

OREGON MUSIC / DECEMBER 2002

Two Louies

GANDHI

FLATLAND

TL AT 23

SQUEAL



photo Pat Snyder

JOHN J. ADAMS
CHARMPARTICLES

PRODUCTION/VENUE GUIDE

Merry Christmas



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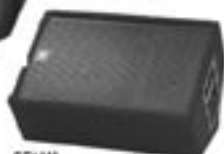
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Views & REVIEWS

by Fran Gray

December 2002 marks the 23 year anniversary for Two Louies. Like those other key anniversaries 11 and 17, this historic event

begs for a retrospective of the last 2.3 decades. Since I've only been writing for Two Louies for the last 0.27 decades, however,

I will have to assume that the most historic events have happened during this time frame. Coincidentally, 0.27 is my lucky number. This may explain why I never win the lottery.

Bands That Go Pop

Did anyone ever wonder what happened to Portland buzz band "Spin Jupiter Spin?" Their enchanting Indie Pop sound was conjured from bands including Miss Red Flowers and the Dandy Warhols. So intense were the expectations, magazine editors were requesting an advance release of their new CD; even going as far as to bug the studio engineer for a burn. The buzz was so explosive in fact, that the band blew up before the CD was released. I heard it. I was standing in my back yard

and looked to the east and saw a huge mushroom cloud right where the studio had previously been. I found the CD

through a discombobulating roller coaster ride with Geffen Records, the label which dropped them in the midst of recording "Diary." Lael put the CD out independently then later headed out on tour solo down the west coast. After he came back, he began to gather players for a new band and emailed his fan list about band names...sort of a beta test. Phase eventually became Faves and the Bella Faves was born. I thought the band name should have been "Geffen Made a Big Mistake" but that's just me.

In the meantime, a wonderful band called Drive had arrived. Drive and Lael, along with

The American Girls and Camero Hair, all share a



Dizzy Fish

photo Pat Snyder

"After he came back, he began to gather players for a new band and emailed his fan list about band names...sort of a beta test. Phase eventually became Faves and the Bella Faves was born. I thought the band name should have been "Geffen Made a Big Mistake" but that's just me."

amidst the rubble. Three years later, it still glows in the dark.

Lael Alderman and the Loved had been

level interconnectedness. They all know each other and have helped each other out. Drive proceeded

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LETTERS

Richard Dangel Passes

Dear Two Louies,

It is with profound regret that this message is one of deep sadness. Richard Dangel, our great and wonderful friend, sensational person, and one of the greatest guitar players in the world passed away unexpectedly. He was discovered in his north Seattle home by his close friend Charlotte on Tuesday evening after failing to answer his

phone and door. Richard celebrated his 60th birthday Sunday December 1, at the Swiss Club in Tacoma, Washington, performing with his Butter Bean band with members Michael Kinder and Buck Englund. Several musician friends attended the event to jam with Rich and wish him a happy birthday. The group was in top form that night, with Rich playing as amazingly as always, and as great as we have ever heard him. He will not only be sorely missed by his enormous family of musician friends, but by the world of music, his fans, and so many who have been entertained, inspired, and have learned so much from this wonderfully talented man.

Kent Morrill and I feel blessed to have had

Richard as our long and devoted friend. Luckily we jammed with Rich and the boys on his birthday. It's been a long run, and always an honor to perform with Rich as a fellow fabulous Wailer. We are fortunate to have so many fond memories of Richard and his impressive contribution to the world of music, whether it was jazz, blues, rock n roll, funk, Rich knew it, well. He had so much more to offer. Rest in peace now Richard. We all love you. Contact: Buck Ormsby, Kent Morrill
The fabulous Wailers
2315-10 No. Pearl St., #217
Tacoma, WA 98406
253-396-1024 or 253-396-1055
toll free: 1-866-255-2791 or Fax: 253-396-1029

LL

Campus Correspondent

By N.L. Fogerty

In the Meantime...

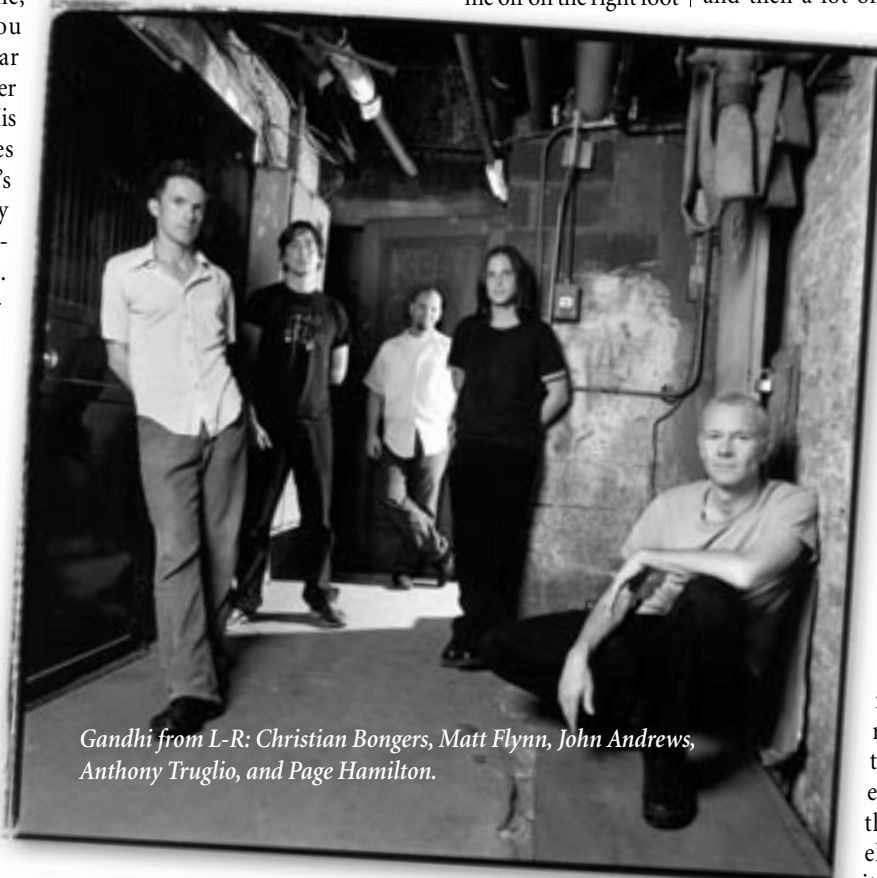
Page Hamilton has been a very busy man. And now he has a brand new band to show us.

The average person may not recall Page Hamilton by name, but I assure you this forty-two year old guitar maestro has built quite a career and reputation for himself. His wealth of experience ranges from playing in Glenn Branca's guitar orchestra during the early eighties, to more recent excursions in scoring music for film. His career has afforded collaborations and performances with the likes of David Bowie, members of Nine Inch Nails, and Limp Bizkit. But Page Hamilton will always be most closely associated with masterminding the brilliant sonic extremes of Helmet.

Helmet was a compound mass of aggressive, riff-oriented sound that also had personality, sustained in a capacity for experimentation, and the expression of moods and intellect. During the early nineties Helmet was noted for their heavily layered guitar assault and strong rhythmic impulses, while remaining free of all the excess and ego that hard rock was usually guilty of. The end result of their nine-year career was four albums (including one gold record) of music that was weighty but skilled, and smart but not too calculated. And oh yeah, fucking loud. Helmet rightfully owned their title as the chief suppliers of 'thinking man's metal'.

Musical integrity is something Page picked up early. His initial spark of musical inspiration came in the form of Led Zeppelin's first album, which he remembers discovering at a payless drugstore in southern Oregon, where he grew up. After picking up the guitar however, he soon found himself drawn more strongly by the sentiments of jazz music, which would become a lifelong object of enthusiasm for him. "In the jazz world what I discovered at a young age was that those guys didn't really sell millions of records. Coltrane and Miles Davis, they did okay, but they weren't stars in the

sense that a lot of rock bands were, and I think it set me off on the right foot



Gandhi from L-R: Christian Bongers, Matt Flynn, John Andrews, Anthony Truglio, and Page Hamilton.

photo Kristine Larsen

to maintain a level of music and not be worried about the other rock stardom stuff." With that in

master's degree in jazz guitar from the Manhattan School of Music in New York. By 1989 Helmet was formed, and as they say, the rest is history.

