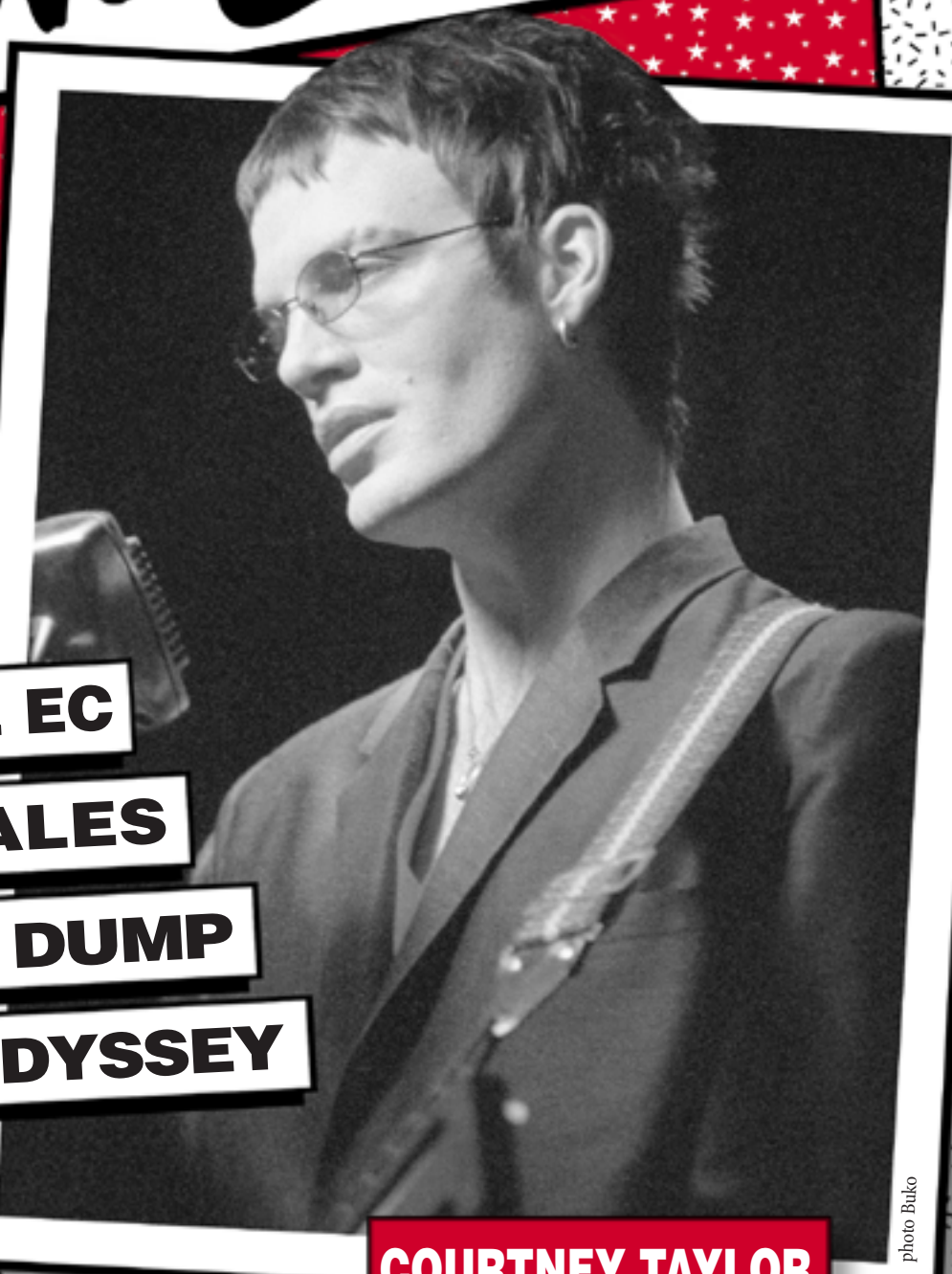


OREGON MUSIC / SEPTEMBER 2000

Two Louies



HUGE EC

13 TALES

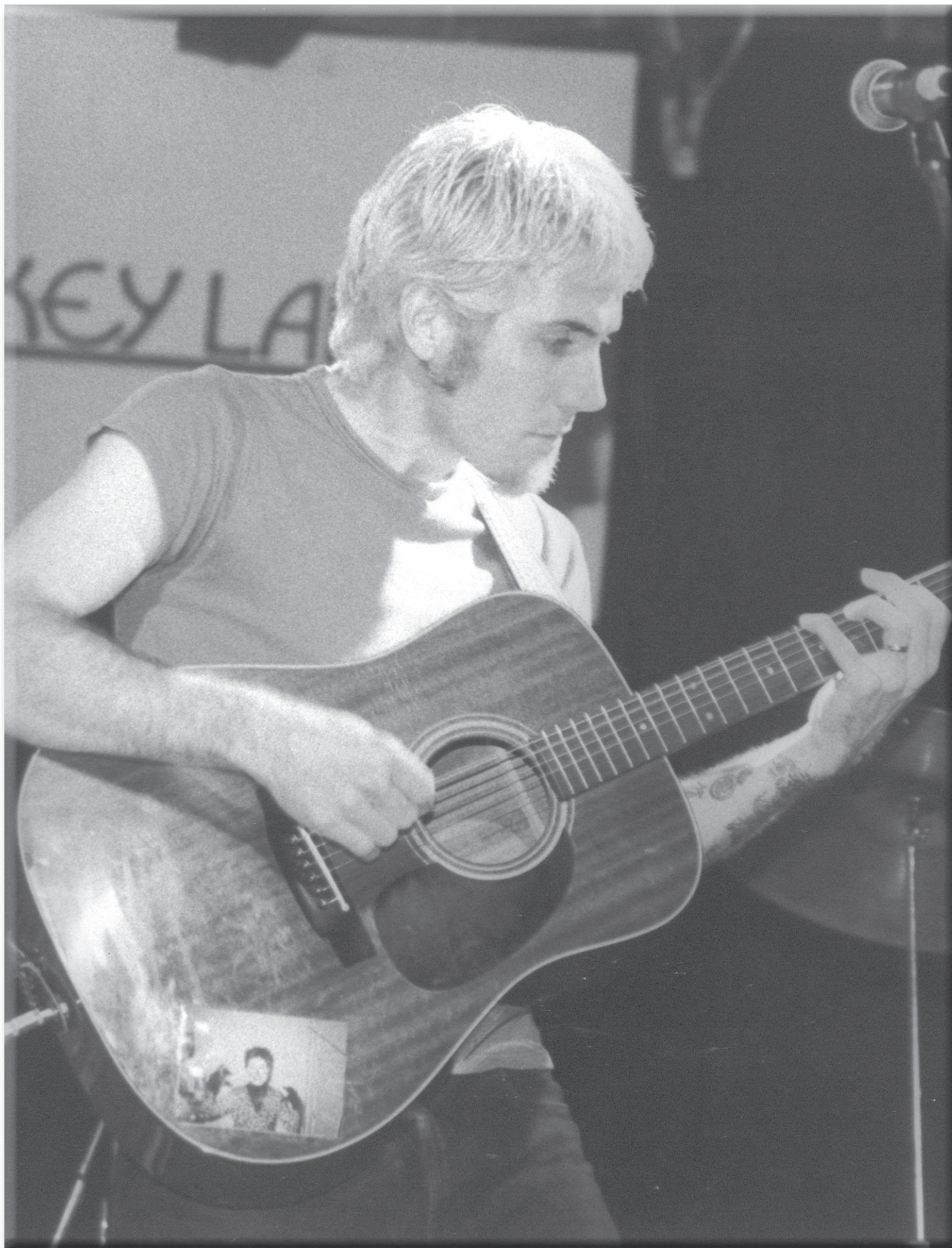
EPIC DUMP

DR ODYSSEY

**COURTNEY TAYLOR
DANDY WARHOLS**

photo Buko

OREGON VENUE GUIDE



The Raging Woodies at Key Largo.

photo Buko

Two Louies

December 1979 to 1999

One Long Journey Through The Portland Music Scene

Part nine: By SP Clarke

Flushed from the success of their own efforts in connection with Everclear Tim/Kerr Records was eager to find a second band with which to forge a partnership. Dharma Bum Jeremy Wilson's band, Pilot, seemed the likely vehicle for such a venture. In the Summer of 1994 (the same time as Skiploader released *Sprainy*) Pilot released a three song EP on Tim/Kerr Records.

In December 1994, based on the strength of that EP, Elektra Records (of the Warner/Elektra/Asylum conglomerate known as WEA) signed the band to a two-record contract. Humble to a fault, Jeremy said of the signing: "When I was in the Dharma Bums I had no idea what was going on. I didn't realize we were a popular band. My reality was living in a van for five years, in really bad health, getting cavities in my teeth. I'm glad I had the gumption and willpower to put another band together."

But, before Pilot were able even to release the album they had recorded for Elektra, they were dropped from the label, in July 1995, falling victim to one of the periodic corporate shakeups at WEA headquarters. The new boss passed on the album the band had recorded for the old boss. It's a familiar story. It happens all the time. Though Pilot continued on, to release another album on Tim/Kerr a year later, it was obvious the experience stole vital energy and direction from the band's soul.

Undaunted, Tim/Kerr soon found another band to promote. The Dandy Warhols first came onto the Portland scene late in 1994, making an immediate impact with their sloppy, irreverent, happy combination of T. Rex and the Velvet Underground. Sort of an American version of Oasis.

Fronted by Courtney Taylor, who had paid his dues earlier in the decade, drumming with the Beauty Stab, the Dandys attracted large crowds to Satyricon and La Luna as their primary strongholds. With a hip, droll sound, a certain alternative glamour, a few good songs and a couple of other ideas, the band enlisted Tony Lash to pro-

duce their first album, *Dandys Rule OK*, which Tim/Kerr elected to release under their imprint in April of 1995.

Soon, Rolling Stone magazine was to name them one of "Twelve Artists On The Edge," proclaiming of the Dandys: "They're exploding, plastic and inevitable. Not long after that, Capitol Records signed the band to a contract in October of 1995. Capitol was apprised of the Dandys by graphic artist Mike King, who had done the artwork for Everclear's *World Of Noise* release on Tim/Kerr. King sent a copy of *Dandys Rule* to Capitol VP of A&R, Perry Watts-Russell, who ended up signing the band to a contract with the label. Thus began the year-and-a-half-long roller coaster ride that became the recording and release of the Dandys first Capitol release.

Drummer Eric Hedford was quoted as describing the adventure thusly: "So at the time of *Dandys Rule OK*'s release there was this big industry buzz about the Northwest and we got swept up

in it, so we chose the best label we could find to sign with, Capitol Records. They gave us loads of cash and it was a big party. We all have healthy egos anyway, but at this point we thought we could do no wrong. We had our picture in *Rolling Stone*. We toured the world and everyone wrote about us, saying we were the next big thing. Of course we fucked it up."

