

OREGON MUSIC / SEPTEMBER 2001

Two Louies

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MAMBO QUEENS

WILDEST DOG

MUSICFEST



sheri deitrich
THE DEL TOROS

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September, 1981. It was big news at the Oregon State Penitentiary when keyboardist Jeff Lorber's band visited OSP and jammed with the inmates. Two Portland television stations sent news teams. Jeff's sax player in this picture; Kenny Gorlick, changed his stage name to Kenny G and became a fairly successful solo artist. Lorber's first album on Arista was recorded at Ripcord in Vancouver and co-produced by Marlon McLain. Jeff's latest, "Kickin' It" on Samson has been on Billboard's Contemporary Jazz charts for four months.

photo: Forster

LETTERS

Dear Editor,

I thought it a bit distasteful (Gee, comin' from me who'd know...) but Deen Castronovo's mom gettin' a mention was either a stab or a very unintentional slam that will make her cry when she reads the piece. As the "guy who really put ol' Deen in to the big time" yes I can say that with confidence it was my influence, and connections with my ol' pal Ken Mednick-our old manager and Mike Varney, who Deen was at war with prior to me patching that up and getting him into Tony McAlpine as part of my Dr. Mastermind contract, which included the moving costs for Deen and Shawn Dawson (my record deal paid for his break...) however Deen and his mom haven't spoke to the best of my knowledge for some time. Kay would contact me and cry for a long time over the fact that she sacrificed so much for him. He totally excommunicated her and would not speak to her because of his father who I have heard say the nastiest things like, "you weren't worth the time I spent making you."

Well ol' Deen is loyal to dad and the dollar and correct me if I'm wrong but in Kay's defense I hope they patched it up... if anybody in this town knows this guy, it's me. We spent a lotta time and many nights

together from the time he was 16 and playing in the Enemy-it was I who offered and he accepted my offer to record with MALICE (ATLANTIC) and Wild Dogs. Malice decided to go with PETE LAUFMAN and we got Deen by default which was fine by me...

But Kay... I hope ya'll have a relationship with her, and weren't just printing it to be cute, because this is really an emotional issue. For the record none of the old guard got a call or invite to the Journey gig... not even Todd Jensen who is now a real estate agent for

did the Beaverton store (British Steel) Sunday and it was a huge success we have more corporate tie-ins and funding than a NASCAR racer!

Normally, I wouldn't write but I saw Kay mentioned. She bought Wild Dogs all their gear that made us look better than the rest. The past few times we have spoken it's been a real emotional ordeal-in fact Kay's sister contacted me via usmetal.com today. If you worked your ass off for your kid's dream, and when he got it totally, dismissed you and took the side of the

"Tom Pig from Poison Idea and Deen were about the same size when we met, amazing what drugs can do for a figure eh?"

Prudential, so when I read this I had to say something.

I also have to say Sunn amps especially the used Model T at Guitar Center is way overpriced and ruined what Sunn had... affordable arena power! I want the Sunn concert bass amp back and the 880! Both of mine are dead after 23 years of reliable service.

Don't forget to mention ex-Portlander (Gargoyle) Pat Lachman is playing guitar with Rob Halford... and GUITAR CENTER RULES I have worked a deal for a tour of their stores's regionally. We

father, who berated him for choosing music as a career and for weighing nearly 400 pounds. Tom Pig from Poison Idea and Deen were about the same size when we met, amazing what drugs can do for a figure eh?

You all know the after-picture Deen-I found him. I know the before... and we miss him...

-Matt McCourt

Editor's Note: He apparently he doesn't miss you, the old guard and Deen's mom Kay, who he introduced, were all at the Journey show.

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SKINNY WHITE SHOULDER

BY DENNY MELLOR

Robert Cray's career has got to be the best example of what we could achieve as musicians from this part of the world. I've always been impressed with musicians who pick a lane and then stay in it.

When Robert was sixteen he moved into my neighborhood just south of Tacoma and was quickly scooped up by several of the local suburban musical middleweights and, all I remember is a big whooshing sound as my small but un-loyal fan base broke all land speed records just for a chance to hear this future Grammy winner bless that old Gibson SG with a smooth and subtle style that broke the hard hitting mid seventies balls out rock and brawl hacking most of us were over immersed in at the time. Man he was cool!

Several of his early band members went on to great success in the music business, drummer Tim Killeen became a producer and help start Bear Creek Studios which immediately struck gold with the early Heart chart toppers and, then rhythm guitarist Bobby Murry became a killer blues guitarist as he nailed a

spot with Cray mentor Albert Collins and a stint with Ike and Tina Turner. Bobby now works with Etta James and Franky Lee as well as his own band

When Robert came to town last month to head-

he can. This tune is extremely catchy and well written and the no special effect, sunshine, fresh air feel of the video is a tasty change from most MTV style promos.

Sue Turner Cray, Robert's wife, was also eager to talk about her movie "Riley's Song" which was written about and based on Portland musician Richard Burdell who had worked with many great northwest bands including Robert's.

I do have a cool story to share with you about the last time I was in the same room with Richard Burdell and Robert Cray. When the Cray Band came to Portland for a show in the mid eighties I was invited to the greenroom at the Civic Auditorium for the after-show schmooze fest. I soon noticed Richard on the other side of the room laying out on his portable hospital bed with his sister at his side. The Memphis Horns were in the Cray Band at the time and quickly strolled over to Richard Burdell. As you might know because of his illness Richard's only means of communicating, was by blinking his eyes and having an assistant translate his message. As he faintly moved his eyes I slowly heard these letters spoken

"Preceding us on the day stage was an interesting group of musicians known as The Mambo Queens. This all woman conga ensemble featured traditional drum styles from South America and thoroughly kicked this nice, but sedate family event up a notch or two."

line "Jammin for Salmon" at Waterfront park, we had a rare chance to hang and rap and, he gave me a brand new video featuring a tune off his new album; Soulda Been Home, called "No One Special" in which Robert wears an old fishing hat as he drives around the countryside in a funky rusty pickup truck, singing like a bird and playing those sweet, dry guitar licks like only

T...I...G...H...T, the ultimate compliment to any horn section.

At the Blues festival this year I was reunited with Tom Murphy, Robert's first drummer, who I am now writing new material for a second line band that we hope to record and show it in Portland and Seattle this fall.

I got a call to open for the Oregon Symphony with my newest steel drum project I call the "Bossas Boys small steel band" for one of the music in the parks events in august. I never thought this "play by ear, trash can plunkin, git-tar twangin Portland boy would ever be involved with anything that included the word symphony unless it was a misspelled version of sympathy, but it just goes to show that if you're too stupid to give up on music you might occasionally get a sweet reward or two.

Preceding us on the day stage was an interesting group of musicians known as The Mambo Queens. This all woman conga ensemble featured traditional drum styles from South America and thoroughly kicked this nice, but sedate family event up a notch or two and was a great set to see and hear indeed.

The Mambo Queens are led by Virginia Lopez at <http://www.mamboqueens.com> check them out sometime.

Thanks go to Portland Parks music events director Kristen Knapp for a great summer of concerts in the Portland area like the Mt Tabor amphitheater shows and many other brown bag style music events.

At these events the Oregon Symphony hosts a "hands on" display of musical instruments they call the 'Instrument Petting Zoo' and after very little coaxing I agreed to bring an extra steel pan as well as answer questions about its origin, construction, tuning and so on. I must admit I felt like an agate in a diamond display but it actually turned out to be an extremely rewarding afternoon.



Robert Cray Jammin'

photo: Mellor

MusicFest Northwest Looks Like A Monster-
www.musicfestnw.com

Back in January of 2001, Russ Martineau had no idea what he was getting himself into. The career print media veteran, along with fellow Willy Week staffers Joe Leshner, Zach Dundas, and a loose collection of personnel representing Portland's musical infrastructure, had held their first meeting to discuss a possible event that would replace the pass-the-buck-fest that had become NXNW, from which Willamette Week had decided to yank their support.

Of the 50 or so people attending that first meeting, a handful of industry professionals, club owners, promoters and musicians

wound up committing their time and energies to what is now a fully fledged Oregon Nonprofit Corporation, and the driving force behind this month's monster musical event, MusicFest Northwest.

"Our goal was to change the focus of the event from the promoter to the musician," said MusicFest President Russ Martineau. "We learned quickly that we were newspaper people, not music industry types," he added. Russ, Joe Leshner, and Zach Dundas quickly peppered the organization's Board and event committee with a cross section of Portland's musical talent, venue owners, industry professionals, and area promoters. Local heavies such as David Leiken (Double Tee), Terry Currier (Music Millennium), Tom Keenan (Northwestern), Mike Quinn (Monqui), Terrance Scott (Cool Nutz), and others, helped to define the organization's mission, as well as craft the event into its current iteration of 130 acts playing at 14 venues and spanning three days (September 20th-22nd).

The group structured the MusicFest Northwest

event as a fundraiser for area charities, and then selected, from an initial pool of over 700, the 130 acts currently scheduled to play.

Among MusicFest Northwest's many unique characteristics is the method in which

In the MIX

BY FORD T. PEARSON



Jeff Trott at home.

they intend to compensate the bands playing the gig. And all participating bands get free access to the trade conference on September 22nd at the Crystal Ballroom.

MusicFest Northwest generates revenues in a number of ways. Wristband sales and venue door revenues (from people just looking to pay the \$8.00 for

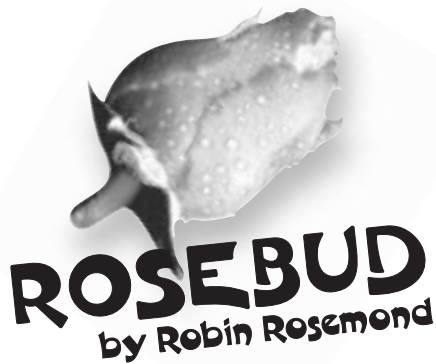
one night out) will probably be the most significant source of income for the event. Sponsor revenues and an Earl Blumenhauer-endorsed fundraising letter that was sent to 2,500 potential donors in conjunction with Portland Public Schools and event proceeds recipient First Octave, also helped with this year's expenses.

The group hopes to sell around 1,500 of the \$20.00 wristbands. Because NXNW accounting records weren't accessible to MusicFest Northwest event organizers, it's tough to estimate what the final tally may be, in terms of gross revenues. Once the dust has settled, the dough will flow thusly: 60% percent of the event proceeds will go to two area charitable organizations. First Octave, an organization that supports music programs in Portland-area schools, is the primary recipient. The other organization receiving funds is

the Cascade Blues Association, for a program that helps sick and elderly musicians. 20% of the profits will be used to seed the 2002 Fest, and the remaining 20% will be divided among the participating acts.

Interesting, huh? Given that no prior records of

continued on page 13



I'll begin with a poem:

*What can be wrong with rocking?
I ask myself each day.
Nothing seems to stop me
from rocking my life away!*

It's been a lovely summer. I have taken advantage of the hot, beautiful weather and with a car full of company, good music, great times, I made it to the Oregon Coast as many times as I could. I strongly suggest a drive to the beach and back. It could not hurt.

I went to Arch Cape to attend the 60th birthday of David Horowitz. It was called a Jubilee Feed & Jam and some of the honored guests included Michael McCusker, Bob Williams, Joe Uris, and Michael Horowitz. A fine time was had by all and the food

catered by Art Space and Café of Bay City was delicious, especially the lemon cake. The party had lots of the local literati and many new faces. Dory Hylton was featured singing some great jazz tunes and was accompanied by the birthday boy himself, David Horowitz. I asked Gloria, David's wife and local author, if she had been writing. She replied that she hadn't been writing because all of her energy was being spent on saving a tree that the new neighbors wanted to cut down. It was a long and rather stressful story, but Gloria looked fabulous and seemed to be having fun except that these new neighbors have ruined their beautiful forest view.