Well that was all then, but what is now? I spoke with Page shortly after the formation of his new band Gandhi, his only group venture since Helmet disbanded in 1998. After pursuing possibilities for some solo work, Page grew impatient at the lack of opportunities to play live. "It got to the point where I had spoken with a couple of record companies about making a record and gotten a record deal done. Then Sept 11th happened and everything, and then a lot of stuff fell apart. It slowed me

down... all that stuff sort

of forced me to say, 'Hey, you know I can't wait any longer, I've gotta play now!'" And play they did. Page had found a band in guitarists Anthony Truglio and John Andrews, bassist Christian Bongers (of Loudspeaker, Botanica) and drummer and longtime friend Matt Flynn (Botanica). During October, Gandhi completed a round of shows in the east playing their new material alongside some old Helmet faves to small but receptive crowds. They headed into the studio early November, laying down tracks for a release anticipated sometime early next year.

It would appear that in a musical context, Gandhi represents an expansion on the songwriting skills Page had established with Helmet. While the new material bears some elements of Helmet's weight, it goes further to incorporate a certain song-writing maturity that reaches beyond anything Helmet had produced. "Its probably more song-oriented

"His career has afforded collaborations and performances with the likes of David Bowie, members of Nine Inch Nails, and Limp Bizkit. But Page Hamilton will always be most closely associated with masterminding the brilliant sonic extremes of Helmet."

mind, Page went on to study classical guitar at the University of Oregon, and eventually pursued a

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RESOLVING CO-WRITER COPYRIGHT PROBLEMS

Over the years, I have received several letters from Two Louies readers concerning problems between co-writers of songs. Here is a letter that is typical of those letters:

"I am a founding member of a local band. I have contributed heavily to the music and lyrics of the group. However, the co-founder has copyrighted all the songs and refuses to let me see the registrations. Should I write any more songs with this person without a written agreement? Do I have any rights to use the material I created if I leave the band, or does this guy just get by and rip me off? If I can get him to sign an agreement, will it be valid? Maybe I should leave this band right now?"

In this situation, it clearly does not make much sense to continue the relationship with the co-writer unless these problems are resolved promptly. Otherwise, it is like having a tire blow out on the freeway, and then to continue driving until the other three tires blow out. The best time to resolve the situation is now, before the co-writer further abuses the situation.

In short, you should have a written collaboration agreement with your co-writer in this situation, especially before writing any further songs. The collaboration agreement should cover those songs which you've already written together, and all songs which you may write together in the future. (The basic parts of a collaboration agreement are discussed below.)

Even if your co-writer is refusing to let you see the copyright registrations supposedly filed, there are various ways to find out what copyright registrations have been filed for the song. The easiest way to do this searching is to search the Copyright Office's database online, by going to <http://www.loc.gov/copyright/search> and then doing an online search. If you want some general information about copyright searching procedures, go to the Copyright Office's website (<http://www.lcweb.loc.gov/copyright>), then click on "Circulars" and look at Circular R6 (entitled "Obtaining Copies of Copyright Office Records

and end up entering into a collaboration agreement with the co-writer, you could still file your own copyright applications, in order to claim copyright ownership for the two of you. Then, the respective legal rights of you and your co-writer could be resolved either by a settlement agreement, or if necessary by the courts if the songs are valuable enough now or if they later become valuable

you and your co-writer have already co-written, and all songs which you may write together in the future.

As for those songs already written, the agreement should specifically refer to the titles of the songs. Also, two copies of a tape/CD of the songs should be labeled with the titles of the songs on the tape/CD, and each co-writer should initial and date



enough to justify the legal expense involved.

Regarding the co-writer's filing of copyright applications falsely claiming that he is the sole writer of the songs, any such copyright applications are, in effect, fraudulent applications. Any person who knowingly files a fraudulent copyright application can be fined \$2,500. He can also be fined \$2,500 for attaching a fraudulent copyright notice to any tangible copies of the songs -- for example, if he attaches a copyright notice to tapes containing the song, and the copyright notice falsely suggests that he was the sole creator of the material. (For example, ©2002 Joe Schmo).

Incidentally, even if you cannot work out an agreement with your co-writer, you are still entitled under copyright law to use any songs that you and he created together, and/or to grant *non-exclusive* licenses to third parties to use the material (for example, to record the material). But, if you do so, you must do so on commercially reasonable terms and also account to your co-writer for his share of any income from the song.

In any event, the best solution would be to first try to resolve your problems with your co-writer by entering into a written collaboration agreement with him.

THE COLLABORATION AGREEMENT

Formal collaboration agreements are not common in the music business, whereas they are

very common in the book publishing industry and in the Broadway theater business.

Typically, in the music business, there typically is no written agreement until the collaborators get a record deal or publishing deal, and often not even then. Often the assumption is that the co-writers will share equally any rights in the songs on which they have collaborated.

However, if there is to be a formal collaboration agreement, here are some of the issues it should cover:

1. Identification of Songs. The collaboration agreement can (and should) cover all songs which

the labels on both of the tapes/CDs. Each co-writer should then retain his/her own copy of the tape/CD in a place of safekeeping.

As for songs not yet written, the agreement should state that the collaboration agreement will apply to all songs which you and your co-writer write together in the future. (The two of you can always agree later to *change* the specific terms of your collaboration agreement.)

2. Best Faith Efforts. The co-writers will agree to cooperate with each other in completing the songs, and in maximizing the commercial use of the songs.

The co-writers will also typically agree that all artistic and business decisions regarding the songs will be made by the co-writers jointly, and that neither co-writer can make any artistic changes or agree to any commercial use of the songs without the other writer's consent.

3. Copyright Ownership. Under the rules of U.S. copyright law, the legal presumption is that the co-writers of a song are considered equal owners of a song *unless* they agree otherwise.

On a practical level, many professional songwriters take the point of view that all songs they co-write will be owned equally by the co-writers of the song, on the theory that it all balances out in the end.

However, sometime one or more of the co-writers of a song decide that they don't want a certain song to be considered equally co-written, because of the fact that one of the writers may have contributed much more to a song than the other co-writer. In that situation, the co-writers will need to agree on how the ownership will be divided up between the co-writers, percentage-wise. If they can't agree, then the song will be considered by the law to have been equally co-written (and equally co-owned).

4. Expenses. All expenses involved in commercially promoting the songs will be split by the co-writers, with neither writer obligated to pay any such expenses unless he agrees in advance to do so.

5. Non-Completion of Songs. In collaboration agreements, the co-writers normally agree on who will own the material if the material is *not completed or published*. Sometimes, for example, the co-writers will agree that any material which they have jointly developed will be jointly owned by them, and that no use may be made of the material without the prior written consent of both co-writers.

Where there is a lyricist and composer, they

“Regarding the co-writer’s filing of copyright applications falsely claiming that he is the sole writer of the songs, any such copyright applications are, in effect, fraudulent applications.”

and Deposits”) and Circular R22 (entitled “How to Investigate the Copyright Status of a Work”). In any event, the main point here is that you can obtain copyright registration information with or without your co-writer’s cooperation.

By the way, it is not unusual in such situations such as yours to discover that no copyright applications were actually ever filed. However, if it turns out that your co-writer has in fact obtained copyright registrations for the songs in question, any such copyright registrations have a very limited legal effect, and do not keep you from asserting your legal rights in those songs. Even if you don’t

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

*Two Weeks In Texas- Lisa And Her Kin
Kinship Records*

The Miller family has been an institution in the Portland music community for over twenty years now. A musician and musical promoter herself, mother Lorna Miller's brood of talented children include her eldest son, guitarist Chris Miller, who was a longtime local favorite (primarily with the Razorbacks throughout the '80s), before migrating to Austin, Texas over a decade ago. Second in line was son Ian Miller, who initially gravitated to Portland's underground Punk scene when he was still but a mere prat, turning in book reports at Multnomah Learning Center. His longstanding gig with his band, Apartment 3-G, lasted well into the '90s.

Sister Lisa Miller was more of a late arrival, honing her chops in the local open-mic folk scene for many years, eventually playing in a number of groups, most recently, with Trailer Park Honey. With that band, Lisa perfected a "trailer trash" country personae, which serves her well in this incarnation of the band. This recording, made in a couple of weeks while visiting brother Chris in Austin, features all three Miller siblings in integral roles, performing (mostly) Lisa's compositions. Along for the dusty ride down a country road are former Honey bassist LW McGrath and Texan John Dorn on drums; as well as a whole passel of Austin ringers sittin' in on the fun. In addition,

Mizzletown's own Rachel Browning lends her pipes to some of the back-up vocal chores on a couple of tunes.

This all boils down to a great album! The Austin hometown ringers provide so much authentic Texas country flavor, the tracks fairly drip with barbecue sauce. The first cut, "River Of Regret, is a perfect example. Over guest Ricky Davis' whining pedal steel guitar and Micah Hulscher's rollicking piano fills, Lisa sings, her husky alto caressing the vocals like eighteen wheels rolling on hot Texas asphalt.

