

Page 2 - TWO LOUIES, June 2004



**PART 1: Introduction** 

Tow in the world could anyone write about Portland bands for Leso long?" is probably the most frequently asked question I have encountered over the past twenty-five years, when confronted by a member of the local community at large, upon learning of my mostly ulterior identity as a long-time local music "critic." My shocking reply is always the same. It's been surprisingly easy! It would be difficult, if not impossible for a local music novitiate, staring squarely at the third millennium AD, to envision the scene that was thriving in Portland back in 1970's. It was nearly unrecognizable by today's standards.

The state was fresh from an edict handed down by the OLCC in 1972 that, at last, permitted the unholy admixture of live music, performed by real, living human beings, to be played in Oregon taverns. That was a luxury which, in the '60s, was afforded only to hard-liquor "dinner clubs," such as jazz pianist Sidney Porter's memorable Sidney's club in Northwest Portland. The alternatives had always been non-alcoholic venues: folk coffeehouses such as the Psychedelic Supermarket and the Folksinger in Southwest and the 9th Street Exit (which was originally located in the same Salazar Building, which eventually became La Luna) in Southeast; or teeny-bopper "pop" hangouts such as the Silver Skate, D [Division] Street in outer Southeast and The Chase, in Milwaukie. It was at the Chase where owner Ken Chase (KISN radio Program Director and entrepreneur), their manager, first contracted the Kingsmen (who were the house band at the club and went so far as to make a live recording there) to record "Louie Louie."

With the lifting of OLCC restrictions, rock clubs, serving beer and wine, soon sprang up everywhere across Portland. Popular spots of the day were clubs such as the Refectory and Frankenstein's; and later, Jekyll & Hyde's and the Inferno. They offered all varieties of popular music to an ever mounting throng of hip, young patrons; increasingly with an emphasis on dance music over listening music (which had been the stock and trade of bands back in the coffeehouse days).

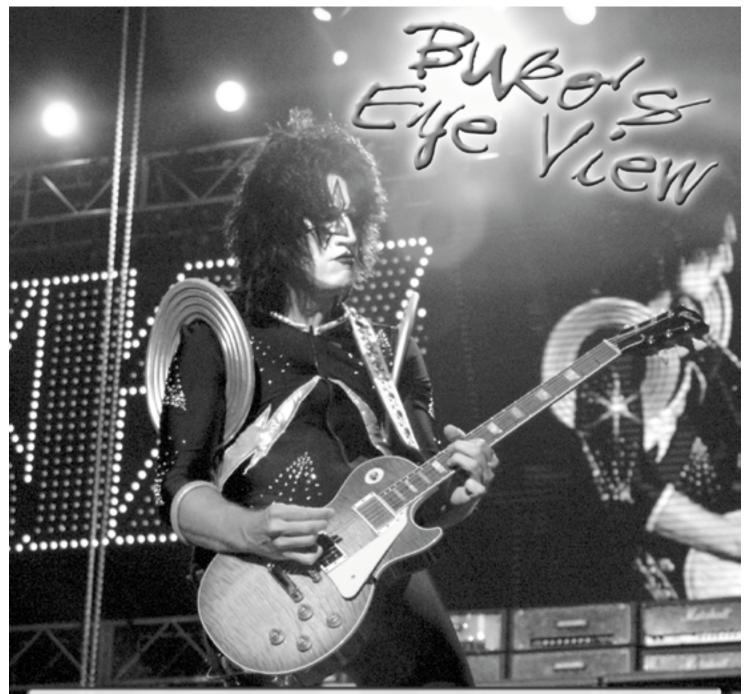
Liberal attitudes toward drinking and drugs, and few harmful socially-transmitted diseases, helped to promote an atmosphere of "never-ending party," which culminated in the hedonistic excess espoused during the height of the disco era of the late '70s. By the end of 1979, as both Two Louies and I were being initiated into this loopy landscape, musical territories had been defined and staked out and there were fifedoms in every corner of the land.

The funk band Pleasure had already gone national. Pleasure, who started out in Portland in

1974, quickly rose to regional prominence. Over the next ten years they were to record seven albums, releasing a single that rose to #5 in the charts. Leader Marlon McLain soon acquired a reputation as a world-class producer, which resulted in his working with some of the biggest names in the business, a position he still maintains to this day. Pleasure's early success blazed the path for the many bands that followed.

Probably the most seminal rock band of that early era was Sleazy Pieces, a band with a crazy amalgam of influences, made manifest by several of its many component parts: lead singer Earl Benson, whose esoterically bohemian blend of off-kilter Beat poetry and goosey, operatic vocals would have been at home with Frank Zappa; guitarist Steve Bradley, whose name will ever remain legend among the annals of prominently regnant local musicians; and drummer Johnny Koonce, whom eventually stepped out from his kit to form Johnny and the Distractions.

The Pieces formed in 1971 with Benson, Bradley, rhythm guitarist Billy Bob Wyatt, Richard Englund on bass and a fellow named "Alaska" on the drums. Bradley was already a local legend, even in 1971, having played in such prominent local bands as the Firemen and U.S Cadenza in the



une 22nd KISS returns to Portland in the Clark County Amphitheater. Why am I writing about it and what makes this such a momentous occasion you may ask? Well its all because of Portland's own Tommy Thayer, KISS's newest guitarist. My first interview with Tommy was after he arrived back from Germany, where Black'n Blue recorded their first Geffen Album. Now 20 years later I had the opportunity to ask Tommy about his new job with KISS. So the first question I asked had to be:

Q. How did you become the new guitarist? Can you talk about what led up to you being chosen.

A. There was no audition, no long decisions, it was almost like nobody told me. KISS was readying to play a concert in Jamaica back in February 2002 and Doc McGhee (KISS manager) called and said to get ready for the trip etc.., Oh and by the way, Ace has decided not to go, so you're playing guitar. So that's how it went, I was actually filling in for an absent Ace for the first two or three things. By the time we left for Australia in February 2003 for the monumental KISS Symphony show in Melbourne, I was offically on board.

Q. How does it feel coming back to Portland and playing as a member of Kiss?

A. It's incredible, not bad for a geeky kid from Beaverton. Believe it or not, KISS was one of the earlier bands I saw live in concert when I first started venturing out to the Paramount Theatre and the old Memorial Coliseum in the early to mid-70s. KISS was the opening act once for Savoy Brown and another time for a band called Ballin' Jack at the Paramount. I used to stand outside in line with every other kid out there freezing my ass off anticipating the rock & roll magic that we couldn't wait to witness inside, it was a magical time those days. I never would have imagined that I would be able to do all the things I've been fortunate enough to experience playing guitar. Coming back now to play in Portland as a member of KISS is mindboggling to say the least.

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### MANAGEMENT DEALS: THE BASIC DEAL POINTS

You wonder about people who made [and lost] a fortune, and you always think they drank it up or stuck it up their nose. That's not usually what brings on the decline. It's usually the battle to keep your creative child alive while keeping your business shark alive. You have to develop cunning and shrewdness, and other things that are not well-suited to the arts.

--Joni Mitchell

important aspects of management contracts, there are several aspects which are particularly important: (1) The future duration of the artist-manager relationship; (2) The manager's compensation; and (3) If the "artist" is a band, then the possibility of personnel changes in the band.

1. Future Duration of the Artist-Manager Relationship. Management contracts generally have an initial term of one to two years, and often give the manager the option to renew the contract once a year for several more years after the initial one or two-year term expires.



eeping one's "creative child" side and "business shark" side alive at the same time is a hard job for anyone, whether a successful artist living in a pressure cooker type of environment, or a struggling new artist facing all of the frustrations of trying to get established in the music industry.

A solid manager can greatly help an artist to balance, in a healthy way, the artist's creative needs with the artist's business needs, not to mention the many other valuable services a good manager performs. Yet, the artist-manager relationship is fraught with many potential problems for an artist, since there are many ways in which an incompetent or dishonest manager can sabotage an artist's career, intentionally or unintentionally.

When choosing a manager, an artist should evaluate the prospective manager's knowledge of (and connections in) the music business, the manager's personal compatibility with the artist, and the amount of time the prospective manager will be able to devote to the artist. It is also important to check out the prospective manager's background.

After the artist and the prospective manager have decided that they want to have an artist-manager relationship, they (or their attorneys) should then discuss and negotiate the specific terms of their future relationship, such as how long their relationship is to last, what the manager's compensation will be, and what the manager's specific responsibilities will be.

The outcome of these negotiations will be greatly affected by the relative bargaining power of the artist and the manager. If, for example, an experienced and well-connected manager is negotiating a management contract with an unknown artist, the manager will obviously have much more leverage than the artist will. In fact, sometimes the artist is facing essentially a "take it or leave it" situation.

Once the most basic terms of the management deal are agreed upon, a detailed written management agreement will then be prepared by one of the parties' attorneys. At that point, there will often then be some further negotiations between the parties concerning some of the detailed sections of the written management agreement. If so, then a revised version of the written management agreement will be prepared before the artist and manager actually sign the agreement.

Although it is not possible within the space constraints of an article like this to discuss all of the

Before an artist and manager enter into a management contract, they should carefully evaluate and discuss their expectations of each other. Their management contract should take into consideration their expectations and should contain provisions allowing an early termination of the management contract if the parties' respective expectations are not met. Often, for example, management agreements provide that if a record deal is not obtained within a certain period of time, or if the artist does not earn a certain amount of income each year, the artist will have the right to terminate the management contract.

A manager's compensation is typically based on a percentage commission of the artist's earnings. Therefore a prospective manager will often push for a long-term management contract, so that the manager can participate in the artist's income for as long as possible. The artist, on the other hand, may not want to get locked into a long-term relationship with a manager, particularly if the artist does not know how compatible

contract expires, the manager will continue to receive income from deals which had been entered into during the term of the management contract. If, for example, the artist and the manager have signed a three-year management contract, and then sometime during that three years the artist signs a five-year recording contract with a record company, the manager will normally be entitled to receive a certain specified share of the future record royalties even after the three-year management contract has ended. (These are commonly referred to as "tail-out" commissions.)

By the same token, most management contracts also provide that the manager's percentage share of such income will be *reduced* after the management contract ends, and/or that there will be an outside time limit after which the manager is no longer entitled to share in the artist's income. For example, the artist and manager might agree, among other things, that the manager will receive a share of the artist's income and royalties for only one or two years after the expiration of the management contract, even though the artist's recording contract may be generating royalties for years after that.

3. Personnel Changes. If the "artist" is a band, the management contract should anticipate the likelihood of personnel changes in the band. For example, will the contract give the manager the right to manage the careers of any departing members after they leave the band? And will the addition of new members to the band require the approval of the manager, as some management contracts provide? These types of potential problems need to be covered thoroughly by the management contract.

## CONCLUSION

Management contracts can be exceedingly complex, due in large part to the complexity of the music business itself. Yet a *carefully drafted* contract will substantially reduce the likelihood of future misunderstandings and disputes between the artist and manager.

# "Managers usually receive in the range of fifteen to twenty percentoftheartist's gross income. This manager's commission is separate from, and in addition to, the commissions paid to booking agencies for booking shows."

the artist will be with the manager, or if the artist is not sure how much the manager will be able to contribute to the artist's career.

**2.** *Manager's Compensation.* Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This *manager's* commission is separate from, and in addition to, the commissions paid to *booking agencies* for booking shows.

Management contracts usually contain very complicated clauses pertaining to commissions. Some management contracts, for example, provide for one particular commission percentage for income from record sales, and a different percentage for other types of income. In addition, management contracts will sometimes provide for changes in the manager's commission rate as the artist's income increases.

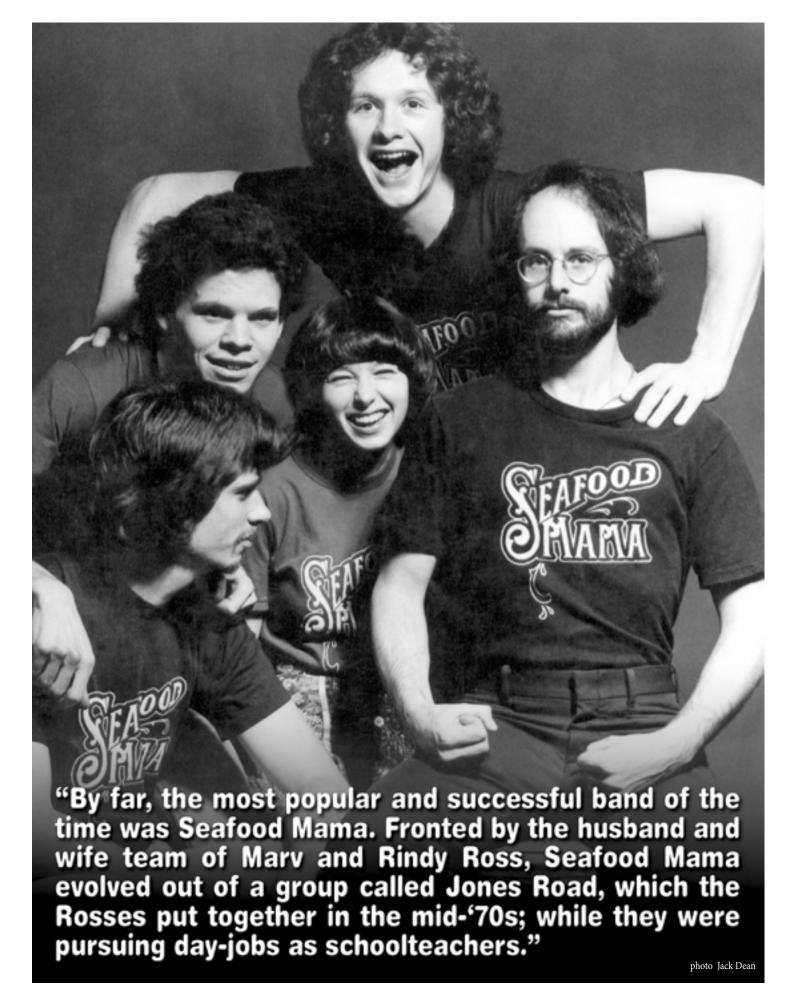
Incidentally, there is one aspect of management contracts that comes as a surprise to many artists, which is that the artist's financial obligations to the manager don't necessarily end when the management contract expires. This is because many (if not most) management contracts provide than even after the

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

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

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'60s. The Sleazy Pieces were named by a raucous fan who yelled the name at them during one of their earliest shows.

Tom Gifford soon became Alaska's replacement on the drums and Fred Coyner took over for Richard Englund on bass. Coyner was eventually replaced by Bill Piland. In 1975, it was the Benson, Bradley, Wyatt, Gifford and Piland line-up that fans in the clubs soon came to know and love. By 1978 when the band finally broke up (not the first, nor the last break up), Koonce had been behind the kit for several years.