241-4879 or email cfa@spiritone.com. Cascadia Forest Alliance PO Box 4946 Portland, Oregon 97208 or Upper Left Edge at 503-436-2915; email at bhultz@pacifier.com or box 1222, Cannon Beach, OR 97110.

We spent a good part of the day celebrating at David and Gloria's beautiful home they built in Arch Cape, but ended up at the sun-drenched beach, at sunset, in Tolavana Park. We parked right next to the beach and ended up commiserating with a group of neighbors and dogs that watch the sun go down every evening. Walt Curtis read us the poetry of Pablo Neruda as the sky turned orange, blue and green. Marjorie Sharp and I made a decision to drive back to

"If you have a need to, or want to help try and save the last stands of old trees in the Oregon State Forests you can contact: Cascadia Forest Alliance at 503-241-4879 or email cfa@spiritone.com."

Michael Horowitz, David's brother was visiting from San Francisco. He said that he was done with S.F. and that the only place left was Los Angeles. He added that he had recently seen the Pander Brothers who told him they're also heading for Los Angeles. I found it odd that David was telling anyone who would listen that the Pander Brother are heading to LaLa Land, so why not him? Billy Hults, renowned wash board player and writer was in attendance and looking like himself. He was handing out help wanted flyers that were looking for Tree Sitters. If you have a need to, or want to help try and save the last stands of old trees in the Oregon State Forests you can contact: Cascadia Forest Alliance at 503-

Portland that night, while Walt insisted on trying to spend the night at Short Sands beach where the cops promptly told the unofficial poet laureate of Portland that he could not sleep there. They say the beaches are our own in Oregon, but you better find a motel or buy a campsite if you want to spend the night.

My friend Sara Neary of New York City came to visit. We headed out to Astoria with Kathy Molloy and had breakfast at the Columbian Café. Uriah Hulsey and Jeanine Fairchild who own the Columbian asked us to check out the progress on their hot new club called The Voodoo Lounge. After a tour of the almost completed Voodoo bar and lounge and a delicious breakfast of French toast and jelly, we headed on down the coast. Our next stop was Ecola State Park where we saw the most beautiful views of the Oregon Coast. Kathy brought her tiny dog PeeWee who was an instant hit wherever we went. As it turned out I learned more about Chihuahuas than I ever thought possible. Kathy Molloy is a local legend who not only is a dog lover, but also is well known for publishing Snipehunt, a legendary local publication. Kathy is also famous for her All Girls BBQ's that she throws annually. I was lucky enough to be included this year, and Sara planned her trip out west around the event. It's quite a gathering of girl energy and I have to say it was nice to not have any men around for a few hours. I do spend most of my time with men these days, so there was a marked difference.

I went to PicNuke III. It was the fourth annual PicNuke, and the Irradiated Poets did a fine job of hosting the event at Trojan Nuclear Power Plant. There was some excellent poetry; good speeches, haiku and the weather could not have been better. David Milholland was there with his beautiful daughter. He told us a story about his aging parents and called upon everyone to write a poem a week and call the Northwest the center of the poetry world. Tom Webb, the Editor and Chief of "The Bear Deluxe Magazine" was there and he brought along a stack of the latest edition. The most recent issue, #18 Summer-Fall 2001 is a great read. It has some great features, fiction, interviews and poetry. I especially liked the article, Chiapas Revisited by Karrin Ellerston, with photos by the lovely and talented Carol Yarrow. The bear Deluxe is published three times a year by the Orlo Foundation, a nonprofit organization exploring environmental issues through the creative arts. You can reach The Bear Deluxe: bear@teleport.com. 24



Sara Neary, Kathy Molloy and PeeWee.

photo: Rosemond

You can reach me: rosebud@teleport.com.

LEGAL EASE

by Bart Day, Attorney

Filing Copyright Applications

The issue often arises: Should you be filing copyright applications with the U.S. Copyright Office for music which you have written or for records which you are releasing?

The short answer: It's not absolutely necessary to do so, but as discussed below, there are some very good reasons to do so.

Whether or not you file any copyright applica-

typically be the date on which the CD is commercially released.)

However, if you have not promptly filed a copyright application, your damages will be limited (with some technical exceptions) to your actual loss of income or profits, which are frequently quite difficult and expensive to prove. (This difficulty and expense can be due, for example, to the high cost of inspecting

WHAT FORMS TO FILE

There are two types of material on a record which can be copyrighted. First, each underlying musical composition can be copyrighted. This is typically done using a "Form PA." Then, separately, the master recording itself can be copyrighted, using a Form SR. In other words, you can copyright the musical composition itself, and then separately, your recorded version of that same musical composition.

You can file these forms for material before it is "published," and then again after it is "published." At the bare minimum, you should always file these forms promptly after the material is published.

In the case of a musical group not yet signed to a publishing contract or recording contract, the songwriters in the group will ordinarily copyright each of the songs which they have written (using Form PA), and then the group will separately file a copyright application (using Form SR) for the master recording itself.

In certain instances, a "Form SR" can be filed not only for the master recording, but also for the underlying musical compositions contained on the recording. However, this can be done only if the same people own the musical compositions and the master recording. There are certain technical requirements which determine whether a "Form SR" can be filed for both a master recording and the underlying musical compositions contained on that

"...the term "publication," in copyright law terminology, refers to the point in time at which the material is first distributed to the general public."

tions, you will generally have some copyright protection — at least theoretically. But there are some very major advantages in registering your copyrights with the Copyright Office. These advantages really come into play if and when someone steals your material, and a copyright infringement lawsuit becomes necessary. Your copyright registrations can mean the difference between a very weak copyright infringement case and a very strong one.

Incidentally, it is always a good idea to attach a proper copyright notice (for example, (c) John Doe 2001) whenever you sell or distribute your material (for example, on CDs or in sheet music form or online). For more information about copyright notices, obtain the Copyright Office's "Circular 3." You can obtain Circular 3 from the Copyright Office's website (discussed at the end of this article). Or write or call the Copyright Office and request it. The Copyright Office's address is: Copyright Office, Library of Congress, Washington, D.C. 20559. The Copyright Office's telephone numbers are (202) 707-3000 and (202) 707-9100.]

THE ADVANTAGES OF COPYRIGHT REGISTRATION

Here are some of the major reasons to file copyright applications for your music:

1. *Statutory Damages and Attorney's Fees.* If you have registered your copyrights before an infringement takes place, and (for "published" works) within three months of the first "publication" of the material, the court can award you from \$200 to \$150,000 in damages (called "statutory damages"), even if you are unable to prove any actual loss of income or profits (called "actual damages") caused by the infringement. (Incidentally, the term "publication," in copyright law terminology, refers to the point in time at which the material is first distributed to the general public. In the case of a CD, for example, the "publication" would

the complex financial records of a large corporation which may have infringed on your copyright.)

Another advantage of filing copyright applications, assuming that you file the applications within the time frame mentioned above, is that the court can make the copyright infringer pay your legal fees and costs, which can be very high in copyright infringement cases, particularly when a case goes to trial.

2. *Evidence of Validity.* The federal copyright statute says, in effect, that if you file a copyright registration with the U.S. Copyright Office within five years of the first "publication" of the work, the registration can be considered evidence of the validity of your copyright, and evidence that all facts stated in your

"Registering multiple musical compositions as a collection will allow you to file one copyright application for all of those musical compositions, and pay only one application fee."

copyright application are true. All of this can be tactically very important in a copyright infringement case, particularly if there's a dispute about whether you wrote a particular musical composition as early as you claim you did.

3. *Filing a Lawsuit.* The copyright statute requires that before you can start a copyright infringement lawsuit, you must obtain a copyright registration. In many copyright infringement situations, it is important for strategic reasons to be able to move very quickly — for example, to immediately seek a court injunction stopping the infringer from continuing to misappropriate your material. But if a copyright registration has not yet been obtained, there will be some "down time" before the Copyright Office processes your application. In the meantime, your legal rights can be seriously prejudiced; hence, the advisability of registering your copyrights ahead of time.

recording. Those technical requirements are explained in the printed instructions which accompany the "Form SR."

Incidentally, it has not been necessary for many years to send in sheet music with copyright applications. The Copyright Office accepts "phonorecords" (i.e., CDs or tapes) in lieu of sheet music.

REGISTERING COLLECTIONS OF MUSICAL COMPOSITIONS

Songwriters are often concerned, quite reasonably so, about the cost and inconvenience of the copyright registration process. Fortunately, however, there is a way to simplify the process and to keep the cost down. Under certain circumstances (see Copyright Office Circular 50 for the particulars), the Copyright Office will permit you to file one single copyright reg-

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2 Guys! 2 Pianos!

AN EVENING WITH MIKE AND TOM

Michael Allen Harrison and Tom Grant in concert together for the first time. With special guest appearances of family and friends. A benefit for Michael's Uncle Gene who is battling cancer.



Michael Allen Harrison



Tom Grant

When: September 9th

Where: Newmark Theater, Performing Arts Center, next to the Schnitzer (formally known as the Intermediate Theater)

Time: 7:30 P.M.

Ticket Price: \$25 to \$75
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The GOOD The BAD and the UGLY

S.P. Clarke

EMOTION CYCLES – DAHLIA

Auditory Sculpture

For the past couple of years, Dahlia have been accruing well-deserved praise from local scribes and club-goers alike for their sometimes electrifying live

unlike the ghost of Sandy Denny haunting some far-away windswept moor. Majestic in its simplicity. Riding a smart keybassline and a propulsive beat, “Live In Light,” rides keyboard parts that seem well-suited to a David Lynch film, as Jennifer unleashes vocal layers

ed some idea of what the band is like on stage. Folker’s vocal (with the aid of an intense delay effect), becomes an increasingly agitated chorus, as Schreiner runs through a series of odd sounds, before settling into a sample and hold groove against a punchy drum machine beat. Next Folkker returns, her voice altered with distorted effects. From there things quickly devolve into an orgiastic tribal hoedown, with little whipsnaps included. Very cool.

Schreiner’s keyboards on “Ease Up” could easily be mistaken for those of Enya, although Jennifer’s vocal is far more animated than the highly sedate Irish lass. Sometimes Folker sounds a bit like Monica Nelson of Portland’s own Obituaries fame. However, Jennifer’s duet with sampled Middle Eastern chants, display a facility and versatility that is far more highly developed. Obviously she is availed of very special talent as a singer.

Schreiner’s Enya-like keyboards continue on “Marcella Behind Liquid Blue Eyes,” but a driving drumbeat helps to motivate the song. Jennifer’s supple

continued on next page

“Folkker has the dynamism of Björk, the intimacy of Tori Amos, the informed lyricism of Dido, the antique mysticism of Beth Gibbons of Portishead, the style and strength of Annie Lennox and the purity of Enya.”

performances, primarily conducted at the Ohm. With the aid of ace soundman Jay Bozich, the duo of synthman Keith Schreiner and singer Jennifer Folker are renowned to create their music extemporaneously.

This is not difficult to imagine given Schreiner’s penchant for forging thick, dreamy synth moods, typically driven by a straight-forward sampled beat. Schreiner generally deals in musical shapes and shades; educing trance-like states, through which Folker’s powerful voice penetrates with laser precision. Folker has the dynamism of Björk, the intimacy of Tori Amos, the informed lyricism of Dido, the antique mysticism of Beth Gibbons of Portishead, the style and strength of Annie Lennox and the purity of Enya. In fact, the sentiments expressed for a good portion of this album could nearly pass for New Age.

