

OREGON MUSIC / JUNE 2001

# Two Louies

**PAN GYPSY**

**KINK STINK**

**SUNSHINE MANIA**

**333 GALLERY**



photo: Pat Snyder

*Jennifer Folkker  
Dahlia*

**PRODUCTION/VENUE GUIDE**



# ELEMENTAL RECORDS

PRESENTS

## J U N E   S H O W   D A T E S

---

### **Floater**

Friday, June 8 // WOW Hall with DFive 9 // all ages

Saturday, June 9 // WOW Hall with King Black Acid // all ages

Tickets: \$10 advance/door // Doors open 8:30pm // Show 9:00pm

### **TV:616**

Saturday, June 16 // The Ohm with Drumattica with Special Guests Robert Wynia and David Amador  
from Floater

Tickets: \$8 door // Doors open 9:00pm // Show 9:30pm // 21+

### **Blyss**

Friday, June 22nd // Cobalt Lounge with DFive 9 // 21+ // Blyss plays second

Tickets: available at the door



“I need to find the Bavarians.” Tony DeMicoli is a man on a mission. As I walked with him up and down Waterfront park during Thursday night’s Media Preview showcase, I realized that events like the Rose Festival are entirely dependent upon multi-skilled people like Tony. It’s not just his ability to artfully craft musical sets like a NAPSTER junkie burning his own CD, I think it’s his history with the scene itself. Sure, Tony knows every single nuance of what it means to manage an event, but he also knows just about every act performing at the event, as well as their crew. It’s a

**“Tony knows every single nuance of what it means to manage an event, but he also knows just about every act performing at the event, as well as their crew.”**

rapport with the musical community few could equal, and the Rose Festival ([www.rosefestival.org](http://www.rosefestival.org)) is fortunate to have Tony on the job.

“I need to find the Bavarians before security boots ‘em from the gig. They don’t have their event passes yet. Can you hang for a bit?” I say yes and Tony escorts me to the main stage where I meet the lovely Robin Rosemond (Rosebud). Robin is running the stage activity with a precision that clearly bags her as a pro. Gear leaves stage left, gear enters stage right. Got a question? Robin’s got the answer.

Tony returns, still seeking “the Bavarians”, so we walk. About every 90 seconds a person associated with the event stops Tony and asks something. He always has the answer, and a Bob’s Your Uncle upbeat tone with his delivery. Just as I’m about to ask who, or what, are “the Bavarians”, he spies the troupe of Shakespeare-costumed people strolling along, near the South end of the park. I figure it’s about 180 degrees in their bulky clothes and that the smiles on their faces are a symptom of heatstroke. Tony gives them their passes, looks at his watch, and utters something to himself about a load-in near the main stage, so we’re off again.

I actually went down to the Rose Festival to schmooze with Tony regarding the Oregon Music Hall Of Fame. The Hall Of Fame has yet to formally organize itself, and I have some experience with the non-profit sector so I offered to help with the process. I was interested in Tony’s take on the Hall of Fame and his perception of its future. It was time well spent.

One of the first things the Oregon Music Hall Of Fame will probably do is hire an Executive Director. Executive Director’s are essentially the CEOs of nonprofit organizations. They need to be skilled at many things, and they must possess that unique ability to extract cadence from chaos. Now

let’s see, we’d need a professional, that’s been involved in Oregon’s music scene continuously for over 25 years, has the skills required to deal with both artists

and sponsors, can manage complex events from top to bottom, is media savvy, and has a rarely seen rapport with most of the personnel required to run an organization such as the Oregon Music Hall Of Fame. Sound like anyone you know?

# In the MIX

BY FORD T. PEARSON

*TwoLouiesMagazine.com to add studio guide in June.*  
[www.TwoLouiesMagazine.com](http://www.TwoLouiesMagazine.com)

The new Two Louies site went up May 8th and has received lots of praise from staff, local movers, and media. Over 3,100 people visited the site during the first 22 days, generating over 26,000 ad impressions for site sponsors, and providing valuable input that will be used to further enhance our web offering. Back issues continued to be very popular, with over 1,100 people downloading the .pdf versions of the most recent Two Louies Magazines. During the month of June, TwoLouiesMagazine.com Art Director Deb McWilliams and myself will be adding

*continued on page 16*

The screenshot shows the Two Louies Magazine website. At the top, there's a navigation bar with "Two Louies Magazine.com" and a "go" button. Below that, a banner reads "Find Players, Find Bands, Find It All...". To the right, a box for "Showcase Music & Sound, Inc." lists the phone number "1-888-240-4048". The main content area is divided into sections. On the left, the "MAY 2001 ISSUE" is listed with articles like "As The World Turntables..." by Buck Munger, "Buko Pictorial Exclusive!" by S.P. Clarke, and "The Good, the Bad & the Ugly..." by S.P. Clarke. In the center, there's a "On The Cover" section featuring a photo of Henry Curl and a bio for the band "Jonah". To the right, there's a "Check It Out!" section with a link to "applemusicHow" and a "MANIACAL QUALITY." banner. At the bottom, there's a section titled "As the world turntables..." with a bio for "Stump town's Big Indie." and a link to "Allegro is about to acquire NAIL (Northwest Alliance of Independent Labels)".

*Two Louies' new site goes live!*

[www.twolouiesmagazine.com](http://www.twolouiesmagazine.com)

# BURR'S Eye View



*Kinghat's Chris Mellow playing their first show @ the Tonic Lounge*





# Live and Recorded Reviews

by Fran Gray



Caleb Klauder; *Retrograde Motion*

photo: Snyder

## HERE COME THE BRIBES

### Brief Reviews of Recent Review Lubrication Attempts

- *Eyeball Keychain*: Creepy, ghoulish very scary, but always on key. EXCELLENT!
- *36 cents*: A little change is a good thing.
- *Styrofoam glider airplane*: A little nose-heavy, but nice graphics
- *Tweedy Bird coffee cup*: I was hoping for Bugs.
- *Bag of M&M's*: The ultimate food group. The guys who sent it to me are famous now.
- *200 ft of flexible conduit*: I think this was a UPS mistake

Sandblast exclaimed as he searched all 15 pockets in his long baggy shorts for his ticket stub so he could remember the name of one of the bands at the Lil' Stink show.

With bright pink hair and a sunburned face he went on. "I was here to see MxPx. They were the best. Killing Heidi is okay, but all of their songs sound the same and they're not as cool on stage."

"Why do you like MxPx? Give me four phrases that describe what you liked about their performance today."

**"Numerous tours up and down the west coast for 'Land of the Blind' have put this amazing band on an interesting musical road including a respectable amount of radio airplay, movie soundtrack collaborations and more."**

## INCIDENTAL SHOW REVIEW

*Lil' Stink-KNRK Punk concert at Oaks Park May 26th: Killing Heidi, MxPx, Sum 41, Fenix TX, Good Charlotte*

"Oh man I can't find it," concert attendee Mitch

"Uh... okay." Mitch stalled to gather his thoughts. "They have a unique sound and all the songs are different. The other thing is that you can understand their lyrics and they say something important that you can relate to. They have great stage energy. Sum 41 was really good too and so was Good

Charlotte. So what magazine is this gonna be in?" I smiled... "Rolling Stone."

## SHOW PREVIEWS

### Land of the Blind

[www.landoftheblind.com](http://www.landoftheblind.com)

Oregon Country Fair July 14th 4-6PM

If you're looking for something out of the ordinary, as in experimental tribal-acid-trance music, then Portland's "Land of Blind" may be just the thing. Their music is a free-wheeling, high spirited caravan of world beat rhythms, shivery chants, esoteric instrumentation and atmospheric pop all giving chase to the soaring yet sub-orbital voice of singer Cyoakha. The singing of the two time "Young Composers" ASCAP award winner puts you at ease one moment and drills holes in your gut the next. Numerous tours up and down the west coast for "Land of the Blind" have put this amazing band on an interesting musical road including a respectable amount of radio airplay, movie soundtrack collaborations and more. "Land of the Blind" plays world beat music. Pick a world any world. This is as out of the ordinary as you can get without breaking something.

*continued on page 15*

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

## LOTTERY—UHF Second Story Records

After over thirty-five years, one would expect that the impact of the “British Invasion” of the mid-sixties, would have lessened within the Pop music realm. With the advent of World Beat, Grunge, Electronica and Rap, one would think that we had finally relegated the sunny world of the likes of the Beatles, the Stones, the Who and the Kinks to the realm of history. Yet the influence of the aforementioned bands, as well as countless others of that time, in today’s Pop music are like colorful threads in a tightly woven fabric.

One cannot deny the World Beat roots in the Beatles’ “Within You Without You” or “Inner Light,” the pure Grunge of their “Helter Skelter,” or the Electronica of their “Tomorrow Never Knows” or “Revolution #9” (where John Lennon utilized tape loops—the analog predecessor to a technique which can now be accessed today on nearly any piece of music software or electronic keyboard).

The Beatles introduced the idea of a “concept album” with Sgt. Pepper’s Lonely Hearts Club Band (although their concept was loose, to say the least). The Who and the Kinks, perhaps came closer to the spirit of the true “concept album.” Pink Floyd may have perfected the genre, with several albums, culminating in *The Wall*.

So, at this late date, it seems nearly anachronistic for a band to conceive of a concept album, much less one in the style of the masters. But with UHF and Lottery, here it is. The lads in UHF have been in countless bands over the past 15-20 years. They’ve been in Portland for the last five years, releasing one

other album, *Pieces*, as UHF, a couple of years ago.

Lottery is the story of an American everyman and his struggle to keep up with the Joneses; as well as his realization that his adolescent friendships and youthful dreams and ambitions are deteriorating, being supplanted through the acquisition of goods and the accumulation of wealth and status. While there is nothing particularly new in this premise, UHF, deliver an unique and tuneful perspective, all the same.

Fronted by the brothers Leff, lead singer Jeremy who occasionally adds organ flourishes to the mix, and Jordan, who contributes guitar, bass, occasional piano and background vocals; Matt Johnson adds drums and background vocals, Jeff Nelson, guitars and bass. Together they create a sound that is reminiscent of the Who, the Beatles, the Kinks, Small Faces, Pink Floyd, Badfinger, XTC, World Party, Elliot Smith, Smithereens and later-period Tears For Fears.

There is an intro called “Enter,” but the first real song is “Best Friends,” which musically, starts off like a “Happy Jack” period Who rocker, segues into a Beatles-esque chorus, before jumping into an XTC-like bridge and instrumental turnaround. Lyrically the song serves as a prolog to the central theme, maintaining a highschool facade at first: “If we’re together/Or apart it won’t matter much/ Whatever the weather/We’re always gonna be in touch.”

But soon enough, cracks begin to form, as the weight of the adult world begins to weigh upon the relationship. “Look up at the stars tonight/They look the same to you and I/Soon we’ll have to compromise//We’re best friends.” And the lines, “One will stay and one will move/One will win and one will lose/And do to me as I do to you/We’re best friends” seems to foresee some future treachery in the competition for personal achievement and gain.

**“So, at this late date, it seems nearly anachronistic for a band to conceive of a concept album, much less one in the style of the masters. But with UHF and Lottery, here it is.”**

The next song, “Lottery,” fleshes out those concerns, adding new twists to the plot line, as well. “Did they tell you you’ve got/An equal shot/But there’s only room/For one at the top/You can always go to the mall and shop/And that’s all you need/And it’s a good thing/ ‘Cause your best friend won it all/ When they came to your street.” Prosperity or despair are a mere turn of the wheel away. Everyone must play. Melodically, the song tracks like a Badfinger tune.

“Half Of Every Day” echoes the Beatles’ “Paperback Writer” in its instrumental construction. Lyrically, the song bemoans the realities of the workaday world. The next six songs form the central section of the suite— a quintet of songs about reunion and reminiscence. “Lucky Linda” wonders about a few Runyon-esque members of the old crew, Lucky Linda herself, Smiling Joe and poor John. The musical arrangement is a direct lift from Dream Academy’s 1985 hit “Life In A Northern Town.” Not

coincidentally, Nick Laird-Clowes who wrote and sang that song took a songwriting class from Paul Simon. “It’s Wrong” is sad John’s story, although it is not altogether clear just what that story might be.

“Camera,” “Reunion Day” and “School Days” center specifically on a gathering of old friends. The former song sounds like Badfinger doing parts of the Beatles’ “Dear Prudence.” Similarly, “Reunion Day” harkens to the work of Badfinger’s Pete Ham, as well as XTC’s Colin Moulding. “School Days” echoes Magic Bus period Who.

