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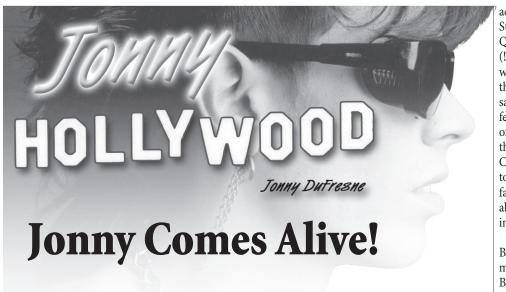
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rother can you spare a dime? Times are getting tough and the gigs just aren't popping these days like they used to. It seems like no matter what career strata a musician attains, the bitch remains the same; not enough gigs, not enough money, and not enough respect.

Having put my big league "There it was, my stage outfit; a 70's vintage rust-orange Levis westaspirations on hold, I'm usually happy playing ern-styled leisure suit with matching bell bottom trousers. A polyester low key bar gigs where the band can do pretty much what we want as long as we combined with my best cowboy boots, and I was dressed to impress, don't piss off the regulars,

the staff, or the owner. The pay isn't great, but the people usually are. Not the usual Hollywood Industry / Poser types, just good ole' folks like you find up in the Northwest. The low pay I chalk it up to the cost of freedom. I've found the music business can get pretty depressing when in it just for the money. Thank God I've got a second career to cover the bills.

This strategy has worked pretty well over the last few years. However all good things must pass. Low pay is turning into no pay and do-whatever-you-want, blues, funk and boogie four sets a night is not looking like a viable option. I guess the club owners must of got wise that we were having too much fun and figured the could lower their overhead at the musicians expense. Rather than flog a dead horse, it's time to get on to Plan B. Keep in mind career-wise my Plan B, is really Plan B of Plan B, of Plan B, of Plan B.

As luck would have it Plan B was right around the corner. Micky, the singer I've been working with in the afore mentioned bar band, just got back in town from a two week gig in Vegas playing Janis Joplin in one of those impersonator reviews type shows. Earning big bucks singing a handful of songs each night, while being treated to

all the accoutrements of semi-stardom had Mick jazzed to leave the dives behind for mo' of the good life. Soon she had landed herself a Janis Joplin tribute gig at the Pala Casino deep in the middle of the beautiful California countryside near Temecula (about half way between San Diego and Palm

shirt with a sexy naked lady pattern (collar outside the jacket,)

or possibly sell used cars in Bakersfield. photo Chauncene

Springs). Here in SoCal tribute acts are big business. The first to hit the scene about twenty five years ago was the Northwest's Randy Hansen as Jimi Hendrix (Saw him in '78 in Vancouver, WA. and then again in '86, this time with Mitch Mitchell on drums). Then there was "Wild Child" a Doors

act. Now we've got AC/DC, Kiss, Zepplin and The Stones, Areosmith, Van Halen, Bowie, Dylan, Queensryche, Iron Maiden, Heart, Steve Miller (!!??) and the list goes on. I've always wondered what leads talented and skilled musicians down the path of imitating someone else's success. What satisfaction is there in it? Do you finish each gig feeling proud, or like a phony? Or is it all a matter of making the best out of one's natural talent and the opportunities available? Signing on to do" Janis Comes Alive" meant I was going to have a chance to find out first hand. I was also going to have to face my own prejudices and learn something new about myself in the process. Enlightenment comes in strange places for sure.

The first challenge was learning the music. Being the musical snob I know I am, I never drew much inspiration from the guitar stylings of Big Brother and the Holding Company. Remember they hit their peak back in the acid-soak daze of the late 60's. Trying to learn the licks of two wacked-out guitarists (one who definitely goes for the atonal during the solos) who probably recorded most of it stoned out of their mind is far more difficult than striving for the fret board gymnastics of Jimmy Page. Panic rushed over me. If I take this stuff to

> heart it's going to set my playing back 20-years! What to do? Taking a hit off the imaginary joint I regained composure. Learning this stuff note-for-note is pointless. Other than the signature riffs ("Summertime" turned out to be the most musical) I'm just going to improvise the show in as psyched-out, over-the-top head space as possible. I'll do what I always do. Pump up the attitude, look the audience in the eye and hopefully no one will notice the descrepancies.

The next challenge was visual. Big Brother's guitarists were 25yeasrs old, rail thin with hair down to their asses and wore the finest hippie duds of the day. OK, I've spent the last 10-years developing my own unique hipster / pimp image which I am extremely attached to. Mick was pushing for wigs, bell bottoms, love

beads, the whole nine yards. There ain't no way I'm wearin' a wig on-stage. Mick had the good sense to cut me some slack on the hair (with the keyboard player she wasn't as lenient). A cool leather cowboy hat turned out to be the compromise. Mick bud-



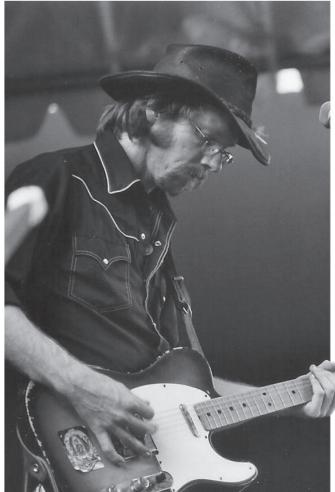


photo Rich Nolen

"Lewi Longmire has been working hard and helping the Portland music world in many talented ways but now he has completed a great album of his own titled 'I Live I Live'."



inger songwriter Tamaras just put out a great twelve song album titled "Ordinary Supergirl" which yet again highlights this talented and energetic entertainers many well honed music skills. This CD is far and away her best work and has been well recorded and mastered in a way that brings out the bright and funky street-folk soul that makes her live performances shine. The first cut "Freed" is a song Tamaras often opens with and it well defines her unique bouncy, almost falsetto (not quite) vocal style which in itself is an artistic signature and verbal technique, the bridge opens up the melody and therefore releases the melody for further interpretation as the song concludes. The next tune that caught my ear is third on this recording "Sad Kisses" is a complete instrumental style change and sounds much like an old jazz recording probably because the drummer sounds like he is using brushes, it's sweet, mellow and nice song. This theme seems to carry through the next few songs until "Summertime" a wah-wah based medium tempo dancer that actually caused my feet to move unpredictably and was so hot I went into my uncontrollable almost spastic solo middle aged-teen freak out dance, but no one called the cops this time. Like I said, all the songs on this album are great but I especially grooved on "Sing Zu" and the last cut "Crossing Vine" both seemed to brighten things up on this gray and drizzly northwest afternoon.

This CD was recorded, edited and mixed at Eggplant Production in Silver Lake California by Daren L. Elplant, the mastering was by Nancy Matter, all songs were written by Tamaras and coproduced by Tamaras and Daren Elplant, the executive producer was Elyse Avella. Vocals, guitars, hand drums and kazoo done well by Tamaras. The bass on this record was skillfully done by Hideaki Kazui. Drums and percussion by Daren Elplant, Drums on Apologize, Hearts Aflame, Maya, Sing 2 U and Crossing Vine by Hidenori Onishi. Trumpet by Zealla Flores, bass on Sad Kisses by Larry Rott, keyboard on Sad Kisses by Duane St. Louis, hand claps and hand drums on Crossing Vine and Hearts Aflame by Karen Skidmore, Janetta Burt, Vaan Trong, Elyse Avella, Zealla Flores, Zoltan Szentkirlalyi and Heather Lobue. The CD graphics were great, Heather Lobue shot the photos, the graphic design was

done by Juanetta Burt and Julia Clarke at Scarlethare Design. Tamaras has a show at the White Eagle on December 23rd, and for more info. Check out her website at tamarasrocks.com

Juana Camilleri is busy working on a new CD and performing with a new band. I sat in with her at the Green Room a few weeks ago and was one of four guitarists supporting this popular and insightful entertainer. Juana has a Friday night "Juana Jam" at Jax on SW 2nd in the old Yamhill Marketplace. Contrary to its name the Juana Jam actually features a pre-determined line up hand picked by the hostess with the most-ess (sorry) and the shows are always full length and yet by the end of the night still seen too short.

Juana also will be hosting a wonderful Christmas Eve show at the Starbucks Next to Zupan's on NW 23rd and Burnside, get there early the show will start in the late afternoon.

Lewi Longmire has been working hard and helping the Portland music world in many talented ways but now he has completed a great album of his own titled "I Live I Live" and will have hopefully enjoyed a good turnout at his CD release party at the White Eagle held on November 27th. Lewi Has worked with Little Sue, K.C. Neal and many others as a supportive musician and it's great to see he is moving forward. Little Sue Opened for Bob Dylan at a concert in Bend last year and of course plays all over the place. The CD is co-produced by Adam East and includes Caleb Myles on Guitar, Chris Hutton on drums, Jenny Connlee on keys, Paul Brainard on pedal steel and David Lipkind on harp. See Lewi for yourself at the Laurelthirst Tavern on 30th and NE Glisan Thursday from six

Take care and have a great year.

't's a brilliant, blue-sky day in Portland, and I'm listening to Led Zeppelin's "How Lthe West was Won." Take me back, take me back, take me right outta here! This vivid, triple record collection was recorded live at the LA Forum and the Long Beach Arena circa 1972.

I went shopping for the "Harold & Maude" soundtrack after enjoying the movie yet again on

future. On and on I go, the seconds tick the time out. There's so much left to know, and I'm on the road to find out".

I've also been listening to the new Pink Martini album, "Hang on Little Tomato." I love it! My friend Mario Lalich co-wrote one of the songs, the lovely " U Plavu Zoru." The record's vibe is so much about love and beautiful music that I hope to play it at my near, everything's clear Earth is a beautiful heaven. Always I hope that we shine like the star and be forever, floating above. I know a falling star can't fall forever but let's never stop falling in Love."

Outstanding performances of late are from Martha Graham Ballet. I watched with rapt attention during "Appellation Spring." It put tears in my eyes. The depth of Graham's depiction of life in rural America is haunting; the dance remains emblazoned in my mind, Aaron Copeland's music, which accompanies this triumph, hits home like a gong droning in my heart. There are certain notes that ring through and cause such a commotion of feeling, wonder and complete fulfillment. Martha

Oregon Ballet Theatre's "Movement as Metaphor" had three movements; "Concerto Barocco" by Bach and Balanchine, "Orpheus Portrait" by

> Liszt and choreographed by Kent Stowell and Act III from "Swan Lake". All three were good. I enjoyed making the river flow in "Orpheus", and being a part of their new season was an honor. It's given me the chance to work with Randall G. Chiarelli, who is the lighting designer and Technical Director of Pacific Northwest Ballet. People call him Rico, and while working with him for a couple of days mounting the set of "Swan Lake," I enjoyed our lively exchanges. I see a lot of people in my work and after a while you like to move on with the day, get the job done, don't get involved and stay professional. Well, Rico is extremely professional, but he's also a delight in that his humor is selfdeprecating and his knowledge of theater is awe-inspiring. Anyway, I give kudos to this fantastic Italian, who recognizes what people can bring to the stage. I hope to work with him again some day. I have to also report that the opening night party was a riot of laughter in the crew room at the Keller Auditorium. Oregon

Ballet Theater knows how to throw a great bash and the merry makers included such illustrious V.I.P's as such Laticia Baratta, Stage Manager from San Francisco Ballet, Jessica Flores, Production Manager from OBT, Josie Moseley, Nicole Quevas, and Rico from Pacific Northwest Ballet.

I've frequented "Doug Fir" a few times. It's such a great spot and it's nice to have somewhere to go where you run consistently into Portland's finest. Try the fish and chips or chicken fried steak and enjoy the outdoor fire pit/smoking lounge. You might even catch sight of owners Johnny Sole sitting on a banquet with a beautiful woman or Mike Quinn bobbing and dancing his way toward the kitchen.

Write to me: rosebud@teleport.com

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ter actor and, who starred in it, spoke to my adolescence perfectly in this cult classic as Harold, the dead pan rich kid who enacts suicides to get a reaction from his mother. Needless to say, Everyday Music is a great place to shop and although I didn't find "Harold & Maude", I came away with some more Led Zeppelin and "Tea for the Tillerman," a Cat Steven's record that has some of the songs from the movie. I'm not ashamed to tell you that I know every lyric on both records, as clear as if it were

vesterday.

Cat Stevens is controversial today because he's Muslim and he spoke in favor of the fatwah against Salman Rushdie. Back in the day, his words and music had me hook, line, and sinker and I find it ironic that during the recent election and Iraqi war, I'm listening to the music of the 70's and realizing, with some nostalgia, I still hold to the so-called values of that time. I like change, poetry, music, the simple life of rock, and most importantly...roll. Today, I'm not afraid of the Taliban or Al-quada. I feel Falujah will come back to haunt us as a war crime beyond measure and I still want someone else in the White House, but I find comfort in Steven's simple words. "I found myself alone hoping

someone would miss me. Thinking about my home

Leticia Baratta

daughter's upcoming wedding. I love the words to "Let's never Stop Falling in Love" written by China and the last person to kiss me. Well sometimes you | Forbes and Thomas Lauderdale: "Please hold me

## "I've also been listening to the new Pink Martini album, 'Hang on Little Tomato.' I love it! My friend Mario Lalich co-wrote one of the songs, the lovely 'U Plavu Zoru'."

never the less you know you're locked toward the that your dreams are only of me. When you are

have to moan when nothing seems to suit you, I close and tell me that you love me and promise





"...We just drove in from Ohio. We played 57 European dates, New Zealand & Australia, we're doing 35 American dates plus Canada. At every gig someone from Portland seems to show up, even in Holland."

DEAD MOON

Tuesday September 26, 2004

perator give me TOMBSTONE MUSIC it's out in Clackamas, Oregon. Hello, Louie it's Dennis Jones, how ya doin? Drinkin' beer, me too. Sam Adams, yeah me too! Is Fred in? Still in New Zealand! Is the Rochester, New York gig still on? Gotta ask Toody. Is Andrew still in the band? ""It ain't Dead Moon if Andrew Loomis ain't playin' drums!"

It's 9PM. As I walk into The Bug Jar I spy Andrew propped up on the bar (Fred and Toody are napping in the truck). He is sans the red plaid bondage pants, with much longer hair and sporting a few extra pounds but I can still see the boy wonder from the old Satyricon days. Early Saytricon days, hanging out with Andrew, Ed, Max, Navarro, The Jackals, George, Bruno, Taki, et al. I'm greeted with a smile and a "hey Dennis, how ya doin?"

We get right into a curious question conversation. "... We just drove in from Ohio. We played 57 European dates, New Zealand & Australia, we're doing 35 American dates plus Canada. At every gig someone from Portland seems to show up, even in Holland. I'm not sure where our next gig is but I know we are soon to play the Mercury Lounge in NYC and Maxwell's in Hoboken..." I ask who books something on a scale like this.... "our Booking Agent is Mike Kaplan from The Agency in NYC." Even I've heard of Kaplan, very impressive.

Dead Moon is two married couples driving on the rocky road. We all know Fred and Toody, that night I met Andrews wife. Jennifer is originally from the East Coast but I think she said she went to Sunset High. On the tour she is the merchandise person, and what a inventory they carry. Tee shirts, pins, posters, cd's and many, many boxes of vinyl lp's, all in mono. Jennifer is very friendly andeedback howls, the rhythm pulsates, the strobes flash and the crowd screams.....I realize that I am having fun. Then I begin to watch Andrew.

On the kick drum, instead of a rack tom, an upside down, empty bottle

of JACK DANIELS serves as a candle holder. With his extra long hair covering his face and hanging down onto his lap and his arms pounding like a Morelock temper tantrum I realize that Andrew has crossed the line into superstardom....... he smashes his floor tom and a shower of beer shoots up to the ceiling.......I'm loving it.