With a hint of melody reminiscent of Gordon Lightfoot's "Rainy Day People," Lisa's "Lucky Star" is a honky-tonk number worthy of Patsy Cline herself. Chris Miller's slippery steel guitar phrasings slide effortlessly behind his sister's dusky vocals. Eamon McLoughlin's yearningly earnest fiddle solo adds more real country spice to the musical fricassee. Dorn's "Walk Don't Run," surf-style drum intro decorates "Only Mama That'll Walk The Line," a rockin' little number, lent mucho zest by Chris Miller's stinging lead guitar solo.

Ricky Davis' mournful pedal steel guitar and Earle Poole Ball's Floyd Cramer-style piano flourishes furnish "Fools Gold" with stylistic authenticity, as Lisa wrings tears and beer from a memorable chorus. A classic. The gospel-tinged, hoedown two-step of "Preachin' To The Choir"

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"This recording, made in a couple of weeks while visiting brother Chris in Austin, features all three Miller siblings in integral roles...This all boils down to a great album! The Austin hometown ringers provide so much authentic Texas country flavor, the tracks fairly drip with barbecue sauce."

Happy 23rd Two Louies! Portland is a great city with an amazing music and art scene to cover, so of course Two Louies survives. I remember back in the day when I met Buck at LaBamba's. We used to see all the music and hang at the clubs. Maybe we have slowed down on our clubbing days, but music is still a huge part of our lives. That's what Two Louies is to me. Reminders that we still exist and

was not a love at first sight thing. In fact, I was very disappointed in the show, but I learned to love Cathy. I just love to see her fly. She's a professional and it's amazing that musicals like this exist at all. Speaking of flying, Rigby is producing this traveling production and she also owns the sets and costumes from Peter Pan, her most successful Broadway run. Portland's own Greg Tamblyn is renting Cathy's Peter Pan set for his new production company, Pixie Produc-

beautiful wife and partner Adair will reprise her role as the flying Peter. I hear Jon Newton is doing the musical arrangements and Jay Randall Hornstein is Hook.

I have been immersed in the Singing Christmas Tree. It's the ultimate extravaganza of lights, music, trees and people singing. I just resign myself to the masses of merry mirth makers and I smile. The director calls the Singing Tree's outreach to special needs children, Operation Smile. Well Jim, the operation was successful and I'm smiling. I'm not quite sure if it's really joy or just delirium from so much love in the house. I'm numb to the hundreds of people who I cross paths with everyday while listening to the story of the baby Jesus over and over again. I retrieve the baby Jesus in a rustic crib with hay in it as my last cue of the evening; I cover him up with a purple cloth and show him the reverence and respect I give all my dolls. While we were getting the Tree up and running, we went through a lot of the old props from Singing Trees of the past. We found the Merry Christmas signs, the Joy signs and the Operation Smile signs, which we saved. But when we found the Peace signs, we pitched them into the Dumpster. It figures that my favorite number from the show is Soldiers on Parade. There's around twenty children dressed as toy soldiers who get wound up with big keys, by some adorable elves. Then the soldiers all do a great marching dance with their rifles and the Captain. Peace is not the popular topic this season, even with a whole lot of Christians.

It's magical back stage in the dark. I feel like I'm in a huge cathedral and that I'm a part of some historical light that has been shining for thousands of years. Entertaining people is very strange and difficult. Show business is a right of passage for all that dares. I love putting on shows and I love making art. That's what I want to do. I work like mad on other people's art, then I try and take time to do my own. I know I may only write one good poem, or make one delicious recipe, or paint one amazing painting in a year, but I'm happy and am in no rush. It's all flowing

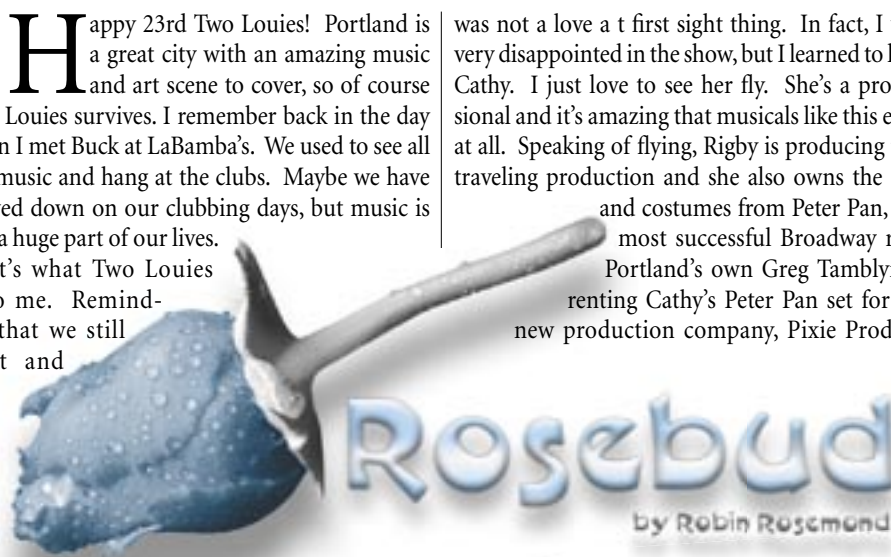
"Pixie Productions, will start their season with Peter Pan at the Newmark Theater in the spring. Greg's beautiful wife and partner Adair will reprise her role as the flying Peter. I hear Jon Newton is doing the musical arrangements and Jay Randall Hornstein is Hook."

tions. They will start their season with Peter Pan at the Newmark Theater in the spring. Greg's

and that's something to relish.

Write to me: rosebud@teleport.com

LL



the story of Portland's music scene continues in a legendary fashion. The cultural and sexual revolution may have been lost, but with nostalgic reminders like Two Louies, I can say with conviction, that there is music after forty and of course we lost the revolution, we were giving Peace a chance. 2002 comes to a close and I'm making stock, not buying into the war. I give the hunt for evil a moments study then move on with my day

My pick of the month is Bach and the Compania Nacional De Danza. This ballet company under the Artistic Direction of Nacho Duato was great. It just happened to be a full moon and a lunar eclipse that night so it was extra intense. The choreography and costumes were beautiful and it was a great experience. I loved meeting the dancers and road crew that were international and exotic. We had interpreters to help get the set and lights completed and it was very amusing to try and communicate with the Spaniards. We had some laughs and we had some embarrassments, but the show must go on. Tisha Barratta was in town and she came for the afternoon ballet rehearsal. She's now stage manager for San Francisco Ballet and she looked marvelous. We went to the Veritable Quandary for dinner and talked about ballet, travel, love, theatre and our days in old New York City.

I loved seeing Cathy Rigby in Seausical. It's



The the & the GOOD BAD UGLY

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allows Lisa to explore different aspects in her vocal presentation, including a yodeling wail that nicely compliments the wholly unholy proceedings. McLoughlin uncorks a soulful fiddle solo, while Rachel Browning, along with John Twist, provides the response to Lisa's calls.

"Sleeping His Way To The Middle" is a good-humored ditty, as familiar as an old pair of shit kickers- that is abetted by Poole's roiling piano

"There aren't a lot of bands in these parts, performing good old-time country music. This city is lucky to have the likes of Lisa Miller and Her Kin to present the genre in a genuine manner, with talent and aplomb."

and Davis' stellar pedal steel phrasings. Eeee-haw! A gentler number is the waltzing "Mending Matters." Colored by McLoughlin's filigree mandolin threads and winsome fiddle interludes, Lisa gives the song a plain, Loretta Lynn sort of vocal treatment. In a similar sentiment, "Rodeo Jewel" is a pretty, uptempo ballad. Ian Miller contributes a short, sweet and twangy guitar solo in the middle section, to add immeasurably to the true country grit of the song.

A bit of a rocker, "Sugar Pop" allows Lisa to toughen things up some, while Chris Miller adds fiery guitar solos to the mix. Hot! "Ladies Nite" is something of a country tear-jerker, certainly in line with the Tammy Wynette sentiments so closely associated with the genre: "She sits down at her vanity/searchin' for some sanity/Hopin' for a miracle to occur/Eyeliner and some rouge/red lipstick and a shot of booze/Now she's ready for another night on the town" well if that don't turn yer brown eyes blue, nuthin' will.

"Jane's Place" is a sprightly downhome tune. "Oh at Jane's place, you never have to worry/Oh at Jane's place, it feels like home, without the hurry." Piano and mandolin accompaniment, along with the other band members' musical interjections create a celebratory atmosphere. Chris Miller's short, sweet, steel guitar solo is a thing of beauty. The "secret track" at the end is a molten piece of swamp boogie, with Lisa exposing a bit of a snarl in her vocal delivery.

