magazine would be impossible. Your guy Denny Mellor I guess is not informed on how many things us "greedy corporate owned chain-gang music store punks unfortunately not located in the World Trade Center" have done for the entire community of Oregon. I can give you pages of schools, churches, and local bands that I have personally given my free time and free loans of instruments, PA, Lighting, Percussion... you name it...to help facilitate the dream of being a musician, or to inspire young under

privileged children a chance to participate in music.

I have worked in the music retail business in Portland for over twelve years...at three different locations...and never was given such an opportunity as what was given to me at Guitar Center...and I have been able to hire in my store the local talent and offer them the same opportunity. Maybe Mr. Mellor should spend a day at my side and he would have a different opinion.

The tasteless comments that you allow in your magazine...i.e. World Trade Center reference, has made it clear to me that you guys don't have a clue...how do you know that someone that works for this company hasn't been affected personally by the events of 9-11-01?

Brian Harrison

Manager Guitar Center Beaverton

(Ed. Note: Although we couldn't find Guitar Center's name anywhere in Skinny White Shoulder last

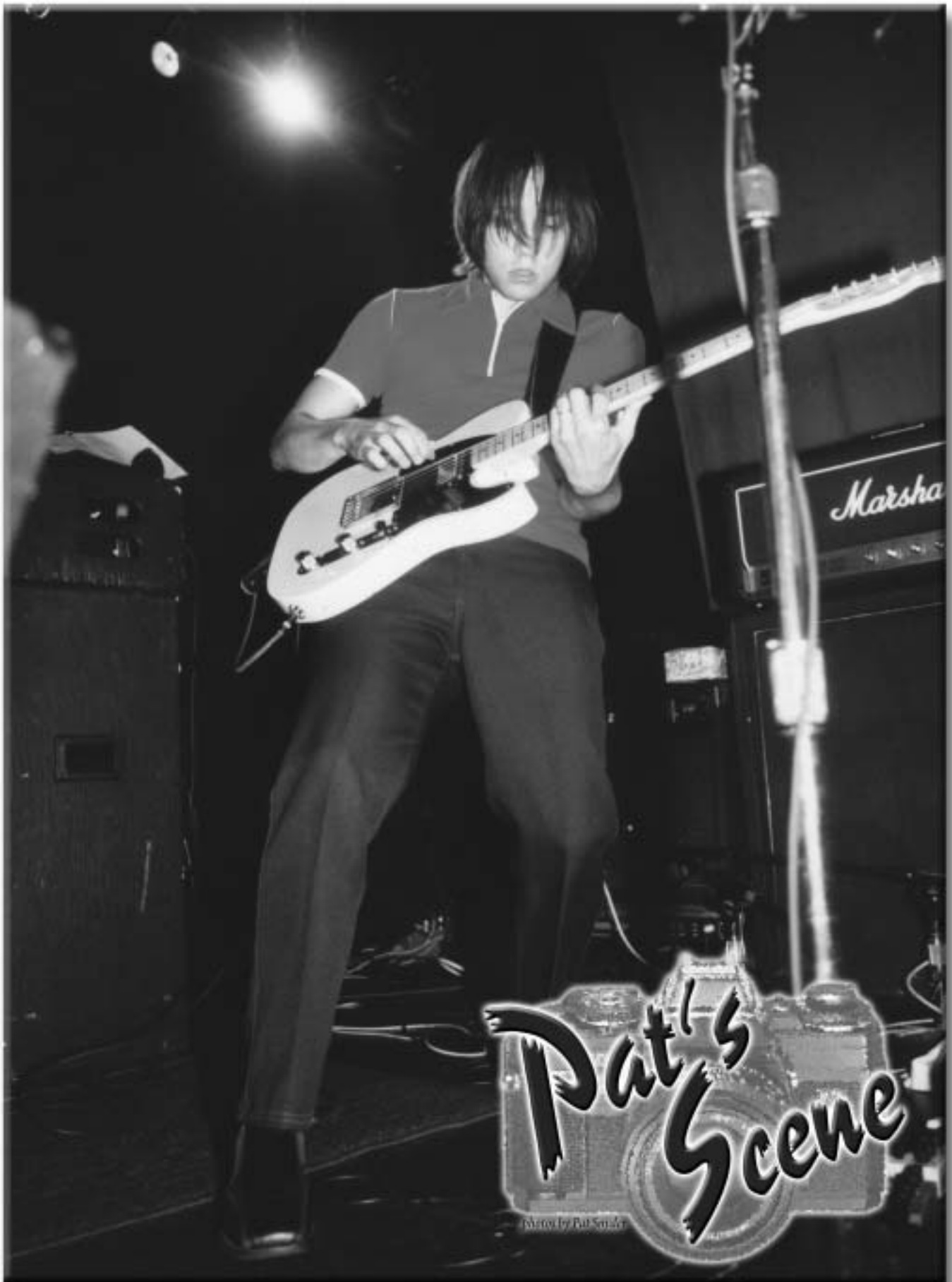
month, Denny does admit he may have strayed over the line in making reference to the WTC. He says his focus was meant to be on the catastrophic loss to Portland's music community with the bankruptcy of the city's first player-owned retail music store specifically for drummers; The Drum Shop. Established by Don Worth in 1958, when Pearl was a finish and not a line and the first generation of rock players was learning the drum parts to "Peggy Sue" and "Jailhouse Rock". Our sincere apologies to any GC employees who thought the shoe fit, and wore it.)

BILLY RANCHER LIVES!

Dear Two Louies,

Thanks again to all those involved for the hard work organizing the Billy Rancher Tribute and kicking off the Oregon Music Hall of Fame. Judging from Portland's response, the efforts were timely. In light of all that has happened this year, it was a great

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Helio Sequence at Dante's.

Continued on page 19

by Ford T. Pearson

In the MIX

Hand-Crafted Swank

www.bacchusrestaurant.net

Back in 1989 Tom Anderson was fresh out of the army and looking for some thing interesting to do. He wound up in Seattle and spent some time working for concert promoter Albatross before moving on to the Bower/Kinnear powerhouse Media One.

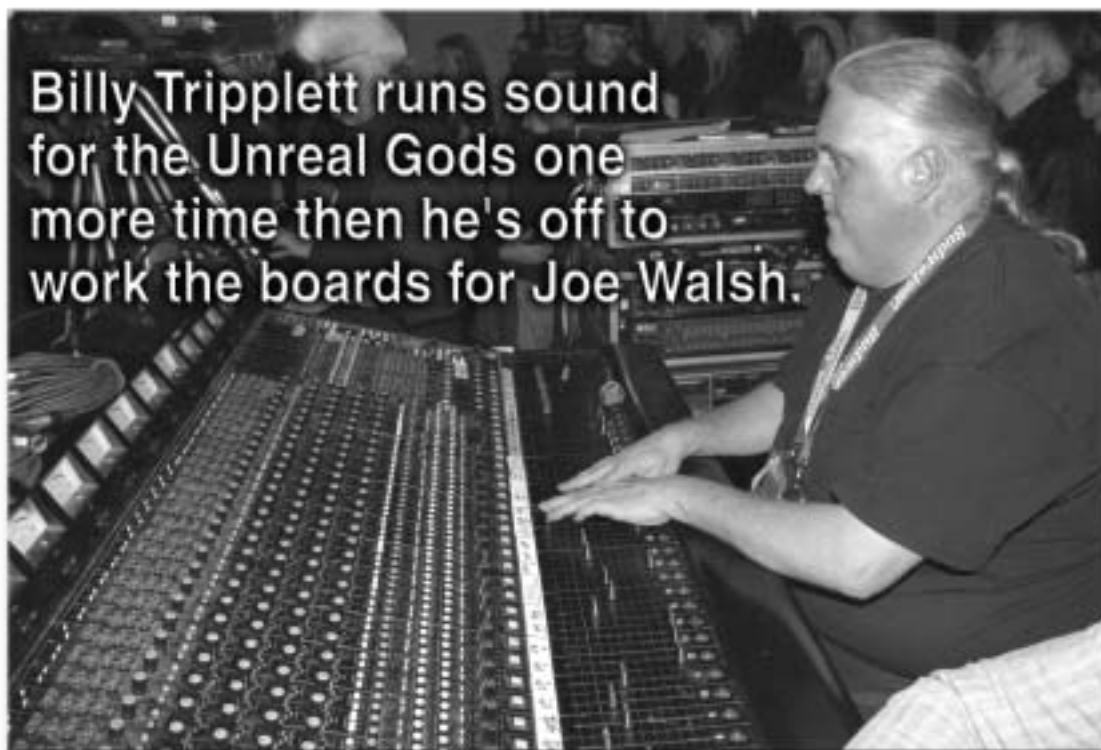
"I was a crew guy, you know? I pushed the cases around," said Tom from his new, custom built, palace in Vancouver, Washington, the Bacchus Restaurant. "I spent years doing the real work so I know what's really involved in the trade," he continued.