The Dandy Warhols set about to squander not only their advance money, but their industry credibility as well. "When it came time to do the big record," Hedford continued, "it all fell apart. The songs weren't quite ready. The studio wasn't quite right. Courtney and Peter [guitarist Holstrom] started fighting. And when Capitol heard the tracks, they said, 'there's no songs!' 'Songs? Oh, we thought you wanted something new. We thought it couldn't get any worse, when our high profile accountant told us we were broke and that our personal savings had been used up to fund everything. The press went crazy with speculation. Our new friends

"The Dandy Warhols first came onto the Portland scene late in 1994, making an immediate impact with their sloppy, irreverent, happy combination of T. Rex and the Velvet Underground. Sort of an American version of Oasis."

by it. The first single, 'TV Theme Song,' was added on a lot of radio stations and even MTV. We were pleasantly surprised, especially when this was done with Tim/Kerr's one person promotion department.

"After that we had every major label A&R person and their mom following us around. If you know us, you know that we can be quite excessive, and big moochers. So naturally we rode this pony for everything it was worth: free meals, plane rides, hotel rooms and much, much more. Eventually we ran out of A&R people willing to fund our enter-

stopped calling. And we felt like dumb asses. It was a wake up call. We moved all our gear back to Courtney and Pete's crappy basement. Courtney wrote a bunch of songs and we went back to the studio with Tony Lash to have another try." It is, perhaps ironic that the Dandy's ended up firing Hedford in March of 1998 before beginning the process of putting together their second Capitol album (as yet unreleased).

When the appropriately titled *The Dandy Warhols Come Down* was finally unveiled in the late

Continued on page 4



Early Dandy Warhols with Meredith Brooks at Key Largo.

photo Buko

Continued from page 3

Spring of 1997, it was met with immediate critical zeal, but only moderate sales. Even the placement of "Every Day Should Be A Holiday" in the unexpected hit film *There's Something About Mary* failed to generate the anticipated response. Some insiders called into question Capitol's judgment in selecting as the debut single the controversially entitled anti-drug song "Not If You Were The Last Junkie On Earth."

Perhaps, in retrospect, the album's sales failed to meet expectations because in 1997, another musical trend was gathering momentum: the Swing revival ushered in by the notoriously obscure "Cocktail Nation." Perhaps, in wasting time, as well as money, in producing their stunning inaugural effort for Capitol, the Dandy Warhols missed their narrow window of opportunity to become the true rock stars they always presumed themselves to be. But the story is getting ahead of itself.

Heatmiser, which had been a highly visible musical force in Portland and the surrounding vicinity since early in the decade, were no strangers to distribution by a "major" independent label. By the end of 1994 they had already released two well-

received albums on the Frontier Records label—*Dead Air* in 1993 and *Cop And Speeder* in 1994. When Heatmiser signed with Virgin Records in the Spring of 1995, to be distributed through their sister label Caroline, the future seemed clear and bright.

But Heatmiser were not the typical "newly-signed act." For starters, Elliott Smith, one of the primary songwriters, had already launched a successful solo career. And, increasingly, demands were being made on drummer Tony Lash's time as well. His growing prominence in Portland as a world-

could stem the tide. The band broke up shortly after the album's release.

Coomes was undergoing changes in his own right. Motorgoat, the band he had founded with his wife, drummer Janet Weiss, fell apart when the couple divorced. As if not to lose their musical bond along with the marital, Coomes and Weiss formed Quasi, yet another configuration for Coomes' quirky Pop masterpieces. Quasi still perform to this day—although Weiss' time is now dominated by her duties as drummer for Sleater-Kinney.

1995 was a pivotal year for the Portland mu-

"1995 was a pivotal year for the Portland music scene. Bands were being signed to major label contracts at an unprecedented rate. By the end of year, Thor Lindsay, the mastermind behind Tim/Kerr Records, crowed, "I think I've counted twelve local bands signed to major label deals in the last two years."

class producer created an incremental upsurge in requests for his services.

By the time of the release of *Mic City Sons* on Virgin/Caroline, in the Fall of 1996, the band members were already seeming to head in their own separate directions. Not even the addition of Sam Coomes as replacement for bassist Brandt Peterson

sic scene. Bands were being signed to major label contracts at an unprecedented rate. By the end of year, Thor Lindsay, the mastermind behind Tim/Kerr Records, crowed, "I think I've counted twelve local bands signed to major label deals in the last two years." His reckoning was not far off. It seemed, for a time anyway, in '94 and '95, that nearly every

month some local band was being signed to a major label contract.

Meredith Brooks was the last entry to the list in 1995. Her signing with Capitol Records in December seemed to delay the Dandy Warhols' release. Or perhaps it was Everclear's inextinguishable flame. Capitol had its hands full, promoting Oregon artists. Whatever the case, Brooks' album, *Blurring The Edges* made of hers a household name across the nation. On the strength of the Spring 1997 release of her hit single "Bitch," obviously influenced by Alanis Morissette's success, Brooks finally achieved the stardom she had been earnestly seeking for nearly twenty years.

It was a circuitous route to be sure. After leaving Portland, following the 1985 breakup of her band, The Angels Of Mercy, Meredith moved to LA to seek her fame and fortune. It nearly happened for her earlier in the '90s when she was receiving accolades for her work in The Graces, an all-female trio that also featured the Go Go's Charlotte Caffey. But when that act disintegrated, Brooks' story seemed to mirror those of countless other musicians who almost made it to the big time, but didn't quite. All that changed with "Bitch."

The sudden high national visibility in 1994 and '95 of so many Oregon acts played an essential role in placing Portland in the position to be the host of an important new music convention: North By Northwest. The annual South By Southwest convention, held every Spring in Austin, Texas, had

become too big for its organizers to handle. It was determined that a second seminar was necessary, preferably to be held at a location in some other region.

The logical location for this second event would have seemed to be Seattle. But the fury of the Grunge movement, which had percolated so

nation's best unsigned bands; Steve Lockwood and Haymaker, who had received similar honors, the all-woman bands Carmina Piranha, Sleater Kinney and Joy Pop Turbo, the Dead influenced jam bands Renegade Saints (who later evolved into Kerosene Dream) and Calobo (one of the all-time best selling bands at Locals Only record shop), the Raging

"In the five years since its inauguration in Portland in 1995, NXNW has managed to create a cleaned up, PC version of the Pub Crawl of the early '80s: a great party with nothing much to show afterwards other than a lot of litter and a plethora of intense hangovers."

violently earlier in the decade, was ebbing considerably. Portland's scene seemed to just keep chugging along; a classic example of the tortoise outdistancing the hare.

Countless second-tier local bands saw NXNW as an opportunity to showcase their talents to an array of industry hacks, flaks, touts and flouts. Bands such as Hummingfish, Richmond Fontaine, Silkenseed, the teenaged Marigolds from Eugene; the Euro-Gothish Sylvia's Ghost, Nicole Campbell and Ivan's Wish, Sattie Clark and 17 Reasons Why, heralded by Musician magazine as one of the

Woodies, Little Sue Weaver, Fernando and his producer Luther Russell, Tales Untold, the American Girls, On A Llama and Jesus Presley, among many, many more.

In the five years since its inauguration in Portland in 1995, NXNW has managed to create a cleaned up, PC version of the Pub Crawl of the early '80s: a great party with nothing much to show afterwards other than a lot of litter and a plethora of intense hangovers. To date, there have been no local band/major label hookups directly attributable to NXNW.

LL



Calobo at Belmont's Inn.

photo Buko

Although the heat has been record breaking, the summer of 2000 holds a Certain promise that I find fascinating in the steamy, sticky nights of Sleepless wonder. My pick of the month for a live show, was Sting and K.D. Lang at the Rose Garden.

It was a feel good day and I got to take pictures!



Rosebud

by Robin Rosemond

I ran into Charlie Bradshaw of The Charlie Bradshaw Trio. I explained my review of his album in last month's Two Louies. He agreed with my assessments and said that his new record is more up beat. I got a note from Toni Land thanking me for the positive review of her record, Deep In Diamonds.

It's magnificent to get feed back from readers. Anyway, back to Sting.

He arrived in a Town Car with the lead guitar player. I tried not to look like I was waiting for him, but there is a spot at the Rose Garden where VIPs come and go. So there I was, resting on a couple of road boxes, counting the hours till I could go home.

After working the Don Henley, Kiss and Ricky Martin Show, my back was feeling the strain and lying down felt like complete heaven. So, the Town Car slips up beside me and the Chauffeur hops out and opens the back door. I immediately snap too and sit up. I recognized Sting immediately as he stepped from the car and pulled his guitar out with him. I stood up and promptly got bowled over by his presence, so I bolted toward the door. He was polite to the Chauffeur and sort of floated into the Rose Garden. Later, there was a radio promotion that had a small audience seated for sound check, Sting invited people up on stage to sing with him. Sting was sweet and incredibly charming, but the highlight was watching Sting's

the microphone. He was just loud enough to get everyone's attention away from his father.

When one of the songs chosen was "Roxanne", Jockobo immediately started singing in an almost mock style, "Roxanne"! The audience roared with

laughter as we watched this pintsize boy work the room. Sting begged us not to encourage him.

One woman, who sang quite well, told Sting that she was a mother of two,

and he doesn't travel with his teleprompter anymore, which is a sign that he must be completely focused on his work. It shows, and I was blown away by him and his people.

I hate KISS! That's my story and I'm sticking to it. I think they are the most pansy assed, awful, loud, stupid, depraved, unsexy, disgusting, over rated, loser, bull shit, rock star, phony, ass holes I've ever encountered. I can't begin to tell you how much I hate KISS.

Thank God the show wasn't sold out or I would have just slit my wrists knowing that these guys can still pack an arena. I hate KISS so much that they actually made Ted Nugent, their opening act look good.

Don Henley was a close second to Sting. When Don thanked the audience for buying his new record that entered the charts at number 8, he mentioned that it was up there with Britney Spears and NSYNC. The audience booed. Don said, "Now, let's be kind. Remember, their children." The audience laughed and Don proceeded to play an incredible set, perfectly mixed and just the right length of time.

Ricky Martin came to Portland on the last night of his tour. Ricky danced the entire 90-minute set. It was choreographed to the nanosecond and was professionally executed. Ricky Martin has been living large with his two hits, I hope he can manage his world and find happiness Living La Vida Loca.

Photo Americas 2000, an International Photographic Experience is coming to Portland, Oregon October 3 - 28, 2000. During the Photo America Month of Photography (October), more than 50 Portland museums, galleries, public and alternative spaces, and local colleges and universities will host special exhibitions in celebration of Photo Americas 2000.

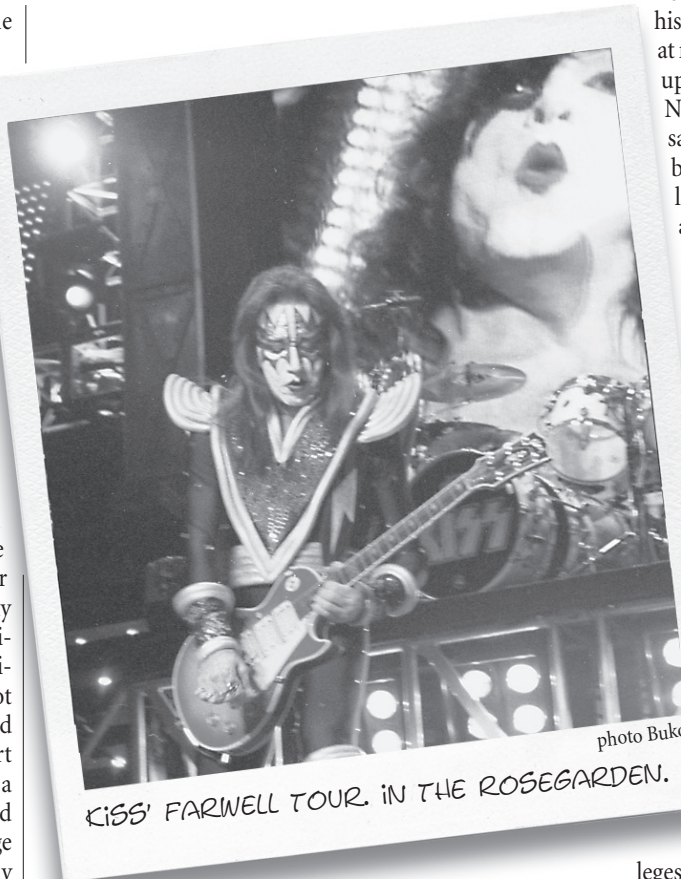
The official opening will coincide with First Thursday Art Walk. There will be a special Photo Americas shuttle and you can find more info on times and places @: www.photoamericas.com, which will be continually updating as scheduled.