There aren't a lot of bands in these parts, performing good old-time country music. This city is lucky to have the likes of Lisa Miller and Her Kin to present the genre in a genuine manner, with talent and aplomb. This album, with its bevy of illustrious guest performers, is just about as good

as the genre gets.

Looking For Lori- The Illustrations Self-Produced

Kevin "Casey Nova" Nortness has been rocking in the Portland music community since Two Louies began its run twenty-three years ago. First, with his preeminent New Wave rock band, Casey Nova, Casey gigged regularly at clubs such as Long Goodbye and La Bamba, on bills with bands such as the Malchicks, the Odds and the Untouchables. Later, with the Cool Rays (in which TL's own Dennis Jones played bass), Casey toured the North America and Japan extensively, becoming something of a sensation in

the orient.

After that, it was the first incarnation of the Illustrations, the Shivers, the Paramours, before the re-formed Illustrations (with original member, drummer Brian Bickley and ex-Paramours lead guitarist Matthew Flier) in 1997.

Besides his talents as a musician and performer, Casey's forte has always been his unerring ability to construct consistently good, occasionally brilliant, pop songs. It is distinctly possible that Casey may have squandered opportunities that his abilities might have afforded him stateside, by concentrating so much time and energy on his exploits ceaseless touring. Whatever the case, Casey Nova has never gotten the recognition he

"Kevin 'Casey Nova' Nortness has been rocking in the Portland music community since Two Louies began its run twenty-three years ago."

has always deserved- on a local level, if not on a much larger scale.

Because it's a cinch that Casey and the Illustrations are a "national" act. The band members sound as if they have been playing together a long time (in a good way). Their songs sound familiar, but not imitative. It's just solid, well-written, well-played pop music of a very high order.

The subject matter and tenor of the ten songs (and one extra "secret track") presented on this outing are similar in context and presentation to the work of Neil Finn and Crowded House. These are mostly songs of love: lost and otherwise- unattained, unfulfilled, unrequited. These

are eloquently anguished songs, with supple melodies that fit the lyrics like fine leather gloves. This album, these songs, are the obvious work of seasoned professionals.

The album begins with "5:55," a song decorated by acoustic and electric 12-string guitars, as Casey's warbling boyish tenor, reminiscent slightly of early Paul McCartney, presents the lyric, "It's 5:55 now, so you ought to hate me/There is no reason, but maybe I'll think of one," over a pretty melody. With Brickley's heartbeat kickdrum and Nova and Flier's sludgy guitars, "Chocolate Heart" sounds like its subject matter.

The title track, rife with Flier's moody guitar accompaniment, is an elegant paean to a dying love affair. Nova's tremulously brittle voice breaks, like antique glass, into broken shards. "Fling" is a piquant, uptempo ballad, with tight, two-part vocal harmonies, calling to mind the work of the Rembrandts. Nice. "The Palace (Maria)" combines Neil Finn-ish song structure with Brian Wilson-like harmonies in the chorus. Flier's chortling electric piano arpeggios give the song a bouncy momentum.

Brickley's "The Queen" calls to mind Ray Davies or Karl Wallinger of World Party, while embellishing a tale of a man's self-deprecating supplication to the whims of a beautiful woman. Lovely guitar phrases and delicate touches of piano, organ and even a cello part, color "Hattie, Maggie Says," a gracefully exquisite number, about fleeting encounters. "I won't stop to mention that by the way Hattie, Maggie says you've got a pretty name/I know if I did you would have guessed that you are my obsession/But Hattie, Maggie says that's OK/ Since you don't even notice me." If nothing else, the song is direct.

"Bad Film" recalls Dwight Twilley from the '70s and the Fixx from the '80s. Toby Johnson's sprightly bassline, coupled with Nova and Flier's

chunky guitar riffs, drive the song with a bouyant undercurrent. Descending to a darker instrumental region, "Down The Beam" recalls some of the Cars' more vibrant work, with Casey's lead vocal echoing that of Benjamin Orr. Intricate lead and backup vocals elevate this song above the ordinary.

Strains of accordion ripple through "Green Leather," a simple song with familiar Novan themes: "I wrote you whatever thoughts crossed my mind/You called me neurotic/Guess you read the truth between the lines/When I told you about the weather/And how I love your green leather/Maybe four letters failed to arrive/But you got the fifth

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“I’m not in a slow mood tonight” proclaims world class lead bass player Stanley Clarke after bumping into the mike in a rushed attempt to address the crowd early on at his packed house Aladdin Theater show on November 24th. All eyes and ears held tight as this master musician lived up to high expectations and then some by displaying his phenomenal style and technique in a two hour low register rif-a-thon.

Skip Elliot Bowman, Brian Healy and Suzy from the Pan Gypsies and Bolt Upright were just few of the Portland area bass players that filled the seats with fixed and respectful attention as they watched the musician that single handily raised the bar of expectation for an instrument that prior to his career was not thought of as a highly respected solo or lead worthy contributor.

The Aladdin Theater is a great place to usurp technical style and skills because of the close in



SKINNY WHITE SHOULDER

BY DENNY MELLOR

and performers much written about career will be showcased on one of the best stages in town, we all love playing the Tabor and with Wydra graciously accepting you money at the door, nice Tom behind

this club into a great eastside success. I believe they now have live bands Wednesday through sat night, including the ever popular Karaoke From Hell on Thursday night at which I soon hope to be presenting my one song Robert Palmer show live as I sing “Addicted to Love” complete with a back line of wiggling cute chicks in black mini skirts with no facial expressions.

Marty Vincelli sound man from the Satyricon invited me to what he called a Tuesday night networking party. Now this is impressive, how much longer are we going to gripe about the economics of the club scene before we get ticked off enough to organize, put our various hairstyles together to try to focus on our ability to better control the challenging ebb and flow of the Portland performance venues. Jett Black from Nocturnal Movements and Gothic Beauty Magazine shared in this cozy rap-in-the-round brain storming session which was primarily put together to collectively develop new show formats and improve band organizational skills.

Singer songwriter Juana Camilleri may be picked to host a mid week showcase at the Satyricon which will feature invited guests and bands picked as the cream of the crop from our bountiful and continually evolving Rose City musi-culture.

As many of you may remember Juana hosted the Juana Jam at the Bitter End last summer on Tuesday nights in which dozens of singer song-



Tuesdays Taken gets top billing!

seating and a great stage height for viewing fingering technique and fretboard gymnastics, if I ever play there I think I’ll turn my back to the crowd so none of you can rip off my legendary (unto myself) style.

Tuesdays Taken played the Paris Theater on Friday November 22nd along with several other acts. This new Portland band pulled off a great ten song set as the opening act with Adrienne and Michael fronting the band as most song writing teams should. As most of you know many of the clubs don’t pay you to play these days however if you’re smart you will look for rewards other than money, in this case Tuesdays Taken got the top billing on one of the most seen marquee’s in Portland, and I think that in itself is worth a lot if you know how to play it to your advantage.

Rozz’s Holiday party at the Mt. Tabor Theater on December 21st is going to be a blast, the Portland pop-celeb never lets you down once the show starts and this years bash will be no exception. Songs from all fazes of this prolific songwriter

the bar and with one of the best sound systems and live sound engineering in the northwest helping out, this promises to be a show worthy of mild hearing loss and a least a medium hangover.

Tunes from Theater of Sheep, Negative Trend, The Rozz Band as well as cuts from several unre-

ROZZ’S HOLIDAY PARTY AT THE MT. TABOR THEATER ON DECEMBER 21ST IS GOING TO BE A BLAST, THE PORTLAND POP-CELEB NEVER LETS YOU DOWN ONCE THE SHOW STARTS AND THIS YEARS BASH WILL BE NO EXCEPTION.”

leased CD’s and solo acoustic formats are slated to be in the show, and, if I’m not mistaken I believe there may be yet new shocking controversy and rumor-worthy antics and celebrations generated at this unique yearly event, at least I hope so!

Echo Canyon sound man Greg Shadoan has put in a system at club DV8 on SE 52nd and Powell. DV8 management has done a killer job of turning

writers and band were given great latitude and opportunity to perform in front of a critical yet positive audience of their peers. I went to many of these jams and felt honored to mention a number of the performers CD’s in my column.

Take care and have a nice holiday season!

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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.

Aloha Sound

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

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.

Inner Sound Electronic Service

1416 SE Morrison
Portland, Or 97214
(503) 238-1955
(877) 238-1955
Fax: (503) 238-1787
Email: inner@teleport.com
Website: www.inner-sound.com
Contact: Jay Moskovitz, Mike Mahoney
Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."
Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1
Specialties: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascam, Yamaha.
Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

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.