The next trio of songs seem to focus on the good fortune of Smiling Joe, who appears to be living the good life. In “Silver Lining” we catch a glimpse Joe at the office in a world where the principle is: “Anyone can be famous/In a mansion so spacious/Success is contagious/If you try you’ll go far.”


In “Superstar” we see Joe at home— “He reads the news/Clips out the coupons and saves a few/And he feels free/Just like he won the lottery.” Finally “Fancy Street” seems to be a “Penny Lane”-like pastiche, with a vague cast of characters, including the Joneses—the butcher and his wife, the mayoral candidate; and poor John “Open your heart to poor John the beggar/His dirty dog barks as you walk by.” If the dog were clean, perhaps he wouldn’t bark at passersby. Just a thought.

The Lennonish “Whatever The Weather” allows drummer Johnson the opportunity to cut loose with some exemplary Keith Moon-inspired, mortar-fire drum fills. Tastily laid back slide guitar is the instrumental loci for “Union Station. And finally, “Socks” is a deadpan koan that bears a strong resemblance to Pink Floyd’s “Dark Side Of The Moon” from the album of the same name.

Certainly UHF have done their homework. They sound right out of 1967, contemporaries of the bands they are emulating. And, though far from tidy, the band seem to navigate fairly well within the

parameters of their given theme. Some of the songs are rather pedestrian with not a lot to say. But they do gently nudge the somewhat nebulous plot in some direction.

The Gumpy premise— Life is like a lottery. You never know who will get the winning number, who will lose it all— does not add significantly to the pool of human knowledge; but suffices, given that we are dealing with a Rock concept album here. Still, a brief perusal of Shirley Jackson’s notorious short-story “The Lottery,” might have given the guys a little more sinew with which to flesh out their occasionally thin imagery.

But none of this near overshadows the fact that this album is a rousing success. UHF prove to be ambitious, if not particularly adventurous; portentous, but not pretentious. What will be especially interesting is this band when they hit their Abbey Road phase. In the meantime, this is one of the best local releases of the past year. Solid stuff. 





# Rosebud

by Robin Rosemond

Memorial Day weekend could not have been more perfect. I started grilling as soon as I could, and whipped up a shrimp salad that was delicious if I do say so myself. I'm working on a cookbook that describes some of my adventures cooking and shopping with certain chefs. I'm looking for an agent, and I'm serious this time! I'm calling it *Cooking with Men*.

Rose Festival is upon us and all the rain jokes that go with it will be tossed around for two whole weeks. I'm going to take the Dalai Lama's advice and work on being a better person. I bet His Holiness would love Rose Festival, so I'm going embrace this yearly ritual rain or shine. Paul DeLay will be closing the festivities on Sunday June 10th so come on down!

The new esplanade on the Willamette River is the greatest thing I've seen in months. Now if we could just get the bridges completed, we might be able to get around without so much road rage. I'm making leaps and bounds in that department. I just go the speed limit at all times, let everyone in who wants to get in, allow all pedestrians to cross, and salute all old men wearing hats. I sure get a lot more laughs driving when I leave myself plenty of time to get to where I'm going.

I think spring gives us good intentions. The garden fever has set in and the flower blossoms, beautiful nights, and sliver moons are very powerful! Speaking of powerful, the 333 Gallery opening on Memorial Day weekend was hot with talented and beautiful people. The stars of the evening were Stephen Spyrit, Lauren Mantecon, Maria Pomeroy and Cecilia Hallinan. Illustrator and performance artist David Celsi showed up. He lost about thirty pounds, looked svelte, and was quite polite. He reminisced a bit about the wild Storefront days, but being a father with a wife and two children his renegade days have become quite mainstream. Metallurgist Rob Roy attended and he looked smashing in a short sleeved summer shirt. Local artist David Inkpen stopped in and gave me one small bit of advice on my paintings. He said "Go Big!" I think I will take him up on that. Stephen Hayes came over and helped us with tools and hanging some of the pieces. I went to see his new commissioned landscapes that he's working on. There was a series of three that he had drawn in a bright red first layer. I was completely impressed with his initial drawings, let alone the final rich landscape of some magical place on Sauvieu Island that he will eventually end up with. Stephen is a great talent and is very easy on the eyes.

I met the owner of the after-hours club that

sprang up downstairs from 333 on NE Hancock. He invited me in to see all the remodeling they had done. It was like a giant garage with fantastical décor and artwork. There were these incredible mosaic televisions by Gina Tombleson, a cherry red sports car parked in

**"Penny Allen is coming to Powell's Books to read from her new novel June15th. She recently sent me a small review from Publishers Weekly that touted Geography of Saints as a frank and lyrical back-to-the country memoir with an unusual gothic twinge."**

the middle of the space, and a bar. The intricate security headquarters had monitors for the cameras posted at every entrance, and was incased in chain link fencing which gave it an urban feel. It was an impressive set up for their exclusive after-hours club. It has shades of the underground, so I guess I shouldn't name the owner or the club. It's all so exclusive!

The talk of the social circuit these days is Bikram Yoga. How the hell are we going to stay fit? I found that this Bikram/hot yoga could really kick you into

shape in a stretching and breathing way. Everyone is doing it, and at \$15.00 a pop, it must be good if so many people are forking over that kind of dough.

Penny Allen is coming to Powell's Books to read from her new novel June15th. She recently sent me a small review from Publishers Weekly that touted *Geography of Saints* as a frank and lyrical back-to-the country memoir with an unusual gothic twinge.

The novel is about the author's first year caretaking a horse ranch outside Saints, Oregon. She and her lover found no idyllic life there. They soon faced a scandal involving the illegal sale of timber; discovered the enormous local impact of the quickly growing, and politically suspect, Rajneeshpuram commune; encountered the dangerously high flood levels of a local dam; and dodged the fallout when a sexual relationship between a teenage boy and a prominent forest ranger, a friend of the boy's family, came to light.

Allen, a filmmaker who lives in Paris, is now a freelance writer (Ms., the International Herald Tribune). Allen has received high praise for her debut novel from the likes of Gus Van Sant, who calls *Geography of Saints* "A wonderful portrait of life in

the high desert of Oregon. A very inspiring book." Allen's memoir is described as intelligent and vivid. Critic Todd Gitlin said the book had a pleasing cover and there is genuine zeal for ever-edgier memoirs. This book will certainly attract readers if it gets the attention it deserves. Wow! Now that's some good stuff! I say we all go see her read at Powell's and buy the book. Yea Penny!

I look forward to hearing from you: [rosebud@teleport.com](mailto:rosebud@teleport.com).



*Stephen Spyrit and Maria Pomeroy at the 333 Gallery Opening*

photo: Rosemond

# LEGAL EASE

by Bart Day, Attorney

## Recording Contracts and 'Controlled Composition Clauses'

For any artist about to sign a recording contract, it is important to understand what "controlled composition clauses" are and how they work. This is because "controlled composition clauses" can have a very significant effect on how much money the artist will eventually be paid by the record company.

A "controlled composition clause" is found in almost all recording contracts. The term "controlled compositions," as used in recording contracts, refers to songs which are written and/or owned ("controlled") by a recording artist. This kind of clause sets forth, in effect, the royalty terms stating how much the artist will be paid by the record company for having written original songs which are used on the artist's records.

Before discussing "controlled composition clauses" further, it is important to first mention a very basic concept, namely that recording contracts generally provide for the payment of two different kinds of royalties: (1) "Artist Royalties"; and, (2) "Mechanical Royalties." Both are computed on the number of records sold, but there are some very important differences, as will be discussed in more detail below. It is important to understand those basic differences in order to understand the practical implications of "controlled composition clauses."

**"If the recording contract has been properly negotiated for a band, the record company will not be entitled to deduct anything from the band's mechanical royalties to reimburse itself for recording costs."**

### ARTIST ROYALTIES

Artist royalties are paid to a band based solely on their recorded performances on an album, and have nothing to do with who wrote the songs on the album.

A band's artist royalties are used first to pay back the record company for the recording costs of an album. So if an album costs \$50,000 to record, and generates \$75,000 in artist royalties, the first \$50,000 in artist royalties will be deducted by the record company from the artist's records sales royalties to reimburse itself for the \$50,000 which it had advanced for recording costs. The band will pocket only the remaining \$25,000.

### MECHANICAL ROYALTIES

"Mechanical royalties" (aka "mechanicals") are paid to the writers of the songs on the album, even if all

or some of those writers happen to also be the recording artists involved. It is only this second type of royalties — i.e., mechanical royalties — which generally is affected by "controlled composition clauses."

If the recording contract has been properly negotiated for a band, the record company will not be entitled to deduct anything from the band's mechanical royalties

**"A band's artist royalties are used first to pay back the record company for the recording costs of an album. So if an album costs \$50,000 to record, and generates \$75,000 in artist royalties, the first \$50,000 in artist royalties will be deducted by the record company"**

to reimburse itself for recording costs. (The recording costs should be deductible only from the band's artist royalties.) Assuming that the contract so provides, the band will almost always start receiving mechanical royalties substantially earlier than it will receive artist royalties, since the mechanical royalties will not be affected by the recoupment provisions of the contract.

In short, it is crucial that any recording contract clauses affecting or reducing mechanical royalties be negotiated to the band's advantage as much as possible, because mechanical royalties can provide the band with some (usually much needed) cash flow relatively early on.

Incidentally, in the case of some recording contracts, particularly some indie label contracts, the contract may be very ambiguous about whether recording costs can be recouped from mechanical royalties. If so, the band will want to make sure that the contract is clarified, so that it will be clear that recording costs cannot be recouped from mechanical royalties.

So now, let's talk about the specifics of those "controlled composition clauses" and how they affect the amount of mechanical royalties which are paid.

### THE TYPICAL

#### "CONTROLLED COMPOSITION CLAUSE"

The typical "controlled composition clause" is hardly a clause, but instead is usually one to two full pages, single spaced.

The exact contents of "controlled composition clauses" vary somewhat from one record company to the

next, however they generally are structured in much the same way. In the typical "controlled composition clause":

(1) The artist/writer gives the record company the copyright permission (called a "mechanical license") to include the artist/writer's song(s) on the artist's album(s); and

(2) In exchange, the record company agrees to pay the artist/writer certain royalties (i.e., "mechanical royalties"), computed at a certain monetary amount per song per album sold.

The amount paid is tied to the so-called "statutory rate." This "statutory rate" is set by a federal administrative agency, and is increased every couple of years. At the present time, for recordings less than five minutes long, the rate is seven and fifty-five/one hundredths cents (7.55 cents) per song for each record sold, or 1.45 cents per minute of playing time, whichever is more. On January 1, 2002, the rate will increase to 8 cents, and 1.55 cents, respectively.

But here's the major thing to remember here: Most "controlled composition clause" provide for the mechanical royalties to be paid to the artist/writer not at the full statutory compulsory mechanical license rate, but instead at a lesser rate, typically 75% of the "statutory rate." And so, at the present time, using the 75% figure just mentioned above, the artist/writer would be paid five and 66/100 cents (5.66 cents) per song for each record sold, i.e., 7.55 cents, multiplied by 75% = 5.66 cents. And not the 7.55 cents mentioned above.

The difference between 5.66 cents and 7.55 cents

*continued on page 10*



**All Service Musical Electronics Repair**

(Formerly KMA Electronics)  
617 S.E. Morrison  
Portland, OR 97214  
Phone/Fax: (503) 231-6552  
Toll Free: 1-888-231-6552  
Contact: Randy Morgan  
Email: <http://www.teleport.com/~fixitman>  
Services: Quality electronic service for

musicians, studios and music dealers.  
Factory authorized for most major brands.

Hours: 9-6 Monday through Friday,  
Saturday 10-5

Years Experience: 27+, over 20,000 repairs  
Specialties: electronic musical equipment  
from vintage to state of the art. If you  
can plug it in and make music with it,  
we probably repair it.

Clients: We have performed repairs for  
almost every music store in Portland  
and Vancouver. We have done work for  
acts such as Cheap Trick, The Cars,  
The Moody Blues, 98 Degrees, Monica,  
Everclear and many local artists.

**Brown, Ray**

(503) 286-4687 Msg. (503) 285-2473

Services: Sound

Years Experience: 20

Music Specialties: Rock, Blues, Country, All  
Availability: Any Hours.

Specialties: Excellent live mix, monitors,  
full production.

Clients: 7 1/2 years national tours w/  
Rufus, Dr. Hook, Grateful Dead, Blue  
Oyster Cult.