The crowd has left and I'm hunkered down behind Toody's bass amp. Fred and I are breaking NYS law and smoking (bartenders face a \$600. fine) but no one seems to notice. We relax and enjoy the post performance puff. I can't really remember what we talked about but there was a tone of fulfillment. Then came load out.

As JONNY HOLLYWOOD pointed out the Dead Moon Van is a trip, no reverse indeed! As Fred calls out the item to be fit in next the four of us hand him the equipment (the ½ stack bottom only weighed 20 lbs), the merchandise and the water pump. Water Pump! 3000 miles across North America with a leaky water pump and a replacement for when it blows. Wow, just plain nuts! We all shake hands and say see ya in Portland, I give Fred a hug and realize that he is still soaking wet from the performance. It's 3AM as he jumps behind the wheel of the van and off they drive to New Haven via Elmira. As I drive past the cops lining Monroe Avenue I feel my rock and roll adventure fade. Dead Moon..... stellar examples of DIY, pursuit of art and rock til you drop.

# History of Portland ROCK IN The Big Rewind

mong the cyclical peaks and valleys which inevitably have befallen the Portland music scene over the past two and a half decades, 1986 stands out as a particular zenith — both for the momentous achievements which transpired during the year, as well as for other significant events which ultimately became golden strands in the fabric of an entire generation of local rock musicians. More, perhaps, than any other year, 1986 reflected the ineffably quixotic nature of not only the music business, but of life itself.

One of the most auspicious episodes of the year took place in January of 1986, when Nu Shooz signed a contract with Atlantic Records for the distribution of their single "I Can't Wait" in North America, Australia and the UK. The ramifications of this action reverberated throughout the year, gathering momentum, nearly week by week.

But this was no overnight success story for guitarist bandleader John Smith and Nu Shooz. By the time of their signing, he had replaced every position in the group at least once. This was quite a feat when considering that the membership usually seemed to hover around nine at any given time. Founding the band as Larry and the Lawnmowers in 1979, ostensibly to try his hand at arranging horn charts in a Latin format, Smith moved through no less than four bassists, a minimum of five drummers, at least five lead vocalists, several keyboard players, an array of percussionists and countless brass and reed players; as well as innumerable backup singers. A reunion of former members of Nu Shooz would be quite the convocation indeed!

With each change, Smith would tinker with the band's format and style, absorbing the strengths and weaknesses of each new replacement member. When ex-Skyriver vocalist/guitarist David Musser came on board in 1982, he played Daryl Hall to Smith's John Oates, as the band adopted a more urban, Philly Soul presentation. When keyboardist/vocalist, ex-Burnside Bomber Mark Bosnian joined the cast, the band assumed an even glossier sheen. Musser and Bosnian eventually departed, allowing percussionist Valerie Day to gradually assume the role of lead vocalist. Her winsome vocal charm allowed Smith to form a band around her that had it's roots in Motown and classic soul, with heavy elements of funk and the thriving urban dance sound.

The evolution of the song "I Can't Wait," recorded at Cascade Studios on Northeast Vancouver Avenue in Portland, is a textbook example of how

a grassroots, hometown effort can metamorphose into a national phenomenon. With the help of the program director at Z100, "I Can't Wait" became a regional smash in the Summer of 1985. Through independent distribution, the single made its way to Europe, where, thanks to an extended Dutch dance mix, it became a Eurodisco hit.

From Europe the song was imported back to the US, where it became a hit in New York city dance clubs. Demand for the tune was so strong in the New York indie stores that Atlantic finally got wind of the furor and entered into the picture— and which is why the terms of the initial distribution agreement between Nu Shooz and the label were so explicit.

The band had already conquered Europe on its own.

From January of 1986 onward, the fortunes of Nu Shooz remained on a sustained upward course. Meanwhile, Crazy 8s were making a distinct noise of their own on the independent distribution scene, shunning development offers from the likes of the Warner Brothers label, while ringing up sales of over 12,000 units for their first album, Law And Order. A subsequent appearance on Star Search and a rating by Rolling Stone as one of the top nine independent

"Valerie Day's winsome vocal charm allowed John Smith to form a band around her that had it's roots in Motown and classic soul, with heavy elements of funk and the thriving urban dance sound."

bands in the nation, positioned the 8s in an advantageous light.

The fall 1985 release of their second album, *Nervous In Suburbia*, garnered the band further attention by selling over 6,000 units its first week in the stores. Seattle's Rocket music publication and the Oregonian proclaimed the Crazy 8s "Northwest Band Of The Year"

for 1985 in year-end features. As 1986 dawned, the 8s' single, "Touchy Situation," was receiving heavy airplay on radio stations in Portland and Seattle, as well as on many college sta-

photo Gustavo Rapoport



#### Licensing Your Masters OVERSEAS

f you are an artist or indie label, one way to significantly expand your universe is to license your master recordings to record companies outside the United States.

There are various advantages of doing so. Aside from the obvious advantage of generating additional record sales, there is also the advantage of creating a relationship with a record company outside the United States who will have various music business relationships in that foreign country and who can connect you up with booking agencies, venues, festival organizers, music publishers, etc. in that territory. This may enable you to do touring and to build an audience in those countries that otherwise might not be practical to try to do.

#### THE BASICS OF LICENSING

When you enter into a music licensing agreement with a foreign record company, you are in essence authorizing them to duplicate and sell copies of existing masters, in exchange for paying you a royalty for each record sold. The label is responsible for paying all costs, such as the costs of manufacturing, promotion, and advertising, and it is up to the foreign label to manufacture CDs and to get those CDs distributed in their territory.

One alternative to a foreign licensing arrangement is to manufacture your CDs in the United States yourself, then export them to distributors in other counties. However, one big disadvantage in going the "export" route, at least if you do it legally, is that for most foreign countries, you will usually be paying a government-imposed tariff in those countries of 20% to 40%. Also, a distributor gets a much smaller piece of the pie, and generally is not going to do the level of proactive marketing and promotion that will need to be done to break you successfully into foreign markets.

As a result of these various factors and others, the best alternative for the vast majority of U.S. indie artists and labels trying to break into foreign countries is going to be a licensing arrangement with labels based in those countries, rather than a distribution agreement in those countries.

#### APPROVAL RIGHTS

A U.S. label that wants to enter into licensing arrangements with one or more foreign labels must first make sure that it has the rights to do so under the terms of its recording contracts with its artists. If the label doesn't already have such rights, then the label needs to get its artists' approval before entering into any such licensing arrangements with foreign labels.

#### NEGOTIATING CLOUT

As a general rule, it is going to be much easier for a U.S. label or artist to get a foreign licensing deal, and especially a deal on terms that are quite

favorable to the U.S. label or artist, if its records are already selling well in the U.S. and the artists already have a significant reputation in the U.S.

#### **BASIC DEAL POINTS**

The basic deal points of the typical music licensing agreement are as follows:

a clause prohibiting the label from manufacturing more copies of a CD during the original three, five or seven year term than they can reasonably expect to sell during that three, five or seven year term.

A practical tip: As soon as the licensing agreement expires, it is a very good idea to send the label a "Notice of Termination" even if the contract



1. Scope of License. The license may cover only one or a few specified recordings, or may cover your entire catalog. It is sometimes a good idea to start out with less than your entire catalog, so that you can "test drive" the relationship first, before committing your entire catalog.

**2. Territory.** If you are licensing masters to indie foreign labels, you will normally be licensing only for a particular county or for a particular group of countries. Often the agreement will be for so-called "bundled countries," such as Benelux (standing for Belgium, the Netherlands and Luxembourg) and GAS (Germany, Austria, and Switzerland). On the other hand, if you were entering into a foreign licensing agreement with one of the major worldwide labels, such as WEA or BMG, you might be licensing your masters to one company for all countries outside the United States in one fell swoop. As a practical matter, though, a deal with one of the "majors" is normally not available to a U.S. artist or label unless you already have major sales in the U.S.

doesn't require it. (It usually doesn't.) Otherwise, there is a significant risk that the foreign label will, innocently or not so innocently, continue selling your records. The risk of that happening can be significantly reduced by sending them a "Notice of Termination." Be sure to send any such notice in such a way that you have proof that it was actually received.

- **4. Exclusivity.** Normally the agreement is "exclusive," in which case you cannot later authorize any other company in that territory to sell your records during the term of the licensing agreement.
- **5. Royalty Rate.** Unlike the United States, where royalty rates are usually based on the *retail price* of records, the royalty rates in most other countries are based on some price that is somewhere between the wholesale price and the retail price. For example, in some countries the price is based on the "PPD" ("Published Price to Dealer") price. In other countries, like France, they often use the so-called "BIEM-IFPI" rate.

# "When you enter into a music licensing agreement with a foreign record company, you are in essence authorizing them to duplicate and sell copies of existing masters, in exchange for paying you a royalty for each record sold"

Incidentally, if the territory is defined in the licensing agreement as the "European Union" or similar terminology, the territory will in effect change over time as more countries join the European Union.

**3. Term.** Typically the term of the agreement will be for five years, though sometimes such agreements are for three years and sometimes for seven years. Generally, the smaller the advance, the less of a justification there is for entering into a longer term.

Normally, there is also a "sell off" period added to the end of the term of the agreement, which allows the label to sell off any existing inventory for an *additional* six months to a year after the end of the term. If there is a "sell off" period included in the agreement, it is wise to add

Typically, the royalty rate is in the 15% to 20% range (and sometimes more) – which is higher than the typical rate in the U.S. – because the foreign royalty rate is not based on the *retail* price as in the U.S., but instead (as mentioned above) on a price that is significantly lower. Hence, in order for you to come out roughly the same in terms of dollars and cents, the foreign royalty rate has to be higher.

In any event, here are a few random tips about evaluating the royalty rate being offered:

A. The best way to evaluate the royalty rate is to run the royalty calculations and figure out what you will be earning for each record in *dollars* and cents, rather than getting fixated on percentage rates etc. In order to do any useful number



tions around the country.

Saxman Danny Schauffler, who had recently migrated to the 8s from Nu Shooz, is recalled for the amazing transformation his stage personae underwent during the trek. Whereas he began his

career with the Shooz looking like a reed-geek, fresh out of some New York junior college stage band, by the time of his tenure with the 8s he was sporting carefully coifed, frosted hair as well as an eye-catching wardrobe- helping immeasurably to augment the well as their sound with his smooth sax technique.

a wave of media attention, released their first single

"Dreaming Of A Kiss" to immediate public response. Foj Kohler, who had recently opened the expansive and popular Pyramid club beneath I-405 in Northwest Portland, became the band's manager and quickly set about to circulating their name in concentrically widening circles that eventually encompassed Los Angeles.

With heavy local and regional airplay for the title track from their album More Lovin' Less Attitude, the Razorbacks (they dropped the Rockin'), a fine rockabilly power trio, which improved immensely with the addition of slamming rock drummer Jeff Hudis. With Upepo graduate and music writer, bassist J. Michael Kearsey and lead guitar wunderkind Chris Miller, the Razorbacks rapidly became media favorites, reaping throngs of ravenous fans along the way, from Portland to Seattle and everywhere in between.

February brought the second Mayor's Ball, staged at the Memorial Coliseum. The event netted \$30,000 for the Oregon Foodshare project, as 7,000 music lovers crowded into a variety of spaces to see over thirty bands perform. The highlight of the evening was undoubtedly The Razorbacks' heroic rescue of Steve Bradley's 10:45 set in the Plywood Room.

Just returned from a tour of London and environs, the Razorbacks had begun their night at the Mayor's Ball performing in the opening slot. Having already packed their gear away to a distant staging area, the 'Backs were undeterred when Bradley's backup band failed to show up for their engagement.

Gamely, the Razorbacks offered their services to Bradley, cobbling together available gear to allow Kearsey and Miller to plug in. However, no drums were at hand, given the tight strictures of scheduling and usable set-up space. Valiantly, Razorback drummer Hudis fashioned a snare drum out of a cardboard box, proceeding to knock out a bombastic set with his cohorts— to the amazed joy of an appreciative swarm of sweaty spectators.

Within the local club pond one strange band briefly floated to the surface. The Rainy

Boys were the band's stage appearance; as Working the thriving 'unpluyged' scene at Aldo's, arothers established the Nerve with rellow The Riflebirds, riding singer/songwriters John Bunzow and Gary

> brainchild of Lew Jones and the ex-members of the band Walkie Talkie, formed to record spontaneous music. The concept revolved around the participants gathering on a Sunday afternoon, ingesting precise quantities of mind-altering substances, starting a reel-to-reel, four-track tape deck and recording whatever music came to mind. When the forty-five

as an extemporaneous lyricist. Many of her early "Sunday-afternoon" songs, such as "Jerry Can't Remember Things," "Christa's Mother" and "Ants" stand as marvelous pieces of work, thanks in no small part to the backup band's seemingly psychic ability to change musical gears behind her.

Key Largo began a long tenure as a pop music hub when Tony DeMicoli took over the reins as part-owner and full-time manager in the Spring of 1985. Having bounced around after the closure of La Bamba, most recently at Aldo's on 1st and Taylor, where he had instigated a very hot scene in the cramped upstairs space, Tony was more than ready to take on the responsibility of a larger venue. Meanwhile, Last Hurrah remained the primary competition, despite inconvenient longterm construction that displaced Carlos from his shoe shop in the space above the basement club. The suave and dapper Carlos' faithful patron-

age of the club was rewarded with a perpetually reserved floorside table, a bottle of champagne chilling on ice. For his part, Larry Hurwitz kept his hand in the scene with the opening of 6th Avenue, a large, dimly lit club, across the street from Starry Night,

which featured all the top bands. He continued to operate Starry Night for larger shows.

But it was club Satyricon that was the groundzero proving ground for any new or veteran alternative band. In just a few short years, the old town club went from derelict, skid row dive to a derelict skid row dive that happened to be the

> loci for all that was new in music, fashion and culture. Owner George Touhouliotis became a cult-figure in his own right with his affably, straight-forward demeanor and righteous belief in freedom and fairness— attitudes which prompted frequent visits from the Fire Marshall as well as other city officials (especially out on 6th Avenue



minute tape ended, the session was over.

Soon thereafter, Dianne Hollen replaced Jones as the ringleader, backed by me on keyboards, Allen Whipps on lead guitar, Arthur Beardsley on bass and Marshall Snyder on drums. Hollen, whose previous band experience had included stints fronting George Orwell and Green Ice Cream in the early 80s, as well as flings as a journalist and occasional comedienne, proved to be extraordinarily gifted following volatile punk shows); insuring that George was always the center of some firestorm of civic controversy. But his shining moment in that regard was still several years in the future.

Carter, were a formidable line-up indeed."

For his part, Lew Jones continued to experiment with musical forms outside of the folk genre with which he had become closely associated. In the Spring of 1986 he founded the Lew Jones Band,





a punky power trio that featured young Toby Rapp, of the Boy Wonders, on bass and one Dan Cunneen on drums. Cunneen would later go on to distinguish himself as the drummer for the Obituaries. In the '90s he became the drummer for the Seattle "Cocktail Nation" outfit the Nitecaps.

Jones was one of the first Portland musicians to receive local radio airplay when his 1979 single "I Think It's Gonna Rain Tonight," with Steve Bradley on lead guitar, made its way onto several stations' playlists. To this day he remains a folk radical, changing musical gears more frequently than Neil Young. His steadfast refusal to play the "music business" game, has often relegated him to the media periphery, despite the fact that he is one of the most prolific and original songwriters the city has ever seen.

Craig Carothers, Jones' more accessible singer/songwriter rival in the area market, also experimented with a band format from time to time. In the early '80s he first tested the waters with Orange, Orange and later with Go 90. Orange, Orange was an all-star crew that featured Carothers, Denny Bixby on bass, Dan Brandt on keys, Brian Davis on drums, Rudy Draco on sax and lead guitarist Doug Fraser, who would shortly join Quarterflash for their second round of slaving for the star making machinery.