Stew Dodge Sound

Office - 503-286-1085 / cell - 503-860-0145
E-mail: sds@easystreet.com
Services - Sound, lighting, stages & stage

covers, power distro, generators
Years Experience - 10
Specialties - Rock, jazz, bluegrass, world, corporate.
Equipment - Yorkville TX, QSC Power-light, Soundcraft, Allen & Heath.
Clients - Cinco de Mayo (Waterfront Park), Portland Rose Festival, City of Lake Oswego, City of Vancouver, Portland Trailblazers, Bonneville Power Administration.

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.

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
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, Inksots, Patrick Lamb band, Andy Stokes.

Bar of the Gods

4801 SE Hawthorne
503-232-2037

Berbat's Pan

231 S.W. Ankeny Street
Portland, OR 97213
503-428-4579
503-417-1107 (fax)
Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock
Booking: Anthony: 721-0115
Capacity: 350

QUARTERLY PRODUCTION/VENUE GUIDE

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

West Burnside
Portland, OR
503-517-0179

Blue Note Lounge

503 W Burnside
503-222-3334

Beulahland

118 NE 28th
Portland, OR
503-235-2794

Brasserie Montmartre

626 SW Park
Portland, OR
503-224-5552

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

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OP'RY

Art stiff his label...

Capitol Records wanted the new **Everclear** album "Slowmotion Daydream" to come out in October but Portland's resident rock star **Art Alexakis** said no way.

"It didn't seem finished to me."

"I was still writing songs so I went back in the studio to record these new songs, and they came out great."

The first single from the new album, "Volvo Driving Soccer Mom" is due to arrive January 14th at radio outlets. The album is now scheduled to be in stores March 11th.

According a story in *Billboard* magazine the Everclear front man has "issues" with Capitol Records.

"This is a totally different label than the one we signed to eight plus years ago. There is no one at the label that was there when we were signed."

"We have tried to get off the label, and they won't consider it. They know they can make money off us."



This month Two Louies turns 23 years old and begins a 24-month countdown to the Big Party.

Year twenty-five.

A Quarter Century of Blah-Blah, Woof-Woof...

Things have changed dramatically for Oregon's original music community since that first issue in December, 1979. In those days there was no competition from videocassette players, DVD machines, satellite dishes, cable television, video games or the Internet.

People were either into movies or music.

Those were good times for the original music community in Oregon. Many bands had large followings and made a living wage performing their own material. Portland offered bands a scene not available in more than a handful of other American cities.

In those days the home of the Kingsmen's "Louie Louie" had a suburban circuit of original music venues and a dozen downtown clubs that billed the A-list local acts. Top bands worked every night and were routinely sold out on the weekends.

In that first half-decade of Two Louies



Thinman returns to the Roseland Grill December 28th.

photo Gustavo Rappaport

coverage, **Sequel** and their legion of fans dominated the live music club scene.

That same legendary Sequel reunites for one show only at the Roseland Grill. December 28th.

In the glory days Sequel band members had the MTV hair, scores of female fans and the advantage of being booked by Pacific Talent agent **Andy Gilbert** and managed by KGON disc jockey **Bob Ancheta**. Their debut album was produced by **Marlon McClain** and released on **David Leiken's** Lucky Records label.

Sequel was in the hands of the heavyweights.

Capitalizing on the explosion of local recording acts, KGON pressed and distributed two "homegrown" compilation albums. Competition for the slots among local bands was fierce. There was a chorus of grumbling on the street when Sequel was the only act selected to appear on both albums.

In one of our few forays into "journalism" Two Louies charged Ancheta with a conflict of interest in managing Sequel and promoting them through the station. The FCC received official letters of complaint and northwest media carried the story for weeks but after months of review, nothing happened.

For Sequel, either.

The indie release generated some label interest but the band broke up during the recording of the second album and only bass player **Todd Jensen** went on to a career in the Big Time. Todd joined **Hardline** on MCA with Salem drummer **Deen Castronovo**, did a **Paul Rogers** album and tour and spent half a year recording demos with **Ozzy Osbourne** eventually leaving to tour worldwide for years behind **David Lee Roth** and **Alice Cooper**.

Sequel's lineup for December 28th will include founder/guitarist **Gregg Georgeson** who

D TURNTABLES

BY BUCK MUNGER

now does dates with **Tommy Tutone** and original members **Dave Wall** on guitar and **Grant Roholt** on drums.



Sequel's opening act will reunite another headliner from that era...

Thinman.

"For the first time in 18 years."

In the old days Thinman didn't have a manager, a booking agent or an indie label but they did have the skinny pickin' Langdahl brothers Rod and Rick, a fistful of good tunes and an athletic presentation. Thinman worked

have been a "total gas".

"A lot of the songs we just counted off and played like we had never stopped," says **Rod Langdahl**, "Some we couldn't even remember what key they were in."

"I even talked the guys into working on 5 new songs that I wrote and performed when I lived in L.A."



Doing Two Louies is like playing for a long time in a band with a bunch of great players. Everybody has a track-record. TL's editorial staff has been together for decades and everybody

with Pat taking most of the pictures. Scene did the first in-depth story on the **Dan Reed Network** and in January of 1985, Oregonian music critic Marty Hughley made his music writing debut in the pages of Scene with a story on Napoleon's Mistress.

Pat knows the local talent.

These days Pat is a principal photographer for TL (see cover) and handles corporate promotions for Boyd Coffee. Sometimes her day job allows her to play music promoter. November 8th at the Seaside Convention Center Pat presented **Mary Kadderly** and the **Bobby Torres Ensemble** at the 8th Annual Seaside Cook Off.

"I was quite awed that Mary brought **Dan Balmer** and Bobby brought **Margaret Linn**. Very cool. The kids were dancing on the tables."

Mary Kadderly has a new buzzbin Christmas album, "Christmas Memories" featuring **Dan Balmer** and **Tim Ellis** on guitars, **George Mitchell** and **Bill Beach** on keyboards and **Anthony Jones** on drums.

"Christmas Memories" is also the title track written by Kadderly.



SOUND BYTES...Drummatica opening for **Floater** New Years Eve at the Crystal Ballroom with **King Black Acid**...Computer Music magazine is profiling **SugarBang** in their December issue. SugarBang's single "Kiss Me" is being used during Blazer game time-outs. ...**Mark Spangler** is making another assault on the music biz with "Pawnshop Aria". All nine new songs were performed "on authentic pawnshop, garage sale and flea market instruments." The material ranges from "savage fury" to "pure pathos". Sparky can be seen with the **Jack McMahon Band** December 28th at the Buffalo Gap...John Henry's will open December 6th in Eugene with **TV:**

616 headlining. TV:616 plays the Cadillac Ranch in Longview December 13th and the Wow Hall in Eugene January 17th...**Stephanie Schneiderman**

Continued on page 23



Mary Kadderly; new "Christmas Memories."

photo Pat Snyder

their way up opening for other acts and peaked in national popularity when the music video for their tune "Miss America" was programmed on MTV's Basement tapes.

Rehearsals for the December 28th reunion

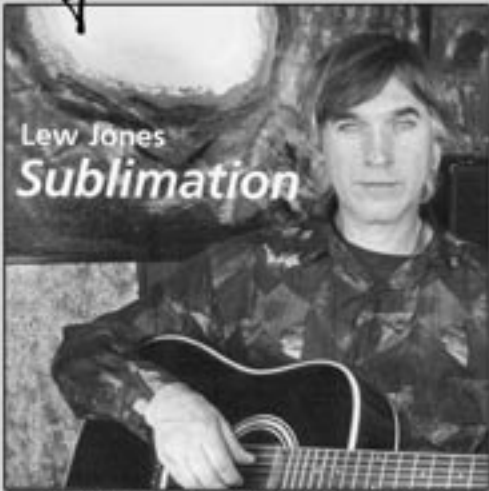
brings a unique perspective of the working music business.