Bacchus is the only Five Star joint in Vancouver. Its swankiness is exceeded only by its hip personnel. Tom knows the business. And he obsesses on every detail of the world in which he lives. When he and the owner's son and musician Lloyd Taylor, accompanied by ex-Roseland Chef and the designer of the Roseland Grill build-out Kevin Paul Connell, personally went on the shopping spree that netted the profundity of in-house gizmonia designed to seduce both the audience, and the artists performing at Bacchus, there was no exception to that rule.

Case and point? The place was built from the ground up. Get that? One million bucks worth of hand-crafted swank. Custom work, Bubba. Specifically designed so that you can get your groove on in that Cadillac kind of style.

Bands will love Bacchus too. The Spectrum Acoustics installed sound system features a 24X8X2 Allen and Heath GL4 mixing console with 10 aux-

iliary busses, mono three-way front end with independently controlled center cluster, Yorkville speaker enclosures, 4 monitor mixes on 5 Yorkville wedges mixed from the front of the house posi-



Billy Tripplett runs sound for the Unreal Gods one more time then he's off to work the boards for Joe Walsh.

photo Buko

tion. There's also tons of outboard gear and full lighting equipment supporting the 12X24 arched stage.

Dennis Mincks is the man wielding this considerable amount of hardware. Bacchus chose well when they tapped Dennis for the gig. Mincks has over 24 years of live-sound experience and has worked for everybody from Concert Audio to Starry Night, including a nine-year stint with the Dan Reed Network.

Upcoming at the Bacchus in December is a very cool Christmas show on the 19th featuring the Inkspots. Following that, on Monday the 20th, is a rare performance by Victoria Corrigan with the Donny Osbourne Trio, and if you're craving a little funkiness for the new year, check out their first annual New Year's Eve party with Da Funk. Bacchus (360) 882-9672

Hall Of Fame Magic

www.oregonmusicshalloffame.org

Prior to the Billy Rancher Tribute event, the last time I heard *Rocky Road* live was 1983 at LaBamba's. I was 20 at the time, but my ID said I was 23 and I had been working for Two Louies Magazine for about 3 years at that point. Billy's PDX play-circuit back then was mainly LaBamba's, Lung Fung's, Casey's Coral and a few others. He packed 'em in wherever he played, but LaBamba's was my favorite venue at which to catch Billy's show. He and the Unreal Gods always seemed extra "on" there, and I saw and heard magic happen many times.

At the Oregon Music Hall Of Fame's Rancher

Tribute, Sunday, December 2nd, I saw and heard that magic again. And I experienced the power music has to keep a person and a legend alive long after they have left us.

I arrived at the Roseland Grill that Sunday at about 3:00PM, and the joint was already jumping. Smokey Wymer and his crew of gear-gurus from Guitar Center were 90% done with the load-in and were busily setting up the stage.

And vid-vet

David Jester was in the process of setting up his video recording and playback gear. Jester and his crew (David Ashton, Frank Mahoney and Barry Kaine) set up a mountain of equipment, including a giant screen TV, through which the lucky crowd in attendance got to watch about an hour of Billy Rancher footage shot by David over the years. David is the wizard behind the curtain. Big time. David mixes video footage from multiple sources on the fly and purely by feel. At one point, he blended the imagery from the live recording of the Unreal Gods' (with Lenny Rancher) performance of *Used To Hang Around* with classic footage of Billy and the Unreal Gods performing the same song, almost perfectly synched. Spooky-cool huh?

Ever just hung back and watched the set-up for a sizable event? It's quite mesmerizing. Lots of people running around, climbing up scaffolds, wir-

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In the late nineties I took a fun gig at a fledgling local indie record label, Eon Records. I was excited to deal with the two aspects of the music business I had not touched on yet in my music industry career-radio and distribution. The road to reaching the masses with a song was and still is paved with radio and distribution-getting the song to their ears and placing it conveniently for them to buy. Now, of course, indie has the power of Internet to help with this trick, but let's not be fooled- the power is still in the hands of corporate whitey. Ahhhh, the enigma and power of radio- Impossible to get a song on the radio without a corporate record deal and impossible to get a major record deal without creating songs to fit the current pop mold.

At Eon Records, a harder rock label, there were about four rock acts I would have signed had I the power to do so. NineVolt Mile, Gravelpit, Smooch Knob and what is now Craving Theo. All four acts had those certain qualities I considered necessary strengths, before a partnership of heart, art and business could take place. Top on my personal list were and still are; controlled egos, good business, musical chops, hard workers, the ability to promote and put on a good concert and the presence prolific hit song writers.

Jumping forward to autumn 2001 to a Smooch Knob, Gasoline Kings Blue Headz show -at Dante's. The haircuts were definitely out as the rock musicians were thick-as-thieves for this show. I had cocktails and stories with Calvin Baty from Craving Theo (Columbia/Sony) and Donnie Rife from Smooch Knob (Breakneck). Both acts currently are enjoying regular radio play and have come about it in two very different and two very legitimate ways. I was sporting a pink aura halo that night as the stories of these musicians, starting to taste the success that only radio play can bring, got me to smile and be genuinely happy that more home-boys are popping out of Portland.

From my point of view, Smooch Knob and Craving Theo do have a few things in common. Great guitar driven hit songs, long and dedicated music careers for all the musicians involved and disturbingly, both

acts get a bit of grief from other musicians in town. I hear the scuttle on the street from the industry people I have known throughout my days of working the Portland indie scene. Most acts want airplay, record deals and money for their songs.

When another group scores some coveted prize (radio play, management, press, record deal, cool tour) the dissing starts. I've seen this closely plenty of times. Instead of taking notes and working harder, instead these bands complain "Our songs are better than so-and-so, so-and-so must

as they make their video in LA this month, sell their records, tour the US with acts such as Seven Dust and Drowning Pool and get those precious spins on the radio. The publicist for this band is obviously a gem as well-they were featured in two national industry rags, Guitar World and Alternative Press which prints "Craving Theo" force to be reckoned with in the New Metal" genre. (For any other dummies like me New Metal covers acts such as Limp Bizkit and Linkin Park). This act has high level executive support within the management group and their record label, which can only be a sign of great talent and potential.

Craving Theo is taking the airways the traditional route. The command to the Program Director (PD) comes from God, at the top, where the record promoters for major labels (and ultimately the band through recoup) have bought and paid for airplay. And to the people who think that payola for airplay left with an-

The Enigma and Power of Radio

by Salvey

its very nature, is out of reach for most local acts. Admittedly, Craving Theo has had the rare benefit of private funding to help open doors for their management, promotion, and publishing and record deals. Honestly though, the door would have slammed shut if there were not songs and performances to back up the promotion. So far, Craving Theo is strolling through the doors. Mid November brought their debut song, Alone, to the Active, Modern and Pop Rock stations.

"The Craving Theo songs are catchy enough that their publishing deal with Warner-Chappel is as strong and extensive as their record deal with Columbia/Sony."

'know somebody' at the station, at the label, in LA, bla, bla, bla, wha, wha, wha."

This radio play for both Craving Theo and Smooch Knob unfortunately only increases the sour graping of other acts and this is again because of the power and enigma of mainstream radio, which by

other era, I still have some seats for sale in my rocketship to Mars. Most songs still get to the radio because somebody, usually a label, has paid gigantic sums to one of the select few radio promoters to pocket and pass along so that the PD of the stations will take their weekly Tuesday phone calls. \$10,000 per song per station is not unheard of. Microwaves cigars & candy, girls and toaster ovens help with airplay as well.

KUFO and their highly respected PD Dave Numme, has been the main ally for Craving Theo in Portland. It is an 'active rock' station, which plays the louder harder rock music in town. Don at KUFO says his station has been a supporter of Craving Theo long before they were signed. He acknowledged the station's receipt of the new single "Alone" the day before we spoke and it seemed to be of no surprise to him that the new single is coming from the promoters this time. Also, I'd like to comment, even the radio station is familiar with the jealousy from other local bands towards acts such as Craving Theo who have popped out of indie, and it was actually the station that brought up the subject.

The 'sell out' and 'no street cred' comments spout from the musicians in the trenches loud and clear, but said musicians would be liars if they claim they would not like the success that mainstream radio play can bring.

Craving Theo has made a recording with platinum producer Rick Prashar (whose most recent project, Nickleback, went platinum after 6 weeks) at London Bridge. Their song is short, clean and in the New Metal format that their selected stations want to play.

Currently 25 stations across the country are playing 'Alone' and play continues to increase. 'Alone' is registered with BDS (Broadcast Data System) which is the airwaves tracking system. R & R (Radio and Records) is the charts for airplay and they pull directly from BDS. Columbia Records and every other label have a guy pulling info from these sources daily on their acts. Between counting spins and the record sales through SoundScan, (the music store bar code sales counter) an acts success can be followed closely.