Duke Sound and Light Productions

Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

Years Experience: 15

Services: Concert production, sound  
reinforcement, stage roofs, small P.A.  
and instrument rental.

Equipment: 32 input house console, 24 x 8  
monitor, 30 x 40 canvas stage roof  
(portable).

Music Specialties: Original, alternative,  
cover rock, but also blues and country.

Clients: Love Load, Edgar Winter Group,  
Norton Buffalo, Steve Morse as well as  
books bands for the Mill Camp and  
Swingers Night Club.

**I.H.S. Production**

Gary Miles  
(503) 731-0383  
8063 SE 17th Avenue  
Portland, OR 97202

Service: Promotion, Sound Recording,  
Video post work.

Years Experience: 12 years.

Speciality: Servicing the Christian community.  
Availability: Anytime.

**Letcher, Sean**

(503) 771-7488; (503) 938-9626 pager

Services: Sound

Years Experience: 14+

Music Specialties: Anything but Country

Availability: Call for Schedule

Specialties: Experienced at all levels of  
record/music industry. Tech any and  
all instruments, good stage  
management skills, total of 15 years  
experience in Portland music scene.

House Engineer @ Moosehead Café.

Clients: Maiden Mine, Nurse Diesel,  
Norman Sylvester, Hudson Rocket  
Band.

**Logic General, Inc.**

6713 SW Bonita Rd #210

Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

Contacts:

Tom Dickey 503-598-7747 x301

email: [tomd@logicgen.com](mailto:tomd@logicgen.com)

Paul Gusman 503-598-7747 x303

email: [paulg@logicgen.com](mailto:paulg@logicgen.com)

Services: CD Duplication Services,

Including on-site CD manufacturing;  
CDR disk and tape duplication;  
graphic design, retail ready packaging  
services, warehousing & distribution  
services.

**Mincks, Dennis**

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

Availability: Any hours.

Specialties: Sound mixing, front of house  
monitors, production services.

# QUARTERLY PRODUCTION GUIDE

**Pro Sound and Video**

Steve Hills

1020 Greenacres Road

Eugene, OR

(541)4844-4252

Years Experience: 7 years

Specialties: live sound recordings, do-it-  
yourself demo tapes.

Clients: Love, Death & Agriculture, Don  
Latarski, Eisneblaak.

Pellegrin, Terry

(503) 645-5422, (503) 330-3840

Web Address: [www.alohasound.com](http://www.alohasound.com)

Email: [alohasound@earthlink.net](mailto:alohasound@earthlink.net)

Services: Sound & Lighting

Years Experience: 13

Music Specialties: Blues, jazz, bluegrass,  
country.

Availability: Always.

Specialties: Live demos on location,  
festivals, fairs, conventions.

Equipment: JBL & Crown

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

Prescription Electronics

P.O. Box 42233

Portland, OR 97242

**Ripplinger, Joseph**

(503) 655-3869

Services: Sound & lighting engineer, small

PA and Light rental, Psychedelic Liquid  
Light Show

Years Experience: Pro since '81

Music Specialties: Blues, rock, jazz,  
classical, Electric/Acoustic

Availability: Yes!

Specialties: Excellent live mix, stage  
management and light direction.  
Production efficiency.

Clients: Candelight Room, Cascade Tavern,

Terry Robb, Sundown Sound,

Spectrum Sound, Razorbacks,

Terraplanes, Duffy Bishop, Lily Wilde,

Paul De Lay, Soul Vaccination, Gemini  
Pub & Trails End Tavern.

**Thomas, Dwayne**

(503) 281-0203, Msg.: (503) 784-0361

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

Specialties: Full-time professional lighting  
design—concerts, clubs, special events,  
touring, Intellibeam trained, substance free.

Clients: Quarterflash, Nu Shooz, Jon

Koonce, Dub Squad, Tales Untold,

Blubinos, The Killing Field, Cool'r, Cal

Scott, Caryl Mack, Roseland Theatre,

John Bunzow & Cowboy Angels.

**Portland****Aladdin Theater**

3017 S.E. Milwaukie Blvd.

Portland, OR 97202

503-233-1994 info line

Format: All styles (no punk)

Booking: Mark Adler 503-234-9694

503-234-9699 (fax)

Capacity: 588

Equipment: PA, lights

Headliners: Warren Zevon, Ray Davies,  
Chic Corea, Keb Mo, Paula Cole

**Arnada Cafe**

1717 Broadway

Vancouver, WA 98665

360-750-9596

Format: rock, blues, jazz, acoustic

Booking: Miguel 360-750-0811

Capacity: 200

Equipment: Full P.A., mic stands,

monitors

Headliners: Blyss, Mel, Rustvein

**Ash Street Saloon**

225 S.W. Ash Street

Portland, OR 97205

503-226-0430

503-227-2403 (fax)

Format: Acoustic, Alt. Rock, Blues, Funk

Booking: Ingrid

Capacity: 80

Equipment: PA, mics, lights

**Berbati's Pan**

231 S.W. Ankeny Street

Portland, OR 97213

503-248-4579

503-417-1107 (fax)

Format: Acoustic, Alternative, Funk, Jazz,  
Blues, Rock

Booking: Tres Shannon: 721-0115

Capacity: 350

Equipment: PA, lights

Headliners: National, Regional and Local  
acts

**Buffalo Gap**

6835 S.W. Macadam Avenue

Portland, OR 97201

503-244-7111

503-246-8848 (fax)

Format: Soft Jazz, Folk, Rock'n Roll

Booking: Scott

Capacity: 85

Equipment: sound system

Headliners: Craig Carothers, Jon Koonce,

Reckless Kelly

**Billy Reed's**

2808 NE MLK Jr. Blvd

Portland, OR 97212

503-493-8127

Format: Jazz, Soul, Reggae, Blues, Latin

Booking: Fred Stevenson

Capacity: 250

Equipment: sound system

Headliners: Ron Steen, Norman Sylvester,

Cannonballs

# QUARTERLY VENUE GUIDE

**Cafe Lena**

620 S.E. Hawthorne Blvd.

Portland, OR 97214

503-238-7087

Format: Open Mic, Folk Acoustic

Booking: LeAnn

Capacity: 50

Equipment: none

Headliners: Billy Kennedy, Lew Jones,  
Lorna Miller

**Candlelight Cafe & Bar**

2032 S.W. 5th Avenue

Portland, OR 97201

503-222-3378

Format: Blues

Booking: Joe Shore 246-4599

Capacity: 150

Equipment: none

Headliners: Norman Sylvester, Linda  
Hornbuckle, Jay "Bird" Koder

**The Country Inn**

18786 S.W. Boones Ferry Road

Tualatin, OR 97062

503-692-2765

*continued on page 20*

# LEGAL EASE

by Bart Day, Attorney

continued from page 8

seems miniscule at first, but the difference adds up to some real money when tens or hundreds of thousand units are sold. For example: If the writers in a band have written all ten songs on an album, they would receive 56.6 cents per album in mechanical royalties alone (ten

and one who is not. In that instance, the co-writer who is not in the band should be alert to the possibility that he/she will be paid less than the full statutory compulsory license rate if his/her co-writer signs a recording contract containing a "controlled composition clause" and then records the song.

There is a very simple reason why this can happen. Under copyright law, a co-writer can (within certain limitations) license a song to be recorded without his or her co-writer's permission, even at less than the full statutory rate, so long as any future royalties are shared and

## **"Under copyright law, a co-writer can... license a song to be recorded without his or her co-writer's permission, even at less than the full statutory rate, so long as any future royalties are shared and accounted for."**

songs, multiplied by 5.66 cents per song) for each record sold. If paid on sales of 20,000 units, they would earn \$11,320 in mechanical royalties alone (20,000 units multiplied by 56.6 cents per record sold). However, if they had been paid the full statutory rate (75.5 cents per album sold), they would have earned \$15,100 instead. And, the difference, of course, becomes larger and larger as the sales increase.

Fortunately, there are a number of things which can be done to improve the terms of a "controlled composition clause" for a band. As just one example, it has become increasingly common in recent years for the "controlled composition clause" to be amended during negotiations, to allow for the mechanical royalty rate to escalate to 85% (of the statutory rate) once sales hit a certain level (for example, at 25,000 units sold), then to 100% of the statutory rate once sales hit a higher level (for example, at 50,000 units sold). Also, in some instances (i.e., when the band happens to have substantial negotiating leverage), it can be possible to negotiate for a 100% rate to be paid from the first unit sold, but this is usually not easy to get.

In addition to the "75% cap" problem mentioned above, there are also other provisions in the typical "controlled composition clause" which can also have the effect of further limiting the mechanical royalties paid to artists/writers. For example, "controlled composition clauses" often provide that the record company will pay mechanical royalties on a maximum of ten songs per album multiplied by the 75% rate. In many situations, this provision can have a negative financial consequences for the artist/writer—for example, when more than ten songs are used, and/or when the album contains one or more songs of outside writers who are not willing to license their songs at less than 100% of the statutory rate, since any shortfall will come out of the artist/writer's share of the total mechanical royalties. Fortunately, there are some provisions which can often be negotiated into the contract, which will substantially reduce the negative financial consequences for the artist/writer in this type of situation.

### **RAMIFICATIONS OF THE "CONTROLLED COMPOSITION CLAUSE"**

It is important to remember that "controlled composition clauses" affect not only recording artists, but also other parties as well.

**1. Co-Writers.** Let's say that a song has been co-written by two people, one of whom is in a signed band

accounted for. As a result, unless there is a contract between the co-writers to the contrary, the co-writer (who is recording the album) can in effect legally agree to a "controlled composition clause" on behalf of both writers, providing for mechanical royalties to be paid at less than the full statutory compulsory license rate.

**2. Publishers.** Sometimes an artist/writer, already signed to a publishing contract with a music publisher, will sign a recording contract containing a "controlled

## **"There can also be major complications in the case of foreign sales, since in most foreign counties (unlike the United States) foreign record companies pay the mechanical royalties to a mechanical rights agency in each such foreign country, rather than directly to the publisher/songwriter"**

composition clause," which in effect licenses the artist's songs at less than the full statutory rate, thereby reducing the publisher's (and writer's) future mechanical royalties from the song.

If this happens, the publisher will sometimes then contact the record company and initiate three-way negotiations between the publisher, the songwriter/artist and the record company, in order to try to minimize the effect of the "controlled composition clause" on the music publisher.

**3. Producers.** In the "controlled composition clauses" of many recording contracts, the artist will in effect guarantee the record company that with respect to any songs on the artist's albums which have been written by the producers of the albums, those producers will likewise agree to accept the reduced mechanical royalty rate. However, such a provision should be avoided if at all possible, because if any of the producers do not in fact later agree to accept the reduced royalty rate, the difference will be taken out of the artist/writer's royalties.

### **THE IMPORTANCE OF SPECIFYING THE MECHANICAL LICENSE ROYALTY RATE**

There is another potential problem which should be mentioned here. This potential problem arises not only in the context of recording contracts and "controlled composition clauses," but also in connection with other types of agreements as well, such as licensing agreements entered into by a U.S. artist or label, authorizing a foreign record company to manufacture and sell records in that foreign company's country, in exchange

for royalties to be paid to the U.S. artist or label for such sales. This problem usually arises when the parties to a contract do not have any significant experience in the record industry.

The potential problem is this: Sometimes a contract will simply state that a certain dollar-and-cents amount will be paid for each record sold, and the contract will not refer specifically to mechanical royalties or artist royalties. As a result, it can be unclear whether or not the parties intended the dollar-and-cents amount to include not only the label/artist royalties, but also the mechanical royalties. When this problem arises, it can cause major complications—for example, when some of the songs are cover songs and it is unclear who was supposed to be responsible for paying the publishers/songwriters of those cover songs. There can also be major complications in the case of foreign sales, since in most foreign counties (unlike the United States) foreign record companies pay the mechanical royalties to a mechanical rights agency in each such foreign country, rather than directly to the publisher/songwriter (as is the case in the United States). As a result, when there is a dispute over mechanical royalties owed for sales in any of those countries, you have a third party involved in the dispute, namely the mechanical rights agency in that country. This generally makes the dispute harder to resolve, and even worse, can lead to some very unintended financial consequences.


In short, make sure that the mechanical royalty rate issue is addressed separately and specifically in any such contract.

### **CONCLUSION**

The most important thing to remember is that "controlled composition clauses" and other clauses pertaining to mechanical royalties can have very considerable financial and legal ramifications, especially when a very substantial number of records have been sold. Therefore, it is essential that these ramifications be kept in mind and dealt with clearly whenever recording contracts and related types of contracts are being reviewed and negotiated.

