

OREGON MUSIC

Two Louies

PUB DEALS

POET SLAMMED

BARN SOUR

MONKEY BIZ



photo Chauncene

**COURTNEY TAYLOR-TAYLOR
THE DANDY WARHOLS**

PRODUCTION/VENUE GUIDE



RASMUSSEN BMW PRESENTS



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Beauty Stab upstairs at Eli's. The band lasted about a year but earned drummer Courtney Taylor a reputation as a rocker on the rise. "He always said he was going to the top," says former Beauty Stab manager Tony DeMicoli. Taylor also worked the door at Tony's club the Key Largo. "Courtney says the wide variety of acts at the Key had a big influence on his musical tastes". This month Courtney and the Dandy Warhols set out to conquer the world with their new Capitol album "Welcome To The Monkey House" (See Jonny Hollywood page 8.)

LETTERS

AFM ON KUFO

Dear Editor,

I was stunned upon learning the details of the "It's Your Fault Band Search" contest, sponsored by Infinity Broadcasting's KUFO. The details to which I refer being that (1) entry of a song in the contest transfers all copyrights (i.e., money) in perpetuity to Infinity Broadcasting and that (2) the prize for winning this contest is the opportunity (!) to play up to 31 shows with no monetary remuneration (i.e., pay to play). In an industry that has a decorated history of exploitation, there can be no clearer, contemporary example of abuse. It becomes clear that there are at least 50 bands in the Portland area that need some help understanding

the music business.

I wondered if any of these bands would like to regain the song rights that they signed away. At first glance, there seems to be no legal way to achieve this. Certainly, there could be a public outcry and an attempt to shine some light on these predatory promoters. Strangely, however, no one that entered this contest seems to be outraged. They should be. The music business offers enough challenges with-

part of MusicFest NW, an expert from the AFM (American Federation of Musicians) will be sitting on a panel at the Roseland Grill. The panel discussion is titled "Sign on the Dotted Line". The date is September 6, 2003, from 12-4 PM. As one of six panelists, there should be much insight offered regarding protection of your music. Secondly, I would like to invite all musicians interested in improving their working environment to join me

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out being lured into such corporate flytraps.

The Musicians Union has a clear mission. Collectively, we strive to protect the artistry of musicians, to be compensated fairly, and to oppose the forces of exploitation through our solidarity. Given these goals, I have a couple of offerings. First, as a

in an open meeting at the local. By utilizing this abusive situation, we have an excuse to join forces and brainstorm ways to improve our local music community/scene. Only collectively can we create

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Pat's Scene

photos by Pat Snyder



Mission 5's Steve Wilkerson at the Mt. Tabor Theater.

EIGHT TYPES OF PUBLISHING DEALS: AN OVERVIEW

People often speak of “publishing deals” in a generic way, which implies that there is only one kind of publishing deal. In fact, there are a number of different kinds of publishing deals.

But first, some historical background.

In the very early days of music publishing, songwriters simply sold their songs to music publishers for a flat amount. Later, as songwriters became more business savvy and gained a little more negotiating leverage, a new kind of contract evolved, consisting of three basic elements: (1) The songwriter would assign all copyright ownership of the songwriter’s songs to the publisher; (2) The publisher would have the right to try to get the songs commercially exploited; and (3) The publisher would agree to pay royalties to the songwriter based on income received from third parties from any commercial exploitation of the songs.

Although that basic type of deal (which I refer to below as the “traditional publishing deal”) still widely exists today, various newer kinds of “publishing deals” have evolved over the years.

Incidentally, when I use the term “publishing deal” here, I’m using the term broadly, to refer to any kind of deal whereby some individual or company (other than the songwriter) obtains the right to receive a share of the songwriter’s music publishing income (for example, mechanical royalties from the use of songs on records, public performance income from BMI and ASCAP for radio airplay, and synchronization income from the use of songs in films, television shows, computer games, etc.).

“The ‘term’ means the period of time during which the songwriter is writing songs for the publisher, and not how long the publisher will have rights in those songs.”

The Different Kinds of Deals

In short, the eight kinds of publishing deals today are as follows: (1) The “traditional” Publishing Agreement; (2) Single Song Agreements; (3) Co-Publishing Agreements; (4) “Step Deals”; (5) Administration Agreements; (6) Income Participation Agreements; (7) Catalog Representation Agreements; and (8) Sub-Publishing Agreements.

These eight kinds of deals vary from one to the other in many respects, most importantly the following: (1) What percentage of copyright ownership, if any, is given to the publisher; (2) What share of future publishing income the publisher will get; (3) What functions the publisher will perform; and (4) How long the agreement will remain in effect for.

For example, the first four kinds of deals

mentioned above involve the transfer of at least part of the *copyright ownership* of the songs. Not so, usually, with the last four kinds of deals mentioned above.