On October 7 the Portland Art Museum is hosting the Fine Print Auction. The Review Americas Portfolio Review will be held October 4 - 7, 2000 at the Benson Hotel.

Although I have so much to learn about photography, it's still one of my favorite mediums. I continually record and archive my life. Photography is one of the most rewarding art forms there is. If you want to participate log on or call: 1-877-678-5263.

Write to me: rosebud@teleport.com.

LL



KISS' FARWELL TOUR IN THE ROSEGARDEN.

"I hate KISS! That's my story and I'm sticking to it. I think they are the most pansy assed, awful, loud, stupid, depraved, unsexy, disgusting, over rated, loser, rock star, phony, ass holes I've ever encountered."

adorable five-year-old son, Jockobo.

He got up on stage and stood at a microphone set up for him. He was at ease in front of the audience and kept turning to the guitar tech. commenting into the microphone. Then Jockobo began to butt into the conversations Sting was having with the radio winners. If the audience laughed at one of Sting's jokes, Jockobo laughed real loud onto

Sting said, "That's the most important job there is." Someone asked him if he ever felt like moving to Oregon and he replied, "I always wanted to live here because the women are so beautiful." Well, you can imagine how he endeared himself to all the females in the audience. Sting is cut like a stone and looks like a God at 50. What else? Who knows? But it was an honor. His music is better than ever

THE "TERM" OF RECORDING CONTRACTS

One issue always addressed in recording contract negotiations is the issue of how long the contract will last — or in recording contract jargon, the "Term" of the contract.

In the somewhat distant past, the typical recording contract would be for an initial one-year period (in which the artist would do one to two albums), followed by four to seven consecutive one-year option periods. In each of those option periods, the artist would be required to do one or two albums (with the exact number of albums depending on the terms of the particular contract involved). In short, recording contracts in the past were generally structured in terms of how many years the contract would be in effect for.

This situation changed, starting in the mid-1970s. Today the conceptual focus of recording contracts is not on how many years the contract will be in effect for, but instead, how many *albums* the contract will be for.

THE OLIVIA NEWTON-JOHN CASE

This change occurred because of problems which record companies encountered with the old type of contract, particularly in situations where an artist failed to record one or more of the required albums.

This problem came to a head in the late 1970's in a lawsuit between MCA Records and Olivia Newton-John (your favorite and mine), in which Newton-John asked that her contract with MCA be terminated. Her contract with MCA had been for an initial two-year term, with three one-year options following that. In other words, the contract was for a total of 5 years.

During the term of the contract, Olivia New-

MCA would not ever receive the total number of albums from Olivia Newton-John which the contract had originally provided for.

Largely as a result of that lawsuit, record companies quickly changed their recording contracts to base them upon the number of *albums* to be recorded, rather than on a certain number of years.

RECORDING CONTRACTS TODAY

The typical recording contract today obligates the band to record a specified number of *albums*. This is a *one-way* street, though, because the *record company* will customarily have the right to ultimately decide *unilaterally* the total number of al-

bums, this does not mean that the artist will actually be doing that number of albums for the record company, but only that the artist will be obligated to record that number of albums *if* the *record company* so chooses.

Incidentally, it is essential that if at all possible, the artist obtain the label's guarantee of a specified monetary amount of promotional funding for each record. Though obtaining such guarantees is certainly not a sure-fire solution, it increases at least a little the odds of some success with the label. In the final analysis, however, each deal with a label (particularly a major label) is almost

LEGAL EASE

by Bart Day, Attorney

bums the band will eventually be permitted to actually record. In the recording contract, it will say that the record company will have a certain number of "options," each option being for one (or sometimes two) albums.

Typically, the record company will want to have "options" for as many albums as possible, so that if the artist's early albums are very successful, the artist will be obligated to record for the record company for a longer time.

On the other hand, the *artist* will typically want to negotiate for as *few* albums under the contract as possible, so that if the artist's early albums are successful, the artist will be more easily able to

always a crap shoot. The deal can often be either vastly successful, or vastly *unsuccessful*, for a wide array of possible reasons (such as label hirings and firings) which have nothing to do with the terms of the recording contract itself.

"FIRM ALBUMS"

I have talked above about the *maximum* number of albums a band will be obligated to record. But, what about the *minimum* number of albums the *record company* will be obligated to *finance*? These are often referred to as "firm records," as in "The deal is for two records firm."

For a new band with little or no clout or negotiating leverage, the recording contract will often obligate the record company to finance the recording of only *one* album. In other words, the band could be dropped after one album. But in the case of a band with at least some bargaining leverage, the record company will very often commit in the recording contract to finance the recording of *two* albums, and sometimes three albums.

There is one particular point which should be made here concerning so-called "firm records." Just because a deal is for, let's say, two "records firm," the contract will typically not guarantee that two records will *actually be made*. Instead, the recording contract in that situation will more likely say that if the label chooses not to make either or both of those two records, the label will be required to pay the band a sum of money, and the exact amount of money to be paid will be based on a formula set forth in the contract. Oftentimes, especially in the first draft of the contract, the contract will say that if a "firm record" is not made, the label will be required to pay the band only the minimum AFM union scale for that album. More often, however, the contract will say that the label will be required to pay the band the cash advance which would have been required to have been paid to the band under the terms of the contract for that "firm album" if that "firm album" had in fact been made. There are other formulae which are

"The typical recording contract today obligates the band to record a specified number of albums. This is a one-way street, though, because the record company will customarily have the right to ultimately decide unilaterally the total number of albums the band will eventually be permitted to actually record."

ton-John had failed to record some of the required albums. Nonetheless, she argued in her lawsuit that she should be entitled to terminate the contract at the end of the five years, even though she had not yet recorded all of the albums required by the contract. In response, MCA argued that it should be allowed by the court to extend the term of the contract past the end of the 5-year contract period, for a period of time equal to the recording delays caused by Olivia Newton-John during the 5-year term of her contract.

However, the court decided against MCA, and in favor of Olivia Newton-John. The court held, in effect, that even though Olivia Newton-John had failed to timely record all of the albums required under the contract, the contract expired at the end of the five years anyway. The net effect being that

renegotiate the contract sooner (on terms more favorable to the artist), or to sign another record deal with another record company.

It should be mentioned, though, that there is some middle ground at which the self-interests of the record company and the artist do converge. For example, unless a major label is guaranteed the right to do a reasonable number of albums with a new artist, it will not make sense for the label to spend large sums of money on recording and promoting the artist's early albums and developing the artist's career.

The main point to remember here, though, is that the *record company* (and not the artist) controls how many albums the artist will eventually record for the record company. So if the artist is committing himself or herself to a large number

Continued on page 21

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

Songs From An American Movie...—Everclear
Capitol Records

Everclear's third Capitol release reflects a sense of maturity on the part of leader Art Alexakis, as well as an independent attitude that he and the band have earned, through what must be considered veteran status in this era of one-hit obscurity. As always, the lyrics dwell on interpersonal relations: in all directions, from all viewpoints. But perhaps even moreso than usual, Alexakis seems particularly cognitive, with a wistful insinuation of yearning nostalgia.

The leadoff title track echoes "Santa Monica" melodically, though far mellower. And instead of a nihilistic rant about watching the world die, we have a gentle ode to a father watching his daughter at play. Art's jangling 12-string acoustic and bassist

Knight's "Mr. Big Stuff" propels "AM Radio" a sentimental look at the days when radio, and music in general, were less commercial and more open to a variety of influences. A surprisingly overblown and flaccid take on Van Morrison's chestnut "Brown Eyed Girl" follows, as if to illustrate the point.

Symphonic synth strings color "Learning How To Smile," a low-rent ditty about a couple that tries to survive the favorable odds that life will swallow them. Ecklund's ukulele dresses up the 3/4 low-key hoedown of "The Honeymoon Song," wherein (possibly) the couple in the previous song finds salvation at the end of the rainbow in Hawaii.

Ecklund's John Bonham-like drums drive the synth string maelstrom of "Now That It's Over." Obvious references to mid-period Zeppelin do little to disguise the fact that the song is another Alexakis creation. Jimmy Page comes to mind on the 12-string twirls of "Thrift Store Chair," though references to John Prine within and without the song are apt: a country twang befitting the short tune.

"Otis Redding" harkens to earlier days, as many of the songs do, when life was apparently less complicated, despite poverty and drug dependency. A nice turn in the choruses, replete with stirring string charts, keeps the song from being too predictable, a crime that Alexakis' melodic sensibilities could easily commit.

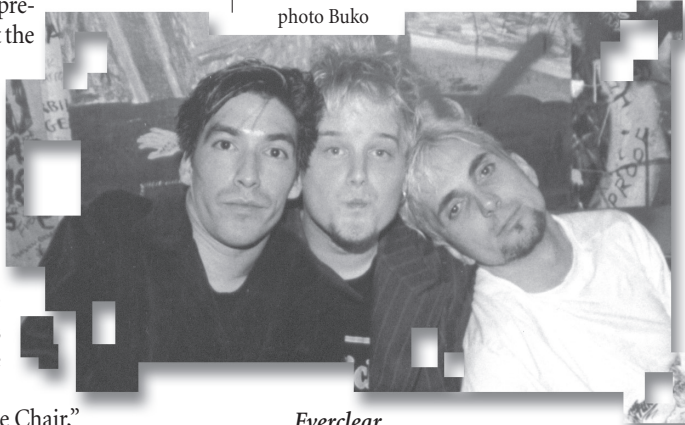
Witness the construction of "Unemployed Boyfriend." Alexakis' lyric lines scan almost identically from song to song, all sounding more or less like rewrites of "I Will Buy You A New Life." But the words mean something, all the same: "You can be with me, yes I will treat you like a queen/I will go to all those chick flick movies, that I don't really want to see/You can be with me, I will never let you down/ I will never make out with your girlfriends, when I know you're not around."

"Wonderful" is probably one of the better examples of the "new" Everclear sound. R&B flavored

parent for mistakes made (such as in "Father Of Mine"), Alexakis seems to be trying to convince his daughter that he is not making the same errors. An interesting sociological study could be made of this.

It is difficult to know what to make of this album. Alexakis is definitely trying to extend the inherent limitations of his idiom. But most of it is window-dressing. The strings and horns and laid-back arrangements only serve to reinforce the notion that Art does not have a lot of melodic variety at his command in his songwriting. In a more Rock

photo Buko



Everclear.

oriented format, this is not, perhaps, so noticeable. Here it is especially obvious.