**Editor's Note:** Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and computer games, and represents various record labels and independent music publishers.

Bart is also the co-author of a chapter in the new edition of *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published internationally 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. 





# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings Music Makers,

Quinto Sol, a Portland based 5 piece group stole the show at this years Cinco De Mayo. Led by vocalist Ruben Fonseca this amazing young band has developed a fast, hot and furious new sound, highlighting long-latin flavored guitar solos, up tempo rhythms and great stage energy. The band instrumentation is electric lead guitar, nylon string rhythm guitar, acoustic upright bass, conga and percussion and Ruben on keys and voice. This band can really put on a show, so check out there web site at [quinto\\_sol@hotmail.com](mailto:quinto_sol@hotmail.com) for upcoming Portland dates and info.

Barb Kitchel has returned from three and a half months in Trinidad where she worked her way into the Hummingbirds Odyssey Pan Groove, a long standing steel drum band with about eighty five members.

As I mentioned last year in my column, Barb sold most of her earthly belongings including a beautiful home Portland's west hills to pursue one more of her music goals which was to actually play in Panorama (the world steel drum championship competitions) held in Trinidad every year just before Carnival, in late winter.

Barb says she feels fortunate that she had the resources and opportunity to fly down there early enough to make the six weeks of five hour rehearsals that start at eight p.m. and continue until at least two a.m., seven days a week until the competitions start.

One of the highlights of the event is called j'ouvert (pronounced joo-va ) morning. A ceremonial event that takes place at two a.m. on the first morning of Carnival in which everyone puts on there dirtiest old clothes (so as to shuck all of the last years sins, mistakes, ect., including all band members) and each steel band then leaves there rehearsal spots called 'pan yards' and begins to play as people wake up and start the tropical mardi-gras.

The Bacchanal or steel band competition is held over a three week period in which about sixty bands work there way up to the finals in a four teared level of competition until one band is determined to be the winner.

I can only imagine what thousands of steel drums sound like echoing through the hills of a tropical island as the sun comes up and the party begins, sound great doesn't it?

If you want catch Barb's own steel band, the Pan Gypsies, they will be playing at this years Art

Festival during Rose Festival on June 15th at 11:a.m. in the south park blocks near Portland State. Check

in Las Vegas. The ex-Beach Boy side man says it's a rough scene in sin city. Most agents are the musicians who hold the gigs themselves and are not very receptive to newcomers so "consider yourself at the bottom of a thirty to forty man sub list!"

I caught Phil at O'Connors in Yamhill market last week, and his diverse small band show is a blast, so check him out if you get a chance. Phil plays piano, keyboards, steel drum, ukulele, and sings and writes his own music. Phils web site is [philgreek@yahoo.com](mailto:philgreek@yahoo.com)

I'm going to do a couple of shows at this year's waterfront rose festival gazebo stage, June 7th and 9th, 5:30-6:00 and 8:00-9:00 please feel free to come on down and listen and bring your best CDs or band promo so I can give you a little bit of press in Two Louies next issue.

So get up off your rain soaked fanny this rose festival and learn from, share with and basically

**"Phil Greek has returned from a winter of work in Las Vegas. The ex-Beach Boy side man says it's a rough scene in sin city. Most agents are the musicians who hold the gigs themselves and are not very receptive to newcomers so consider yourself at the bottom of a thirty to forty man sub list!"**

them out they are truly something special to see and hear or you can check out there web site at [www.tel-port.com/~bkitchel](http://www.tel-port.com/~bkitchel).

Phil Greek has returned from a winter of work

enjoy some of the wide diversity in music that the Rose and Music city offers (usually for free) in the next few months

Hope to see you soon!



Barb Kitchel

photo: Mellor



# AS THE WORLD



## THE GRAND OL' SOAP OPRY

While the rest of the world was tuned in to the May 13th episode of the Sopranos to hear **Bob Dylan's** new rendering of "Return To Me", Portland music fans got a surprise treat 34 minutes in, when **Pink Martini's** "No Hay Problema" cranked up in the background of the now famous scene (see Maureen Dowd-New York Times) wherein mob boss wife Carmella Soprano, and her girl friends, discuss Hillary Clinton, over lunch.

This wasn't the first time the Sopranos used Pink

Martini music in the background. "About a year ago they used "Song of the Black Lizzard" and "Andalucia" says PM manager **John Brodie**.

For a bunch of fresh-faced locals, Pink Martini's career path has been very worldclass. The band's 1997 recording of "Sympathique"—with the French language chorus, "Je Ne Veux Pas Travailler", ("I Don't Want To Work")—was used last year in a Citroen commercial. The tune became so popular in France, the notes of the hook were offered as a "ringing

option" on cell phones from the Bouygues Telecom company.

Based on the band's popularity Volkswagen immediately made a deal to use "Amado Mio" for a 2001 campaign promoting the VW Passat in France.

Manager Brodie says you can also look for Pink Martini music in "**Josey & The Pussycats**" ("Sympathique") and Warren Beatty's new flick "**Town & Country**" ("Donde Estas, Yolanda?")

Mo' money, mo' money.

Pink Martini just returned from a five-week tour in Europe. They appear next in Portland August 16th, as part of the Zoo Concerts series.

The envelop please...

The Music Video Productions Assn. (MVPA) held their annual Music Video Awards at the Director's Guild in Los Angeles, May 16th.

**Madonna's** "Don't Tell Me" video won top honors at the 10th annual black tie function, where rising video director and lead singer of Portland's most popular band, Everclear; **Art Alexakis**, presented the video for "Rock Video of the Year".

And the winner is; A Perfect Circle, "Judith".

Everclear's newest Alexakis-Directed video for "**Brown Eyed Girl**," the third single from Songs From An American Movie, Vol. One: Learning How To Smile, is #35 on the **VH-1** play-list.

**Billboard** (6/2) thinks EC's **Van Morrison** remake is "...so hand-stamped with Art Alexakis' tell-tale brand of guitar-and-sunshine-fueled mania that it actually takes a minute to recognize it as a remake."

Even with the trademark Art licks, BB's Chuck Taylor says the cover version "should ultimately still earn a firm hand-shake should Alexakis pass Mr. Morrison in a hallway"

G-L-O-R-I-Aus...

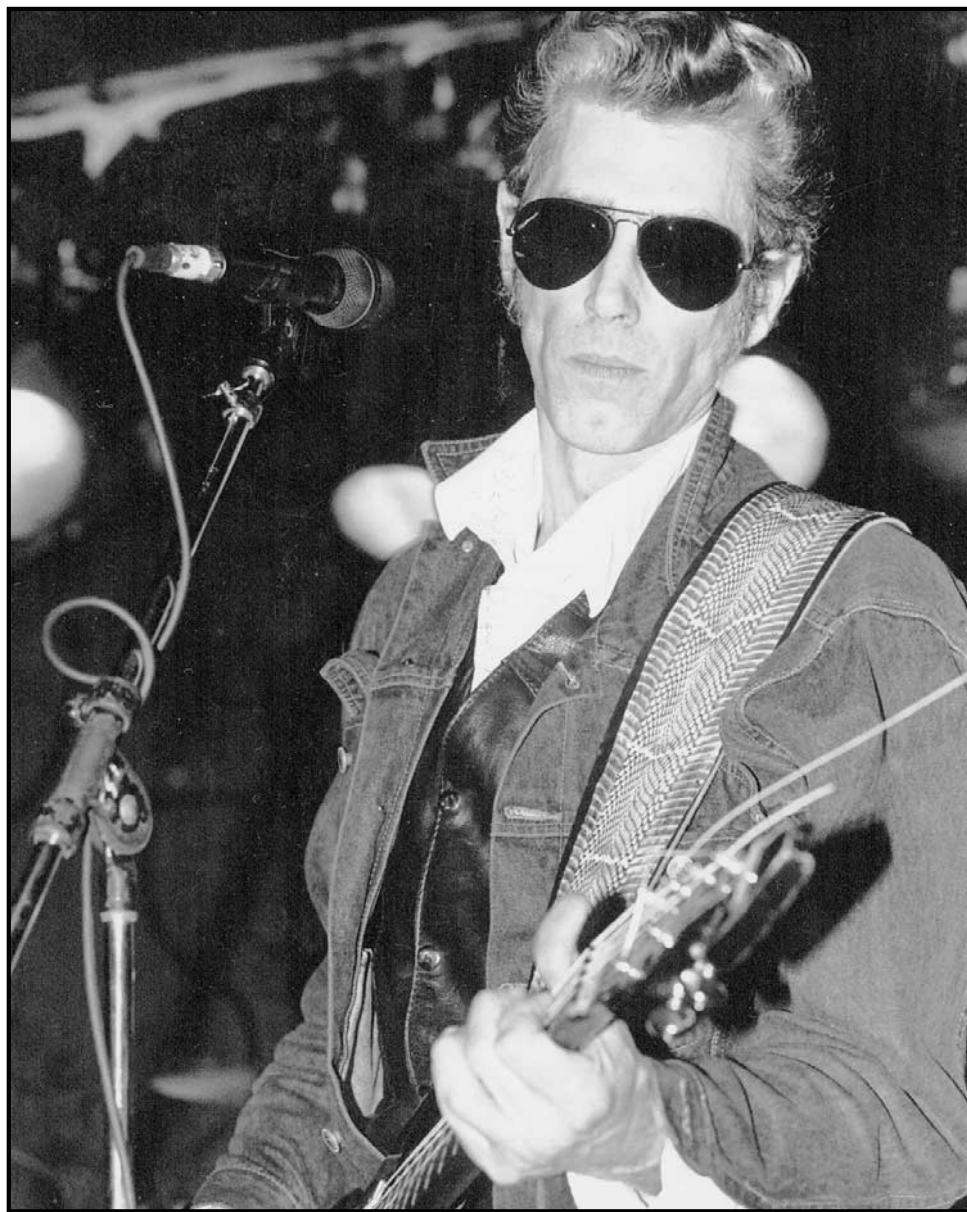
The BB Spotlight review of "Brown Eyed Girl" goes on to predict "This one should gain hasty approval from rock radio, while continuing the band's burgeoning acceptance on the mainstream side of things."

"Truly a contender for one of the songs of summer for 2001.

The success of the track prompted Capitol to re-release EC's Volume One with 2 bonus tracks; "Rock Star" and "Out of my depth".

June 29th Everclear hits the road, headlining the Honda Civic Tour; 9 dates with **American Hi-Fi** and the **Mayfield Four** opening. The travelin' band will be followed up the highway by three customized Honda Civics painted in the graphic scheme of the band's Capitol album Songs From An American Movie.

If it worked for ZZ Top, why not Honda?



*Oblivion Seekers @ Satyricon, June 15th*

photo: Snyder



# D TURNTABLES

BY BUCK MUNGER

The only local with a Fender named after him.

**Robert Cray's** new album "Shoulda Been Home" on Ryko records debuted on Billboard's **Top Blues Albums** charts at #2 with a bullet (6/2). Cray's newest also showed a strong debut on BB's all-genre **Top Independent Albums** chart, coming on at #17 with a bullet, the first week.

BB's Wes Orshoski gave a Spotlight review of the Ryko release (6/2) noting "Robert Cray continues to distance himself from his guitar-hero past...this album focuses less on Cray's bluesy fretwork than on his honey-sweet voice."

"...when Cray solos here, it's because the song seems to demand one. In the end, his playing is much more interesting and enjoyable for it..."

Still more than enough reason to buy that Robert Cray model Stratocaster in 3-color sunburst, Inca Silver or Violet.

Former fans of the nightspot **Ray's Helm** on northeast Broadway will be glad to hear former perennial headliner **Jeff Lorber** has an album on BB's Top Jazz Albums chart.

Lorber's Samson lp "Kickin' It" is #17 after 12 weeks on that chart. Even after Lorber left town he helped produce an RIAA Gold album for the Portland band **Nu Shooz** in 1985.

About the time Jeff Lorber was gigging at the Helm, bass player **Sandin Wilson** showed up from Los Angeles. Sandin was a teenager right out of Hollywood's **GIT/Bass Institute of Technology** and already known in musical circles for his performance at Carnegie Hall at 16 with "America's Youth in Concert".

Sandin settled in Portland and formed the band **Freeway**. In 1980, he put out one of the area's first slick indie album projects.



*Helio Sequence; loud and proud*

photo: Snyder

Things took off. He did an album with **Shari Barna**, two with **Calvin Walker**, and a couple with **Michael Harrison**.