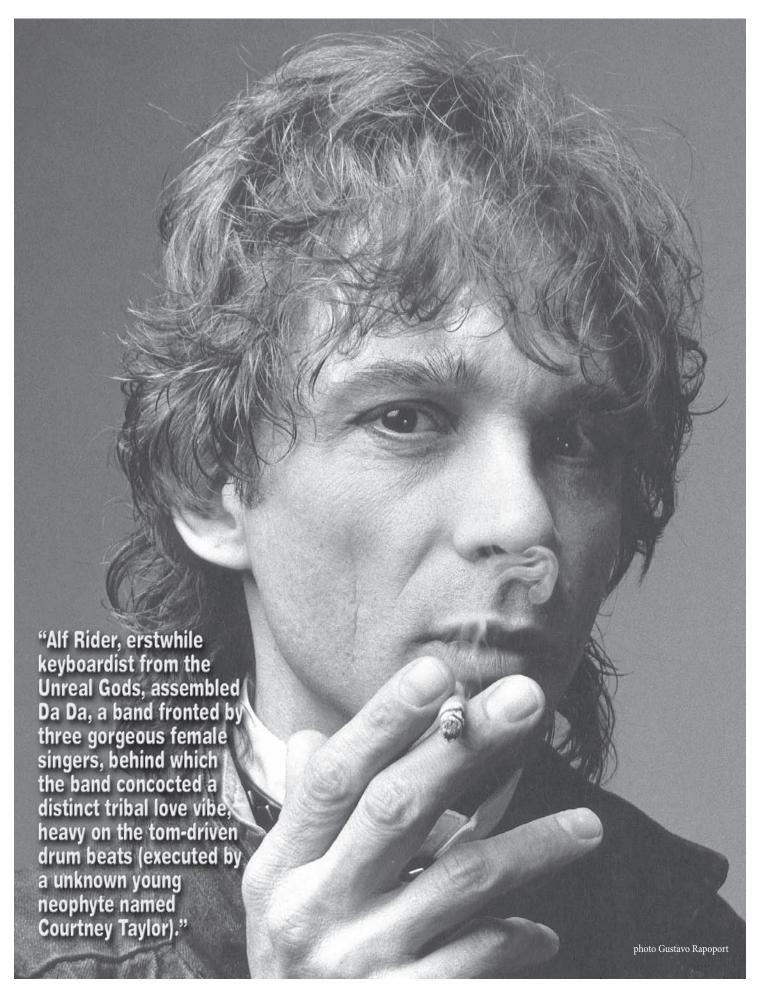
Working the thriving "unplugged" scene at Aldo's, Carothers established the Nerve with fellow singer/songwriters John Bunzow and Gary Ogan. Ogan's resume was perhaps the most stellar of all. In the early 70's, Ogan and fellow folkie Bill Lamb had a minor regional hit as Portland with "Portland Rain." Ogan, a consummate songwriter and versatile musician went on to work for several years with Leon Russell, before returning to Oregon. The Nerve was a predecessor to today's popular "Songwriters In The Round" concept, as the members would trade songs, as well as lead and backup vocal responsibilities.. Carothers and Bunzow, certainly no slouches as songwriters or performers held their own within the trio. Although Ogan could always be counted upon to produce a memorable ballad to win the night.

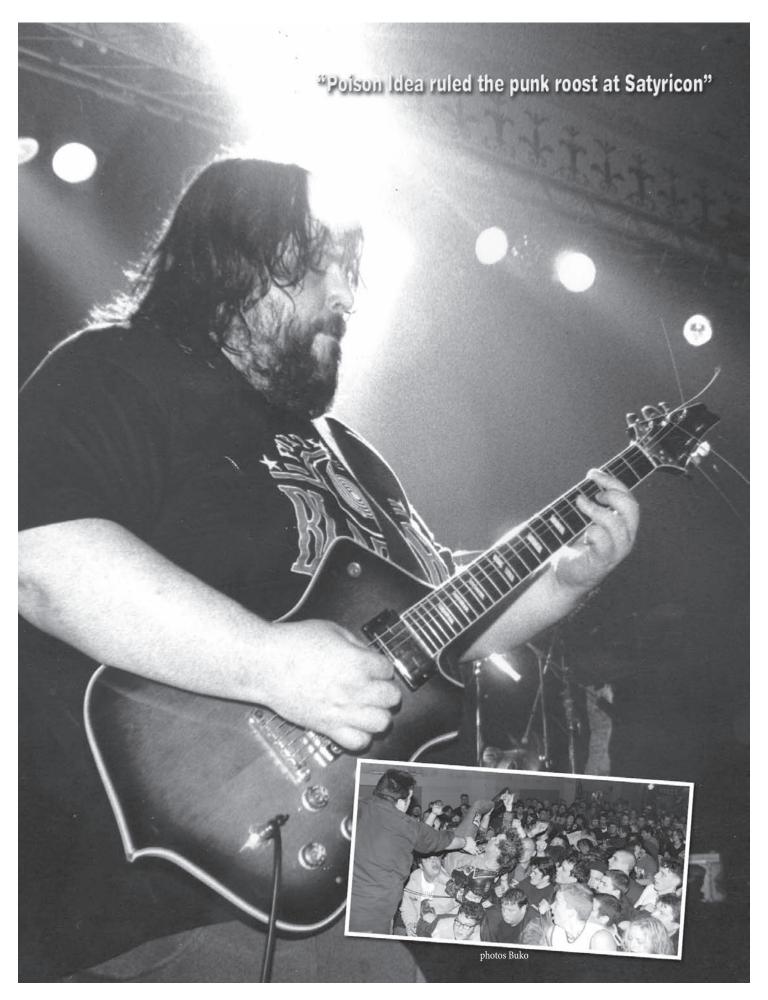
Cool'r was the most popular dance band of the day, frequently holding forth at Last Hurrah or Key Largo. The stalwart players in the band, especially the rhythm section of bassist Nate Phillips and drummer Bruce Carter, were a formidable line-up indeed. They could be counted upon to deliver funk of the highest order. Andy Stokes' buttery vocal delivery provided all the lubrication necessary to provoke dance floor hysteria. Their new album, *Let's Talk About It*, produced the single "Dangerous," which was one of their most popular numbers ever, garnering black radio airplay across the country.

By May of 1986, Nu Shooz were national darlings. Atlantic penned the Shooz to an album deal on the strength of "I Can't Wait," which peaked at #3 on Billboard's Hot 100 chart and #1 on the Dance charts. For the next single off the new album, *Poolside*, the band quickly submitted a track recorded in Jeff Lorber's LA basement studio as part of the failed Warner Brothers developmental deal. A stronger song than "I Can't Wait," the ballad "Point Of No Return" was released just as it's predecessor began a slow descent down the national charts. Appearances on *American Bandstand* and *Solid Gold*, as well as regular rotation on MTV guaranteed the band star status.

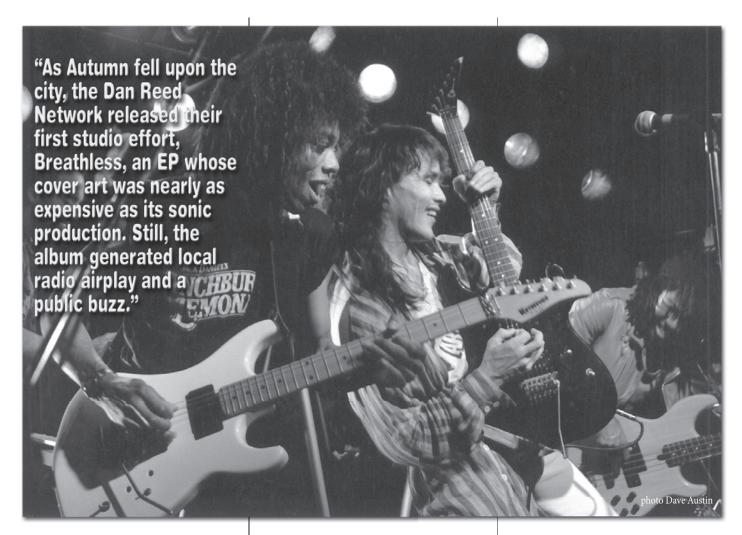
At the other end of the spectrum, Quarterflash's third release for Geffen, *Back Into Blue*, stiffed miserably, owing in part to several misguided decisions from a production standpoint. The choice to record the album at a chateau in France, while romantic in notion, was a logistical ordeal that bore bland fruit. The band always insisted that the demo of the title track they recorded at Jack Barr's High Tech recorders was superior to the overwrought first single off the album that the label released. Additionally, the label A&R person working with the band, Carole Childs, took a leave of absence from her position to be Bob Dylan's girlfriend, rendering moot any label support for the album. It was doomed from the start.







Page 14 - TWO LOUIES 25th Anniversary, December 2004





Back home, Alf Rider, erstwhile keyboardist from the Unreal Gods, assembled Da Da, a band fronted by three gorgeous female singers, behind which the band concocted a distinct tribal love vibe, heavy on the tom-driven drum beats (executed by a unknown young neophyte named Courtney Taylor). Akin to Bananarama commingling with Dexy's Midnight Runners, Da Da created an immediate stir in their goings between Key Largo and Satyricon, presiding over fashion shows, light exhibitions and other visual experiments that were groundbreaking at the time. Alf's job on stage chiefly consisted of playing acoustic guitar and jumping around a lot, smiling fiendishly. One of the women, Shandeen, left the band early on to form Roisin Dubh, a stormy Irish rock band. But Shannon and Stephanie stayed the course, more than compensating for their compatriot's departure with their increasingly resplendent onstage wardrobe.

Other bands were rising through the ranks to make names for themselves, Napoleon's Mistress led by Robert and Gina Noel received high praise

for a six song EP they had recorded at High Tech Recorders. One song, "My Sin," was penned by Oregonian music critic Marty Hughley— who can trace his journalistic roots back to Two Louies, where he wrote under the name Marty Sharp.

Green Room released a five-song live recording, produced by Greg Sage. Radio Silents made their debut, to critical acclaim; featuring the songwriting and guitar work of Greg Paul, late of the Surf Cowboys, and the impassioned lead vocals of Jack Inglis. Robert Brown of Nimble Darts resurfaced with Robert Rude and the Attitude, while Curtis Salgado, back from a year on the road with Roomful Of Blues, resumed his local career with the Stilettos.

Poison Idea ruled the punk roost at Satyricon, while the Caryl Mack Band was making its debut at Eli's. Here Comes Everybody played its first gigs, releasing a demo cassette later in the year. Never Ever, having changed its name from Arctic Circle and its format from Dead-like jammy to cutting edge synth Pop, emerged onto the scene. Slack, a charming frat Funk band made its first live appearances. The Usual Suspects were prominent. Nine Days Wonder was showing up in the Eugene area.

Roger Sause divided his time between his live Hypertension shows and creating new

Shock recordings. Fred Cole retooled his punk band to catch a burgeoning cowpunk wave with the Range Rats, while Chelsea Rae rode it with Rancho Notorious; with the Silvertones and Ronnie Noize's Rebel Kind following not far behind. The Silvertones, fronted by vocalist Jet Harris, who was backed by lead guitarist Tommy Gunn, keyboardist Vince O'Connor drummer Kelly Bilyeu on drums and Lebanon's own Debbie Dagger (nee Smith, who later went on to play bass with blues guitarist Monti Amundson and the Blubinos), played mostly cover material, but created a lot of excitement in their short tenure in the scene.

On the metal front Glacier sported a European distribution deal for their recording. Mayhem and Matt McCourt's Wild Dogs had label support as well. Jeff LaBansky, Outrage, Iscariot, Ransom and Haven were the club favorites. Crysys made waves all over the world with a hit album that went mostly unnoticed locally.

Other top bands, failing to make the last push to the top, broke up. Meredith Brooks and the Angels of Mercy called it quits in the early Summer, after drummer Grant Roholt (formerly of Sequel) failed to show up for a gig (something he was wont to do from time to time- ah drummers!). At about the same time, Jack Charles turned up MIA for a



Mien Street gig at Last Hurrah, initiating the self-destruct procedure on that once promising act. Brooks later moved to Los Angeles, where she went through several more bands, before finally finding success under her own name. Jack Charles made a half-hearted attempt at a new band after Mien Street, but soon retired from the scene to become a regional sales representative for several musical equipment manufacturers.

In August of 1986 Foj Kohler journeyed to LA to promote the Riflebirds. In his <u>travels</u>, he met with Irving Azoff, MCA Records president, who had been instrumental in the careers of heavyweights such as the Eagles. He also met up with Marvin Etzioni from the band Lone Justice, who was working on a project with Duane Jarvis.

Riflebirds' camp.

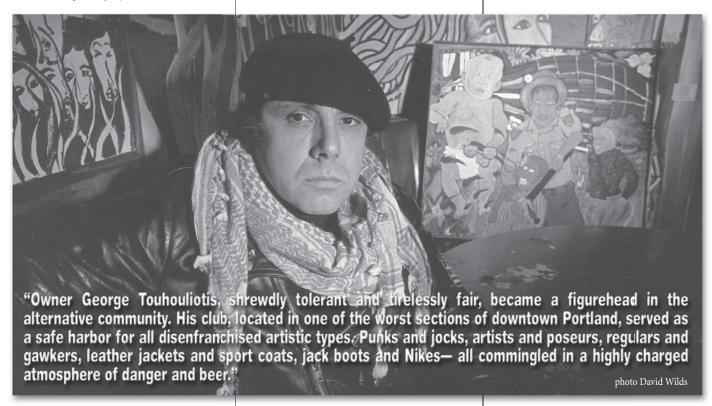
Ed and The Boats, adding two new members to the crew, released their EP *Go Fish*, recorded at High Tech Studios. While picking up me, the keyboardist from the Rainy Boys, the Boats' sound was most profoundly affected by the addition of vocalist Becky Kapell whose clear, clarion tone created the perfect textural environment for Dennis Kenny and Dan Haley, the primary songwriters and vocalists. Their penchant for complex close vocal harmonies was made manifest through Becky's tremendous natural abilities. The longtime rhythm section of Greg Newman and drummer Les York provided complex accompaniment for Kenny and Haley's idiosyncratically accessible pop songs.

As Autumn fell upon the city, the Dan Reed Network released their first studio effort, *Breathless*, an EP whose cover art was nearly as expensive as its sonic production. Still, the album generated local radio airplay and a public buzz that carried the band on to the next level of popularity.

extensive interview, conducted in late September, Billy was still full of plans for the future: with intentions of marrying his longtime girlfriend Karen Sage the following Spring, as well as for re-releasing Flesh And Blood, along with releasing new material and preparing for new shows.

But, within a month and a half, Billy's condition took a decided turn for the worse. Without concern for the debilitating weakness and outright pain he was experiencing, Billy, assisted by Incredible John Davis, summoned a close circle of friends and family to High Tech Recorders to lay down the tracks for "Make Love Not War," which was to be his manifesto for the 1986 Christmas season.

At the studio were gathered the keyboardist for Ed and the Boats, as well as keyboardist Jeff Alviani from Cool'r, Jan Celt from the Esquires and founder of Flying Heart Records was on bass, "Little Gregory" Stockert on accordion and Davis on guitar. Also among the entourage were Billy's mother and sister, Ellen, a musician in Seattle, sit-



Jarvis, who had left Portland for LA after Map Of France went down earlier in the 80s, became a point of destination for Foj at the behest of Jarvis' brother Kevin who had taken over the drum duties for the Riflebirds.