It's hard to believe that Capitol will let the band release too much more of this sort of stuff. While there are a few radio friendly, tried-and-true Everclear songs here ("Here We Go Again," "AM Radio") a lot of the material is too soft and fluffy to muster much energy. By bogging the arrangements down with superfluous instrumentation, Alexakis' limitations as a melody writer are only brought into clearer perspective. It's probably safe to assume that was not his intention.

Thirteen Tales From Urban Bohemia—The Dandy Warhols
Capitol Records

It's hard to believe that it's already been five years since the Dandy Warhols released *Dandys Rule, Okay* on Tim/Kerr records. And three since their first Capitol release, *The Dandy Warhols Come Down*. Leisurely would be the best word to describe their career pace. In that time they have the opportunity to become endearing of and by the European music scene—who, after all probably get the joke. It's a joke you know.

Oh, not the band mind you. The band is great. The joke is the name, but it's more than that. It's the attitude that comes with the territory of the name, Dandy Warhols. It was Andy Warhol who started the joke (and not a whole lot of Americans ever got it). And it's the Dandys who carry the banner forward. The band understands the joke and continues to play it. To the hilt.

Leader Courtney Taylor-Taylor, as he chooses to call himself these days, has a gift for creating understated Pop masterpieces that linger in the mind like a glass of fine wine or a bong hit of some

"Mort Lindsey, Merv Griffen's longtime musical director, conducts the strings on Alexakis' Beatlesque (think of 'Goodnight' from the Double White album) 'Annabella's Song,' another tune about being a father."

Craig Montoya's repetitive mandolin arpeggio carry the song. "Here We Go Again" a celebration of a hot love affair, coasts on Greg Ecklund's snappy, syncopated beat and an additional horn section swelling in the turns, with chunky electric guitars providing further motivation.

A Hip Hop beat and a canned sample of Jean

orchestral keyboard touches make for thicker, more ponderous arrangements. Mort Lindsey, Merv Griffen's longtime musical director, conducts the strings on Alexakis' Beatlesque (think of "Goodnight" from the Double White album) "Annabella's Song," another tune about being a father. Whereas, in the past, Art was chiding his own

Continued on page 10

by Stephanie Salvey

In the MIX

Two new recording artists and two new recording studios, it follows that I should write a Two Louie's column to recount it. I had one of those rare opportunities to be in the studio while the musicians put their songs down on tape. Last month I was at the Track Shack in SE Portland with the soulful songstress Reyes and later visited the men of Lodestar out at Rock Creek Sound.

Rock Creek Sound is a beautiful new studio located in the prairie about 40 minutes out 99 W. This full-service recording studio is owned by a familiar character of the live sound scene; Robbie T and his partner Mike McKenna. Since the studio space is a converted house and quite large, several of us were able to hang out during some pre-production recording of Lodestar. Robbie T has earned the trust of many through the years as a great live sound engineer. Robbie has toured all over the country with Austin act Reckless Kelly. Locally Robbie T has been working Portland shows for bands such as Big Time Rosie, Thrillbilly and Pacific Wonderland in all the cool rooms such as the White Eagle, Buffalo Gap, Berbat's and the Cobalt. Robbie T is one of those great rock and roll soldiers that tends to speak of bands in the second person. Robbie is also one of the cats we industry people call when in need of an entire stage set up with sound equipment, when something needs done professionally at last minute, or there is a very important show and we just want to pass the baton to a pro. Robbie T has a reputation of delivering on all of these kinds of tasks, which makes him a darling of promoters and bands alike.

I like to say I met Robbie in Austin during South by Southwest one year while staying at the Reckless Kelly house. Robbie T is a brilliant example of the eccentric team members that those northwest boys of Reckless Kelly have a knack of collecting. And as we all know, the team around the band can be as important as the members, and this is why Robbie flies to Austin...a lot. Robbie likes to say that he and I met earlier at a Haymaker gig in Salem, where I was the whip cracking manager of the rock band that went head to head with the live sound engineer over some issue or another. I don't remember this incident, but I guess some men that run sound remember some women that run bands.

One of the first Portland bands to record at Rock Creek Sound was Lodestar. Lodestar is one of



photo Stephanie Salvey

Lodestar; a super-group formed out of the mass of free-floating talent in Portland.

those super-groups forming out of the mass of free-floating talent in Portland right now. This group's sound is somewhat hard, somewhat psychedelic, a

such as Dirk Sullivan (Nine Volt Mile) played the other instruments. Now, for Lodestar, Brent is playing his acoustic guitar and singing the tunes he has been collecting while taking time off from the stage. Some of the Lodestar music stems from Brent's songwriting from the last half decade beginning in the years when he and Dirk quit Love on Ice and started writing new songs and playing out as their acoustic duo, k. These guys created quite a following at such as Vinnie's. Now with his full rock band, Lodestar, these older acoustic songs have surfaced as great rocker songs, and his newer pop tunes bring a brilliant mix to a Lodestar set. The newer, poppier songs are, to those familiar with both songwriters, quite noticeably influenced by Williams' work with Portlander Jeff Trott. Jeff enjoys a career writing pop songs for such greats as Sheryl Crow and Stevie Nicks. Jeff's grasp of the pop sound had carried over to Brent through the scores of hours of their hamming together through the years at Jeff's studio and the studio of Brent's brother Gregg Williams (one of Portland's finest rock drummers and producers, but that's another story). Personally, it's the changes in the Lodestar songs that kill me. Sweet and smooth at one point in the song, then the change up brings the next moment to full on rocking and the songs continue to ride the wave back and forth-the proverbial emotional roller coaster ride if you will. Williams has created a passionate and emotional group of artists to deliver the sonic entertainment and they each bring strong influences to the band from their various backgrounds. Bass player Davy Hall has been in a few bands in the Portland scene, most notably Thrillbilly, the hard charging americana stars. The rootsiness of Hall's Thrillbilly past blends well with Williams' tunes of his late 90's alt. country/folk songwriting. Guitarists Jeffrey Trapp and Dan Hyatt help with the hard rock and psychedelic twist. Both Trapp and Hyatt played in the powerful indie rock band, the Stamen Pistils. There is an eeriness to the guitar playing of these guys. The pedals and the guitar effects so beautifully carried out by the two guitar players move the listener in the LSD direction, and the ability of the guitarists to play alternatively melodic and hard naturally bring comparisons to Neil Young. Rounding up the band is the ubiquitous Ezra Holbrook. Ezra is a classically trained musician who has come up from LA to play in bands, and to pump out live sets and recordings

"Robbie T has been working Portland shows for bands such as Big Time Rosie, Thrillbilly and Pacific Wonderland in all the cool rooms such as the White Eagle, Buffalo Gap, Berbat's and the Cobalt."

little bit cowboy and very much pop. The band is headed by the great songwriter Brent Williams. Brent made his rock and roll bones in the Seattle era band Love on Ice, which toured the world and recorded two records for Interscope. Brent was primarily a bass player with Love on Ice while buddies

of his own songs such as his latest album 'Sympathy for Toys and Puppets'. He is also an accomplished producer and veteran of the studio. Ezra's production credits include two records for Lael Alderman (Geffen) and a recent one with the Ameri-

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Continued from page 8

really great weed. Guitarist Peter Holmström continues to grow as a musician. Likewise, for keyboardist-bassist Zia McCabe, who could barely play when she started, for heaven's sake. Whether by destiny or design, the band sounds more British than American. Maybe that's why they're so beloved in the Euro Theater.

Longtime drummer Eric Hedford left the band awhile back, is replaced here by Brent DeBoer, who does a fine job of guiding the beat through Taylor-Taylor's often meandering songwriting style. Mention too should be made of the tremendous contribution of stellar slide guitar accents on several songs by one Troy Stewart.

The Dandys are nothing if not a tribute band to their influences, which include but are not limited to the Velvet Underground and Lou Reed, David Bowie, the Pixies and Frank Black, the Cult, the Beach Boys, the Byrds, Iggy Pop, Pink Floyd and Oasis, among many others. They pay tribute. They are not a cover band.

At the outset it would seem that Taylor-Taylor was here able to closer realize the more spacious aspects of his music that he had to abandon during the recording of what eventually became *Come Down*. But there is nothing blasé or esoteric about the music. Each song has an instantly memorable, undeniably sharp hook.

It's just that the hooks are not always buried in the vocal choruses as Pop decorum would dictate. Instead they are just as likely to appear as an instrumental figure as with (Portland's own) Eric Matthews' pretty trumpet figure on "Godless" or Stewart's affective slide work on "Mohammed" and down-home barnyard cornpone on "Country Leaver."

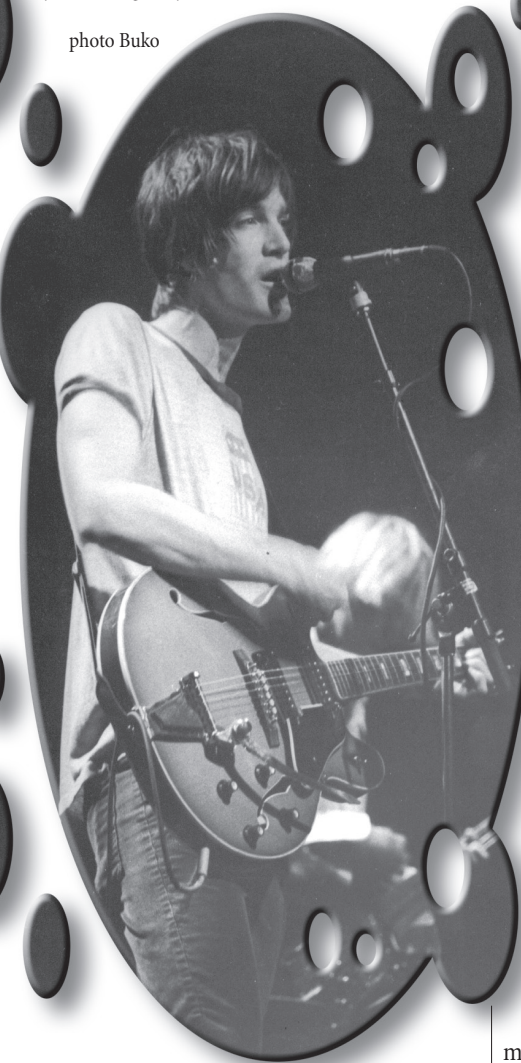
Which is not to say that the big-beat snotty Dandys have disappeared. They come out hard on "Nietzsche," a tune bearing a chord progression that could pass for a rewrite of the Troggs' classic "Wild Thing."

And "Solid" finds Courtney dabbling from his Lou Reed bag, his voice low, nasal and sinewy. Over crunchy rhythm guitar and telegraphic synth chits, Courtney lodges a few personal observations: "Well I must have a door in the back of my head/Where I dump out all that crap so I can just feel solid again/No more sittin' around thinkin' about your hair/Coz I must have a door in the back of my head."

"Horse Pills" rocks even harder with Courtney's curled-lip vocal rap— so witheringly hip and off-handedly cool. Cutting to the chase, "Get Off" is a confectionary piece of ear candy, sprinting upon a rhythmic acoustic guitar and a pubby, singalong vocal quality. It's a hit! "Cool Scene" whines and whirs with several brilliant tiny machinations.