Notary Sojac (whose name was taken from the Smokey Stover comic strip: wherein the ostensibly nonsensical word cryptically appeared at least once per strip) was the brainstorm of two guitar playing brothers from Tigard, Steve and Bobb Koski, who had previously played with the Warlocks in the mid-'60s. Along with keyboardist Will Herrold, vocalist/guitarist Tom McKeenan, drummer Justin Bonner and bassist Jim Lowry, the Koski brothers turned the band into one of Portlan's most popular bands in the early 1970s.

Sand was another popular band of the early '70s, a soulful folk-rock outfit whose sound and sensibilities were similar to Crosby, Stills and Nash- with, perhaps, a little funkier veneer overlaid. Band members included guitarist/vocalists Dan Wilson, Dan Ross and Jack Meussdorffer, bassist Rich Gooch, along with keyboardist Attilio Panassidi and drummer Steve Williams. Sand were so popular that they were able to release for the Barnaby label (distributed through MGM) a modestly successful self-titled double-record vinyl album, which had recorded material on only two of four available sides- the premise being that side one could flow directly into side two on a standard record changer turntable!

Without doubt, the most successful early blues band was Brown Sugar, who gigged tirelessly throughout the Willamette Valley. Brown Sugar garnered the first local exposure for a young, flashy guitarist named Jim Mesi and an obscure neophyte harmonica player from Milwaukie-Paul Delay. Together Mesi and Delay delivered the blues message to a mostly uninitiated public; a message that both are still spreading, to this day, over thirty years later.

By far, the most popular and successful band of the time was Seafood Mama. Fronted by the husband and wife team of Marv and Rindy Ross, Seafood Mama evolved out of a group called Jones Road (named after their address in Bend, Oregon), which the Rosses put together in the mid-'70s; while they were pursuing day-jobs as schoolteachers. The band briefly changed its name to Beggar's Banquet in 1976, before moving to Portland in 1977 and becoming Seafood Mama.

At that point, the team roster included Marv on lead guitar, Rindy on vocals and sax, violinist/guitarist Bruce Sweetman, bassist Blaine Moody and drummer Morry Woodruff. Together, the quintet combined elements of folk, rock, pop, country, swing and bluegrass into an engagingly entertaining stage show. Those musical performance aspects, coupled with Marv's uncanny aptitude for crafting sure-fire-hit original songs and Rindy's unique talent on the saxophone, found the band receiving heavy local and regional radio airplay - with self-produced singles of songs such as "Hold The Mayo," "City Of Roses," and the favorite, "Harden My Heart," which was punctuated by Rindy's signature sax theme. And, with

a number of major labels. Soon, Mark Spangler joined the band as rhythm guitarist. Eventually, Feldmann was unceremoniously booted from the band.

During this decisive period, the Robert Cray Band (featuring Blues Brother prototype Curtis Salgado) was on the verge of greater success. Jeff Lorber was a fixture on the jazz fusion charts. Movie Star was opening for the Boomtown Rats at the Paramount. Movie Star: Tommy Thayer, Jaime St. James, Julian Raymond, Pete Horne and Virgil Ripper, were a pop metal band with solid chops and an abundance of good-looks.

favorite, "Harden My Heart," which was punctuated by Rindy's signature sax theme. And, with land underground scene was thriving. With the

"The Weeds were enroute to Canada to escape the long arm of the draft, when they ran out of gas and money, while passing through Portland. Destitute, they asked a citizen where they might find a place to play and were told of a coffee house called The Folksinger. It just so happened that young Toody Conner worked at the club. Quickly she and Fred Cole became a couple and were soon married."

that verifiable hit, came eventual national attention, precipitating the evolution of the ensemble into the rock band Quarterflash and a subsequent platinum record. But the transition was not without its problems.

Johnny Koonce and his Distractions followed a similar course to national exposure, garnering heavy local airplay with the independently produced version of his Springsteen-like "Shoulder Of The Road." When Koonce left Sleazy Pieces in 1978, he did so with the intention performing his own original material. At, first, he did this by occasionally comandeering the Wasted Rangers.

Hank Rasco's Wasted Rangers were a force with which to be reckoned in the Portland clubscene. They combined a Little Feat-ish blues sensibilty with the country/folk/rock elements of bands such as Buffalo Springfield and Firefall. Guitarist Bill Feldman and pedal-steel master Rick Stephens shared vocal duties, bassist Rick Edwards laid the rhythm foundation with drummer Tom Johnson. Hank Rasco played keys and sang with the band. Within a year the Wasted Rangers would play their final gig. Meanwhile, Johnny and the Distractions had already been born.

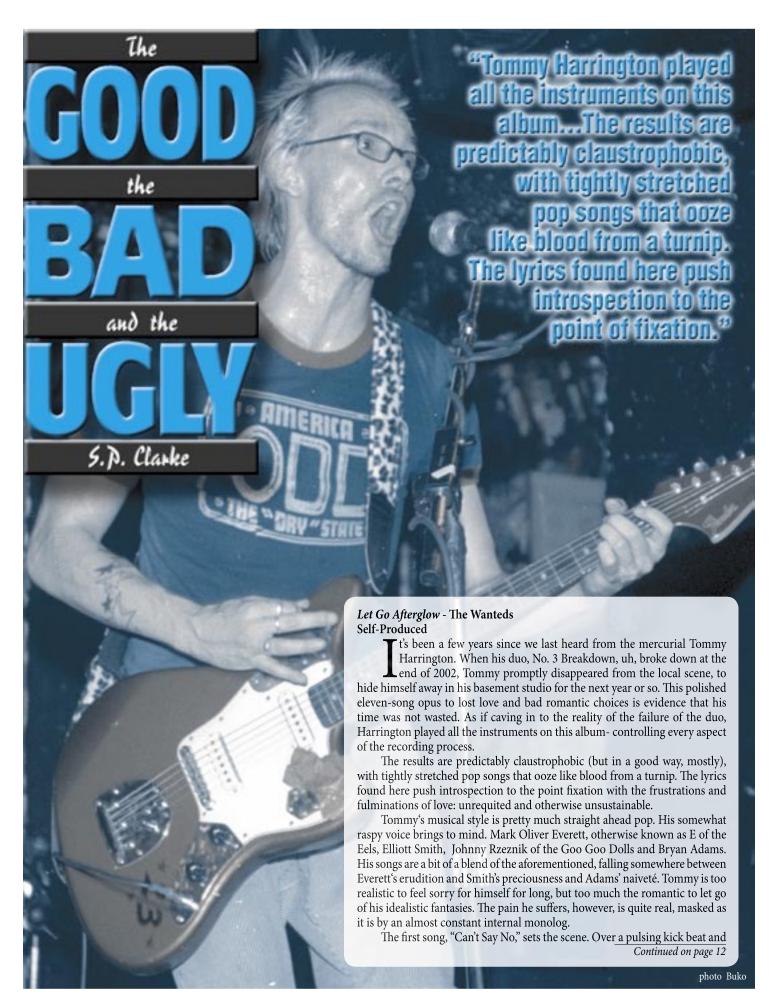
But Koonce soon re-tooled the Distractions, replacing everyone but Feldmann. Greg Perry (who played with Mr. Lucky and the Gamblers in the '60s and and the super band Wrinkle in the early '70s took over keyboard duties, while bassist Mark "Larue" Todd and drummer Kip Richardson took over the duties of the rhythm section. The band produced the single "Guys Like Me" and released a full, self-produced album in 1980, which had the requisite gusto necessary to attract attention from

advent of the Sex Pistols' first album, Never Mind The Bollocks, released in 1976, several independent individuals began counter-cultural musical enterprises of their own, in a town that had only barely accepted the notion of hippies, let alone punks-ostensibly abhorrent nihilists, profiled in several conservative national publications of the day. There were a few early pioneers in the local punk music scene, the foremost of whom was Fred Cole.

In 1976 Cole formed King Bee, a stripped down, Zep-inspired Blues band with his wife Toody's brother, Pat Conner on drums and Mark Sten (Stanley) on bass. Even at that early date, Fred was no stranger to playing in a band. For, Fred Cole was born to play in a rock band, and, since childhood, rock and roll has been the only lifestyle he has ever known.

Beginning at the age of thirteen, Fred played a series of bands, early on, with the Little Red Roosters and The Barracudas. But his recording career began at fifteen, with Deep Soul Cole, an all-black soul revue from Las Vegas, Nevada. Fred was billed as "the white Stevie Wonder," touring the Western states and recording a series of acetates, including one for MGM entitled "Poverty Shack," produced by Larry Williams (who wrote the songs "Bad Boy" and "Slow Down," made popular by the Beatles, as well as "Boney Maroney"), who also played guitar on the track.

From there, Fred went on to play in a band called the Weeds in 1966. The story goes that the Weeds were enroute to Canada to escape the long arm of the draft, when they ran out of gas and



Portland my Portland. Summer is here!

s it just me or does it seem sad lately? I'm trying to be grateful for life, but somehow I acknowledge the honor of death. I believe we need to make peace. I believe we need to make peace, but we all have to stop fighting.

And I mean me, too. I vow to stop the bullshit.

Lately I've been listening to 'Imus i n t h e

Madi Gras 24/7. We had the best time seeing the gorgeous dancers, gambling and people watching. Then again, I'm easily amused. Anyway, there are deals, great food, and lots of fun if you can afford it. I say go there any chance you get.

Working on the Barber of Seville by Gioacchino Rossini was fantastic! I enjoyed each performance, but the highlight was listening to opera singers Marian Pop, Elizabeth Madsen and Georgia Jarman. My job

OSCOUCÍ by Robin Rosemond

Morning' from

his ranch where he broadcasts. Imus was a favorite of my father's and probably why I'm listening, but in Portland he comes on at the crack ass of dawn. So even though the show makes me feel closer to my dad, who recently passed away, and even if I don't agree with everything Imus believes in, the insomnia is tolerable when I listen.

The musical star this month could be Blue Man Group who is doing well on their tour and in Vegas. I'm not sure I even like the new CD, but I enjoyed their show at The Luxor in Las Vegas. The house band was hot, and the drumming of Blue Man is really the main attraction: upbeat drumming and old style humor. I was struck by how good the staging was, and after the show Clint Barker, a stagehand that got us the tickets, gave us a backstage tour. He showed us where they make the Jell-O molds, and mix the paint that glows-in-the-dark while Blueman plays drums and the paint bounces.

Like everything in Vegas Blueman Group is a celebration of talent. But it took a second trip to the famed city for me to be able to appreciate it. What I realized, as I drove down the strip in a

2004 Ford Mustang convertible, is that that none of it makes sense, but it's hot. And I like feeling

"I can say to my Two Louies readers that I also know the women in question, whose life has been forever linked to Neil Goldschmidt's...She and I were in 'The Patios" years ago, with Jon Newton, Jim Baldwin and the gang, and we had a great show and good times."

lucky. My husband and I checked out the floorshow at the Rio, which is off the strip and celebrates

was to roll off the barrel, slam down a crashbox and trick a birdcage cover. Explaining would take

Marion Pop the Baritone.
who played Figaro
in Barber of Seville @ the Keller.

too long, but all I'll say is there's (always) more to theater than meets the eye.

Anne Grgich was in town, and I met up with her and a reporter from the Willamette Week. He was interviewing Anne about the woman who had the affair with Neil Goldschmidt years ago. Well, they're digging up all those old favors and Neil must be sweating it. I think we all agree that statutory rape is statutory rape, but the layers of darkness and abuse go beyond the victim's of rape. History reveals that, sometimes, the rapist was raped. It could be something even worse, or it could be something better. We have to help all the victims of abuse by letting light in on the dark world of violence and repeated cycles of abuse.

I can say to my Two Louies readers that I also know the women in question, whose life has been forever linked to Neil Goldschmidt's. I will only say that she is, and has always been, one of the beautiful people in Portland. She and I were in 'The Patios' years ago, with Jon Newton, Jim Baldwin and the

gang, and we had a great show and good times. She was so sweet to me, and I remember thinking how delicate she was as a person. It was clear she had been through something and was uncomfortable. We only spoke of it fleetingly, but I knew then that this affair eclipsed her life.

But go see Annie Grgich's miniature show at Mark Woolley Gallery in August. Also, the ever-industrious Annie continues working on "Internal Guidance Systems," which is a show comprised of 'Outsider Artists,' mostly self-taught who are trying to bring art to the people. It's a great idea, and a way to get, through creative means, the message of these hard working souls. This process is political in that just the lifestyle you have to maintain as a self-taught artist is a statement. Theirs is a long story and struggle that will continue throughout time. You can't wait for permission to get the message out, because no one is going to give it to you.

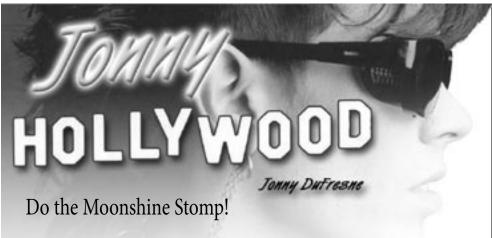
I'm going to help Anne by doing a reading at the kick-off exhibition at Mark Woolley in 2006. I will keep you informed of this earth shattering artistic happening as it continues to develop and grow.

Next month: Rose festival becomes Portland's hottest ticket!

Check out the 'The Lions of Batucada' show June 12th at The Fez Ballroom and Mary Kadderly has her new CD 'Lucky Me' coming out soon. Go buy it!

Write to me: rosebud@teleport.com

LL



It's a warm May Friday night in Oregon. The Northwest spring is in full bloom and the gloom of winter finally feels to have passed into a soon to be forgotten menory. As the quite tension of months holed up indoors fades into renewed interest in things outside the domestic cocoon, thoughts of celebration begin to fill the head as the undeniable need to get and kick up ones heels reaches critical mass.

Scooter, Dix and Dix's old lady, Moonflower,

take their weekly bathes, hop in the Willys 4X4 and make their way down the mountain from the cabin towards the bright lights of Portland town. The road is muddy and steep, a small inconvenience given the nature of agriculture in which these three

engage. Oregon may be liberal but it's not Vancouver B.C. yet. Privacy and the sanctity of ones land are traditions in these here parts. Out of sight, out of mind, keep a low profile in the eyes of The Man and all will be copasetic. It's all good, live and let live. What provides the impetus for tonight's sojourn to Stump Town is the promise of hellacious good time at The White Eagle. Hell, Hill Stomp and Moonshine Hangover are playin' and it don't get more hellacious than that.