While Foj was chasing butterflies in LA, mutiny was afoot among the employees at the Pyramid Club back home— who had elected to commandeer the club, ousting Foj, in his absence. The OLCC also had a bone or two to pick with Kohler regarding his policy of allowing customers of any age into the club. But soon enough, Foj returned, with Marvin Etzioni in tow, to quell the insurrection at the club and bring new zeal to the

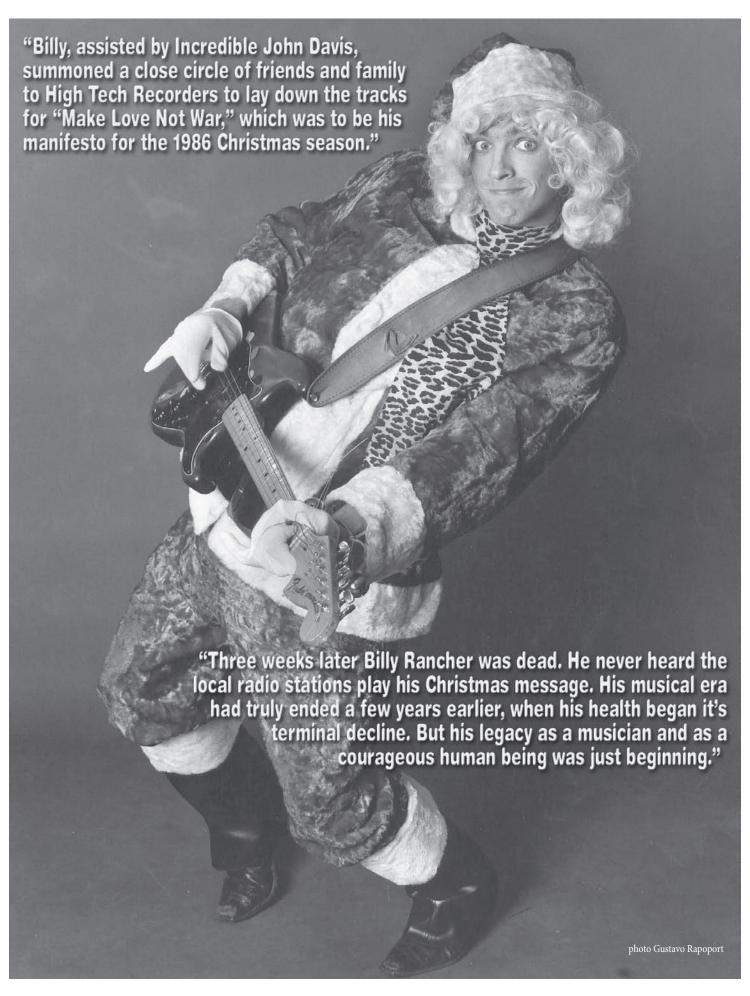
On October 3rd Nu Shooz' *Poolside* was certified gold by the RIAA, with sales of over 500,000, reaching #42 on Billboard's Top 200 album chart. They were even spotted smiling from the "Random Notes" section of a Summer issue of Rolling Stone. The year belonged to Nu Shooz from start to finish. The year of a lifetime, which it eventually turned out to be for that band.

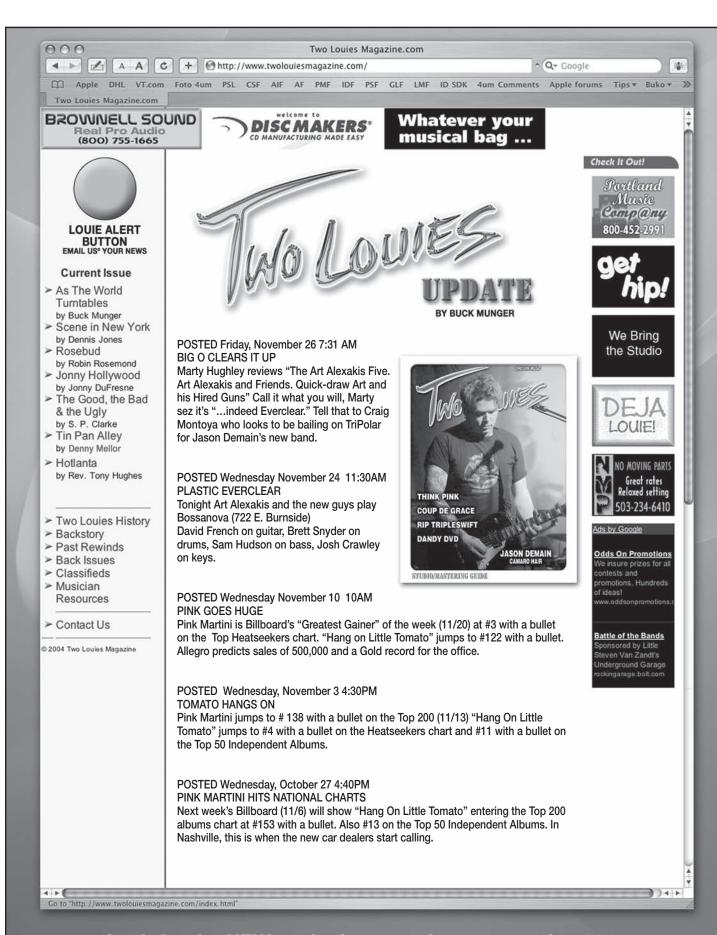
1986 was Billy Rancher's year of a lifetime as well. Through the months his health gradually deteriorated, with occasional periods of relative well being- which always gave rise to speculation that he might yet overcome even his most strenuous bout of cancer. After all, he was Billy. Even in an

ting next to Billy— who lay prone on the control room couch, as yellow as urine and as thin and fragile as a leaf in Winter.

Weak and wracked with pain, subdued by painkillers, Billy still led the production with visionary precision, as Jon Lindahl made the proper adjustments at the board. In three hours the song was complete, with Billy singing his tortured vocal laying flat on the couch as his mother worried for his life.

Three weeks later Billy Rancher was dead. He never heard the local radio stations play his Christmas message. His musical era had truly





Look for the NEW twolouiesmagazine.com coming 2005.

#### **Production**

All Service Musical Electronics Repair (Formerly KMA Electronics) 617 S.E. Morrison Portland, OR 97214 Phone/Fax: (503) 231-6552 Toll Free: 1-888-231-6552 Contact: Randy Morgan Email: allservice@qwest.net Web: www.all-service-musical.com Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.

Hours: 9-4 Monday, 9-6 Tuesday through Friday, Saturday 10-4 Years Experience: 28+, over 20,000 repairs performed.

Specialties: Service and repair of pro audio gear, guitar amps, keyboards, studio equipment, and home audio gear. 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 dozens of national acts and many local artists. We have clients from coast to coast, but we like our local customers the most!

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Pellegrin, Terry (503) 645-5422, (503) 330-3840 Web: 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. Speciality: Servicing the Christian community. Availability: Anytime.

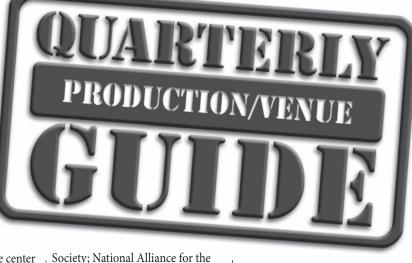
Inner Sound Electronic Service 1416 SE Morrison Portland, Or 97214 (503) 238-1955 (877) 238-1955 Fax: (503) 238-1787 Email: inner@teleport.com Web: www.inner-sound.com Contact: Jay Moskovitz, Mike Mahoney Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear." Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1

Specialities: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascan, Yamaha.

Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

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Mentally Ill; Saturday in the Park Vancouver, USA; CBS Sports; Alaska State Fair (Palmer); Artists for the Arts: Celebration Church

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Pro Sound & Lighting www.prosoundonline.com sales@prosoundonline.com Phone: 503-232-4889 Fax: 503-232-3488 Address: 3511 SE Belmont St. Portland, OR 97214 Since 1991 Pro Sound & Lighting has gained a reputation for honest and knowledgeable sales people. Specializing in sales & rentals of quality sound and lighting equipment. All major brands such as Crown, Audio Technica, Allen & Heath, Crest, Sennheiser, EV, MIDAS, Yorkville, American DJ, Martin, AKG, Mackie, Audix, Behringer, dbx, Ashly, EAW & more. Hours: Monday-Friday 10am to 6pm, Saturday 10am to 4pm Customers: Bands, Musicians,

#### Ripplinger, Joseph

Companies, etc.

(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

Large & Small Venues, Clubs, Bars,

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

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(503) 281-0203, Msg.: (503) 784-0361 Fax: (503) 231-9679 Services: Lighting Years Experience: 14 Music Specialties: Rock, all others. Specialties: Full-time professional lighting design—concerts, clubs, special events, touring, Intellibeam trained, substance free. Clients: Quarterflash, Nu Shooz, Jon

# ASTHE WAS THE GRAND OL'SOAP OPRY

Pink in the black...

**Pink Martini** could make more money off "Hang On Little Tomato" than **Everclear** made off all their Capitol albums combined.

Well, maybe.

Figure the typical major label deal pays the artist between a buck twenty-

five and a buck sixty, per unit, whereas, an act on it's own label, with its own distribution deal can make upwards of five or six bucks.

Do the math.

Shortly after its October 19<sup>th</sup> release Pink Martini's second album on their own label "Hang On Little Tomato" went to #1 on Amazon.com's best-seller list where it stayed in the top ten for three weeks.

 $\hat{M}$  o' m o n e y, m o - m one y.

And then, the record books.

"Hang On Little Tomato" entered the Billboard Top 200 Albums chart at #153 (11/6) and climbed to #122 with a bullet.

At press-time the album remains in Billboard's Top 10 on both the Independent Albums chart and the Heatseekers chart.

Says Music Millennium's Terry Currier, "Pink Martini has been huge and a nice gift to local retail. We sold 3,700 pieces since it came out. Next biggest record of

the year was way under 1,000...and they did this in just 7 weeks!"

Take that, U2.

The epicenter of Pink Martini's industry support is KCRW in Los Angeles. The NPR station has "championed the band since its inception." Thomas Lauderdale and China Forbes' 12-piece mini orchestra will get the big time Hollywood treatment when they play two shows on New Years Eve at the Frank Gehry-designed Walt Disney

Concert Hall.

The band's first album "Sympathique" sold over 220,000 copies in the USA and 650,000 units around the world. According to PM's USA distributor Allegro,

The label deal pays the service of the solution of the solutio

also located in Portland, sales are heating up on that title again. Allegro's sales projections for "Hang On Little Tomato" are for over 500,000 units, which would qualify Pink Martini for RIAA Gold.

Conference & Awards

Billboard Digital Entertainment

Local Gold. That would be a benchmark.

**2 2 2** 

A Tale of Two Martinis; one Pink and one Dirty.

Branding blooper or marketing ploy? **Dirty Martini**, the allstar collaboration

of female singer-songwriters McKinley, Lara Michell, Lea Krueger and Stephanie Schneiderman will celebrate two years together in February.

About the time they were picking their name, Pink Martini had already been on the Sopranos and The West Wing and sold 300,000 copies of "Sympathique" in France.

Go figure.

Can this town be big enough for two martinis?

Dirty Martini will headline the first fundraising event for the newly reorganized **Oregon Music Hall Of Fame** (OMHOF), December 18<sup>th</sup>, at Studio Ten Fifty, 1050 SE Water Avenue.

Dirty Martini will perform with special guest **Pete Krebs**.

Portland City Commissioner-Elect **Sam Adams** will be the guest of honor. Oregon Music Hall of Fame board members are buzzing about a special surprise announcement to take place at the event. Could it be news of a Tom Potter Mayor's Ball series to benefit OMHOF?

Word.

Yo, Mayor Tom, It's about the intellectual property. Original music compositions, in all genres. It's what makes the city famous.

Leave the lounge acts and cover bands at home.

\$ \$ \$

Crossover dreams...

Nashville joke: What's the difference between a fiddle and a violin? Answer: A violin has a case.

What's the difference between a treble violin and a regular violin? Answer: A treble violin is about one-quarter the size of a standard violin and requires high-tech carbon rocket wire for the 4th string to withstand the extreme tension of its tuning.

You might say the treble violin is the lead guitar of the new family of stringed instruments known as the violin octet.

Naturally Portland would produce a treble violin player convinced she could take the instru-

# DTURNTABLES

#### BY BUCK MUNGER

ment mainstream with a music video and the right material. Although **Chien Tan's** day job is principal second violin of the Oregon Symphony, this project is aimed at the street level commercial music industry. She enlisted the help of six other symphony musicians and shot footage of their performance on location at Montgomery Park.

The backup players perform the orchestra part of the concerto, while Tan blazes on the solo with her unique treble violin.

Move over **Jeff Beck**.

The completed video combines liveaction with animation.

Chien selected Vivaldi's "Goldfinch" concerto "Because its range and style complement the sparkling clarity of the treble violin's unique sound."

The "Vivaldi Goldfinch" DVD is now available at Music Millennium Classical and CDBaby.com. For more info check out www.trebleviolin.com

Before **Kenny G**, did *anybody* play soprano saxophone?

Another superstar home boy...

Kenny G started in Portland as **Kenny Gorlick** of the **Jeff Lorber** Band. Keyboardist Lorber moved to Los Angeles on the advice **Clive Davis** who signed him and gave the Gorlick kid a career of his own.

Jeff Lorber paid years of dues on northeast Broadway at the famed Ray's Helm, home to the serious young jazz aficionados of the 70's

Lorber's first appearance on a major label was a guest shot on **Pleasure's** 1979 Fantasy album "Future Now". Pleasure was the local band that produced the city's first indie producer/guitarist **Marlon McClain**. McClain produced several of Lorber's albums and guided early projects for the **Dan Reed Network**, the **Crazy 8's** and **Sequel**.

Pleasure also produced the city's most famous electric-bass player **Nate Phillips** who took his

80's Portland club band **Cool'r** to a deal with **Lou Adler's** legendary Ode Records. Nate later joined McClain in the electro-techno funk group The **Dazz Band**.

Proving that the bonds of friendship forged long ago in the music venues of Portland are still strong, Jeff Lorber, Marlon McClain and Nate Phil-

lips have joined together to release a new album on Narada Jazz records; "Shades of Soul." Recorded over a span of several years the CD includes guest performances by Chris Botti, Terry Stanton and Art Porter.

"We longed for the free-wheeling '70's vibe we experienced on *Future Now*. It was an easy decision to get back together to play that funky

jazz sound we loved."

See: www.naradajazz.com

\$ \$ \$

Send five copies to my mother...

If a picture is worth a thousands words, what's your picture on the cover of Billboard worth? Ask **Geoff Byrd**.

Geoff scored the front-page coverage (11/20) after playing a live set for Billboard's Digital Music Conference on the campus of UCLA.

Somebody over there at GBHQ is making good career moves.

Meanwhile, the juggernaut that is Geoff Byrd's musical career rumbles on. A radio promotion person has been added "to get the single "Silver Plated" more airplay around the country."

"The same guy that broke Maroon 5 and Gavin Degraw is now working our record to radio!"

Byrd's band played the Las Vegas House of Blues December  $3^{\rm rd}$ .

Producer **Steve Sundholm** has just finished a new single with Geoff entitled "Parasol"

Bait and switch... This is where the new guys start getting depressed.

Everclear's triumphant return to network television on CBS' Late Late Show December 2<sup>nd</sup> was somewhat marred for the new band members when host Michael Ian Black kept waving a picture of the old Everclear around to introduce the act while a clip of a video with Craig Montoya and Greg Eklund was used as a bumper.

Poor Art.

He should dump the Everclear moniker. If you have three guys together for ten years and you all share in the writer's credit and you create a body of work, and your label puts out the "Best Of" album, shouldn't the name be retired?









Koonce, Dub Squad, Tales Untold, Blubinos, The Killing Field, Cool'r, Cal Scott, Caryl Mack, Roseland Theatre, John Bunzow & Cowboy Angels.

**VENUES** Portland, Metro

Aladdin Theater 3017 SE 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 SW 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: Lloyd Capacity: 200 Equipment: We got it all! Sound,

lights and stage.

Headliners: Sandin Wilson, Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes, 5 Guys named Moe, Al

Perez.

