

OREGON MUSIC / FEBRUARY 2003

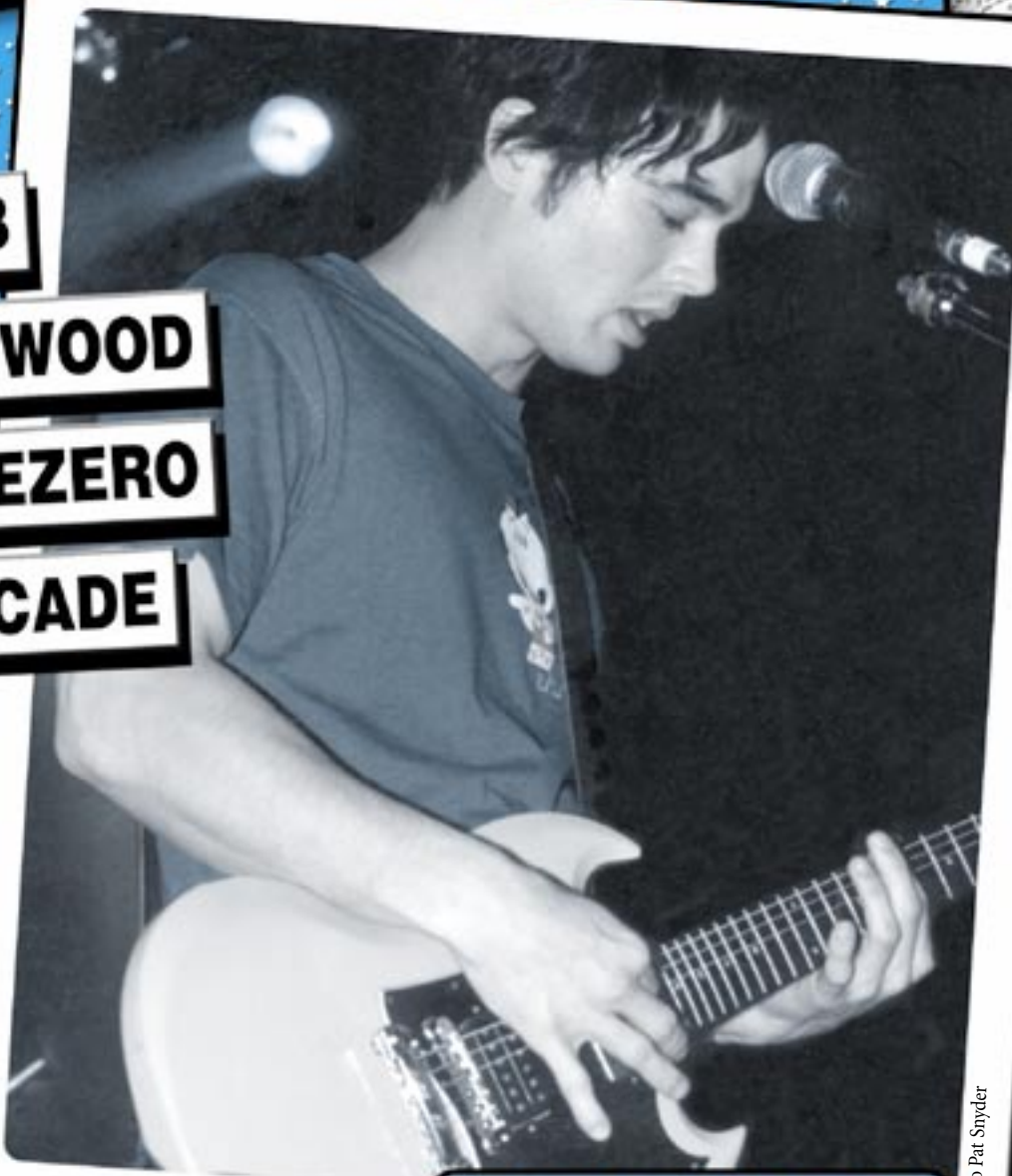
Two Louies

PIG LIB

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SINGLEZERO

EC DECADE



CAMARO HAIR
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photo Pat Snyder

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Rewind 1993



photo Pat Snyder

*Everclear's Art Alexakis and Craig Montoya release their first album on Portland's Tim/Kerr Records with original drummer Scott Cuthbert. Capitol picked up *World Of Noise* and this month the first single from the 5th Capitol album since enters the Modern Rock charts at #40 (see: *As The World Turntables* p. 12)*



Dear Two Louies,

Long time fan and appreciator of what your magazine does for Portland's local scene. Thank you.

While reading your January 2003 issue, I noticed the lead tidbit in your "As the World Turntables" column, page 16, concerning Portland's near-miss in Grammy contention.

I am not a musician, but I am a local live sound and recording engineer who has been

given a Grammy nomination for my work on RL Burnside's "Burnside on Burnside". It has been nominated for Best Traditional Blues Album of the Year. RL and I have worked together for many years now, and he deserves every possible accolade and recognition.

We did, as everyone around here knows, end up using some of the tracks from the Crystal on that record. RL just loved the fact that the room is on Burnside Avenue, and so there you have it....Burnside on Burnside. If it wins, all the world will hear Burnside Avenue and see the Crystal Ballroom sign on the cover of the disc.

Yeah right. All the world watching on their computers. We obviously won't be on the main program !!

Please let me know if I might be able to provide you with any more information about the nomination, or maybe some of the other artists we

work with. (Two more blues treasures coming.)

Sincerely,

Steven Beatty
Real Image Recording
Portland, Oregon

Dear Two Louies,

I don't where to write to...

Crazy 8s records becomes unreachable and I'm wondering what happened to this band I heard for the first time in L.A in 1992. At that time I bought 2 records there (Law & order, Doggapotamus).

Do you know where I could find some more resources (papers, records...).

Many thanks from France

Au revoir

Dan

Continued on page 23

BK of Eye View

Bronwyn Waddell, the newest member of Girls Say Yes, plays her first gig with the band at Paisley Pop's CD release party for artist Tim Lee.

STARTING YOUR OWN PUBLISHING COMPANY

AN EIGHT POINT CHECKLIST

I often encounter people who want to set up their own music publishing company but don't know how to go about it. They often assume that the process is much more complicated than it really is.

Before laying out the steps involved in starting a music publishing company, it's important to first talk very briefly and basically about what a "music publisher" does, since the term "music publisher" is sometimes misunderstood by people new to the business side of the music business.

Occasionally people think that a music publisher's main function is to print sheet music. This isn't correct. In fact, most music publishers have an outside company handle the printing of their sheet music.

Instead, a music publisher's main function is to get a songwriter's material used (for example, on records and movie soundtracks), and then to collect royalties for the songwriter from record sales, etc. The publisher also has other important functions, such as processing copyright applications and various types of contracts.

As far as setting up a music publishing company goes, the formation of a music publishing company is not nearly as complicated as people often assume. By the same token, it is not a totally hassle-free proposition. Therefore, before starting your own publishing company, you should realistically and carefully evaluate the reasons for doing so. Generally speaking, it only makes sense to consider starting a music publishing company if you are going to make some very serious efforts to market your material, or if your material is on records already commercially released, or is very likely to be so in the near future.

If you decide to start your own music publish-

"It only makes sense to consider starting a music publishing company if you are going to make some very serious efforts to market your material, or if your material is on records already commercially released, or is very likely to be so in the near future."

ing company, you will need to take various steps, including the following:

1. Choose Between ASCAP and BMI. ASCAP and BMI are two separate organizations that serve the same function -- namely, collecting royalties from certain users of original material (for example, radio stations and clubs), and then distributing royalties to publishers and songwriters.

No songwriter can be a member of both BMI and ASCAP at the same time, and hence, must choose between the two. In addition, a songwriter and his/her publishing company must belong to the same organization (i.e., BMI or ASCAP). For example, a BMI writer cannot, for example, be signed to an ASCAP-affiliated publisher, but instead can only be signed to a BMI-affiliated publisher.

Since BMI and ASCAP have different procedures for calculating royalties, you may want to obtain informational materials from these orga-

nizations before making your choice. You should also be sure that you and your publishing company will qualify for membership in the organization of your choice (i.e., BMI versus ASCAP), since these two organizations have somewhat different eligibility requirements for membership. Contact BMI at 8730 Sunset Boulevard, 3rd Floor West, Los Angeles, California 90069, Telephone: (310) 659-

those you choose to apply to -- will require you to submit a list of several different names for this very reason. The best place to start with either ASCAP or BMI is to call them at the numbers listed below and ask them to send you a name clearance form.

Even before sending in the name clearance form to ASCAP or BMI, it's a very good idea to first check the publisher databases on the ASCAP



9109. Contact ASCAP at 7920 W. Sunset Blvd., 3rd Floor, Hollywood, California 90046, Telephone: (323) 883-1000.

The membership fees charged by these two organizations are also different, and so you will want to compare the fees which they each charge.

People often wonder which organization will pay them more. In my mind, there isn't an easy answer here. There is one scenario in which it is possible to compare, namely when a commercially successful song has been co-written by an ASCAP-affiliated writer and a BMI-affiliated writer. Yet, I have seen situations in which the ASCAP writer/publisher were paid more, and other situations in which the BMI writer/publisher were paid more.

One technique sometime used by writers and publishers is to have one co-writer join ASCAP and the other join BMI. Then, whichever writer/publisher is paid less, they go to their organization (i.e., ASCAP or BMI) and seek to have their amount bumped up to the amount paid by the other organization.

Another consideration, aside from who pays

and BMI websites (ascap.com and bmi.com), to see if there is already a publisher listed there with the name(s) you want to use. However, this is not a completely reliable process. One problem I have run into several times is when there is a publisher (most often a foreign publisher) whose publishing company name is a foreign language name, but when translated into English, is the same name as (or is too close to) the English language name my client wants to use. In that situation, neither ASCAP nor BMI will allow you to use the English language equivalent of the other company's foreign language name.

You should also check to be sure that the names you are selecting can be used as a business name in the state where you are based. If you are based in Oregon, call the Oregon business registry people at (503) 986-2200 in Salem, and ask them whether the name is legally available for use in the State of Oregon. They can run a computer search within a few minutes. If you are based in the State of Washington, call (900) 463-6000 and follow the same procedure (there is a special charge for this service), or call (206) 753-4401 for general information.

Incidentally, it is also sometimes advisable to have a comprehensive computer trademark search done to be sure the new publishing company's name is totally clear, at least in situations where there is a very substantial financial investment involved.

Also -- THIS IS CRUCIAL -- Allow enough time BEFORE a record release to properly clear the publishing company name, because it can sometimes take awhile to find a name that you like and that is available. At least six to eight weeks before your artwork must be finalized is a good rule of thumb. It's also a good idea to send in the documents to ASCAP/BMI by certified mail, return receipt request, and then monitor the status of things. Otherwise, there is a risk that your paperwork will fall into a black hole, and you may not realize that that has happened until it's too late.