With a couple of fatties rolled and ready, Scooter pops Hillstomp's CD "One Word" in the Alpine (the only 21st century convenience on this WWII vintage rig). "A little traveling music to get in the mood". One headlight to guide the way and 500 watts of subwoofer enhanced surround-sound, our stoned rangers settle back and enjoy ride. The North Mississippi shuffle rhythms of Henry Kammerer's electrified resonator guitar and John Johnson's home-made drum set (consisting of a traditional bass drum augmented with tin cans, plastic buckets and a barbeque lid) put out quite a joyous ruckus. "Pretty good, for just two guys" says Dix. "Yeah, maybe it's this bud, but I swear I almost hear a bass guitar in there somewhere" says Scooter. "It's just their good vibes harmonizing with the universe" Moonflower adds.

Somewhere in a parallel universe, a writer

from Two Louies magazine conducts a telephone interview with the Hillstomp boys. Though the exact transcript of this conversation will be forever lost to the annuals of time as it was never recorded, talk ran the gamut from Henry's musical transformation from would-be folky to country bluesman based on the epiphany of discovering open "G" tuning and the recordings of R.L. Burnside, to humble beginnings a couple years back in the kitchen of the restaurant where John and Henry



"With the release of "One Word", Hillstomp found the love extending as far away as gigs in Northern California and Sin City itself; Las Vegas."



both worked. A crucial event that found John abandoned his then axe of choice, the bass, for the drums and Hillstomp was born. With the release of "One Word", Hillstomp found the love extending as far away as gigs in Northern California and Sin City itself; Las Vegas. Talk turned to plans of future recordings and the further development of the Hillstomp sound with John potentially adding harmonica and Henry exploring the mysteries of the Tremelo knob, to further enhance the band's

mojo. Additional inspiration might be found in the early Chess recordings of Bo Diddley, Little Walter and Howlin' Wolf if any is even required at all. Catch Hillstomp Monday June 21st @ The Twilight Café, Friday June 25th @ Dante's, or Friday July 2 @ The Waterfront Blues Festival http://www.waterfrontbluesfest.com/.

Rollin' up to The White Eagle, Scooter parks the Willys and the three make their way to front door of the historic establishment, pay the doorman just in time to coincide with Moonshine Hangover's opening down-home downbeat. "These good-ole boys bring me back to my days as roadie for The Marshall Tucker Band" exclaims Scooter. "Hell yes", says Dix, "It reminds me of the night I met Moonflower at a Waylon and Willie show back in Austin at The Armadillo World Headquarters in '74". Moonflower smiles knowingly.

Moonshine Hangover; Wille, Kris, Yodlin' Dean and Nau-T, four brothers from different mothers, putting their checkered pasts behind them to blend their voices in sweet harmony in the name of West Coast Country Rock and Southern Guitar Boogie with a little Buck Owens / Cow Punk thrown in for good measure. Lynard Skynard, The Allman Brothers, even Foghat are not dirty words to this crew and the pedal steel guitar is a thing of beautiful wonderment. With The bud kickin' in and a few shots of Jack Daniels to grease the wheels, Moonshine Hangover tear into a set of past hits from their first release "Mulberry Squeezins" as well as material from their next release slated for some time late this year. Scooter, Dix and Moonflower are kickin' up a storm on the crowded dance floor.

Just then, a big silver tour bus pulls up front and in a cloud of diesel smoke and brimstone out steps The Devil himself, in the human embodiment of a slick Nashville Producer. "Hells bells", says The Devil, "What do I hear here?" "Why these boys got some great songs, I could turn them into the next "Alabama" if I can just get them boys to sign on the dotted line......" Catch Moonshine Hangover Friday June 25th @ Duff's Garage or Saturday June 26th @ The Crocodile Cafe http://www.thecroco-

dile.com in Seattle, if The Devil don't catch em' first.

Somewhere in that time of day when night and day are briefly as one, a Willys 4X4 makes it's way up cautiously up a back woods trail. As the sun breaks over the mountain top, illuminat-

ing the new day fog, the pristine silence of the forest is stirred by the high-lonesome sound of sweet country harmony intermingled with the ticky-tack rhythms of coffee can drums and bottle-neck slide guitar. Simultaneously, on a freeway somewhere in Los Angeles, Hillstomp and Moonshine Hangover provide an alternating soundtrack to a peaceful, early morning drive from Santa Monica to the San Fernando Valley. Coincidence? I think not.

Peace

LL

ocal movie maker Nicolas Wells found himself with no camera after his car was broken into near PSU last month. but fear not, the friends and neighbors of this humorous and talented Vegas transplant came through a big way by throwing an impromptu benefit at Beaulaland on N.E. 28th. By the time I wandered in, the house was packed with many laughing fans and friends as Nick cruised his way through a hilarious stand up routine about the Terminator at the Rainbow Festival which was shortly followed by a couple of his videos featuring a few familiar faces and many funny expressions indeed. After all was said and done the donation kitty was fat enough to hopefully replace the stolen merchandise with a newer and "better protected" camera. There was no cover charge for this party but raffle tickets sold at the event offered great prizes generously donated by friends and neighborhood businesses like Common Ground, our local hot tub heaven.

I've been finishing up this years Young Audiences assemblies with Jay Harris and Brian Healy. I started doing these diversity focused shows about ten years ago and we must have visited most of the grade schools in Oregon and southern | rhythm and slide gui-

the lyrics. The Storm and The Balls CD is titled "Hanging With The Balls" and features Storm on vocals, Jimmy Jams Beaton on keys, Hotrod Davey Nipples on fretless electric bass and Brian Boom Boom McFeather Parnell on drums. This great twelve song cd was cooked up at Kung Fu Bakery, produced and Pro Tooled by Lars Fox and engineered by Dave Friedlander. The best place to get a Storm CD is at Dante's on Wednesday night or, try storm@stormatlarge.com

BA BENNA WELFOR

Old Friend and ex-Freedom Guitar owner Piers Munro also has a great cd titled Munro and Nichols "It Was So Easy Then". You may run into Pierce at your favorite music store because he reps for several major instrument companies and services most local guitar shops. This cd features thirteen acoustic tunes with Piers on guitar harmon-

ica and vocals and

Terry Nichols on lead,

Washington including rural one room school | tars, acoushouses, over crowded inner city grade schools, charter schools, church schools and "Run For The and 9-string Arts" events. Nothing will wake you up faster then three hundred screaming cheering kids at nine in the morning, plus I get to sign a lot of autographs and smack a lot of high fives. When we ask the kids what type of music they like best, hip hop and rap easily win out every time.

The most talked about singer in town is at it again, word has it that Storm is shooting a video for "I Want You To Die" which has been my favorite tune ever since I first saw her reach out and stab the audience during one of her weekly Wednesday night Dante's shows. Storms voice is so good she doesn't really need any sharp objects to illustrate the lyrics in this well crafted original blood ballad, yet this beautiful blond often does pick up a sharp hatchet as a stage prop to send out a vivid and "male anatomy focused" message of consequence to anyone who doesn't understand

tic 6-string guitars and vocals. The cd was recorded at Fresh Tracks engineered and mixed by Jon Lindahl and produced by Munro and Nichthe graphics were well done by Wayne Stephens at 3bq@exite.com with photos by Lenore Nichols. Contact info: Stark Records 503-256-1938

The best live show I've witnessed as of late is without a doubt the Mission Five set at Sabola's when they were called in at the last minute to replace Napalm Beach who had to bail because of health issues, I hope everyone in the band is doing better, good luck! LL.

photo Buko

# The the & the GOOD BAD UGLY

Continued from page 12

a jagged electric rhythm guitar, Harrington layers various keyboard sounds, creating a formidable wall of sound. The lyric deals with disappointment. "I can't say no, that is my problem/I think that I'm not good enough/Your puzzles make me wanna solve them/I end up needing you too much." A couple of ragged loops propel "You Never

Do," the obvious sequel to its predecessor, with a lyric that further fills in the shades of gray in the picture that is forming: "Perfect is not enough/Follow through, but you never do/Signals are breaking up/More bad news, but you had enough."

'Confess" is a reflection upon the various random forks in the path of life upon which our Tommy may have erred in the direction he reckoned to eventually pursue, thus, possibly the reasons (or some of them anyway) he is so fucked up- his determination, not mine. Sort of the dark backside of Beck's "Loser, "clouded with Elliott Smith overcast, about to rain. Still, the song is not as depressing as it could be. Fortunately, Tommy runs through this assortment of horrific events as if he were ticking off items on a shopping list rather than identifying bullet holes on a corpse- which is about how the lyric scans on paper. Spooky stuff.

The other side of the coin, though perhaps not terribly uplifting given the circumstances, is "Gravity," wherein our starstruck lad is whupped upside the head (or heart) by the slippery fist of luv. Weary? Wary? Trepidant in the least? Nay! Nein! Non! "You... you make everything o.k." Oh, look out! Perhaps Tommy's straightforward reading of Lucinda Williams' "Drunken Angel" is some sort of psychological penance for the capricious wanderlust displayed on the previous song. But, there it is.

Another "love" song, full of lowered expectations and diminished dreams is "Maybe I Won't," a pretty little ditty, with a delicate piano line that adds piquancy to the jaded lyric- "If I thought you would, I would/But I don't...so maybe I won't" There's our guy! Certainly worthy of Elliott Smith. Even more exciting is the Cure meets the Psychedelic Furs exuberance of "Strays," a more far more pragmatic appraisal of love's grand and not-so-grand possibilities. "Once I start crushin'/My head, it starts rushin' in/I'd fall apart in loving you." That's more like it.

A delicious chorus buoys "Afterglow," with blustery electric guitars cumulating in a darkened nimbus around Tommy's impassioned vocal. The hit of the set comes late, with "Forever," an up tempo ballad with a memorable chorus and truly

beautiful instrumentation (especially the longing guitars), behind Tommy's melancholic lament.

Tommy Harrington has fashioned a fine album out of his disillusionment. His knack for a hook is undeniable, His talent as a musician and producer is everywhere evident. Sometimes his lyrics aren't as "accurate" as they might be, but the sentiments are deeply felt and expressed with determination, if not complete precision. It seems as though Tommy Harrington has moved nearer to the recognition his

"With the departure of singer/guitarist David Kronenberg back in 1998, Alan Glickenhaus, assumed full control of Higher Ground, since that time the band has only gotten better with each successive album release"

talent deserves. At least this band, the Wanteds, seems destined to stay intact. We can only hope.

# *This Time 2004* - Higher Ground Self-Produced

T's been many years since multi-instrumentalist Alan Glickenhaus took over the reins of Higher Ground. With the departure of singer/guitarist David Kronenberg back in 1998, Glickenhaus assumed full control of the band- not without a great deal of personal rigor. But, since that time, the band has only gotten better with each successive album release- wherein Glickenhaus has been allowed the space to grow and stretch as a musician; while changing other personnel (only drummer Josh Biggs shares status with Alan as a founding member of the band, although Biggs has not been with the band the whole time). over the ensuing years to arrive at the current line-up, which includes vocalist Matt Demarinis (seemingly now a veteran of the band) and bassist Kevin Anderson- who did not play on HG's last album, Off The Rail, which was released a little over a year ago.

The band alternates between various grooves, incorporating rock, blues and funk elements into the more traditional country and folk roots music on which Glickenhaus and company have always relied. On the last outing, the band even explored

middle eastern musical idioms, with decidedly mixed results- experiments which are nowhere to be found here; although eastern Europe is not out of the question.

The album kicks off with "Between You & Me," one of three Charlie Packard compositions featured here. Packard, an eccentric Idaho recluse and friend of Glickenhaus, pens songs in the tradition of country rock bands such as New Riders Of

The Purple Sage, Jerry Garcia's acoustic band Old And In The Way (which also featured mandolinist David Grisman), as well as the more roots oriented traditions of Ray Wylie Hubbard and Jerry Jeff Walker; as well as Johnny Cash. "Between You & Me" is no different, resembling, somewhat, Cash's "Big River." Glickenhaus plays an array of backing instruments including guitar, pedal steel guitar, dobro guitar, banjo and mandolin, while Biggs and Anderson hold down the fort. Meanwhile Demarinis pins down the vocal duties, utilizing his buttery smooth delivery.

"Slippin' Away," a Glickenhaus/ Demarinis composition, is country flavored number, with pedal steel guitar awhinin' and a-pinin' in the background, and a certain Lynyrd Skynyrd sensibility. "Heaven's Only Town," another Packard original, is a rocking country number, along the lines of Steve Earle or Delbert McClinton. "Czeck's In The Mail" is a freeform Glickenhaus mandolin jam: like a speeded up adaptation of the "Third Man Theme." Their rendition of

the Stanley Brothers chestnut, "Lonesome River," is a tad bland in the vocal department, with Glickenhaus and Anderson unable to provide the sort of backing vocal blend displayed on the original version. But a reverent take, all the same.

Anderson's "Burbon Cotton candy" is a sly little swamp rocker, with distinctive electric guitar and banjo accessorization. A Dead sensibility informs "Learn To Crawl," with a familiar chuckling rhythm guitar, and high harmony backing vocals reminiscent of Jerry, Bob and the boys; while Glickenhaus' electric guitar solos quote the Allman Brothers, among others. The banjo lament "Adele" traces familiar folk themes, while Demarinis breaks out his craggiest twang, recalling the Outlaws' Henry Paul. Glickenhaus' "Electric Eel," a funky strutting extended jam instrumental, affords each member the opportunity to show what he can do on his instrument.