Pat Snyder came to Two Louies 17 years ago after folding her local music tabloid Scene magazine. Scene was highly photo-journalistic

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Ezra Holbrook
Aaron Masonek

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OREGON LITHO

QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 11

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

Meow Meow
527 SE Pine
Portland, OR
503-230-2111

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

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

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

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 Kadderly, Dana Lutz, Jean-Pier

Gareau,

Marilyn Keller, Johnny Martin

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: 12 ch board, 3 monitors, 6 mics, Light-

ing, Some in-house sound assistance

Headliners: Buds of May, Steve Bradley, Jerry Joseph

& 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

Relafor: 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

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Chad Youngman also uses GHS Boomers Heavy Gauge
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Tony: Drums

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Tony Esperanza also uses Tama pedals and Vic Firth
xtreme 5b sticks

Benny: Saxophone (various brands)

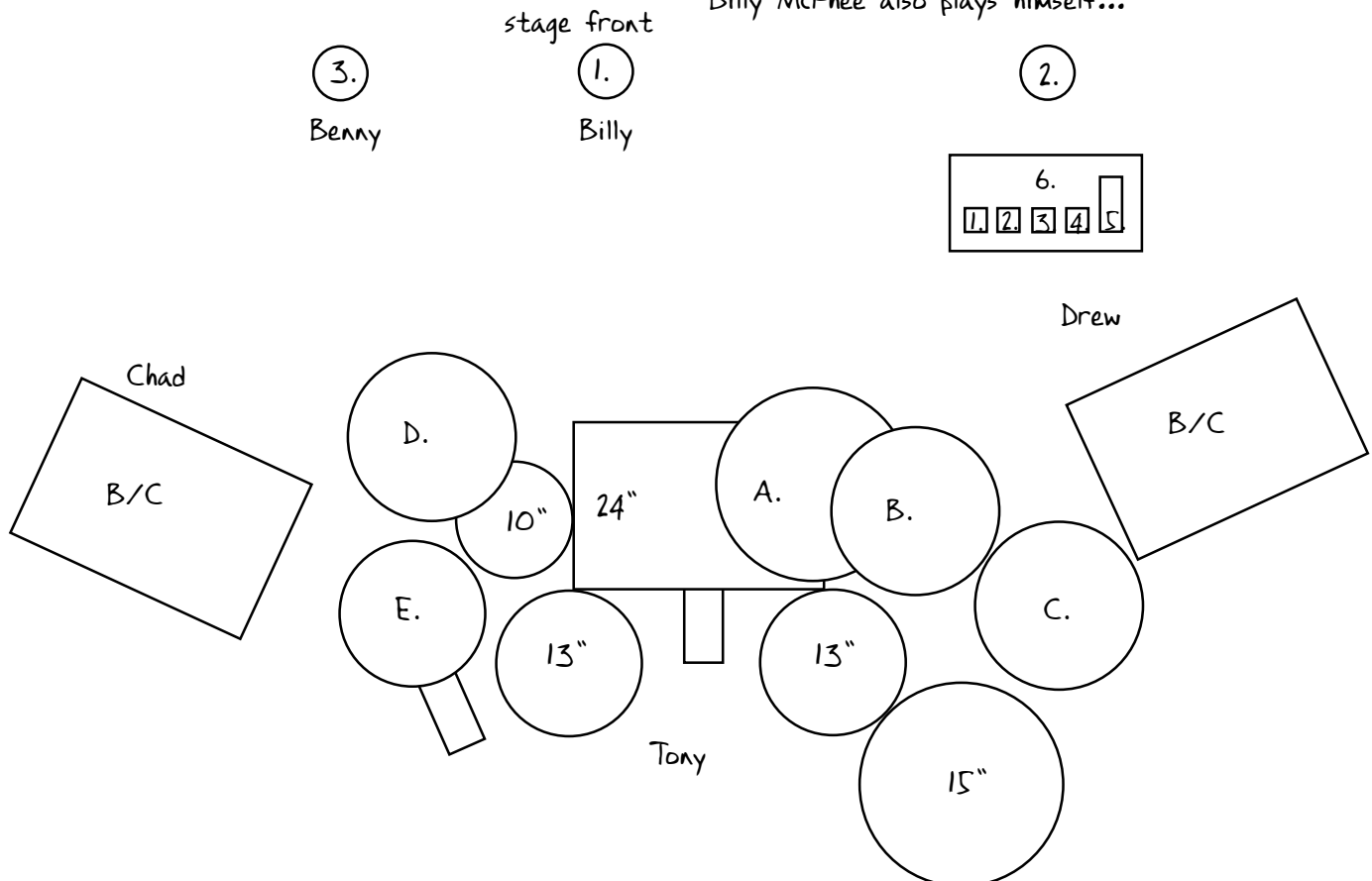
3. Audix D4 and Audix ADX90 microphones

Benny Morrison also his lungs!!

Billy: Vocals

1. Audix OM7 microphone

Billy McPhee also plays himself!!!



Views & REVIEWS

Continued from page 3

to put out a fantastic indie pop CD called "Music For Interplanetary Travel." Sadly though, as a band, Drive's members headed down different roads. Guitarist Adam Wayne and drummer Shane Fisher shifted over to the Bella Fayses. Drive's exquisite singer and bass player Pamela Rooney continued to write with Adam Wayne. Wayne eventually left the Fayses. These two formed the band Charmparticles who can be seen all over Portland today. Shane Fisher continues to drum with the Bella Fayses.

From out of nowhere, The State Flowers bloomed with their CD the "Third of July." The band was a conglomeration of players that had done studio work together for years and included Corrina Repp and Peter Ficht. Their music had a definite Brit Pop direction with a wonderful west coast indie pop flare. It's unclear as to whether or not they declared their independence from each other or whether the State Flowers just wilted away.

Jonah formed from the band Dizzyfish which had recorded an EP that was produced by Steve Sundholm who also, incidentally, produced Spin Jupiter Spin. Who is Steve Sundholm? He's the grandson of Norm Sundholm....you know Louie Louie don't you? Okay...So Dizzyfish's CD, known as "the flower CD" because of a gigantic hand-drawn flower on the front, was praised by Portland music critics. I recall that this was the summer I took up writing Haiku CD reviews. I bagged Haiku that summer as well. Anyway, though Dizzyfish had been on the verge of calling it quits, they instead put it all together with a full length CD called "Save the Swimmer" and changed the band name to Jonah. In the Fall of 2002, a track from this CD was featured on the television show Dawson's Creek.

Some CD Review Excerpts From the Last 0.27 Decades

Dizzyfish-The Flower CD CD-Independent

This four song project is CD Haiku, the music is liquid with a trace of U2/
Up from the musical ocean's abyss and onto an EP called Dizzyfish/

The lingering current that flows from this music is more than words can express/

The lyrics go deeper than the sea itself, I ask you what fish could do this?/

It's a Portland pop-rock band worthy of mention. I write in Haiku to get your attention/

Jonah- Save the Swimmer CD-Jonah Music

Save the Swimmer is a courtly collection of majestic melodic pop. Having fared the turbulent seas of band-name transition, emerging from Dizzy Fish as Jonah, lead singer Henry Curl now sings with an ocean of heart and power giving the sense that this band is standing on higher ground. Exquisitely written songs flow from one to the next like waves passing on their energy to a new set of ideas. Jonah maintains its characteristically celestial electric guitar reverbs and delays and trickling tremolo mandolin notes, but in some cases they've added electronically orchestrated string sections, elevating these songs to symphonic splendor.

Sometimes with liquid elegance, other times with scalding intensity, Jonah delivers emotionally churning songs. Save the Swimmer is refined with grace, fueled by ambition, and ignited with a spark of brilliance.

Drive- Music For Interplanetary Travel CD -Secret Decoder Records

Produced by Ezra Holbrook, Drive's music is a dreamy, experimental musical landscape. Violin counter-melodies

lilt and sway through the presence of a variety of guitar sounds; everything from fast and dirty to oscillating tremolo echoes. In one moment its atmospheric quality could blow away with the next mass of wind and clouds, in the next thrashing electric guitars pull you back to Earth. Pamela Rooney's sweeping, airy voice is a magnet to pull you into this carefully crafted, beautifully arranged and played music. Music for Interplanetary Travel is a crown jewel.

Lael and the Loved- Diary CD-It's Been Done Before Music

It's a delicious platter of savory guitars, uncommonly well done background vocals, and tender side dishes featuring trumpet and sax sautéed in B3 organ and keys. All of this is served over the impressive body of meaningful lyrics and non-recycled melodies that got this artist signed to begin with.

As well produced as Diary is, the choicest cuts are the solo tracks that feature Alderman and his guitar. It's on these tracks that the depth of his music and performance are most apparent. His singing, songwriting and playing are enough to hold this entire project together without a single embellishment. His voice all by itself expresses those feelings that can't be said with words. The simple strumming of his guitar traces a scenic journey that can only be walked alone.