Barracuda

9 NW Second Portland, OR 503-228-6900 Top 40, House, Fusion Booking: John Plew Capacity 930 Equipment: Avalon sound, Lights, Misting

Headliners: Geoff Byrd, Drumattica, Sir Mix-A-Lot

Berbati's Pan

231 SW 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

Beulahland

118 NE 28th Portland, OR 97232

Billy Ray's Dive

2216 NE MLK Portland, OR 97212 503-287-7254

Bitter End

West Burnside Portland, OR 97204 503-517-0179 **Booking: Joey Scruggs** 

Bossanova

722 E. Burnside Portland, OR 503-233-7855 Format: Alt. Pop Headliners: Everclear, Dr. Theopolis, The Bella Fayes

#### **Brasserie Montmarte**

626 SW Park Portland, OR 97204 503-224-5552

Format: Jazz, Acoustic

#### 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: Mary Capacity: 85 Equipment: sound system Headliners: Craig Carothers, Jon

#### **Burlingame Acoustic Room**

Koonce, Reckless Kelly

111 SW Ash St. Portland, OR 97204 222-2215

Format: Acoustic, Jazz, Blues, Swing, Alt-Country, Jam Band, Folk Booking: Jon Self 503-730-4287

Capacity: 175

Equipment: sound system/engineer Headliners: Pye North, Billy Kennedy, Nicole Campbel, Foghorn Strig Band, Micharl Hurley, Scott Huckabay.

#### Cafe Lena

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

620 S.E. Hawthorne Blvd.

#### Candlelight Cafe & Bar

2032 S.W. 5th Avenue Portland, OR 97201 503-222-3378 Format: Blues, Jazz Fusion Booking: Joe Shore 246-4599 Capacity: 150 Equipment: none Headliners: Sandin Wilson, Metro, Andy Stokes

#### **Cobolt Lounge**

32 NW 3rd ave Portland, OR 97209 503-222-9066

#### Conan's Pub

3862 SE Hawthorne Portland, OR 97214 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 97205 503-225-5555

#### Dante's Inferno

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

#### **Doug Fir Lounge**

830 E. Burnside Portland, OR 503/231-9663 Format: Alt, Rap, Pop Headliners: Cool Nutz, UHF, Jonah,

#### Dublin Pub

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

#### Duff's Garage

S.E. 7th & Market Portland, OR 503-234-2337 Format: Bluegrass, Blues

#### Fez Ballroom

316 SW 11th Ave
Portland, OR
503-226-4171
Format: Any
Booking: Blaine Peters
Capacity: 300
Equipment: PA/lights
Headliners: Dead Pres., Asylum
Street Spankers,, Little Sue, Dr.
Theopolis, Zen Tricksters, System
Wide, Motet,
Zony Mash.

Continued on page 24

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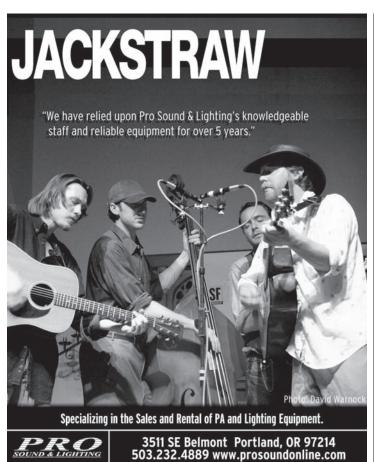
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Continued from page 23

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

Goodfoot Pub & Lounge

2845 S.E. Stark Portland, OR 503-239-9292

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

**Imbibe** 

Kennedy

2229 S. E. Hawthorne Portland, OR 503-239-4002 Format: Alt-Country, Bluegrass Headliners: Pete Krebs

**Jasmine Tree** 

401SW Harrison Portland, OR 503-223-7956

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 song-

writer

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

Level

13 NW 6th Ave Portland, OR 503/228-8888

Biddy McGraw's

6000 NE Glisan Portland, OR 503-233-1178

Format: Irish, Blues, Folk, Country

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:

The Mississippi Pizza

3552 N. Mississippi St. 503.288.3231 Format: All Styles Booking: Philip Stanton

Capacity: 80 Pub 175 Ballroom

Headliners: Tom McNalley; Vagabond Opera; Cam Newton. Equipment: PA

#### Mississippi Studios

3939 N. Mississippi Portland, OR 503-753-4473

Format: Singer-songwriter, Folk, Blues Booking: Jim Brumberg

#### 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: Syx; Spare Lead; J five 9; Dayton; Defiance; Voodoo Machine; MRP; 36 Crazyfist

#### Nocturnal

1800 E. Burnside Portland, OR 503-239-5900

#### 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: Imogene, The Sensual-

ists, Tripolar

#### Produce Row Café

204 S.E. Oak Street Portland, OR 503-232-8355

#### The Ratskeller

Govt. Camp PO Box 99 Government Camp, OR 97028 503/272-3635 Format: Blues, Rock Booking: Bob Edwards Capacity: 120 Equipment: Full sound, recording,

house mixer

Headliners: Paul deLay, Smooch

Knob, Duffy Bishop

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 & Black Café

503-231-3899 Booking: Morgan

#### The Red Sea

318 S.W. 3rd Avenue Portland, OR 97205 503-241-5450 503-224-6570

Format: Reggae, World Beat

Equipment: PA

#### 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

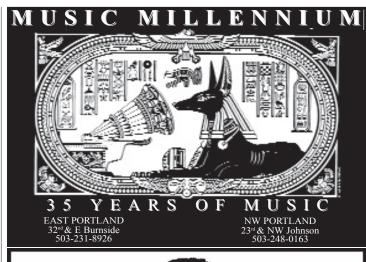
#### Roseland

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

Continued on page 26





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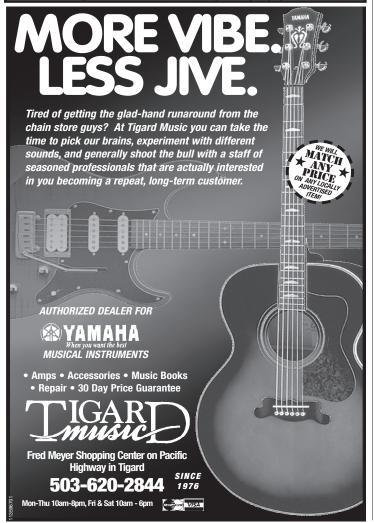
- S.P. Clarke, Two Louies Magazine

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Continued from page 25

Sabala's at Mt. Tabor
4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Capacity: Main Room 339
Film Room 72
Equipment: PA, Lights
Headliners: Jerry A, DJ Matt Bastard, Ezra Holbrook

Satyricon

125 N.W. 6th Ave Portland, OR 503-228-6663 Format: Alternatove, pop Booking: Marty Robbins Headliners: Camaro Hair, Jason Demain

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

Twilight Café & Bar 1420 S.E. Powell www.twilightcafebar.com

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 inhouse sound assistance
Headliners: Buds of May, Steve
Bradley, Jerry Joseph & Jackmor-

mons, Jeff Trott, John Bunzow

VENUES Salem, Oregon

Boones Treasury 888 Liberty NE 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

VENUES Corvallis, Oregon

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

VENUES Albany, Oregon

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, sour

Equipment: PA, lights, soundtech, Headliners: Calobo, Floater, The

Daddies

VENUES Eugene, Oregon

**Good Times** 

375 East 7th Eugene, OR 97405 541-484-7181 Format: Blues jam

Format: Blues jam tuesdays & special events only

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

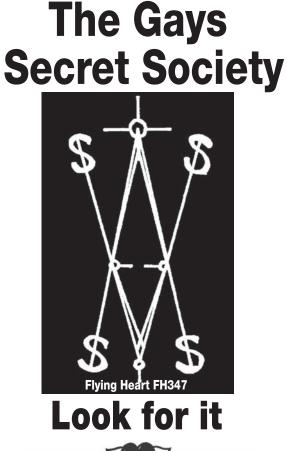
Booking: Allison Carter

Capacity: 400

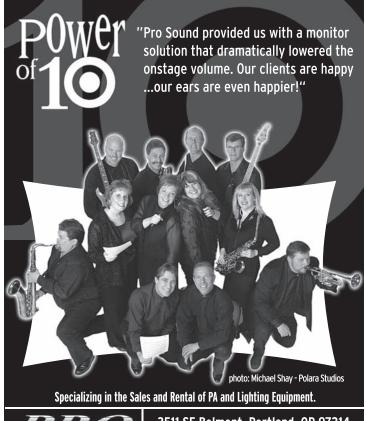
Equipment: PA, lights, soudtech,

stage manager

Headliners: Greg Brown, Vassar Clements, NoMeansNo.







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of Keith Schreiner (Dahlia, Audio Sculpture and recently, Suckapunch) to help sweeten the basic tracks. Then, she halted the project again, this time for more salutary reasons- she got married.

As might be expected, Schreiner lends beatbox pulses, electronic luster and a distinctive ambient sheen to many of the cuts- which also feature the talents of keyboardist James Beaton, bassist Leah Hinchcliff and cellist Skip Von Buske, among others along the way. The songs themselves are mostly typical of Nicole's oeuvre: thoughtfully introspective, broodingly contemplative. As is her bent, her lyrics are full of images of rainy windows and windy moons, as well as to references of dreams and other illusory acuities. Her music veers from country flavored numbers such as "Real Love"; to thicker, denser electronic/folk fare ("Why Goodbye"), along the lines of Beth Orton; to songs with a poppier, upbeat feel ("BSA" and "Idle Hands").

What is most noticeable here is Nicole's willingness to explore the lower register of her singing voice, where far fewer contemporary female vocalists tend to reside. In the past, her penchant for singing in her pretty upper register, led her to sound sort of like Shawn Colvin or Sarah McLachlan. And, though she still chooses to employ McLachlan's annoyingly cloying emotive yodel far too frequently, when Nicole does utilize that lower register, she brings a darker, duskier quality to her material- distantly reminiscent of Patsy Cline, Cher and Annie Lennox combined into one.

The lead track, "BSA," is probably not about the Boy Scouts, nor a British motorcycle-but seems to be an account of a relationship which is embarking upon a new plateau; having apparently survived and thrived through the first stage. Jangling electric guitars (with, possibly, an electric 12-string in the mix) commingle with Beaton's swirling keyboard phrases, Hinchcliff's propulsive basslines and Von Buske's rueful cello interjections. A pretty vocal melody serves to make this one of the more accessible songs among the eleven presented on this

outing. Slightly awkward drum loops, ostensibly laid in by Schreiner, fall far behind the beat; seeming, at times, to be nearly at odds with the rhythmic movement of the other instruments. Strange.

Conversely, "Break Away Clean" is a bleak ballad about the other end of a relationship: one that is crumbling. Nicole contributes a vocal that reminds of Mary Fahl of the late, lamented October Project, whose song "Bury My Lovely," released in the mid-'90s, was the only hit for that short-lived band. Margo Timmins of the Cowboy Junkies comes to mind as well.

Schreiner's machinations are far more suc-

A slow, gentle musical arrangement, with sparse filigreed piano accompaniment, augments the emotional forthrightness of the song.

With a pedal steel guitar moaning in the background, "Real Love" treads dusty country roads, with a memorable chorus and a well-constructed bridge. Perhaps one of Nicole's better vocal performances on this album. "Song For Diana" memorializes a lost friend: "You took every bull by the horns/And wrestled them to the ground/You could walk a mile in a field of thorns/And never ever once make a sound." A loving tribute.

An infectious drum loop, Hinchcliff's exuber-

"The songs themselves are mostly typical Nicole's oeuvre: thoughtfully introspective, broodingly contemplative. As is her bent, her lyrics are full of images of rainy windows and windy moons, as well as to references of dreams and other illusory acuities. Her music veers from country flavored numbers, to thicker, denser electronic/folk fare, to songs with a poppier, upbeat feel."

cessful on "Why Goodbye," a Beth Orton meets Tori Amos sort of number. Syncopated drum beats lurch beneath a foggy wash of keyboard debris and pedal point bass, as Nicole trots out a few vocal mannerisms she has never utilized in the past, including a breathy, back-of-the-throat delivery most frequently associated with Orton. Moving from the third-person viewpoint of its predecessor, "Hopeful Heart" continues the mood from the first-person, with the same "rain soaked window panes" appearing in both songs, observed from different perspectives.

With a lyric crafted from the same cloth as the famous lines from Ecclesiastes 3:1-8 in the Bible, "Serendipity" echoes similar sentiments: "There's a time to push and a time to pull/And a time to be quite still/To let what will, will/There's a time to run and a time to stay/And everything in-between/Will work out anyway, just you'll see."

ant bass and a well-placed cello section from Von Buske propel the catchy "Idle Hands," whose rampant hooks make of this the winning song of the set. Yodelly vocals abound- an affectation which fails to serve any real purpose in the scheme of things. The song would be just as good without all the gymnastics. And, Nicole, an operatically trained vocalist, need not resort to vocal tricks to put a song over. Honest emotion and a straightforward delivery are always preferred over a collection of mannerisms and eccentricities.

The title track reins in the aforementioned, for the most part, concentrating more on the piece as a whole, with solid results. Another strong chorus helps to crystallize the song in ones memory. Except for the yodelly thing, Nicole has a voice that does real justice to that of Grace Slick on Jefferson Airplanes cathartic "White Rabbit." Though Schreiner adds a few bells and whistles to



the proceedings, this version is fairly conventional, sticking closely to the original arrangement.

That Nicole Campbell is a talented individual will never be in dispute. At times, some of the musical choices she makes are somewhat suspect, but that is the function of the artistic process in action. Her music is never static, always in a state of evolution. Here we can hear Nicole slowly evolving a true voice of her own. And, while still in its embryonic stages, that voice emerges more clearly with every album she releases.

### *It's Only The Future* - Corrina Repp Hush Records

o a certain extent, Corrina Repp's solo recording trajectory mirrors that of Nicole Campbell- down to the point that she partnered with Keith Schreiner to record this project. Her first full album, A Boat Called Hope was released in 1998 (an EP The Other Side Is Mud came out in 1999) and her second album, I Take On Your Days, came out in 2001. In addition, she stinted as guitarist with the State Flowers, who broke up a couple of years ago.

Here, Schreiner is completely integrated into the arrangements. His participation is a seamless

that perspective) themes to her haunting vocal melodies. Even that, often spare, guitar only adds to the sense of vaporously vague tension, which is infused into all of Corrina's music.

With "Lost At Sea," Corrina begins the album with a familiar chord digression (utilizing only two strings on her guitar), which is supplemented by Schreiner's planar organ pads and a simple loop beat: comprised, in part, by a rhythmically recurring sample of fingers squeaking on guitar strings. The title track hovers around another simple guitar figure, made other-worldly by Schreiner through the judicious addition of strange effects. Schreiner's divinely odd piano motif joins in at the second verse to cascade like rain from tree branches against the cold clarity of Corrina's lyric: "But it's only the future/And the fact you left home/No matter what you do, you're alone."

Dancing keyboard and guitar notes shimmer like the water in a desert mirage on "You Almost Made It Out, But You Turned Around," perhaps a modern updating of the myth of Orpheus and Euridyce. Think of the Cocteau Twins backing Laurie Anderson and you have a pretty good idea as to the musical terrain this track traverses.

A solitary single-string guitar premise serves

## "Were Corrina's guitar playing to become any sparser, no sound whatsoever would emanate from the instrument."

element in the organic process of the construction of these songs, rather than as a mere adornment. As a vocalist, Corrina has been compared to Gillian Welch, to Chan Marshall/CatPower, and to Margo Timmins, all of which seem to miss the mark. Her songs and her ghostly, hypnotic delivery also call to mind Nico from the Velvet Underground, Suzanne Vega, and, especially, Laurie Anderson. As if Liz Phair went electronic/folk like Beth Orton. As if Marlene Dietrich were alive today, coming of age in Portland, rather than Berlin in the '20s.