In any event, after your name is cleared by ASCAP or BMI (i.e., whichever organization you are applying to), they can send you their membership application forms. There is one set of forms to join as a songwriter, and a separate set of forms to affiliate as a publisher. You will need both if you are a writer and are starting your own publishing company. (Whenever a songwriter is acting as his/her own music publisher, he/she is in effect wearing two hats -- one hat as the songwriter, and the other hat as the publisher -- for example, Joe Schmoe (the songwriter), and Schmoe Music (the music publisher).

Continued on page 17

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

Radio Free Brooklyn.- Pete Miser
Ho-Made Media

Upper Pete Ho has been an integral part of the Portland hip-hop art scene, since his teen years when he first acquired a reputation as one of the most talented taggers in the local graffiti underground, back in the mid-80s; known, even then, as Pete Miser. Pete Miser became one of the key players in the nascent P-town hip-hop movement of the late '80s and early '90s.

Forming his first band, the 5 Fingers of Funk, Pete spent much of the '90s producing the group-which combined funky horns, guitar and bass, with more traditional hip-hop accoutrements, such as a platter slapping DJ and an

hip hop bands in the Northwest. They toured the country several times, and played with the likes of Maceo Parker and Run DMC

The 5 Fingers released two albums with Pete at the helm. Then, in 1996, he released his first solo album, *What It Be*. The three albums combined for sales of over 20,000 units. Late in the decade he decided to move to New York, "to immerse himself in hip hop culture in its birthplace."

It was not long before he was drafted by the singer Dido to serve as the DJ in her band, touring the US and four continents, while appearing on all the popular late night television variety shows. He has since produced numerous projects for an assortment of other acts, including hip-hopper 6th Sense. In addition, he has even worked with new wave act the Cure.

So, after a certainly not unproductive seven year hiatus, Pete has returned with the follow-up to that first solo album he released in 1996. What is immediately apparent is how much Pete has matured. His voice is now deeper and more authoritative.

His lyrics are as incisive as ever, confronting issues that have haunted him throughout his life, spoken forthrightly, yet without needless profanity, banality or puerility. While some, unfamiliar with his work, might even detect an occasional Eminem-ish slant to some of his more fiery rhymes (though without the rage), it is always good to remember that Pete was out in the trenches when Marshall was still living at home, drinking his mama's beer.

The loose theme here among the thirteen songs and six linking segments is that we're tuning into "Radio Free Brooklyn," ostensibly being transmitted from Pete's

move from straight-ahead hip hop forays to vague Beastie Boys references, some very cool space jazz interludes, and chunks of electronica- and even a beautiful contemplation upon the 9-11 tragedy. He exhibits the sort of exciting talent at his craft that few of his rap predecessors or peers have ever displayed. He even includes legendary drummer Mel Brown on one track, with a quote in tribute to the late bassist Leroy Vinegar sewn in to the mix as well.

The album kicks off with "Bring It To The Masses." Over a wired up bed of loops and scratches, Pete introduces himself, inaugurating the effort with something of an autobiographical resume. "Celebration, tune into your local station/Apocalypse now from the foul mouth half-Asian."

The title-track is a wry dreamscape, which shadows the apocalypse of nuclear war, while echoing the horror of the 9-11. "I made my way, fumbling through the dark/Trippin' over debris and body parts/Can't start panicking, ran up in the tollbooth/Tried to call for help, but then I learned the cold truth/The phone was dead and so was the attendant, but her radio was on and it said New York was gone."

At which point a blaise DJ enters into the picture. "Who Nelly! Sorry about the turbulence. If you're just tuning in, you're listening to Radio Free Brooklyn. That big bump you felt was what we in the industry call a nuclear attack." The DJ goes on to cheerfully describe the destruction, arriving at the droll assertion, "Kids, I think it's safe to say that schools are closed." A harrowing picture drawn upon a musical canvas reminiscent of *Sneaker Pimps' "Six Down."*

"Ho-Made" confronts the issue of the prejudice he has experienced in regard to his Chinese heritage: "Never segregated but berated with racial slurs on occasion/Facin' the fact some kids don't like half-Asians" But Pete found the means to rise above. "Didn't lose the name that I was born with/adorned with disses that came with it/If it was specific to my nature I might take the ignorance to heart and start to hate the miniscule minds that tried to ridicule mine." "Fiscal Fitness" contains a rap a little reminiscent of Beck's in "Loser"

Almost a regular song, "For You" is a fairly straight-ahead declaration of love, with a little Fun Lovin' Criminals vibe. "Toothbrush" is the other side of the lyrical coin. "Wake up days later just to find/She's gone for good but still left her shit behind and it reminds/Fuck you and your toothbrush." "Got That" is a humorous look at the American

"While some, unfamiliar with his work, might even detect an occasional Eminem-ish slant to some of his more fiery rhymes, it is always good to remember that Pete Miser was out in the trenches when Marshall was still living at home, drinking his mama's beer."

MC touting Pete's prowess; with Pete's spectacular poetry and intelligent viewpoint, at the forefront of the band. The 5 Fingers became one of the foremost

neighborhood, possibly following a nuclear attack on New York City. The styles vary from track to track. They

photo Buko

Continued on page 9

I took in Hawaii with my husband Mark Todd and good friend Deborah Brandon. A great trip! There are barley words to describe the beauty of Kawai, known as the Garden Island for it's breathtaking scenery. The mountains, the canyons, the ocean were all a wonderland of mellow under population. Our arrival from San Francisco was less magical, sewn in pockets of turbulence.

The Captain warned us

in America. Well, almost. Niihau is an island that rises from the sea in the nearby distance and may be a little farther west. Even so, it felt like we had reached the end of the world, where all thoughts of life's responsibilities are blessedly forgotten.

I took every advantage I could to just chill and there were many. Hawaiians are so laid back and hospitable stress became something mythical.

To round out my island immersion, I read books on the history of Kawai. This

get the best view of the bay. In 24 short hours, we spent a small fortune. Paradise is far from priceless, but the pool, spa, restaurant, and proximity to beautiful beaches made it all worth it. Mohalo nui loa!

Rosebud's pick of the month is the music of Israel Kamakawiwoole. Israel is a singer and Ukulele player that captures the essence of island music. He passed away not too long ago, but there are many records that feature his lovely vocals and superb Ukulele playing. Toward the end of his life he went solo, but in his early days he was part of a foursome called the Makaha Sons of Niihau. Their sweet four-part harmonies and down home musical arrangements are what makes Hawaiian music so classic.

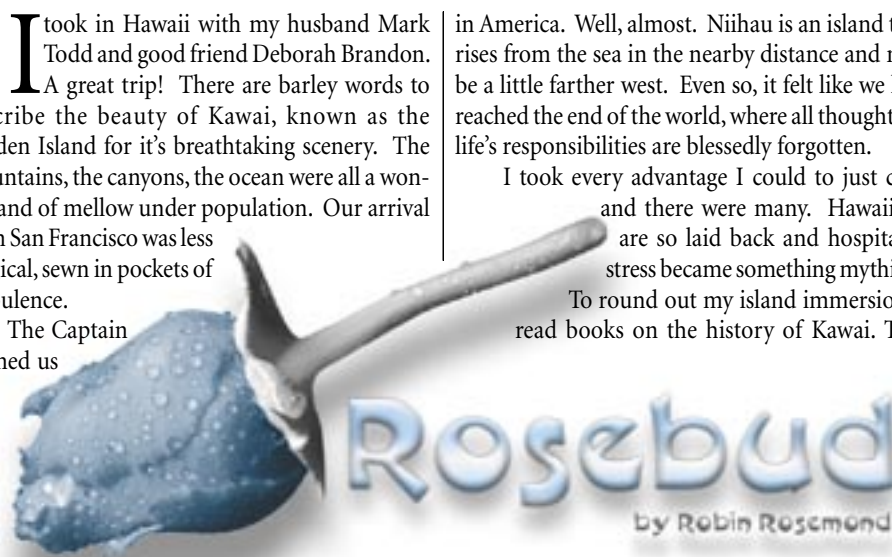
My annual Valentine making party was hosted at 333 Studios this year. Hence the headline of my column. Make love not war and that is not all that we did. We also ate. Ham with dollar rolls was served, and we devoted the whole day to making the most beautiful Valentines imaginable. Siri

Krosen won the blue ribbon for excellence for the loveliest Valentine. Other memorable mentions were Lauren Mantecón, Cecelia Hallinan, Jane Harold, Bridget O'Connor, Stephen Spyrit, David Zimmerman and many more. (Yes, even men attend this extravaganza) I have to say it was one of the best in a twenty-year history of Valentine making parties.

I hope you all saw Oregon Children's Theatre and the great job they did on Sacagawea. Stan Foote and his collaborative group pulled off a good production and brought together a fine team of talented people. They succeeded in telling the story in an hour to young audiences of a figure of both history and myth. Sacagawea's sponsor was the Confederated Tribes of Grande Ronde and they were thrilled to be able to help Oregon Children's Theatre promote children's exposure to arts and culture. By sponsoring this event they can tell this young native American woman's story to children

in communities that are all too often underserved when it comes to exposure to arts and culture. When the production loaded in, all the hands, production staff and actors gathered on stage and had a sweet ceremony. We all stood in a circle and said some beautiful prayers and then burned sage to cleanse the theater and bring good fortune to the production. I was honored to be a part of it.

Write to me: rosebud@teleport.com



it was gonna get rough, but when the planes pitching and shaking made the air masks started pop out, it scared the hell out of me. Everyone on board seemed so calm that it stopped me from actually screaming bloody murder, but I was white knuckling it for most of the ride. The bumpy ride didn't keep the United Airline flight attendants from showing two movies. What else could we do but watch? After we came out of the clouds, we landed on this tropical jewel in the middle of the Pacific Ocean.

The air was intoxicating. Much of the trip was spent drinking Mai Tai's and eating. I tell you, we did not have one mediocre meal! We ate fresh tuna, shrimp, pineapple, papaya, passion fruit and bananas. Just the thought of fresh coconut and Hawaiian sweet bread is still satisfying. Each night cooing doves and swaying palms wooed us to sleep.