When **Quarterflash** signed with CBS/Sony after leaving Geffen, Sandin made the record. He recorded six albums with **Michael Gettle** for Virgin. He did albums with **Caryl Mack**, **Cal Scott**, **Craig Carothers** and the **Swingline Cubs** and too many others to mention.

Today, after over fifty albums for other artists, the Super-Sideman is finally doing a solo project. "I switched over to six string bass last year. When this CD is done I will have finally put a little of myself out there for me, instead of someone else," says Sandin.

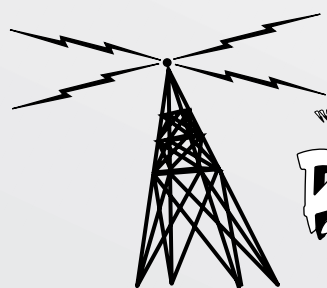
For years, Wilson has corresponded with **Jimmy Haslip**, bassist and founding member of the **Yellow Jackets**. "He said, if I ever decided to do something on my own he wanted to help. I sent him demos and he loved it, and wanted to be executive producer."

Sandin Wilson Solo will be an instrumental contemporary Jazz/pop album. "This is not a fast licks CD, it's very musical."

Wilson is recording at **Musicbox** studios in Vancouver. "The owner **Jim Fisher** is doing the engineering and some of the keyboards, he's unbelievably talented."

*continued on page 18*





THE CHURCH OF NORTHWEST MUSIC

# Wreckless Eric Baker's Dozen

LAST MONTH  
THIS MONTH

artist • label • title

- |    |    |  |                           |
|----|----|--|---------------------------|
| 3  | 1  | PINEHURST KIDS <i>Barbaric CD</i> .....                            | Bleed it Dry              |
| 4  | 2  | THE HIGH VIOLETS <i>Demo CD</i> .....                              | 4-song EP Demo            |
| 6  | 2  | VARIOUS <i>Zeno CD</i> .....                                       | History of Portland Punk  |
| 3  | 3  | BASEBOARD HEATERS <i>Demo CD</i> .....                             | Lost All Faith            |
| 1  | 4  | VARIOUS <i>Loaded for Bear CD</i> .....                            | Mercury's Compact         |
| •  | 4  | PARAMOUR <i>Ammonite CD</i> .....                                  | What You Don't Know       |
| 7  | 4  | I CAN LICK ANY SON OF A BITCH IN THE HOUSE<br><i>Demo CD</i> ..... | Advance CD                |
| 1  | 5  | VARIOUS <i>Last Chance CD</i> .....                                | In The Cole Mind          |
| 9  | 5  | A. C. COTTON <i>Demo CD</i> .....                                  | Half Way Down             |
| 5  | 6  | SUGARBOOM <i>Strawberry Fields CD</i> .....                        | The Liars                 |
| •  | 6  | WOW AND FLUTTER <i>Jealous Butcher CD</i> .....                    |                           |
| 10 | 7  | SPIGOTT <i>Demo CD</i> .....                                       | Sumfin Fishy Demo         |
| 8  | 7  | NICOLE CAMPBELL <i>Wrought Iron CD</i> .....                       | Songs from the Red Room   |
| •  | 8  | PACIFIC WONDERLAND <i>Demo CD</i> .....                            |                           |
| •  | 8  | WOW AND FLUTTER <i>Jealous Butcher CD</i> .....                    | Better Than Today         |
| •  | 10 | THE BELLA FAYES <i>Secret Decoder CD</i> .....                     | So Much More Than "Hello" |
| •  | 9  | GARMONBOZIA <i>Demo CD</i> .....                                   | 1940                      |
| •  | 10 | MONKEY TO THE MONSTER <i>Demo CD</i> .....                         | 1/3 Less Fun              |
| 5  | 10 | BATHTUB FULL OF SHARKS <i>Millennium CD</i> .....                  | Promo Advance             |
| 8  | 11 | DEMI-DRYER <i>Dryer CD</i> .....                                   | Empty Space               |
| •  | 11 | THE COUNTRYPOLITANS <i>Demo CD</i> .....                           | Blue Water/Tush           |
| •  | 12 | NINE VOLT MILE <i>Empire Drive CD</i> .....                        | Elephant                  |
| •  | 13 | BEN GILDE <i>Eggplant CD</i> .....                                 | Second Hand               |

## top tracks

- |   |   |  |                          |
|---|---|--|--------------------------|
| 5 | 1 | PINEHURST KIDS <i>Barbaric CD</i> .....    | "Spinning Out"           |
| 4 | 2 | THE HIGH VIOLETS <i>Demo CD</i> .....      | "44 Down"                |
| • | 3 | NEOBOYS <i>Zeno CD</i> .....               | "Give Me the Message"    |
| 3 | 4 | THE BASEBOARD HEATERS <i>Demo CD</i> ..... | "Over Before it Started" |
| • | 5 | PARAMORE <i>Ammonite CD</i> .....          | "Only One"               |

## live offerings at the church

- |                   |       |  |
|-------------------|-------|--|
| Wednesday May 30  | ..... | Spigott — Live!                                      |
| Wednesday June 6  | ..... | Salute to the Rose Festival (?) New Release Showcase |
| Wednesday June 13 | ..... | Gravity and Henry — Live!                            |
| Wednesday June 20 | ..... | Garmonbozia — Live!                                  |
| Wednesday June 27 | ..... | A.C. Cotton — Live!                                  |

Please send submissions to...  
Church of NW Music • PO Box 9121 • Portland, Oregon 97207

# MT. Tabor

4811 SE Hawthorne 238-1646

Main Room, June

FRIDAY JUNE 1  
Freemartinis  
Jellyhead  
Reverse Cowgirl

SATURDAY JUNE 2  
Grooveyard  
Al Perez Band

SUNDAY JUNE 3  
Itals from Jamaica

MONDAY JUNE 4  
Reggae Jam

TUESDAY JUNE 5  
Wejepada  
Colonel Knowledge &  
Mindframe

WEDNESDAY JUNE 6  
Big Orange Splotch  
Penca & Noumena

THURSDAY JUNE 7  
Black Oak Arkansas with  
Jim Dandy &  
Desolation

FRIDAY JUNE 8  
Clumsy Lovers  
Sugarbeets

SATURDAY JUNE 9  
Porterhouse & Guests

MONDAY JUNE 11  
Reggae Jam

TUESDAY JUNE 12  
Finger Lickin' Good  
Triple Bypass

WEDNESDAY JUNE 13  
Rubber Burning Hot Rods  
Nickie Twin & Guests

THURSDAY JUNE 14  
La Voodoo Kiss  
Switch  
Junko Parker

FRIDAY JUNE 15  
Swamp Mama Johnson  
Lea Kruger

SATURDAY JUNE 16  
Omar Tomez  
Paula B.N. Maya

MONDAY JUNE 18  
Reggae Jam

TUESDAY JUNE 19  
Hanuman & Friends

WEDNESDAY JUNE 20  
Tea Leaf Green  
The People & Morph

THURSDAY JUNE 21  
Ditty Twisters  
Sue Owens & Big Whiskey

FRIDAY JUNE 22  
Perusia  
Black Label &  
Nancy Love Sugar

SATURDAY JUNE 23  
Shout It Out Loud  
(ultimate Kiss tribute!)  
Driven

MONDAY JUNE 25  
Reggae Jam

TUESDAY JUNE 26  
Bye Bye Chinook  
Shadow Theory  
Good Foot

WEDNESDAY JUNE 27  
Selling Freedom  
Distracted  
Gravity

THURSDAY JUNE 28  
Umphrey's Moogle

FRIDAY JUNE 29  
Higher Ground & Surprise Guests

SATURDAY JUNE 30  
John Brown's Body  
Boomerickets

# SATYRICON

125 NW 6TH  
IN OLDTOWN

Portland's  
Best  
Live  
Music

# 243-2380





## Live and Recorded Reviews

by Fran Gray

continued from page 5

### KEROSENE DREAM

[www.kerosenedream.com](http://www.kerosenedream.com)

McMenamins Boon's Treasury June 30th

Kerosene is powerful stuff. Mrs. O'Leary's cow burned down the entire city of Chicago with it. The power of Portland band "Kerosene Dream" though, comes from its rootsy guitar melodies, steamy story lines and gut wrenching harmonies. They have a savory rock and country flavor that's firing up festival venues all over the Northwest this Summer. Personally, I think Mrs. O'Leary's cow was framed, but Kerosene Dream is hot... guilty as charged.

### MOLLYBLOOM

[www.mollybloombluegrass.com](http://www.mollybloombluegrass.com)

Borders in Tigard July 7th 7-9PM • Borders in Gresham July 21st 7-9PM

Molly Bloom is not a girl. Molly Bloom is not a character in a James Joyce novel. Molly Bloom is not an herbal tea or a garden flower. Molly Bloom is not a command. If you picked up a copy of the world's foremost bluegrass magazine, "Bluegrass Unlimited" you would have seen that Molly Bloom is a Portland bluegrass band that has found a voice with its unusual original compositions, harmony structure and powerful performances. They have been packing clubs past full... like when you try to get in and can't because there's no more room and you have to stand outside... that kind of past full. Their version of bluegrass isn't twangy. This ain't a Hee Haw show. It's contemporary, progressive bluegrass with amazing arrangements and almost no covers. At Borders, there's not even one at the door.

### MP3 REVIEWS

**Hughes Hall- Earth Sea Sky**

CD -Halls of fame

[www.mp3.com/hugheshall](http://www.mp3.com/hugheshall)

"Earth, Sea Sky" is a gemstone of contemporary melodic rock. With the sound and feel of an Oscar winning soundtrack, this exquisitely painted instrumental is nothing short of breath taking as it sweeps across the spectrum of the uplifting. This keyboards based composition is haunted by chilling electric guitar phrases, a siren song from Hall's ethereal sea. Building layer upon layer, the sounds are both surreal

and familiar; calming and evocative. Hughes Hall is a composer extraordinaire with credits that include "City of Angels." Without words and without a human voice to express its various moods, "Earth Sea Sky" is a paragon of all that is good in music.

### CD REVIEWS

**Leslie Wood-Ms. Led**

*Fish The Cat-CD*

[www.lesliewood.com](http://www.lesliewood.com)

Leslie Wood's dark acoustic-electric punk CD "Ms. Led" is like babies and razor blades. Her voice is silken with Natalie Merchant-like tones, but her words and music are as hard as titanium. Wood's music can be vulnerable in one moment with acoustic guitars and lyrics tracing dark relationships as in track 4 "Apology," then move to the other side of the solar system with crunching, slamming electric guitars and ferocious vocals as in track 7 "Dare Me." Doing justice to this CD in a single review is an impossible task because there is so much here. But under her black lipstick and piercings, lies a four carat diamond with musicianship, singing and writing worthy of national acclaim.

Wood is the guitar player, bass player, keyboard player as well as the singer and songwriter on "Ms. Led." The only other musician present is her drummer "Clark." The songs are a-prototypical, intelligent, mind-boggling, alluring, bashing, emotional and glorious. The one thing that could hold this CD back, but only in a superficial sense, is the recording quality. It's good, but you can tell it happened in a home studio. Maybe that's what draws you in though. There aren't a million shining special effects layered over everything by some producer trying to turn this project into his or her own. This is Wood up front... pure... honest... and outstanding.

### THE SADIES-PURE DIAMOND GOLD

*CD-Bloodshot*

[www.Bloodshotrecords.com](http://www.Bloodshotrecords.com)

Think surf music on the dangerous and dusty range. The Sadies release, "Pure Diamond Gold" is a combination of surfy, twangy, speed country guitar instrumentals and Hillbilly ballads that keeps even their Chicago based alt-country record label "Bloodshot" guessing. The band says that they like creepy songs; creepy just in terms of how they sound,

and happy songs about debauchery....actually more sexual than happy.

"Cloud Rider" sums up the album. It starts off in a ghoulish 60's rock n roll groove with cheesy, garage band organ sounds, backwards guitar, and features lead vocals by a howling dog. The song changes flavor and moves into what sounds like a punk spaghetti western soundtrack, still with a howling dog. By the end, it's transformed into a bluegrass-ish instrumental. The dog drops out.

For surf-punk-country music that's unusual, even for that genre, you can't get further out than this without playing a Buck Owens record backwards.

### CALEB KLAUDER "SINGS OUT"

*Siren CD*

[www.calebklaunder.com](http://www.calebklaunder.com)

An alternate title for this CD could be, "The life and times of Caleb Klaunder; A journey through his musical spaces."


Klaunder, a member of Northwest bands Calobo and Pig Iron, documents his retrograde motion across the musical stratosphere with his first solo project, "Sings Out."