Smooch Knob is a Portland independent band that does not have the \$75 a pull to get a regular BDS report on the number of radio spins they are receiving.

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photo Shane Brant

Donnie Rife of Smooch Knob; KNRK airplay

photo Buko

The Craving Theo songs are catchy enough that their publishing deal with Warner-Chappel is as strong and extensive as their record deal with Columbia/Sony. Andy Gould of The Firm (which handles 45% of the platinum rock acts) is now representing Craving Theo

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

Open Roads—Julie Larson
Blyss Music

Portland is a city long blessed with more than its fair share of talented women singer/songwriters. Beginning in the late '70s with Rindy Ross of Quarterflash and extending to the present day, the succession is nothing short of regal, to say the very least.

Following a career trajectory not unlike one of the aforementioned royalty: McKinley, Julie Larson came to a career in music rather late in life, beginning her apprenticeship in her mid-twenties; eventually releasing her first album, *Freedom*, in 1999.

However, her kinship with her music has always remained strong—even through the years when she was unwilling to allow the outside world to express an opinion toward her music; thereby disallowing the possibility that everything witnessed is altered by the observation.

Now in her early thirties, Larson is of an age where she is better able to express her musical emotions, without tearing the fabric of her being in the process. Here she quilts a coat of many fine and subtle hues, displaying deft sensitivity as a wordsmith, as well as a knack for giving voice to disconcerting vocal melodies over evocative chord progressions on the piano.

Following the lead of yet another majestic local chanteuse, Kaitlyn Ni Donovan, whom Larson stylistically sometimes resembles in many myriad and intrinsic ways, Julie enlisted the aid of Tony Lash to produce the ten songs she presents in this project.

As usual, Lash does more than simply act as album producer. He lends his services on drums, gui-

tar and a variety of keyboards (including the bizarre Omnichord), as well as providing an array of loops and other programming skills.

In addition, Julie elicited musical contributions from bassist Phil Baker and drummer Jeff Anthony, with added percussion from Greg Williams and guitars from Andy Harrison and Jonathan Drews (who has also accompanied Kaitlyn on several of her recordings).

A seductive number, "Calling" leads off the set. Over a spongy Wurliitzer electric piano figure, Larson sings the poignant lyrics in a measured soprano register—a dead ringer for Ni Donovan's emotive, whispered phrasing. The chorus is very nice, calling to mind Loreena McKennitt.

Fans of Shawn Colvin (or Nicole Campbell) will appreciate "Paint," its plaintive chorus haunting the edges of recollection as fog clings to early morning streets. A pretty change of pace, "Waiting" easily could be taken from Tori Amos' first album *Little Earthquakes*. At first, it's a simple contemplative ballad, consisting merely of vocals, piano and distant, angelic keys; before the drums and other instrumentation join in a full minute into the song. A lovely, hymn-like chorus resembles Dido, Tori Amos and Elizabeth Fraser of the Cocteau Twins, among others; with Julie trilling softly through the resolutions. Very nice.

A string quartet waltzes "Beyond," a studied piece, perhaps a bit predictable. On the other hand, the Mitchell Froom-like mechanical quality in the production of the title track, "Open roads," makes easy any comparisons to Suzanne Vega. Murky guitars murmur beneath flutey organ pads, as a metronomic drum machine whirs away at the center. Julie's voice cuts through the atmosphere as a mother's home-beckoning voice cut's through a child's evening

honest reason in the morning/She becomes, she becomes the earth." A pantheistic paean to uncertainty and indecision.

Sounding very similar to Dido's "Thank You," "The Master" begins with a creaking drum loop, augmented by a simple guitar figure and random electronic noises. Tony Lash's genius is everywhere evident and neatly contained within this track.

Coming closer to Sarah McLachlan, "Run" traces familiar territory. A memorable chorus helps to lock in the sentiment, though overall, the song lacks (for better or worse) McLachlan's penchant for over-emoting.

Julie Larson proves herself worthy of claim to her share of praise as yet another in the amazing local lineage of fine female singer/songwriters. While at this stage in her career she is still feeling her way somewhat, perhaps more imitative of her influences than she might be in the future. But, just the same, this is a fine piece of work from a very talented artist in our midst.

Let Me In—Bobby Birdman

Hush Records

One of my favorite things to do is to fall asleep while listening to music on headphones. There is that brief, but exquisite evanescence that descends just before dropping off to sleep, that seems like a brief, sublime glimpse of heaven. It is precisely that sound (or space) that Bobby Birdman has captured on this ten-song masterpiece.

Bobby Birdman is the pen-name of Rob Kieswetter, an enterprising young singer/songwriter with a musical umbilical cord that stretches back to Brian Wilson, in the acid-laced haze of his *Smile* period; and beyond, back to the days of Juan Esquivel and cool bachelor pad music.

"As usual, Lash does more than simply act as album producer. He lends his services on drums, guitar and a variety of keyboards (including the bizarre Omnichord), as well as providing an array of loops and other programming skills".

of play.

"Rain" gently pitters and patters, before thundering to life toward the middle of the cut. Buzzing guitar tones play against slapping organ fixtures, as Larson sings her tale. Her voice here, as always, alluring and siren-like, although it is generally impossible to tell what it is, exactly, that she is saying lyrically—much like an American version of Elizabeth Fraser.

Moaning cello lines sustain "Turning Point," over an insistent kick-drum beat and a variety of hand percussion. Surprisingly, this is one of Larson's more audible lyrics, since its theme seems intimately personal in nature.

Tori Amos and Kate Bush seem to be the influences on "Timeless." "When I scatter about, the great circle keeps me going/In obstacles are manifest an

Combining laidback (think: nearly unconscious) arrangements, which seem to pro...gr...ess at... halfff... s...p...e...e...d—a drowsy saunter of a pace that sticks to the inside of yer brain like sonic peanut butter. For an example, consult the funereal waltz of "I Must Admit That I Love You." Occasional autoharp stabs are propelled by a white noise snare and a flickering metronome-like sound, as Rob purports to clue us in with "I'd been away for a spell I was under/Controlled by an abscess or absence of wonder/But beauty will come and recline/Dressed in a shield made of light."

Still, Kieswetter's inventiveness and spirit of experimentation abound throughout this imaginatively constructed album. Kieswetter refers to many experi-

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I've been listening to Christmas music for a solid week and I can't be responsible for my actions. It's that dreaded time of year when the words joy, cheer, and peace float by your eyes and through your ears. I've been working on
The Singing

You Know. The boys can sing.

Mel Brown is in the pit on drums following the Conductor, Jim Boechner who's been with the Singing Tree for 23 years. The Singing Christmas Tree is a spectacle unparalleled, but I wouldn't recommend it to anyone who is not into traditional Christmas fare.

Ballard, who produced Alanis Morissette's Jagged Little Pill, has proven that he works well with women and seems to genuinely get the best out of them. I feel a great sadness coming from Shelby Lynn that is beautiful. She has a sleazy and dangerous sound that rocks, although her country roots are showing. Shelby wrote a song "I Can't Wait" about not being able to wait for a day when somebody says they love you. I think a lot of people feel that lately. We ache for tomorrow, watching clocks, biding time, as dreams don't come true. It's such sweet stuff. Her sound is reminiscent of the Beatles, and hearing her sing Mother by John Lennon is terribly nostalgic. The CD packaging is not as attractive as the black and white shots of Shelby on I am Shelby Lynn, but the record still delivers.

I went to see Tool at the Memorial Coliseum. Man, they were loud. I hadn't been to a Monqui show in a while and it was good to see Mike Quinn and Chris Monlux. I still think they're two of the best looking men in Portland. I was with Monlux earlier that evening at a birthday party at Blue Hour. It was quite the gathering. I felt like a million dollars attending the event with my son whom I always feel proud to be with. He just looks good and is so sweet. He escorted me to Tool, then we went to My Father's Place where we had a nightcap and watched the cute kids drink and smoke.

On Thanksgiving, my husband and I cooked all day and a few special people came over. We ate turkey and then listened to tapes of Ken Kesey, who didn't make it through surgery for liver cancer. We listened to him talk about many things, but the thing that struck me most was his laugh and great humor. He's one of Oregon's great writers and the comic scribe will be missed. We lit candles, burned some cherry wood in the fireplace, and

Christmas Tree (known back stage as The Singing Stump), a Portland tradition since 1962.

What started in a small local church with optimism, zeal, a budget of \$500 and lots of faith, has turned into the most ecumenical event in the city of Portland. Working on the production is a marathon, and I'm happy to report that it's almost over at this writing and no ones been hurt.