With full bellies, we then listened to island music and got lost staring at the clear, blue Ocean. Followed the sun, our daily treks around the island kept us on the south side. Barking Sands, a pristine stretch of beach, was our favorite haunt. We went many times, in spite of the rough ride over sugar plantation trails and gaping potholes. There, we searched for seashells and splashed about the Queens bath, a coral formation that creates pools and at the

prompted a trip to Hanalei Bay from which the song Puff the Magic Dragon was inspired. Explore this heavenly

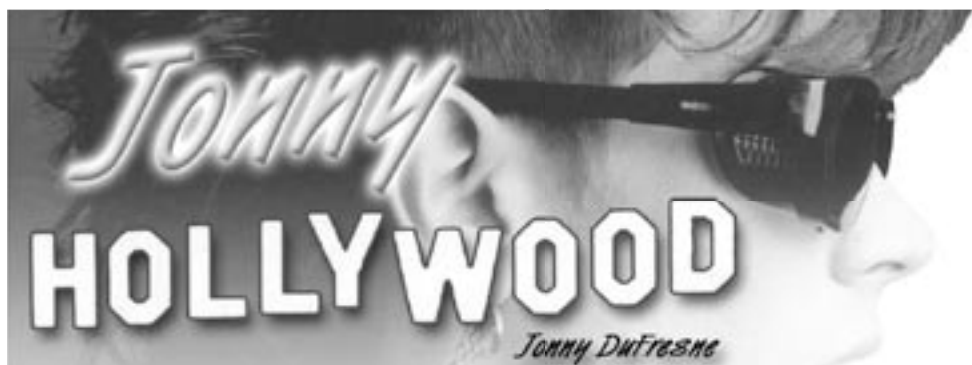


Deborah Brandon & Mark Todd
@ Kilauea on Kauai, Hawaii.

“Rosebud’s pick of the month is the music of Israel Kamakawiwoole. Israel is a singer and Ukulele player that captures the essence of island music.”

same time provides protection from the surf. Our beach is the farthest west you can be and still be

spot to explore on a sunny day and you will feel it's magic. We checked in to the Princeville Resort to



Greetings from Los Angeles. A city as both mythologised and despised, a city of cliché and originality, of bland extremes, decadent wealth and retching poverty living side by side, the melting pot of the West Coast, a city that will give anyone a break, if you got the guts to take it, or will break you down, if you don't.

As an expatriate "Portlandite" living in El Lay for the last fifteen years, I have come to view this city as my home. Though my Portland roots run deep, I'll admit I've become more a Californian than an Oregonian these days. Don't hate me. When I introduce myself as someone from Los Angeles, the usual Portland response is "I'm Sorry". Fair enough, this city isn't for everyone, and maybe I'll feel the need to move on some day, but for now I'm happy to be your conduit to the Portland cum Hollywood experience.

BACKSTORY: In the early 1980's the Portland music scene exploded in revolt of all things "Seventies". Burn your Disco and Foreigner records, loose that heshier hair style and for god sakes ditch those baggies and earth shoes. It was time to get your ass into to skin tight black pants, cut the sleeves off your tee-shirt and tease up that doo. Go-go boots are comin' back, Punk and New Wave have arrived. Tell the Oregonian the news.

With an abundance of clubs in the city and outlying suburbs, it was possible for a band playing original music to actually make a go of it in Rose City. Bands like The Wipers, Johnny and the Distractions, The Odds, The Malchicks and even Quarterflash paved the way. The club scene was becoming more than just about music, it was influencing Portland culture in the early Reagan years. After spending the most of the seventies in longing for the fun of the sixties, it was time for rebirth. "F-it, let's dance". VCR's had just made the scene, AIDS had not. It was a time where partying all night kind of made sense.

In the midst of this upheaval, divine intervention led me to the fortunate opportunity to spend four fantastic, turbulent, erotic, psychotic years playing guitar in Billy Rancher and the Unreal Gods. I got to live out my version of Keith to Billy's Mick, providing those with a more "Black Leather Jacket" perspective something to dig in the band that grew to dominate the Portland scene (to the

point of media backlash) for a couple of hot years. I'm sure you've heard all the stories. The Unreal Gods shows, as well as the whole "Portland Scene", at that time seems to have been a life defining, rite of passage for the "me" generation, just as I'm sure Everclear, or tomorrow's "next big thing" is, or will be, to those who were part of those experiences. It's why we all get into music in the first place, right? We want to celebrate our individual cultural awakening with our peers. That, and meet girls too, of course.

As the 80's wound on, it seemed many musicians from the class of '81 were making an exodus to La La Land and the "big time". Back then it seemed as if you had to go somewhere else to be discovered by the man who was gonna make it all happen for you. MTV had filled our heads with visions of grandeur and hairspray. "We're no small-potatoes

"It was time to get your ass into to skin tight black pants, cut the sleeves off your tee-shirt and tease up that doo. Go-go boots are comin' back, Punk and New Wave have arrived. Tell the Oregonian the news."

band", I heard one group say. I can't remember their name, I'm sure they did well. For a minute there, it was if you didn't leave Portland, you weren't cool.

Duane Jarvis, Meredith Brooks, Black and Blue, Rod and Rick Langdahl from Thinman, Greg Georgeson from Sequel, Billy Flaxel and myself from the Unreal Gods to name a few. Us Portland big fish, now suddenly small in a pond the size of the Pacific Ocean, included a cast of the super, semi, and not-so talented, roadies, technicians, girl friends, make-up artists, hairdressers, etc. all making the trek. Eighteen hours of pure hell riding in the back of van filled with road cases. Crossing the mountains into northern California at sunup, across the endless expanse of farm land, flat land, scrub land and desert listening to Spanish language radio till Bakersfield, finally over the Grapevine into the San Fernando valley and then the promised land: Hollywood. It was quite a colony for a while there. Oregon license plates parked in front of funky apartment buildings somewhere on sun-baked Lankershim Blvd. in North Hollywood.

Of those of us who made the leap, some went on to bigger and better things; most went home after a few years. All that glitters is not gold as they say. There is something about Los Angeles that is diametrically opposed to the Portland frame of mind. God bless em, their sanity won out. After all this was the Hollywood of the late 80's responsible for Poison, Warrant, and million other Hair-band clones blending together into a wash of teased, peroxide. Are we really ready for that comeback? I would like to skip that bit of nostalgia if you don't mind.

Myself, I stayed and blended into to the masses on the streets of Hollywood. While most went to Hollywood to be discovered, In retrospect I feel I went to Hollywood to disappear. Though I did not completely understand it at the time, the demise of the Unreal Gods in failed recording contracts, management lawsuits and Billy's untimely passing left me with my back against the wall and no where to go but down. I was afraid I would spend the rest of my life scamming free drinks with stories of the "good ole days" down at Key Largo or Satyracon. All the attention of the UG's felt claustrophobic, and I felt like yesterday's news. A city where I could loose myself in, that was bigger than I was, sounded like the answer to my predicament.

I hit Los Angeles via nearby Glendale. Sleeping in the basement rehearsal room of another Portland exile, Julian Raymond (Musician, Producer of Fastball, Insane Clown Posse). I had joined up

with the Portland ex-cover band "Kashmir", now renamed as "The Nation", sporting an overblown U2 / Big County crypto, emo, big echo, big beat, big hair kinda thing. Demo deals, showcases, wannabe managers, egos, artistic control, alcohol, we lasted about one month before the big time took its tole. We were done before we had even begun.

So now I was on my own. Like the ancient warriors who burned their ships so they could not turn back, I had no choice but to learn how to survive. I had spent most of my life surrounded by a group of guys for strength, now I was alone in the big bad city with little real-world little skills, other than music. I had to exist in a cost of living triple that of Portland. I had ten dollars in my pocket and '72 Powder Blue Plymouth Duster for transport. Needless to say, it got real, real fast.

What happened next and how I survived the Hollywood Club Scene, brushes with near stardom, riots, floods, fires is best left for another time. Thinkin' about comin' to L.A.? Give me a call, there's always a couch you can crash on.

jdufresne@earthlink.net

LL

The the & the GOOD BAD UGLY

Continued from page 6

fixation with wealth and acquisition. "Money ain't freeing' me, bringin' to a state of nirvana/I'd rather be on a Dalai Lama tip skip the drama/All I need is what I got and I got plenty of that." Here the sound is something like Fresh Prince fronting another Beck-like tune.

Pete's rap on "Tell Me Why" is spitfully agile as it skips quick and sly and bounds with a syncopated rhythm over a techno bed of sounds. Very cool Very unique. And so very streetwise chic.

But it is "Might Be," that is at the true heart of this broadcast. Carefully weighing all sides of the event with great intelligence and wisdom, Pete sings of his experiences living near ground zero of the World Trade Center massacre in the days just after the incident. With a lovely choral chorus over soulful accompaniment, the song unfolds, with Pete describing the immediate local response to the disaster, before considering the deeper implications from a political and moral standpoint

"Well I can understand the anger banging out so many hearts/'Cause it was more than just two buildings that them devils tore apart/But when we start to pointin' fingers I get queasy and sick/Knowing deep in my heart that it comes down to politics/And who died and lied electing George Jr. god?/And who supplies the arms that usually get used for the job?" A distinctly Dylanesque power invests Pete's lyric.

Mel Brown bangs home a booming drum solo to open "Central Park," getting right to the point, pounding out a groove big enough for a truck to drive down. Leroy Vinegar, chips in a pre-recorded, chopped up bass line that works just fine in conjunction with Mel big beat. Pete's rap captures the essence of a sunny day in Central Park. A simple sentiment expressed simply, in contrast to the preceding opus. "Links" explores the various connections between people and things and the bond that all living things share.

Pete Miser's long-awaited follow up to his first solo album was certainly worth waiting for. Pete Ho has accomplished an amazing feat. Within the framework of his chosen means of expression, he has created a great work. Along the way, he reveals himself to be a master rapper; one with a purpose and a point. It may be "Radio Free Brooklyn" but Pete is broadcasting loud and clear to his home town.

Cowboy Soul And Country Blues Vol. 1-
Dylan Thomas Vance
Triple M Records

It can't be easy to be saddled with the name Dylan Thomas Vance. That is a lot of name to live up to. There's Dylan, Bob Dylan, obviously. Then there's Dylan Thomas, certainly one of the great English-speaking poets of the 21st century. And then there's the surname of Vance. The first Vance who comes to mind is Dazzy Vance, strong-armed pitched for the Brooklyn Dodgers in the 1920's; of whom it was said that he could "throw a creampuff through a battleship."

There's the town of Vance, Alabama. A beautiful place, I'm told. And it goes without saying that we have Vivian Vance, who starred as "Ethel" in all those terrific I Love Lucy episodes. So, all and all, Dylan Thomas Vance must work much harder than the average Joe in order to succeed. This is why so many people who are named Jr. after successful individuals (take George Bush, for example) never amount to much. That is a terrible generalization and I apologize for it.

Be that as
it may, Dylan
Thomas
Vance seems
entirely up



photo Buko

to the challenge. Although it's a good thing he wasn't named Kelly Joe Phelps or there could have been some big, big problems. Dylan, you see plays

'At times, Dylan Thomas Vance plays and sings very much like Kelly Joe Phelps did ten years ago. So it's not impossible that his career could travel upon a similar trajectory.

a pretty mean slide guitar (like Kelly Joe). He plays it lying in his lap (as does Kelly Joe). Put Dylan in a baseball cap or a pork pie hat and he could pass for Kelly Joe Phelps. Dylan's younger than Kelly Joe and he's not quite as good as Kelly is right now, either. But, at times, Dylan Thomas Vance plays and sings very much like Kelly Joe did ten years ago. So it's not impossible that his career could travel upon a similar trajectory.