The most recent writing on this project reflects some of the most traditional influences. In spite of it's overdubbed mandolin parts, track 11 "Klaunder's Lament," sounds like it could have been written by the "father of bluegrass" himself, Bill Monroe. Meanwhile "Long Way for the Runnin," written by Klaunder in 1987, is reminiscent of artists like Neil Young and Tom Petty.

Rather than melding styles into a unique alt. aggregate, the album displays a compilation of genres that have remained intact. Rock, country and bluegrass all exist side by side. Klaunder's non-partisan approach shows his versatility and love for music in general. There must be at least three separate and distinct people living in there, Bill Monroe, Bob Dylan and Steve Earle. You won't see any Billy-Bob-Earles here though.

### DVD REVIEWS

**London Phil and the Harmonics-The Ben Hur Overture**

I was disappointed by the lack of vocals, but these guys sure can pick. It's a little "old school" with highly orchestrated string sections that sound as though they may be authentic. The first cut is awfully long. This is the kind of music that seems like it could be part of a movie soundtrack. These guys show a lot of promise though. 



**Jody's & Club Cabos**  
NE 122nd & Glisan  
255.5039  
SE 18th & McLoughlin  
232.3799

**WE LOVE BACHELOR PARTIES!**  
Featuring the most beautiful dancers in the Northwest!  
Come on in for CHAR BROILED STEAKS  
BREAKFAST, LUNCH, or DINNER  
Open Daily 7am-2am  
we have Oregon Lottery Games too!!

# In the MIX

BY FORD T. PEARSON

*continued from page 3*

the Studio, Label, Band and Production/Venue guides to the site. If you've got content you'd like to see at Two Louies Magazine.com, or want to be included in one of the guides, e-mail me. Two Louies Magazine 503-223-2157.

**Black Watch Cream Porter featured at secret bash.**  
[www.portlandbrew.com](http://www.portlandbrew.com)

As you're hoisting a cold one at this month's exclusive Daddios On The Patio bash, be sure to include John Balf and his crew at Portland Brewing Company in your toasts. The P-Brew Crew always treats Two Louies Magazine right. John, and cohort Eric Star, know that Buck likes the sturdy brew on those rare occasions when he imbibes (insert sarcastic eye-roll). So, they outfitted us with a little something called Black Watch Cream Porter. Hop history has taught us that there are no bad beers employing the four word name scheme. Gots to be good. Portland Brewing Company 503-226-7623.

**Northwest NARAS Chapter event.**  
[www.grammy.com/academy/memberservices/chapters/pacificnw\\_news.html](http://www.grammy.com/academy/memberservices/chapters/pacificnw_news.html)

If you're going to be near gridlockia (Seattle) during July, check out the NW NARAS chapter's event on the 13th and 14th. Highlights of the event, dubbed GRAMMY in the Streets, and the Capitol Hill Block Party, include industry panels and live performances.

Here's their schedule—

On July 13, the following GRAMMY educational panels will be presented: 1. Band Management-Featuring top managers in the NW; 2. West Coast Touring-Artists, promoters, managers and bookers

discuss the do's & don'ts of a successful trip; 3. Songwriting-Songwriters and producers discuss what makes a great song. The evening will be capped with a VIP industry party.

On July 14, GRAMMY in the Streets Mainstage Bands (Noon-10 p.m.) are: Pedro the Lion, Hell's Belles, Carrisa's Weird, the Briefs, Botch, Mudhoney, Quasi and Donald Glaude. Bad Juju Lounge 2nd Stage Bands are: The Gossip, Aveo, Exbestfriends, The Catheters, Watery Graves, the Cock-Ups and Alta May. Subject to Change.

**Portland Music Company offers cool solution at great rate.**  
[www.portlandmusiccompany.com/recpac1.html](http://www.portlandmusiccompany.com/recpac1.html)

Looking for a digital recording solution that will leave you some beer money to celebrate your first CD? Check out PMC for the Fostex VF-08 recording package. This sharply bundled offering includes the Fostex VF-08 digital multitrack recorder, a Sony CDRW-33

kmark24@qwest.net. Longtime NMP clients OMNI-BOX are currently featured at Farmclub.com and are competing for enough i-votes to win a television performance opportunity. NMP's website has a link to the OMNIBOX voting area at Farmclub.com. The studio also recently purchased a dbx Quantum digital mastering compressor from Portland Music Company, and Peer Pressure Records has been in with several Hip Hop clients. NMP 503-234-6410.

**Locals Online makes i-distribution easy.**  
[www.localsonline.com](http://www.localsonline.com)

If you've got a CD-quality master and are the legal copyright owner of the material on it, Locals Online can get your product online for both sales as a CD and for promotional uses via MP3-converted "samples".

Once you become a member, you'll be able to upload MP3s that can either be included on their Webcast stations, or as free song samples on your

**"For at least three days and probably more, many local websites were inaccessible by web surfers, and many other sites remain missing in action. JackPot Studios (tapeop.com), FalconrecordingStudios.com, MultiMedia Engineering (mediaeng.com) and newtonbard.com were all down for several days"**

CD recorder, Event PS-5 powered reference monitors, a CAD M117 recording condenser microphone, AKG K-55 headphones, all required cables and 5 HHB silver professional blank recordable CDs. PMC is currently offering the entire package at a savings of \$500.00, call them for details at 800-452-2991.

**No Moving Parts (NMP) gets larger—adds mastering compressor.**  
[www.nomovingparts.com](http://www.nomovingparts.com)

NMP has revamped their studio and added an additional 600 square feet to their existing facility. NMP staffers are proud of the new space and encourage tours, call them to schedule a time or email

web page at LocalsOnline.com. An online presence is undoubtedly a good idea for any band hungry for an expanding fan-base. Locals Online offers standard CD sales PLUS custom-burned CDs where the customer selects the songs he or she wants on their disc, so even acts with just a few cuts recorded can benefit from their program. Locals Online.com 503-227-5000.

**TelePort woes continue—this time it's websites that get trashed.**  
*URL deleted because this company is oh so sucky.*

After literally months of torturing their ISP account holders with a horrific e-mail debacle, resulting in a completely unreliable service, TelePort-OneMain-Earthlink-But-We're-Still-Calling-It-OneMain.com has now loosed their savage dogs of incompetence upon unsuspecting web hosting clients.

For at least three days and probably more, many local websites were inaccessible by web surfers, and many other sites remain missing in action. JackPot Studios (tapeop.com), FalconrecordingStudios.com, MultiMedia Engineering (mediaeng.com), All American Cycle (allamericacycle.com), and newtonbard.com were all down for several days, as was my publishing friend's site, FoundationDataBook.com. Dialogue with TelePort's customer service department is kind of like pitching Kelly Howard an ad campaign: work up a sweat if you like, but it ain't gonna happen, Bubba.

Ironically, parent company Earthlink seems to offer a very solid alternative to Teleport's web hosting packages. For example, their small package for \$14.95 a month gets you 75 MB of disk space, 5 gigs of bandwidth, and 5 email boxes. All their current programs are listed at the following URL: <http://www.earthlink.net/business/ecommerce/entrepreneur/index.html>.



**Rose Festival production staff, left to right: Tai Cripps, Phil Ashley, Peter Mott, Wade Varner and Tony DeMicoli.**

photo: Rosemond

**CLACKAMAS**  
13029 SE 84th Ave  
503-654-0100



# DRUM SHOP OF PORTLAND

SINCE 1958

***The Drum Shop of Portland has moved to 3366 SE Powell Blvd***

**BEGINNING GROUP  
CONGA CLASS**

Mondays 6:00pm--7:30pm  
beginning May 7th

**INTERMEDIATE GROUP  
CONGA CLASS**

Mondays 7:30pm--9:00pm  
beginning May 7th

**GROUP BONGO CLASS**

Tuesdays 6:00pm--7:30pm  
beginning May 1st

**GROUP DOUMBK  
(DARBUKA) CLASS**

Tuesdays 6:00pm--7:30pm  
beginning May 1st

**GROUP FRAME  
DRUM CLASS**

Tuesdays 7:30pm--9:00pm  
beginning May 1st

**GROUP TIMBALE CLASS**

Wednesdays 6:00pm--7:30pm  
beginning May 2nd

**GROUP BRUSHES  
CLASS**

Thursdays 6:00pm--7:30pm  
beginning May 3rd

**GROUP DJEMBE CLASS**

Saturdays 4:30pm--6:00pm  
beginning May 5th

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

**email:** DrumShopPortland@AOL.com • [www.drumshopofportland.com](http://www.drumshopofportland.com)

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



# AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OPRY

BY BUCK MUNGER



Nine Volt Mile @ the Tonic Lounge, June 29th

photo: Snyder

continued from page 13

"**Reinhart Melz** is playing drums on a couple of tunes, man, that guy knocks me out, a very musical cat."

If success is indeed a journey, rather than a destination, Sandin Wilson is the most successful musician in town.

The **Dandy Warhols** go Gold...

The Dandy's Capitol lp "13 Tales From Urban Bohemia" has been certified "Gold" in Australia.

Frontman **Courtney Taylor** is bringing the band home to Portland to record a new album after 14 months on the road. This time around the band has chosen to build their own studio rather than rent facilities.

**Brian Coates** will engineer at "Dandyland".

The final dates for the Warhols' Euro shows are Brixton Academy in the UK June 29th, The Werchter Festival in Belgium June 30th, The Roskilde Festival in Denmark July 1st, the Quart Festival in Norway July 4th and T In The Park in Scotland July 7th.

Then home to make a record.

About a year ago **Meredith Brooks** was awarded the first Internet Gold Record for an album she made with Musicmaker.com. According to the press release, "This marked the first time a CD available only on the

Internet was given this honor." The historic presentation was made at the Capitol Tower above Hollywood & Vine.

Since then, Meredith has retreated into the studio with **David Darling** and **Paul Trudeau** and is rumored to be entertaining offers to jump the Capitol ship in favor of a smaller label that would offer her more support.

This year our Ms. Brooks' summer homecoming takes place in August, when she comes back to perform for the graduates of the **Rock-n-Roll Camp For Girls** August 20th-25th.

The camp is open to girls in the 6th through 12th grade. Instruction will be given in guitar, bass, drums, vocals and "the operation of a small PA."

For more information call: 503/725-8510.

**Stephen Malkmus'** new album for Matador still hasn't appeared on Billboard's radar, but the critically well-received and almost over-hyped debut solo album climbed to #1 on the CMJ (College Media Journal) charts within weeks.

The **Los Angeles Times** broke a national "Payola" exposé May 29th with "smoking gun" evidence of label money being funneled through indie promotion people to radio stations, in exchange for airplay.

The radio station named in the Times story was

Portland's venerable rock icon **KINK-FM**.

How true to the music?

Under the headline "Logs Link Payments With Radio Airplay" Staff Writer Chuck Phillips reports "internal documents obtained by the Los Angeles Times indicate that several independent promoters keep detailed logs—called "banks"—listing the date a station airs a song followed by a dollar amount collected from the artist's label. The stations that add the most songs over the course of the year build the biggest banks and consequently earn the largest fees.

"The documents include a sales pitch to prospective clients by Michele Clark Promotion, a Calabasas-based firm, that outlined a 'sample bank.'"

"According to one document, Clark earned about \$50,000 last year for songs added to the playlist at Portland, Oregon's KINK-FM a division of Viacom-owned Infinity Broadcasting. The bank lists every time KINK aired a song followed by a specific dollar amount and the name of the label Clark billed for the play time."

"For example, after KINK added a song by Fiona Apple on Jan. 17th Sony's 550 label paid Clark \$1,000, the bank says. Vivendi Universal's Mercury label paid Clark \$1,000 on Feb 14th after KINK added a song by Kim Richey. Bertelsmann's Windham Hill label, EMI group's Capitol label and AOL Time Warner's Giant label each paid about the same fee for songs by Janis Ian, Shivaree, and Steely Dan..."

"Another document, titled 'non-money' stuff, shows a list of songs played by KINK and a corresponding list of products or services, including concert tickets and a promise that certain acts might appear later at a station benefit."

"The document you have in your hand is typical of the kind of paperwork most independents use for their private bookkeeping." KINK program director Dennis Constantine said in an interview, "I don't know how it got out. But we don't do anything illegal or unethical here. No matter what the companies pay {Clark} or what she writes in that bank, it has absolutely no bearing on how we program this station."

"Clark's bank includes a running tally of withdrawals, for Clark-financed contest prizes given to KINK listeners. In addition Clark deducted nearly \$3,000 for registration fees, plane tickets and hotel accommodations for two KINK employees to attend trade conventions."