Of the eight kinds of deals mentioned above, there will almost always be one particular kind of deal that will be the most appropriate type of



agreement for a particular situation. By the same token, that same contract will likely be totally *inappropriate* for many other types of situations. For example, an Administrative Publishing deal might be the perfect kind of deal for one situation, and totally inappropriate for a different situation. Therefore, I will outline below, for each type of deal, the kind of situations that each kind of deal is particularly appropriate for.

And now, for a thumbnail sketch of each of the eight kinds of deals mentioned above.

The “Traditional” Publishing Deal

First, of all, the term “Traditional Publishing Deal” is not a term customarily used in the music industry. I am only using that term here for purposes of distinguishing this type of deal from the other types of publishing deals mentioned below.

1. *Typical Scenario.* As mentioned above, this kind of deal dates back to the days of Tin Pan Alley.

Today it’s used when a songwriter and a publisher want to have a long-term relationship for all of the material that the songwriter will be writing during the duration of the contract. This type of deal is usually not used when the songwriter is signed to a record deal. (See “Co-Publishing Deals” below.)

2. *Material Covered by the Deal.* This kind of deal will cover material written during the term of the contract, and sometimes may include certain specified songs written before the contract was entered into. Usually the contract will require the songwriter to deliver a certain number of new original songs to the publisher during each year of the contract.

3. *Copyright Transferred.* Normally, the writer is assigning (to the publisher) 100% ownership of the copyright of the songs covered by the contract.

4. *Income Sharing.* The publisher receives all income from third parties, then pays the writer one-half of that income. The publisher here is getting a larger share of the publishing income than in most of the other types of deals mentioned below. That is because, in the case of this “traditional” kind of publishing deal, the

publisher’s responsibility is to proactively promote the songs involved and, theoretically at least, it is the publisher’s efforts that will cause any future success of the songs. On the other hand, in the case of many of the other types of deals involved, the publisher’s role is less promotional and proactive in nature, hence the publisher gets a small piece of the pie.

5. *Term.* Normally, the agreement will be for an initial one-year period (with the writer obligated to deliver a certain number of songs to the publisher in that one year), then the publisher will have several (in the range of three to six) consecutive one-year options following that initial one year.

Incidentally – and this is very important -- the “term” means the period of time during which the songwriter is writing songs for the publisher, and not how long the publisher will have rights in those songs. Normally even though the term of the agreement may be only a few years, the publisher will be the owner of those songs for a much, much longer period of time, i.e., until they go into public domain many years later. (There is one exception here: If there is a reversion clause in the contract, then copyright ownership may revert to the songwriter at some future specified time.)

6. *Advances.* The larger established publishers typically pay a recoupable advance to the songwriter for the first year (payable in installments), often in the range of \$25,000 to \$50,000), then an additional advance each following year the publisher exercises its option to continue the contract for another year. Normally the contract will contain somewhat complicated provisions for how the amounts of the advances for the follow-up years will be calculated.

The Single Song Agreement

1. *Typical Scenario.* This type of agreement basically is based on the same concept and structure as the “traditional” type of deal mentioned above, but involves only one (or several) of the songwriter’s songs (i.e., one or several songs already written). Sometimes, a relationship between a songwriter and publisher will start out

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

Welcome To The Monkey House - Dandy Warhols
Capitol Records

Their third album for Capitol (technically, the first one Dandys Rule OK, was already out on T/K Records before Capitol ever got their mitts on it) Records and fourth overall, finds the irascible Dandy Warhols stretching out and heading off into entirely new musical territory. While it seems certain that this album will probably alienate a few long-time fans who will feel the band has deserted its guitar-heavy Stones meet Velvet Underground roots in favor of '80s-styled keyboard filigrees, dance-beats and electronic tweaks; it is equally clear that the band are likely to pick up new fans as well.

While success has mostly eluded the Dandys in the US, the band has conquered Europe, garnering gold records for sales outside of the US,

Reality" tour this fall.

Without doubt, no band hailing from Portland has ever been as self-consciously cool as the Dandy Warhols. The title for this album pays tribute to a book of short stories of the same name by Kurt Vonnegut Jr. And the zippered banana on black album cover obviously alludes to the covers of (the "banana cover" created by Andy Warhol) and the Stones' Sticky Fingers, as well as giving a nod toward the Beatles' latter day Apple recordings.

Musical comparisons with the Underground still remain somewhat valid, more so the suggestions of T-Rex, Love and Rockets and Ride. Scary Monsters- period David Bowie citations abound on this album, as do countless other references to bands and music of the '80s. The Dandys' obvious love for the Rolling Stones has definitely been subdued for this affair. This is attributable, at least in part, to Rhodes' presence in the recording process, as well as that of Tony Visconti (long-time producer of Bowie and T. Tex) on a couple of songs.

The band remains intact from their last venture, Thirteen Tales From Urban Bohemia, which came out three years ago. Courtney Taylor-Taylor remains at the helm, steering the band with his usual sense of wanly fey impertinence. Zia McCabe continues to add her sparse keyboard embellishments and occasional tambourine flourishes to the mix. Brent De Boer, Courtney's cousin, remains to man the drummer's chair. Since the last album, Peter Holmstrom married his longtime girlfriend, uniquely, taking her surname in the process. His name is now Peter Loew and his role as a guitarist is greatly diminished on this project; though not cut out of the picture altogether. Perhaps "more succinct" would be the best term.