Dylan Thomas Vance is no clone, mind you. It's just that he and Kelly Joe listened to a lot of the

same records and were influenced by a lot of the same musicians: old Delta blues guys. Dylan has managed to acquire the necessary mush mouth vocal phrasing to sound legitimate. His guitar technique, while not flashy, is deeply soulful, richly versatile and occasionally transcendent.

Dylan leads off this eleven song affair with a reverent reading of Hank Williams' mournful "I'm So Lonesome I Could Cry." Dylan's deft slide work neatly conveys the sounds of sighs and moans, echoing the sorrowful mood. "Old Man Devil" is a Vance original, which showcases several of his strengths on guitar and an upper register in his voice that is at times distinctly reminiscent of another local musician, Lew Jones. Kevin Cowan's standup bass sprints along after Dylan's manic guitar manipulations, trying to keep up as best he can.

Exploring the gospel roots of the traditional "Nine Pound Hammer," Dylan lends the song a jaunty, freight train rhythm that belies the desperation in the lyrics.

"Deva's Song" is a lovely ballad and a Vance original; a dedication of love and faithfulness. A similar sentiment pervades another original song, "Sweet Family," though the tempo on the latter is decidedly faster and there's more of a country feel to the song. His take on Rachel Browning's "Good Thing Going" is regally simple, as he lovingly delivers her well-hewn, quirky love song.

His slide skitters across the guitar strings like lightning and sheets of rain, whipping down upon Robert Johnson's "Preachin' Blues," as Dylan cuts loose with an especially inspired vocal performance. His rendition of Johnson's "Stones In My Passway" is another joy to behold, and is not to be missed.

The original song "Mr. Franklin" allows Dylan to display an effective lower register, while he negotiates this lazy ballad. An affective treatment to the r&b song "That's How Strong My Love Is" is a gem that also must be heard; well executed and a great change of pace. Very nice. His instrumental version of "Somewhere Over The Rainbow" is piquantly superb.

Versatility is not always easy to accomplish

when dealing with a musical vehicle such as the slide guitar. However, Dylan Thomas Vance is as versatile as they come. His original material, while not stunning, is satisfactory. But his readings of Robert Johnson are rock solid, as are other of his interpretations. His talent is not the least in dispute. Will he live up to his name? Well, it's too soon to tell. But he's certainly off to a good start.

Continued on page 21

In the Mix.

By Lisa Ford

Paisley Pop celebrated Tim Lee's new album January 31st at Mississippi Pizza and Pub. The show featured Girls Say Yes and Adam Marsland. (L.A.'s Cock-eyed Ghost). Under The House is Lee's first solo CD in a decade. After an extended hiatus Lee feels invigorated by the reunion of his former band. The Windbreakers. Lee now routinely plays both solo and Windbreakers dates across the country. Windbreakers has garnered critical praise from Rolling Stone, The Washington Post, The L.A. Reader, The New York Times and many others. Lee has toured extensively with his own bands and as a sideman for such artists as Let's Active, John Stiratt (of Wilco) and Marti Jones and the Swimming Pool Q's. Some of Lee's choice nuggets have also been added to the repertoire of Paisley



Jim Huie of Paisley Pop Records.

photo Buko

“Cravedog is open to any unique fantastic band that physically ‘craves’ starving whilst living 3 to 5 in a van, loaded with gear and a decade or better to spare.”

Pop Honcho Jim Huie's group Girls Say Yes and Marsland, a veteran of L.A.'s music scene who is touring behind his CD 232 Days On The Road. Huie is planning an extensive array of re-issues of Lee's solo work, which has been out of print and prized by collectors for years. The label released a rare live Windbreakers recording of Boxing Day. Look for a "Greatest Hits" collection Time Machine

some time this year.

"Pray for Peace", says Cravedog Records owner Todd Crosby. I called Todd to find out why one of our most effective labels seemed to be falling

under the radar. "I need to focus all my energies towards replication. I've been real busy and it's been real busy and it's been very rewarding. To split the time required to run the label would cause both to suffer. The label is still a label, just one in hiatus. I do have one artist that I'll be releasing when I have a finished product. I'll make time for that one." Todd is also open to any unique fantastic

band that physically "craves" starving whilst living 3 to 5 in a van, loaded with gear and a decade or better to spare.

I sure hope Todd finds time to bring all of us out to Horning's Hideout in North Plains again this summer. To experience the music and the vibe on a humungous state-of-the-art stage with a pristine lake as a backdrop with a cadre of music friends and family (and even a welcomed stranger or ten) can be spectacular. A nice little slice of Paradise with camping and, oh, another stage tucked off into a lovely meadow near the tree line.

For Information On Horning's Hideout Go To: Aquabob@aracnet.com

Heinz Records and Pink Martini's John

Brodie says their new cd won't likely be out until fall. Lots of deadlines and such. There's much of it done however. More next time.

Psychelectic Records founder William Weikart, ad hoc champion of the little guy and runaways from the Monolithic, Impersonal Record Companies, offers hope and refuge and makes a good case for the viability of using today's technology to get your act together. "Obscured By Clouds started in '99. We originally made a demo CD

to line up a few gigs...we did it one afternoon straight through just like a live performance. It was performed and recorded live and the only change was to add one more vocal track on a few songs...It was never really meant to be used as an official release...we put it on a website and within three months we were getting 4,000 people logging on per month". Lots of Megabytes on MP3s and Real Audio files. Three of the labels bands (Garmonbozia, James Angell and Obscured by Clouds) are in the studio getting ready for upcoming releases. Psychelectic has hooked up with Red Eye (Little Feat, Nick Lowe) to distribute internationally. Check out their web site at www.psychelectic.com.

Portland's stalwart Roots/Rock-grass band Higher Ground has just released their 6th full length CD as it enters a decade of regional and national touring. Alan Glickenhau says this has a

Continued on page 20

REPLICATION GUIDE

Allied Vaughn

1434 NW 17th Avenue
Portland, OR, 97209
503-224-3835
mary.jo.hurley@alliedvaughn.com
www.alliedvaughn.com

Mary Jo Hurley

Rates posted at website: NO
500 CD Package Cost: \$1,895.00
3 color on-disc printing, 4/1 4-panel insert +
tray card, in jewell case with shrinkwrap
1000 CD Package Cost: \$1,795.00
3 color on-disc printing, 4/1 4-panel insert +
tray card, in jewell case with shrinkwrap

Audio Duplication Plus

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

CD Forge

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

CD-ROM Works

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

Co-Operations, Inc.

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

Cravedog Records

PO 1841, Portland, OR, 97201
503-233-7284
info@cravedog.com

www.cravedog.com

Todd Crosby

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

Dungeon Replication

877-777-7276
info@www.dungeon-
replication.com
www.dungeon-replication.com
Rates posted on website: YES
1000 CD Package Cost:
\$1,235.00
Includes glass master, 3
color on-disc printing, 4/1
four panel folder, 4/0 tray
card, jewell case, assembly and
shrinkwrap. You supply the films.

ExpressCD.com

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

Logic General

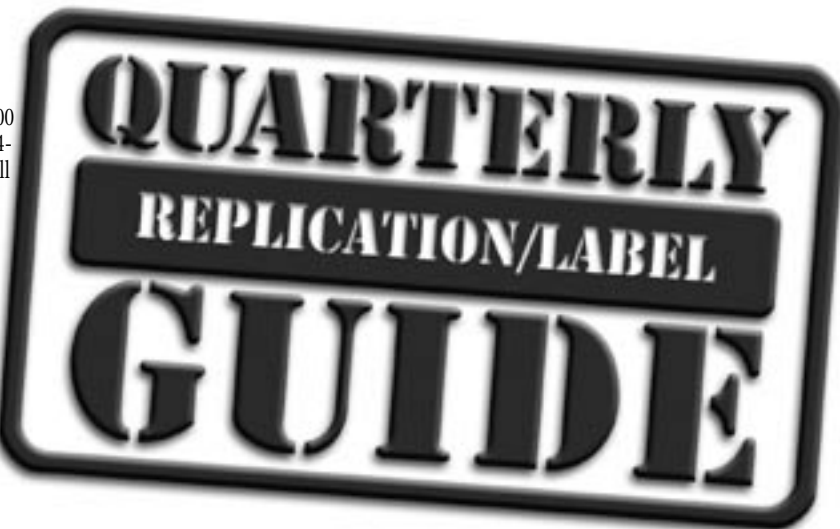
6713 SW Bonita Rd. #210
Portland, OR, 97224
503-598-7747
www.logicgen.com
Tom Williams
Rates posted on website: NO
Data unavailable.

Nettleingham Audio

108 E 35th
Vancouver, WA, 98663
360-696-5999
kevin@nettleinghamaudio.com
www.nettleinghamaudio.com
Kevin Nettleingham
Rates posted on website: YES
500 CD Package Cost: \$995.00
3 color on disc print, 4 page 4/1 insert and
traycard, (black or clear tray) Jewel Cases
and Overwrap, shipping to the Portland/
Vancouver area.
1000 CD Package Cost: \$1,295.00
3 color on disc print, 4 page 4/1 insert and
traycard, (black or clear tray) Jewel Cases
and Overwrap, shipping to the Portland/
Vancouver area.

Northwestern

3732 SW Moody
Portland, OR, 97201
503-223-5010
info@nwmedia.com
www.nwmedia.com
Tom Keenan
Rates posted on website: YES



500 CD Package Cost: \$1,175.00
3 color print on disc
1000 CD Package Cost: \$1,350.00

Phylco Audio Duplication

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

Sensor Blast

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

Super Digital

915 NW 19th
Portland, OR, 97209
503-228-2222
superdigital@superdigital.com
www.superdigital.com
Rick McMillen
Rates posted on website: YES
500 CD Package Cost: \$950.00
3 Color Printing on disc- from supplied
film 1100 4 page Full Color(4/1) Booklets
& Tray cards from supplied color film.
Includes FREE UPC BarCode, glass master,

jewell case and wrap.

1000 CD Package Cost: \$1,165.00
3 Color Printing on disc- from supplied
film 1100 4 page Full Color(4/1) Booklets
& Tray cards from supplied color film.
Includes FREE UPC BarCode, glass master,
jewell case and wrap.

LABEL GUIDE

Belinae Records

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

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: http://www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper,
Paul Brasch, Johnny & the Distractions, John
Fahey, M. Doeherty, Mick Clarke, David
Friesen, Obo Addy, Lloyd Jones, Too Slim
& the Taildraggers, Kelly Joe Phelps, Terry
Robb, Duffy Bishop Band, McKinley, Gary
Myrick, Sheila Wilcoxson Bill Rhoades &
Alan Hager, Bugs Henderson.
Distribution: Burnside sub-distributes two

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OP'RY

Let's give it to 'em, right now.

Portland's Greatest Hit was a cover version.