However, Folker’s immense talents are immediately on display, from the first track, “Forget This Place,” to the last, “Serenity.” The former builds upon guest Derek Simms’ muted-trumpet, and a flutey synth theme, which Folker mirrors with a charismatic vocal. Over a satisfying percussive collage (abetted by guest drummer Jeff Anthony), Jennifer reaches Lennoxian territory in the emotive vocal passages in the middle section. Intense.

She is more coy on the vaguely Eastern-flavored “Armageddon.” A stripped down keyboard arrangement affords her the space to play more freely with her vocal lines. Onerous string lines threaten to entangle the arrangement, but are wisely restrained, just as they are about to get out of hand.

On “Avalon,” oppressive drums and bass stamp out Jennifer’s tribute to Edith Piaf. Her plaintive vocal lines play well against Schreiner’s subtle keyboard inflections, but fall beneath the wheels of a runaway drum machine. Schreiner sets up an infectious drum/bass mood for “My Back.” Syncopated drum rhythms dance around an insistent synthbass line. Jennifer’s vocal is aggressive at first, but turns soft like Portishead (and somewhat reminiscent of Kate Bush’s “Mother” from Hounds Of Love, as well) in the middle, over Simms’ bluesy trumpet; before kicking back into overdrive and back to soft again. A satisfying performance.

“Ray Down” explores a distinctly Celtic motif, with Schreiner providing broadsweeping piano arpeggios over two chords, as Folker wails angelically, not

worthy of Sarah McLachlan herself. A pretty, impassioned song.

“Lilia” begins with Schreiner’s interplay between Spanish guitar and piano sounds. While maintaining those themes on apparitional organ, a solid kickdrum enters with an uptempo dance beat, accented by a marimba-like tones. Folker scats over the top with International flair and abandon.

The inclusion of “Tour(Live)” gives the uninitiat-



Dahlia; a dazzling array of chops.

photo: Snyder

The the & the GOOD BAD UGLY

continued from previous page

voice bends and twists expertly, with a tremulous vulnerability, akin to that of Tori Amos. The final track, "Serenity," is suspended in an alien atmosphere, with odd, whirring, mechanical sounds emanating from the mist. Eventually a theme evolves, with a syncopated beat spurring the song on. Folker's impassioned and passionate vocal creates a simmering tension, as Schreiner's ambient sounds cycle through the sonic picture. The hidden track is a straightforward dance track, at times not unlike some of Madonna's more World informed recent tracks.

Dahlia exhibit a dazzling array of chops. Both Keith Schreiner and Jennifer Folker are rare talents. It is rarer still that they found each other, developing a vitally new sound combination of their own. This, their first album captures all of the possibility the duo possess.

Schreiner needs to learn to reign in his more rampant Techno impulses, to allow Folker more sonic space in which to explore a wider palette of vocal dynamics. While much of what Jennifer sings is quite beautiful, it is not always particularly memorable. There are times when a song would be as appreciated as an arrangement. Concentration on crafting better songs will help the band immensely. They are very talented and loaded with potential.

ICEPOND- SUNSET VALLEY

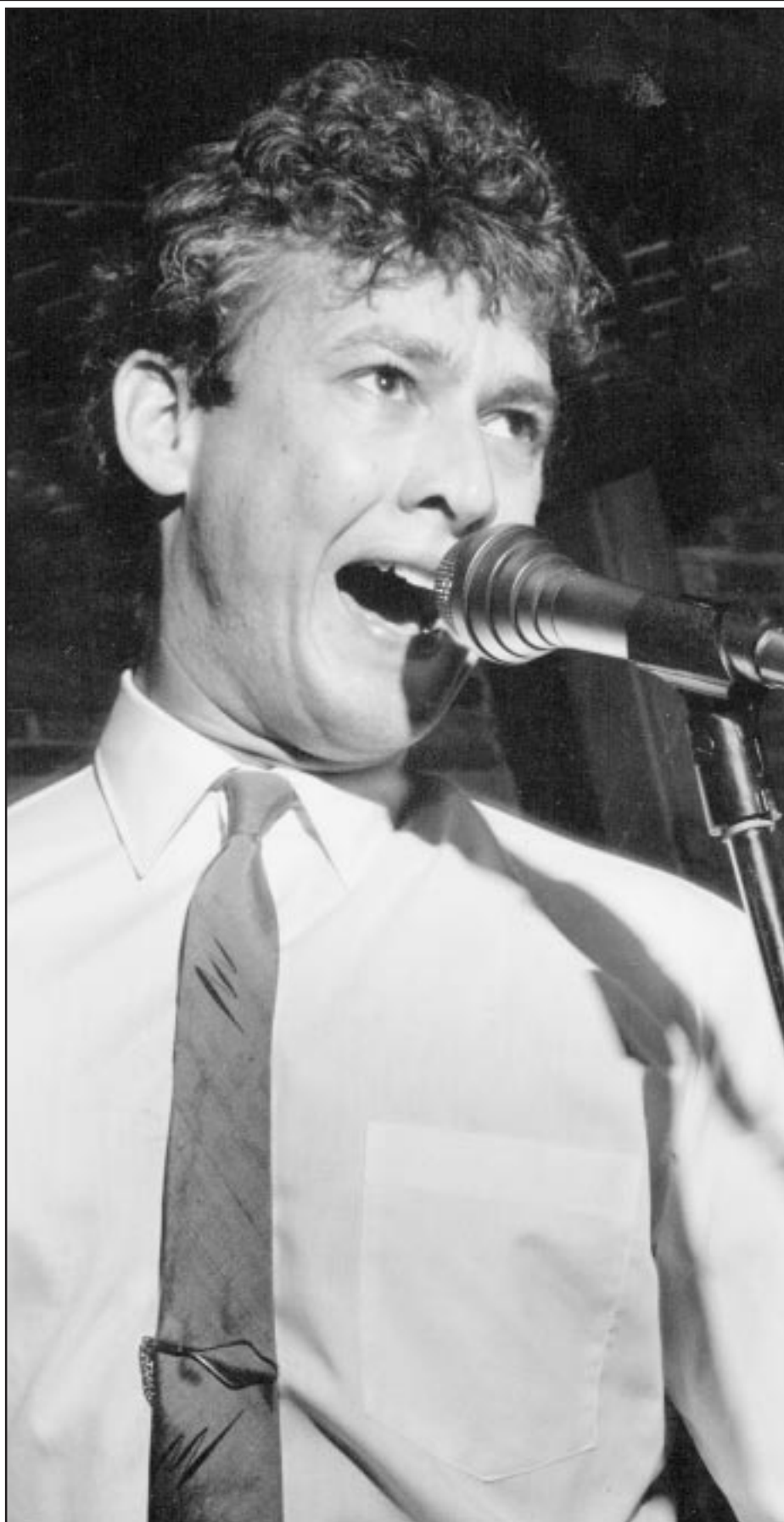
Barsuk Records

Sunset Valley frontman Herman Jolly orbits between Portland and Bozeman, Montana., with Montana apparently being his current home. This, the third Sunset Valley album, behind 1998's *The New Speed* and 1999's *Boyscout Superhero*, continues the band's tradition of cranking out stellar Pop odes, somewhat along the lines of the Replacements, the Pansies or the Gin Blossoms.

Jolly's back-up band: bassist Eric Furlong and drummer/guitarist/multi-instrumentalist Jonathan Drews, have been playing around town since coming to Portland as the Canaries. Furlong's services have been in high demand, as he has apprenticed with several acts, most notably with Brian Berg's 44 Long. Furlong and Drews (as a guitarist) backed Kaitlin Ni Donovan on her groundbreaking '99 album release, *3 Days*. Here, the strong Pop sensibilities Furlong and Drews displayed even back with the Canaries, are employed to great use in support of Jolly's delightful compositions.

Reflecting a distinct '60s/'70s sensibility, "Say Ow" recalls the early Who, while "Blackberry Bushes" is reminiscent of Syd Barrett-period Pink Floyd. "Nico Ride" wriggles with rubbery vibrato similar to Tommy James & the Shondells' "Crimson And Clover," with a memorable guitar figure snaking through the psychedelic haze. The title track bears more than a passing resemblance to T Rex; Jolly's clipped vocal paralleling those of Marc Bolin. Meanwhile, "Misery Jet" flies smoothly on a streamlined beat, cheerfully chugging along, as America-like harmonies chirp away on the sides. Very nice.

The uptempo numbers, such as "Wired Nights" and "Touch You" churn with burning guitar urgency.



Billy Kennedy; local musical treasure.

photo: Wilds

The the & the GOOD BAD UGLY

Exactly what it says it is, *Compendium* is a collection of fourteen songs, eight Billy Kennedy originals, most culled from two extended sessions: eight songs recorded in 1989 at the PCC Cascade studios, produced by Lowell John Mitchell; and four songs recorded in Austin in 1993 by Scott McGregor.

It is true that the definitive Billy Kennedy album probably does not exist. Billy made many recordings in the '80s, but none ever matched his dynamic live performances. This assortment of performances captures Billy in all his various guises: the mad beat poet of "Triste Un Kelde," Karin Shelter" and "Spoonfed"; the unique interpreter of traditional songs such as "Kansas City," "Motherless Child," and "Babe, I'm Gonna Leave; as well as the songs of the Rolling Stones ("Until The Next Goodbye") and Iggy Pop ("Passenger"), and as a composer of songs such as "March No.1" Girl Of My Dreams," "Twinkle Twinkle Paradise" and "Come

continued on next page

The former rocks hard like Everclear's "Heroin Girl," guitars exploding across the sonic horizon. The latter cut turns on a fiery guitar riff, similar and equal to the Dandy Warhol's best Stones sendups, with Small Faces-like "la-la" vocals in the chorus. Great stuff.

The epic of the set is "Joseph Blow," a softspoken Folkish parable about a poor, lost middle-aged soul, whose "mind is just an apple core/kicked too much acid/Now he's flaccid and a bore." With intimations of Space Oddity period Bowie, "Matinee Idol" is languidly bleak audio noir.

"Parade On My Rain," rides a scintillating beat, buoyant guitars and Jolly's sinuous vocal delivery. An

around Nann Alleman is genuine, if somewhat of a manifestation of a vivid imagination. Her vocal accent changes from song to song. It's as if she is re-creating a lost language, that, in reality, never existed in the first place; but, the authenticity of which cannot be disputed, as it is the product of Alleman's fertile personae, whether it is real or merely imagined.

COMPENDIUM- BILLY KENNEDY Billy K Records

It is unclear whether Billy Kennedy is considered to be the local musical treasure that he most certainly is. For nearly twenty years he has performed in local

"...while this is not the ultimate Billy Kennedy syllabus, it contains enough traces of his genius to be of historical significance."

underground hit! "Fall Fly" and "Help Me Babe" are lazy numbers with a Country edge. "Janey-O" is a little jauntier.

Sunset Valley are not going to set the world on fire with their energy. But that is obviously not the point. Herman Jolly's songs speak to a hardscrabble existence, where pleasures are few and, thus, to be treasured. Sunset Valley make evocative music that tugs at the awareness of a thinking human being.

CHEWIN' CUD (PREVIEW)- SPIGOT Self-Produced

Spigot are the brainchild of singer/songwriter/multi-instrumentalist Nann Alleman, who was previously affiliated, at one time, with Mad Hattie. Like that band, Spigot cook up a homespun brand of Folkbilly cornpone, with Alleman's warm, lithesome drawl spread thick as butter and molasses all over the five songs presented here. Nann's the real article, not unlike an AltCountry version of Ricki Lee Jones or a back country Nanci Griffith; a mutant love child conceived between Hank Williams, Dolly Parton, Loretta Lynn and Emmy Lou Harris.