When the load-in started at 8:00 am on Thursday, November 15th, we didn't unload the 30-ton tree until the second day. It literally took ten stagehands with a bull line, 16 rubber tires and a hydraulic system to get it out of the truck. There was a lot of excitement as we added 1,860 bulbs on 108 circuits, not including bee lights, drops, curtains, swag, bows, artificial trees and poinsettias done under the supervision and keen eye of Gene Dent from Studio Concepts. Gene has been working with the Tree people (One Voice Productions) for 27 years, and his crew from Studio Concepts is Cracker Jack, especially Demetri Pavlatos who is the nuts and bolts guy and Greg Tamblin who Directs the cast. Gene is the visionary who knows all there is to know about this production, and he gets it done every year in fine style.

Back stage there are so many people (180 people in the tree, as well as hundreds of singers, children, volunteers and production people.) that its mind-boggling. Every inch of the Keller Auditorium is utilized for this event. Now that the show is up and running, I patiently stand back stage waiting for my cue to set the baby Jesus in his straw and wood manger. When I'm not waiting for a cue, I listen attentively to the quartet Rescue, they do incredible acappella harmony on Silent Night, Xmas to Remember and Mary Did

When I'm not sweeping up snow back stage, I've been listening to my pick-of-the-

comic scribe will be missed. We lit candles, burned some cherry wood in the fireplace, and



GENE DENT OF STUDIO CONCEPTS @ KELLER AUDITORIUM

"WHEN I'M NOT WAITING FOR A CUE, I LISTEN ATTENTIVELY TO THE QUARTET RESCUE, THEY DO INCREDIBLE ACAPPELLA HARMONY ON SILENT NIGHT, 'XMAS TO REMEMBER' AND 'MARY DID YOU KNOW'."

month Love Shelby by Shelby Lynn. I saw her on Letterman and boy was she ever sexy. I like "Wall In Your Heart" which has hit potential. Glen

talked late into the night about Ken. Happy Holidays!

Write to me: rosebud@teleport.com LL

RELEASING YOUR OWN RECORD: A LEGAL CHECKLIST

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 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

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 specific 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 artis-

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 sure that your liner notes

contain a proper trademark notice for the name of your group, and (if 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 planning 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 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.

"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".

issue, 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 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

tic 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

AS THE WORLD



THE GRAND OL' SOAP OPRY

Success, the old-fashioned way.

Make your indie record. Schmooze a local radio station to play it. Get a major label interested. Sign a deal and move on to the big time.

Could be the Legend of Craving Theo.

The original Craving Theo indie album featuring singer-songwriter Calvin Baty will be re-released on Columbia Records after the first of the year. The first single "Alone" (No More) was issued to radio stations across the country November 6th. The first week of release "Alone" was the second most-added track at Radio & Records.

The single "Alone" is #42 on R&R's Active Rock charts. Alternative Press calls Craving Theo's bag "New Metal".

The band credits Portland

station KUFO for generating the buzz that scored the deal. KUFO jumped on the indie single "Stomp" with both feet, spinning it often enough to push it to #1. Meanwhile, KNFX in Sacramento also went on "Stomp" and it climbed to #1 at that station as well.

The radio heavies were watching.

Columbia signed the band after strong lobbying by the label's head of Special Projects "Kid Leo", who became a legend in radio when he was credited with breaking Bruce Springsteen during his stint as a jock in Cleveland.

Craving Theo on Columbia will be in stores January 22nd.



Calvin Baty; now on Columbia.

photo David Robert

and most recently the two-part "Songs From An American Dream"

The first American Dream disc started out as a solo album and became an Everclear project when the recordings without drummer Greg

Eklund and bassist Craig Montoya didn't cut it. Art re-recorded the material with Greg and Craig and re-named it EC's Part One "Learning How To Smile". Part One sold much better (debuted at #9) than the harder rocking Part Two "Good Time for a Bad Attitude" (highest position #66).

Good Time for a Bad Attitude was originally scheduled to be the Everclear album released behind the solo project.

Art still has the Me Fever.

"I'm not defined by Everclear," Alexakis says in Billboard (12/1), announcing he will be trying yet another solo Capitol album after the first of the year. "There are things I want to do, even if the music isn't worlds away. This can be just my thing; it's not a committee."

Mick Jagger knows about committees.

The Rolling Stones' frontman's new solo effort "Goddess In The Doorway" sold a miniscule 2,324 units in the first week of release in the United Kingdom.

Even Jeff Trott passed on Mick Jagger.

Rather than stand where Keith usually is, the BMI Songwriter of the Year '98, decided to stay home in Portland with his family and work on the preparation for the release of his album "Dig Up The Astro turf" February 19th.

The album will be released in DVD-A.

It's baaaacck.

That music community spirit that drove Bud Clark's 1985 Inaugural Ball to flourish into the rock-n-roll Mayor's Ball that ran all eight years of Clark's administration and annually showcased the cream of Oregon's original music community and

only stopped because it was a no-win situation for the new Mayor; Vera Katz.

If it continued a success, it would always be "Bud's Ball" and if it ever failed...

But now, the Ball Spirit is back.

Backstage at the Oregon Music Hall of Fame's Tribute to Billy Rancher the levers of operation were in the same hands that launched the Mayor's Ball.

There was emcee Jon Newton on the microphone. There was Tony DeMicoli setting up the bar tab for the crew and making sure there was plenty of imported beer in the musicians lounge. There was David Leiken watching it happen in his house. There was David Jester covering it with 3 cameras. There was Gary Ewing handing out his art. There was Ford Pearson greeting a gaggle of VIP's at the door. There were Billy Triplett, Mick Boyt and Gene Cavenaile tweaking the sound.

And the music...

Jon Koonce making it worldclass.

That's how it happened for Art Alexakis.

In '94 Capitol picked up his "World of Noise" indie album on Portland's T/K records (rumored to have cost \$800 to record) and issued it as their first Everclear album. Then came the platinum-plus breakthrough album "Sparkle & Fade", the double-platinum "So Much For The Afterglow"

D TURNTABLES

BY BUCK MUNGER

Jon DuFresne, in from Los Angeles, bringing us up to date.

Todd Duncan and Lewis Livermore blowing their brains out. Michael J. Kearsey anchoring the bottom.

The Unreal Gods ruled.

Jon DuFresne emerged as the standout talent of the night drawing attention even in a pack of sharpshooter guitarists including OMHOF members Jim Mesi and Jon Koonce. DuFresne played with a self-confidence seldom seen outside the majors. Consensus among players was that he had progressed "several" levels since his days as the disciplined, tasty, parts-playing lead guitarist for the Billy Rancher band. "I was always a little better than I was allowed to show in Billy's band," says Jon.

DuFresne now plays with drums and bass in The Mickey Marz Blues Party, fronted by chick singer Mickey Marz. The band is a Los Angeles rarity. "We get paid..." Says Jon "We work places like the Studio Suite, The Classroom and the Cinema Bar & Grill."

DuFresne wasn't the only unreal player at the Tribute to Billy Rancher.

Dave Stricker could play bass for any band in the world. He drives like a train and Billy Flaxel plays drums like a linebacker. Alf Rider-Wolf arrived from New York with his own smart media card for the borrowed Yamaha Motif 8.

This was a great band then, and they were a great band at the Roseland. Former Rancher manager Steve Hettum has morphed into a performer himself and gave several of the most inspired interpretations of Rancher tunes.

"Steve got the whole Rancher Tribute thing started," said one OMHOF steering committee member. "He was the guy who reminded us that it was 15 years since Billy had been gone but we're all still whistling his tunes." —

The OMHOF steering committee introduced a key member at the Tribute.

Houston Bolles.

Once Billy Rancher's teenage protege now a thirty-something legal beagle with an interest in Oregon's musical

history and a talent for dealing with musicians. Houston created and rehearsed the Boom Chuck Sextet house band made up of members of several former Rancher bands who probably didn't even rehearse in the glory days. The night of the gig, everybody shined. Drummer Pete Jorgusen sounded better than ever on the made-in-Oregon Allegra drum kit. Guitarist Frank Stewart had the tone of the classic Billy parts nailed.

Just several hours before the show, Houston and Billy's brother Lenny Rancher moderated the actual musical reunion of the Unreal Gods at Kung Fu Bakery recording Studios.

Lenny Rancher & Houston Bolles.



The Kung Fu Bakery is cookin'

Security is tight in the kitchen but the best guess is Art Alexakis is there now producing the Minneapolis band Flip for his new label Popularity Records.

Kung Fu Bakery studios just installed the guitar trophy from the last Billy Rancher Media Invitational softball tournament on the wall. The Oregon Rock Allstars, whose roster includes the studio's partners Tim Ellis and Dave Stricker, last won the icon.



Dr. Music Man...

Name the Portland Corporation that owns a Nashville music publishing company, a record distribution network, and several national record labels. Hint: They also own a Portland radio station and a local bi-weekly newspaper.

You got it.