Jamming off of the Stones' "Gimme Shelter," "Bohemian Like You" is steamrolled by DeBoer's muscular drumbeat and Courtney's ingenuously catchy lyric. "You've got a great car, yeah what's wrong with it today?/I used to have one too, maybe I'll come and have a look/I really love your hairdo yeah/I'm glad you like mine too, see

photo Buko



Dandy Warhols.

we're lookin' pretty cool." Dipping into the Reed bag yet again, "Shakin'" massages the mind's carotid

This is an album from a band in complete control of its studio powers. Taylor-Taylor and co-producer Greg Williams carry out a distinct game plan with this recording, segueing from track to track.

As with all of the Dandy's other productions this one is a joyous and humorous outing, which captures the human experience in a unique way, combining real sentiment and profound cynicism into unusual admixtures.

Critics, of course, will malign the band for sounding too much like their influences, as if it were the first time that ever happened in Pop music. Others will scratch their heads, unable to fathom the genius that lies behind this production. It's a joke. It's all a big joke. Why take it so seriously? What a wonderful album!

Barcelona— Gary Ogan

Self-Produced

In a right and just world, Gary Ogan would have been a big star years ago. Decades ago. Beginning with his stint with Bill Lamb in the early '70s, as Portland (with their regional hit "Portland Rain"), and including time on the road with fellow Oklahoma native Leon Russell, Ogan has amassed a résumé that should be the envy of most other local musicians. As a multi-instrumental musician and songwriter, Ogan has few peers in the region. Still, he has yet to receive his due.

Part of this is attributable to his decidedly low-key personality. Part to his tendency to wander: from here to Nashville and back again. Part of the reason lay in bad timing and bad luck. But, all the same, Gary Ogan deserves a place in whatever local pantheon is at last erected to our local musical heroes— should that day ever arise.

Though the eleven songs (and one repressed number) presented lack the big hit that one might expect, or hope for, from Ogan, they still exemplify his workman-like approach to his music. Here he plays all the instruments, layers all the vocals, while serving as his own engineer and producer. The album stands as a testament to his skills within all those crafts.

"Cool Is Still Cool" is the lead track, as well as

"As with all of the Dandy's other productions this one is a joyous and humorous outing, which captures the human experience in a unique way, combining real sentiment and profound cynicism into unusual admixtures."

toward glorious unconsciousness.

There's hardly a misstep among the thirteen songs presented here. Holmström's "The Gospel," though not a bad song, suffers in comparison to Taylor-Taylor's clever manifestos. The first two songs are slow to develop, the last two never do. But all are identifiable as the work of the Dandys, and are good songs in and of themselves.

the aforementioned reprise at the end. It's a bouncy tune, with a hint of buoyantly stylish Steely Dan-ish Jazz phrasings in the keyboard presentations, which include an array of piano sounds, as well as vibe tones and an analog synth patch. Ogan's confident vocals are supported by a snappy drum beat. A good song.

Continued on page 14



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings Music Makers

I ran into longtime Portland musician Corey Wheeler backstage at the Bluesfest. Corey is best known for his Muddy award winning performances with the Mel Soloman Band and the Teraplanes. Corey just returned from a well deserved two year sun break in St. Petersburg Florida in which he worked with the Wendy Rich Band and also produced a very, very cool surf album for his band the Hodads. The CD is titled "the HODADS total surf and hotrod" and features twelve instrumentals all containing Corey's un-canny picking skills, Papa Woody on bass and Knee Jerk on skins. Welcome back King Pompano!

The Karaoke Band From Hell is Tres Shannon's new project, a band with a seventy-song book and the same basic idea as normal karaoke except a real band actually backs up the singer when each song is called out at random. The results are a haphazard-

yet successful and greatly entertaining show, what more (or less) would we expect from Tres? Also, word is Tres' old club the X-ray is going to be the subject of a movie; should be good.

The annual Caribfest in the north parks blocks took place on the last weekend in July. The Caribfest celebrates the food, music and culture from the Islands. This year among others, the music featured

Steen adding his golden touch to the mix.

One of the best photos I clicked at the Bluesfest was of the legendary Pinetop Perkins playing solo. It was amazing seeing ten fingers play for fifty thousand ears, what a sight!

Joey Barbur was one of Portland's more successful musicians when he left for L.A. in the early eighties, but after working his butt off chasing record deals for twelve years he took a shot at the glitzy Las Vegas show band scene and apparently is doing quite well. Joe works at New York-New York and supplements his cover band paycheck by adding a critically acclaimed Rod Stewart Tribute to the show. Joey's voice was always exceptional and he is smart to farm a good paying gig in a town where money flows like water over Multnomah Falls.

My Beach-Boy buddy Phil Greek has returned from Hawaii after ten years, adding the ukulele (of course!) to his program of island, pop and rock originals. The Greek is doing well here in the rose and music city and along with his solo work he also plays with Barb Kitchel and the Pan Gypsies.

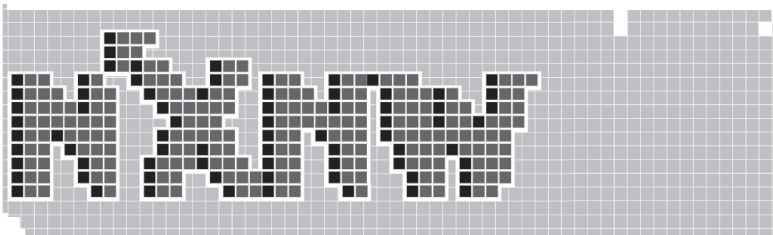
"Corey Wheeler just returned from a well deserved two year sun break in St. Petersburg Florida in which he worked with the Wendy Rich Band and also produced a very, very cool surf album for his band the Hodads."

several great Portland bands including Chata Addy with Newell Briggs on guitar, Callaloo featuring Isiah and with special guest Skip Elliot Bowman on steel drum, and the Pan Gypsies with guest drummer Ron

I tested over thirty recording mikes over the past year and I found the Rode NT2 to have the best over all sound, so if you're caught up in this home recording craze (like I am) check 'em out.

LL

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THE GRAND OL' SOAP OPRY

This is huge.

Everclear's "Songs From An American Movie Vol One" jumped a hundred and ninety-one chart positions (7/29) to enter **Billboard's Top 200 Albums** chart at number 9 with a bullet.

That same week "Songs From An American Movie" entered BB's Internet Album Sales chart at #1.

SoundScan reported the lp sold 107,000 units. A Top Ten album in the first week.

The album's debut was the highest position on the album chart for Everclear to date. The band's 1996 debut for Capitol "Sparkle and Fade" peaked at #25, and the follow-up "So Much For The Afterglow" opened at #33 a year later.

Album sales were driven by the across the board success of the first single, "Wonderful".

"Wonderful" peaked at #3 on BB's Modern Rock Tracks, then crossed over to the Adult Top 40 chart, climbing to #11, then marched up the Top 40 Tracks chart to #17, all the while hovering on the Mainstream Rock Tracks chart for weeks at #30.

Billboard covered the EC phenom with a July 22nd story by Larry Flick entitled "Everclear's Capitol Release Gets 'Wonderful' Response." In the feature, Capitol execs went on the record praising the band's work ethic. Roy Lott, president/CEO of Capitol says, "This is a tireless band. They are ready and willing to do whatever it takes to make this project happen on a large scale, which is fantastic-particularly since they are now also in the studio working on a new record.

Capitol's VP of marketing Stacey Conde added, "There's a lot of goodwill out there for this band. There's a nice demand building for them..."

Everclear started promoting the album in early May. The first single, "Wonderful" was released May 22nd and 200 stations added the track in the first week. The band visited stations across the country and appeared on television the week the lp was released, stopping by "The Tonight Show With Jay Leno" on July 10th and "The Late Late Show With Craig Kilborn" on July 21st. Art appeared on "Politically Incorrect" July 14th.

EC headlined a "huge event" in Los Angeles for powerhouse radio station KROQ, July 11th.

Both MTV and VH1 added the video for "Wonderful" to their playlist.

Art directed the video, which was shot in Los Angeles, and felt good about the outcome. "It was a proud moment when I took a look at the final edit. We wanted to make a video that supported the song, but one that also made a solid serious point. I think

we've done that without being heavy-handed or preachy." The clip intersperses performance footage of the group with the experiences of several children and how they're affected by their parents' breakup.

According the BB story, "The marketing of "Songs From An American Movie, Vol 1: Learning How To Smile" has been supplemented by a fairly extensive Internet campaign. It's highlighted by the placement of an icon link to Everclear's Web site (everclearonline.com) on what (marketing VP) Conde describes as 'every possible radio, retail and lifestyle site we can find.' Since June 19th, the icon has become a portal to new content for the band on a weekly basis. Among the items offered are a timed-out download of the album track 'Now That It's Over' as well as interview footage with the band and the video for 'Wonderful.' On July 1st, a streaming version of the entire album became available."

"Fans of Everclear will get a double dose of music within the next six months, as the band is planning to issue a second album before the close of 2000."

"These sets are the first offerings from the band since 1997's "So Much For The Afterglow," which sold 2.3 million copies in the US according to SoundScan. The band was given the **Billboard Music Award** for modern rock artist of the year in 1998, according to figures compiled by Billboard's Rock Airplay Monitor."

"Maybe it doesn't make sense, but you've got to go by your gut. We feel this is the right thing to do," says Alexakis of the second disc, which will be titled "Songs From An American Movie, Vol2: Good Time For A Bad Attitude."

"Ultimately, the band is showing both sides of its personality by doing this," says Perry Watts-Russell, senior VP of A&R at the label. "Having heard a bit of what they've done for the next album so far, what impresses me is their ability to continue expanding and exploring creatively, while also remaining coherent and consistent."

"We're not worried at all," says (Capitol CEO) Lott. "When you hear the next album, it'll all make sense."



Lucky Thirteen...

The Dandy Warhols' "Thirteen Tales From Urban Bohemia" jumped onto Billboard's Heatseekers Album Chart at #12 with a bullet (8/19). The Heatseekers chart is defined as, "best selling titles by new and developing artists, defined as those who have

never appeared in the top 100 of the Billboard 200 chart." The lp is #182 on the top 200.

The second single, "Bohemian Like You" entered BB's Modern Rock Tracks at # 34 with a bullet.

Even the International music trade publication blows it once in a while...



Systemwide: the EP is out on BSI.

Billboard covered the Dandy Warhols' Capitol release in a July 29th feature entitled, "Cult Faves Dandy Warhols Tell "Thirteen Tales" On Capitol Debut"

Debut?

Oooops. "Thirteen Tales From Urban Bohemia" is the second offering from Capitol and not the "major label debut" as Dave Wilson reports in his otherwise supportive feature. Capitol released "The Dandy Warhols Come Down" in 1997.

Dave also blew the release date in his piece, citing August 29th as the street date when the actual day was August 1st. BB printed a retraction the next week. (Dave's probably back at Music Connection by now...)

D TURNTABLES

BY BUCK MUNGER

Wilson says defining the band's fans is a difficult task.

"We made this album for the people we play pool with," says singer **Courtney Taylor**.



photo Pat Snyder

"The cats who go home and listen to **Neil Young** and **Led Zeppelin**. This is who this is for because that's who we are," **Rob Gordon**, VP of marketing for Capitol Records, however, has a different take on it. "They have a Phishesque following."