When the **Kingsmen** first heard the **Wailers** "Louie Louie" on the jukebox at the beach, and decided to add it to their set, they lifted the arrangement intact. Kingsmen singer Jack Ely copped Rockin' Robin Robert's extemporaneous "Let's give it to 'em right now," and it was Rich Dangel's guitar part Mike Mitchell had to learn.

In his book *Louie Louie – The History and Mythology of the World's Most Famous Rock'n'Roll Song* Dave Marsh describes the moment Wailers vocalist Rockin' Robin Roberts "entered the lists of true rock'n'roll immortals".

"(writer) Richard Berry never thought of inserting that line because it had nothing to do with what he was singing about. But Berry and his Pharoahs told a fictional story, and Rockin' Robin Roberts and the Wailers were spilling their guts."

"Give 'em what? Rich Dangel knew and he gave it to 'em before Rockin' Robin's yelp had faded: a guitar solo that raced pulses in its simple emblematic urgency, ripping the cover off that cool chalypso before returning to the glories of *duh duh duh. duh duh.*"

Megottagonow.

Famous musicians from across the country will gather at the Moore Theater in Seattle Sunday February 16th to "celebrate the life and artistic legacy" of guitarist **Rich Dangel** who passed away unexpectedly at his Seattle home in early December.

Artists expected to perform include **Larry Coryell, Merrilee Rush, the Ventures, the Kingsmen, Gail Harris, Little Bill Englehart, Butter Bean, The Reputations, Smoke** and many others.

Additional info: 206/726-2123.



A tad rock-star-centric...

If success really is the best revenge, nobody

knows it better than **Art Alexakis** of **Everclear**. Trashed early on by Portland's hipoissie, pilloried in the quiche-eaters weekly and labeled trailer-trash

Alexakis has a query that's just as relevant: Where have all the porn stars gone? For the answer, check the single's title. While his observations may seem

a tad rock-star-centric, it has resonance in an age when sexploitation has been mainstreamed. It doesn't hurt that the song is as catchy as it is smirky."

For "resonance in an age of sexploitation" Jim Farber gives the first single from the new album a "B".

Volvo Driving Soccer Moms is #34 on Billboard's Modern Rock charts (2/8/03). The album, **Slow-motion Daydream** is in stores March 11th.



But what high school did he go to?

Stephen Malkmus was already a success when he put his band together in Portland two years ago. An alternative icon from the group **Pavement**, Malkmus drafted Maroons drummer **John Moen** and studio engineer/bassist **Joanna Bolme** to form the **Jicks**. They recorded an album at Jackpot and got a deal with Pavement's old label Matador. The project, marketed as a Malkmus solo album, met with glowing reviews and respectable sales.

March 18th Matador will release the Jicks' "Pig Lib", the second album by the group recorded

photo Buko

Stephen Malkmus; a second Jicks album coming.

by the state-wide daily, Art and the band have risen above it all to become a factor in the entertainment industry.

Ten years can be three or four full careers in the music business and EC has had a string of hits for a full decade.

The trade press loves the band and the important music critics take Art's songwriting seriously.

Entertainment Weekly awarded a color-picture review to the new Capitol single *Volvo Driving Soccer Moms* (2/7/03).

"Forty years ago, pop stars asked: "Where have all the flowers gone?" Today, Everclear's Art

in Portland. Pavement insiders say the sophomore project "sounds so much more like a band".

The Jicks headline the Crystal Ballroom, Friday, March 21st.



No **Hanson** here...

The OLCC's draconian enforcement of a new rule baring entertainers under 21 in places where liquor is served, is reverberating through the national music community.

The Grammy guys think it might be a "movement"...

D TURNTABLES

BY BUCK MUNGER

The Pacific Northwest Branch of NARAS (National Academy of Recording Arts and Sciences) will be discussing "the movement to keep musicians under 21 out of Portland clubs..." at the "Musicians Speak Up: Advocacy Forum" Tuesday, February 11th 6:30 – 8:30PM at the branch office, Northwest Worklofts 159 Western Avenue W, Seattle.

To RSVP call 206/834-1000.



Hungry Like The Wolf?

Portland musicians are still buzzing about the appearance of bassist **John Taylor** with **James Angell's** band at Angell's CD release last month. John Taylor and his Duran Duran band-mates were one of the first acts to achieve superstardom through the power of MTV exposure.

Duran Duran-named after a villain in the Jane Fonda film *Barbarella*-had two No. 1 hits *The Reflex* (4/28/84) and *A View To Kill* (5/25/85)- from the James Bond film of the same name. They got to #2 twice with the *Wild Boys* (11/03/84) and *Notorious* (11/15/86) and to #3 twice with *Hungry Like The Wolf* (1/22/83) and *Union Of The Snake*.

Add another half-dozen Top 40 hits before 1988 and you get the picture.

When the band first split John Taylor and guitarist Andy Taylor (no relation) joined the supergroup

The Power Station and had two Top 10 hits with them. In 1993 Duran Duran reformed for a "world comeback" and went to #7 on the Billboard Top 200 Albums chart.

So how did John Taylor find James Angell in the Oregon woods?

"We were in New York for James' showcase at the Fez Café," says Psychelectic Records owner **William Weikart**, "hanging out with Lee Lust, who had almost got James a deal with **Capitol** when he was there, now with **Elektra**. He introduced us to John who was in from Los Angeles, and John came to the Fez and after the show told James he'd like

to be in the band."

"He lives in L.A. and flies in to rehearse."



John Taylor of Duran Duran; early MTV superstar.

photo Pat Snyder



WE INTERRUPT THIS PROGRAM...**Lew Jones** rehearsing with legendary local steel guitarist **Dan Ross** from (70's Mercury Records) **Sand**. Ross also wrote songs for **John Mellencamp**. They'll do a gig at Owens Place in Lake Oswego February 22nd "it's on Mercantile & Kruse Way, technically Lake Grove," says Lew...**The Woolies** have thrown in with Maplewood Elementary School to help them retain four teachers for one more year. The all-star hot jazz band will play Maplewood Saturday March 1st at 5PM. For tickets call: 503/916-6308... **Bart**

Ferguson has scheduled an all-ages show Saturday, February 22nd at the Crystal Ballroom for his debut solo album *Salvation Road*...**Colorfield**

and **Jigsaw Jones** will open...**Gary**

Fountaine world-class bassist of the Atlantic Records gold album act **Nu Shooz** back in town after stints in Hollywood. Gary came back to play Governor Ted Kulonowski's Inaugural Ball with the original Body & Soul and Salmon Dave. Gary is sitting in with drummer **Eric Donaldson's** Morrison Bridge Music Jam Night at the Icehouse Bar & Grill in Vancouver every Tuesday. Eric Donaldson first came through Portland playing drums for **Gary Wright** on the *Dream Weaver* tour opening for **Peter Frampton** at the Paramount...**Sugarbong** will play an instore at Music Millennium in March in support of their new album, which is now in the hands of Dungeon Replication. They'll have a pre-release party at Berbati's Pan on February 28th and a full blown CD Release in April. Sugarbong plays their first all-ages show at the Paris Theater March 1st...**No.**

3 Breakdown wraps up the 12 song album ("Can you say Death Cab for Cutie") March 4th. They play Lola's Room March 1st. If you can't wait for the album catch them at the Tonic Lounge February 20th or the Wetlands in Eugene Feb 22nd...**Obo Addy** back to New York for dates at the John F. Kennedy Center for the Performing Arts. February 11-16 he'll do 10 one-hour shows during the six-day run as part of the center's Imagination Celebration Series. Addy's **Kukrudu** and **Okropong** ensembles will present an overview of Ghanaian tribal music...**Rich Man's Burden** releasing a 12 track album *Redistributing The Wealth* on Valentine's Day, February 14th. They'll fete the new release that night at Boons Treasury in Salem. February 15th they'll be celebrating in Portland at The Green Room. GarageBands.Com picked their "Front To Back" Blues Song Of The Day, February 3rd...**Lisa & Her Kin** opening for southern Cal Diva Miz Candye Kane at Duff's Garage February 13th...

LL

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5924 S.E. 47TH Ave, Portland Oregon 97206
fwiw2@msn.com
WWW.FWIWIMPORTS.COM

SugarBang

Debut CD Available Now!




www.sugarbang.com

SugarBang's pop vocal melodies, paired with bone rattling beats, old-school bass grooves and crushing guitars can make any system bump. This rocking pot of sounds paired with Jini Campbell's charismatic and charismatic like vocals make SugarBang one of the best chick-fronted power pop/rock bands in the Northwest.

QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 11

Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.

Affiliated Label:

Sideburn Records:

Types of music released: Roots Rock

Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Cavity Search Records

P.O. Box 42246

Portland, OR 97242

Email: csr@teleport.com

Web: <http://www.cavitysearchrecords.com>

Owners: Denny Swofford, Christopher Cooper

Types of Music Released: Music we like by bands/artists we like.

Artist Roster: Pete Krebs, Pete Krebs & Gosamer Wings, King Black Acid, Richmond Fontaine, Golden Delicious, Wayne Horvitz, Steve Lacy, Elliott Sharp, Elliott Smith

Cloud 99 Productions, Ltd.

P.O. Box 3939

Salem, OR 97302

(503) 370-8116

Fax: (503) 370-8116

Owners: Nathan & Nettie Steinbock

Personal Manager: Seymour Heller.

Executive Producer: Danny Kessler.

Producer: Dick Monda.

Type of music released: Jazz, Country, pops Contemporary, M.O.R. and children's albums.

Artist roster: Lisa Haley, Li'l Elmo and the Cosmos, Dick Monda and Daddy Dewdrop.

Cravedog Records

122 SE 27th Avenue

Portland, OR 97214

(503) 233-7284

Email: Cravedog@teleport.com

Web: www.Cravedog.com

Owner: Todd Crosby.

Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various

Types of music released: Various.

Types of deals offered: Varies.

Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell

Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.

Crazy Bastard Records

PMB-831

16420 SE McGillivray, 103

Vancouver, WA. 98683

360.936.3679

Email: crzybcrds@aol.com

Web: www.crazybastardrecords.com

Owner: Andrew Bentley

Types of deals offered: Tribute Compilations

Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfl, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

Criminal Records

P.O. Box 25542

Portland, OR 97225

(503) 244-5827

Contact: Paul Jones

Types of music released: Northwest Blues, R&B.

Preferred submission: We're not looking for new artists.

Kinds of deals usually offered: CD, cassette.

Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim Mesi Band, Joe Dobro, Too Slim & the Taildraggers, Paul Jones, Shade.