Pamplin Communications (Portland Tribune - KPAM) is a major player in the national music business and until recently, a strong presence in the Nashville music community.

According to a story in Billboard (12/1) Pamplin is folding the tents in Music City... "A tumultuous year for Pamplin Communications' beleaguered music division draws to a close as the company shutter its distribution and music publishing interests and the Pamplin Records division, home to the Pamplin, Red Hill, and Preferred Recordings labels."

"The label closings affect Pamplin artists Natalie Grant, Sierra, Nikki Leonti, Aurora, and John Elefante and Red Hill's Katy Hudson and Kindred Three."

Grant's manager says the closing is a "blow to the entire community."

BB reports "Several key executives have exited the 6-year-old company in the past year, including president/vice chairman of Pamplin Communications Gary Randall and executive VP of Pamplin Music Group Mike Schatz, fueling speculation that the company was in trouble."

We got trouble right here in River City...

LL

The the & the GOOD BAD UGLY

Continued from page 7

mental musicians, such as Lamonte Young, Yoko Ono, Kathy Berberian, John Cage and Harry Partch in creating some tracks. Check out the crazy waltz rhythm of "J Tear," created by multi-tracking himself counting to three, then breaking these components into hypnotic fragments, which bob upon the surface of consciousness like leaves upon a still lake.

Another example of Kieswetter's cleverness is the beat derived from the simple act of breathing—which extends through the suite of "Such An Icy Feel-

"Rob Kieswetter is a 21st century troubadour, who combines modern electronic elements and concepts with off-kilter ballads, producing strange, subliminal music that should only be listened to at the edges of sleep".

ing" and the title track, "Let Me In." Radiohead-like digital manipulations beep and zibbet over Rob's deep-breathing percussion. Very cool.

A seriously syncopated drum loop drives "Moving On/Up," as Rob accompanies the beat with earnest nylon-string acoustic guitar and random intermittent synth interjections. His ethereal vocal creates a distinct ambiance sort of like Lennon meeting Major Tom at Woodstock in 1969 to split a hit of brown acid.

"Golden Arms" is a transfixing spacewalk, where backwards guitars sweep and swirl around Kieswetter's detached vocals, as moody organ pedal points follow along. Strangely mystical and weird. After about three minutes of waltzing around with Rob's ciphering, "J Tear" eventually evolves into a lovely little ballad, replete with Beatle-esque background vocals, abetted by Abra Ancliffe. "Hey Now" more or less continues the mood-altering mood, with Zak Riles adding mournful violin lines to the mix.

The Beach Boys spring to mind on "Blue Skies," with chiming background vocals sustained against bouyant acoustic guitar, maracas and other percussive manifestations. "Perfect For Light" is the most straightforward number of the set, one simple vocal and two indistinct acoustic guitars.

Rob Kieswetter is a 21st century troubadour, who combines modern electronic elements and concepts with off-kilter ballads, producing strange, subliminal music that should only be listened to at the edges of sleep, where it all makes utter and complete sense; and where Rob is regarded as a brilliant artistic prodigy.

A School Of Secret Dangers—Amy Annelle
Hush Records

Amy Annelle blew in to Portland from Chicago in early 1998 and has slowly carved out a name for herself on the local level, both as a solo act and as a member of the band the Places. Her first album, *Which One Are You.*, released late in 1999 met with

widespread critical acclaim, as did the Places release, *Autopilot Knows You Best*.

This release was recorded over a span of four years (including a couple of songs recorded in the Chicago days). All of the tracks were committed to a four-track cassette deck and, for that reason, bear a distinctive lo-fi appeal. Despite (or because) of those limitations, Amy is given an intimate setting that resembles somewhat a modern campfire. Picture perhaps, folks gathering around an electric heater to sing songs and spin tall tales.

Whatever the case, the first song "The Birds Start Talking English," is a fine example of all of the above. An old country music song twangs on in the background as Amy winds up her singing machine and out comes a lonesome prairie ballad, replete with

clip-clopping percussion and stereotypical Western riff. Amy's husky contralto and circumspect delivery are reminiscent of '70s folkie Mary McCaslin.

A lonesome folk ballad, "Broke Down" is filled with a sweet forlorn quality in Amy's dusky, melancholy susurrations. "Ugly Stray," the sad story of an unwanted creature (dog, cat, human), sounds a bit like Suzanne Vega in the early days, singing a Victoria Williams song. "Will Try" is a piquant little song, that captures nicely Amy's spirit of cautious optimism. "How could you see a different moon?/There's only one to find/Strawberries will come in June/And maybe you'll be fine."

The high point of the set is the pretty "Soft City," wherein Amy's melody fits the lyric like frost on a windshield. Layers of simple guitar create effective backing, as Annelle sounds a mournful tune. "Idaho"

"Lately moved to Portland after thirteen years in the mid-valley, the SUGAR BEETS were voted EUGENE's best band in 1999 in an EUGENE Weekly poll".

too rings with compelling beauty. "Cast off your belongings/Let the rain fall on the awnings/And age each day a hundred years/Til you've grown as old as the sea/At night a sleepy thousand years/Old as the rocks and the trees."

"Litch" seems to be the story of some sort of Billy Bob Thornton character, but the chorus is interesting in its chromatic splendor. "Nothing" seems to apologize for not meeting someone else's expectations. "What Is It This Time" seems to take task at someone for not meeting her expectations.

Amy Annelle displays fulgent talents a songwriter and singer. This album is an unadorned, grass roots exhibition of the maturation of her abilities in both categories. She is a fine singer, with a voice

that imparts emotion, while remaining somewhat icy and distant. Like Liz Phair or Vega, there is sensitivity, but not necessarily a sense of vulnerability. Beauty, but not fragility.

Sweet Ride Home—The Sugar Beets
Deep Rootz records

Lately moved to Portland after thirteen years in the mid-valley, the Sugar Beets were voted Eugene's best band in 1999 in an Eugene Weekly poll. They started out as a jam band at U of O in the late '80s, developing what they call Psychedelic Bluegrass or "groovegrass. There are Bluegrass elements, but the band touches on other styles as well. It's an eight piece unit, featuring a diversity of instrumentation, including guitars, keyboards, violin, mandolin, sitar; as well as sprightly multivoice harmonies, layered over energetic arrangements. Most of the songs contain some sort of airy New age philosophy, ostensibly conceived to uplift the spirit in these troubled times.

The subject matter is diverse. There's a song ("The Rubiyat") inspired by "The Rubiyat of Omar Khayyam," an informal number dedicated to poet William Blake, several songs with reverential themes that speak to some higher calling. "I will lift you up and we will fly/Higher and higher/There's no coming down/No sky, no ground/We are spirits at play," from "Higher" and "A cell in the body of the rhythm/Unfolding in the kingdom of creation/The sound of the heart is the life in the flesh/And the living celebration/Of the death of the avatar/(In the kingdom of creation," from "Avatar," serve as examples of the Beets' tendency toward proselytism.

There are a few interesting curveballs, such as keyboardist/electric guitarist Scotty Perey's offbeat "Bring It Down" and the folksy tone poem "Did You Ask The Tall Blue-Eyed Hippie To Stay." And vocalist sisters Megan and Brianna Bassett are obviously extremely talented, as are violinist David Burnham and multi-instrumentalist Jeremy Wegner. the band would seem, on the surface, to be the obvious suitable candidates to replace fellow Eugenites Calobo,

who officially called it in not long ago, as resident Oregon hoedown jammers.

But for all their good intentions and irrepressible vim, there is something strangely unsettling about the Sugar Beets. There are no emotions on display, but merely weird interpersonal/self-actualization conundrums: such as Megan Bassett's on "Rome." "Sunshine and sequins/Moonbeams and stars/Shoot from my being/Propelled by the beating of my heart/You gave me flowers/When we were young/Did I empower/Your compulsion to make what was all right wrong." The average earthbound plebian is probably unable to grasp much of anything "shooting from his being" that he doesn't try to set

Continued on page 30

Production

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Equipment: JBL & Crown

Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

Prescription Electronics

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Ripplinger, Joseph

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Years Experience: Pro since '81

Music Specialties: Blues, rock, jazz, clas-

sical, 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

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Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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ing 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.

Venues

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: Miguel 360-750-0811

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: Ingrid

Capacity: 80

QUARTERLY PRODUCTION/VENUE GUIDE

Equipment: PA, mics, lights

B-Complex

320 SW 2nd

Portland, OR 97204

503-235-4424

Bacchus

3200 SE 164th Avenue

Vancouver, WA 98683

360-882-9672

Format: Fine dining and high entertainment

Booking: Tom Anderson

Capacity: 200

Equipment: We got it all! Sound, lights and stage.

Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes.