The album begins with the abbre-

viated title song, made to sound impromptu, wherein, with customary indolent enthusiasm, Courtney states the theme for this outing- "Wire's coming back again/Elastica got sent by them/When Michael Jackson dies/ We're covering Blackbird." See the joke is, Michael Jackson owns the rights to the Beatles' catalog... Get it? Oh never mind.

So the first "complete" song (in a Warholian sense anyway) on the album is also the first single, "We Used To Be Friends," a song which attempts to fool the unwitting listener into thinking this is the same old Dandy's. A familiar vocal melody decorates the verses, as a highly effected tremolo guitar jitters frantically beneath a phat key bassline. But Courtney breaks out on the chorus with a Beck-like falsetto over Loew's Boston-ish power chords. Like Mr. Hansen singing "More Than A Feeling," or something

Guitars also make an appearance on "Plan A," a circular piece with an annoying little toy organ figure and Simon LeBon on backing vocals. Someone's (Courtney? LeBon?) beautiful falsetto lilts like a moon shadow over the bridge A catchy synth bassline propels "Wonderful You," another song with a sexy, synthetic chorus; with more falsetto vocal lines in the "B" section of the number and a helluva long, hypnotically repetitious fade

"I Am A Scientist" liberally appropriates, thematically anyway, from Robert Pollard and Guided By Voices' song of the same name; sounding (with the help of guest guitarist Nile Rodgers' raging rhythm jags) like Depeche Mode/New Order, produced by Thomas Dolby with angular Bowie-esque, "Fashion" interjections slicing through; and a hint of Gary Numan thrown in, just to touch all the '80s techno bases.

The suggestions of Gary Numan continue with "I Am Over It," lockstep riffs clocking methodically, in cog-tight precision. There seems to be a certain quest for self-affirmation among the song titles here, three of which contain the declaration, "I Am..." (although, realisti-

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"The band has conquered Europe, garnering gold records for sales outside of the US...Without doubt, no band hailing from Portland has ever been as self-consciously cool as the Dandy Warhols...Courtney Taylor-Taylor remains at the helm, steering the band with his usual sense of wanly fey impertinence."

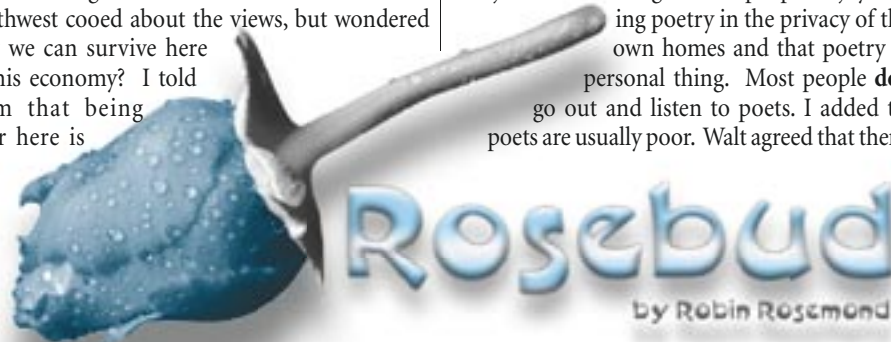
throughout the rest of the world In addition, the band has attracted some very high-profile admirers, including Duran Duran's Nick Rhodes, who co-produced this album; and David Bowie, who invited the Dandys to be his opening act for his "A



photo Chauncene

More, more, more love! The next big thing in Portland is a fashion designer with Disk Jockey talent. Also, if you're anybody in the creative world, you may have to have two careers to make a life for yourself and your family. I know that's what we do in Oregon. Summer visitors to the Great Northwest cooed about the views, but wondered how we can survive here in this economy? I told them that being poor here is

of poetry lovers. I drove out with Walt Curtis and Marjorie Sharp. We argued there and back about poetry, work and money. Walt told me that he has tried to include me in the poetry scene, but that I don't participate. I replied that I may not go to many readings, but I'm still a poet. I told Walt and Marjorie that I thought most people enjoy reading poetry in the privacy of their own homes and that poetry is a personal thing. Most people don't go out and listen to poets. I added that poets are usually poor. Walt agreed that there is



like being rich there.

Ben Harper is my pick of the month. All I can say is that I dig his sound, I dig his guitar, I dig his looks, and I dig what he has to say. Go Ben Harper!