A two-step foot stomper, Alleman kicks off "Millie In The Garden" with plucky banjo stylings, while fellow Mad Hattie member, David Lipkind, adds locomotive harmonica licks, while Nann ladles out the possum stew. Eee-haww! "Mending The Nets" is a bit of a rag, on which Lipkind contributes some well-rendered harmonica fills. Lyrically, Nann relates a fisherman's tale about the one that got away.

Matt Kramer's muscular drumwork lends "Blue Hair" a lurching Little Feat-ish strut. Nann adds a charming vocal presentation, steeped in swampwater and bayou mud. If Nann's twang became anymore pronounced on "Swatters Rites," the song would be nearly unintelligible, but of value as an artifact of a dying dialect. Kramer pushes "Silly Season," as Alleman tells a distinctly local tale, where the action ends at the waterfront, "at the beer tent/And the festival queens/tugging their tiaras/with their pointy heels sinkin' in the mud."

The air of authenticity one perceives

acts, all centered upon his unpredictable nature with a song and an arrangement. As well as his eclectic repertoire, and well-earned reputation as a live performer with a Tourette's-like delivery, Billy has always been the center of a loyal cadre of fine musicians, who tend to congregate around his favored clubs of the moment.



October, 1980. Richard Burdell of Cruise Control, Sack's Front Avenue manager Tom Ohling and Rindy Ross of Seafood Mama celebrate a successful charity gig outside the club.

LEGAL EASE

by Bart Day, Attorney

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istration for multiple musical compositions which you have written, so long as all of those musical compositions are registered under one title.

Registering multiple musical compositions as a collection will allow you to file one copyright application for all of those musical compositions, and pay only one application fee (\$30). So, for example, if you

taking this approach, and I would not always recommend this approach for material which is being commercially released.

THE "POOR MAN'S COPYRIGHT"

There is one final matter which should be mentioned here: the so-called "Poor Man's Copyright," aka the "Mailbox Copyright," whereby a songwriter mails a tape to himself or herself (rather than filing a copy-

"The so-called 'Poor Man's Copyright,' aka the 'Mailbox Copyright,' whereby a songwriter mails a tape to himself or herself... Based on several court decisions, it is clear that this approach is almost entirely useless."

were registering 25 musical compositions, you would be avoiding the 24 additional copyright applications, and \$720 in additional application fees. There are, arguably, some potential technical disadvantages in

right application).

Based on several court decisions, it is clear that this "Poor Man's Copyright" approach is almost entirely useless. Yet this age old myth of the "Poor

Man's Copyright" still persists today. Suffice it to say, the advantages of a copyright registration make it well worth paying the \$30 for a copyright registration and doing it right, rather than relying on the "Poor Man's Copyright."

OBTAINING COPYRIGHT INFO AND FORMS THROUGH THE INTERNET

The Copyright Office now has a website on the Internet. (The address is <http://LCweb.Loc.gov/copy-right>). Copyright forms (with accompanying instructions) can be downloaded from that website. There is also a wide variety of information available on that website, so it is well worth visiting. 2

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

Bart is also the co-author of a chapter in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published internationally by Prentice-Hall Publishing (New York).

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

The the & the GOOD BAD UGLY

continued from previous page

Down Easy."

The performances here are uneven. Some of the songs suffer from Billy's penchant for adding subsequent tracks apparently unrelated to the primary recording. Sometimes it seems as if material that was supposed to be erased has found its way onto the master. It is an effect similar to a double exposure in photography; and, as in that medium, the trick rarely works.

So, while this is not the ultimate Billy Kennedy syllabus, it contains enough traces of his genius to be of historical significance. And while the recording quality is nothing special, it is a fine catalog of some of Kennedy's more prominent idiosyncratic quirks and mannerisms; which, after all, are the characteristics that made him popular in the first place.

COLORFIELD-COLORFIELD Self-Produced

Vocalist/keyboardist Carla Kendall-Bray sings with the effortlessness and easy assurance of a seasoned pro, who has honed her chops in countless cover bands over the years. The other three members of the band, drummer David Kendall, guitarist Patrick Gould and bassist Michael Budd are equally adept at providing fluid, facile, accompaniment. But the band is a bit faceless. Like 'Til Tuesday. Let's see, there was Aimee Mann and...?

But Colorfield really have much more in common with Quarterflash. Bray's lovely falsetto and the emotive cry in her voice, resemble no one more than Rindy Ross. All of the songs are well written, with pretty, if somewhat predictable, choruses. "Air" stands out, especially, as an uplifting number. "I will find you/where sky meets air," may stand as one of the vital koans for our New Age.

"Magdalena" bequeaths similar, epic sentiments. "She had a heart as big as a galaxy/And a spirit just as high/She was free as the wind/She was free as the sky." The female character in "Arizona" bears analogous heroic attributes, with Bray's slightly overwrought vocals wringing every drop of bathos from the scenario.

Colorfield seem caught out of time. Their earnest, introspective songs are anachronistic in an era where "I smell sex and candy" qualifies as a good hookline. It is difficult to know what the band aims to achieve or the message they hope to impart. They are a pleasant and inoffensive musical aggregation, competent and well-meaning. There must be a place in the world for a band like that. There must be, doggone it.

TRAIL OF THE BUTTER YETI - ROLLERBALL Road Cone Records

Doggedly non-conformist (and often altogether anti-musical) Rollerball plot a defiant course through the Pop music minefields, determined to lob one last sonic grenade in the direction of dark mistress Britney Spears, before she devours us all. There are not exactly moments of beauty here. It's more like moments of less ugliness; of reduced irritation. Frank Zappa and Arnold Schoenberg jamming with Dizzy Gillespie. Masturbatory free (fall) Jazz conundrums, jettisoned like so much hooey in the musical vomitorium.

There's an attitude here, in this the band's fourth

full-length assault. It is an attitude of contempt and disdain. Exclusionary and fascistic. You're stupid if you don't find Rollerball hip. You're a fool if you do. Occasionally the band members tip-off that they do know how to play their instruments.

Check out "Lon Cheney," where Mae Starr's roiling, contrapuntal piano lines cascade elegantly against the discord of s. DeLeon's trumpet and Amanda Mason Wiles' sax. Then Starr jumps in with ominously sonorous vocals; from which various musical interludes unfold. An ambitious piece. "Butter Fairy" would seem to be a composition for Western gamelan, a satisfying admixture of musical tones and electronic sounds, with occasional clarinet themes thrown in. Not only tolerable, but challenging and provocative.

But too many of these aural "collages" are unfocused and seem to indelibly straddle the fence, between committing to all-out sonic warfare: strafing the listener with a fusillade of unrelenting cacophony; and to attempting to create something musical out of it at the same time. John Cage would never stand for such a thing.

A friend in New York City recently sent to me two CDs that have yet to find national distribution. One is of an orchestra comprised of 5th graders who don't know how to play their instruments. The resultant "music" is quite a joyous experience, if decidedly different from anything else. The second recording is of an elephant that plays percussion. The delicate sense of dynamics the elephant displays, with a variety of drums and percussion, are a lesson to any musician anywhere, as to the importance of space in a composition, the importance of tonal color and texture, the importance of breath. If an elephant can figure these concepts out, it stands to reason that Rollerball eventually will too. 2

In the MIX

BY FORD T. PEARSON

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door sales exist, and the fact that those revenues are probably very significant, speculating on the potential event profits is probably futile. Oh well, that rarely discourages me.

If, for example, each venue averaged about 50 one-niters (at \$8.00 a head) for each of the two evenings during MusicFest, and let's assume that they sell out Thursday night's HipHop Showcase, and if we add to that the estimated 1,500 wristband sales, that's a gross of about \$40,000.00, from the combined HipHop tick-

lead to a band getting absolutely no compensation for playing the Fest. I'm not sure why event organizers ubiquitously opt for this we'll-pay-the-bands-if-we-can format. The Board should explore prioritizing band compensation and find a sponsor, Jim Beam or Gibson come to mind, specifically to cover the expenses associated with musical talent.

A huge advantage of prioritizing artist compensation is that it would allow, finally, the AFM to endorse and participate in MusicFest Northwest. AFMers were constantly at odds with NXNW organizers, and nothing MusicFest Northwest has done will change the union's view of gigs that don't properly pay an artist. AFM's participation in MusicFest would be especially beneficial when it comes to both funding for the event, and the ability for the event to attract nationally known personalities for performances and the trade conference.

But, enough of this nay saying. This week in

“Our goal was to change the focus of the event from the promoter to the musician”, said MusicFest President Russ Martineau. “We learned quickly that we were newspaper people, not music industry types”, he added. Russ, Joe Leshner, and Zach Dundas quickly peppered the organization’s Board and event committee with a cross section of Portland’s musical talent, venue owners, industry professionals, and area promoters.”

ets, door, and wristband sales. I wouldn't be surprised if the combined corporate sponsorship of the event, and the Earl-powered fundraiser, garnered another \$35,000.00. Assuming an optimistic 10% hard cost expense, this level of success would generate about \$40,500.00 for First Octave and the Cascade Blues Association, another \$13.5K to seed next year's Fest, and would net each act about \$103.00.

Not too shabby for a debut effort. And, as S.P. Clarke recently pointed out, Portland music fans tend to be Festival oriented. This particular festival could genuinely impact Portland's music scene by energizing fans and the media, and exposing them to new local artists and hip venues. That kind of stuff has a lingering value for both players and venue operators.

MusicFest Northwest does have its share of warts. The Board of Directors should make an effort to recruit other media types. Willamette Weekers represent over 33% of the current Board, and, aside from KUFO's Dave Numme, there are no other media-related people involved at the Board level. It takes a tremendous amount of PR to make an event like this successful, and it's unlikely that Willamette Week has the promotional muscle or circulation to carry the event without the participation of the Big O, or others. If the event is going to grow into a real deal, Willamette Week has to loosen its grip a tad and allow participation from entities that it may normally consider competitors.

Band compensation is another risky area for MusicFest Northwest, as it was for NXNW. The 20% of the profit program, though unique, still reeks of the “play it for the exposure” pitch, with which local bands are pummeled every day. In fact, the 20% format could

Seattle, the remaining NXNW personnel quietly met with SXSWers to plan the next NXNW event in the Emerald City. They've already got the support of the Northwest NARAS chapter, Seattle Weekly, and others. So, it looks like Musicfest Northwest is Portland's best shot at an answer. It takes many things to grow an event into a real happening, cooperation and positivity are among the most important.

In the meantime, be sure suck up the benefits

“A huge advantage of prioritizing artist compensation is that it would allow, finally, the AFM to endorse and participate in MusicFest Northwest. AFMers were constantly at odds with NXNW organizers, and nothing MusicFest Northwest has done will change the union’s view of gigs that don’t properly pay an artist.”

you've earned for participating in MusicFest Northwest and attend the September 22nd Trade Show and Conference at no cost. (Non participants may also attend for \$10.00) The Trade Show & Conference is from 11:00am to 6:00pm at McMenamins' Crystal Ballroom, at 13th and West Burnside.

The industry schmoozefest and information session is being presented by D.I.Y., Inc. from Los Angeles. These guys also produce many of the SXSW conferences, and their expertise runs the gamut from film to music to publishing.

Here's what the conference, which starts at 11:AM, has to offer:

11:45 - Opening remarks .