Given a homespun treatment worthy of Poco, Charlie Packard's pretty piece of musical apple pie, the waltz "Friends Like You," expounds a musical sentiment akin to Kenny Loggins' "Watching The River Run," without being too precious: a delicate balance, to be sure. Another minor-key mandolin ramble, "Son Of A Minor," succeeds for the sincerity imbued in the performance of the song. The bluesy "Season Of The Witch" (think too of Neil Young's "Down By The River," sung by Steve Stills,

### Production

All Service Musical Electronics Repair (Formerly KMA Electronics) 617 S.E. Morrison Portland, OR 97214 Phone/Fax: (503) 231-6552 Toll Free: 1-888-231-6552 Contact: Randy Morgan Email: allservice@qwest.net Website: www.all-service-musical.com Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands. Hours: 9-4 Monday, 9-6 Tuesday through Friday, Saturday 10-4 Years Experience: 28+, over 20,000 repairs

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Arnada Cafe 1717 Broadway Vancouver, WA 98665 360-750-9596 Format: rock, blues, jazz, acoustic Booking: Miguel 360-750-0811 Capacity: 200 Equipment: Full P.A., mic stands, monitors Headliners: Blyss, Mel, Rustvein

Ash Street Saloon 225 SW Ash Street Portland, OR 97205 503-226-0430 503-227-2403 (fax)







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

Bar of the Gods 4801 SE Hawthorne 503-232-2037

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

Berbati's Pan 231 SW Ankeny Street Portland, OR 97213 503-248-4579 503-417-1107 (fax) Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock Booking: Anthony: 721-0115 Capacity: 350 Equipment: PA, lights

Headliners: National, Regional and Local acts

Billy Ray's Dive 2216 NE MLK Portland, OR 97212 503-287-7254

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

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

Beulahland 118 NE 28th Portland, OR 97232 Buffalo Gap
6835 S.W. Macadam Avenue
Portland, OR 97201
503-244-7111
503-246-8848 (fax)
Format: Soft Jazz, Folk, Rock'n Roll
Booking: Mary
Capacity: 85
Equipment: sound system
Headliners: Craig Carothers, Jon Koonce,
Reckless Kelly

Burlingame Acoustic Room
111 SW Ash St.
Portland, OR 97204
222-2215
Format: Acoustic, Jazz, Blues, Swing, Alt-Country, Jam Band, Folk
Booking: Jon Self 503-730-4287
Capacity: 175
Equipment: sound system/engineer
Headliners: Pye North, Billy Kennedy, Nicole
Campbel, Foghorn Strig Band, Micharl
Hurley, Scott Huckabay.

Cafe Lena
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

Candlelight Cafe & Bar 2032 S.W. 5th Avenue Portland, OR 97201 503-222-3378 Format: Blues Booking: Joe Shore 246-4599 Capacity: 150 Equipment: none Headliners: Norman Sylvester, Linda Hornbuckle, Jay "Bird" Koder

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

Conan's Pub 3862 SE Hawthorne Portland, OR 97214 503-234-7474

The Country Inn
18786 S.W. Boones Ferry Road
Tualatin, OR 97062
503-692-2765
503-691-2675 (fax)
Format: Blues
Booking: Sunny
Capacity: 150
Equipment: none
Headliners: Paulette & Power, Cowboy
Angels, Steve Brodie

Crystal Ballroom 1332 W. Burnside Portland, OR 97205 503-225-5555

Dante's Inferno 1 SW 3rd Ave Portland, OR 503-226-6630

Dublin Pub

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

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

Format: New bands 5021 S.E. Powell Portland, OR 503-772-2907

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

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

Goodfoot Pub & Lounge 2845 S.E. Stark Portland, OR 503-239-9292

Green Room 2280 N.W. Thurman Street Portland, OR 97210 503-228-6178 503-228-5068 (fax) Format: Acoustic Folk, Rock, Bluegrass Booking: Declan O'Connor Capacity: 100

Equipment: PA, 8 ch. board, monitors, 1 mic Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

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

Jasmine Tree 401SW Harrison Portland, OR 503-223-7956

Jimmy Mak's 300 N.W. 10th Portland, OR 97209 503-295-6542 503-279-4640 Format: Jazz, Blues Booking: Jimmy Capacity: 95-165 Equipment: none

Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet, Thara Memory

Kennedy School 5736 NÉ 33rd Portland, OR 503-288-2477

Format: Roots Rock, singer songwriter Booking: Jan Haedinger

Capacity: 100-150

Equipment: PA provided Headliners: Craig Carothers, Gary Ogan

Laurelthirst 2958 N.E. Glisan Street Portland, OR 97232 503-232-1504 Format: Blues, Folk, Acoustic Rock Booking: Bill Leeds: 236-2455 Capacity: 100 Equipment: PA

Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

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

Biddy McGraw's 6000 NE Glisan Portland, OR 503-233-1178 Format: Irish, Blues, Folk, Country

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

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

The Mississippi Pizza 3552 N. Mississippi St. 503.288.3231 Format: All Styles Booking: Philip Stanton Capacity: 80 Pub 175 Ballroom Headliners: Tom McNalley; Vagabond Opera; Cam Newton. Equipment: PA

Mississippi Studios 3939 N. Mississippi Portland, OR 503-753-4473 Format: Singer-songwriter, Folk, Blues Booking: Jim Brumberg

The New Paris Theatre SW 3rd & Burnside Portland, Oregon 97204 503-224-8313 Booking: Senor Frogg (503) 236-7745 Format: Punk/Gothic/Industrial/After Hours Dance Headliners: Syx; Spare Lead; J five 9; Dayton;

Continued on page 18

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# ASTHE WORL

In a PDX minute...

50 Moments That Changed the History of Rock & Roll.

"From Elvis to Eminem, from 'Louie' Louie' to Radiohead, these are the times that defined rock & roll." **Rolling Stone** magazine, June 24, 2004 celebrating the 50<sup>th</sup> Anniversary of Rock & Roll.

"We chose to focus on the universal moments, those that changed the way all of us listen to music and see the world. Some of the moments we chose were accidents: five teenagers calling themselves the **Kingsmen** spending fifty dollars to cut the greatest party song of all time..."

"The greatest party song of all time," and Portland's Greatest Hit.

### \$ \$ \$

**Tri-Polar** is in the running for the next-best party song.

Former Everclear bassist Craig Montoya's new band introduced the "hilarious but cutting" new tune, "Wigga Please!" at the Ash Street June 11th. The band also worked up a punked-out version of AC/DC's "Walk All Over You"

After posting "Let Me Know You're There" on the www.tripolarmusic.com site, "We got almost 850 hits on the site in 24 hours!"

Tri-Polar plays June 25<sup>th</sup> at the Roseland, July 4<sup>th</sup> in Spokane, July 9<sup>th</sup> at Berbati's Pan and July 31<sup>st</sup> at the Crystal Ballroom for **Floater's** CD release party.

### \* \* \*

Meredith sparkles and refuses to fade...

Television guru **Dr. Phil** has a new theme song, "Shine" from **Meredith Brooks**' last album, Bad Bad One. The original label folded weeks after release, but with Dr. Phil's continued exposure of the single, the album has a new label and release schedule.

"Thank God I own the masters." Says Meredith.

## \* \* \*

In search of the Dumb and Desperate.

Warner Brothers just laid-off 1.000 employees and dropped 80 bands from their roster of 170, but not to worry. If you're looking for that elusive big time record deal, (and you got a few bucks), Blue Jankey is here.

You know, Blue Jankey, that worldwide music complex specializing in management, booking and

promotion, headquartered in Sullivan, Indiana, hotbed of major league musical activity...

June 12 & 13<sup>th</sup> the globe-trotting Blue Jankey talent scouts touched down for two days of marathon band auditions at the Barracuda lounge in Portland.

For the low, low price of only \$199 for one song or \$279 for two, Blue Jankey guaranteed that at the end of each audition acts would either be offered a "letter of intent" for a record deal or a "critical analysis" of why the three man "Hall of Fame" panel passed.

A&R executives from "Sony, Mercury and Universal" sat through two twelve-hour days of auditions. Over the phone the Blue Jankey promo person guaranteed, "every band would be heard by all three label reps".

At a Blue Jankey showcase, it's limited smoke & pee breaks and the possibility of a major label bidding-war breaking out on the spot. Geez, I hadn't realized how closely, competing labels co-operate in talent searches. Like they don't get enough new stuff in the mail or over the Internet?

This is for the Dumb & Desperate money.

A visit to the BlueJankey.net web site lists no Portland event but on the same dates BJ's talent scouts were scheduled for auditions in London, England followed by several days in Paris and then a stop in Stockholm.

They bumped London for Portland?

"The web site guy messed that up," says BJ's over the phone promo person.

Apparently none of the acts discovered at the worldwide auditions ever went on to greater things, since BJ's mission statement says, "We consider our artists to be the best in their genre and feel they are only a few baby steps from hitting the big time!"

Loosely translated that would mean just a few payments away.

Blue Jankey has a high standard for selecting new clients: "1- They must have a solid fan base, 2- Their audience must be highly charged and responsive to their music, 3- They must have an excellent rapport with their audience and be totally interactive with them, 4- And most importantly, we survey the audience, asking them if they feel this artist has chart-topping potential."

Research. This is a class outfit.

At the site under "Promotion" the world-wide music corporation is offering a coupon for a \$5 pitcher of beer at a Greenwood, Indiana nightclub.

Blue Jankey president Matt Rowe got on the



# DTURNTABLES





phone early to turn out Portland bands for his showcase of the Dumb and Desperate. One local manager, who asked not to be identified, said "Rowe has been spamming me for a month, I finally blocked his e-mails and then he started calling me on the phone."

"His best line was, 'Wouldn't you *like* to be signed?"

"All this to get me to pay \$279 so my act can spend an hour setting up to play two songs in front of his talent scouts, at which time they will either sign the band, and *still* keep our money or tell us how bad we suck."

"Welcome to Portland."

The Barracuda sez Blue Jankey originally booked Thursday, Friday, Saturday and Sunday and said they would be running over "200 bands through", giving the club \$75 each. "It was a great deal for us. That's time we're not even usually open," Eventually BJ cut it down to Saturday and Sunday. On the first day they did 16 bands and the second 24."

The Dumb & Desperate Top 40.

## \* \* \* \*

## **Geoff Byrd** knows better.

*Never* pay to audition and if you're entering a contest, know what the prize is.

Geoff's entered in the KGW-TV "Gimme The Mike" contest for a 2004 Chevy Trailblazer. "I am in desperate need of a vehicle makeover, so hook a brother up!" Geoff's entry plays on KGW every Monday after June 20<sup>th</sup> with finals August 3<sup>rd</sup>.

Byrd just booked a Las Vegas date with the Gin Blossoms and John Wait for December.

Crestview Management in Los Angeles has signed Geoff to a personal management contract. Crestview owner **Phil Ehart** was a founding member of the band **Kansas** and his partner **Dave Austin** wrote *Songwriting For Dummies*. "We also have **Wayne Ledbetter** on board with our team, shopping our music to major TV shows, movies and commercials. Wayne is **Third Eye Blind's** manager."

Wayne might be a bit pre-occupied; Third Eye Blind was one of the acts just dropped by Warner Brothers.

## \$ \$ \$

Golden homeboy...

Former Portland manager/producer **Michael Mavrolis** in Los Angeles with Genuine Management just picked up his "31st Gold record since '94".

Mavrolis represents producers and songwriters including former **Dan Reed Network** guitarist **Brion James**. "He's vacationing at his island off Honduras."

Mav also manages recording artists and says "**Tommy Motola** is bringing back Casablanca Records and I have the first act." The singer **Tren'l** is "A 22-year-old Usher-type".

Mavrolis' former partner Marlon McClain is also in Hollywood. In the early days in Portland Marlon and Mav cranked out records for Sequel, The Crazy 8's, Nu Shooz and the Dan Reed Network.

McClain began his career in music as the guitarist for Portland's most famous band of the 70's **Pleasure** on Fantasy Records.

### \*\*\*

The Oregon Music Hall of Fame remembers...

Pleasure's former manager **David Leiken** of Double Tee is arranging a Pleasure Tribute for OMHOF. Saturday, September 25<sup>th</sup> at the Roseland. Former members **Marlon McClain** and bassist **Nate Phillips** are flying in for the OMHOF function.

Members of Pleasure will be joined on stage by another OMHOF inductee: **Jeff Lorber**. Jeff paid his dues around town as a Jazz keyboardist before moving to L.A. and even after, continuing to produce local acts like **Nu Shooz**. Jeff also produced the first album for the sax player in his band Kenny Gorelick, or, as he came to be known, **Kenny G**.

The OMHOF trio of Jeff, Marlon and Nate has a new album coming out on Narada Records under the group name, the **Shades Of Soul**.

### \$ \$ \$

Hall aflame

OMHOF board member Eric Helzer is good at tributes. His Kiss tribute Shout It Out Loud has played the Fiesta Bowl twice in front of 20,000 people and regularly pulls in \$2,500 a gig. "I feel guilty knowing most original music acts make about a fifth of that," says Eric.

Shout It Out Loud has been around for four years and does about a dozen dates a year. Eric finally met Kiss commander **Gene Simmons** backstage several months ago. Simmons was aware of Shout It Out Laud's success and told Eric, "You know, I could shut you down in a minute."





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Continued from page 15

Defiance; Voodoo Machine; MRP; 36 Crazyfist

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

Ohm 31 N.W. 1st Avenue Portland, OR 97205 503-223-9919

Format: Blues, Jazz, Acoustic, Pop, Alternative

Booking: Dan Reed Capacity: 250

Equipment: SA PA system, lights, soundman Headliners: Slowrush, Imogene, The Sensualists

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

The Ratskeller
Govt. Camp
PO Box 99
Government Camp, OR 97028
503/272-3635
Format: Blues, Rock
Booking: Bob Edwards
Capacity: 120
Equipment: Full sound, recording, house
mixer
Headliners: Paul delay, Smooch Knob, Duffy
Bishop

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

The Red & Black Café 503-231-3899 Booking: Morgan

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

Billy Reed's 2808 NE MLK Jr. Blvd Portland, OR 97212 503-493-8127 Format: Jazz, Soul, Reggae, Blues, Latin Booking: Fred Stevenson Capacity: 250 Equipment: sound system Headliners: Ron Steen, Norman Sylvester, Cannonballs

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

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

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

The Jazz Bar at Sweetbrier Inn

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

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

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

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

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

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

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

White Eagle
836 N. Russell
Portland, OR 97227
503-282-6810
503-282-0842 (fax)
Format: Various (no punk/techno)
Booking: McMenamins/Jan 503-249-3983
x 497
Capacity: 110
Equipment: 12 ch board, 3 monitors, 6 mics,
Lighting, Some in-house sound assistance
Headliners: Buds of May, Steve Bradley, Jerry
Joseph & Jackmormons,
Jeff Trott, John Bunzow

VENUES Salem, Oregon

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

Tommy John's 248 Liberty Street

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

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

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

VENUES Albany, Oregon

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

VENUES Eugene, Oregon

Good Times 375 East 7th Eugene, OR 97405 541-484-7181 Format: Blues jam tuesdays & special events only Booking: Dog House Entertainment, Brendon Relaford: 541-342-7743 Capacity: 250 Equipment: PA, lights, sound tech Headliners: Body & Soul, The Daddies.

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

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

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

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# The the & the COOD BAD UGLY Continued from page 12

perhaps) inflected raw appeal of "Spike My Gun"

creates a sultry mood, enhanced by Glickenhaus' hot lead licks and Demarinis' laidback, smoky vocal.