I look forward to the new opera, ballet and symphony season. The Portland Opera has a new General Director Christopher Mattaliano. The Symphony has a new Music Director Conductor Carlo Kalmar and Oregon Ballet Theatre welcomes Christopher Stowell as the new Director. I think Portland is in for some much-needed cultural change and I'm welcoming all the fresh energy (even a new Chief of Police). Portland Opera's Christopher Mattaliano took the position of General Director over in July 2003. He loves Portland and over the last ten years he has directed 5 operas here and feels there are many great things in place in Portland for a new general Director to build upon. His job duties include all operations, board, production, staff, community outreach, fundraising and education. He has his work cut out for him. The new building that Portland Opera purchased on the East Bank of the Willamette adjacent to OMSI will certainly make his job more pleasurable. The new 'Opera Center' includes river view offices, rehearsal and studio space, as well as free parking!



Dave Grafe

no money in poetry, but it does not matter that no one comes to readings, because for the few souls who dare to stand up and speak it does matter and make a difference. It's right to be reading poetry at ground zero. I asked him if he

"The Portland Opera has a new General Director Christopher Mattaliano. The Symphony has a new Music Director Conductor Carlo Kalmar and Oregon Ballet Theatre welcomes Christopher Stowell as the new Director."

I went to the 6th Picnue Poetry Picnic a few weeks ago at Trojan Nuclear Power Plant. It was a beautiful breezy day with a small but adoring crowd

thought the poet's life was commonly a sad one? He agreed. I concluded to Walt and Marjorie that I'm a working poet that has a family and has been

a poet since she was eight. I asked my mother not long ago if she remembered that being a poet was my life goal? She laughed and lovingly said, "Yes". I asked what she thought about me becoming a poet? She softly answered that she always supported her children's choices. I know that somewhere along the line I realized a poet life is a fragile and delicate thing to manifest and become. I am still working on it. I will be reading my poetry on October 10th & 11th at 333Studios located at 333 NE Hancock. All the artists including Lauren Mantecon, John Brodie, Cecelia Hallinan, David Inkpen and many more will have their studios open to the public both Friday evening and during the day Saturday. Be there to hear poets and see art in action.

I worked the 'American Idol' show. It wasn't very entertaining. The only amusing part of the evening was the Lighting Director doing a running monologue over the headset throughout the performance on how much he hated most of the performers. During the most annoying of the 'Idols' performances, he played Metallica over the headsets for the special operators. I was quietly listening in House Lights and I know the spots must have been in hysterics. The topper was seeing the LD playing air guitar to Metallica at the lighting console, while Clay sang away to his adoring fans. Luckily, the crew had only three more stops on a tour that is losing steam and courting disaster.

I went to Dave Grafe's 50th Birthday bash. A good time was had by all. I visited with some of Portland's finest and jammed (sitting in on tambourine) with Dave Grafe on pedal steel and the Johnson Brothers (Patrick and Michael) on guitars. Playing music is a mandatory elixir of life. Dave and his beautiful wife Nita were gracious hosts in their lovely home and the food was delectable. One conversation of note was a group of Portland old timers discussing the Mayor's Ball. Everyone thought that with a new mayor maybe we could resurrect a tradition that was a good idea. No one seemed sad that Vera is leaving and I think the Mayor's Ball was a good community gig that has potential and should include Portland's old with Portland's new. It could happen.

It's good news that the Willamette Week has Audrey VanBuskirk contributing again. I hear 'Little Sue' opened for Bob Dylan in Bend and that her new record is rumored to be live and fantastic. She plays with Lynn Conover at the White Eagle every Monday so check her out. Speaking of the White Eagle on Russell Street, I love that neighborhood. I recently went to 820, a new bar next to Mint. I loved it! The drinks were out of this world with sugar on the rim. The Happy Hour between 5 and 6:30pm Monday through Friday is a relaxing place to be!

Oh did I say more, more, more, love?

Write to me: rodebud@teleport.com



Jonny HOLLYWOOD

Jonny DuFresne

The Dandy Warhols live in Los Angeles - A View from the Pit

It's a hot, lazy Sunday in the waning days of August. The transition from summer to fall heralded by the rush of last minute

Northwest bands who would become the "Next-big-things". I'm not sure what happened after the initial hype, but the Dandy's seemed to be destined for a