12:00 - Keynote address. A. Barry Capello, attorney. This could be very interesting. Barry is Courtney Love's new legal muscle and this will be the very first time that he will speak publicly about Ms. L's suit.

12:30 - After The Studio — Examines the world of distribution, covering everything from securing a distributor to licensing your music to record labels both major and minor.

Scheduled Panelists:

Mike Jones - Formerly of Nail Distribution, now of CD Forge

Terry Currier - Music Millennium (Owner)

Bill McNally - Burnside Distribution - General Manager

Ryan Foster — Freq Mastering

2:30 - Touring/Merchandising/Management—

Get more gaggage and plan a better tour for your band. This session covers the clubs to the arenas, and maps out a strategy for growing your fan base, smarter merchandising and more.

Scheduled Panelists:

Creighton Burke - MXPX (Slowly Going The Way Of The Buffalo was just certified gold by RIAA)

Connie Wohn - Siren Music Company booking agent

Dunstan Bruce - Chumbawamba vocalist.

Tom Simonson - Manager of David Wilcox and industry vet who has worked with Indigo Girls, Fastball, Matthew Sweet and others.

Dan Garcia - Royal Flush Booking, San Francisco

Anthony Sanchez - Berbat's Pan booking agent.

3:30 - A conversation with Pat Dinuzio of The Smitherens, hosted by Nadine Condon, organizer of Nadines Wild Weekend, San Francisco.

4:00 - Marketing/Publicity/Promotion/Licensing—

Get the skinny on what it takes to stand out in the crowd, secure media relationships, craft your written materials and other image enhancing strategies.

Scheduled Panelists:

Pennie Lane - The legendary super groupie now handles publicity for San Francisco modern rockers Storm, Inc., and also serves as the staff marketing guru

for the Seattle-based fanzine Rockrgl.

Daniel House - Former label relations honcho at Real Networks and current President of C/Z Records (Silkworm, Built To Spill, 7 Year Bitch and others)

Dave Allen - The former bassist with the English punk band Gang of Four, now a techie who runs Intel's Content Services Business Development department

Chris Knab - Monster creds include a 40-year career beginning with the first FM rock station in the nation, KSAN where his alter ego Cosmo Topper hosted the infamous The Outcast Hour and The Heretics. Knab is currently on the faculty of the Audio and Music Business Program at the Art Institute of

continued on next page

In the MIX

BY FORD T. PEARSON

continued from previous page

Seattle, and is the author of the newly released "FourFront Music Marketing Handbook", a self-help manual for musicians releasing their own independent music.

Arrested Development, Conde To Abandon Hemp Festival—

"I've had it with these idiots. I just spent 10 days in jail and that ain't no fun!" And so ends the three-year old, controversial, World Hemp Festival, based out of Harrisburg, Oregon.

Event founder William Conde is fed up with the constant legal battles and hassles with area law enforcement personnel. Conde is due to craft a deal with local authorities that would allow him to legally get the hell out of Dodge, which is his current plan. "I'm not an event organizer, I'm an activist", said Conde from his Harrisburg headquarters recently.

Conde may not fancy himself as a Bill Graham type, but over the last three years the Hemp Festival has averaged about \$200,000.00 per event, and consistently netted about \$80,000. in profits. Fairly impressive for a hemp-head, err, activist.

Conde plans to sell the entire Hemp Festival operation, which includes the 15.4 acre light-industrial zoned parcel of land, an operating redwood lumber yard, a four bedroom house, a computerized 70,000 electronic message center, and all trade marks and rights associated with the World Hemp Festival name and event. All for a paltry \$515,000.00.

Anybody got Woody Harrelson's phone number?

KINK's Welch Up For BB's Music Director Of The Year Award—www.kink.fm

Several area radio stations have been nominated for a variety of Billboard's prestigious Airplay Monitor Radio Awards, which honor those who have demonstrated excellence in the field of broadcasting.

Voting for the awards, which is done exclusive by Billboard and Monitor subscribers, ended August 24th. Winners will be announced Saturday, October 6, at the Eden Roc Hotel & Resort in Miami, during the Billboard/Airplay Monitor Radio Conference and Seminar. The conference brings together top radio professionals, including programmers and on-air personalities, as well as record

label executives, to discuss the pertinent issues affecting the radio industry.

Nominees are chosen in the following categories: Radio Station, Music Director, Program Director, Marketing/Promotion Director, Local Air Personality, National Air Personality, Network/Syndicated Program and Consultant of the Year; in the following formats, Top 40, Country, R&B, Adult Contemporary, Mainstream Rock,

the Mainstream Rock format. KKCW is also up for the Radio Station Of The Year Award, and KNRK was also nominated for Station of the Year, within the Modern Rock format.

Trott To Ohm On Mondays—www.JeffTrott.com

Quirky and dynamic, and a truly world-renowned songwriter, producer, and guitarist, Jeff Trott's resume includes Tears for Fears, Pete Droge, Johnette Napolitano (Concrete Blonde), and Sheryl Crow.

His current incarnation is a psychedelic pop act that also features Sheryl Crow's touring bassist Tim Smith; former Everclear keyboardist James Beaton on Wurlitzer and Hammond B3; Jeff Anthony, of Pepe and the Bottle Blondes and Crow's Portland sessions drummer, on his special hybrid acoustic/electric kit; and Portland's own Keith Schreiner (of Dahlia and Auditory Sculpture).

10th. Trott, a Portland resident for four years now, also plans to showcase different guest artists each Monday. Rumor has it that Sheryl Crow herself may take the stage for a couple of tunes.

Trott, who was named BMI's Songwriter of the Year in 1998 and most recently produced Crow's contribution to the Bridget Jones's Diary Soundtrack, "Kiss That Girl", will have his debut solo album released by Digital Theater Systems on September, 11th.

This is the first album to be recorded directly to the 5.1 Surround Sound format. "Dig Up the Astroturf is a pioneering album in five-dimensional sound", says Trott's publicist Karyn LeSuer of Prinava. The DVD will feature two full-length music videos as well as in-depth interviews with the performers.

Shocking Manifesto—www.leftfordead.org

Looking for 20,000 well thought out words about the digital revolution? Try former Portlander and lead Shock funkster Roger Sause's Left For Dead, A Digital Manifesto (\$15.00, Spizorinctus Publishing).

In the 80s, Roger was Shock's lead vocalist and one of the first keyboardists to use a slung Korg. Now the self-described ex-Marxist is pitching the "impending doom of Big Government at the hands of digital technology".

His new book analyzes the impact of new technologies and the sociopolitical aspects of what he considers the "four hot bed issues of race, feminism, education, and healthcare". There are also two chapters that focus entirely on the entertainment industry. One chapter, according to Sause, "chronicles its legacy of left-leaning political sympathies", and another chapter "details how digital technology will, and already is, bringing it to its knees." Ouch.

The book will be sold exclusively online at www.leftfordead.org.

of local heroes, such as Curtis Salgado, Stephanie Schneiderman, the Baseboard Heaters, Jonah, even Billy Rancher and the Unreal Gods, and more. Acts from the Portland Metro area that are interested in getting airplay on the Local Music Spotlight should send their CD (the station accepts only CDs) to: Local Music Spotlight, KINK FM 102, 1501 SW Jefferson, 97201.

KUFO's Al Scott is also up for the Music Director of the Year Award, within the Mainstream Rock format, and KXJM's Mario Devoe was nominated for the award within the Rhythmic Top 40 format. KXJM's The Playhouse was also tapped for the Local Air Personality of the Year Award.

KKCW's Bill Minckler is up for the Operations Director of the Year Award for the Adult Contemporary format, as is KUFO's Dave Numme for

Photo: Rapoport
Roger Sause





surface creeper

photo: Snyder

MusicFest Northwest: Friday, Sept 21st @ Berbat's

AS THE W



RI

THE GRAND OL' SOAP OPRY

Quasi reunion.

Sleater-Kinney drummer **Janet Weiss** and **Sam Coomes**, most recently touring on keys and guitar with **Elliott Smith**, have two new Quasi albums just in stores.

"Both of us have been touring heavily in the past," Weiss says in *Billboard*. "It was due time to give Quasi some attention."

Touch & Go will release a new studio album "The Sword of God" and "Early Recordings" cut in 1993-94. "It's a bit shocking to listen to," Weiss says. "It's so primitive-sounding. I appreciate it as a document of our lives at the time. It sounds very spontaneous. Now we agonize over things for days and days and days."

In his *Billboard* column Declarations Of

Independents (9/1) Chris Morris says "After a period of attending to other projects, the Portland, Ore., duo Quasi is back with not one but two projects for Chicago's Touch & Go. The twosome (once married, now divorced) show off the full range of Quasi's talents on the two new releases. 'Early Recordings' is the more primal of the two and is largely instrumental. Plenty of care went into the layered recording of the bitinglly penned, skillfully sculpted pop songs on 'Sword of God.'"

Quasi is on the road in September and October.

Kurt's Decade.

Big entertainment industry promotion surrounding the ten year anniversary of the release of **Nirvana's**

breakthrough album "Nevermind."

Former Rocket publisher **Charlie Cross**' book "Heavier Than Heaven: The Fall of Kurt Cobain" from Hyperion, is getting saturated coverage and rave revues...

Kurt and Courtney's Portland romance is well documented. (**George Tahouliotis** and **Satyricon**, take a bow.)

Courtney's contribution to the decade's celebration was to sue the remaining members of Nirvana to prevent the release of a forty-five-track box set timed to take advantage of the "Nevermind" promotion.

Rolling Stone magazine calls the hassle "the ugliest battle over a rock catalog since the Beatles".

Courtney as Yoko Ono...

Courtney, **Dave Grohl** and **Krist Novoselic**



Brian Lehfelt; TV:616 out September 25th

photo: Buko

D TURNTABLES

BY BUCK MUNGER

own equal shares of the corporation that controls the Nirvana catalog and their agreement says no recordings can be released without the approval of all three.

Courtney objects specifically to the inclusion of one track, "You Know You're Right." She suggests that the song is a "potential hit and would be better positioned as part of a single-CD greatest hits album."

In court documents, Courtney points out that she's the heir to Cobain's estate and says Cobain was Nirvana, characterizing Novoselic and Grohl as two "in a string of sidemen."

Ten years since Nirvana.

Fifteen years since **Billy Rancher**.

December 2nd will mark the 15th Anniversary of the untimely death of Billy Rancher.

Portland's favorite All American Boy Rock Star died of cancer young and at the top of his game shortly after the legendary **Clive Davis** flew to Portland to sign the band to **Arista**.