Phamous Phaces- Suite 420 CD-Independent release

Their music is like a Harley; dangerous yet refined. There's a powerful rhythmic motor pulsing beneath the shiny chrome exterior of this Eugene Band. Cool and refreshing as a mountain of raspberry Slurpies, here are some songs that your music neurons will keep firing for. The "Phaces" music is Beatlesque with a hint of Magical Mystery Tour infiltrating this beefy machine. Their songs are sleek, well

Continued on page 20



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Continued from page 5

will often agree that if a song is not completely developed, the lyricist will retain all rights to the lyrics, and the composer will retain all rights to the music.

6. Warranties. Collaboration agreements usually provide that each writer promises that the material which he contributes is original material, and does not violate anyone else's copyrights, rights of privacy, etc.

7. Nature of Relationship. In order to minimize their liability to third parties, the co-writers usually agree that the collaboration agreement will not make them partners, joint venturers, agents of each other, or create any kind of employer-employee relationship between them.

8. Ownership of Material. The Collaboration Agreement will usually provide that any materials created during the songwriting process -- such as recordings, lead sheets, etc. -- will be jointly and equally owned by the co-writers.

9. Duration of Agreement. It is usually agreed that the provisions of the collaboration agreement relating to copyright ownership and sharing of income will remain in effect for the full length of the copyright term of the music covered by the collaboration agreement, or -- using copyright law lingo -- for the "life of copyright."

10. Entire Agreement. The collaboration agreement should provide that it (the collaboration

agreement) constitutes the entire agreement of the co-writers, and that it cancels out any earlier agreements or understandings between the co-writers regarding the songs covered by the collaboration agreement.

CONCLUSION

There are numerous issues which need to be covered by a collaboration agreement. At the very least, you should consider having a collaboration agreement prepared for at least those songs that have *already* been written.

"Typically, in the music business, there typically is no written agreement until the collaborators get a record deal or publishing deal, and often not even then. Often the assumption is that the co-writers will share equally any rights in the songs on which they have collaborated."

As for whether you should *continue* your relationship with your co-writer in the circumstances described in the letter above, this would depend on whether you can again have the trust in him that is so essential, both musically and legally, to any

collaborative relationship.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

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

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

LL



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LAST MONTH
THIS MONTH

artist/label/title

- | | | | |
|----|----|--|--|
| 5 | 1 | LITTLE SUE/Bathtub Lily CD | <i>The Long Goodbye</i> |
| 3 | 2 | BANKER DAVE/Indecisive Records CD ... | <i>Deposits of Love and Withdrawl</i> |
| 1 | 3 | DR. THEOPOLIS/PimpBionic Records CD | <i>The Voice of the Future</i> |
| 4 | 3 | BLUE SKIES FOR BLACK HEARTS/VelvaFonic CD.. | <i>This Black Heart Is Gonna Break</i> |
| 6 | 4 | THE LAWNMOWERS / Good Ink Records CD..... | <i>Fearless</i> |
| 11 | 4 | THE BROTHER EGG/Robric Records CD... | <i>Deep Back Woods 3 Track EP</i> |
| • | 5 | BLANKET MUSIC/Hush CD..... | <i>Move</i> |
| 8 | 5 | DIZZY ELMER/Demo CD..... | <i>New Project w/Spud Vocals</i> |
| 2 | 6 | NO. 3 BREAKDOWN/Demo CD..... | <i>the plastic ep</i> |
| 10 | 7 | HOLY SONS / Red 76 Records CD | <i>Enter The Uninhabitable</i> |
| • | 8 | DAHLIA/Demo CD | <i>4 Track EP</i> |
| 8 | 8 | RACHEL BROWNING/Rachel Browning CD | <i>Good Thing Going</i> |
| 12 | 8 | AMELIA/Promo CD..... | <i>Somewhere Left To Fall</i> |
| 10 | 8 | LISA AND HER KIN/Kinship Records CD..... | <i>Two Weeks in Texas</i> |
| • | 9 | THE VERY FOUNDATION/VelvaFonic Records CD..... | <i>The Final Moments of Paola Mori</i> |
| • | 9 | BONFIRE MADIGAN/Moonpuss Universe CD..... | <i>The 88 ep</i> |
| 13 | 10 | MEL/Derby CD..... | <i>Weasel</i> |
| • | 10 | THE FLYING STICKLEYS/Flying Stickleys CD | <i>Behind The Hangar</i> |
| • | 11 | CORRINA REPP/Hush CD..... | <i>I Take On Your Days</i> |
| 13 | 12 | THE DITTY TWISTERS/Herbert House CD | <i>Vicodin Saturday Night</i> |
| • | 13 | THE STRAND/Demo CD | <i>Two Song Advance</i> |
| • | 13 | LEW JONES/Mastan Music CD | <i>Sublimation</i> |

top tracks

- 1 LITTLE SUE/Bathtub Lily CD *Dysfuntional Love Song*
- 3 2 BANKER DAVE/Indecisive RecordsCD *The Mall*
- 1 3 DR. THEOPOLIS/PimpBionic Records CD *Pimpbionic*
- 4 THE BROTHER EGG/Robric Records CD..... *Driven Away*
- 5 BLANKET MUSIC/Hush CD..... *Hips*



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Views & REVIEWS

Continued from page 17

arranged, and come bearing attitude. Track one, "Letting Go," with electric guitar, bass, and drums is pop that packs a mean punch. And just to make sure you know that they are proud to sport their Beatles influences, they have a sitar on one song as well as a hidden track called.....well I shouldn't tell you....it is after all a hidden track. Let's just say that it's a Beatles song and its initials are, "I Am The Walrus." Even with its Beatlesque pop direction,

Suite 420 is a CD full of intrigue and mystery. This is a disk that you can't go wrong with.

Favorite Punk Reviews

Stink And Linger- Punk Independent 4 song demo.

As sensitive as a sledge hammer and as delicate as a chainsaw, you know the drill...wall to wall thundering guitars...light speed drums...huge dose of hard-core, "ugly underwear" type lyrics makes you want to pierce a lobe...the occipital for instance. This all girl punk band sports technical genius with

its own engineer, Lizzy Tanzer. It's a good sounding disc. It's warm and screaming like that time when I was a kid and I touched the stove, or like a pride of lions chowing down on a live, struggling zebra. This is good, wholesome, vulgar, insulting punk.

My All Time Favorite Punk Review

Spuds- Punk Demo CD-Very Independent

I'm seriously glad this disc was short.

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The the & the GOOD BAD UGLY

Continued from page 8

one/That message of surrender and goodbye.”

The hidden final track “Faster Police” (?) is practically two songs in one, with metal-tinged edges poking through the first portion while soft, acoustic guitar backing supports the latter section.

There is an element of self-pity in the lyrics to many of these songs, which tend to mitigate their impact somewhat. bathos and pathos are constantly at play, here. But Casey Nova is still better than most at coupling words with music. His songs reflect a level of compositional skill that is superior to his competition. Longtime fans of Casey Nova will recognize with this submission, his gift as being entirely intact. Those unfamiliar with his work (or the work of his sterling bandmates) just might be in for a pleasant surprise.

To B- Flatland Self-Produced

Flatland have been in operation for over five years now, originally as a trio; gradually adding players to the fold as was deemed necessary. They are now a septet, though they will add additional side players on occasion—such as recent gigs where percussionist Chata Addy played with the band. Guest Saul Cline is aboard, on this project, adding his expertise on saxophone with that of regular member Mary-Sue Tobin.

Through all of their manifestations, Flatland have elicited high critical praise for their (mainly) instrumental jazz musings, which draw heavily upon the rock idiom, ala Frank Zappa, Herbie Hancock, Return To Forever, Weather Report and, ultimately, Miles Davis—circa In A Silent Way and Bitches Brew.

This makes for an intoxicating concoction, especially when the band manages to incorporate Latin and African influences into the mix, as well. The band neatly fuses all these separate elements,

with strong musicianship and clever arrangements that concentrate the focus on each member’s individual strength. And the members of this band have a lot of individual musical strengths, widely displayed over the course of the pieces presented here. Among the nine pieces, four are original pieces, one a traditional Malian folk song, and four others are compositions from some of the jazz masters

The opening cut, “To B”, written by drummer Steve Pancerev is a fine example. Under Don Corey’s sauntering bass lines, Pancerev and percussionists Eugene Flores and Nojeem Lassisi gently array a bed of tones and textures. Here a plaintive sax softly moans a middle-eastern flavored melody. At the bridge, guitarist Matt Wayne joins in a brief duet, before the sax resumes its solo. Then Steve

“Through all of their manifestations, Flatland have elicited high critical praise for their instrumental jazz musings, which draw heavily upon the rock idiom.”

Cleveland enters with a distorted solo on the Wurlitzer electric piano, in a style reminiscent of Jan Hammer or Joe Zawinul; intertwining with the guitar. Sublime stuff.