Bar of the Gods

4801 SE Hawthorne

503-232-2037

Berbati'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: Anthony: 721-0115

Capacity: 350

Equipment: PA, lights

Headliners: National, Regional and Local acts

Billy Ray's Dive

2216 NE MLK

503-287-7254

The Blackbird

3728 NE Sandy

Portland, OR

503-282-9949

Billy Reed's

2808 NE MLK Jr. Blvd

Portland, OR 97212

503-493-8127

Format: Jazz, Soul, Reggae, Blues, Latin

Booking: Fred Stevenson

Capacity: 250

Equipment: sound system

Headliners: Ron Steen, Norman Sylvester, Cannonballs

Bitter End

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Portland, OR

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Blue Note Lounge

503 W Burnside

503-222-3334

Beulahland

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SKINNY WHITE SHOULDER

BY DENNY MELLOR

Several northwest radio stations including KISM in Bellingham Wa. KYTE in Newport and KINK here in the rose and music city, have noticed perennial Rose Festival prime time favorite, The Eric Savage Band.

Apparently "Aint There Enough To Go Around" is more than good enough to catch the attention of station music programmers as well as critical acclaim from the most important critics-the public ear.

I've been lucky enough to hear these guys on the big stage at the RF fun center including parts of last years set when I had to sprint like I stole something during my break-time while performing on another (much smaller?) stage at the festival site.

I must admit I'm totally jealous of Eric, he's got a cool look, and a great band and his fingers hit more of the right notes than mine seem to.

Another highlight of this band is drummer Michael Johnson, he's so into playing I've had trouble snapping a non-blurry photo of this cat.

From what I understand, both Eric and bassist Lofty, work for the Clackamas Guitar Center, so the next time you're in there to check out that new gear you've been hearing about, take the time to ask them about their radio play and or upcoming performance dates.

The latest jam session buzz has been all

about the Monday 8-11 riff tester at McDuff's Tavern and Grill (1635 S.E. 7th). Sponsor Bob Walke of Morrison Bridge Music promises

"Another highlight of this band is drummer Michael Johnson, he's so into playing I've had trouble snapping a non-blurry photo of this cat".



photo Denny Mellor

"jam time for anyone who shows up and that includes a whole band".

Pan Gypsy Band leader Barb Kitchel informs me that the foundation has been poured and the power will soon be in on her property

in Trinidad that will soon be this dedicated musicians winter palace of pan and festival. As I reported earlier this year, Barb is so much in love with the steel drum she pulled up anchor and sailed on down to Trinidad in hopes of further developing her music skills which include performer, band leader and arranger. Portland's only steel band is regarded as one of the best in the northwest and can usually be seen at the Caribfest held in the south park blocks every summer.

I was asked to play for the christening of a gigantic overly outfitted, four floored, high tech. wiz-bang of a yacht a few days ago and after noticing several VIP's like our state's cool first lady Sharon Kitzhaber, I realized that not all of them were there just to hear me play on my little steel drum, DAY-O, DAY-O, but in fact were there to launch a innternet Project called "Walkabout" that uses Portland as a homeport for a two-year live Internet Broadcast focusing on environmentally based issues and sights around the world.

They can be found on the Internet at worldtour.com.

It has come to my attention that I may have hurt some feelings in recent articles, which would go against the prime focus of Skinny White Shoulder. My main attempt is to talk about musician related issues, circumstances and equipment, in a way that helps, not hinders, our ability to guide ourselves through the maze of obstacles, ruts and personalities that often stand in our way as we give everything we've got and more to achieve our artistic and or commercial goals. Much of my writing hopefully reflects the opinions of the many local and national musicians that I talk to on a daily basis.

If you take great offense to anything I write at any time what you need to do is write me a nasty letter and feel free to "rip me a new one" if you think I deserve it. I know for a fact that the editor of this magazine

loves to let the reader stick it to his writers. One of the reasons I write for this magazine. Is I feel it stays as focused on listening as it does speaking.

You can reach us at TwoLouie@aol.com.

LL

OREGON MUSIC / DECEMBER 2001

TWO LOUIES

OMHOF

INDUCTS

BILLY RANCHER &

THE UNREAL GODS



ASTRID RANCHER HANKE
BILLY'S MOM



OREGON OMNIBUS HALL OF FAME

Before the Show.

1. & 2. The Unreal Gods practice the day of the show at Kung Fu Bakery.

2. Billy Flaxel.

3. Rehearsal at the Roseland for all the other musicians involved.

The Show.

4. Alf Rider-Wolf plays keys with the Gods one last time.

5. The Incredible Jon Davis.

6. Jim Mesi and Jon Koonce pay homage to Billy Rancher.

7. Houston Bolles and Steve Hettum with Michael J. Kearsey on bass.

8. Lenny Rancher fills in for his brother Billy Rancher fronting the Unreal Gods for the last time.





BURRO'S Eye View

MUSIC HOF OF FAME



OREGON MUSIC OMHOF HALL OF FAME

Congratulations to our 2001 Hall Of Fame inductees:

BRYAN BELL	WOODY FITE	HANK RASCO
MARK BOSNIAN	DUANE JARVIS	JOHNNIE RAY
BUS BOYK	HERMAN JOBELMANN	DAN REED NETWORK
STEVE BRADLEY	LEOYD JONES	PAUL PEVERE & THE RAIDERS
MEREDITH BROOKS	NANCY KING	Fritz RICHMOND
MEL BROWN	KINGSMEN	GREG SAGE
RICHARD BURDELL	JEFF LORBER	CURTIS SALCADO
CRAIG CROTHERS	ROSE MADDOX	CARL "DOC" SEVERINSEN
KEM CHASE	THARA MEMORY	SHOCK
ROBERT CRAY	JIM MESI	THE SHOOZ
DEAD MOON	GLEN MOORE	RON STEEN
PAUL DELAY	SHIRLEY NAMETTE	BOB STERNE
JAMES DEPREIST	CHRIS NEWMAN	CONRAD & NORM SUMDHOLM
JOHNNY & THE DISTRACTIONS	GARY OGAN	UPEPO
JOHN FAHEY	JIM PEPPER	TURTLE VANDEMARR
BUDDY FITE	PLEASURE	LEROY VINNEGAR
DAVID FRIESEN	QUARTERFLASH	MASON WILLIAMS
TOM GRANT	BILLY RANCHER & THE UNREAL GODS	DON WORTH

The Oregon Music Hall Of Fame wishes to thank those volunteers and sponsors whose support made our December 2nd Billy Rancher Tribute such a huge success.

Master of Ceremonies: Jon Newton. **Musical Director:** Houston Bolles. **The Unreal Gods:** Dave Stricker; Billy Flaxel; Jon DuFresne; Alf Ryder-Wolf. Boom Chuck Sextet; Houston Bolles; Dave Diaz; Frank Stewart; Peter Jaiguser; Dave "Wabba" Held. **Participating Musicians:** Lenny Rancher; Jon Koance; Jim Mesi; Todd Duncan; Lewis Livermore; The Incredible John Davis; Gary Ogan; Steve Hettum; Michael Kearsey; David Zimmerman; Turtle Vandemarr; Stan Wood; Evan Shloes; Jeff Evans; Caton'. House Mix; Nick Boyt; Gene Cowanille; Billy Triplett. **Recording Engineers:** Steve Landsberg; Tom Childs. Video: David Jester; Michael Lashro; David Ashton; Frank Mahoney; Barry Kaine. **Still Photographer:** Buko. Announcer: Todd Takes. **Stage Manager:** Smokey Wymer. Drum Tech: Tony Esperanza. **Stage Crew:** Tim Rutter; Marshall Kaniha; Neil Charles; Jason Casey. **OMHOF Logo Art:** Deb McWilliams. **OMHOF Steering Committee:** David Leikan; Ford Pearson; Tony DeNicoli; Gary Ewing; Buck Munger; Don Sause; Joe Dreiling. **Sponsors:** Allegro Drums / Dave Peterson; Guitar Center / Tony Spagnuolo; Music Millennium / Terry Currier; Portland Music / Mark Taylor; Showcase Music / John Chessaing. **Thank You:** Chet Orloff; Mike Cohery; Kevin Welch; Jon Nicholas; Marc Baker; John Foystort; Michaela Banoud.



The Rivas at the Ash Street Saloon.