"Last year Clear Channel Communications, the nation's largest radio conglomerate, was fined for a payola violation involving a promotion that guaranteed airplay of a song by pop singer Bryan Adams in exchange for a series of free performances at concerts sponsored by its station."

"This document destroys the notion that the

new payola is any different from the old payola," said Peter Hart, an analyst for the New York based media watchdog group Fairness & Accuracy in Reporting.

"What you have here is a smoking gun. This document confirms suspicions that critics have long had about potential tit-for-tat arrangements between independent promoters and radio stations. An appropriate government investigation could blow this whole industry wide open."

Starting here with the "underground link".

Still no word on the Allegro-NAIL (Northwest Alliance of Independent Labels) acquisition deal. Allegro is one of the five largest indie CD distributors in the country, and NAIL is the distributor for several local labels, including the Portland-based Heinz Records—which boasts the aforementioned, **Pink Martini**, on their artist roster.

"No deal is on the table yet," says NAIL founder **Mike Jones** "I expect we'll be in the middle of it within a week or so." Things have been hectic at Allegro.

The Micallef brothers took a hit just after the NAIL negotiations began, when mega-retail chain **Tower Records** put a "buying hold" on several vendors, including Allegro, who immediately laid-off people. Tower then announced to the industry that it would be asking for up to a **year** in dating, rather than paying in the normal 60 days after receiving the product.

The Tower announcement made the front page of *Billboard* (5/26) ("Tower's Fixes Affect Indies") That story cited a unified effort by the indies to refuse Tower's ultimatum.

"If anybody crumbles to that, there will be a lot of people going out of business," says Mike Jones.

Tower Records has to keep chiseling the indies so it can keep printing **Pulse**, the corporation's monthly free music magazine. The May issue of the retailer's slick propaganda rag reviewed performances at Austin's **South By Southwest** in March. Singled out for mention, were Portland's newest favorite son, **Stephen Malkmus**, and the dynamic local rockin' duo, **Helio Sequence**.

According to *Pulse*, Malkmus was one of the festival's big draws along with **Ike Turner**, the **Cult**, **Lucinda Williams** and the **Black Crowes**.

Helio Sequence got dissed as one of the "**Lowlights**" of South By Southwest.

"...pushing their volume past the level of pain. For only being a two-man band, it was an impressive display but took any real pleasure out of the equation."

Just spell the name right.

Stage manager **Bill Phillips** spotted the **Pink Martini** "No Hay Problema" tune in the May 13th *Sopranos* episode right away. "That's my favorite song on 'Sympathique'" says Bill.

"I've worked gigs with Pink Martini, a couple of times, and they're nothin' but class."

Bill would know, he's worked with 'em all.

In the 8 to 5 world Bill is the Audio Visual Honcho at PCC Cascade, but the nightlife knows him better as "AV Bill"; active duty Sergeant Major in the ranks of Portland's rock-n-roll concert production community.

Decorated veteran of the early campaigns.

Stage manager to the stars.

About this time of year, Bill's looking over the contract riders of the headlining acts for shows like the **Bite**, the **Taste of Beaverton**, the **Last Chance Summer Dance** and the upcoming July 4th—5 day weekend—**Waterfront Blues Festival**. Bill says, this year's Bluesfest, will feature a group of heavyweight contemporary live performers. Among the acts scheduled to appear on the Waterfront Park stages are the legendary **Little Feat**, **Los Lobos**, **Delbert McClinton**, **Double Trouble** and **Roomful of Blues**.

"And then there's the real blues players too," says Bill. "Check the web site for the complete schedule, **Clay Fuller** (promoter) would like to promote that." ([www.WaterfrontBluesFest.com](http://www.WaterfrontBluesFest.com))

Bill's stage manager rider-fulfilling responsibilities include getting acceptable rental amplifiers for the bass, keyboard and guitar players and several sets of drums and cymbals.

"For the last couple of years I've used these **Allegra** drums, made right here in Portland. Drummers are usually wary of playing a brand they're not familiar with, but in every case they've been blown away."

Sometimes AV Bill has to make special arrangements for the visiting stars, as in the case of the last **Boys To Men** gig, where the act's contract specified that their backstage swag would include 6 dozen roses.

"For throwing off the front of the stage to the female fans" laughs Bill.

Speaking of memorable musical feats.

Last month when the stories were going around about **Everclear** blowing top-billed **Matchbox 20** off

the stage night after night, I was reminded of the Warner Brother's European Tour of the late 70's that left America with **Ronnie Montrose** headlining and came back with **Little Feat** billed as the star. Date after date Little Feat had proven who rocked the hardest and were eventually rewarded the tour's top spot. (The WB football jackets issued for that tour, are one of the most sought after icons in rock memorabilia.)

While the Feat were blowing off the rest of their label's artist-roster, I was an artist-relations manager for **Gibson** traveling the music world spreading goodwill and free instruments. A short time after that WB tour, a friend of mine in Los Angeles asked if I'd play drums for his rough song demo. The drums would already be in the studio and all I'd have to

do is play a simple boom-chuck part. Since this guy was an advertising type with no discernable musical talent, and since he described his co-writer and lead singer as a "pregnant suburban housewife", I thought this session might be a safe enough place to exercise my surely rusty chops. As I walked into the studio, my friend introduced me to his volunteer bass player. "Buck, I'd like you to meet **Kenny Gradney**, of **Little Feat**."

Cue the sour stomach juices.

I think that afternoon with Kenny was the worst couple of hours of my musical life. All I could think about was how absolutely wimpy I must sound to a guy who plays in a band with **Richie Hayward** and **Sam Clayton**.

Anybody who has ever seen them live knows Little Feat has the best, most dynamic, heaviest groovin', two-drummer rhythm section in the music business.

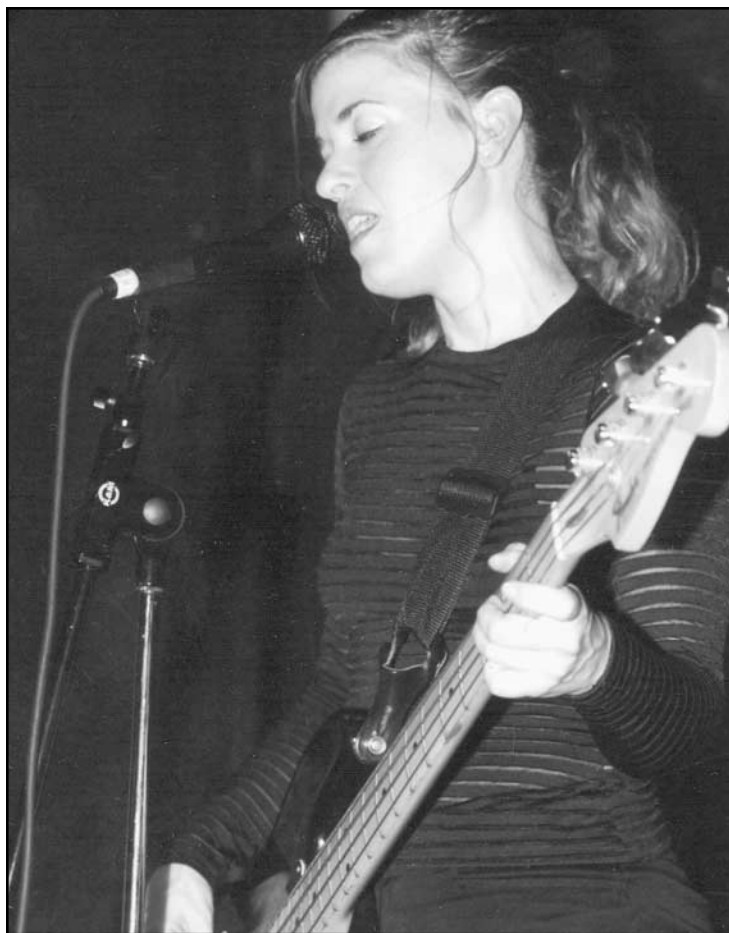
Ask Ronnie Montrose.

See for yourself, when the original Fabled Feat Rhythm Section of Kenny, Richie and Sam play the **Waterfront Blues Festival**, Friday, July 6th..

**How tough is this business?**

Points to ponder by **Chuck Phillips** of the Los Angeles Times..." According to statistics tabulated by **SoundScan**, an independent research firm that monitors U.S. record sales, of the 6,188 albums released last year, only 50 sold more than a million copies. Sixty-five sold 500,000 units and 356 sold 1000,000 or more."

"In other words, more than 90% of last year's releases flopped." 



*Carmina Piranha: outstanding at Daisychain*

photo: Snyder





## MULTIMEDIA ENGINEERING

# DVD MASTERING

Direct transfers starting at \$600

### Video & Audio Conversions

### Consulting/Troubleshooting

- Analog/Digital
- Baseband/Broadband/Wireless
- Parallel Networks
- System Integration

Voice: 503-236-7434 • Fax: 503-234-9282

www.mediaeng.com

# DADDIOS ON THE PATIO

## FATHER'S DAY 2001



## chicks dig guitars.

Come and see us in our new location, 18th & Hawthorne on the south side of the street.

503/238-4487 • www.guitarcrazy.com

## Red Carpet Recording

### 503.848.5824

New!  
New!  
New!  
New!  
New!



New! Aloha Location w/many Advantages! • MORE racks of tube gear

• Silver soldered Patch Bays • Tube Driven JBL/Alnico Mains + Near  
Feilds • Vintage Amps • Hammond Leslie & Grand • Massive Analog •  
Computer Editing • CD Burning • RCT 4x8 Tube Plate Reverb

continued from page 9

503-691-2675 (fax)  
Format: Blues  
Booking: Sunny  
Capacity: 150  
Equipment: none  
Headliners: Paulette & Power, Cowboy  
Angels, Steve Brodie

### Gemini Pub

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

### Green Onion

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

### Green Room

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

### Jazz de Opus

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

### Jimmy Mak's

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

### Laurelthirst

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

### Metropolis

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

### Mt. Tabor Pub

4811 S.E. Hawthorne Blvd.  
Portland, OR 97215  
503-238-1646  
Format: all styles

Booking: Peggy 503-232-8813  
Capacity: Main Room 339  
Acoustic Room 72  
Equipment: PA, Lights  
Headliners: Buds of May, Omar Torrez,  
Fernando, Ezra Holbrook, Steve Smith

### The New Paris Theatre

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

### Ohm

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

### The Rabbit Hole & Mad Hatter Lounge

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

### The Red Sea

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

### Roseland

8 N.W. 6th Avenue  
Portland, OR 97209  
Website: www.doubletee.com  
Format: all musical styles  
Booking: Double Tee/Adam Zacks  
503-221-0288  
503-227-4418 (fax)  
Capacity: 1350  
Equipment: PA, lights  
Headliners: Local, Regional and National acts

### Roseland Grill

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

### Satyricon

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

### The Jazz Bar at Sweetbrier Inn

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



Marilyn Keller, Johnny Martin

**St. John's Pub**

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

**Tonic Lounge**

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

**Tillicum**

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

**Tug Boat Brewery**

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

**Trails End Saloon**

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

**Vic's Tavern**

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

**White Eagle**

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

**Salem**

**Tommy John's**

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

**Westside Station**

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

**Corvallis**

**The Peacock Tavern**

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

**The Venetian Theater**

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

**Eugene**

**Good Times**

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

**John Henry's**

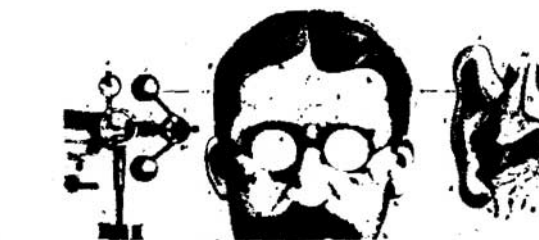
136 East 11th  
Eugene, OR 97401  
541-342-3358  
Format: alternative, hip-hop, funk, etc.  
Booking: Bruce 541-343-2528  
Capacity: 300  
Equipment: PA, lights  
Headliners: The Daddies, Floater

**Wild Duck Music Hall**

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

**The WOW Hall**

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



**INNER SOUND**

**Pro Audio Repair**  
since 1978

**1416 SE Morrison • 503.238.1955**

**Blue-Zebra**

**WEB & PRINT DESIGN STUDIO**

- **Print & Web Imagery**
- **CD-Covers**
- **Band Web Sites**
- **Media Kits**
- **PDF Conversions**
- **MP3 Conversion**
- **Posters**