Diamond Z Records

16016 Lower Boones Ferry Road, Suite 5

Lake Oswego, Oregon 97035

(503) 675-1670

(503) 635-7355

E-mail: DZRRrecords@aol.com

Contact: Steve Landsberg

Elemental Records

PO Box 603

McMinnville, OR 97128

503-474-1704

mail@elementalrecords.com

President: Cassandra Thorpe

Vice President: Robert Wynia

Executive Producer: Diogenes Alexander Xenos

Roster Management: Aaron Thorpe

Active Roster: Floater, TV:616, Blyss

Available: Jollymon, Sweaty Nipples, Henry's Child, NW Compilations

Distribution: Direct, Burnside, Valley Records

Studios: Gung-Ho Studios (Eugene), Freq (Portland)

Submission format: CD or high quality video

Offering: Unusual agreements for the right bands

EON Records

PO Box 5665

Portland, OR 97228

Email: eonrecords@aol.com

Web: <http://www.eonrecords.com>

Owners: Tommy/John Thayer

Producers: Various
Types of music released: new
Artist roster: 28 IF, Dan Reed
Distribution: Nail Distribution/Portland, OR

Eurock Records

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

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212
(503) 287-8045
Email: flyheart@teleport.com
Web: <http://www.teleport.com/~flyheart/>
Owner: Jan Celt
Producer: Jan Celt
Types of music released: Original NW artists and related projects.
Preferred submission formats: Demo cassettes.
Kinds of deals usually offered: Album projects, Publishing of related materials.
Other services offered: producer services and bands wishing to make their own releases.
Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.
Distribution: Burnside.

Heinz Records

P.O. Box 4628
Portland, OR 97208 USA
Phone: (503)249-0808
Fax: (503)249-7842
Submission format: We are not accepting submissions right now.
Pink Martini / 3 Leg Torso / Le Happy
www.pinkmartini.com
www.3legtorso.com
www.lehappy.com

IMP Records

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

Jus Family Records

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

Last Chance Records

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

Lazy Bones Records

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

National Dust Records

P.O.Box 2454
Portland, OR 97208
(503) 903-0625
Contact: Shan
Producer: the bands choice.
Types of music released: Punk rock, rock'n roll.
Preferred submission formats: tapes/records.
Kind of deals usually offered: % of product pressed.
Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.
Distribution: Profane Existence, N.A.I.L., EFA (Europe).

Paisley Pop label

PO Box 8963
Portland, OR 97207
website: <http://www.paisleypop.com>
email: info@paisleypop.com
who to contact: Jim Huie

Continued on page 14

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know should not hesitate to
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- Kevin Matthews, Power of Pop

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www.paisleypop.com

QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 15

phone: no

Releases include Girls Say Yes, The Quags,
Crack City Rockers,
Foolkillers, The Windbreakers, The Broken
Hearts, and Tim Lee.

We release about 6 CDs a year in the indie
and power pop, alt-country vein.

Website also sells CDs from other labels.

Psychelectic Records

P.O. Box 8133

Portland, OR 97207

503-295-2776

www.psychelectic.com

label@psychelectic.com

William Weikart

Artist roster: Garmonbozia, James Angell
and Obscured by Clouds

Rainforest Records

PO Box 14627

Portland, Oregon 97293

(503) 238-9667

Email: Info@RainforestRecords.com

Web: RainforestRecords.com

Owner: Ray Woods.

Producers: Ray Woods, Michael Cubbon,
and the bands.

Types of music released: All types of music
(no limits).

Preferred submission formats: We no longer
respond to unsolicited demos.

Kind of deals usually offered: Varies;
Singles, albums, recording, production
and national/int'l distribution.

Artist roster: Gone Orchestra, Silkenseed,
The Brainwashers, A Nat Hema, Obscured
By Clouds, Julie Jones, The Redondos,
LoveNancySugar, Sylvias Ghost, Jesus
Presley, Doris Daze, Cheralee Dillon,
Land of the Blind, Tree Frogs, Gravelpit,
H.E.A.D., Naked Violence, Savior, Roger
Nusic, New Bad Things, Shine, Pleasure
Center, W.O.R.M. (Wammo), Affirmative
Action, Medicine Sunday, DickFinger, The
Shaven, The Refreshments, Caustic Soda,
Billy Snow, Live at Laurelthirst Compila-
tion (15 bands).

Distribution: N.A.I.L., Burnside Distribu-
tion Corp., various others.

Space Age Bachelor Pad

P.O. Box 10494

Eugene, OR 97440

(541) 343-5962

Fax: (541) 683-3524

Email: Spirit@Daddies.com

Owner: Stephen Perry.

Producers: Stephen Perry.

Contact: Spirit Cole

Types of music released: Swing, Ska, Rock,
Punk, Acid-Rock.

Kind of Deals usually offered: Depends
on artist.

Preferred Submissions format: CD or
Cassette

Artist roster: Cherry Poppin' Daddies,
Buckhorn, Billy Jack.

Distribution: N.A.I.L., DNA

Schizophonic Records

1620 SE Hawthorne Blvd.

Portland, Oregon 97214

(503) 736-3261

Fax: (503) 736-3264

Email: Mike@NailDistribution.com

Owner: Mike Jones

Producers: Drew Canulette, Tony Lash and
Brian Berg. The band decides.

Types of music released: Many.

Preferred submission formats: Cassette, DAT.

Kinds of deals usually offered: Depends on
artist/project/deal.

Artist roster: (current) Vehicle, Jackson
Pollack 5ive, Svlt, Dave Allen, The Elastic
Purejoy, The Violets, Torpedo, The Jimmies,
Shove, Gravelpit, I-5 Killers compilation
series features: Sprinkler, Dose, Hazel,
Spinanes, Saliva Tree, Roger Nusic, Marble
Orchard, M99, Hitting Birth, Sugar Boom,
Drunk at Abi's, Flapjacks, Dead Moon,
Diggs, V.O.I.D., The Daddies, Killing Field,
Dharma Bums, Red Vines, Rawhead Rex,
Wicked Ones, Carl Hanni, Confidentials,
Crackerbash, Blu-binos, Hellcows, Oily
Bloodmen, Gift, K Pants, Everclear, Thirty
Ought Six, Kaia, The Wipers, Plunger,
Oblivion Seekers, Anal Solvent, New Bad
Things, Caveman Shoestore, Oswald 5-0,
Supersuckers. The Violets, Gravelpit, Skip-
loader, Time Killing Isabel, Buttermilk.
Distribution: N.A.I.L.

Ten Ton Records

625 SW 10th Suite 231-C

Portland, OR 97205

(503) 287-5502

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all
kinds.

Submission format: cassette.

Artist roster: Sweet Baby Onion, The Wil-
lies, Trip 21.

Tombstone Records

P.O. Box 1463

Clackamas, OR 97015 U.S.A.

(503) 657-0929

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!!

Mostly original garage and psychedelic, raw
rock 'n roll.

Preferred submission formats: Tapes mixed
down to 1/4" reel to reel. DAT cassette or
high-quality cassette.

Kind of deals usually offered: We press
mostly 45s, but can do LPs and CDs.

Artist roster: Dead Moon, Flapjacks, Spider Babies,
Jr. Samples, 8 Ft. Tender, Hardship, Asthma
Hounds, Deadbeat Hearts.

Distribution: Get Hip, Revolver, Mordam,
NAIL, Subterranean, Burnside Distribution
(CD's only).

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Continued from page 5

3. Decide on a Business Structure. You must decide on how your publishing company is going to do business -- i.e., whether as a sole proprietorship, limited liability company, corporation, general partnership, limited partnership, etc. Then have the necessary legal paperwork prepared, and do all of the same things you would do if starting any other type of business--for example, obtain a business license, a federal tax ID number, etc. You will need to have some of this done by the time you submit your ASCAP or BMI publisher membership application, since the application will require you to provide certain business-related information (e.g., tax ID

recording of your songs is going to be commercially released or broadcast, you should promptly submit a "title registration form" for each such song with the performing rights organization which you are affiliated with (i.e., ASCAP or BMI). This allows them to monitor the airplay of your song and to pay you royalties accordingly.

7. Consider Possible Affiliations with Other Publishers. For purposes of convenience, you may want to consider entering into an administration agreement with a more experienced music publishing company, for that other company to handle all of the paperwork in exchange for a percentage of the publishing income (typically in the range of ten to twenty percent). However, if you have not yet had any commercial success, it is normally difficult to find a publishing company willing to administer your catalog, since they normally won't want to take on all of the work involved unless there is some cash

"One valuable opportunity which both ASCAP and BMI can provide is the opportunity to perform at one of their showcases, which are normally well attended by label A&R people and people from major music publishing companies."

number) on your application.

Incidentally, if you are a sole proprietorship or partnership, you will need to file for a "dba" ("doing business as") name registration, because without a "dba" registration, most banks won't allow you to open a checking account in the name of the publishing company.

4. Miscellaneous Contracts. There are many different types of contracts, which can potentially be involved in operating a music publishing company.

If, for example, your music publishing company is going to be handling songs composed by songwriters other than yourself, there will need to be appropriate contracts signed between your publishing company and any such songwriters.

Another example: If your publishing company is going to authorize someone to commercially use a song owned by your publishing company -- for example, if your publishing company is granting a mechanical license to a band, authorizing the band to record and commercially release one of the songs owned by your company -- there will need to be a licensing agreement prepared.

Sometimes, people starting a publishing company will initially want to have an array of legal forms prepared, so that they will feel "armed to do business." However, as a practical matter, you should wait to have any such contracts prepared until you have an actual need for them, in order to avoid unwarranted legal costs. Otherwise, those forms may only end up just collecting dust on a shelf.

5. File Copyright Applications. You should be sure that all necessary copyright applications are filed with the Copyright Office for the songs being handled by your publishing company.

There may also need to be "copyright assignments" executed, transferring copyright ownership to your new music publishing company. In certain situations, those documents will need to be filed with the Copyright Office.

6. File "Title Registration" Forms. Whenever a

flow from which they can take their commission.

8. File Any Necessary Tax Returns. As for which specific tax returns you will need to file from time to time, this will depend on the structure of your business (sole proprietorship, corporation, etc.).

OTHER STEPS POSSIBLY NEEDED

The steps mentioned above are the basic steps involved in setting up a music publishing company. However, for anyone setting up a publishing company, there may be circumstances, specific to their own situation, which may require that other (or even different) legal or business steps be taken.

CONCLUSION

As you can see, acting as your own music publisher does involve some time and expense. Hopefully, the guidelines suggested above, though not intended to be a comprehensive list of the steps required for every possible scenario, will nonetheless help you to decide whether the benefits of starting your own music publishing company will justify the time and expense involved.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also VP, Business Affairs, for Media Creature Music, a Los Angeles publishing and catalog administration company, and is outside music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

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

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

LL

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EXOTICA-Go-Go 10PM
FEB 20 — THE DEADLY SNAKES
& FIREBALLS OF FREEDOM

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Feb 7 James McMurtrey 8pm • James Angell 12m
Feb 14 **My Regrets**
Feb 21 **Nashville Pussy**
Feb 28 **Hotter Than Hell**
Mar 7 **CAMARO HAIR**

SATURDAYS

Feb 8 **DR. THEOPOLIS**
Feb 15 **FLOATER**
Feb 22 Eric McFadden & Pete Krebs
Mar 1 Folk Implosion & **ELASTICA**
Mar 8 **THE MINUS 5**
(with Peter Buck)

Views & REVIEWS

by Fran Gray

Dick Schalk – Singlezero
CD- independent
www.mp3.com/singlezero

Having recently returned from his travels across time and space, Dick Schalk has touched down in Portland, timbre-ly transformed. The bluesy roots sound of his last release with Portland band The Executives would hint NOT towards the Neo-Anthro fusion direction of his new CD, Singlezero. Expressing the impacts of world cultures both new and ancient on the fabric of his being, Schalk successfully transports his audience into his thoughts, traveling through amazing musical spaces and returning to reality by mixing ethereal movements and electronic splendor through digital samplers and conventional instruments. The first cut on Singlezero, “4K in the Road” does this with swirling layers and world beat Indian rhythms followed by nylon string Spanish guitar solos. Haunting, nebulous electric didgeridoos oscillate in the background on this musical world tour; a perfect representation of Schalk’s unification of culture and music.