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QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 20

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

Candlelight 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

Cobolt Lounge

32 NW 3rd ave
Portland, OR
503-222-9066

Conan's Pub

3862 SE Hawthorne
Portland, OR
503-234-7474

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

Crystal Ballroom

1332 W. Burnside
Portland, OR

Dante's Inferno

1 SW 3rd Ave
Portland, OR
503-226-6630

Dublin Pub

6821 SW Beav. Hill. HWY
Portland, OR
503-297-2889

Fez Ballroom

316 SW 11th Ave
Portland, OR
503-226-4171

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 Room

2280 N.W. Thurman Street
Portland, OR 97210
503-228-6178
503-228-5068 (fax)
Format: Acoustic Folk, Rock, Bluegrass
Booking: Declan O'Connor
Capacity: 100
Equipment: PA, 8 ch. board, monitors, 1 mic
Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

Jasmine Tree

401SW Harrison
Portland, OR
503-223-7956

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

Kennedy School

5736 NE 33rd
Portland, OR
503-288-2477
Format: Roots Rock, singer songwriter
Booking: Jan Haedinger
Capacity: 100-150
Equipment: PA provided
Headliners: Craig Carothers, Gary Ogan

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

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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

Rock Creek Tavern
10000NW Old Cornelius Pass Road
Hillsboro, OR
503-645-3822
Booking: Jan Haedinger
Format: Americana, singer songwriter, acoustic and low volume electric
Equipment: 12 ch board, 2 monitors, 3 mics, stands and cords.

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)
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

Sege
818 SW 1st ave
Portland, OR 503-279-0250

Snake and Weasel
1720 SE 12th
Portland, OR
503-232-8338

The Jazz Bar at Sweetbriar 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 Kadderly, 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

Continued on page 22

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**QUARTERLY
PRODUCTION/VENUE
GUIDE**

Continued from page 21

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: 12 ch board, 3 monitors, 6 mics,
Lighting, Some in-house sound assistance
Headliners: Buds of May, Steve Bradley, Jerry Jo-
seph & Jackmormons,
Jeff Trott, John Bunzow

Salem

Boones Treasury

888 Liberty N.E.
Salem, OR
503-399-9062
Format: Roots Rock
Booking: Jan Haedinger
Capacity: 75
Equipment: PA, 4 mics, 2 monitors, 1 amp

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

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,
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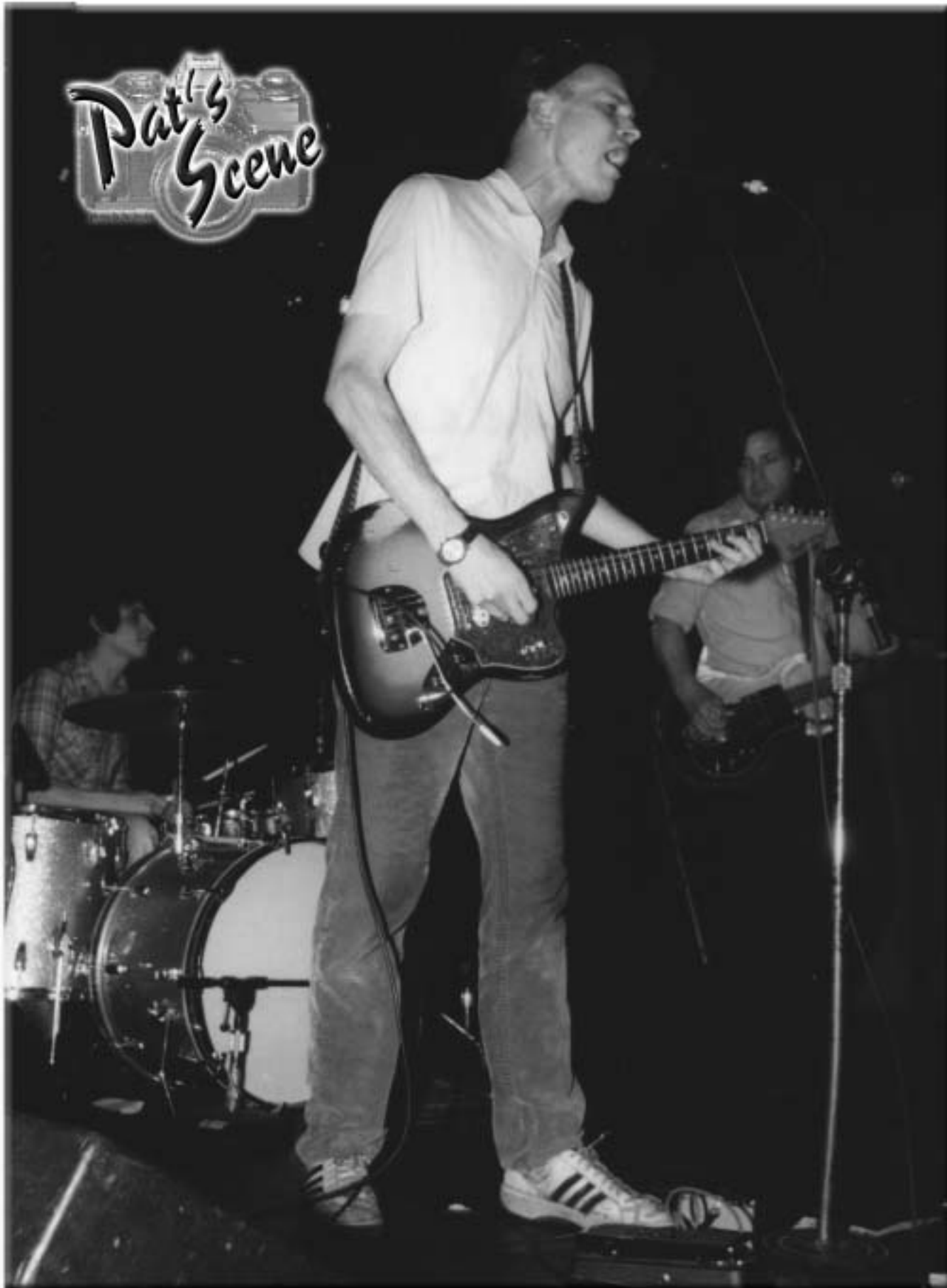
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THIS MONTH</p> | <ul style="list-style-type: none"> • 1 FERNANDO / Advance CD <i>Dreams of the Sun and Sky</i> • 2 VARIOUS ARTISTS / Jealous Butcher CD <i>Compact</i> • 3 SO SADLY F...ED / Circle 5 CD <i>So Sadly Fucked</i> • 4 BLUE SKYS FOR BLACK HEARTS Demo CD <i>This Black Hearts Gonna Break</i> • 5 GARMONBOZIA / Demo CD <i>Tremolops!</i> • 6 VARIOUS / A Bouncing Space CD <i>Lunch with a Bouncing Space</i> • 6 SPIGOT / Cameltoad CD <i>Bait and Switch</i> • 7 JEFF TROTT / Demo CD <i>Dig Up the Astoturf</i> • 8 THE TORTURE COOKIES / Recalcitrant CD <i>Progressive Disciplin</i> • 8 MADE FOR TV MOVIE / Jealous Butcher CD <i>The Story of My Heroics</i> • 9 ROOM 101 / Demo CD <i>Riddles/Hoaxes</i> • 9 GARMONBOZIA / Diaphonic CD <i>Omnibus and the Bakers Man</i> • 10 CRACK CITY ROCKERS / Paisley Pop CD <i>Joyce Hotel</i> • 10 JOHN HUSS MODERATE COMBO / Zippah CD <i>Lipcmite</i> • 11 HERE COMES EVERYBODY / Refrigerator CD <i>Astronauts</i> • 11 CAMERO HAIR / Outro CD <i>Mirage Sale</i> • 12 QUARMIRE EXPEDITION / Demo CD <i>Demo</i> • 12 THE WEAKLINGS / Demo CD <i>Sick Rock and Roll Fascination</i> • 13 DJ BLUE / Demo CD <i>Trois</i> • 13 PONTICELLO / Ponticello Music CD <i>Down Like Mercury</i> • 13 PORTERHOUSE QUARTET / Porterhouse CD <i>Thumbs Up Little Buddy</i> |
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- 2 BOSA NOVA 2600 / Jealous Butcher CD *Arbitration Agreement*
- 3 BLUE SKYS FOR BLACK HEARTS Demo CD *Everythings Gonna be Alright*
- 4 SO SADLY F...ED / Circle 5 CD *Romantic Agreement*
- 5 99 CENT DREAM / A Bouncing Space CD *Nominate Friends*

live offerings at the church

December 5th ----- So Sadly F...ed - Live!
December 12th ----- Jef Trott - Live!
December 19th ----- Holiday Special
December 26th ----- Year in Review



The Standard at Dante's.

Continued on page 27

After 22 years as Oregon's only monthly music trade magazine,
we've just got one thing to say

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No. 2 at Dante's.

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OREGON MUSIC

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In the MIX

Continued from page 5

ing stuff, hoisting gear. People yelling to each other from across the room seem to have the ability to screen out every other scream except the ones coming from their group. It's both chaotic and extremely focused, and a very hypnotic dynamic to watch.