Of late, Higher Ground have become primarily a recording entity, releasing an album every year for six or seven years now. This may be one of the tightest editions of the band, with a sharper focus on the material. The addition of Charlie Packard's songs, which are a notch or two higher in quality than most of the band penned tunes, adds to the seamlessness of the presentation. But it is also true that the rhythm section's interaction with Glickenhaus in all his various instrumental guises, has never been more supple. These guys are definitely on the way to somewhere, though the destination remains still somewhat unclear. Just the same, the ride should be quite interesting.

# Do Not Stare - Rachel Taylor Brown Shrewd Rube Records

his is a hard concept to fix in the mind, but here goes. If Bette Midler were a "singer/songwriter" (and a pretty good guitarist) and just launching her career today, she would probably end up sounding like Rachel Taylor Brown. Not that Brown sounds anything like Midler, or visa versa- or that Taylor Brown really sounds like anyone else in particular: because she doesn't. But there is a certain off-kilter charm to this whole affair which calls to mind Bette Midler. Of course, this music calls to mind a lot of other performers- Sheryl Crow, Lucinda Williams and Bonnie Raitt, to name a few.

Rachel grew up singing and writing songs. She studied voice in college and has a degree in music. She is a soprano soloist and ensemble vocalist with the Portland Baroque Orchestra, among other organizations. She has sung at weddings, bar mitzvahs and assorted other functions. In addition she has performed as a back-up singer in the studio on recording projects with Foreigner, as well as the Chieftains. She has occasionally worked as a DJ at

KINK. In other words, music is pretty much Rachel Taylor Brown's life.

As a songwriter, Rachel is quirky, to say the least, drawing from a diverse variety of musical styles- from blues and rock idioms to show tunes and standards (she even quotes musical passages from Handel, fer chrissake!), she seems familiar and conversant with all and more. There is no pinning her down. From one song to the next, she may go in any direction. But her consistently skewed lyrical perspective always keeps things interesting.

The mood is set with "Lonnie," a sideways rocker with an positively warped little electric guitar riff (Rachel plays all the guitars on the album) that ties the arrangement together. Starting off as if tuning her guitar, she rolls into the riff utilizing the lowest four open strings as part of the line. With cool, matter-of-fact phrasing on her vocal delivery, Rachel tells an offbeat tale of a gospel street hustler; over an infectious beat laid down by drummer John Reiner, bolstered by John Huckfeldt's (Gravelpit, Jesus Presley) fluid basslines.

The song ends abruptly, mid-measure- dropping into the subsequent song, "Fingerprint," a different song altogether. With just an effected acoustic guitar (a Joni Mitchell chorus effect) and a solitary piano, Rachel relates a harrowing tale that might be tracing the fear and fog dynamic of an instance of child abuse: "Just remember that it's our little game- can you keep a secret?'/(yes I can)/ mama's asking me if I'm okay/Something's different in her face/'has it ever happened before?'/(yes it has)."

"The Sutro Baths" is an adult narrative, with an unique perspective- performed with great love and care. Initially, the song is an intimate number, just a solitary guitar and angelically beautiful multitracked vocal harmonies, combining on a vaguely bluegrassy motif, that might be right at home on some *Oh Brother Where Art Thou* soundtrack or another. Quite lovely, indeed. The first verses transpire for a full minute in a quiet, halting manner, before breaking loose for the next batch of verses, with the backup of a full-fledged acoustic band, with drums and bass and a second, double tracked acoustic guitar, capoed high on the fingerboard to sound like a mandolin.

A charming set of verses set the scene: "When you asked me to be your girl/I was grateful and pathetic/A believer felled by heretical grace/You were down at the Sutro baths/To meet another woman/And we're here again in the very same place." A brilliant bridge ensues: "None so dumb as the one who comes on the heels of another love." Rachel's quaint accordion solo (with handclaps clacking in the background) adds just the right touch of shanty-like authenticity to the arrangement. A winning combination.

An obscure parable, Taylor Brown invests the melody of "The Mighty Tyson" with shards of the aforementioned Handel pure interval ornamentations; weaving the selection into a jazzy scat swing fabric reminiscent, somewhat, of latter-day Joni Mitchell. Cool and smooth. Producer Larry Schaeffer doubles with Rachel on Hammond organ adding a smoldering intensity to the mix, as does the ensemble work of Adam Steele's sax and Derek Sims' (Pink Martini) trumpet.

"Good Nature" is another jazz-flavored number, in 6/8 time, where Rachel's tightly controlled vibrato uvulates around a strange story of love found and lost again. Wonderful, Maguire Sisters-like vocal harmonies accent the key lines with succinct clarity. More beatific vocal harmonies ensue on the funereal "Uncle Bob," a grey story about a grey man who lived in a grey land. "Snow Job" is a somewhat harsh and sobering look at the strip club mentality, pervasive in some quarters in our fantastic society, presented with a chunky, electric guitar fortified, country twang.

Another pretty waltz, with a dancing melody line, "I Love You" features more lovely background vocals, reminiscent of the Roche sisters, over a tender and sparse arrangement. A haunting plainsong, with a lone and brooding piano plaintively plodding underneath, Rachel conducts a hymnal choir, on "St. Brigid Of Broadway," which flutters and flies like a flurry of fairies on a soft summer breeze. Given the crackle and pop of an old acetate record, "Nancy Jean" sounds like an old folk song, along the lines of "Ora Lee" or "Nancy Allen," with Rachel's guitar and John Bomica's forlorn accordion the sole accompaniment to another elegiac sort of composition.

Rachel Taylor Brown's music defies easy summation. While most of her songs emanate from a

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# **Everybody's Girl** - The Superficials Daylight Basement Records

usical partners, singers/songwriters Michael Page and Josh Millman, have been working together as a local production team for about a decade now-first under the name the Mavens, through the '90s; then, adopting the name the Superficials around 2000 or so. Their musical influences are various, although they all trend back toward the Beatles: Elvis Costello, Jellyfish, Crowded House and Neil Finn, Matthew Sweet, Marshall Crenshaw, Badfinger, Cheap Trick and the Rembrandts. They pen smart, memorable pop songs; executing them with the sure-hands of savvy veterans.

The album fades in with "Valentine," as a guitar chord progression worthy of Robyn Hitchcock snaps into place. Soon the song is in Marshall Crenshaw territory, with a sawed-off guitars chirping aggressively behind a lyric that delineates the rise and fall of a budding love gone horribly wrong. Production-wise, the arrangement of the verses of "Ready To Go" are reminiscent of Split Enz, an earlier Neil Finn vehicle; a pensive minor-key number- while the chorus comes nearer the Cars in it's I-IV-V, uh-oh, simplicity. The overall effect of the song is closer to something Jellyfish might have produced.

One of the better songs of a strong twelve song set, the piano-driven ballad "Feng Shui," calls to mind Paul McCartney's days with the Beatles, with John and George-like vocal harmonies chiming in like the days of *Abbey Road*- especially on lines such as "she picks me up and then she puts me down." Replete with a mid-song key change and a very Harrison-like slide guitar solo, the song also sounds a lot like Badfinger, doing the Beatles in places, as well. A very Stonesy (mid-period) guitar riff leads into the Squeeze-ish feel of "Sad Girl.," which sounds like "Black Coffee In Bed" material, to be sure. Another catchy song, with a strong chorus.

An Indian motif, ala the Beatles, melds into a "Drive My Car" meets "If I Needed Someone" sort of setting on "Older Woman," while evoking an early Kinks atmosphere. "Everybody's Girl" could easily pass for the work of another '60s band- the Easybeats from Australia. Shifting gears a bit, "Go Go Dancer" has a feel conducive to the musical sentiments espoused by our beloved Dandy Warhols. A familiar guitar progression (Paul Revere and the Raiders' "Just Like Me" and the Monkees' "Not Your Stepping Stone" come to mind) drives the song, while smooth, breathy vocals waft through the mix, over effective keyboard phrasings. Yet

another solid song.

Paul McCartney, the Beatles and Badfinger are obvious influences upon "Anika," a lilting ballad, with cello accents on the turns, where drummer Rob Nelson contributes his very best Ringoesque fills. Another tasty, *Abbey Road*-flavored key change informs the elegant bridge, before returning to the initial key, a quick solo, a reprise of the chorus and a long luxurious fade (with Lennon-tinged, megaphone voiceover, no less). Goodnight Vienna.

Sounding like something that could have come from Elvis Costello's first album, *My Aim Is True*, "Geraldine" is an up tempo rocker that also invites further comparisons to Marshall Crenshaw. "Magnet" sounds like Elvis Costello singing a Neil

as the rhythm section. The four songs featured here, recorded live, show the fledgling band in their embryonic form, on the way to finding a definitive sound for themselves.

But, even at this early stage, there are several positive traits that are readily evident. First and foremost is Cushing's unique electric guitar style-which incorporates Jerry Garcia's noodly/bubbly arpeggios (as found in "Waiting On A Word") with a more sophisticated approach, especially evident in the intro to "Brought Down," vaguely reminiscent of Adrian Belew's work with King Crimson. Or check out the intricate filigrees she imparts to the intro to "Grey Sky."

Vocally, the two women have a blend that

# "Rachel Taylor Brown's music defies easy summation. While most of her songs emanate from a folk idiom, there are enough directions to keep any listener on his musical toes... Her singing voice is instantly familiar, while remaining uniquely her own."

Finn song. Smeared in "lipstick vogue," "LSD" contains all the accoutrements of *This Year's Model*-period Elvis C.; with several elements lifted directly from "I Don't Want To Go To Chelsea," including a moaning farfisa organ sound and a frenetic electric guitar figure. Lennon's "Dear Prudence" from the Beatles' "White Album" seems to be the point of departure for "Holiday," a singular acoustic guitar serving as accompaniment.

While sounding distinctly like throwbacks to a kinder, gentler era, the Superficials maintain such consistent high standards of quality regarding composition and performance, that their stylistic musical nostalgia can be forgiven. Every song is given subtle detail without being frothy or overdone in the least. Millman and Page show the ultimate in respect for the music of their forebears, without being overtly imitative.

# *Demo 2004* - The Gypsy Moths Self-Produced

he Gypsy Moths are primarily the brainchild of two enterprising young women, Raina Rose and Meredith Cushing. The children of performing musicians (Cushing's mother spent time in the Fallen Angel Choir and Rose's father is a dedicated folk singer), both come by their obvious musical aptitudes naturally. Friends since childhood, Rose and Cushing's friendship has long centered around music. When the girls were fourteen years old, Raina taught Meredith how to play guitar, showing her the rudiments of Dylan's "Blowing In the Wind." A year later Raina taught Meredith the basics of vocal harmony, singing along to Beatles' songs on an extended road trip.

While the two women have been performing as a duo for a few years now, they recently added two Indiana transplants to the band, bassist Trent Hinchman and drummer Justin Burkhart to serve

could be compared to that of the Indigo Girls. Both Raina and Meredith have a similar husky timbre to their voices. Their vocal harmonies are naturally complementary, but sometimes a bit sloppy. There is a bit of sloppiness too in the instrumental arrangements, where parts are occasionally stepped on.

The songwriting seems to rely more on raw emotion and spontaneity than on strong melodic hooks. It would appear that the songs' construction typically begin with a foundation of a groove or a chord progression or a riff of some kind, upon which a melody and lyric are overlain; that, or else they begin with a lyric over which an instrumental arrangement and vocal melody. But the primary weakness in the material to be found here is that there is a dearth of memorable melodies in the songs.

Melodies are more than simple musical intervals and note groupings, they are a multi-tonal link to the wordless, unspoken regions of the brain. When the melody and the lyrical content convey the same message, the verbal and non-verbal areas of the brain are stimulated simultaneously, creating an atmosphere where the listener can be swept away by the music. The Gypsy Moths have yet to perfect this combination of word and music. Their songs are typically somewhat frothy jams, which help to showcase some of the band's considerable strengths, but they also dilute the musical focus and detract from whatever message the members are attempting to impart.

Concentrating on the construction of more substantial melody lines (perhaps by starting with the vocal melody, then writing the musical and lyrical arrangements around that); as well as tightening up the ensemble presentation, will serve this young band very well in the days to come- as they exhibit a great deal of talent and promise.

Ш



money, while passing through Portland. Destitute, they asked a citizen where they might find a place to play and were told of a coffee house called The Folksinger. It just so happened that young Toody Conner worked at the club. Quickly she and Fred became a couple and were soon married- a fact that his record company ordered the groom to hide.

The Weeds' first manager also managed the Seeds, who had a hit with a song called "Pushin' Too Hard." The Weeds were subsequently signed to a contract with the UNI Records, whereupon the label assigned the legendary "Lord Tim" Hudson (who claimed to have coined the term "flower power") to manage the band. Hudson promptly convinced the lads to change their name to the Lollipop Shoppe. That band's first release for UNI, "You Must Be A Witch," became a minor hit. The Lollipop Shoppe went on to appear with the Peanut Butter Conspiracy in the B-movie, Angels From Hell, released in 1968.

In 1969 the Lollipop Shoppe broke up. After a few failed attempts to revive the band, in 1970 Fred, Toody and their two infant children moved to the Yukon Territory, where they lived for two years in an effort to avoid the draft. The family returned to Portland in 1971, and, with Piers Munro, a fellow former-member of the Lollipop Shoppe, Fred and Toody opened their first music store, Freedom Guitar, which they operated for about a year. After that, Fred and Toody opened Captain Whizeagle's, which quickly became a hang-out for every new band to hit the pavement. The Coles became foster-parents to a legion of underground musicians from all cultural corners of the city: as Fred and Toody were widely renown to have a generous credit policy.

In 1973 Fred formed a band called Zipper, which released an album on Whizeagle Records in 1974. With King Bee, in 1976, Fred was firmly ensconced in what there was of the local "scene," and he has never once looked back; leading one band or another, almost continuously, ever since.

Another seminal figure in the local alternative music scene was John Shirley. An avid connoisseur of the budding DIY ethic related to the new music sensibility emanating from the United Kingdom, Shirley, along with Mark Sten, opened the first punk venue in Portland, the Revenge Club, in 1977. Shortly thereafter, Shirley formed one of the first punk bands in town, Terror Wrist.

It was right about that time that Greg Sage first emerged upon the landscape. Sage grew up as something of a musical fanatic. His father, who worked in the broadcast industry, gave Greg his own record cutting lathe when he was in the 7th grade. From that point on, Greg spent endless hours peering through a microscope into the grooves of the records he cut. In 1977 he formed

the Wipers (named after his day-job at the time, as a window washer), with drummer Sam Henry and bassist Doug Koupal.