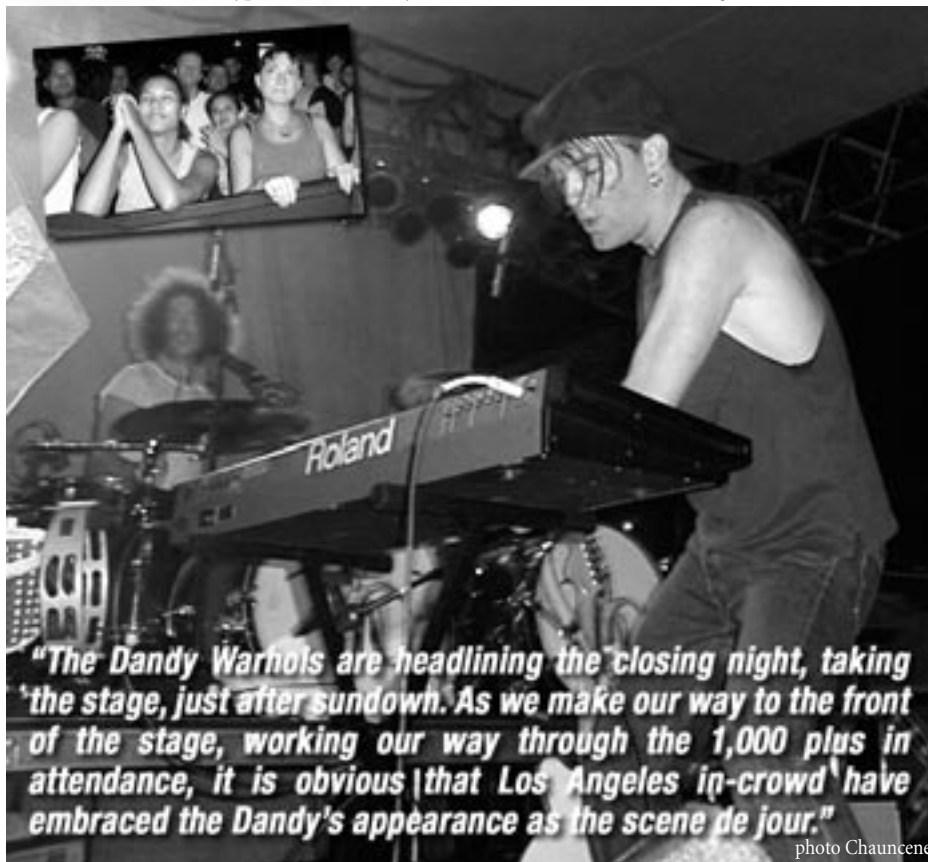
vacations and the anticipation of the return to school is in the air. Summer, once a mythical season filled with adventure and activity in my Oregon youth, now slips by unnoticed, just another sunny day in Los Angeles. The summer of 2003 may be becoming all but a memory, but at least I did get to check out one cool new band this summer, Portland's The Dandy Warhols.

I initially became aquatinted with The Dandy Warhols via their first release, "Dandys Rule, OK?". I missed out on whatever "up and coming" days that must have taken place in Portland, so my first impressions came solely on the strength of their recorded output and public image. The pieces were all there from the start. The "All Tomorrows Parties" Velvet Underground guitar stylings provided a refreshing airiness to the subterranean rumblings

of Alice in Chains and Soundgarden which dominated the "Northwest sound" at that time. The cool, confidence, insight, and wit of their faux-jaded lyrics spoke of the scenerst existence we have all lived, or are still living.

Music is a fashion show and in 1995 flannel was dying. The Dandy's renewed appreciation for clothing and hair connected with the pre-MTV, post-punk days of the early 80's in a much needed way. Plus, they have a girl that plays synth bass, how cool is that.

Just as with Everclear, I figured The Dandy's would be part of the post-grunge, second wave of



not-so-direct accent to the top of the pops. Where as Everclear traded their early edginess and street credibility for technology-enhanced Americana (which now appears to be running out of commercial juice), The Dandy Warhols have remained on the edge, following a slow and steady career path, with their biggest successes coming outside of the states, particularly Europe and Australia. Given the way this county burns through our pop stars, this accidental / on-purpose trajectory will most likely allow the Dandy's to continue to reap the benefits their "on the rise" status without the albatross of a limited chart topping success and the backlash the usually ensues. Does anyone remember Third Eye Blind?

Part of the challenge I feel the band has faced is that their first release was so perfectly realized that that on their follow up releases they verged on being pidgin-holed, exploring variations on themes already presented. Sort of like REM after their first album, "Murmur" until when they began to expand their musical territory in the early 90's. Preaching to the choir, but not necessarily expanding the congregation.

With the release of "Welcome to the Monkey House" all that appears to be changing. Collaborating with ex-Duran Duran keyboardist Nick Rhodes, producer Tony Visconti (Bowie, T-Rex), Nile Rodgers, Evan Dando (Lemonheads) among others has expanded the musical equation without losing the band's genes se qua. The new release finds the band substituting their trade mark guitar swirl with sequenced keyboard driven grooves. A move that, in my opinion, works surprisingly well. You have got to admire their commitment to take a stylistic

risk at this critical point in their career. Just as all the greats have taken the heat when they moved away from the familiar, this move to break through the psychedelic curtain appears to be resulting in a mixed public response from their fan base if posting on various web sites is any indication. The jury may be still out as far as the public is concerned, but I feel they are succeeding in delivering the results of their artistic growth as songwriter, musicians and trendsetters.

For the Hollywood crew, the last blow out of the summer is the annual Sunset Junction Street Fair, held just east of Hollywood in Los Angeles's eclectic gay / hipster / Hispanic Silverlake neighborhood. Sunset Junction continues to be one the great opportunities to catch a unique blend of local and national musical talent in an atmosphere of carnival rides, liberal politics and cultural diversity.