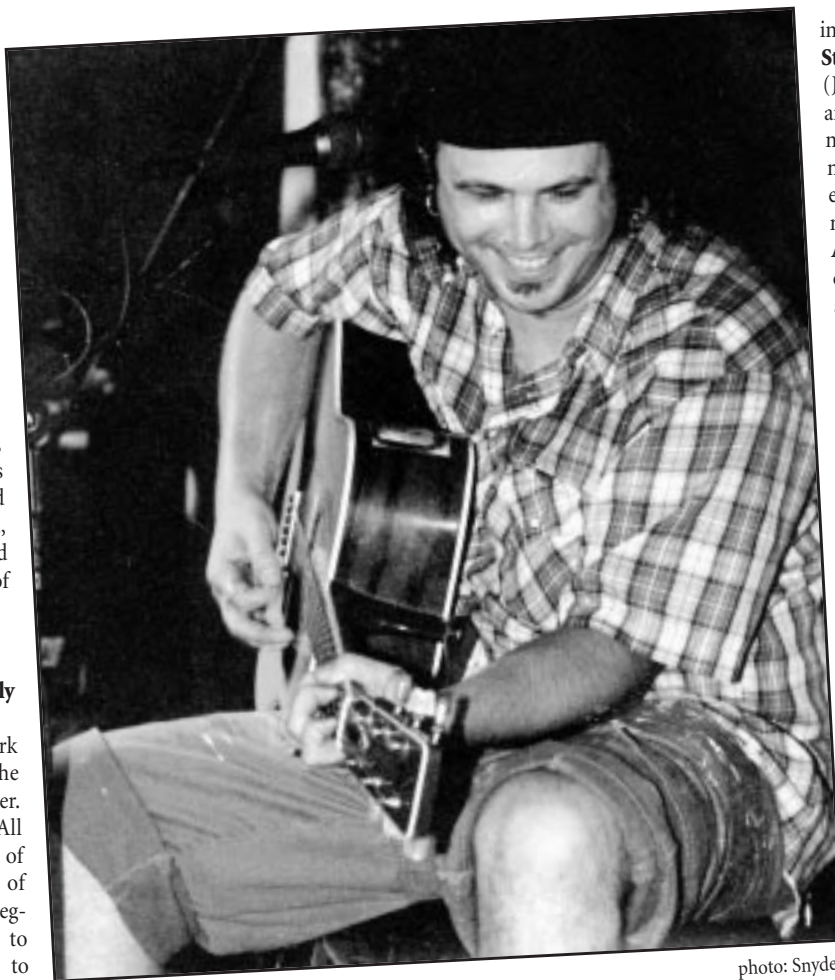
Billy Rancher & The Unreal Gods followed closely in the path of **Johnny & The Distractions** with A&M and **Seafood Mama** (Quarterflash) with Geffen. All were successful creating major label interest by developing a northwest club following and generating indie airplay.

For years Billy Rancher was the most popular independent artist in the northwest, selling out his shows consistently.

As **Bill Reader** says on the cover of his book, "Before the Seattle Sound, Boom Chuck Rock ruled the Northwest". Reader was a Seattle college student in Billy's heyday and wrote "Rocky Road- The Legendary life and times of Billy Rancher" in 1996.

Boom Chuck Rock returns.

Friends of Billy Rancher are organizing a Billy Rancher Tribute, December 2nd at the Roseland



Jeremy Wilson turns 40.

photo: Snyder

Grill. Former Rancher managers **Steve Hettum** and **Joe Dreiling** are inviting artists to the Roseland Grill that Sunday to perform Rancher tunes. "All Billy Rancher music, all night," says Steve Hettum. "Ideally, we'd like to record the whole night, pick the best versions and issue a live Tribute CD, somebody should have a hit on a Billy Rancher tune."

Artists interested in performing should contact Steve at 503/492-2446 or Joe at 503/366-9575.

The Steve Hettum Trio appears at the White Eagle, Tuesday, September 25th.

Organizers of the Billy Rancher Tribute also hope for a reunion of Rancher's band, The Unreal Gods.

Members of Billy's band have stayed involved

in the music industry. Bassist **Dave Stricker** and Billy's brother **Lenny** (John) **Rancher** have made records and recorded music for national commercials. Guitarist **John DuFresne** moved to Hollywood and has recorded and toured with several prominent Los Angeles bands. Keyboardist **Alf Rider Wolf** is in New York with a computer job during the week and a solo piano act on the weekends. Drummer **Billy Flaxel** is newly returned to Portland and owns a building contractor company with Dave Stricker, They just built the **Kung Foo Bakery** studios, in which Stricker is a partner.

The Kung Foo Bakery is where the **Whitehorse** gear ended up and Prince's engineer, **Dave Friedlander** twists the knobs. Kung Foo Bakery studios, so named for the past businesses that occupied the building, a Kung Fu academy and a bakery.

Former Whitehorse honcho and Stricker's partner in Kung Foo Bakery, **Tim Ellis**, supervised the move and kept the engineering team of Friedlander and **Bob Stark** intact.

How popular is the new Kung Foo Bakery? Everclear's Art Alexakis booked the entire month of September for his projects. Art booked time earlier and left a \$60,000 piece of

equipment on loan to the Kung Foo bakers to show his support.

The Everclear Blues.

Brian Lehfeldt's Everclear experience just won't go away. "I think about it when I'm shoveling dog poop at the Humane Society," says Brian. "I hear all those Everclear songs on the radio, three of them we recorded."

"I think... that could've been me."

Lehfeldt was in the band Art created to record a solo album for Capitol, later deciding to re-record the whole thing with members of Everclear as "Songs From An American Movie", Part One "Learning How To Smile"

Before the solo album Brian toured with

continued on next page

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

continued on next page

Everclear as a percussionist. Brian says the biggest thing he learned on the road was what they mean when they say, "Don't mess with Texas."

On August 4, 1999 at a Coca Cola sponsored Everclear club gig in Austin, the audience got rowdy and started throwing things at the stage. This incensed Art, who lost his temper and called the audience a bunch of "red-necked Texas assholes..."

Ooops.

Brian says "A woman pushed her way to the front of the stage and was swearing at Art and I thought she was the person who did the throwing so I went to the front of the stage to pour water on her. I was wearing shorts and these "old man" sock garters and she grabbed the garter. I shook her off and she says I kicked her in the process."

"She filed a police report and I was charged with Assault. I had to fly back to Texas to defend myself. Art got me a great lawyer who was experienced in handling these cases. I plead "no contest" and was sentenced to community service here in Oregon. That's how I got started at the humane society."

Since leaving Everclear and Art's solo band project Brian has devoted himself to his new band **TV:616** and his percussion act **Drummatica**.

TV:616 features Brian on drums, **Scott Watkins** on vocals, **Keith Brown** on guitar and **"Kong"** on bass. They have a new album coming out on Elemental entitled, "Poison Blanket" featuring 13 songs and described by Brian as "Kind of like **Chemical Brothers** in a menage a trois with **Nirvana** and **Ministry**." The album was engineered and co-produced by former **Sweaty Nipples** bandmate Dave Merrick. The CD release party takes place October 5th at Dante's.

Minutes before a performance at Berbat's the other night, Lehfeltdt was approached by a man

asking if he was the former Everclear player, and when he replied in the affirmative, Lehfeltdt was served with papers of the Austin woman's new civil lawsuit.

"She's going after everybody this time." says Brian. "Art, Coca Cola, me. She thinks I'm rich, when in reality, I just got a raise to 8 bucks an hour at the Humane Society."

The NAIL-Allegro merger is a done deal. NAIL President Alicia J. Rose and one salesman will join the staff at Allegro. Mike Jones, founder of NAIL has formed a new company, CD Forge.

By acquiring the NAIL catalog Allegro is now selling many local recording artists to the national retail stores. SP Clarke, noted TL/GBU music critic (and marketing exec at Allegro) says, "Pink Martini is already showing a lot of pent-up demand, even in remote sections of the country."

"Borders alone is said to be buying in huge, maybe 7,000 units. NAIL has sold 40,000 copies by themselves over the past two years. I think we could easily sell that many more in the next 6 months."

Allegro now nationally markets Portland artists **Billy Kennedy**, **Dahlia**, **Kaitlyn Ni Donovan**, **Lynn Conover**, **Bingo** and even Clarke's old band, **Jesus Presley**.

"I have to be one of the few people in the world who has recorded an album, reviewed it, and now I'm getting paid to sell it, for which I'll receive a commission from Allegro AND royalties from the band, using my own review to hype sales."

Corruption is not limited to the radio...

Allegro acquires...

The 40 million dollar a year corporation is buying businesses left and right. Among the labels Allegro has acquired is Alula, a respected worldbeat label from North Carolina.

One of Alula's most prestigious artists is Portland's **Obo Addy**. Allegro's first Alula release will be a new Obo Addy record in October. Local artists **Janice Scroggins** and Jim Cheek are featured on the recording.

Obo Addy appears at the Kennedy School September 13th...

THIS JUST IN... **Keeter Stuart**, a founding member of **Trigger's Revenge** will hold a CD release Party for his new solo effort "Just" at the Buffalo Gap September 13th... **The Clumsy Lovers** are working on their first collection of new songs since "Barnburner" in '99. They'll be in pre-production in the fall and start recording in January... **The Woolies** play hot jazz at the Viscount Ballroom Friday, September 21st... **4th Plane Jaient** at the Arnada Café September 14th... the **Jim Mesi Band** Wednesdays at the Tillicum... **Lamar Stillwell** and **Arty** have left **Grindstone** and formed **Point Defiance...** **Jonah** is back from a sultry summer of yachting & frivolity... **The Red Sector** travels to Vancouver B.C. to appear with **Booti Dharma**. Red Sector features former **Slowrush** members **Jimi Evans** and **Adrian Ost...** **Rob Daiker** of Slowrush has a new solo deal with **Warner Brothers** and recording studio in Seattle. The A&R exec that signed Daiker and Slowrush to

Epic is now at Warner

Brothers...

Artichoke

Musics

Backstage

Stage hosts

Deb Talan,

McKinley

and **Sattie**

Clark in the

round

Friday,

September

21st... Tom

Grant has a

new album

out on

Doubleplay

Records enti-

tle d

"Reprise". It's

his 17th...

Betty Already

is looking for

some new

players.

Contact Scott

@ 503/231-

8556.



Billy Rancher and the Unreal Gods

photo: Wilds

help wanted TREE SITTERS!

No experience necessary! Start immediately! Free room and board! The first time this position has been available on Oregon State Forest land!

A once in a lifetime opportunity to make new contacts in the environmental, media and law enforcement communities!

Get a Marbled Murrelet's eye view of what's really happening on Oregon's State forests!

We offer excitement, adventure, and a chance to make history, plus breathtaking views and great benefits, which include fresh air, clean water, and a future for our children!

All are welcome to apply! Join us in saving the last stands of old trees in the Oregon State Forests.

Contact: Cascadia Forest Alliance at 503-241-4879

Email cfa@spiritone.com

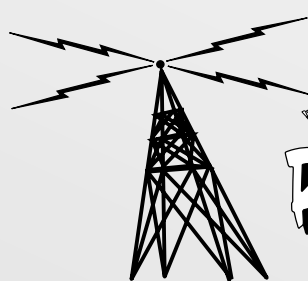
Cascadia Forest Alliance • PO Box 4946 • Portland, Oregon 97208

or

Upper Left Edge at 503-436-2915 at bhults@pacifier.com

or

Box 1222 • Cannon Beach, Or 97110



THE CHURCH OF NORTHWEST MUSIC

"Wreckless May"
Baker's Dozen

SEPTEMBER

LAST MONTH
THIS MONTH

artist • label • title

3	1	GARMONBOZIA Demo CD	1940
2	1	SO SADLY F***ED Circle s Records CD	So Sadly F***ed
5	2	FERNANDO In Music We Trust CD	Dreams of the Sun and Sky
6	3	DJ BLUE Demo CD	Trois
7	4	ROOM 101 Demo CD	Riddles/Hoaxes
3	4	DAHLIA Demo-CD	Dahlia
•	5	VARIOUS Jealous Butcher CD	Compact
4	5	PARAMOUR Ammonite CD	What You Don't Know
9	6	LUTHER RUSSELL In Music We Trust CD	Spare Change
8	6	THE RUNAWAY BOYS Demo CD	The Runaway Boys
•	7	MADE FOR TV MOVIE Jealous Butcher CD	Story of My Heroics
7	7	THE PRIDS Death Tech CD	Duracraft
5	8	GARMONBOZIA Demo CD	Perms, Porn & the Gestalt
10	9	SPIGOT Demo CD	Chewin' Cud
12	10	NINE VOLT MILE Empire Drive CD	Elephant
•	10	THE PROM Barsuk Records CD	The Prom
11	11	MY REGRETS Demo CD	Its Alright To Look Good
•	11	RALLY BOY Jealous Butcher CD	Hooks and Crutches
13	12	EVANGELINE Squatch on the Rocks CD	Felt Like Home
•	12	PORTERHOUSE QUINTET Demo CD	Thumbs Up Little Buddy

top tracks

4	1	GARMONBOZIA	"Pink Padded Slippers"
2	1	SO SADLY F***ED	"Airport Dreams"
•	2	FERNANDO	"12 Years of Hiding"
•	3	DJ BLUE	"Strange Days"
•	4	ROOM 101	"Bouncing"
•	5	WOW AND FLUTTER	"Slow Decay"

live offerings at the church

Tune in through September and October for special Guest Hosts.