Sage founded the Wipers intending for the band to be strictly a recording project and not a performing act. His original goal for the band was to release fifteen records in ten years, which is a pace of about an album every eight months. While he failed to live up to that goal, Sage created a body of work with the Wipers that was acknowledged by Kurt Cobain, himself, as an early influence upon his songwriting (Cobain, like Sage was a left-handed guitarist). Cobain would produce a Greg Sage tribute album fifteen years later.

1977 was a pivotal year for the burgeoning Portland music scene. KGON radio had begun participating in "Catch A Rising Star" promotions- in which, for 92 cents fans were treated to a concert at the Paramount Theater (now the Arlene Schnitzer Concert Hall) by a couple of up-and-coming acts, whose music, in most cases, KGON- a station dedicated to mostly traditional rock and metal, never played. Occasionally the new band was paired with a non sequitur established act. Such as Elvis Costello with AC/DC. It was the first opportunity that Portland audiences had to see bands such as Costello, Blondie, the Cars, the Pretenders, the Divinyls, Talking Heads and, perhaps most importantly, the Ramones. Seeing the Ramones in concert motivated Greg Sage to make the Wipers into a live act.

And following that same Ramones concert in late 1977, countless local musicians were inspired to form bands. One of the first bands from that renaissance to break out was Dave Corboy's Sado Nation. Minnesota-born Corboy, began playing in rock bands in 1963 at the age of fourteen. After migrating to the Bay area in the late '60s, he continued to play in a variety of rock bands until 1973, when he migrated to Portland to attend art school.

Corboy continued his schooling through 1977, when the call of rock and roll lured him back to the stage. Inspired by John Shirley's songs with Terror Wrist, Corboy was prompted to launch his own band, when Shirley's subsequent band, The Monitors, broke up. With Mark Sten (this time playing drums) and bassist Dave Propp, Corboy and Shirley broke new ground with Sado Nation.

Another band to form as a direct result of that fateful Ramones concert was Hari Kari, which featured, among others, guitarist Otis P. Otis (who was profoundly affected by the Ramones concert), guitarist Spencer Heime and drummer Chuck Arjavac, who also eventually drummed for the band the Ziplocs (which featured guitarist Jeff Williams). Unwittingly, Hari Kari and the Ziplocs were to take part in one of the most memorable events of the early Punk years in Portland: the infamous "Linnton Community Center riot" of 1979.

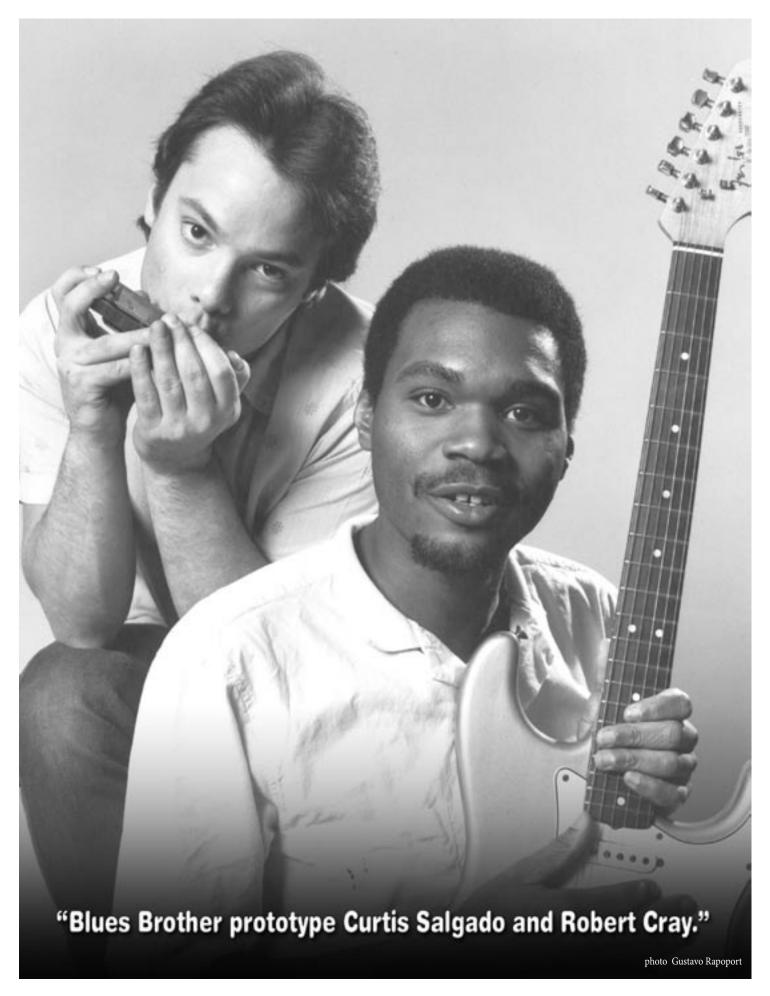
Accounts vary, but this much is known- Hari Kari were the hosts to the all-ages affair at the Linnton Community Center on Highway 30, outside Portland city limits, heading north towards Scappoose. Besides the headliners, and the Ziplocs, also on the bill were the Wipers, the Neo-Boys and a Thin Lizzy cover band, who brought with them a throng of beer-swilling, flat-head fans who were "uncomfortable" with the new kind of music they were hearing. Not only that, but a large contingent of redneck local yokels were also in attendance, drinking heavily in the parking lot and spoiling for trouble- which was not far off.

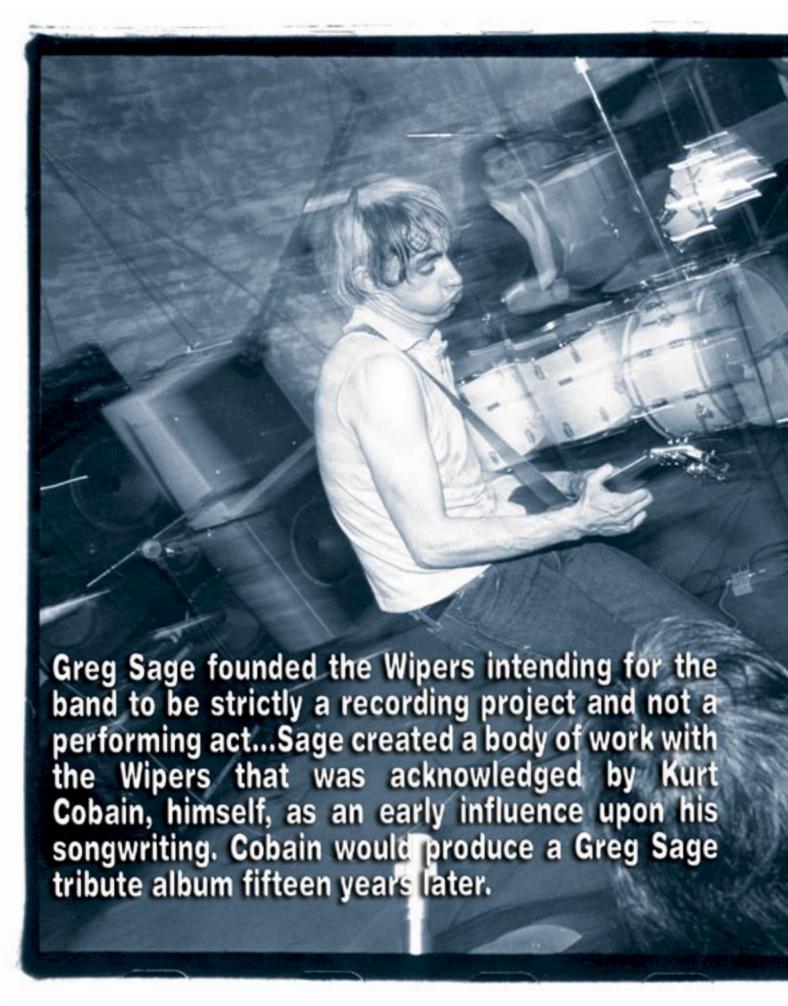
Hari Kari had only gotten a song or two into their set when fighting broke out among various factions in the crowd. The band attempted to soldier on, continuing to play, but when members of the throng began taking the stage and heading for their equipment, Hari Kari quickly retired. It was not long before the police arrived, restoring order once more. The following day, the members of Hari Kari collected empty beer bottles from the premises in order offset the bill for broken windows and other damages to the community center. Hari Kari broke up shortly after that legendary gig, with Arjavac joining the Ziplocs.

Soon there were dozens of "punk" bands playing the stages of the Revenge, the Earth Tavern, Euphoria and Long Goodbye. Bands such as Lo-Tek, Fix, the Rubbers, Pell Mell, the Cleavers, the Malchicks, the Kinetics, Stiphnoids, Faceditch, the Dots, Bop Zombies and SLA; the cult noise bands Smegma and Rancid Vat; the Marcel Duchamps of the music world and tres dada-esque Wallpaper Music; Ice 9, the Braphsmears and Suburban Guerillas, Hari Kari and the Ziplocs- all joined with headliners, such as Sado Nation, the Wipers and the Neo Boys.

The Neo Boys were Portland's first all-female rock band. Though they were still basically novices on their instruments, their enlightened political stances and sophisticated demeanors are still in time with today's standards. Vocalist Kim Kincaid, guitarists Jennifer Lobianco and Meg Hentges, bassist KT Kincaid and drummer Pat Baum, became outspoken feminist fixtures in the local underground scene. Hentges eventually migrated to Austin, where today she is still a very popular performer.

John Shirley left Sado Nation late in early 1980 to pursue a writing career in New York City, where he became the acknowledged (by William Gibson, no less) father of the "cyber punk" genre of science fiction literature. In early 2004 he published the book Gurdjieff - An Introduction To His Life & Ideas, about the noted mystic and spiritual teacher. Shirley was replaced as vocalist for Sado Nation by Leesa Nation, who sang with the band for the next three years. Alec Burton replaced Mark Sten as the drummer for the band. When Burton failed to show up for a gig (something he was frequently known to do) early in 1980, Chuck Arjavac replaced him. Meanwhile Eugene native Steve Casmano became the regular bassist. In 1982, Mish Bondage, lead









singer for the Braphsmears, replaced Leesa Nation as lead vocalist for Sado Nation.

Also in 1979 (and also affected by that Ramones concert), Fred and Toody Cole founded the Rats with drummer Rod "Rat" Hibbert. The band's name came from the fact that all three members were born in the Chinese "Year of The Rat." After leaving the Wipers, Sam Henry briefly replaced Rod Rat in 1980 to help record the band's second album; before Louis Samora permanently settled into the drummer's chair. Rod Hibbert committed suicide not long after (an event which had a profound effect on Fred. Many of his songs refer to it).

Meanwhile Greg Sage brought in bassist Brad Davidson to replace Doug Koupal and drummer Brad Naish to replace Sam Henry as the rhythm section for the Wipers. These various shifts began an extended game of "band musical chairs," which continues to this day (in some cases, involving some of these very same names).

And that is where our story truly begins. By the Spring of 1980 an incredibly hospitable musical environment had evolved, spawning whole cultures of various musical breeds. The "club" scene became so raucous in fact, that the Neo Boys, among several other punk and new wave alternative bands (possibly mindful of the Linnton Commmunity Center riot), threatened to abstain from attempting to perform in venues where drinking was promoted, citing the dulled audience consciousness at such gigs; preferring the wired-up energy of underagers over the glaring, jaundiced eye of the average pub-goer.

Urban Noize was just such an all-age haven. Run by Fred and Ronnie Noize (Seegmeuller) the club catered mostly to alternative punk audiences with local bands as varied as Upepo and the Wipers, Urban Noize was also the locale for several early shows from touring acts such as Joan Jett, Black Flag and DOA. Ronnie Noize led a band of her own, Toxic Shock, which frequently played at Urban Noize. Clockwork Joe's was opened by Mark Sten who, along with a small coterie of other undergrounders and punks, had become disenchanted with Fred and Ronnie Noize's venue.

Still, there emerged a club for every musical style- and a couple of bands who were able to fill any particular club on any particular weekend. Hair bands such as Sequel, Legend, Rising Tide and Fire Eye found refuge in a multitude of clubs, mostly located on the outskirts of town: the Orange Peel on Capitol Highway in deep Southwest, Jody's at 122nd and Northeast Glisan, the Wreck Of The Hesperus on 102nd and Halsey in outer East county and Zack's at 30th and Southeast Powell, the chief among them.



Folkies such as Gary Ogan, Lew Jones, Craig Carothers, Valerie Brown and Jill Khovy gave forth at the Dandelion in Northwest, downtown at Sweet Revenge, the East Avenue Tavern on East

Burnside and at the Riverway Inn on Southwest Macadam. Bluesbased purveyors such as the Pete Karnes Blooz band, the Paul deLay Blues Band migrated to the White Eagle in North Portland.

Seafood Mama, Johnny and the Distractions, the Cray Band, Sleazy Pieces, the soulful Slowtrain, the boogie-down Burnside Bombers, the ubiquitously Latin Upepo, country swingers Trigger's Revenge, Sleeper, Lone Coyote Club and Hurrman Burrman, and bluegrassy flatpickers Wheatfield and the Beaver Trail Boys all held court at an array of inner-city clubs including the compact basement location of Last Hurrah on Alder, the old-time, woodfloored storefront of Sack's on Front Avenue downtown, the spacious Earth in Northwest on 21st, and the cavernous Euphoria in the warehouse district at Southeast 2nd and Stark. The Faucet on Southwest Beaverton-Hillsdale Highway and Tipper's on Powell near Southeast 102nd served as the suburban outlets.

Slowtrain were one of the first funk/soul bands to make a name for themselves

on the local scene. The brainchild of keyboardist Mike Strickland, the band was originally fronted by singer Molly Ingran (who later, briefly, sang with Nu Shooz in their formative days). Ingran was replaced by Caren Knight, whose raspy vocal style drew comparisons to everyone from Big Mama Thornton to Kim Carnes to Janis Joplin.

Knight was backed by bassist Scott White (whose own local tenure went back to the late '60s with the Portland Zoo Electric Band and the Sunnyland Band) guitarist Mark Storch and drummer Jeff Moore; as well as percussionist Caton and a horn section of Jim Pepper, Gary Harris and Dave Mills. Strickland was later replaced by Dave Gaylord. But when nationally known vocalist Lee Garrett (who co-wrote Stevie Wonder's hit "Signed, Sealed, Delivered) joined the band as advisor and co-vocalist, things deteriorated rapidly. Knight

soon left the group. From there, it was not long before the band broke up altogether.

The Burnside Bombers were a boogie band, first and foremost. Initially specializing in quasijazz and southern-style butt rock; the Bombers gradually integrated original material into the mix, including the popular local single "Cocoanut Girl." The three founding members, guitarist Jerry Murphy, keyboardist Mark Bosnian and bassist

Bob Thompson, went through a 'Movie Star: Tommy Thayer, Jaime St. James, Julian Raymond, Pete Horne and Virgil Ripper, were a pop metal band with solid chops and an abundance of good-looks, opening for the Boomtown Rats at the Paramount."