The Dandy Warhols are headlining the closing night, taking the stage, just after sundown. As we make our way to the front of the stage, working our way through the 1,000 plus in attendance, it is obvious that Los Angeles in-crowd have embraced the Dandy's appearance as the scene de jour, but being a fickle audience, it's not uncommon for all to turn out only to retreat if the band doesn't deliver the goods. Tonight we find the Dandy Warhols in

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Great Britain's Crop Circle Magazine announces Portland, OR as number one city in America for UFO abductions and then rescinds story after finding out it was local radio station KUFO that had taken 50 Portland bands captive stealing the rights to their songs. When asked for clarification an un-named spokes-person for the magazine would only say, "It was so outlandish we assumed it had to be true. It's our own fault."

Autumnal EP Encapsulations

The Very Foundation: The Final Moments of Paola Mori EP -Velvafonic

This band has made its mark with college radio stations around the country and also with fans. Following the trend of most established bands to crank out their albums in a private recording space, The Very Foundation found its literal foundation by recording in a basement with producer, engineer, musician, songwriter Patrick Kearns (Blue Skies For Black Hearts).

The Final Moments of Paola Mori exemplifies all of the amplifonic Lo-Fi love a listener of college rock could hope to embrace. Guitars, bass, drums; yes.... growling high-strung vocals; yes.... great songs; yes! World's best hidden track; oh yeah baby! Played and even exploited on Church of the Northwest (R.I.P), this is one of Portland's proudest hidden track moments as an obnoxious

the jaws of the beast. In June, the band signed a deal with the LA management team Alan Mintz and Chris Long (Nirvana, Queens of the Stoneage, Counting Crows) and has returned from the first of several major label showcases in LA. If "All Things Remain" is representative of the band's live performances then Jonah should spawn a feeding frenzy among the industry sharks.

American Band on the Run: a 9/11 Moment

On the one-year anniversary of the attack on the World Trade Center, Jesse Ruggles guitar player and vocalist for the band Phamous Phaces, wrote his remembrances of the events that occurred on 9/11. The Phamous Phaces were touring in Denmark at the time, separated from home and family and Jesse recalled how he and the band heard the news and how that news had affected them.

On the two-year anniversary of one of the most tragic days in American history, it seems only appropriate to reflect on Jesse's comments and see how an American band in Denmark became a band of Americans just trying to get home.

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INTER-DIMENSIONAL AND VISIONARY, JONAH HAS COME FORTH FROM THE BELLY OF THE WHALE AND ENTERED THE JAWS OF THE BEAST.

answering machine message has been forever etched in plastic. Involving a disgruntled musician who apparently responded to an ad the band placed in a local music magazine, the guy went over the edge when the band didn't immediately return his call. Saying he just wanted to, "JEE-AMMMMM," along with a few other oft-repeated, equally mindless phrases, he accused the band of placing the ad as a way to distribute their CD's and to get people to listen. If the accusation was correct, it worked brilliantly because the message was recorded in its entirety and is included on this fine piece of work. Even if this weren't such a fine CD, this track alone would be reason enough to listen.

The Very Foundation appeared at Musicfest NW and can be seen regularly at the Ash Street Saloon and other local venues. You should really catch them. Maybe you'll be lucky enough to meet the guy that left the phone message.

Jonah -Safe Distance

EP- Jonah Music

It is complete. It is shrink wrapped, and sports the title Safe Distance. It's Jonah's new EP slated for release on September 19th at the Ash Street Saloon. What's different on this disc from their pre-release sneak peek, is an additional live track entitled, "All Things Remain."

Inter-dimensional and visionary, Jonah has come forth from the belly of the whale and entered

photo Pat Snyder

VIEWS & REVIEWS
by Fran Gray



photo Denny Mellor

Singer songwriter Laurel Brauns will be touring through the northwest this fall promoting her newest masterpiece in disc titled "Periphery" which was released on September 1st. Laurel is yet another locally based success I met while I was playing bass for Juana Camileri at the Bitter End last summer in her popular Tuesday night showcase.

Laurel has been living in the Denali National Forest in Alaska, playing a few clubs and of course working to help finance her new cd. Laurels last cd "Swimming" was a sweet gem indeed which is why she won Best Celtic Song at the "Just Plain Folks Awards" for "Life Jacket" a song about a retired coast guard officer she met at a bus station in Salt Lake City. Laurels new band is called "Queen Anne's Lace" and even though I haven't seen them, I believe they are strings, piano, drums and bass.

This ten song cd was co-produced by Larry Crane (Elliott Smith, Sleater-Kinney) in "Jackpot" studios and includes the help of Erica McGee on violin, Anna Fritz on cello, John Gagne on drums, Ali Ippolito (very cool) on piano and Hammond organ, Larry Crane on bass and Baritone elbow, Avery Anderson on mandolin, Luke Sales on trumpet, Bob McGee on electric guitar and was well mastered by Jeff Saltzman at Super Digital.