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

MT. Labor

4811 SE Hawthorne 238-1646

Main Room, September

SATURDAY SEPT 8

Third Estate
Gasline Kings
Stark Raving Mad

SUNDAY SEPT 9

Carlos Washington &
Giant People
Porterhouse

MONDAY SEPT 10

President Brown

TUESDAY SEPT 11

Dross
Kung Fu Janitors

WEDNESDAY SEPT 12

Kevin & Madrigals
Dave Mars
Mother's Choice

THURSDAY SEPT 13

Gabriel Blue
Room 101
Green Circles

FRIDAY SEPT 14

Living Daylights
Louden-Mellow

SATURDAY SEPT 15

Mama Sutra
Mudbugs

MONDAY SEPT 17

Reggae Jam

TUESDAY SEPT 18

Hitchin-Cricket
In Full Trait

WEDNESDAY SEPT 19

Family Groove Co.
Blind Light
Jellyhead

THURSDAY SEPT 20

10 Ton Chicken
Higher Ground

FRIDAY SEPT 21

Carmina Piranha
Dan Murray Band

SATURDAY SEPT 22

Alpha Ya Ya Diallo

MONDAY SEPT 24

Reggae Jam

TUESDAY SEPT 25

Mr. Sparkle
Silver Hawk

WEDNESDAY SEPT 26

Invisiblink
Ginger Snapt
Junkyard Hero

THURSDAY SEPT 27

From Jamaica Culture

FRIDAY SEPT 28

Jaragua
Steve Smith & Mike
Crenshaw

SATURDAY SEPT 29

Omar Torez
Liquic Foundation

SATYRICON
125 NW 6TH
IN OLDTOWN

Portland's
Best
Live
Music

243-2380

MUSICFEST NORTHWEST SCHEDULE

HIP-HOP SHOWCASE AT THE ROSELAND, THURSDAY SEPTEMBER 20TH

8:00-8:40	8:45-9:00	9:05-9:20	9:25-9:40	9:45-10:05	10:10-10:30	10:35-10:50	11:00-11:20	11:25-12:00	12:10
DJ Wicked	Morse Code	Mr. D.O.G.	Starchild	Proz and Conz	DizzyBoom Bap Project Elmer	Lifesavas	Cool Nutz	Five Fingers Of Funk	Latryx

Subject to change. Current schedule as of 09/02/01. Check www.MusicFestNW.com for fresh data.

FRIDAY SEPTEMBER 21ST

<i>Venue</i>	<i>8:00-8:40</i>	<i>9:00-9:40</i>	<i>10:00-0:40</i>	<i>11:00-11:40</i>	<i>12:00-12:40</i>	<i>1:00-1:40</i>
Ash Street Saloon	Jack McMahon	Susanna Weaver	Pacific Wonderland	Evangeline	James Low	Dizzy Elmer
Berbatis Pan	Birdy Num Num	Starantula	Surface Creeper	Audio Learning Center	Helios Sequence	Sunset Valley
Blue Note Lounge		Mr. Rosewater	Victoria Corgan & the Donny Osborne Trio	Pactrick Lamb	Jimmy Bennington Trio	The Natrons
Cobalt Lonuge	Welsh Rabbit	National Anthem	Made For TV Movie	Man Of The Year	Pinehurst Kids	The Natrons
Crystal Ballroom		Bunco	Nicole Campbell Band	Countrypolitans	Baseboard Heaters	Richmond Fontaine
Dantes		Ennis in Theory	Suite 304	The Action Detectives	Rumpshaker	Black Angel
Jimmy Maks		The Kathy Walker Band	JonKoontz	Monti Amundson	Lloyd Jones	Smokin' Gun
Meow Meow Cluch	Relent For No One	Sauvie Island Moon Rocket Factory	Sara Dougher	The Dutch Flat	The Standard	Captain-vs-Crew
Ohm	BSI Scowcase	DJs: Wicked, Sir Roun, S-Dub & Sefectah	Onry Ozzborn + Ol Dominion	Alter Ego	Systemwide	BSI Headliner
Roseland		D Five 9	Underride	KUFO Winner	Smooch Knob	Jim Beam Winner
Roseland Grill		Boka Mirimba	Chata Addy	3 Leg Torso	Hijos Del Sol	Bobby Torres
Satyricon		Get Down Syndrome	King Louie	Real Pills	The Goddamn Gentlemen	Bell Rays
Rogue	Laurel Malone	Francis Farmer Girls	Thais Perkins	Ben Gilde	Nancy Good	

Subject to change. Current schedule as of 09/02/01. Check www.MusicFestNW.com for fresh data.



Helios Sequence. Friday, Sept 21 @ Berbat's

photo: Snyder

SATURDAY SEPTEMBER 22ND

Venue	8:00-8:40	9:00-9:40	10:00-0:40	11:00-11:40	12:00-12:40	1:00-1:40
Ash Street Saloon		Wife Stealing Bastards	Junco Parker	Darling Clemintines	The Caleb Klauder Band	Mad Hattie
Berbatis Pan		Sean Croghan	Alien Crime Syndicate	Pappillion	The Sunsualists	Rick Bain & the Genius Position
Blue Note Lounge		Grooveyard	Pete Krebs & The Kung Pao Chickens	N' Touch	Darrell Grant	Mary Kadderly
Cobalt Lonuge			The Highsiders	Pasha	Blyss	Fourth Plain Jaiant
Crystal Ballroom		Kaitlyn ni Donovan	Kleveland	Camaro Hair	UHF	TBD
Dantes		Spyglass	Written In Ashes	The Prids	Brassy	The High Violets
Jimmy Maks	Lynn Frcis Anderson	Bill Rhoades & The Party Kings	Jim Mesi Band	Duffy Bishop	Linda Hornbuckle	Terry Robb
Meow Meow Club	Z Drgi	Stabbity Stab Stab Stab	Garmonbozia	Wow & Flutter	Bering Sea	
Ohm	BSI Scowcase	TBD	Luke Janela	CSNE	Land Of The Blind	Dahlia
Roseland		Stephanie Schneiderman	Radio Star	Nine Volt Mile	The Gourds	The Gourds
Roseland Grill	Sam Hill	HareBrained	Pig Iron	Jackstraw	Buds Of May	I Can Lick Any Son Of Bitch In The House
Satyricon		Pink Chihuahua	The Torture Cookies	Rally Boy	The Expoxies	Dim Fabian
Rogue		Laura Veirs	Steve Tannen	eb Talan	Demi-Dryer	

Subject to change. Current schedule as of 09/02/01. Check www.MusicFestNW.com for fresh data.



Baseboard Heaters. Friday, Sept 21 @ Crystal Ballroom

photo: Snyder



Nine Volt Mile. Saturday Sept 22nd @ Roseland

photo: Snyder

All Service Musical Electronics Repair

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

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

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

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

Brown, Ray

(503) 286-4687 Msg. (503) 285-2473
Services: Sound
Years Experience: 20
Music Specialties: Rock, Blues, Country, All Availability: Any Hours.
Specialties: Excellent live mix, monitors, full production.

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

Duke Sound and Light Productions
Duke Pippitt
541-747-5660

525 Main Street
Springfield, Oregon 97477
Years Experience: 15

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

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

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

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

Inner Sound Electronic Service

1416 SE Morrison
Portland, Or 97214

(503) 238-1955

(877) 238-1955

Fax: (503) 238-1787

Email: inner@teleport.com

Website: www.inner-sound.com

Contact: Jay Moskovitz, Mike Mahoney

Services: service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."

Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1

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

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

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.

Specialty: Servicing the Christian community. Availability: Anytime.

Letcher, Sean

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

Services: Sound

Years Experience: 14+

Music Specialties: Anything but Country

Availability: Call for Schedule

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

House Engineer @ Moosehead Café.

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

Logic General, Inc.

6713 SW Bonita Rd #210

Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

Contacts:

Tom Dickey 503-598-7747 x301

email: tomd@logicgen.com

Paul Gusman 503-598-7747 x303

email: paulg@logicgen.com

Services: CD Duplication Services, Including on-site CD manufacturing; CDR disk and tape duplication;

QUARTERLY PRODUCTION GUIDE

graphic design, retail ready packaging services, warehousing & distribution services.

Mincks, Dennis

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

Availability: Any hours.

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

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

P.O. Box 42233

Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869

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

Years Experience: Pro since '81
Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic

Availability: Yes!

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

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

Thomas, Dwayne

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

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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

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

QUARTERLY LABEL GUIDE

Belinae Records

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

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: http://www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper,
Paul Brash, Johnny & the Distractions,
John Fahey, M.Doeherly, Mick Clarke,
David Friesen, Obo Addy, Lloyd Jones,
Too Slim & the Taildraggers, Kelly Joe
Phelps, Terry Robb, Duffy Bishop Band,
McKinley, Gary Myrick, Sheila Wilcoxson
Bill Rhoades & Alan Hager, Bugs
Henderson.
Distribution: Burnside sub-distributes two
Portland based labels: The Magic Wing
and Eurock. National distribution
through Distribution North America &
Rock Bottom.
Affiliated Label:
Sideburn Records:
Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell,
Tommy Womack

Cavity Search Records

P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com
Web: http://www.cavitysearchrecords.com
Owners: Denny Swofford, Christopher
Cooper
Types of Music Released: Music we like by
bands/artists we like.
Artist Roster: Pete Krebs, Pete Krebs &
Gossamer Wings, King Black Acid,
Richmond Fontaine, Golden Delicious,
Wayne Horvitz, Steve Lacy, Elliott Sharp,
Elliott Smith

Cloud 99 Productions, Ltd.

P.O. Box 3939
Salem, OR 97302
(503) 370-8116
Fax: (503) 370-8116
Owners: Nathan & Nettie Steinbock
Personal Manager: Seymour Heller.
Executive Producer: Danny Kessler.
Producer: Dick Monda.
Type of music released: Jazz, Country, pops
Contemporary, M.O.R. and children's
albums.
Artist roster: Lisa Haley, Li'l Elmo and the
Cosmos, Dick Monda and Daddy
Dewdrop.

Cravedog Records

122 SE 27th Avenue
Portland, OR 97214
(503) 233-7284
Email: Cravedog@teleport.com
Web: www.Cravedog.com
Owner: Todd Crosby.
Producers: Luther Russell, Johnny Beluzzi,
Larry Crane, Various
Types of music released: Various.
Types of deals offered: Varies.
Artist roster: Little Sue, Fernando, Warren
Pash, Luther Russell
Distribution: Valley, Burnside, Redeye, Miles
of Music, CD NOW, Amazon.com, Music
Boulevard.