Dave's story also revealed Courtney Taylor's creative secrets. "Mostly it's just like channeling," says Courtney regarding the writing process. "I don't feel like I write the songs. I'm just in a space, and it comes out."

"That said, the first U.S. single 'Godless' took a different road to completion."

"It started out this wailing, angry thing that I was feeling at the time, but eight months later, it wasn't invoking that," Taylor recalls. "It wasn't until we added the Bacharach-styled portion of the song with the trumpet that I started singing the song differently."

"Godless" was shipped to radio July 11th, "has been drawing praise from college radio programmers." The video, directed by Courtney and **Chris**

Anthony had its premiere on MTV's "120 minutes" in June, and is currently in regular rotation on M2.

"We're starting from the ground up," says Gordon, adding that the label has begun generating interest at mainstream and modern rock formats, with an eye toward triple-A and top 40 in the coming weeks.

"This is definitely a 'tell your friends' type of record," says Gordon.

The Dandy Warhols are making some friends in bands they're fans of themselves. "Two members of **Echo & the Bunnymen** came down from Liverpool as did **Pete Dinklage** from **Spacemen 3**, says Dandy guitarist **Peter Holstrom**. "It's nice when people you've admired live up to your expectations."

"Adds Taylor, 'David Bowie visited us in Glastonbury and wound up inviting us to his stage during one of his sets. It was the most shockingly flattering thing.'"

Capitol veep Gordon believes the secret behind the Dandy Warhols' success is Courtney Taylor himself. "Courtney's sound, Courtney's vision. Courtney does the artwork for the video. He is like the artist's artist. It's tough. It's like he is the sex, drugs and rock'n'roll of rock'n'roll past. Everything you heard about these musicians, that's what Courtney is."

The second single "Bohemian Like You" was released to radio in mid July and was included in the soundtrack of the new **Keanu Reeves** movie, "The Replacements."

Entertainment Week (7/21) gave "Bohemian Like You" a B minus observing, "The most straight-ahead rocker from the Warhols new CD has a good charge, but without a killer chorus or bridge to drive it home, it's about as lazy as the would-be bohemians it pokes gentle fun at."

Rolling Stone (8/31) gave the album 3 stars commenting, "Coming from a band whose greatest hit was 'Not If You Were the Last Junkie on Earth', this album suggests that it's possible to be elegantly wasted for fifteen minutes and survive to eloquently tell the tale."

§ § §

Even without Old Slowhand...

After their second sold-out show in New York, **Sleater-Kinney** was visited by **Rolling Stone** magazine for a backstage photo and sound-bites for **Randall** Notes (7/20).

"We don't need Eric Clapton?" quipped drummer **Janet Weiss**.

"Certainly not when your band contains guitar

goddess **Carrie Brownstein**, hands down the best ax-grrrr out there," says RS.

Carrie was pumped for the Big Apple. "Tonight was the best show of the tour. One of my insecurities is to stop and the crowd's not singing along, but they were louder than I was. I haven't gotten the **Freddie Mercury** thing down yet. Y'know, like 'Radio Gaga.'"

§ § §

Bit Parts...Epic Records has released **Slowrush**. The label bought out the band's contract, rather than release a second album. **Slowrush** appears at **Satyricon** August 19th. Former **Slowrush** bassist **Caleb Spiegel** has a happening band. Caleb fronts **My Regrets** and opened for The Dandy Warhols August 10th. Former **Slowrush** keyboardist **Blake Sakamoto** has a full plate producing CDs for **Portland Taiko**, **Sue Owens** and an un-named "New York singer". Blake also plays keys for **Black Barrel**, fronted by **Bill Wadhams**, formerly of **Animotion** who had the huge hit "Obsession" in 1985. Blake also gigs with **Brian Cutler** and can be seen with **Jeff LaBansky's** **28 IF** August 30th at **Berbaty's Pan...** The limited 12" version of **Systemwide's** "Osmani Stepper" EP is out on Portland's **BSI Records** in virgin vinyl. **Wire Magazine** plugged BSI as "an antidote to all that Pacific Northwest Rock nonsense. BSI seems to be developing a dub orientated manifesto which makes them a label worth checking"...**Dan Reed's** album for the Thayer brothers' **Eon Records** has been years in the making. Insiders say Dan writes new songs so fast the **Dan Reed's Odyssey** project is constantly changing, but now finally nearing completion. Dan's Odyssey is already generating major label sniffage. Eon was the first home of the **Slowrush** lp. This could be the Thayer's second album dealt to the majors...**Ponticello** played a packed industry showcase in Los Angeles at the Mint in July and plans to return in October for a third audition for **Vanguard/Sugar Hill Records**. The roots/rock act has just released their first indie album, "Dark Skies" and will appear at **Berbaty's Pan** August 10th...the new wave/ pop band **Barbarella** featured in an upcoming issue of the **Album Network**. The band is sponsored by **Jagermeister** and is one of only 60 bands the company underwrites worldwide...Portland alum **Duane Jarvis** is a scheduled speaker at this year's **North By Northwest**. The old time **Oddsman** leaps off for Europe shortly thereafter. Duane has a new album and can be seen during **NxNW** at the **Ash Street Saloon** September 23rd. If you miss him there you can jet down to Nashville and

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The the & the GOOD BAD UGLY

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Closer to Ogan's folk roots, "Til The Next Time I See You" could pass for the work of his buddy Craig Carothers (who did the graphics for this project). Swatches of mandolin fills bubble up over insistent hand drum backing and multiple harmony vocals. Nice.

"Which Way" combines gentle acoustic and electric guitars with Rhodes-like keyboard flourishes to produce a sound not unlike that of Eric Clapton in his recent "unplugged" forays. Smooth. Likewise, "Friends Until The End" creates a comparable atmosphere.

Capturing a similar feel, while echoing the Beach Boys' "Don't Worry Baby" at the same time; and bearing a faint structural resemblance to Fred Neil's "Everybody's Talkin'," "Come To Me" is a pleasant ballad with an uptempo feel over a modest accompaniment of drums and guitar.

An R&B flavor permeates "Shame Shame," an uptempo rocker that still manages to maintain a laid-back feel. "Foolsrush Inn" continues in the rock milieu. But Gary isn't likely to frighten anyone with his energy level. Everything is totally under control.

"Long Way From Runnin' Out" shares a thoughtful mood with Paul Simon's "Still Crazy After All These Years," although Ogan's presentation is confined to just a solitary guitar and vocal. "I Love You A Lot," combines a catchy rhythm with a highly stylized vocal technique to achieve a swampy confection, comprised of slide guitar and Rhodes keyboard. The pretty ballad "You Are My One" sounds vaguely like an Irish air, Ogan's soft tenor murmuring above a sparse arrangement

At this stage in his career, Gary Ogan would not be likely to change stylistic courses. One does not anticipate a Hip Hop manifesto springing from him at this later date. But he is certainly surehanded at what he does, while ultimately remaining true to his muse. This journeyman effort speaks to and maintains a high level of artisanship in the school of Pop music.

Toe The Line— Jack McMahon
Jaron Recording

Here's another songsmith who's been working in and out of Portland for over twenty years. Like many others, he made the Nashville migration, only to return to P-town when it became apparent that the new Country music wasn't the goldmine in the hills that it first appeared to be.

But McMahon's career goes back even further, to his younger days as a Folky in Greenwich Village opening for the likes of Steely Dan and other big name acts. After that he performed demos for Gerry Goffin— after his former songwriting partner, Carol King, had gone on to solo success.

Here McMahon is joined by another veteran,

former Distraction Ron Stephens who plays a variety of lead guitars while producing the album; and by Gary Ogan who played drums, adding keyboards and accordion to some tracks as well. Jeff Woodcock played bass on most tracks, though Rich Gooch and Jason Heald jumped in on occasion.

McMahon's music, though rooted in acoustic Folk music, has a distinctive Country feel as well, more so than his compatriots who made the Nashville move in the '90s. Jack's vocal delivery is as affable as Jimmy Buffett, as introspective and sincere as Willie Nelson. His songwriting is as reliable as an old Plymouth Valiant. Nothing spectacular or flashy, but of a consistently high caliber.

Most of the songs are ballads or mid-tempo numbers, although "Whatever" and "Hi-Yo Silver" rock out a bit. Stephens' classy work on pedal steel guitar is showcased on the latter, as with a few other tunes.

Perhaps the best song of the eleven presented here is "The Hero." Over a laid-back, Country inflected feel; McMahon sings a song reminiscent of Buffett's "Living And Dying in 3/4 Time." A well-hewn lyric brings the song home. "Go through your stages/Let time turn your pages/As innocence fades away/You're reaching for things that are far beyond your grasp/Just keep on trying/ Just keep that light shining/ And let your heart lead the way/Most anything at all that you want why you just have to ask."

"Mad Hattie and leader Dee Settlemier show a lot of versatility, with some superlative musicianship; and canny arrangements that utilize the players to the best of their abilities, without going overboard."

"California Driver" tells the story of how McMahon ended up in Portland (by way of LA), "Where I'm on my own, 3000 miles from home. "When The Rain Came Down," a song covered by Cowboy Angels in 1996, is given McMahon's own, more personal stamp. The title track, while rich in philosophy is errant in its estimate of astronomy. "I know the difference between us/Seems like the night and the day/Sometimes we're like Mars and Venus/So many light years away." Mars and Venus are quite a distance apart, but hardly light years.

Jack McMahon is not the type of guy to hit you over the head with his talent. His is a more subtle ability. But his songs are skillfully constructed and faithfully rendered— maybe not particularly sexy, but true to themselves all the same. Anyone who is a fan of fine songwriting craftsmanship will like what he does.

Soul Fishin'— Mad Hattie
Self Produced

Here's a band that breathes new life into the Bluegrass idiom, while remaining ever conscious and respectful of the inherent traditions within the genre. Still, if a mu-

sical form can be reborn, Mad Hattie prove themselves to be pregnant with new Bluegrass ideas.

The ringleader is a multi-talented young woman named Dee Settlemier, who plays solid mandolin and acoustic guitar, and some very mean-assed banjo— as well as singing the daylights of the baker's dozen of songs presented here.

She is joined by a roster of fine musicians, including fiddler Marilee Hord; guitarist Brett Malmquist who played bass for Jesus Presley for five years; trumpeter/pedal steelguitarist Paul Brainard, who also is a graduate of the Presleys; as well as drummer Jim Bott, bassist Matt Voth and harmonica cat David Lipkind.

But the show clearly belongs to Ms. Settlemier. Except for the brief free-Jazz foray entitled "Absynthe," which was composed by Brainard, she wrote all the material. And it is clever stuff, obviously reverently true to the source, but faithful to her own muse as well.

Check out the mighty diamond that is the title track. Settlemier's dancing banjo jigs around Hord's howl fiddle and Lipkind's moaning harp. Over this Dee utters the chilling lyric: "I got me a job fishin'... fishin' for my soul."

"Hey Jingo" combines Botts' bellydancing beat with the familiar droning plaint of the banjo. Settlemier's husky contralto sails over the top. Nice. "Oh Red" follows a similar pattern, drawing even

more from an Eastern motif, adding a small orchestra of violins, including Hord, whose gypsy tinged solo is buttressed by the dripping lines of the "rhythm fiddles. "Very Cool." Settlemier provides superb harmony to her dusky lead vocals. An exotic chant of the highest order.