Laurel will be hosting her cd release at Bur-

lingame Pizza here in Portland on October 3rd with Redliner and Thistle. For more in-depth info check out her website at www.laurelbrauns.com or write to her new record label "Red Tail Records" at PO Box 82438 Portland Oregon.

This year's Bite had a lot of great national acts, like The Dirty Dozen Band and Dr. John, however, some great Portland bands helped out as well. I was lucky enough to hangout backstage with Obby's band "I&I" just before their 5:30 down beat Saturday on the big stage and it was a nice treat to spend a late summer day enjoying some great backstage rapping with the cats. Keith Johnson holds down the traps for I&I and that's no easy task if you want things to go well in a drum based band. Keith is well regarded as Portland's top reggae trap drummer and he deserves much success as a result. Along with I&I Mr. Johnson holds down the fort for the "Reggae Ambassadors" and several other local projects as well.

"Drummers Percussion Rentals" nailed the drum kit back line for the Bite this year. Scott Sargent or "Sarge" as we know him has put together a pro drum rental company based on his vast and well greased on stage trap maneuvers at major concerts and events like the Waterfront Blues Festival. Sarge can deal with all your drum needs even if your kit accidentally jumps out of the back of your beater band van because that idiot

guitar player/steel drummer forgot to completely shut the back doors.

For more info/quotes call Sarge at (503) 890-5000 or at RentDrums.net

The Oregon "Symphony in the Neighborhoods" gave a free concert in Irving Park on 7th and N.E. Freemont including a day long series of events and workshops. I'm a big fan of music diversity so I figured the sound of people banging on the bottoms of old oil drums would be a great addition to this unique inner city schmooze fest. Grooveyard bassist Dallas Huber helped out as we pulled out the "cans" for all to play, these events feature what they call the instrument "Petting Zoo" so kids can get a chance to mess around with fragile and expensive instruments while their parents stand by watching in a cold sweat envisioning the sale of all their belongings to help pay for the Stradivarius that little Johnny stomped on in a fit of sugar motivated anger frustration while the classically trained virtuoso quietly slits his throat under the spreading chestnut tree as he weeps over the small pile of sawdust that was once his only reason to live. Anyway we had a blast watching the kids smack the steel drums as hard as they could and if you have something to share with your community just go out there and do it, it's a great feeling indeed!

LL

Production

All Service Musical Electronics Repair
(Formerly KMA Electronics)
617 S.E. Morrison
Portland, OR 97214
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Toll Free: 1-888-231-6552
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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.

Aloha Sound
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

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.

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.

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.

Stew Dodge Sound
Office - 503-286-1085 /
cell - 503-860-0145
E-mail: sds@easystreet.com
Services - Sound, lighting, stages & stage covers, power distro, generators
Years Experience - 10
Specialties - Rock, jazz, bluegrass, world, corporate.
Equipment - Yorkville TX, QSC Powerlight, Soundcraft, Allen & amp; Heath.
Clients - Cinco de Mayo (Waterfront Park), Portland Rose Festival, City of Lake Oswego, City of Vancouver, Portland Trailblazers, Bonneville Power Administration.

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

QUARTERLY PRODUCTION/VENUE GUIDE

design—concerts, clubs, special events, touring, Intel-beam 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.

Venues
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

B-Complex
320 SW 2nd
Portland, OR 97204
503-235-4424

Bacchus
3200 SE 164th Avenue
Vancouver, WA 98683
360-882-9672
Format: Fine dining and high entertainment
Booking: Lloyd
Capacity: 200
Equipment: We got it all! Sound, lights and stage.
Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes, 5 Guys named Moe, Al Perez.

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

Berbati's Pan
231 S.W. Ankeny Street
Portland, OR 97213
503-248-4579
503-417-1107 (fax)
Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock
Booking: Anthony: 721-0115
Capacity: 350
Equipment: PA, lights
Headliners: National, Regional and Local acts

Billy Ray's Dive
2216 NE MLK
503-287-7254

Continued on page 14

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AS THE WORLD



THE GRAND OL' SOAP OPRA

Takes one to know one...

"I never met an asshole in the record business I didn't like," says **Irving Azoff**, the music industry's legendary guard dog manager and former head of MCA. Azoff is best known for fighting the good fight on the behalf of his management clients including the **Eagles**, **Journey**, **Jewel**, and **Christina Aguilera**.

So, you know you're a heavyweight in the music business when you find yourself trading shots with him in *Billboard* magazine.

Music Millennium's **Terry Currier** wrote a BB guest editorial (8/16) "Taking Issue- How Exclusives Are Killing Retail" on the subject of artists like **U2** and the **Eagles** negotiating exclusive release dates with corporate discounters like Wal-Mart, Kmart and Best Buy. Azoff struck a deal with Best Buy for the exclusive release of the **Eagles** DVD single and when asked in BB about plans for the release of the new **Eagles** album "Hole In The World" he taunted, "...I wish I could find a way not to give it to the independent guys. Forget about giving it to one-I wish I could think of a legal way not to sell it to the jerks that complained."