Crazy Bastard Records

PMB-831
16420 SE McGilivray, 103
Vancouver, WA. 98683

503-293-5409

Email: crzybrcrds@aol.com
Web: www.buko.net/crazybastardrecords
Owner: Andrew Bentley
Types of deals offered: Tribute Compilations
Artist Roster Featuring: Village Idiot, Witch
Throttlegush, Plaid Pantry Project, The
Procrastinators, Iommi Stubbs, Little
Mission Heroes, Thresher, Bastard
Children of the Roman Empire, N?Jas,
The Secludes, Thy Infernal,
Hyperthermia, 90 Proof, The
Delinquents, Evil Genius, Fall From
Grace, Naked Violence, The Jimmies,
Drain Bramaged, Vaginal Discharge,
Genocide Rapers, Fist Material, The
Dwarves, Drain Bramaged, Bomf!,
WitchThrottlegush, REO Speeddealer,
GBH, Fang, John Cougar Concentration
Camp, Blag Dahlia, Stagger, Monkey Fur,
Odorus Urungus, Dr. Know (featuring
Brandon Cruz), Corey Feldman, Agent
Orange, Nerfherder, The Daylights.

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Contact: Paul Jones
Types of music released: Northwest Blues,
R&B.
Preferred submission: We're not looking for
new artists.
Kinds of deals usually offered: CD, cassette.
Artist roster: Claire Bruce, Paul DeLay Band,
J.C. Rico, Linda Hornbuckle, Lloyd Jones
Struggle, Dave Stewart, Jim Mesi Band,
Joe Dobro, Too Slim & the Taildraggers,
Paul Jones, Shade.

Diamond Z Records

16016 Lower Boones Ferry Road, Suite 5
Lake Oswego, Oregon 97035
(503) 675-1670
(503) 635-7355
E-mail: DZRRecords@aol.com
Contact: Steve Landsberg
Producers:
Types of Music Released
Preferred Submission Format:
Kinds of Deals Offered:
Artist Roster:
Distribution:

Elemental Records

PO Box 603
McMinnville, OR 97128
503-474-1704
mail@elementalrecords.com
President: Cassandra Thorpe
Vice President: Robert Wynia
Executive Producer: Diogenes Alexander
Xenos
Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss
Available: Jollymon, Sweaty Nipples, Henry's
Child, NW Compilations
Distribution: Direct, Burnside, Valley Records
Studios: Gung-Ho Studios (Eugene), Freq
(Portland)
Submission format: CD or high quality video
Offering: Unusual agreements for the right bands

EON Records

PO Box 5665
Portland, OR 97228
Email: eonrecords@aol.com
Web: http://www.eonrecords.com
Owners: Tommy/John Thayer
Producers: Various
Types of music released: new
Artist roster: 28 IF, Dan Reed
Distribution: Nail Distribution/Portland, OR

Eurock Records

P.O. Box 13718
Portland, OR 97213
(503) 281-0247
Fax: 281-0247
Email: apatters@teleport.com
Owner: Archie Patterson
Types of music released: License recordings by
European & American artists.
Preferred submission formats: CD's.
Kinds of deals usually offered: CDs.
Artist Roster: Dweller at the Threshold,
Gandalf, Robert J. Horky, Erik Wollo,
Green Isac, Tim Story.
Distribution: DNA North America, Burnside
Records.

Flying Heart Records

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

IMP Records

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

Jus Family Records

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

Jody's

NE 122nd & Glisan

255.5039

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232.3799

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BREAKFAST, LUNCH, or DINNER*

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we have Oregon Lottery Games too!!**

QUARTERLY LABEL GUIDE

Monkey Mike

Lazy Bones Records

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

National Dust Records

P.O.Box 2454
Portland, OR 97208

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

Rainforest Records

PO Box 14627
Portland, Oregon 97293
(503) 238-9667
Email: Info@RainforestRecords.com
Web: RainforestRecords.com
Owner: Ray Woods.
Producers: Ray Woods, Michael Cubbon, and the bands.
Types of music released: All types of music (no limits).
Preferred submission formats: We no longer respond to unsolicited demos.
Kind of deals usually offered: Varies; Singles, albums, recording, production and national/int'l distribution.
Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cheralee Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst
Compilation (15 bands).
Distribution: N.A.I.L., Burnside Distribution Corp., various others.

Space Age Bachelor Pad

P.O. Box 10494
Eugene, OR 97440
(541) 343-5962
Fax: (541) 683-3524
Email: Spirit@Daddies.com
Owner: Stephen Perry.
Producers: Stephen Perry.
Contact: Spirit Cole
Types of music released: Swing, Ska, Rock, Punk, Acid-Rock.
Kind of Deals usually offered: Depends on artist.
Preferred Submissions format: CD or Cassette
Artist roster: Cherry Poppin' Daddies, Buckhorn, Billy Jack.
Distribution: N.A.I.L., DNA

Schizophonic Records

1620 SE Hawthorne Blvd.
Portland, Oregon 97214
(503) 736-3261
Fax: (503) 736-3264
Email: Mike@NailDistribution.com
Owner: Mike Jones
Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.
Types of music released: Many.
Preferred submission formats: Cassette, DAT.
Kinds of deals usually offered: Depends on artist/project/deal.
Artist roster: (current) Vehicle, Jackson Pollack Five, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty

Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers, The Violets, Gravelpit, Skiploder, Time Killing Isabel, Buttermilk.
Distribution: N.A.I.L.

Ten Ton Records

625 SW 10th Suite 231-C
Portland, OR 97205
(503) 287-5502
Producer: Keld Bangsberg or bands choice.
Types of music released: alternative; all kinds.
Submission format: cassette.
Artist roster: Sweet Baby Onion, The Willies, Trip 21.

Tombstone Records

P.O. Box 1463
Clackamas, OR 97015 U.S.A.
(503) 657-0929
Fax: (503) 631-2797
Owners: Fred & Toody Cole
Producer: Fred Cole
Types of music released: MONO ONLY!!
Mostly original garage and psychedelic, raw rock 'n roll.
Preferred submission formats: Tapes mixed down to 1/4" reel. DATcassette or high-quality cassette.
Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside
Distribution (CD's only).

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QUARTERLY 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: Miguel 360-750-0811
Capacity: 200
Equipment: Full P.A., mic stands, monitors
Headliners: Blyss, Mel, Rustvein

Ash Street Saloon

225 S.W. Ash Street
Portland, OR 97205
503-226-0430
503-227-2403 (fax)
Format: Acoustic, Alt. Rock, Blues, Funk
Booking: Ingrid
Capacity: 80
Equipment: PA, mics, lights

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

Billy Reed's

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

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

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

★★★★...David Fricke, Rolling Stone



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QUARTERLY VENUE GUIDE

Headliners: Fernando, Luther Russell, 44
Long, Kaitlyn ni Donovan

The Red Sea

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

Roseland

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

Roseland Grill

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

Satyricon

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

The Jazz Bar at Sweetbrier Inn

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

St. John's Pub

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

Tonic Lounge

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

Tillicum

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

Tug Boat Brewery

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

Trails End Saloon

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

Vic's Tavern

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

White Eagle

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

Salem

Tommy John's

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

Westside Station

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

Corvallis

The Peacock Tavern

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



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QUARTERLY VENUE GUIDE

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

Relafor: 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

Relafor: 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, soundtech, stage

manager

Headliners: Greg Brown, Vassar Clements,

NoMeansNo.

On the cover: On The Cover: Sheri Deitrich of The Del Toros. After less than six months as a band Deitrich, bassist Erica Thygecen and drummer Rhianon Jones have developed a loyal and growing following through memorable gigs at Beulahland and the Ash Street Saloon. Photo by David Ackerman

Photo: Ackerman

Two Louies

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Classic rock band! Available for parties, receptions, gigging, etc. Also looking for contributing songwriters, musicians. Stuard, 503.253.1915 or Michael, 503.246.4060. 2L0901

Lady Luck drummer—would like to play blues, R&B, country, oldies but goodies. Laurie, 503.890.6887. 2L0901

Female singer ISO band. Influences, originals & rock/blues + heavy. Only serious please call! 503.653.1067. 2L0901

Country band seeks old fat drummer who likes to use brushes & sing & be PAID. Gene 541.763.2286 or Michael, 503.538.4948. 2L0901

Utility singer-musician, guitar, bass, drums, banjo seeks more of the aforementioned. Gene, 541.763.2286. 2L0901

Shake yer booty! 70s funk, disco, super party band looking for players for fun, money & more. 503.246.4872. 2L0901

Keyboard player needed for working band. Seeking dedicated, hard working, experienced person for top 40 classic R&R band. Shirley, 503.938.3220, lv msg. 2L0901

Looking for 7-yr experienced drummer. Current band I am with is very talented but not motivated enough for my needs, very serious ready to start with a devoted band. Influences: Tool, STP, Pink Floyd, Panteras. Jazz, buttrock, metal, hip-hop, blues, funk. Kevin, 503.292.4326 or 503.344.3786. 2L0901

Singer-songwriter seeks musicians to form a parody-cover politically incorrect band. George, 503.892.2472. 2L0901

We have drums, have space, need you! Original rock band seeks dependable drummer. We're located 5 mins from the I-5 & I-205 bridges. Tommy, 360.604.2160. 2L0901

Singer/guitarist/entertainer in the business over 20 yrs. Need pros to play blues, funk and whatever happens. Jamie, 503.645.5352. 2L0901

Drummer wanted for country/old R&R. Slow and steady. Lets relax and make some money. Have practice space. Michael, 503.224.4538. 2L0901

Lute Lessons. Renaissance and baroque, continuo, theory, singing. 503.493.4497. 2L0801

Ish D'Lish seeking in-the-pocket drummer w/jam space to take a song from point A to B, then to C. Call Miles. 503.297.6001. 2L0801

Woman drummer seeks mature band to play. R&B, swing, oldis. Call Laurie, 503.292.4353. 2L0801

Garden of Eden looking for bassist. Cover/orig, open for national acts, lots of shows. Miles, 503.735.3889. 2L0801

Male lead vocal/rhythm guitar player wanted for original alternative rock band. Looking to do both electric and acoustic gigs. Kevin, 503.292.7223. 2L0801

Attention performing bands and artists! Get your LIVE GIG digitally recorded to CD for \$50. You play, we do the rest. To schedule call Jeff at Gigster! 503/888-1829. 2L0701

New band on the scene! Seeking serious groove-oriented drummer. Styles range from a jazz, funk, R&B vibe. We have gigs—contact Jake 503/331-0850. 2L0701

Do you like Reggae? I know you do. Would you like to play bass in a Reggae band? I know you would. Please call Marke 503/238-0917 for details on playing Reggae bass. 2L0701

Soundman & PA available. Reggae & ska DJ. Dave Held 503/978-1162. 2L0701

Lead singer wanted for melodic/groove oriented rock band. Looking for someone with experience, motivation and creativity. Mike or Steve, 360/423-5678. 2L0701

Looking for female singing or songwriter to work on recording tapes, CDs, in 24 dig studio guitarist songwriter. Peter, 359-0928. 2L0701

Original alt rock duo seeks versatile drummer and bassist. Adrianne, 503/238-2121. 2L0701

We have drums. We have space. We NEED you. Original rock band NEEDS dependable drummer. Tommy, 360/604-2161. 2L0701

Guitar player seeks 50s/60s variety band. Regular practice and gigs. guitar, blues harp, some vocals. Pat, 503/636-7449. 2L0701

Reggae bass player, Dave 503/978-1162. 2L0701

Drummer wanted, mostly original material. Influences include: Tom Waits, Elliot Smith, The Clash, XTC, Ozric Tentacles, Ween, etc. 503/735-4763. 2L0701

Garden of Eden looking for bassist. Cover/orig, open for national acts, lots of shows. Miles, 503.735.3889. 2L0801

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