> number of drummers before they settle on Rick "Grease" Starr, who brought the band more of a hard driving style. They replaced a string of sax players with a second guitarist, Matt Kilwene, which also lent them a harder edge. The Bombers broke up in 1980 after five years on the boards in the local clubs.

> Veterans of the '70s, Upepo were an eclectic ensemble who, at first, focused their stylistic inclinations on latin-flavored jazz intonations in their pop songs. As the '80s dawned, the band incorporated new wave aspects into their presentation with such songs as "Condo, Condo" and "RV,RV" (the echolalia was theirs). Headed by vocalist/guitarist Charles Croft, the band relied heavily on the rhythm section of J. Michael Kearsay and drummer Steven Blomberg; as well as upon the talents of keyboardist Glenn Reuger and saxman David Nelson.

Percussionist Stan "Rubberband Man" Wood often played solos on specialized rubber bands, a sound which preceded numerous annoying synthesizer settings by several years. But, beyond that novelty factor, his usefullness in the band was dubious, at best, especially as the band shed its latin skin for the new wave. Upepo continued on, into the early '80s, before permanently disbanding.

Wheatfield were the kings of bluegrassflavored folk/rock. Founded in 1970 by gui-

tarist/vocalist Will Hobbs.

Wheatfield became one of the best known local bands of the 70's. Their strongest lineup consisted of Hobbs and Paul Douglas on guitars, Susan Scholz on vocals, Kenny Sawyer on drums, Kelly Stites (a former member of the Street Corner Band) on bass and keyboardist Kerry Canfield. While the band was one of the most popular in the '70s, they were unable to make the musical changes necessary to survive as a band. Of course, the name Wheatfield became a liability when popular musical tastes changed toward punk and new wave.

Another band that embodied the '70s country rock ethic was Trigger's Revenge. Evolved from another country rock band, Country Al and his Pals, Trigger's Revenge was fronted by singer songwriter Keeter Stuart, whose grandfather, Stan Jones, wrote the country classic "Ghost Riders In The Sky," with Al Garcia on lead guitar. In later incarnations, Trigger's Revenge featured vocalist Alison Rice, bassist Don "The Rock" Weiss, drummer Mike Koreyow, Hank Rasco on keys and Al McLeod on

guitar along with Stuart.

Hurrman Burrman were among an elite few country rock bands to dominate the local club scene. Hurrman Burrman were a show band in the truest sense of the word, whose roots went back to junior high school in Grant Pass, Oregon, where the four founding members, bassist Steve Vincent, drummer Jim Sanders, guitarist Smiley Brion and drummer Al Klassen first conceived the band back in 1976.

At their peak, the Burrmans regularly held forth on the weekends at the more influential local clubs, including the Last Hurrah and Euphoria. More so than their counerparts, Hurrman Burrman had a looming presence from one end of the state to the other a claim which few among the competition could make.

Their stage shows were legendary: a muscular cast, which included two drummers (only one kit, Klassen and Sanders alternated behind the kit and adding conga percussion) and a pedal steel guitar player backing Vincent and Brion, with all four founding members providing dense, Dead-inspired vocal harmonies (all four took the lead vocal duties from time to time. Beyond that, Klassen was quite proficient on the harmonica, which lent another dimension of color to their sound.

But, most spectacular of all, was the appearance within their stage show of "Johnny Smash and the Marijuana Brass," whose take on the Johnny Cash songbook was raucously over the top. Donning sombreros and serapes, Vincent, Sanders and Klassen would also act as the Marijuana Brass, punctuating Brion's Smash interpretations with sloppy horn (Sanders played trombone, while the other two played trumpets) interjections, while continuing to play their regular instruments as well. Their somewhat vulgar, riotous version of Johnny Preston's '50s hit "Running Bear" was also a crowd-pleasing institution, as well.

As the '70s came to a close, musical tastes of the public began to change. Sensing the shift (as Wheatfield and Triggers Revenge were also forced to face), Hurrman Burrman retired; firing their original pedal steel player and replacing him with Ron Stephens- a member of Hank Rasco's Wasted Rangers, when Johnny Koonce more or less took over the band, calling them the Distractions (for whom Stephens helped to engineer their first, locally produced recordings). With Stephens on board, the band briefly permutated into Sleeper, before embarking upon an extended USO tour of military bases across Asia, which, while lucrative, did nothing to further the bands' music career.

Instrumental in the development of the Portland music scene in the late '70s was Tony DeMicoli, whose wild, outlaw bar, Club Long Goodbye (located in Old Town at Northwest 10th and Everett, where Jimmy Mak's is now housed) served as an unbiased proving ground for any band of any musical persuasion, but most predominantly for up-and-coming new wavers such as the Cleavers, the Neo Boys, Sado Nation, the Balloons, Modern Problems, Casey Nova and, most importantly, for the Miracle Workers, the Rats, the Odds, the Untouchables and the Malchicks.

Born on the island of Malta, Tony soon migrated to the U.S. (Brooklyn); with a profound appreciation for the rich culture of music that existed in this country. While living in New York, Tony even briefly played congas with Elephant's Memeory, a band whose (only) claim to fame was that they backed John Lennon on his Sometime In New York City album. Upon arriving in Portland, Tony quickly became a fixture in the local music scene, at first at the Long Goodbye. Tony launched the careers of innumerable local musicians from Long Goodbye, not the least of whom was Jeff Lorber.

Tony also demonstrated an abiding apprecia-

tion for theater, allowing various troupes to perform in the basement space at the Long Goodbye, as well as permiting the madcap machinations of antique hippie rebels the Rounders, whose political and social commentaries knew no boundaries nor barriers.

One of the most unifying events in those primordial days of the Portland music scene, was the annual Pub Crawl, which was sponsored by the Portland Opera Association and involved dozens of bars— each offering some form of live entertainment. Thousands of people would attend these alcohol-fueled free-for-alls, many of them ferried from site to site around town by an endless procession of school buses, which had been leased for the occasion. Great fun could be had simply by standing outside one of the participating bars; observing the revelers who would arrive or depart upon one of the jolly yellow buses that would roll up every fifteen minutes or so.

Early in the evening, riders would observe strict decorum in boarding and leaving the buses— politely filing down the steps to the sidewalk. By night's end, etiquette and convention were abandoned in a wash of beer. People would slosh from the buses, careening down the steps; pour drunkenly from passenger windows; fall blindly from emergency exits, plummeting to the pavement with a dull thud, amidst debauched laughter

of Portland. He wanted me to fly and see them. They were called Seafood Mama. I had a choice to produce either Pablo Cruise or this new group. I went to see the group and saw a girl in a granny dress playing a sax, but I heard two hit songs: 'Find Another Fool' and 'Harden My Heart.' It was while staying at Boylan's house that Marv and Rindy discovered the name for their new band. While looking through a book, they came across an Australian saying, "One quarter flash and three parts foolish," which caught their fancy. And the band was named at last.

It was also Boylan who proposed that Marv and Rindy drop the rest of the band- whose style was quickly being left behind in the pop music world. Blaine Moody, Morry Woodruff and Bruce Sweetman were summarily dismissed, although Sweetman did play on the subsequent eponymously titled debut album for Geffen. Free of the old band, the Rosses transformed into the new band by raiding a local band, Pilot, of most of its members.

The new members, rocked considerably harder than their predecessors. Drummer Brian David Willis and bassist Rich Gooch created a driving rhythm section, reminiscent of Mick Fleetwood and John McVie of Fleetwood Mac, with more of a "new wave" edge. In addition, keyboardist Rick DiGiallonardo and lead guitarist Jack Charles lent Marv Ross' songs previously

# "Wheatfield were the kings of bluegrass-flavored folk/rock. Founded in 1970 by guitarist/vocalist Will Hobbs, Wheatfield became one of the best known local bands of the 70's."

and screams. The recent North By Northwest extravaganzas were a scout jamboree in comparison to the bacchanal that was the Pub Crawl. It was NXNW, the Bite and a riot at Pioneer Courthouse Square, all rolled into one.

Those were the embryonic days of the Portland music scene, as we regard it today. Within two years that scene rapidly grew to unprecedented maturity, reaching unparalleled proportions. In that short span of time Seafood Mama signed a lucrative deal with the then-fledgling Geffen Records label. At that point it was determined that the band needed to change their name. Suggestions included "Rindy," "Rindy & the Changes" "True North" and "Chance," but none were deemed as acceptable.

Geffen brought producer John Boylan on board to steer the young band in the studio. Boylan, an industry veteran, architect of Rick Nelson's Stone Canyon Band, was renowned to have hand picked the backup band for Linda Rondstadt's groundbreaking 1971 tour- a band that later became known as the Eagles. Boylan's initial assessment of the Seafood Mama was harsh, but optimistic.

"David Geffen called, said he had a new label, and he had just signed an unknown band out

unattainable depth and scope. Charles, under his real name Jack Meussdorffer, along with bassist Gooch, had already achieved success in the early '70s with the band Sand.

By the Summer of 1982, Quarterflash's first, self-titled, national release had gone platinum (with the two hits Boylan heard, "Harden My Heart," and "Find Another Fool," reaching the Top Twenty; the former, Number 3 on the Billboard charts), in commemoration of which the band bestowed upon Two Louies an honorary Platinum Album Award. And by that time Johnny Koonce and his ever-changing Distractions had signed with A&M Records; releasing an over-produced album that made it to the neighborhood of number 150 on the Billboard album charts. Quite suddenly, the Portland music scene was on the national radar screen.o the neighborhood of number 150 on the Billboard album charts. Quite suddenly, the Portland music scene was on the national radar screen.

# AS THE WOORLD TURNTABLES

THE GRAND OL' SOAP OPRY

Continued from page 17

"You wouldn't want to do that," said Eric "Every time we play, the next day, a bunch of people run out and buy Kiss records."

Helzer owns Keystone Mortgage and juggles his career as a musician, family man and business owner. Aside from the Kiss tribute Eric and the same players **Dax Hale** (B), **Jay Haygood** (G) and **Brian Hunt** (D) have worked up a tribute to **Van Halen** entitled **Van Haygood** that debuts in Portland June 25<sup>th</sup> at the Roseland with **Craig Montova's** new band **Tri-Polar**.

**Brian Lehfeldt** of Tri-Polar and Helzer play together in the original percussion ensemble **Drumattica**.

Eric Helzer heads the Induction Committee at the Oregon Music Hall of Fame.

### \$ \$ \$

Speak up now.

Last summer, the FCC relaxed media ownership rules that allow Big Media conglomerates to grow even bigger. In doing so they unleashed a firestorm of angry protests from guys like **David Leiken** who have to compete with **Clear Channel**, the media conglomerate that owns 1,100 radio stations and controls "at least 70%" of the mainstream concert business.

"It's collusion, " says David, "Clear Channel gets a \$3.35 rebate on every ticket Ticketmaster selle"

Even bigger challenges lie ahead. Next year Congress will consider landmark legislation that will reshape our entire media system and determine who controls access to information on the Internet.

June 24<sup>th</sup> at the Convention Center, Oregon Ballroom #204 5:30pm-9: 30pm, *The Town Meeting on the Future of Media*. It's free, so there's no excuse.

Federal Communications Commissioners **Jonathan Adelstein** and **Michael Copps** will hear from a panel including David Leiken and other members of the music community.

It's your voice. Raise it, or lose it.

### \$ \$ \$

THIS JUST IN...The film documentary "Unknown Passage: The Dead Moon Story" by Jason Summers and Kate Fix will screen at the Los Angeles, Don't Knock The Rock Film Festival Wednesday, August 18th at the Arclight Theater. Dead Moon will perform...James Angell about to release a DVD. Produced and Directed by Tony Lash. "Private Player In Concert" features 50 minutes of concert footage from last year's Angell

show at the Aladdin Theatre featuring nine songs with musicians Daniel Riddle (King Black Acid), Tony Lash (Heatmiser), Sean Tichenor (King Black Acid), Kevin Kozad (Nero's Rome) and John Taylor (Duran Duran). Also on the DVD are two radio interviews with Angell, Taylor and Riddle as well as a photo slide show. Release Party for the DVD takes place at Dante's July 9th ... Sandin Wilson's Metro featuring Regina K will open for **Kenny Loggins** July 16<sup>th</sup> at the Beaverton Summerfest Concert. Sandin's distributor in Japan gave him a big re-order for his newest CD "Into My World"...Stephen Malkmus and the Jicks play Malaga, Spain July 2<sup>nd</sup>. They're in the basement studio through June... Talk about your Hall of Fame careers: The Crazy 8's are coming back to celebrate 20 years since the release of their most successful release "Law and Order". You remember, with the cartoon of Ronald Reagan on the cover? Manager Marc Baker says the Anniversary issue will have a cover update to include a likeness of George W. Bush. The 8's play Saturday, August 7th at the Roseland, August 15th on the main stage at The Bite and September 4th at the Taste of Vancouver with Ouarterflash...that show also features Pink Mar**tini**, who are about to release their long-anticipated Sophomore album and will play this New Year's Eve in the new Walt Disney Concert Hall in Los Angeles...Misty River on the road 'round Oregon promoting the release of their new CD. June 25th they're in Astoria, June 26th Madras, 27th Bend and back to Portland the 29th for the Tuesdays by Twilight Concert Series in the Chinese Garden NW 3rd & Everett...Little Sue band at Imbibe Friday June 18th...July 16th Hot Summer Nights with Lover Boy and Sequel. The promoter says he was surprised to find that so far, Sequel has more hits on the web site than Loverboy...

More Backstory...

# Whatever Ray Charles says.

I met Ray in '75 when **Moog** introduced the first polyphonic music synthesizer, "The Poly-Moog". Naturally, Bob Moog thought Ray should get one of the first proto-types. I delivered the unit in an Anvil ATC case in person to Ray's recording studio in Los Angeles. The Poly was a gift for the man who brought electronic keyboards to rockn-roll, forever making the Fender Rhodes famous with the intro to "What'd I Say".

I remember Ray running his long fingers over the PolyMoog keyboard, with his head tilted back smiling, ripping through the pre-sets.

Great moments in live music...

Back in the day, The **Stillwaters** were the second highest-paid club band in Los Angeles

county, according to Local #47 of the American Federation of Musicians. They were in the first wave of high paid club rockers at the Vine Street Hollywood union hall, normally dominated by musicians from network television, the movies, session players and big band musicians.