Were Corrina's guitar playing to become any sparser, no sound whatsoever would emanate from the instrument. On several songs, she plays but a single string in accompaniment, creating stark counterpoint (with Schreiner working from as the instrumental foundation for "No One's Telling," as the apparent sound of feet traipsing through heavy sand serves as the rhythmic impetus, squishing and scratching in 4/4 time. Vocally, Corrina comes on like Suzanne Vega, detached, yet heartfelt- as electronic cellos sputter and groan in harmony behind her. "No one's telling me to go/No one's asking me to stay/No one's telling me to leave/ No one's asked me if I feel better, today."

Over splayed electronic bass tones, four descending notes voiced on the guitar are reaffirmed by faint unison keyboard settings on "Have + To Hold." Corrina's half-spoken vocal is highly reminiscent of Laurie Anderson, especially in the conveyance of arid emotions over barren lyrical landscapes. "What's the reason, to have and to

hold/When you only let go." More squishy rhythm loops and bristly beatbox brushed snares serve as percussion on "Finally," as a whirring synth whines behind Corrina's plaintive vocal. Mesmerizing.

With simple piano accompaniment and a somewhat different vocal style, "Replaced" treads slightly different ground than in the preceding songs. A hymn-like mood is created, with Schreiner's help, his muted organ tones playing against the gentle piano. Harp-like arpeggiated guitar floats around Corrina's stately vocal on "Here's Someone Else," a winsome melody whispering like the wind in a snow drifted canyon. Very pretty.

"S.S. 5,000" rides upon a familiar hiphop beat, with a tumbleweed vocal that evokes some starless prairie on an oblique horizon, populated by scrub brush and scotch broom. Forlorn. Corrina's interpretation of the Sammy Fain/Irving Kahal standard "I'll Be Seeing You" stretches the song to it's boundaries, without breaking it- an adventurous arrangement, to say the least.

Corrina Repp, with the inestimable aid of Keith Schreiner, has created a world of her own with this ten song flight of fancy. The spellbinding atmosphere, which the duo conjure, fogs the mind, as Corrina's insightful words reach deep into the subconscious, knitting gelid castles among the windswept corridors of the psyche. Her songs (and their impeccable arrangements) are not so much transcendent as inevitable, their fleeting shapes and colors as mystic as the northern lights, as plain as a December gray sky. Here is an artist for whom whose muse has been purely captured and rendered, as the fine tracings of frost upon a windowpane. Exquisite. Free of artifice or pretense. Real and true.

#### Wicked Little Things - Greg'g Self-Produced

ere's a fine album from two local scene veterans, singer/songwriter/guitarist Greg Paul and drummer/percussionist/producer Gregg Williams. Both musicians have been members of local bands since the mid-'80s, with Paul beginning his career as lead guitarist for the Surf Cowboys, and, later with

Continued on page 30

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## The the & the GOOD BAD UGLY

Continued from page 29

Sing Sing Sleepwalker; and with Williams honing his chops with Jack Charles' Mien Street, and later with Quarterflash. In the intervening years, Greg Paul has maintained a career as a sideman and producer, as well as maintaining his relationship in a songwriting team with his brother David Paul. Through the years, Gregg Williams has continued to work in the studio, both as a drummer for a variety of acts (Kerosene Dream, Kaitlyn Ni Donovan, Stephanie Schneiderman, Nancy Hess, Jim Walker, Pete Droge and Sheryl Crow), as well as acting as producer (Dandy Warhols, UHF, Little Sue, the Countrypolitans and the Bella Fayes)- seemingly

leather mitt surrounds a baseball. In vague ways, this particular number harkens back to his days with the Surf Cowboys.

The strange, childlike lullaby of "Paint the Sky" belies a cleverly constructed melody, the result of which could pass for the work of James Angell or perhaps *Smile* period Brian Wilson. "Don Julio" heads for the hills, a sweet love song worthy of Marty Robbins, reverently sung by Greg Paul, with Jim Walker (Jeroan Van Aichen) adding the *de rigueur* accordion in the back half of the song.

"Flowers In The Window" could easily pass for latter-day Squeeze, Paul cast as Glenn Tilbrook, his cordial tenor sliding slickly upon the smooth contours of the lyrics; within the whipsmart tether of this catchy little rock gem, availed of a savvy chorus and a wildly eccentric slide guitar solo in the middle. Hot! A very Finn-y melody lends "Mary" a

## "Greg Paul and Gregg Williams have teamed to fashion a very accessible collection filled with ineffable charm and warm affability."

appearing nearly everywhere, nearly all the time.

The music here bears a certain country/folk sensibility. Paul's honeyed tenor is affable, yet expressive, as if a boyish Paul Simon grew up on the West Coast, with lo'ts of haRd Rs an' dRopped Gs an' Ds in the dic'tion. While sounding more or less like him at any given time, the musical sensibility of Tom Petty in the '90s (Full Moon Fever and Into The Great Wide Open, early in the decade through Wild Flowers and Echo in the latter half) casts a long shadow over this album. Influences too, can be heard in the work of Squeeze, Crowded House, the Kinks, Marshall Crenshaw and myriad other bands from the '70s and '80s. As a guitarist, Paul is quite accomplished. And Gregg Williams provides a tremendous palette of percussion from which to build each song; varying the tone and texture of his drums on nearly every one of the twelve songs and two instrumental numbers found here.

The lead track, "La La," seemingly comes direct from those Jeff Lynne-produced Petty albums of the early '90s, with Beatles-esque background harmonies. Very catchy, with a Ray Davies twist to some of the nuanced verses. Paul's tightly ratcheted guitar solo is written straight out of the Mike Campbell (Heartbreakers' guitarist) playbook. "Lucky Strike Man" rings more reminiscent of latter '90s Pettywith a touch of the parable to the lyric and more direct and personal production values. The Eagles and Lyle Lovett, too, come to mind in the pretty chorus, in a cautionary tale about the danger related foul habit of cigarette smoking.

"Beautiful Man," as with "Semi Pro" is a song about the music business. In this case it's an intimately comfortable rocker about the life of a sound engineer. Paul's unique vocal delivery is a distinct plus here, as with a number of other songs, wrapping itself about his lyrics like a well-worn marked Crowded House feel, the chorus: a clever turn of phrase. "A Sonny Curtis melody/At twenty watts fidelity/The comfort of my TV tray/Beautiful cathode ray." A Beach Boys-like bridge ties it all together nicely, a true *tour de force*.

The instrumental "Bones Break" is a laidback number, with hand drums serving as the percussion, slide acoustic steel and electric guitars cause the melody to drip dreamily at the edges, which fit's the mood, somewhere between Joe Satriani and Ry Cooder. Speaking of Cooder, the other instrumental, *Ry*, is a fitting tribute to an obvious influence and stylistic guru- with warm acoustic

technique.

"Your Shoes" is a beguilingly eccentric little number, Paul's 'Steve Forbert meets Paul Simon' vocal style melds with a sort of oddball, Gin Blossoms chorus to form a tasty concoction. Another novel tune, "Brand New Wednesday" is a workaday fable about life on the go. Imaginative guitar settings and smart drum work help to flesh it out. "Strange Constellation" is a mandolin inflected opus with verses that suggest the breathy essence of Bruce Cockburn and overtones of Mike Scott of the Waterboys washing in a hush; while the chorus returns to a trusted latterday Petty motif. This allows Greg Paul to explore a more intimate variety of performance.

Greg Paul and Gregg Williams have teamed to fashion a very accessible collection filled with ineffable charm and warm affability. It's an album deserving of more than just a cursory audition. Repeated sessions bear great rewards. This talented duo isn't likely to set the world on fire with the release of their project, nor would that seem to have been its purpose in the first place. But as a source of solidly written songs, performed with expertise and heart, it is bound to satisfy.

#### Secret Society - The Gays Flying Heart Records

et's get one thing, ahem, straight, right off. The band's name, the Gays, is not ironic or sarcastic. Their subject matter is overtly homosexual and pornographically explicit. But as musicians, these guys seriously rock out, with vocalist Roy Tinsel providing Bowie/Iggy type vocals over a well-executed, double guitar and bass barrage. But be prepared to wade through songs such as "Appetite For Erection," "Dear Sir

# "While this band is somewhat beyond the crass ruminations of, say, the Mentors, they are no less puerile nor graphic, nor unequivocally overt, in their own right...Look out middle America, here comes your worst nightmare!"

guitars, accompanied by Williams' quiet hand drums and claves, and Walker's nostalgically mournful accordion strains.

A sort of Kinks-ish vignette, "Semi Pro" lyrically catalogs the life of the loser, "fearless leader" of a local cover band: "He led a quartet of complete buffoons/playing cover tunes/by the scariest bands/they were yes men, bucklin', meetin' all his demands." A kind of familiar, "Casey Jones," Garcia/Dead thing lurks in Paul's vocal style here and elsewhere, a certain jolly joviality in the delivery not heard much in the hardbitten 21st century. "Thunderbird" would have been a fine number for Roy Orbison or Johnny Cash to cover (though it's not too late yet for Delbert McClinton), driven by a highly recognizable loping country guitar

(Cumshot)," "The Love Canal" and "Cream Of The Vampire." And they mean just what they say.

While this band is somewhat beyond the crass ruminations of, say, the Mentors, they are no less puerile nor graphic, nor unequivocally overt, in their own right. So, if this sort of thing is your cup of meat, then have it. The Gays don't pull any punches. Their music is aimed at a specific audience and that audience is sure to appreciate the topics discussed. As for the public at large, beyond the status of taboo curiosity, I don't think the world (especially this post-election world) of Joe and Sue Everyday Downtown USA is anywhere near ready for this. Look out middle America, here comes your worst nightmare! Caveat emptor.

### Jonny Hollywood

Continued from page 3

geted me another \$ 100.00 to go out and by some Woodstock-ware. So off I went hitting a handful of vintage clothing stores in search of the perfect outfit. Finally, at the end of what turned out to be a

from the slot machines. Brian Wilson, Hall & Oats, Brian Setzer would be performing there later in the month. There was as nice sound system as I have ever come across, a complete backline including a blackface Fender Twin for pleasure. The stage was huge compared to the neighborhood dives I've been playing of late. On a stage this size you either GO

strange suction, breaking the spell and pulling the gamblers into the ballroom. I don't think anyone has rocked this room in quite some time.

Something came over me. Every rock star

"Being the musical snob I know I am, I never drew much inspiration from the guitar stylings of Big Brother and the Holding Company...Trying to learn the licks of two wacked-out guitarists who probably recorded most of it stoned out of their mind is far more difficult than striving for the fret board gymnastics of Jimmy Page."

stage move from The Unreal Gods days came rushing back. I was on my toes, heads up, giving my best hip shake, knee bend, back arch, windmill, guitar-face best. My minimal rehearsal of the material allowed me to easily channel the speed-freak, bend-them-strings-till-your-fingers-bleed attitude necessary to pull off a spectacle worthy of the moment. I not sure what the hell it came off as, but it sure got people on their feet and screaming for an encore by the time the we broke into our closing number. As the final chord to "Piece of My Heart" rang through the room I realized, as those who do this "tribute" thing as a full time gig must already know; if it makes the crowd happy, it can't be that bad.

tougher search than I anticipated, there it was, my stage outfit; a 70's vintage rust-orange (LOUD!!!) Levis western-styled leisure suit with matching bell bottom trousers. This thing was in mint condition as no natural fibers were used in the construction. A polyester shirt with a sexy naked lady pattern (collar outside the jacket, thank you very much) combined with my best cowboy boots, and I was dressed to impress (or possibly sell used cars in Bakersfield as was later suggested). I knew the outfit was a stretch, so I wisely kept it hidden from Mick until just before show time. Ain't no one derailing my fashion sense, baby.

Later that evening as I hit the bed of my hotel room, a steak dinner (on the house) in my tummy and three times the wages of a normal four set bar

The Pala Casino ballroom turned out to be quite impressive. Probably could hold about 1500 gamblers when they can pull themselves away

Showtime! For the next hour and half the band miraculously pulled out all the stops and gave a performance that would make Janis proud. Micky nails Janis vocally, visually and vibe-ally.

BIG or GO HOME. I knew what I had to do.

"I'm just going to improvise the show in as psyched-out, over-the-top head space as possible. I'll do what I always do. Pump up the attitude, look the audience in the eye and hopefully no one will notice the descrepancies."

Second to none, I say. Janis as it turns out brings out a reaction in females the way that someone like Hendrix does it for us guys. The crowd ate it up. The energy from the stage causing some sort of

gig in my pocket, I slept like a baby waking more relaxed than I have felt in months. If this is selling out, I could see how it's easy to buy in.

Peace!

LL

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## AS THE WOORLD TURNTABLES

THE GRAND OL' SOAP OPRY

Continued from page 21

Geez, it was a trio for cryin' out loud! Is Billie Joe Green Day without Mike and Tre'? Could Billy Gibbons be ZZ Top without Frank and Dusty?

Of course, being a peon drummer myself might affect my thinking on this.

The Metro Times of Detroit (11/11/04) "For a lot of bands, this would be the perfect moment to duck out-with a retrospective compilation, a final ragged tour and the security of knowing that your place in pop music history was fairly set."

#### \$ \$ \$

Everclear vets soldier on...

Craig Montoya's TriPolar project with drummer Brian Lehfeldt and guitarist Scotty Heard has 12 songs recorded and ready to be mixed by Kelly Gray (Queensryche, Candlebox).

TriPolar headlined the KUFO Rocktoberfest at Barraacuda's and the club, meaning well but apparently forgetting the fact that TriPolar is made up of the Everclear Party Animal and two of the wildest Sweaty Nipples, made a waitress available specifically for the band.

Big mistake.

By the time the show started the band was wrestling and fighting onstage and by the end of the night "all three were bent over puking in the same toilet."

But will the picture make the TriPolar liner notes?

Montoya made a quick trip to El Lay December 1st to help bud **Jason Demain** get his new act off the ground. Demain, the former **Camaro Hair** frontman played a label showcase at the Dragonfly in Hollywood. Demain will begin recording the new band in January.

Former Everclear drummer **Greg Eklund's** new band **The Oohlas** will hold their CD release party December 14th in Hollywood at Cinespace at 6356 Hollywood Blvd.

#### \$ \$ \$

Dandy Movie marches on...

While the **Dandy Warhols** wrap up the new album with **Gregg Williams** here in Portland the band's Sundance Film Festival documentary winner *Dig!* sweeps across the country softening up the public for the band's next Capitol release.

Dig! opens in Denver and Tulsa December 10<sup>th</sup>, Columbia, Missouri January 1<sup>st</sup>, Indianapolis January 7<sup>th</sup>, Austin January 11<sup>th</sup>, Hartford January 14<sup>th</sup> and San Francisco January 21<sup>st</sup>.

The *Dig!* DVD will be released in April. Capitol has selected "Smoke It" as the first single.

THIS JUST IN...Ken DeRouchie Band loses 8 year veteran drummer Eric Storm to the Geoff Byrd Band. To replace him Ken recruits two-time Grammy Nominated Steve Moretti, new in town with his wife Amy Schwartz Moretti, the new concertmaster of the Oregon Symphony....Our own legal eagle Bart Day gave a standout presentation at the Washington State Bar Association's Northwest Arts Symposium in Seattle last month. Bartley helmed the Digital Distribution panel discussing new online distribution models (see the next Two Louies)...The Acoustic Guitar Summit at St. Anne's Chapel, Marylhurst University Saturday, December 11th On top of git-tar mountain you'll find Terry Robb, Doug Smith and Mark Hanson...Leigh Marble to the Meow Meow December 12th. He's off to New York in January for gigs in support of his new CD "Peep"... At press time Stephanie Schneiderman only has 6 tickets left to her live CD Recording Concert at Kung Fu Bakery December 16th. Ticket price includes wine and hors d'oeuvres. Stephanie's band features Dan Gildea on guitar, Jeff Leonard on bass, Charlie Doggit on drums and Clay Giberson on keys. You also get your name in the liner notes contact stephanie@stephanieschneiderman.com...Mark Bosnian's Christmas CD Release Concert set for December 12th at 7PM at Unity of Beaverton. Call: 503-236-6365...**Tracy Grammer** at the Clinton Street Theater December 17<sup>th</sup>...**Norman Sylvester** plays the Morrison St. Bar and Grill, Saturday December 18th at 8PM...Elliott Smith's posthumous album "From a Basement on the Hill" is more successful than any released while he was alive. The album entered Billboard's Top 200 Albums at # 19 (11/6). Eat your heart out Dreamworks...Sally Tomato's CD Release party scheduled for December 11th at the Blue Monk with Professor Gall and Lea Krueger, Professor Gall (Drew Norman) calls Sally Tomato "a modern day Mothers Of Invention, with a beat poet singer". Professor Gall released his own album "Red's Recovery Room"...