Corey kicks off the next track, Miles Davis’ “Jack Johnson,” with a percussive wah wah attack on bass, playing against expressive hand drumming from Flores and Lassisi. Pancerev joins in as Wayne injects subtle articulations. Sax enters in for a little trip on the outside. Corey inaugurates the next track, “Yer Mali Gakoyoyo,” the aforementioned Malian folk song with a slow, luxurious stand-up bass excursion, before launching into a more spirited interlude, with sax duets playing against muted guitar contemplations.

Corey lends Herbie Hancock’s “Mama” a similar treatment, with a resonant introduction. The saxes create a warm waft through which Cleveland wends melodic gospel-inflected Wurlie threads. tasty. A bluesy context informs the Pancerev’s “Ursula,” with a riff shared by guitar and saxes buffeted by bouncy Wurlitzer passages. Corey’s

feathery acoustic bass generates subtle momentum against Pancerev’s syncopated rim work and frothy cymbals. A nice interaction Cleveland and the saxes ensues, preceding an extended sax solo.

Volume pedal guitar whales swim in the murky depths of Don Cherry’s “Guinea,” before Pancerev propels the rhythm section, setting the scene for intertwining sax/guitar figures. After extended sax solos, Wayne launches into an expansive spacewalk with the digital delay. Next, the entire line-up launches into a lengthy cruise down a funky musical highway on Davis’ “IFE,” with sax and electric piano jousting for the forefront, before guitar intercedes with a rambling, Robbie Kreiger (guitarist of the Doors) like solo. The percussion section then takes over to create an

ambiance similar to that of Deodato’s “Also Spoke Zarathustra.”

Corey’s exciting Spanish-guitar styled entry solo on bass, creates a smoldering atmosphere, on his composition “New Guinea,” from which the song slowly combusts, with an arresting vocal emerging from the fiery coals. Lastly, the final number, Wayne’s “Urchin,” is a free jazz excursion with squawking saxes fighting against flailing guitar, before a sax rises from the ashes with a tawdry theme.

Flatland have grown into an excitingly proficient ensemble, more than capable of creating a wide variety of Jazz moods. The high caliber of musicianship throughout this project affords the band the uncommon luxury of being able to tackle an extensive array of styles; apprehending them and amplifying them—far beyond mere mimicry. These musicians are more than equal to the high standards set by the pioneers of jazz fusion, carving a clear path of their own, upon which to advance.

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•Drummer wanted for old time CW/R&R band. Brushes a must, vocals a plus. Be relaxed. Michael 503/254-8972

•Female R&B singer/songwriter seeks musicians and producers to work original material. Pam or Tracy 503/644-1641

•Male vocalist seeks aggressive modern metal band. I'm serious about joining a professional completed band. Influences: Disturbed, Drowning Pool, God Smack. Tracy 503/720-9469

•Bass player can sing & travel. Also play guitar & drums. (but too dumb to write down a number)

•Sunset Red cover band needs lead guitarist. Booked weekends through 2002. Vocals a plus. Bob or Jeff: 503/244-5319

•Looking for musicians with vocals. Steel and fiddle a plus for road work and videos. Call TNT Productions 503/372-8685

•Country trio seeks drummer who sings. Michael 503/254-8972

•Craig George Jazz guitarist moved up from San Francisco. Interested in teaching reading, fingerboard, harmony, theory and performing. 503/258-0496 or cell: 503/318-7988

•Ex-bass player and drummer from Joe Denny, Notorious and The Bangers looking for a guitar player or players with vocals to join/form Rock Band Frenchy 503/591-1739

•Seasoned band looking for Keyboards, drummer and front vocalist . Must be dependable, ambitious clean. Pro gear a must. Euro/Latin rock call: 503/526-8781

•Band seeks serious drummer. Influences: Cure Smiths, Jane's Addiction, Trans Am. Call Jason Inihhi 503/236-7941.

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John 503/645-2297

•Adult girl drummer interested in joining or forming band. My practice room is open for rehearsals. Gaylene 503/292-4743.

•Bettie Mayhem & The Disasters needs a permanent guitarist. Psychobilly, rockabilly, punk. Costumes & theatrics with Go Go dancers. Bettie 503/286-3601

•Lead Vocalist wanted for established band with lead electric violin, bass and drums. Influences: U2, Sting, Dave Matthews, Peter Gabriel. 503/293-2390

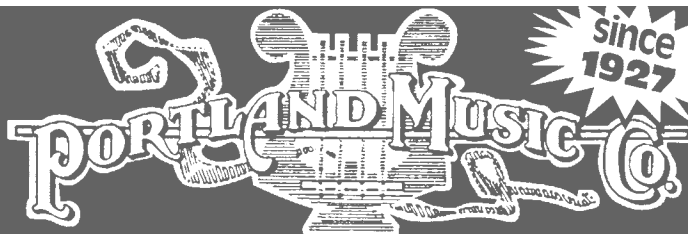
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TURNTABLES

Continued from page 13

returns to Jimmy Mak's December 21st with **Willy Vlautin** opening. Her last gig there was sold out...**Going To March** has changed their name to **Stars Of Track and Field...Point Defiance** has recorded two new songs with producer **Brent Derocher** at Spectre Studios in Tacoma...The Center for Hip-Hop Education presents the Hip-Hop Film Festival at the Guild Theater December 13th thru 15th. The lineup of films includes **Kevin Fitzgerald's** Award winning documentary film **Freestyle: The Art Of Rhyme...****Nicole Campbell** opens for **Marianne Faithfull** at the Aladdin December 5th. Nicole's Cable Access show with **Brian Cutler** airs on channel 23 Wednesday, December 11th and again at 8PM on Friday, December 13th on channel 22...The 8th Annual **Acoustic Guitar Summit** takes place at Lewis & Clark College December 14th in the Agnes Flanagan Chapel. The summit brings together four of the top guitarists from the northwest; **Terry Robb**, **Mark Hanson**, **Doug Smith** and **Paul Chasman**. Tickets available at Fastixx (503/244-8499)...**Anger Management** headlines a show at the Paris Theater December 21st with **Psychosis**, **Flatline** and **Chrysalis...****Shed** recording their new album "Piss Test" live at Sound Impressions December 10th. Guests are invited and refreshments will be served. "We're going to smash a television set, so sign the guest register," says the band...The new OLCC regulations barring entertainers under 21 will put a crimp in the new band scene. "One of our best new bands, **Public Groovement**, has two members under 21, so we won't be able to use them anymore," says Mt. Tabor booker **Peggy Glickenhau**s. Former Little **Women** guitarist **Steve James** is the father of a member of Public Groovement...

LL

Campus Correspondent

Continued from page 4

and more melodic, not as riff-oriented as Helmet was. [With] Helmet I sort of prided myself on being anti-songwriter, cause I thought songwriters were all pompous jerks... but I realized, you know, you can write a song and it doesn't have to be just walls of sound... big giant dumb riffs."

What strikes me about Page is that the very process of creating music stimulates him. Possibilities motivate him. He wants to better understand

"Musical integrity is something Page picked up early. His initial spark of musical inspiration came in the form of Led Zeppelin's first album, which he remembers discovering at a payless drugstore in southern Oregon, where he grew up."

and appropriate music, in a manner that will defy convention and speak most directly to spontaneity and feeling. Needless to say, he is quick to condemn the generic, lackluster feel of today's popular music. "To me there's a lot of music right now that's not really musically that great, and bands that sell lots and lots of records that don't have much to say." This may be common knowledge to most of us, but Page primarily holds the industry responsible for the disappointing banality in popular music. Because of the industry's reluctance to perpetuate anything new, the wider audience finds itself confronted by a very limited range of listening options governed by seemingly low standards. "The problem unfortunately with the music industry is

ON THE COVER- Charmparticles, John J. Adams. Charmparticles released "The Scenic EP" last month with a celebratory party at the Jasmine Tree. The four-song disc was recorded at Are You Listening? In Portland with Ezra Holbrook and Simon Widdowson. The band is fronted by two former members of Eugene's Drive, Adam Wayne (vocals, guitar, keyboards) and Pamela Rooney (bass, vocals), and also includes Sarah FitzGerald on guitar. Catch them in December on the 12th at Ash Street Saloon and the 20th at the Fez Ballroom. (photo Pat Snyder)

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that everything becomes so geared towards selling a product. The quality of music is not as important...I mean, there's a lot of bad music out there, there's no question about it... the music has taken a back seat."

If Page's talent and integrity as a musician are anything to go by, Gandhi should be excellent stuff. Like everyone else, I can't wait.

Wanna hear some Gandhi now? Visit www.gandhimusic.com for samples of what's to come.

LL

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