**Portland • San Antonio • WWW**  
**www.Blue-Zebra.net • 503.223.2157**



★★★★★...**David Fricke, Rolling Stone**



**THE TEXAS YEARS**

**RONNIE LANE  
LIVE IN AUSTIN**

**73 MINUTES OF PREVIOUSLY UNRELEASED LIVE PERFORMANCES  
ON AUSTIN RADIO WITH EXTENSIVE LINER NOTES AND 24-PAGE COLOR BOOKLET**

Available on CD from your  
favorite record store or order it by mail.  
**For Ronnie Lane, send \$18, plus \$2.50 shipping.**

**Sideburn Records**

**3158 E. Burnside St., Portland, OR 97214  
(503) 231-0876**

**or order on line: [www.burnsiderecords.com](http://www.burnsiderecords.com)  
e-mail: [music@burnsiderecords.com](mailto:music@burnsiderecords.com)**



# SHOWCASE

GUITARS  
AMPS  
DRUMS  
KEYBOARDS  
PA SYSTEMS  
RECORDING  
DJ SYSTEMS  
MUSIC



SALES  
RENTALS  
REPAIRS  
LESSONS  
INSTALLS

Locally  
Owned  
Since  
**1977**

## music & sound

FENDER • PEAVY • YAMAHA • KORG • TASCAM • ROLAND • BEHRENGER • GIBSON  
& many more at **DISCOUNT PRICES!**

This Month's Super Special  
Fender Squier Strat Pak with  
Amp, Tuner, and Gig Bag

*G-String  
Guitar Repair*

# \$229

Specializing in fine fret work,  
restoration & customizing

3401 SE Hawthorne Blvd • Portland Oregon 97214

503.231.7027 (Portland) • 888.240.4048 (Nationwide)

Visit our website: [www.showcasemusicandsound.com](http://www.showcasemusicandsound.com)

10-7 Mon thru Fri • 10-6 Sat • 11-6 Sun

Visa - Mastercard - Discover - American Express • 90 days same as cash

**ALWAYS LOW PRICES**

## MUSIC MILLENNIUM



## 30 YEARS OF MUSIC

NW PORTLAND  
23rd & NW Johnson  
248-0163

EAST PORTLAND  
32rd & E Burnside  
231-8926

# [www.twolouiesmagazine.com](http://www.twolouiesmagazine.com)



- Exclusive Advance Copy • Back Issues •
- Free Band Links • On Line Guides •

## QUARTERLY LISTINGS FOCUS

### RECORDING STUDIO GUIDE

January • April • July • October

### OREGON LABEL GUIDE

February • May • August • November

### PRODUCTION/VENUE GUIDE

March • June • September • December

*On the cover: Jennifer Folkler of Dahlia. Photo: Pat Snyder. Jennifer's standout performance at the Mount Tabor theater helped make the Old Town Clinic fund raiser "Daisychain" a rousing success. The 5 day event (May 9-13) drew 1,700 people and raised over \$6,500 for the "Women's Safe Passage Fund" Rockgrl Magazine will cover the event with a two-page spread in their June issue.*

# Two LOUIES

• ESTABLISHED 1979 •

PUBLISHER: James E. Crummy

ASSOCIATE PUBLISHER—MARKETING: Ford T. Pearson

EDITOR: Buck Munger

LAYOUT & GRAPHICS: Paula Hay

#### WRITERS

Marc Baker • S.P. Clarke • Bart Day • Dennis Jones • Denny Mellor  
Robin Rosemond • Stephanie Salvey

#### PHOTOGRAPHERS

David Ackerman • Buko • Erik Huget • Gustavo Rapoport • Pat Snyder

PRINTED BY: Oregon Lithoprint

#### TWO LOUIES MAGAZINE

2745 NE 34TH • PORTLAND, OR 97212

PHONE (503) 284-5931 • FAX (503) 335-3633

#### EMAIL ADDRESSES:

Editorial: [TwoLouie@aol.com](mailto:TwoLouie@aol.com) • Marketing: [ford@twolouiesmagazine.com](mailto:ford@twolouiesmagazine.com)

Layout: [zodiac@zodiacdesign.net](mailto:zodiac@zodiacdesign.net)

© 2001 BY TWO LOUIES MAGAZINE. May not be reproduced in any form without the expressed written consent of the publisher. Two Louies is available by subscription. Send \$35.00 for one year, postpaid to: 2745 NE 34th, Portland, OR 97212



# FREE

## MUSICIANS CLASSIFIEDS

STOP IN ANY PORTLAND MUSIC  
LOCATION & FILL OUT THE FREE FORM

The Gig Recorders! "You play, we do the rest." Live gig-to-cd recording. \$50 per 1-hour set. 503-239-0332. 2LO601

The Edge Wanted. U2 cover band looking for a serious player with the U2 sound and voice. Call Michael 503-356-6565. 2LO601

Wanted: Singer & bass player for Dead and Phish project. Call Noah, 503-723-3876. 2LO601

Drummer needed (of intermediate skill level at least) for 5-person band. Influences... Stevie Ray Vaughan, Wilco, George Clinton, Jimi Hendrix, Ryan Adams, etc. Age group 15-18 yrs old. Sam, 503-292-9850. 2LO601

Guitarist available. Influences, Van Halen, Hendrix, Queensryche. Have own gear and transportation. Clayton, 503-356-0400; www.fuzzybunny.net. 2LO601

Bassist needed for working band, have upcoming gigs. Tight funk rock unit needs skilled bass to take us to the next level. John, 503-341-0460. 2LO601

Singing bass player wanted for 3 or 4 piece cover rock band. Justin, 503-723-3876. Pros only please! 2LO601

Docile. Looking for lights/sound. docilenoise.com for samples. 503-256-9989. Serious only. 2LO601

Bass player wanted for late 20th-century rock band with aspirations of playing in public more often. We have: guitars, vocals, sax/keys, drums, practice space, a handful of originals, 3 handfulls of covers, enthusiasm, good times, day jobs, and no delusions of grandeur. You have: own equipment, 3 to 6 spare hours per week, a genuine appreciation for many musical styles, an interest in playing music for its own sake, and some songs you want to play. Vocals are a plus. Leo, 503-239-5618. 2LO601

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

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

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

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

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

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

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

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

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

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

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

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

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

Looking for Country lead player, keyboard or rhythm player with vocals. Joe Archer 650-7646

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

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

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

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

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

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

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

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

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

Good bass player likes funk. Call Rob at 657-4302.

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

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

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

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

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

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

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

Wanted: Lead vocalist, lead guitarist. Established working group. Pop, R&B, funk, dance music. quality original music also. 503/321-5185. www.xprt.net/~11.

Capture the moment! Musicians, poets, speakers. Sound Is A Vision productions does on-sight live recordings. Recording + 1 CD, \$50. Fast turn over. 503/790-0726.

Seeking acoustic rhythm guitar/harmony singer. Original roots rock and folk blues. Many songs. Recording, touring. 503/774-4984, lv msg.

Youth drummers needed. Join Oregon's only youth bagpipe band. Instruction available for boys & girls 8-18. 503/774-5970.

Drummer needed for working band. Funk, originals, R&B, world beat grooves. John, 503/341-0460.

Brother Heathen seeks easygoing but dedicated rock drummer. Have demo, gigs, good stage show. Jon, 503/256-5619.

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

Electric guitar/singer looking for band, people to jam with. Influences include Hendrix, the Doors, Joplin, Zep, blues & old rock. Dozen or so songs written. Call Jeremy 503/350-1161. 2LO501

Bass and drums needed. Guitarist with lead vocal ability & experience looking for solid bass and drums to form contemporary blues band. Have PA and rehearsal space in Hillsboro. Let's play some blues! Randy, 503/681-9556. 2LO501

Guitar player/ keyboard/ vocalist/ avid songwriter looking for highly motivated, organized, drug-free band. Goals of recording, playing live, marketing, etc. My musical taste is Alice in Chains, STP, Collective Soul, Creed. Steve, 503/293-6301. 2LO501

Singer/songwriter seeks band or people to form one. Rock, metal, pop. I am dependable and love music. 360/693-8854, lv msg 24 hrs. 2LO501

Keyboardist & guitar player looking for drums & bass. Object: casual band. Vocals important, surf to fusion. Keith, 503/232-8785. 2LO501

Established original band seeks svelte female backing vocalist, 20-30 yrs old. Light keyboard experience a plus. Go to www.rotatingleslies.com first, then call 503/239-0332 if interested. 2LO501

Guitar guy seeks classic rock band, working or forming guitar, harp, vocals. Rock, blues, R&B. Weekly practice, 2-4 gigs per month. Patrick, 503/636-7449. 2LO501

Attention bands! Get a digital recording of your live gig on CD - only \$50. You play, we do the rest. 503/239-0332. 2LO501

Drummer wanted. Back me up, keep steady rhythm for piano. 503/236-9132. 2LO501

Drummer/guitarist seeks others for 50s-60s covers and ? R&R, R&B, blues, country/rock. Band, Poco, Eagles, Mike, 503/631-3069. 2LO501

Bass player needed! UNIX-6. Rock band looking for bass player with transportation and pro gear. Good set list with potential to gig. Already have lead/rhythm guitars, drums, and vocals. Age doesn't matter, but we are in our early 20s. Some theory is required. Influences: Third Eye Blind, Zeppelin, Silverchair, Fuel, the Doors, Rolling Stones, Smashing Pumpkins. If interested call Joe 503/644-7922 10am-6pm. 2LO501

**GRESHAM**  
19151 S.E. BURNSIDE  
**667•4663**  
**DOWNTOWN**  
520 S.W. 3rd  
**228•8437**



VISIT OUR WEB SITE AT: [www.portlandmusiccompany.com](http://www.portlandmusiccompany.com)

**BEAVERTON**  
10075 S.W. B/H HWY  
**641•5505**  
**PORTLAND**  
531 SE MLK BLVD  
**226•3719**

# Summer Sale!

**CASH  
FOR MUSICAL  
INSTRUMENTS!**

**FULL SIZE 5 PIECE  
DRUM SET**

**\$349!**

**INCLUDES!  
DRUMS •  
HARDWARE •  
SEAT •  
CYMBALS •  
STICKS •  
LIST \$699**



**90  
DAYS  
SAME AS CASH!**

**SHEET  
MUSIC  
641-5691  
HUGE SELECTION**

**GUITAR  
- STRINGS -  
ELECTRIC \$2<sup>99</sup>  
ACOUSTIC \$3<sup>99</sup>  
BASS \$4<sup>99</sup>**

PRICES GOOD TILL 7/31/01

## GUITARS

## KEYBOARDS

## AUDIO

**PRO MAG ACOUSTIC  
PICKUP REG \$69..... \$49<sup>95</sup>  
\$100 MOLDED ACOUSTIC  
GUITAR CASE..... \$49<sup>95</sup>**

**Fender® SQUIER  
BULLET \$119<sup>50</sup>  
ELECTIC GUITAR..**

**C.F. MARTIN HANDMADE  
D15 ACOUSTIC... \$649!  
\$100 REBATE  
ON FENDER AMERICAN STD STRATS & TELES  
LOWEST PRICES EVER!!**

**ALESIS SYNTHESIZERS  
CLEARANCE SALE!!  
QS6.1 60 KEY..... \$499  
QS 7.1 73 KEY..... \$699  
QS 8.1 88 KEY..... \$1099**

**NEW! ROLAND RD150  
STAGE PIANO 88 KEYS..... \$999**

**CASIO WK1630  
PORTABLE KEYBOARD  
W/SPEAKERS/SEQUENCER/EFFECTS  
REG \$499 ..... \$329<sup>50</sup>**

**SHURE SM 58 MIC.... \$99<sup>50</sup>  
A.T. PROFORMANCE  
HANDHELD WIRELESS.... \$199<sup>50</sup>  
MIC STANDS 2 FOR \$29<sup>95</sup>**

**FENDER  
PASSPORT 150  
PA SYSTEM COMPLETE  
\$499<sup>50</sup>**

**PROFORMANCE DLX  
SPEAKER STAND  
LIST \$100..... \$59<sup>50</sup>**

**GRESHAM  
19151 S.E. BURNSIDE  
667-4663  
DOWNTOWN  
520 S.W. 3rd  
228-8437**



VISIT OUR WEB SITE AT: [www.portlandmusiccompany.com](http://www.portlandmusiccompany.com)

**BEAVERTON  
10075 S.W. BEAV/H HWY  
641-5505  
PORTLAND  
531 SE MLK BLVD  
226-3719**