#### \$ \$ \$

25 years of Two Louies this month.

Oregon's music-trade publication. In business, to create music business.

The Quarter-Century of Blah Blah, Woof Woof Awards.

Some of the people we've observed most responsible for making Portland a world class original music community.

The biggest fish in our small, but deep, pond.

David Leiken – The first issue of Two Louies 25 years ago featured an interview with David slamming local media for ignoring his happening band Pleasure. David owns an Internet radio station, a record label, music publishing companies, the Roseland and Double Tee. A known curmudgeon, he once challenged Irving Azoff to a fistfight. An authentic Rock Impresario.

Terry Currier – His day job is running a couple of record stores but you can find the Music Millennium's boss' fingerprints all over the Oregon music industry. The catalogs of Burnside and Sideburn Records are heavy with Oregon artists and Burnside Distribution has launched many Oregon labels. Currier's latest coup is the reorganization of the board of directors of the Oregon Music Hall of Fame.

Chris Monlux, Mike Quinn – Monqui. Defined Alternative. Dabbled in personal management with the Dandy Warhols and made La Luna the hot spot of the club scene in the 90's. Monlux is readying the Wonder Ballroom and Quinn's new Doug Fir Lounge just lured Alicia Rose away from NAIL to book the room.

Tim Ellis – Guitarist, producer, engineer, baseball outfielder. Tim is the hardest working player in the Oregon music business. Aside from his duties at the Kung Fu Bakery Studio Tim tours with Toni Land and runs the band for several other artists. In the glory days, Tim was the captain of the Oregon Rock Allstars softball team.

Venue Godfathers – All out of the business now, they ran clubs and nurtured talent above and beyond the call of duty. Michael Mott of The Last Hurrah financed the first recording projects for Nu Shooz and Johnny & The Distractions, Tony DeMicoli of club LaBamba and the Key Largo discovered Billy Rancher and was Dan Reed's first manager, Tom Ohling Sack's Front Avenue brought the Jazzers and the Rockers together and George Touhouliotis of Satyricon gave everybody their first shot and Nirvana a place to get the act together.

**Rockstar Transplants** – The bands that have moved to town with something already happening, promoting Portland as their new home. They bring the national media and raise the bar of proficiency. **Gino Vanelli, Sleater-Kinney, Stephen Malkmus**, The Shins, Modest Mouse.

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ended a few years earlier, when his health began it's terminal decline. But his legacy as a musician and as a courageous human being was just beginning. His fortitude and tenacity, even in the face of overwhelming odds, stand to this day as a testament to the human spirit. Billy Rancher's era was at an end, but his irreverent attitude and antiestablishment stance were poised to make a noisy return to the forefront, as an exciting new era was about to descend upon the Portland music scene. After the wild roller coaster that was 1986, it seemed only natural that 1987 would be a year of transition and retrenchment in the Portland music scene. Still, it was the year 1987 that saw the birth and rapid growth of new bands that would later go on to flourish through the end of the decade and well into the '90s, becoming forces in the local scene for some time hence.

It's indeed strange to look back upon the typical monthly music listings of 1987 to see the names of bands such as Slack, Dead Moon, the Obituaries, Killing Field, Nero's Rome and the Dharma Bums all starting the year in the traditional Wednesday "band on the rise" slot at Satyricon. It's also interesting to note that nearly all of those bands were plugged into weekend gigs by year's end.

Still it was the old, reliable bands whom commanded most of the headliner gigs. Familiar names such as Nu Shooz, Crazy 8s, the Dan Reed Network, Cool'r, John Koonce, Curtis Salgado, Paul Delay, Steve Bradley and Badly Bradley, the Razorbacks and the Lloyd Jones Struggle remained the prominent figures on the scene. But a second tier of bands was quickly rising to the fore.

Nu Shooz, riding the wave of success with their '86 album Poolside, released on Atlantic Records; a gold record in "I Can't Wait" and a satisfactory follow-up in the ballad "Point Of No Return," garnered for themselves a Grammy nomination as "Best New Band Of 1985." They then journeyed to Minneapolis to record their second album, Told You So, with Prince producer David Z.

The Dan Reed Network weighed offers form Atlantic and Polydor, eventually choosing the latter, while Reed protégés RIA entertained proposals from Geffen and Warner Brothers. At first, Cool'r appeared set to sign with A&M, then seemed to settle with Epic for an album deal, before abruptly switching back to A&M again.

The Miracle Workers, decade-long underground favorites, migrated to LA after signing with the indie Moxie label. Initially, the Razorbacks— who were altering their sound from rockabilly toward a tougher, r&b/blues style—then John Koonce, became ensnared by the mysterious Central Oregon "timber baron" Tim Blixeth.

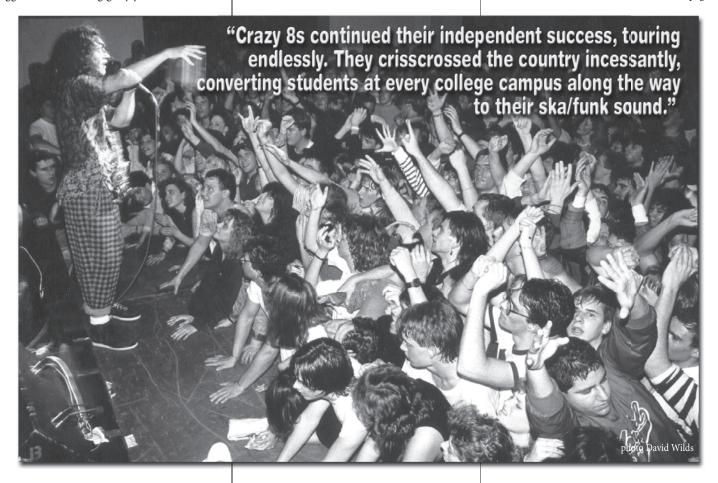
Crazy 8s continued their independent success,

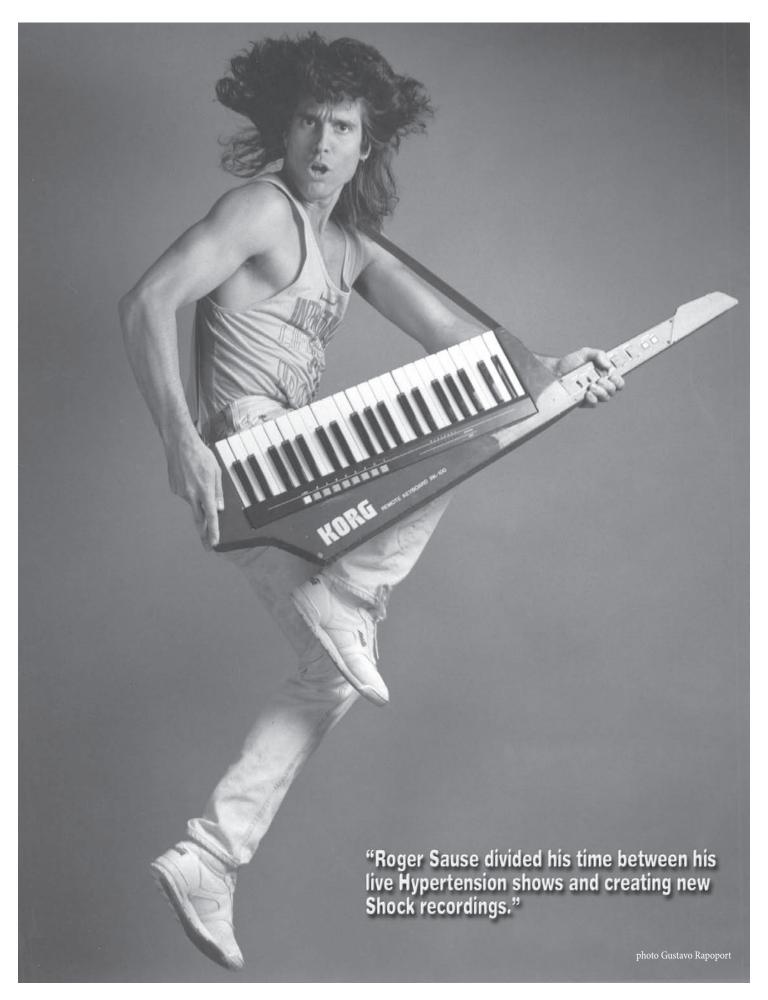
touring endlessly. They crisscrossed the country incessantly, converting students at every college campus along the way to their ska/funk sound. But a lot of the blues acts were relegated to the White Eagle, with occasional nights at Key Largo, the Dandelion Pub and Last Hurrah.

The bands remained vastly popular, but perhaps not as popular as they should have been. The Razorbacks were a huge draw in Seattle, yet had trouble finding lucrative gigs in their home town, despite having a hit album. The same could be said for Curtis Salgado and Paul DeLay, though they fared somewhat better in the Portland clubs. Local venues were quickly being overtaken by a new energy that was emanating out of one club in particular.

Satyricon, swinging into its fourth year of existence, had spawned a vibrant alternative scene. Besides offering the most varied of musical fare possible (nearly every band in town played there at least once), perhaps paring Terry Robb and the Jackals one night, Cool'r and Ed and the Boats the next; Satyricon offered inexperienced bands, of any stylistic persuasion, the chance to play a set during Monday's "New Band Night." Those that succeeded or persisted long enough, graduated to Wednesdays, with occasional opening slots on a Thursday or maybe even a weekend.

Owner George Touhouliotis, shrewdly tolerant and tirelessly fair, became a figurehead in the





Page 34 - TWO LOUIES 25th Anniversary, December 2004



alternative community. His club, of the worst sections of downtown Portland, served as a safe harbor for all disenfranchised artistic types. Punks and jocks, artists and poseurs, regulars and gawkers, leather jackets and sport coats, jack boots and Nikes— all commingled in a highly charged atmosphere of danger and beer. But it was a heady ambiance, to

It was in Satyricon, where anything was likely to happen, that something usually did. The volatile mix of patrons was nothing, in comparison to the often disparate natures of the performers. The Jackals were one of the top drawing bands at the club. They might share the bill with the Razorbacks or the Terry Robb Band or headline an evening with lesser known bands or touring national acts. Either way, they pretty much owned the Satyricon stage whenever they played.

The Jackals were "pants down rockers," as band guitarist David Corboy once asserted. Joined by bassist Steve Casmano (who also played with Corboy in Sado Nation, earlier in the decade) and Louis Samora, who had left his position as drummer with Rats to play rhythm guitar in the new band; as well as drummer Robert Parker- Corboy and the Jackals played a stripped-down, snarling, high-energy form of rock that included elements of rockabilly and late '40s era rhythm & blues. In 1987 they released *Prowlin*', a full-length album, which met with rousing public response.

Chris Newman's Napalm Beach elicited a similar response, if not greater still. Their new alterego band Sno-Bud and the Flower People, were also extremely popular. While, with drummer Sam Henry and bassist Dave Dillinger, Newman was laying the foundation for the entire grunge movement with the heavy, Hendrix-influenced guitar sounds and dark lyrics of Napalm Beach— they explored Chris' more playful side with Sno-Bud, whose only lyrical subject, with perhaps one or two exceptions, was weed. The joys, the woes, the highs, the lows, the love, the need for weed, glorious weed.

Local promoter and musician Jan Celt was in the midst of building a roster for his newly formed Flying Heart label, from which he had recently released an album by his own Soul revue, the Esquires. The Napalm/Sno-Bud catalog seemed as particularly well-suited for Celt as Flying Heart did for Chris and the band. It was a marriage made if not in heaven, at least in High Times. Celt proceeded to produce a long line of recordings for one

ng line of recordings for one or the other of the two

"Headed by dynamic lead singer Jeremy Wilson, the Bums espoused an REM-like Folk dimension in their presentation, but with far more directness, energy and electric drive than their predecessors."

manifestations, beginning with Napalm's *Monster*, released mid-1987.

Celt's Polish heritage served as an excellent entré into Europe for Newman and the boys. That European connection served Napalm/Sno-Bud and several other bands quite well in the years to come. Through Celt's encouragement, Newman also created several comic books, which helped to expose his abundant talents as a cartoonist, as well as further his reputation as a true renaissance man.

The Obituaries were already developing a reputation by the end of 1986. By 1987 the band was a force to be reckoned with; as well as a wreck to be forced with. Portland had never seen, nor may never see again the likes of the enormously talented and confused Monica Nelson. Monica had star quality. Profoundly gorgeous, she bore a passing resemblance to Marilyn Monroe, but with more of a European look. Still, she was a young woman besieged by demons.

Her early days as lead vocalist with the band were drunken primal therapy sessions, wherein she would shriek, rant and scream, as guitarist Rob Landoll would lead the rhythm section through a high-powered onslaught. On any given evening, Monica was as likely to jump off the stage to punch out some lout in the audience as she was to simply slither down the mic-stand into a limp lump of

drunkenly exhausted mush. But the raw-nerved brilliance in her occasional focused performance, flashed glimpses of the magic she could conjure.

Hockey loving Bruins fan, Rob Landoll, a street-savvy transplant from the tough side of Boston, was the anchor and guardian protector of the Obituaries. Through his musical vision, the band developed from an erratic punk mess

> into a powerful metaltinged machine. The additions of drummer Dan Cunneen, late of the Lew Jones Band and Final Warning, along with Terminally Hip bassist John Naylor, helped to solidify the presentation.

The Obituaries' antecedents lay in the vibrancy of bands such as X and Patti Smith, but the guts and the chutzpah belonged only to Monica and Rob. They quickly became weekend headliners at Satyricon, as well as the Long Goodbye; with periodic bigger shows at the Pine Street Theatre.

Clunking in from the Silverton area, Perfect Circle, named after an REM song, met with a smattering of attention from the Port-

land press in the mid-'80s, before disappearing. But when they reappeared a year or so later as the hiply named Dharma Bums, they swiftly rose through the ranks, to mandate highly coveted weekend slots at Satyricon,

Headed by dynamic lead singer Jeremy Wilson, the Bums espoused an REM-like Folk dimension in their presentation, but with far more directness, energy and electric drive than their predecessors. Wilson's onstage acrobatics were legendary, It was customary for him to leap from amazing heights: from side-fill monitors, PA stacks, lighting scaffolds, balconies, whatever was available in the moment.

Impassioned guitarist Eric Louvre, and the dependable rhythm section of drummer John Moen and bassist Jim Talstra, afforded Wilson a reliable safety net over which he could freely perform his physical and vocal gymnastics. His charisma was so robust, his magnetism so strong, his intentions so affirmative and affirming, Jeremy Wilson could do no wrong. And the Dharma Bums became the toast of the Portland alternative music scene.

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crunching, you will need to find out the exact price that the label is currently using, then convert that amount to U.S. dollars, and then do your royalty calculations based on the royalty terms contained in the proposed licensing agreement.

B. There is often a difference from one county to the next in regards to what are considered acceptable royalty provisions. What is customary | a clause in the licensing agreement requiring the

you have to assume that the advance is the only money that you will ever see from the deal.

By the way, the advance should be described in the contract as being non-refundable (i.e., you won't have to ever pay it back). Also, the advance is normally deemed "recoupable" (i.e., the label can reimburse itself for the advance from your future royalties), so if your advance is \$5,000, and if the total royalties end up being \$15,000, the label later will pay you only \$10,000 (i.e., the \$15,000 in royalties minus the \$5,000 advance).