The band rocks out a tad on White Devil Blues" and "Here Comes Goliath," with satisfactory results. And the Miles Davis-tinged Be Bop intro to "Suburban Living," neatly disguises a peppy foxtrot, wherein Brainard gets to show off his chops on trumpet, dobro and pedal steel guitar. Dee is up to the challenge, with some high-throttle vocal action of her own. "Deep Blue Sky" is closer to pure Country, at first. Then it kinda turns dangerous, becoming a runaway train. Dee's fine, harmonied vocals riding over the top with Stevie Nicks-like ease.

Mad Hattie and leader Dee Settlemier show a lot of versatility, with some superlative musicianship; and canny arrangements that utilize the players to the best of their abilities, without going overboard. This is a very nice first effort by a group of talented musicians from whom we are sure to hear much more.

LL

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Brown, Ray

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

Services: Sound

Years Experience: 20

Music Specialties: Rock, Blues, Country, All

Availability: Any Hours.

Specialties: Excellent live mix, monitors, full production.

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

Duke Sound and Light Productions

Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

Years Experience: 15

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

Equipment: 32 input house console, 24 x 8 monitor, 30 x 40

canvas stage roof (portable). Music Specialties: Original, alternative, cover rock, but also blues and country. Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books bands for the Mill Camp and Swingers Night Club.

I.H.S. Production

Gary Miles

(503) 731-0383

8063 SE 17th Avenue

Portland, OR 97202

Service: Promotion, Sound Recording, Video post work.

Years Experience: 12 years.

Speciality: Servicing the Christian community.

Availability: Anytime.

Letcher, Sean

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

pager

Services: Sound

Years Experience: 14+

Music Specialties: Anything but Country

Availability: Call for Schedule

Specialties: Experienced at all levels of record/music industry.

Tech any and all instruments, good stage management skills, total of 15 years experience in Portland music scene. House Engineer @ Moosehead Café. Clients: Maiden Mine, Nurse Diesel, Norman Sylvester, Hudson Rocket Band.

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Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

Contacts:

Tom Dickey 503-598-7747 x301

email: tomd@logicgen.com

Paul Gusman 503-598-7747 x303

email: paulg@logicgen.com

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

QUARTERLY PRODUCTION GUIDE

Mincks, Dennis

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

Availability: Any hours.

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

Pro Sound and Video

Steve Hills

1020 Greenacres Road

Eugene, OR

(541) 4844-4252

Years Experience: 7 years

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

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

Pellegrin, Terry

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

Web Address:

www.alohasound.com

Email:

alohasound@earthlink.net

Services: Sound & Lighting

Years Experience: 13

Music Specialties: Blues, jazz, bluegrass, country.

Availability: Always.

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

Equipment: JBL & Crown

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

Prescription Electronics

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Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869

Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show

Years Experience: Pro since '81

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

Availability: Yes!

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

Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

Thomas, Dwayne

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

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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

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

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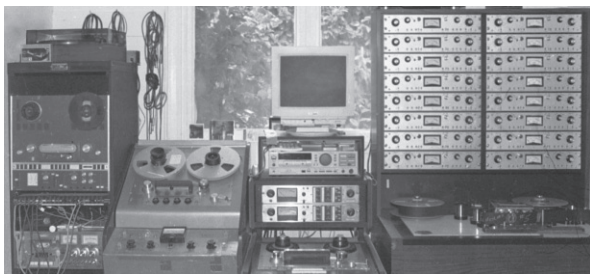
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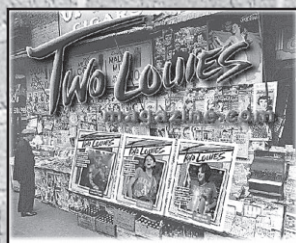
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QUARTERLY OREGON VENUE GUIDE

Portland

Aladdin Theater

3017 S.E. Milwaukie Blvd.

Portland, OR 97202

503-233-1994 info line

Format: All styles (no punk)

Booking: Mark Adler 503-234-9694

503-234-9699 (fax)

Capacity: 588

Equipment: PA, lights

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

Arnada Cafe

1717 Broadway

Vancouver, WA 98665

360-750-9596

Format: rock, blues, jazz, acoustic

Booking: J.T.

Capacity: 200

Equipment: Full P.A., mic stands monitors

Headliners: Blyss, Mel, Rustvein

Ash Street Saloon

225 S.W. Ash Street

Portland, OR 97205

503-226-0430

503-227-2403 (fax)

Format: Acoustic, Alt. Rock, Blues, Funk

Booking: Donny

Capacity: 80

Equipment: PA, mics, lights

Headliners:

Berbat's Pan

231 S.W. Ankeny Street

Portland, OR 97213

503-248-4579

503-417-1107 (fax)

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

Booking: Tres Shannon: 721-0115

Capacity: 350

Equipment: PA, lights

Headliners: National, Regional and Local acts

Buffalo Gap

6835 S.W. Macadam Avenue

Portland, OR 97201

503-244-7111

503-246-8848 (fax)

Format: Soft Jazz, Folk, Rock'n Roll

Booking: Scott

Capacity: 85

Equipment: sound system

Headliners: Craig Carothers, Jon Koonce, Reckless Kelly

Cafe Lena

620 S.E. Hawthorne Blvd.

Portland, OR 97214

503-238-7087

Format: Open Mic, Folk Acoustic

Booking: LeAnn

Capacity: 50

Equipment: none

Headliners: Billy Kennedy, Lew Jones, Lorna Miller

Candlelight Cafe & Bar

2032 S.W. 5th Avenue

Portland, OR 97201

503-222-3378

Format: Blues

Booking: Joe Shore 246-4599

Capacity: 150

Equipment: none

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

The Country Inn

18786 S.W. Boones Ferry Road

Tualatin, OR 97062

503-692-2765

503-691-2675 (fax)

Format: Blues

Booking: Sunny

Capacity: 150

Equipment: none

Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

EJ's

2140 N.E. Sandy Blvd.

Portland, OR 97213

503-234-3535

503-232-7719 (fax)

Format: punk/alternative rock

Booking: Joel (503) 817-2060

Capacity: 307

Equipment: PA, lights, sound engineer

Headliners: National, Regional and Local acts

Gemini Pub

456 N. State Street

Lake Oswego, OR 97034

503-636 9445

503-636-9445 (fax)

Format: Blues, Jazz

Booking: Randy Lilya 503-556-0405

Capacity: 170

Equipment: lights

Headliners: Robbie Laws, Curtis Salgado, Leon Russell, Jim Mesi

Green Onion

15 S.W. 2nd

Portland, OR 97205

503-227-2372

Format: Middle Eastern, East Indian, Reggae,

World Music

Booking: Susan

Capacity: 180

Equipment: none

Headliners:

Green Room

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

Jazz de Opus

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

Jimmy Mak's

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

Laurelthirst

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

Metropolis

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

Mt. Tabor Pub

4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Booking: Peggy 503-232-8813
Capacity: Main Room 339
Acoustic Room 72
Equipment: PA, Lights
Headliners: Buds of May, Omar Torrez, Fernando, Ezra Holbrook, Steve Smith

The New Paris Theatre

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

Ohm

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

Format: Blues, Jazz, Acoustic, Pop, Alternative.
Booking: Dan Reed
Capacity: 250
Equipment: SA PA system, lights, soundman
Headliners: Slowrush, Imogene, The Sensualists

The Rabbit Hole & Mad Hatter Lounge

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

The Red Sea

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

Roseland

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

Roseland Grill

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

Satyricon

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

The Jazz Bar at Sweetbrier Inn

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

St. John's Pub

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

Continued on page 20

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MTS



Live Reviews

by Will Wiles

Purusa The Portland Spirit, Portland, 7/14

A shocked and understaffed Portland Spirit staff witnessed a coming of age under the stars, as about 100 more people than expected boarded the boat for a late night cruise with the Portland pop/rock quintet Purusa. A 2nd place finish in The Beat 107.5 band contest earned the band the show back in April. However it was the band's tight two-hour set of mainly original material with some well chosen covers, that earned the appreciation of everyone on board.

The band kicked off the show with a bang, exploding through live favorite 'Inside' with a sharp intensity. What would follow was a well-crafted mix that kept the crowd invigo-

lyrical exploration of 'Ride', the band's original songs were a musical treat that kept the crowd yearning for more.

A spirited cover of 'Mary Had A Little Lamb' would serve to drop many a jaw as lead singer Kris Kirkman's howling soared above the crowd with uncommon depth. The band's signature tune 'Melt', which they played for the band contest, was sharp with a tight



Purusa.

kicked off by a rocking take on Stevie Wonder's 'Superstition' that had the dance floor packed before the first lyric was sung. The band quickly dove into 'Hard To Handle' playing it with a funk soul that fell somewhere between the versions by Otis Redding and The Black Crowes. The band closed the set with the blues drenched 'Shadow' which despite its mild tempo and slow build kept the dance floor hopping with energy.

The performance showcased the substantial talent and pop intuition of the group, leaving the raucous crowd amply impressed by the time they had returned to the dock and stepped off the boat. One suspects that the Portland Spirit would staff up accordingly next time around, as Purusa's star has only begun to rise.

LL

"A 2nd place finish in The Beat 107.5 band contest earned the band the show back in April."

rated throughout the cruise. From the up-tempo pop delight 'Sally' that got the crowd on their feet and singing along, to the soulful

groove that had every foot in sight tapping along.

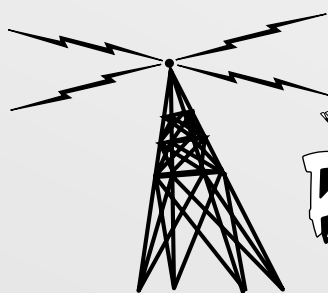
The night ended with a three-song flurry

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503-644-9500





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LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

- | | | | |
|----|----|---------------------------------------|-----------------------------|
| 4 | 1 | SYSTEMWIDE BSI Records | Osmani Stepper EP |
| 3 | 2 | DIZZY ELMER Texas Squid CD | This Bad Dog |
| 5 | 2 | WRITTEN IN ASHES Raincloud CD | Epiphany |
| 2 | 3 | KAYO Demo CD | Red Light Go! |
| 5 | 3 | CAPTAIN BOGG & SALTY Scabby Disc CD | Bedtime Stories for Pirates |
| 7 | 4 | TOO SLIM&THE TAILDRAGGERS Burnside CD | King Size Trouble Makers |
| 7 | 4 | THE SOPHIA STARLIGHT Demo CD | 3 Song EP |
| • | 5 | MIKE TOSCHI Global Seep CD | Mock Democracy |
| 6 | 5 | CALEB KLAUDER Demo CD | Sings Out |
| 8 | 6 | 31 KNOTS Bangkok CD | Climax Anti / Climax |
| 4 | 7 | KIND OF LIKE SPITTING Hush CD | You Secretely want me Dead |
| 11 | 8 | SPACEBREATH Demo CD | Spacebreath |
| • | 8 | RICHARD M. NIXON Jerdem Records CD | The Nixon Tapes |
| • | 9 | VARIOUS Jerden Records CD | History of NW Rock Volume 2 |
| 12 | 9 | TERRY ROB Burnside CD | Heart Made of Steel |
| • | 10 | SUPER SONIC SOUL PIMPS 3SP CD | Live |
| • | 10 | MAD HATTIE Roseleaf CD | Soul Fishin' |
| • | 11 | HAD HADMUSIC CD | HAD |
| • | 11 | ERIC SAVAGE BAND Demo CD | Bossamba |
| • | 12 | BOSSAMBA Demo CD | Bossamba |
| • | 12 | BUNCO KELLY Demo CD | "Love is Strong" |
| • | 13 | BRANDON SCHAEFFLER Demo CD | Brandon Schaeffler |
| • | 13 | Mr. ROSEWATER Demo CD | Mr. Rosewater |