Covering the full audio spectrum, in one moment you are floating away in nebulous soundscapes that give a sense of infinity, as in track 5 “The Starting.” A gloriously rich cloud of synth sounds open this piece up followed by a deep heavy beat, as if it was the soundtrack for a dark dance scene in some Sci Fi thriller. Track 8 “Anasazi Wind” with its Native American chanting, drum beats and moccasin bells is a reminder of the depth of music as a cultural

“It’s difficult to not reiterate the events leading to the split up of Kerosene Dream, which revolved around the departure of a producer, the abdication of a lead singer, and the outlay of a big deposit at the recording studio.”

expression.

Unified in both concept and execution, Singlezero is a sonic sojourn through world culture and personal experience amazingly translated into a CD of songs. Lyric-less but expressive, Schalk crosses the bold expanse of the emotional universe creating an album that’s thought provoking and healing.

Jackstraw-self titled
CD- HighHorseMusic
www.jackstraw.com

Jackstraw is a wondrous musical anomaly. Staying close to a traditional sound, this bluegrass band fills clubs like no other. The picture on the jacket says it all. The band stands in front of the Laurelthirst Tavern with a couple hundred fans.

As fulltime musicians, Jackstraw has maintained a heavy touring schedule for several years. While their last CD, “The Farrington Sessions,” was recorded live with light speed playing and huge blasts of atomically scaled energy, the album was comprised 50% of non-original material, which is a common practice in bluegrass music. This new CD however, entitled

simply “Jackstraw,” is mostly original music, but still possesses their signature “really fast instrumental picking” occurring on Jon Neufeld’s guitar, David Pugh’s mandolin and guest player Danny Barnes’ banjo. You’ll find a speed-blurred picture of Jackstraw in the dictionary under the word fast.

Though this release is a tasty treat, it doesn’t fully capture the band’s essence. Jackstraw, a group noted for its characteristic raw energy, finds itself

“Unified in both concept and execution, Singlezero is a sonic sojourn through world culture and personal experience amazingly translated into a CD of songs.”

among the tame on this CD. It’s not a bad thing, it’s just different for this band. In fact, it’s a good thing. “The Ballad of Jamie Lynn,” sung so beautifully in the dusty voice of Jackstraw singer and rhythm guitarist Darrin Craig, puts you inside of his mournful but gorgeously written lyrics. It’s a stunning example of the power of music and what it can do to the heart of an innocent bystander.

“The Ambassador,” written by David Pugh, is an instrumental with some of most delicious home-grown playing you’ll hear in these parts. Interesting chord changes are marked by powerful banjo, guitar and mandolin solos. It takes you back to the good old days... whenever those were.

Though it’s not quite what you’d expect after the

piano, B3 Organ and don’t forget Nick Peet’s “Barker.” (It’s in the liner notes.) Newer elements of the band sound include an almost retro 60’s pop infusion, as on Track 4, “All in the Cards.” Hearing the direction of mainstream country radio today, which sounds a lot like rock & roll, Dave Coey and The Tremor Guild is certainly a fit.

On track 2, “Going on Faith,” Coey sings,

“Oh yeah light the fuse, get away you’ve paid your dues... Going on Faith, We’re going on faith.” It’s a joyful band anthem that makes the listener feel like the past has been overcome leading to a much stronger future. Ablaze with guitar hooks and solos, resonant harmonies, and a melody that doesn’t let go, this song draws you inexorably in and it’s not the only one.

Arising from the sadly smoldering ruins of Kerosene Dream, Dave Coey and The Tremor Guild’s debut release is a stellar achievement. The current music industry says that every song has to be good; no more “one hit wonders.” Well, take it on faith; every song on this CD is a hit.

Juana -Palisades
CD Juana C Records

This is a two for one CD. With her rich alto voice, singer songwriter Juana rides out of the sunset with her loping rhythms and dark cowgirl persona. The distinctive, almost whining electric violin licks of Chris Murphy, along with bassist Ted Kamp and Sean Shacklett says only one thing, “Ponticello.”

For all intents and purposes, Juana has the band Ponticello backing her up. Nice! They are a perfect match. Ponticello’s characteristically dark production is apparent on this CD as well. The vocal effects that Ted Kamp usually sings through, Juana is singing through instead.

Like a modern day Annie Oakley, Juana’s songs have a gallop to them hinting toward alt country with a pop enhanced song structure. Singing through the Ponticello trademark effects, Juana’s voice works well, but barely peaking out off the compression, her rich tones beg to be uncovered.

Juana’s songs draw a listener in with interesting story lines and her distinctively rich vocals. Track 1, “Rearranging Strange” starts off with droning harmony bass lines that are juxtaposed against Chris Murphy’s psychedelic violin, and driven home by a pounding kick and snare drum. The playing compliments Juana’s lyrics while her voice paints the story.

Palisades is a masterpiece and a rare treat. Without viewing the liner notes, anyone who had heard Ponticello before would recognize the playing but be jolted by a new lead singer. What a great combination.

LL

“Excuse me, I’ve got to fill some water glasses Denny” proclaimed Conspiracy Theory Music powerhouse

Dawn Dunkle at the much awaited CD release party for singer/songwriter Jacob Van Auken held at Nocturnal at 18th and east Burnside. It’s not like that was the first time a woman had incorporated H2O into the last moments of a conversation with me, in fact I thought it showed an unusually fine sense of professionalism and focus at an event that wasn’t just about schmoozing and mutual back patting indeed. Good management is a must these days and most musicians have enough to focus on as it is (like clothes, chicks, guitars, chicks, hair, chicks, shoes, girls, beer, amps and women) and our endlessly creative minds don’t always convert

into the well organized put one foot in front of the other approach to success that most seasoned hit makers will tell you is necessary to deal with big number record companies and media etcetera, etcetera. I honestly enjoyed Jacobs’s music both on his new CD “SOUNDTRAK” and at the release party. Jacob tells me it took about a year to complete this thirteen song CD and it certainly sounds like it was time and money well spent. “It’s Alright” and “Weighted In The Water” are two of the cuts that I enjoyed the most but check it out for yourself and pick up the CD at local stores. “SOUNDTRAK” was mostly produced by Joey Azsterbaum and Jacob Van Auken and features a lot of first name only musicians such as Andy, Jesse, Wendy, Caleb, Liam, Theresa V, Rawn and Mr. Macy as well as Paul Bogan and Nate Purcelley. Good job to all! Jacob Van Auken is at or the fabulous Dawn Dunkle is at

My usual Wednesday hangout Dante’s took an unusually tough blow recently when one of their sweet and hard working employees was killed in a car crash here in Portland. I didn’t know her well but Ashana who worked at the back bar was a real neat lady and a great asset to this busy and hard working club. It takes a tough attitude to deal with all

“‘SOUNDTRAK’ was mostly produced by Joey Azsterbaum and Jacob Van Auken and features a lot of first name only musicians such as Andy, Jesse, Wendy, Caleb, Liam, Theresa V, Rawn and Mr. Macy as well as Paul Bogan and Nate Purcelley.”

the goings on in and around a business of this type and most employees develop fairly thick skin when it comes to the usual ups and downs that go along with running a busy downtown scene but on this occasion even these tough cats were brought down



SKINNY WHITE SHOULDER

BY DENNY MELLOR



Jacob Van Auken at Nocturnal CD release.

to their most humbled state trying to deal with this loss, a single candle on stage burned thru out the

night Wednesday, January 8th in memory. I don’t like to dwell on this sort of thing but to Frank, Adam, Rob, Jane, Tres, Storm (oooh!) and all the rest of your family, hang in there and I’ll see ya on Wednesday night with a skinny white shoulder to

lean on if you need it.

Have you heard Mezmerelda? Well I have, and they’re pretty cool. This Portland three piece has been making the usual rounds in our vast and sometimes furious club scene as of late, I managed to hear them at Conan’s and the Mount Tabor recently and I guess I can best describe their music as mystical and unique. Band leader Jennifer Lipchin sings and plays piano and guitar with a mass of beautiful blond hair bouncing and flailing as the on-stage fervor builds and falls in step with the colorful chord changes and lyrics. I wanted to get a good photo of her but as usual most clubs seem to be locked into this heavy red stage lighting and more times than not the performers seem to resemble either Satan, Bozo the Clown or Peg from “Married with Children”. Anyway Mezmerelda not only has a cool name but cool members as well and you can check’m out on their new CD “Rebirth”, find it at local stores or hit their website at .

Jeremy Serwer and Rich Mans Burden are really showing great talent and skill as they also tour Portland. Jeremy is a great songwriter and musician and a real fine cat. He spends his time more responsibly than some by focusing on his duties helping kids with social and

educational challenges and instead of touting a new CD or other band hype at the Green Room last month he chose to encourage the audience to help measure #28 pass. I love it when musicians dig into local issues because we are offered the best forum to speak from and we also can crank up the Marshalls if you don’t pay attention. Rich Mans Burden also has the piano and vocal skills of Ali Ippilito who offers a smooth feel on both and is a real neat lady as well, “Hi Ali”. I don’t have a copy of their new three song CD but if you want to contact Jeremy or Rich Mans Burden their site is mans s burden

Gotta go to a party at Rozz’s now, have a good gig!

LL

Continued from page 10

strong "song-crafted approach" with a bit sparser arrangements than usual. It's an outstanding

Magazine, Time Magazine, Bizarre Magazine, Loaded Magazine and Entertainment Weekly. Over the Holidays we had radio guru Howard Rosen promoting the single 'Jingle Bell Rock,' It didn't help too much with sales, but we did get plenty of airplay on stations throughout the US including Howard Stern."

"Corey Feldman's 'Former Child Actor' CD was released Aug. 6th on Crazy Bastard Records. Sales started off a little slow...but, the past few weeks, things have picked up a bit, with Corey doing the show Surreal Life."

effort engineered and produced by Sean Norton, and tracked at Falcon Recording Studios in December.