7. Release Commitment. You should have

"Typically the term of the agreement will be for five years, though sometimes such agreements are for three years and sometimes for seven years. Generally, the smaller the advance, the less of a justification there is for entering into a longer term.'

in one country is often not customary in another country. So, if you are negotiating royalty provisions for particular foreign countries, you need to know what is customary in that country. For example, in the U.S., royalties are typically not paid on promotional free goods that the record company gives away, but in some other countries that is not the case.

C. If you're comparing offers from two or more companies, you need to investigate and compare the reputation and financial stability of each company. You can sometimes end up doing much better financially with an average deal from a relatively honest company than you will do with a great royalty rate from a crooked or financially borderline company.

D. If the licensing agreement contains any definitions of, for example, the "PPD" price, read the fine print very carefully.

E. If you are licensing your masters for a country where the local currency is subject to frequent major currency fluctuations, you may want to have the licensing agreement provide that you will instead be paid a certain specified amount in U.S. Dollars for each record sold. That way, the amount that you get for each record sold will not be changing throughout the term of the licensing agreement as the value of the local currency fluctuates on the world currency market.

**6. Advances.** The amount of the advance that is paid, if any, will depend on the foreign label's forecast of how many records can be sold in their territory. Advances vary wildly and can be anywhere between \$500 and \$50,000 (but sometimes higher and sometimes lower).

In some cases, it will make sense for you to enter into the licensing agreement even if the advance is minimal, if there is a good chance that your relationship with the foreign record company will significantly help you to get established in their territory. By the same token, because of the difficulty of auditing foreign countries and trying to collect money from foreign companies, often times label to release the record by a certain date, and that if they don't do so, you have a right to terminate the agreement.

For masters that already exist at the time of the licensing agreement, you will normally want to have a fixed calendar date by which time the record has to be released. For records not yet recorded, but that will be recorded and released during the term of the licensing agreement, the release commitment is usually 90-120 days within the date of your delivery of the master to the label.

You want to be careful that the contract language is very specific and precise, and you will also want to be sure to ship the masters in such a way that you will later be able to prove the exact date of delivery if necessary.

8. Sharing in Other Types of Income. Sometimes there is potential income from sources other than record sales. For example, a U.K. ad

specified share of the income from such deals.

9. Payment. Payments are usually made semi-annually. The agreement should provide for the royalties to be wired to your account at the label's expense (as opposed to the label mailing you a check, which can cause very long delays in your actual receipt of the money and the clearing of the check).

10. Foreign Taxes. You will also normally want a clause requiring the foreign label to help you file the necessary paperwork with the foreign government(s) involved, so that the foreign label will not have to withhold foreign taxes from the royalties that are otherwise payable to you. If that is not possible, you will at the very least want some arrangements whereby the foreign label gives you a formal statement at the end of each year as to the amount of foreign taxes that were withheld that year, so that you can claim the appropriate tax credits on your United States tax returns.

11. Audits. There should be a clause allowing you to audit the foreign label's business records, and providing that if there is a discrepancy of more than 10%, they must pay your audit costs. However, as mentioned above, it very likely will not be practical for you to audit the foreign label's business records, but you want to have that option if at all possible.

#### MECHANICAL ROYALTIES FOR FOREIGN SALES

Mechanical royalties -- i.e., the royalties that record companies pay to music publishers/songwriters based on how many records are sold -- are handled differently almost everywhere outside the U.S. than they are handled in the U.S.

The details are really too complex to cover well here, but the main thing to remember is this: If you are an artist who is also a songwriter, or if you are a

#### "The amount of the advance that is paid, if any, will depend on the foreign label's forecast of how many records can be sold in their territory. Advances vary wildly and can be anywhere between \$500 and \$50,000."

so the licensing agreement needs to deal with this scenario. If at all possible, have the contract provide that the rights to enter into those kinds of deals stays with you and are outside the scope of the licensing agreement. By the same token it usually makes sense to give the label the piece of any such deal that they find for you, so that they have a motivation to make such deals happen.

Sometimes the contract will say that the foreign label has the rights to enter into such deals for your masters, but only for territory/countries covered by the agreement, and that in return, you will receive a share of the income from such deals.

The bottom line here: The main thing you absolutely want to avoid here is a contract that gives a foreign label the right to enter into such deals, but doesn't spell out your rights to receive a certain

agency might want to use a track in a film, and | label that also operates as a music publisher, and if your material is on records being sold outside the U.S. and Canada, and if you are not represented by a worldwide music publisher and have not entered into sub-publishing agreements with foreign publishers, then you need to take the necessary steps to make sure that you receive the foreign mechanical royalties that you are due.

#### HOW TO FIND MUSIC LICENSING OPPORTUNITIES

There are a various ways to find music licensing opportunities, for example:

1. Researching Foreign Labels. You can obtain the necessary contact information from such directories as the Billboard International Buyer's Guide. (Check with the "Reference Librarian" at your local library to see if they might have a copy on hand that you can use, and if not, ask if they can borrow a copy for you through an interlibrary loan from another library.)

Also, some Internet searching can be very helpful in locating foreign labels that are appropriate for you.

Before submitting material to a foreign label, it's usually a good idea to send them a professional and non-hypey e-mail first, just to find out whether they are even interested in considering your material.

- **2. Tip Sheets.** Tips sheets such as "New On The Charts" allow subscribers (and sometimes non-subscribers) to post a listing of masters that they have available for licensing.
- **3. Referrals.** Check with any established artists and American labels that you know of, in case you think they might be able to turn you on to appropriate foreign labels.
- **4. MIDEM.** There is a large international music business conference in Cannes, France every year (in late January), called "MIDEM," where people negotiate music licensing deals. The practical side of it is that unless you are a well financed artist or label, it won't be affordable to attend that conference. One alternative is to buy the MIDEM conference directory, which you can use as another resource directory to locate appropriate labels.

Incidentally, there are occasionally people who will advertise that, for a cash fee, they will shop your material at the MIDEM conference. Be very careful with any such arrangements and check those people and their track records out thoroughly. You obviously don't want to find out after the fact that you have just financed someone's vacation in the south of France and have nothing to show for it.

Note: Bart Day is an entertainment attorney in private practice and outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios. He is also VP of Business Affairs for Media Creature Music, a Los Angeles music publisher.

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).

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



#### **HUDSON'S BRO**

Dear Editor.

I read with great interest, your column on the Hudson Bros. in the latest "As The World Turntables". Thanks for mentioning me, however, there are several glaring inaccuracies that I feel compelled to point out.

They were always known as Bill, Mark and Brett Hudson, not Salerno, Chi Chi Salerno was their uncle's name (also our driver/roadie during the tour days) and that was his family name. Salerno may have been their mother's (Ellie) maiden name but the boys were always known as Hudson. That name was not given to them after they signed with Elton, as you imply. They were also related to actor Keenan Wynn (looks a lot like Mark)

They did not sign with Elton in 1972, it was more like late 1974, early 1975. Bernie Taupin produced all our Rocket Records sessions and rehearsals. I only met Elton once at one of those sessions. Bernie would attend all of our rehearsals and drink endless cans of Coors and make chains out of the snap tab rings. He was a good music critic.

The bros. did not hire Crusher and I together when the road tours started. I was with the Hudson Bros. since about Jan. 1973 and they hadn't broke out of the N.W. yet with that band. This was after "The New Yorkers" phase. We spent most of the time in Vanc. B.C. gigging and recording. Since I was older, the boys referred to me as "Old Dad" later I was nick-named "The Kernal" after Col. Parker. We also had another key player named Barry Puhlman (now deceased) from Seattle who did Moog synth and organ. Much of the bros. original material such as "So you are a Star" was written and recorded at that time. They were with Casablanca BEFORE signing with Elton. Metke was not hired with the band, then known as the "BA-FA" band until we returned from our first road tour in 1975.

Our drummer quit and they asked me to try and find a drummer, I called Bob and he said OK. After that we did the big second road tour which was in 1976, New York, (Bottom Line club) Playboy Club and lots of East Coast theme parks, Philly, (Mike Douglas show) Both of the Disneylands and South (Six Flags) extended motel/club gig in Pittsburgh etc. The Bros. kept the BA-FA band on a meager retainer until Bob and I quit in early 1977. The Bros. were going toward different goals (acting) Bill was going thru the splits with Goldie. The Bros. were doing a Sat. morning kids show. No rock band needed!

I did ALL of the recording, albums, gigs/tours and TV with them from 1973 until 1977. Including the ill-fated Sonny & Cher replacement show.

Today, I could talk to Mark or Brett anytime...Bill, maybe, but would prefer not to.

See you next time, thanks for the copy. Mike Parker

#### HOTLANTA BLUES

Dear Editor,

After looking at my calendar today and thinking, wow, 6 months have gone by since I left Portland.

I have talked with more musicians in the past 5 months than I can count. What it all boils down to is this. Atlanta is a Mega player in the R&B and Hip-Hop music scene, leaving the "po" white musicians here with a kind of bitter and uninterested outlook.

Now don't get me wrong, there are folks playing here and earning a living, but let's just say I haven't ran into one single person who has done any music publishing at all. In fact it is such a strange concept for these folks to even think about being creative at all. The people who are working are playing cover music to rooms filled with people paying \$8.00 at the door and drinking \$7.00 cocktails, paying \$10.00 for parking and looking like they are having the time of their life. Go figure.

While I was out having a slab of pecan pie the other day, I keep hearing Jim Morrison in my head saying, "The west is the best". I keep thinking, man these people are starved here for some original entertainment, something creative, and something that jumps up and bites them in the ass.

I have been working with a couple great folks, but this town doesn't have a keyboard player in it.

The one thing Atlanta does have is drummers, they are everywhere, I mean you can't throw a rotten peach without hitting 2 or 3 of em. The guitar players in this town for the most part are a strange kind of breed, almost like they have one volume playing lead or rhythm. The weirdest part has been trying to get the folks I am working with to understand song dynamics, it's as foreign as speaking Latin.

Little Five Points, which at one time use to be the hot spot, has the feeling that FEMA came down and said "everyone needs to leave, that rock music will infect your brain and make you want to do stuff we don't do down here". Seems so funny that the most popular bands play nothing but cover music. I have yet to see or hear about any bands that are just amazing.

Now don't get me wrong people down here love music, it's just they like bad music or at least that's all their getting right now. Well with all that said, I'm doing everything and then some to get it together and if it doesn't work who knows, I won't be the first guy to move and move back. Yes, it might be time to get to cookin that crow pie.



If you're thinking Portland is getting tough to get a gig or find some folks to talk into playing, stop thinking and start doing.

The one thing that I have found out is Atlanta is so big now, that everyone has moved from the city and lives way outside of town, rehearsal for me now is about a 45 min drive if there isn't any traffic. Big cities suffer from people having no connection, which is fine, but me, I love a place where people are connected and I guess that's the most disappointing part of Atlanta, it's just too damn big.

Tony Hughes Jesus Presley, The Wayne Gacy Trio

#### TRIPOLAR HAIRCUT

Dear Editor,

Camaro Hair is not over.

I'm still with the band but I'm putting a lot of focus on this new thing, which has been in the works over my whole life... and I'm very glad it's coming to fruition.

We are showcasing in Los Angeles for a lot of indie labels and some majors have been promising to come. I won't name names cuz I don't want to piss anyone off. Basically, It's the end of the quarter and the holidays put everything on halt until the next year in the record industry... so it's just the first step towards bigger things. I imagine after recording in January, that we'll do another (bigger) showcase to really put us on the map. I know a lot of rock star friends will be there, so we're just looking forward to having fun.

I've got a great lineup of players: Ryan Moore from All The Dead Horses on drums (this guy is amazing!) and Jinxx from Debris on guitar (also kick ass). I think I've picked some of the best guys in town!!! Craig Montoya (Bass) is also still doing Tri-Polar but has been talking about putting something together with me for some time. I imagine this will turn into a full time thing but this is very, very new right now, so I don't want to jump the gun. I know this is an avenue he doesn't have with Tri-Polar (or I think maybe had with Everclear), they are more like the Foo Fighters or Queens of the Stone Age, we're more like The Beatles eating Trent Reznor's and Brian Adams' sacred love child. No, seriously... we're more pop rock and he's more heavy metal... it makes for good artistic expression to play in different styles. However, I'm betting that Portland doesn't have a band like us. I'm looking forward to the challenge of turning some heads.

> Jason Demain Camaro Hair

#### **QUARTERFLASH SHINES**

Dear Editor,

Quarterflash rocked the house at the Vancouver Bite a couple months ago, we play about once a year, and it is so easy to put it back together. We have all grown as players and performers and have not lost the spark that we had in the late 80's and 90's.

Gregg Williams (our drummer, producer) has played drums for so many people, even Sheryl Crow a few years back, he now works with The Dandy Warhols at their studio recording the band at their wacky "Sessions", which consist of showing up late, (around 4pm) and then playing for 2 hours while Gregg records and pieces whatever he can together so it makes sense. It is a fun circus at their digs in downtown NW Portland.

Mel Kubik, (QF keys, vocals) and her husband Gavin have a band called the "Shanghai Woolies", and they have a very impressive CD out right now that mixes 30's swing jazz with todays sound, it is a very cool recording, and they are very popular, Mel nails the vocals, and sounds a bit like Billie Holiday, or someone of that era, they are very cool!

Doug Fraser (QF guitars/vocals), is busy with his Real Estate company, buying and selling homes to all the musicians and non-musicians that could not find a way to buy ... he is amazing at that skill. He is still sounding killer, and inspired on the guitar, (as people were screaming his name at the last QF concert)... Doug played with my band the Sandin Wilson Group a few times and is all over my recording, "Into My World", he is awesome.

Mary and Rindy are still doing the Oregon-Trail Band, and they are succesful with this group. They sell lots of CD's and they play all over Oregon. Everything that Marv and Rindy do, turns to gold, they are incapable of doing anything halfway, it amazes me, how beautiful Rindy is and how handsome Marv is, they are, the greatest musical couple to come out of the Northwest. Talent, friendship, and smart business sense is what sets them apart from everyone else, they are the greatest, and they are still writing music for QF, the last song we learned was a beautiful song, we played it 3 times at rehearsal and nailed at the concert. Pete Plimpton our longtime soundman, said it was the best Quarterflash concert he has ever seen us play in 12 years. Not bad.

We are all a little older, but we still look and sound better than ever.

I am performing with Metro every Thursday at the Candlelight on 5th and Lincoln.

My original music is performed every other month with Metro as the backup band, It has definitely opened the doors to regular folks and musicians alike, because we play funk tunes from the 70's and 80's, but we don't stop there, we turn each tune into a very hip jam in the, solo sections, I love to watch people's mouths drop open when

we are groovin so hard, (it reminds me of Cool'r back in the 80's, with Nate Phillips(bass) and Bruce Carter(drums), these two musicians were, and are, the finest rhythm-section to ever work together!!! We are trying to emulate their work, by being the best we can be.... and with Alex Shakeri on keyboards and Kerry Movassagh on guitar, we are so lucky to have them in the group, their chops and finesse on their instruments is incredible. Then you add Regina K on Vocals and it becomes a killer combo that no one else can touch. This young lady can sing Chaka Khan, Bonnie Raitt, and Aretha Franklin as well as the originals, even better when we are in the moment.

Regina gets my vote for the best pop/funk female singer in Portland bar none. I know Linda Hornbuckle, she is amazing too, but when I hear Regina sing and move the way she does, she is a sexy, soulful diva that you cannot deny.

Yours Truly, Sandin Wilson Bass player

LL

ON THE COVER: Thomas Lauderdale of Pink Martini. The group's second album "Hang On Little Tomato" goes to #1 on Amazon.com and makes Billboard's Top Albums chart. On New Year's Eve they play the new Disney Concert Hall in Los Angeles. (photo George Calvo)

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