In the Sixties, Local #47 was starting to rock The Stillwaters were only in the union because their fathers insisted, anyway. Front man and Fender 12-string player **Peter Burke's**, dad was the famous Sonny Burke, Vice President of Music at Warner Brothers Studios and **Frank Sinatra's** record producer. Sonny rose to power and influence as a southern California bandleader and songwriter.

Lead guitarist **Cary Eurist**, was the son of a television documentary director and producer at David L. Wolper Productions, the bass player's father, **Louie DeWitt** Senior was a renown Special Effects artist in film.

They all wore ties to dinner and still lived at home in Beverly Hills splendor.

And then there was the twenty-four year old me, ex-Marine on drums.

I got the gig with the Stillwaters because they saw the Buzz Clifford Band. Peter Burke and his group was the house band at the Warehouse 9, and Buzz's band had been brought in temporarily to force the Stillwaters into a wage settlement. The Stillwaters prevailed, got their raise and decided to upgrade the drummer. Buzz's band was primarily a recording unit and we rarely played live, so I jumped at the chance for a six-night-a-week gig at UCLA's favorite live-music hangout.

The Warehouse 9 was in competition with the USC club, the "RF", in Westwood, with the cartoon rat-giving-you-the-finger logo. Both clubs had lines around the block all night and students waited patiently for people to leave so they could get in. The RF's house-band was the **Music Machine** who had a Top 20 hit with "Talk Talk".

The Stillwaters lasted 2 more years and the Warehouse 9 highlights included a visit from several **Rolling Stones** on their first trip to Hollywood to play the Whisky, checking out the college scene, and later sharing a dressing room (and hair dryer) with the **Ike & Tina Turner** revue who played a one-nighter there for about \$750.

The Ikettes were fine.

Peter and I eventually left the band to become record producers. Fifteen years later, Peter introduced **Seafood Mama** and their manager to the brand new Geffen Records, and ba-boom, ba-bing, **Quarterflash** goes platinum.

And now you know, the *rest* of the story...



Q. Were you a little disappointed on the last tour, that the closest you got to Portland was Seattle?

A. No, not really. In that case all of our closest friends made the road trip north to Auburn.

Q. How have your responsibilities and interaction with the band changed now that you are a band member?

A. After Black 'N Blue ran its course over 10 years ago, I started working for Paul and Gene doing anything that needed to be done. I needed a job at the time and I was lucky enough to get one doing something that interested me. So I've come up through the ranks in the KISS organization starting at the bottom and worked my way up. It was never a conscious thing though, I always cared a lot about what I did, so most of the time it wasn't like working. To be honest, the transition of coming into the band was seamless, I'd done so much recording, soundchecking and rehearsing with KISS through the years that it was very natural to step up onstage and be in the band. I actually came very close to subbing for Ace onstage when he almost missed a couple shows on the 2000 tour, but that's another story!

Q. Are you still doing the same things behind the scenes or has somebody else taken over those jobs?

A. I wouldn't have the time to do much else. We have new people that have taken over the road management that are getting the job done well. As far as the video production work goes, I'm still very much involved with that. I put a lot of time into the KISS Symphony CD and DVD.

Q. What other rolls do you play within the KISS organization?

A. Since I've been on the team for so many years, in many situations I might have a point of

A. Yes I have at times. At other times I've recorded with the band on tunes I might have written on a certain KISS album.

Q. Gene Simmons just released his second solo album "Asshole" did you work on this project in any capacity?

A. No I did not, on purpose. I believe that Gene wanted to use musicians outside of KISS (even Eric at the time) exclusively so that there was no conflict of interest issues, so that his solo record was defined as being a separate project outside of KISS.

Q. I was reading somewhere that a live record-

"There was no audition, no long decisions, it was almost like nobody told me. KISS was readying to play a concert in Jamaica back in February 2002 and Doc McGhee (KISS manager) called and said to get ready for the trip etc.., Oh and by the way, Ace has decided not to go, so you're playing guitar."

view or an opinion that others might heed to. Or in other situations, I might run with the ball and take care of business. Paul and Gene have said at times I'm the glue that holds things together so to speak.

Q. You said "I'd done so much recording, sound checking and rehearsing with KISS through the years that it was very natural to step up onstage and be in the band" Have you filled in for Ace in the studio?

ing is made of every show and you can buy a CD of this recording after the show is over. Will Kiss be doing this at the Portland show?

A. Yes, I think it's called "Instant Live." It's a new thing that other bands like The Who have done successfully, whereas you can take a live-recorded CD of the show home with you, a great concept!

Next time Tommy talks about the tour and how the Portland show went.

LL





SEYMOUR OBIT Dear Two Louies,

In Memoriam, Jerry Noyes 1948-2004.

Long-time Portland-area bass player, Jerry Noyes, formerly with The Warloks, and most recently with Seymour passed away Wednesday, June 9th.

Beloved by family and friends, he was known for his kindness and generosity, his rock-steady bass playing and his skillfull mastery of the comedic one-liner.

We'll miss him. Rest in peace, big guy. Paul Stanton

### JESUS JUST LEFT GRACELAND

Dear Editor,

Well considering this was my 12th time to the holy land known as Graceland. It struck me once again as what the industry was like when rock and roll was a fantastic world of new and uncharted territories. All you have to do is walk thought the halls with all Elvis"s awards and gold records hanging there and think what a career, as we pulled out of the parking lot headed to Atlanta I cranked up the cd player and the King kicked out, "Let's Play House" as loud as I could get the stereo to go, off we went.

The girl's were both stoked to have visited Graceland and of course Tupelo was just down the road. I told them I knew this place that had the best Bar-B-Que in Mississippi and also served up the finest slabs of homemade peanut butter pie on earth.

Let me tell ya, the best thing about the south besides southern hospitality is the food.

We pulled in and sure enough there it was. After we sat down and stuffed of face with pork, and homemade pie (back toward the freeway was the birthplace of Elvis.) We stopped Elvis house, how strange does that sound? We all sat on the porch for a while to let our pie settle and thought how it must have been back then.

After a short time we were back at it. Funny but listening to Lynyrd Skynyrd while burning a fatty and driving through Alabama seemed like a

dream. Cookie who had never really spent much time down south let alone did a cross country trip was so excited about the day. She was all that and a bag of skins. (pork rinds for you folks in the land of flannel) Michelle was talking about how everyone was so nice and the food was so good. Michelle and I have been together for about 5 years now, she not only sings in the band, but puts up with me and I got to tell ya, there, s something to be said for that. Cookie and I have known each other for about 8 years, so just imagine road tripping with two girls, a belly full of bar-b-que and pie and burning all the way. It,s good to be me. Well we all talked about driving the rest of the way and decided we would get to about an hour or so from Atlanta and that way we could get a room, take a shower and get a little rest before we arrived at our destination.

Hot Damn, It,s Atlanta! Friday May 14th @ 9:30 am

Well I finally pulled off Interstate 20 at the 10th street exit in downtown Atlanta (we left Portland at 4:30 am on Tuesday May 11th, it took 42 hours nonstop driving to Graceland and another 6 hours to Atlanta, of course driving with two hot women seemed to make the drive go by like nothing. We stopped finally 1 1/2 hours outside of Atlanta on Thursday night) two things were clear, first this city is beautiful and second this city is big. It took all of 5 days to find a place after getting to town, which is located in Mid-town. After a couple days

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- •Keyboard player and songwriter looking for serious, but not too serious musicians to form original rock band Call: Al 1-800-669-4465 (ext 01)
- •Looking for drummer for a Christian Heavy Metal Band. See www. saintsite.com or contact Richard at Armorrecords@juno.com or Teressa Wing at 503-657-5260
- Singer-songwriter-sensitive drummer available. Rock solid grooves at any tempo or volume. Rock, Blues, Alt, Pop. However, I am too stupid to put my phone number or contact info in this ad, so you should probably hire somebody else.
- •Drummer wanted. Modern Country/ Classic Rock. Must be willing to practice. Wayne 503/632-4806
- •Lyricist/Drummer/Singer seeks writing/recording/playing situation with at least one foot in acoustic folk music. Lenny folkbeat2@earthlink. net 503-622-0106
- •"Take Over" working band looking for front man lead vocals. Style like Paul Deanno, Bruce Dickenson. Dan 971-563-1579

- •Singer/songwriter Carly Diggs seeks professional band. Six-piece. Sheryl Crow. Must have positive attitude, be willing to collaborate & practice. Contact Brent (manager) 503-641-8855
- •Wanted guitar player. All kinds of music. Older material. Play for seniors. We have jobs. Call: Beanie Clark 503/469-1907
- •Wanted: Solid Bass Player and Steady Drummer for working Blues-Rock & R&B band. Weekend gigs aplenty. 503-287-2597
- •Bass Guitar Player Available for Demos/recording projects. Pro gear & attitude. Mature, experienced, flexible. Call: Bruce 503-628-9120
- •Bass Player wand working group only. Blues, Standards, Copy. Vocals. Electric fretless. Call: 503-692-4676
- •Guitarist forming trio/quartet. Mostly classical & improv. 503-771-2270
- •Pro Drummer Available. All styles. Excellent looks, kit, attitude. Can travel. Call 503/347-2182
- •Bass Player looking for Godsmack

- style band. No Korns or speedmetal. Semi-pro or better please. 503/656-0582
- •Guitar students needed. \$25 @ hour. All styles. Terence 503/504-8644
- •Drummer wanted R&B, Blues Creative Group. Charles 503/314-2875
- •Bass Player Electric Fretless. Lead Vocals, Blues, Standards, Covers, A-1 gear. Working Band 503/692-4676 Leave Message
- •Vocalist looking for musicians and DJ for a rock-based funk and hip hop sound. Need a fresh sound 503/274-9353
- •Bass guitar player available for demos or recording projects. Pro gear, pro attitude, Mature, Experienced, stylistically flexible .Fretless, fretted, acoustic or electric bass Call Bruce 503/628-9120
- •Guitar and songwriting lessons available. Blues, Folk, Rhythm Fingerpicking, theory. Learn through the music that inspires you. 15 years teaching/performing experience. Anne Weiss 503/232-1720 www. anneweiss.com

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of unpacking I was back online emailing players about the band. With Memorial Day coming up I know I had a good chance of hooking up with folks before the long weekend started.

Thursday May 27th I contacted some folks at Comcast (based out of Norcross, a town just a few miles north of Atlanta) looking for music for some shows they do, yes placement of tunes is always a good thing with the ever so popular media industry.

Sunday May 30th while watching the Indy 500 and emailing an agent based out of Charlotte, North Carolina about setting up a short tour in Tennessee, North Carolina, South Carolina and Georgia, things were starting to pick up.

So it looks like we start rehearsals on Tuesday June 8th and our first show should be in August.

Within 19 days of leaving Portland and having zero contacts or really never even spending much time here, other than totally blasted while passing through on the way to Florida from Detroit for spring break back in my high school days. It all seems to be working out, I found a place, started hooking up a tour, amassed a group of musicians including a percussionist, drummer, sax player, 2 female vocalist, guitar and keys. This week I have 4 bass players to meet with, some club owners to talk with and a whole lot of laundry to do.

More on the Adventures of Jesus Presley in Georgia in the next Two Louies.

Tony Hughes

## MORE BACKSTORY

Dear Editor.

I looked you up & found you on the web. I am Allen Erdheim, the guy from Norlin in NYC who you used to call. Been a long time.

I'm still in NYC, been through the blackout & Sep 11.

An old Micromoog of mine was sold to a distant cousin (young guy) who is an engineer for Qualcom in CA. After hours he is with new groups, trying to make it.

I have a few Gibson's and Epiphone's, getting better with age or so they say. Still partial to Gibson.

Just saw a guy on 6th Ave wearing a Moog Music t-shirt. He told me they have a web site. I looked them up and sent an e-mail.

Saw you have a magazine named after the Kingsmen's hit. I remember when they were pretty big, in the early 60's. I had no idea they were from Portland.

Drop me note, Allen Erdheim avirgo22@yahoo.com

### NAPALM STILL BURNS

Dear Two Louies

Dunno if you've seen them lately, but they're completely on fire. I have videotaped several shows lately, and they just keep getting better, as if that were possible!

With Sam and Chris clean'n'sober they have put a staggering amount of nervous energy in their bodies into the music, and it shows. By far, and above, the best playing out there right now. New songs, old songs, you name it. It all sounds frickin' grrrreeaat and everyone who listens to it sez so. Otis P Otis dragged some of the local celeb scumbags down Napalm's show at the Tractor or the Sunset (forget which) in Seattle, and they all thanked him profusely for the musical treat.

Not to be missed. Looks like they're playing quite a bit around now. I lent them my vintage 50W Marshall half stack and it sounded like a fine



Chris Newman now.

Photo Denny Mellor

16yr. old single malt in the hands of Mr. Newman. Howard (last name?), their longtime friend, played bass at the gig I saw at the Oxford Phoenix house weekend before last, with their "normal" bassist (they're like Spinal Tap's exploding drummers) being out of commission for awhile. Never a dull moment with them, I guess. Anyhow, Howard acquitted himself very well, thank you.

Thing is, they're so good, everyone else out there playing just looks sillly.

Go See 'em Jeff

## DEE JAYS WIN

Dear Two Louies,

It is such a long, ugly feeling I have, of what's happening in Portland in the live music scene The same thing has already happened in Los Angeles.

The Gemini in Lake Oswego, closed in January, no more music, (Maybe this next month they will reopen Live Entertainment) Jazz De Opus

closed its 30 year run of Jazz music and became a Topless entertainment night club, (it is packed every weekend) Guess that is what people, (men) want

Billy Reeds in northeast Portland stopped having music 2 months ago and filled the room with pool tables and video poker, nice. Like we need more of that.

I lived thru the unbelievable 80's and 90's monstrous music scene, but now, depending on who you ask, unless you are a singer/songwriter (that sings alone or a with trio) that can fit on a 4' X 6' stage, the live venues for a 5 piece dance, or concert group are becoming a thing that memories are made of. Yes, we have the Fabulous Aladdin Theatre, and yes, we have the Paris theatre, the Roseland Theatre, Vancouver's "Bacchus", and the Crystal ballroom, but a lot of these places do not have a guarantee, and some even charge to play there.

It is difficult to play music and make a living, People are just not going out to hear club live bands like they used to. The "20-somethings" go to concerts to hear the big names, but where do most of them go to dance and congregate?

DJ music-houses, Sandin Wilson

LL

ON THE COVER: Tommy Thayer of KISS plays his hometown for the first time June 22nd. Longtime Portland fans of Movie Star and Black'n Blue turn out in droves. Local boy makes good. See Rewind and Buko's Eye View. (photo Buko)



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