TOP TRACKS

- | | | | |
|---|---|-------------------------------------|----------------|
| 3 | 1 | SYSTEMWIDE BSI Records CD | Osmani Stepper |
| 5 | 2 | DIZZY ELMER Texas Squid CD | 16 Tons |
| • | 3 | WRITTEN IN ASHES Raincloud CD | Terrapin |
| • | 4 | KAYO Demo CD | Gaston |
| • | 5 | CAPTAIN BOGG & SALTY Scabby Disc CD | Scurvy |

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August 16th ----- Steve James Live!
 August 23rd ----- TBA!
 August 30th ----- The Freak Mountain Ramblers Live!
 September 6th ----- Written in Ashes Live!
 September 13th ----- NxNW Showcase
 September 20th ----- NxNW Showcase with The Old Joe Clarks

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Friday, August 18 RainForest Records presents Obscured by Clouds Brain Washers	Friday, August 18 Chris Margolin/ Rex Sole/ Dot 21
Saturday, August 19 Left Hand/ Smoke/ Swamp Mama Johnson/ Pepper	Saturday, August 19 Bottom Rung
Wednesday, August 23 Songwriters in the Round	Wednesday, August 23 Dryer/93 Days
Thursday, August 24 Smigen/ Fenwick/ Red Dance Clan	Thursday, August 24 Aminous/ Bill Passalacqua
Friday, August 25 Poundhouse presents Jesus Presly Free Show	Friday, August 25 Brandon Carmedy/ Slot Rocket
Saturday, August 26 Digga Bone/ Stephanie Schneiderman/ Cindy Young	Saturday, August 26 Wags/ Hank Plank/ Shed Inc.
	Wednesday, August 30 Coloured Havens Blue Vagabonds Tree
	Thursday, August 31 Micheal Burly/ Color Photos/ Special Friends

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QUARTERLY OREGON VENUE GUIDE

Continued from page 17

Tonic Lounge

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

Tillicum

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

Tug Boat Brewery

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

Trails End Saloon

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

Vic's Tavern

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

White Eagle

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

Salem

Tommy John's

248 Liberty Street
 Salem, OR 97301
 503-540-4069
 Format: Rock, Alternative, Funk
 Booking: Dennis Ayres
 Capacity: 150

Equipment: 6 channel PA, no mics, lighting
 Headliners: Xing, Jesus Presley, American Girls

Westside Station

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

Corvallis

The Peacock Tavern

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

Albany

The Venetian Theater

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

Eugene

Good Times

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

John Henry's

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

Wild Duck Music Hall

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

The WOW Hall

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

LL

In the MIX

Continued from page 9

can Girls (Trauma). When Ezra plays with Lodestar, finesse is the modifier for his drumming. With so many changes in the Lodestar songs, it takes that skilled hand that can be light and heavy with ace on timing. Holbrook pulls this off with his troll-like mischievous personality and artistic magic.

Ezra Holbrook has also just produced a record for New York based singer and songwriter, Reyes. Reyes came to live in Portland for a while to live the music scene and to make a record with Ezra. And record they did. In addition to producing the record, Ezra played guitars and drums for Reyes. Being such a talented singer, it was easy for Reyes to get players for her tunes. The location for the recording was the Track Shack located on the cosmopolitan boulevard of SE Foster Road. The comfortable and professional studio was originally conceived by John Cluff, an excellent engineer and producer here in town. John went to the same school of rock and roll as I did, working live gigs in the 90's-especially those of Haymaker. This year Jeremy Wilson joined John as a partner in the Track Shack...a coupling of the great artistic soul and the science officer. The partners will tell you that the studio is a production house, rather than a studio for hire. They like producing and having input on the quality of music that comes out of their studio. It is about making good music for these guys, and they are able to be selective about clients. "It's all about tweaking knobs and having fun" says John. The workhorse at this studio is the 24 track digital Tascam DA 88. The

studio is equipped with a ton of killer mics and handfuls of classic and vintage style guitars and amps. The studio's Korg N1 keyboard has been getting a lot of use as bands add the electronic and synth sound to their recordings. Pro Tools is the mixing and editing program at the Track Shack and they prefer to send music out to mastering houses once the record has a final mix. Track Shack project list includes work for Steve Lockwood including many, many Haymaker songs (check out MP3, search-Haymaker for dozens of examples of John's earlier work). Lockwood's solo record as well as a CD for his current project, Pacific Wonderland, was recorded at the Track Shack. This first Pacific Wonderland disc, 'American Made', was produced by

ing on projects with a couple of regional artists. Ted Connelly and Sam Densmore both of Olympia are using the Track Shack for their latest work. A pet project for the team is Jeremy's own CD which was recorded earlier this year. Jeremy has made records for both Electra and Mercury while in his band Pilot and was on Frontier during his Dharma Bums days. Now Jeremy will put out his record on MasalaMusic which is a label and side project for the Track Shack. The Track Shack already has a great word of mouth reputation in the region. With plans for film work, publishing, the multimedia marketing of music and their record label in the future, John Cluff and Jeremy Wilson are on their way to their goal of making good music and having fun.

"Ezra is a classically trained musician who has come up from LA to play in bands, and to pump out live sets and recordings of his own songs such as his latest album 'Sympathy for Toys and Puppets'."

John Cluff and the band is tracking with John at the Shack for their second as this article goes to press. Many other home boys have made great records at the Track Shack including Gravelpit, Lew Jones, and Thrillbilly (both CD's, 'More Songs about Drinking and Women' and 'Moveable Feast' were produced and engineered by JC.) Another cool project that the fellows at the Track Shack have worked on is a Pete Townshend record. It is a recording of a solo concert from the 80's.

The Track Shack produced the restoration and mastering of the album from low quality, consumer-grade tape into a full length CD that will be released on Rhino Records. Jeremy and John are also work-

"It is not about making money down here" says Wilson, "It's about independence and the balance of yin and yang, the technical and the creative." Jeremy is feeling his artistic success once again as he teams up with soul soldier John Cluff to launch this production house along side the release of his new independent record.

Check Two Louie's in the coming months for an UP Close interview with Jeremy Wilson regarding his life long artistic journey through indie and corporate and back to independence with this new and dynamic adventure.

LL

LEGAL EASE

Continued from page 7

also used sometimes, but the two formulae mentioned above are the ones most commonly used in connection with so-called "firm albums."

"CONTRACT PERIODS"

As already mentioned, most recording contracts today are structured in terms of how many albums the artist will be obligated to record for the label. Even so, for the reasons mentioned below, such contracts do not abandon the use of time frames.

Most current recording contracts are based on the concept of so-called "Contract Periods." Each "Contract Period" begins a certain number of days or months after the release of the release of the last record done in the prior Contract Period. Once the Contract Period begins, the recording process must begin within a certain period of time, then the masters must be delivered to the label in another specified period of time, and then the record must be commercially released within a certain period of time from when the masters were

delivered.

Recording contracts typically proceed for a series of consecutive "Option Periods" or "Contract Periods," during each of which the artist will be required to record a certain number of albums. So, instead of requiring that a certain number of albums will be recorded in each year, as used to be the case, most contracts today provide that a certain number of albums (usually one or two) will be recorded in each "Contract Period."

At the end of the "Initial Contract Period," the record company may choose to exercise its

continues to exercise its options to move from one Contract Period to the next.

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

Bart is also the co-author of a chapter in The Musician's Business and Legal Guide, a book com-

"In short, recording contracts in the past were generally structured in terms of how many years the contract would be in effect for."

option to move on to the next Contract Period, in which case the artist will then be obligated to record the number of albums specified in the recording contract for that next Contract Period.

This cycle will then repeat itself from one Contract Period to the next, for as many Contract Periods as are allowed by the recording contract, assuming of course that the record company can-

be piled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).

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

LL

AS THE WORLD TURNS



THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 13

catch him at the Bluebird Café with Joy White, Rosie Flores and Phil Lee, the 27th...Grindstone joins TV:616, Joe Pyewood, King Black Acid, Blyss and Floater in Eugene August 19th for the NW Fest at the Cuthbert Amphitheater. The event is presented by Elemental Records and is Floater's only performance between Seattle and Chico, California for the next two months...Mickey Music Productions presents the "First Annual Festival of Life" at Laurelhurst Park, Labor Day, September 4, 2000, 12PM-7PM. The event will benefit the American Cancer Society and feature performers including The Porterhouse Quintet, The Alisa Wolfe Project, Dave Carter & Tracy Grammer, Stephanie Schneiderman, Brenda Dickey, Boka Marimba, The Rotating Leslies, Turning Eleven and others. If funding is available, a compilation disc will be cut with single songs from each performer, with all proceeds benefiting the ACS. Donations are needed to execute this event. Volunteers are needed on the day of the festival. Call Alisa Wolfe at 891-4234 or Mary Bunday at the ACS 295-6422...Marc Baker, Crazy 8's former manager and KBOO radio personality (see Church of Northwest Music) has formed a label and is releasing his first project with "Mexiquita",

an album of American folk songs by James Low. Low was born in Eastern Oregon and moved to New York where he played rooms like the Knitting Factory and the Speakeasy. He returned to Portland in '95 to pursue his solo career. "Mexiquita", on Secret Sound Recordings, was produced by Nancy Hess and features performances by Paul Brainard, Marilee Hord, Matt Voth, Matt Bouderau, Dave Camp and Little Sue... Folk artists Dave Carter and Tracy Grammer just returned from East Coast dates that included sets at the Falcon Ridge and Winterhawk folk festivals and a two hour interview on WNEW FM in New York City. The duo's song "When I Go" is featured in the latest issue of SingOut Magazine and other works are reviewed in the August issue of Dirty Linen. September 12th they return to NYC for 2 shows at the Bottom Line...Johnny Martin's new swing CD was recorded live, oddly enough, at the venerable blues venue; The Tillicum. The release, entitled "Oddly enough-Johnny Martin Swings The Tilly", was recorded live last December at the club by Johnny and his trio. Martin produced and arranged the 15 song set of big band standards including "Mack The Knife", "That Old Black Magic" and "I've got You Under My Skin"...

LL



Established 1979

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rock band. Vocals a plus. You need to
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Bill 503/643-5206

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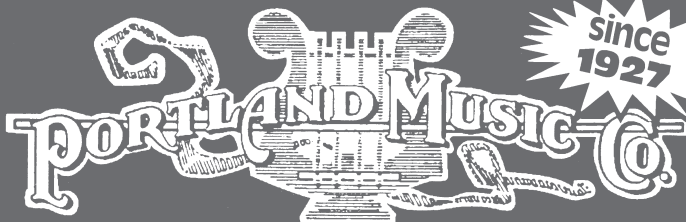
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