This is from Portland's Crazy Bastard Records:

"Corey Feldman's 'Former Child Actor' CD was released Aug. 6th. Record sales started off a little slow which I think was due to people not really knowing it was out, and the placement of the cds (some stores not having anycds and other stores having 10 copies.) But, the past few weeks, things have picked up a bit...with Corey doing the show Surreal Life (Thurs 9pm on WB)."

"Corey mentioned the album and sang 'Believe Again' from the record on a recent episode. We also had articles in recent issues of People

"As for right now, Corey and I are in negotiations for the repress of the CD...He wants to

"Three of Psychelectic Records bands Garmonbozia, James Angell and Obscured by Clouds are in the studio getting ready for upcoming releases. Psychelectic has hooked up with Red Eye (Little Feat, Nick Lowe) to distribute internationally."

repress immediately because the new pressing will have a new song which was recently played on Love Line. But I would like to wait a few more months on pressing due to sales...I'd like to wait till we generate more sales and income...lessen the

gamble a little."

"Besides the Feldman record, I am working on a Dead Milkmen tribute which I actually started on before ever signing Corey to the label. I have also been asked by GWAR to do a tribute record for them...I'm just in the beginning phases of that. I have also been asked to do the music management for a movie and release the soundtrack, I recently got the script for the film and am in negotiations with the CEO about money deals."

"People I've talked to that have agreed to submit a track for the Dead Milkmen Tribute: Corey Feldman, Cory Haim, JFA, Mojo Nixon, Chick Magnets, Vaginal Discharge, Drain Bramaged, Psoma, Sylvain (NY Dolls), Brandon Cruz, Wolfpac, and Portland's King Hat."

"People I've talked to about submission for

the Dead Milkmen Tribute thatsaid "no thanks": Tina Youthers, They Might Be Giants, Leif Garrett, Nerf Herder, Dustin Diamond, Nofx."

lsford777@earthlink.net

LL

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The the & the GOOD BAD UGLY

Continued from page 21

Born Free Forever- Bobby Birdman
Hush Records

It's been a little over a year since we last heard from the ethereal Bobby Birdman, also known as Rob Kieswetter. He plays most of the instruments and sings most of the vocal parts (with notable exceptions in both categories) for arrangements that sometimes seem held together with blood and baling wire. Whatever the case, Bobby Birdman gets his contraption off the ground. And it doesn't just fly, it soars.

Kieswetter's specialty is his ability to piece together his feathery pastiches, bonding them with swatches of piano and keyboard accompaniment, occasional guitar and a large dose of electronically generated noises including a generous portion of backwards stuff. He ties all this together, rather artfully, in the form of a "concept album," more than a suite, nearly a symphony.

Taking his cue from John Lennon's "Revolution #9," Brian Wilson's great lost Smiley Smile album for the Beach Boys, and Jeff Lynne's El Dorado for Electric Light Orchestra, Kieswetter

"Kieswetter's specialty is his ability to piece together his feathery pastiches, bonding them with swatches of piano and keyboard accompaniment, occasional guitar and a large dose of electronically generated noises including a generous portion of backwards stuff."

seamlessly melds his various and variform songs (with some of them recurring) into a single pastiche, sounding at times like Flaming Lips, at times like Beck; and at times like Flaming Lips backing up Beck. As with his album release from December 2001, the results are quite hypnotic- as if extracted from REM sleep soundtracks and sub-conscious background music. And, as with its predecessor, this work too is a tiny masterpiece

And, as with its predecessor, much of the album proceeds at half speed. It begins with swirling backwards keyboard, which gives way to simple piano accompaniment, as Kieswetter sings "Born free," liberally quoting from the original song from the film- "I was born free on a freeway on a warm sea in a clean age," sounding like a Lennon bootleg. "So The Blood" spins against skittering rattlesnake rattles, before yielding to flutey organ and steam press percussion beneath Rob's somnambulant vocal musings Eventually the song dissolves into a lovely murky sludge.

Kieswetter's vocal melody in "All Right" harkens back to the title track, as Beatlesque background vocal harmonies and George Harrison-like twin lead guitars dance against pedal point bass and plodding drums. "The Fear" provides another variation on the central melodic vocal theme, with subtle changes, guest Zak Riles' banjo and Rob's guitar and keyboard arpeggios and creeping organ

washes. A reprise of "All Right" closes out the suite within the symphony.

Creating a smooth segue between songs ala Radiohead, Kieswetter utilizes a small sampled portion of the previous song to propagate the accompaniment for the beginning of "Demon Heart," a song that hovers like a brief ghost upon the scene. "50s doo wop-like vocal interjections and angular harmonies buoy "Fire," recalling Neil Young's "It Won't Be Long" from his early album Everybody Knows This Is Nowhere.

The next suite begins with "Here I Am All Brokenhearted" a vocal and piano piece that sounds like the sighing wind on a cloudy night, which gives way to the lovely waltz "I Said 'OK,' The Wind Said 'No,'" where gentle nylon string guitar arpeggios and Jordan Hudson's mournful cello are suspended like the harps of angels above the scene Very pretty.

"I Hope/I Grow" leads into the next segment of songs. Monotonous drum and tambourine march behind churning synth cellos, as other sounds bubble and boil just beneath the surface. "The Flood/The Blood" continues the presentation with slightly frenetic drums fluttering like a heart beat against a mystical body of background vocals. The droning cello pad surrenders to a return of a portion of the original melodic component of the segment, recirculated in eddying pools of swirling background vocal bliss in "I Have But To Know

What I Want," the central theme of which serves as the basis for the Moody Blueish "The Something Inside," where moaning twin guitars wail one of the vocal themes from the previous number.

Providing a beautiful capitulation and summary of several of the other central themes, "O Come On" slowly fades, with guitar and banjo figures and chanting voices wisping away like smoke into the backwards nothingness from whence it first issued forth.

There is a guy named Phil Elvrum who records for the K Records label in Olympia, who has earned a great deal of national attention for his work under the name The Microphones Rob "Bobby Birdman" Kieswetter is certainly a chip off of that block. They both share the ability to cobble together tiny arrangements that acquire great majesty and gravity as they slowly build to a peak.

While this opus is not likely to garner widespread attention for Kieswetter, because of its inherent idiosyncrasy, it is deserving of recognition for just the same reason This off-kilter tour de force echoes with its own internal resonance, which reverberates with harmonic notes of the charkas of a body which exists, completely at one and unto itself.

LL

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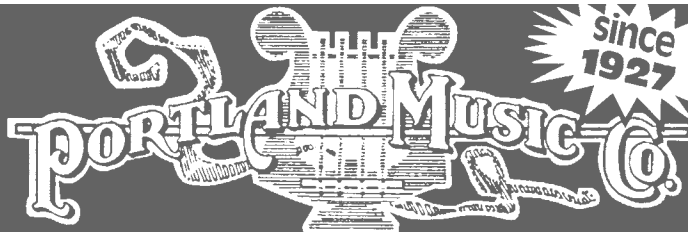
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LETTERS

Continued from page 3

Dear editor,

My name is Don McFadden and I've been an entertainer in and out of Portland for nearly forty years. My group "Jacob's Ladder" played Vortex (TL 1/03) and the mini-festival that began 3 days before the big event. By the time "Jacob's Ladder" had arrived at McIver park, we had already been introduced to the Rock Festival World. We performed at numerous outdoor events including Bull Frog 2, with the Grateful Dead.



Frolicing and dancing at Vortex. inset; Jacob's Ladder from the stage.

By this stage of the game, we thought we were experienced. Nothing could prepare us for the culture shock we were about to encounter in the days prior to, during and following Vortex. Our schoolbus and support staff (Hell's Angels, Outsiders, Gypsy Jokers), arrived 2 days before scheduled event. The main stage was still under construction. We proceeded to set up our gear in a day use area, drawing power from an outdoor cooking facility. Consequently, we were the first band to perform at what later would become an historic event. I'll never forget walking from the area where we were set up, over to the edge of a hill sloping down to the Clackamas River. As we peered over the edge we were shocked and delighted to observe around a dozen young girls, frolicing naked in and around the water. Needless to say, four guys fresh out of

highschool went absolutely wild. The following days were literally an orgy. For us, and 100's of others, the party had begun. We began playing later that same afternoon to an ever growing crowd, approx one quarter mile from actual festival site. Two days later, we pulled the plug out of the outdoor stove and moved our bus behind the main stage. The stage was huge. 30 feet off the ground, it felt like 50. Out in the center of the field, 100's of feet from the stage, was a semi-trailer. Home to the lighting and sound consoles. Everything was on a grand scale. When "Jacob's Ladder" took the main stage, we were awe struck. Here were four local boys, standing up and performing before over 50 thousand people. The sensation is hard to put into words. I've performed literally at hundreds of events over my 37 years in show biz. VORTEX is certainly in the top ten. Still rockin'.

Don McFadden

Dear Two Louies,

I just read Jonny Hollywood (P. 8).

Sounds familiar. I Love it when people think I made it overnight:)! Well I am back at it producing, working on my record (I got my masters back) we are going to re-release Bad Bad One under a new title, with some new songs. I had a major studio flood, but everything is put back together. What a night mare.

Hope you are good. BTW I may be in Vancouver this week-end recording in Mushroom studio. How Ironical...Heart being the main reason I ended up in this biz!!

Love to ya Portland,
Meredith Brooks

ON THE COVER- Brian Sicotte of Camaro Hair. The band with rhythm section Kevin Johnson on drums and brother Mike on bass, has been together since 1998. With the recent addition of guitarist Rob Daiker from Epic, Camaro Hair is ready for the next level. (photo Pat Snyder)

Two LOUIES

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"A bunch of Legionnaires showed up at the gate swigging from bottles of Jack Daniel's. They had come directly from the airport. It was headed for violence when a blonde surfer dude with nothing on but boxer shorts jumped up on the barricade. "I just got back from Vietnam 17 days ago and I was shooting people, man. Inside, here, that's what you fought for man, so we could Rock and Roll!" They all embraced and went inside Vortex together."

Read:

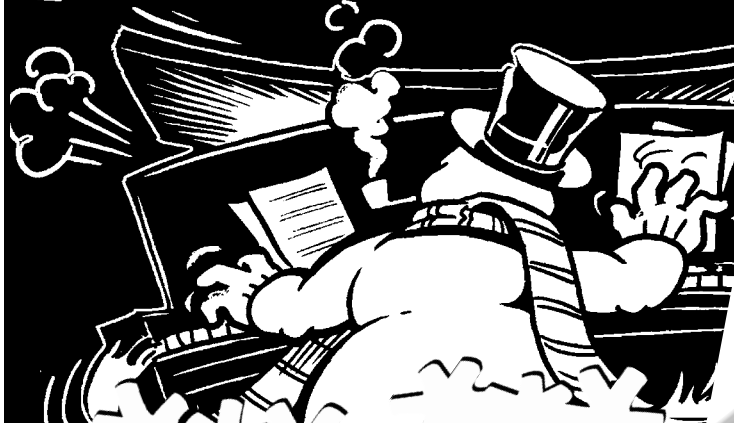
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