I was immersed in just such a dazed-gaze when event recording engineer Steve Landsberg showed up. Steve's a live-sound recording expert and ProTools mastering swami. Some bloke told him the shindig started at 8:00PM, so he was a tad

"Bands will love Bacchus too. The Spectrum Acoustics installed sound system features a 24X8X2 Allen and Heath GL4 mixing console with 10 auxiliary busses, mono three-way front end with independently controlled center cluster, Yorkville speaker enclosures, 4 monitor mixes on 5 Yorkville wedges mixed from the front of the house position. There's also tons of outboard gear and full lighting equipment supporting the 12X24 arched stage".

surprised when I informed him that the Roseland doors were opening at 5:00PM. Still, after years in the field as the owner of On Site Audio (email him at OnSiteAudioNW@aol.com), I got the feeling he was used to the "things never go as planned" factor. He compressed what looked like hours of set-up work into 45 minutes and was golden by 5:00PM.

By about 3:45 players were on the stage and a trio of legendary house mix-masters were at the board tweaking the sound into what must have been a rare, mutually ratified, interpretation of process and perfection. The Roseland Grill's house ears, Gene Cavenaile, and long-time Rancher buddy Mick Boyt, were joined at the console by Billy Triplett. Triplett's been working in Los Angeles for the past few years. He just completed producing the music for a band called Common Sense, whose previous albums were released via Surfdog Records, currently the label for Dan Hicks, Butthole Surfers, Brian Setzer and others, and distributed by Virgin. Look for the new Common Sense CD to be distributed by Currier and company at Burnside Distribution Corporation (BDC-www.bdcdistribution.com).

At 5:00ish the doors to the Roseland opened and the crowd that had gathered outside started streaming in. By the end of the evening I swear

every person there had re-connected with at least one other person that they hadn't seen since those good ol' days. I pegged the HPMs (hugs per minute) at about five, with Tony DeMicoli garnering roughly 65% of them.

Then the music began. And the festival-o-precious-moments continued. The first act to take the stage was the Boom Chuck Sextet. Formerly known as the Harsh Lads, a reggae band Billy mentored and renamed "100%" in 1985, BCS served as the house band for the entire evening. Led by the Rancher-channeling Houston Bolles, the act featured Dave Diaz on keyboards, Frank Stewart on guitar, Dave "Wabba" Held on bass and Pete Jorgusen on drums. These guys didn't save anything. It took Houston 3 days to get his voice back.

After that was a hugely popular set that featured Jon Koonce and Jim Mesi with the Boom Chuck Sextet. I saw Jon rehearse Rocky Road, but

Mesi wasn't there at the time. This time around, Koonce and Mesi were feeding off of each other and just blew the doors off the place with their take on this Rancher classic.

From there it was just non-stop coolness with artists such as Todd Duncan, Lewis Livermore, Turtle Vandemarr, J. Michael Kearsey, Steve Hettum and others, each joining the Boom Chuck Sextet and powering forth their interpretation of Rancher odes. Even The Incredible John Davis showed up to jam on *Rude Buddy Holly* and *My Girl Friend's Dwarves*.

Yup, tons of magic, all night long. But of all the priceless deeds I witnessed at the Rancher gig, I think my favorite was Astrid Rancher Hanke's acceptance of her son Billy's award and induction into the Oregon Music Hall Of Fame along with the Unreal Gods. As she eloquently yet nervously recapped Billy's musical development from shunning the acoustic guitar he got from mom as gift, to the watershed moment of winning a David Bowie look-alike contest and realizing that *maybe* there was something to this music stuff after all, it was as if every person in the club was holding their breath. And nothing but goose bumps, moist eyes and applause when she was done. Top that, Bubba.

LL

The Enigma

Continued from page 4



photo David Robert

But, singer/songwriter/drummer Donnie Rife from Smooch Knob confirmed my suspicions that it is indeed his band that I have been hearing on KNRK, the modern rock station in Portland. Donnie reports that almost all the jocks at NRK have played their songs Weirido and Penetration and Marconi the afternoon drive jock is a huge supporter. Marconi had Smooch Knob play live in the studio for an afternoon in November. The band brought a beautiful stripper with them to the station to spice up the humor. Smooch Knob sang a few live songs from their current record plus a song they composed for their host jock, Marconi and his sideman Tiny. So how is it that Smooch Knob gets on the KNRK airwaves and other groups do not? By writing and producing hit songs, which hooked a DJ, who pushed their agenda to the other DJs and to the Program Director, Mark Hamilton.

Radio stations such as KNRK and KUFO get to brag when an act that they supported early becomes successful. By having their ear to the ground and the balls to back the right local act they get respect from the industry and loyalty from the act.

Donnie, Shane, John and Pauly of Smooch Knob have been steadily rolling along the indie road. They have a one-off indie deal on FREQ Mastering guy Ryan Foster's label, Breakneck Records, and another full album with huge hits in the can and being shopped. Smooch Knob is one of the few acts in town that can sell out a room such as Dante's or the Cobolt Lounge and their concerts are a mob scene with barely clad women and a room full of people that sing along to the songs.

Smooch Knob and Craving Theo show us there are at least two routes to mainstream radio and no matter what the musicians say in the streets, apparently there are folks in the biz that think these two acts have great songs. The rest of us should be excited that there are still music industry people watching the Portland indie scene and that Portland continues to be a place where great music happens.

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LETTERS

Continued from page 3

opportunity for us all to come together and share in something so positive.

It is great honor to see that Billy's music, and the early 80's Portland music scene, still holds a dear place in the hearts and minds of those who were there 20 years ago, as well as those who have been introduced through the CD's, videos and the book, "Rocky Road". Those years playing with Billy in the Unreal Gods were the culmination of my "Rock Star" dreams, as well as an experience that still resonates in my life today.

The feeling I took away from the event is this: The Portland music scene of the 80's was special, not because of one band, but because of the close sense of community that was shared amongst the artists, production personal, club owners, bookers, bartenders and waitresses, the media, and of course, the audience on the dance floor who, in my opinion, were the "Real Show" every night. Sunday's show was a flashback to any night at LaBamba's in 1982.

Billy Rancher was a true original, a great human being, and possessed a genius for music and performance that has not been duplicated since. It is hard to explain to those who were not there, but Billy really did have the potential to be Jagger, Bowie, Marley, Lennon and Springsteen combined. Billy taught me to embrace life and not hold back, be confident in the face of adversity and to be a leader. Thank you Billy, you changed my life as I know you changed the lives of all those who knew you.

Jonny DuFresne
Unreal God 4ever
jdufresne@earthlink.com

NY KUDOS

Dear Two Louies,

Please pass along compliments and thanks to Dennis Jones for his article about me in your November issue (Letter From New York) I appreciate Dennis' kind words and his attention to detail. Thanks for printing his piece.

Regards,
John Stowell

HOT 100

Dear Editor

On the Clear Channel "list of songs" post WTC attack (Turntables, November). I never saw such a list, and would have pretty much ignored it if I had. It was probably somebody's idea at corporate to compile a list of songs that might contain sensitive lyrics post-WTC. I'm sure it was an "alert" list, and in no way a ban. They wouldn't send a ban, and we would have laughed at it if they did.

Thanks,
Dan Clark
Z100

LL

The the & the GOOD BAD UGLY

Continued from page 14

aflame with his lighter.

There is only a strange, non-Christian, vaguely Eastern dogma onto which to hold and it is like grasping a rope of sand. Such is the case with acoustic guitarist Marty Chilla's "The Final Understanding." "I can't believe I used to think/That what I thought was happening is what is/Going on/Now I think it's strange when I remember what I knew." Or, unravel the quasi-Emersonian quagmire of the title track—"I am a drop of dew/And I will fall into the earth/And when I fall I will bloom into another birth." Syllogisms such as these make the quest for higher consciousness seem like a trip to Starbucks.

Certainly the Sugar Beets are capable musicians, whipping up a frenzy of sound from time to time. And certainly their airy lyrical pretensions are not likely to offend, though they are far from intimate or incisive. But there is a cloying peculiarity to the doctrine being professed. Something that just doesn't quite add up, spiritually. And it is that specific aspect that is distinctly most unsatisfying. LL

On The Cover: On The Cover-Jon DuFresne. Billy Rancher discovered Jon DuFresne playing guitar in the Casey Nova Band at the Long Goodbye. Jon joined Billy's Unreal Gods and became part of Oregon's musical history. Today DuFresne plays in a Los Angeles blues band and returned to reunite with the Unreal G's for the OMHOF Tribute To Billy Rancher.

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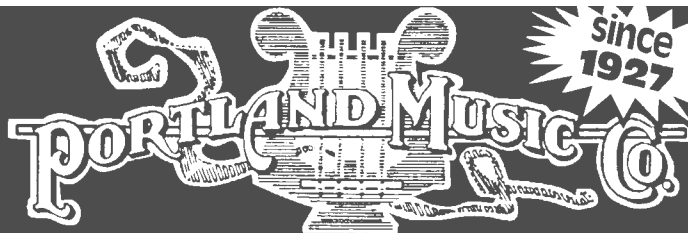
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