"You can quote me."

Terry is one of the guys still complaining. "...Especially since I believe that my stores were such a factor in breaking the band."

"It isn't right that in 1972, some of us helped a new band called the **Eagles** sell some records, and then 31 years later we couldn't carry their DVD single. I read a statement by their manager that said that independent retailers don't carry DVD singles. Has he been in an independent store lately?"

"Many of us lost that emotional support for the band because we felt violated. That's not good. We are the ones the consumers come to. It's not good for us to have this negative energy or pass it on..."

David Leiken once squared-off with Irving Azoff...

The owner of Double Tee and the Roseland says it happened in the 70's with a jazz act that Irving managed, over a dispute about a guarantee on a Double Tee date. "Irving got kind of hostile over the phone and started threatening physical violence. I told him, for \$500 bucks I could have a logger from Roseburg fly down and walk on his face with corked boots."

Ahhh, life in the arts...



Deen Castronovo plays in Azoff's band, **Journey**.

The Salem, Oregon drummer has been offered a larger role in the act after a boffo performance singing lead while playing drums on "Mother, Father" and "After The Fall" at Journey's August 29th perfor-

mance in Clear Lake, California.

According to insiders, Castronovo will now sing 5 songs in the Journey set.



Monkey business...

The **Dandy Warhols**' "Welcome To The Monkey House" leapt to the top of *Billboard*'s "Heatseekers" chart (9/6) arriving at #2 in the first week behind the **Kings of Leon**. The *CMJ* chart (9/4) shows them #2 behind **Super Furry Animals**.

Rolling Stone (9/4) weighs in with a three-star review, "In the course of their first three albums, the Dandy Warhols perfected their form of Velvet Underground-infused drug rock. But on *Welcome To The Monkey House*, they escape the haze with help from an unlikely quarter: producer Nick Rhodes, also known as the keyboard player for Duran Duran. Rhodes does an admirable job of making the Dandies bounce instead of drone."

Monkey House recalls the mid-Nineties Duran Duran (rather than the pomp of the *Rio* era): chunky bass lines, electronic spins and blips, and wavy vocals. Duran's lead singer, Simon Le Bon, even gets in the act with a mind boggling falsetto bit on "Plan A". Left intact is head Dandy Courtney Taylor-Taylor's wry fuck-off wit..."

USA Today's Edna Gunderson also awards three stars, "...the Warhols' fourth album adds polish and electronic sparkle to the alt-rock formula while cutting back on the foggy quirks. The band from Portland, Ore., makes the most of its delicious poppy guitar sound and Courtney Taylor-Taylor's flexible vocals..."

"The usual posing and self-aware bohemian hipness take a back seat to surprisingly accessible songs with a genuine human pulse."

Entertainment Weekly (8/22) gives the album a B rating. Reviewer Chris Willman observes, "Now that alt-rock radio has banished electronics, what do the Dandies do but go and make a synth-pop album. But the ballsiness of that U-turn offsets the slim whimsy of the material."

Michael Paoletta picking the lp in *Billboard* (8/30) says "Welcome To The Monkey House" spotlights "a band that deserves a larger piece of the American pie."

"Overseas, in countries like Italy, the **Dandy Warhols** are superstars. The group's last album, "Thirteen tales from Urban Bohemia"-which spawned the groovy international hit "Bohemian Like You"-went gold and platinum in several European countries. Fame in its own backyard however, has eluded the Portland, Ore.-based quartet."

Fame in the Dandies backyard means a review in the **Oregonian** by music critic **Marty Hughley**.

"...the band still brings to mind a melding of the Velvet Underground with Josie and the Pussycats."



Out in the cold...

Everclear wrapped the Slowmotion Daydream tour at the Alaska State Fair in Palmer, Alaska August 31st.

EC's latest Capitol album entered *Billboard*'s Top 200, March 29th at #33 and proceeded to sink like the Kursk. Four weeks later they were completely off the national radar.

Prior to the release of "Slowmotion Daydream" Art Alexakis was quoted in the trades criticizing Capitol and during recording at the Kung Fu Bakery stories circulated of Art's running battle



with the label.

That makes two stiffs in a row...



Dancing in the dark...

Beaverton Spaceman guitarist **Tommy Thayer** is living the good life on the road with **Kiss** and generating the big bucks co-headlining with **Aerosmith**.

According to a cover story in *Billboard* (8/30), the Great Blackout of 2003 cost Tommy some serious dough.

"Kiss/Aerosmith with Ted Nugent at Detroit's Comerica Park August 15 was by far the biggest single show lost to the largest blackout in North American history."

"The event, which sold out to the tune of \$3.3 million and 40,000 tickets, was the lone stadium date on the tour and has been rescheduled for September 7th."

The rescheduling cost \$500,000.

But, not to worry, says the promoter, "...it's still a very successful show, and the band will still

D TURNTABLES

BY BUCK MUNGER

be in percentages”.



Annyland, Oregon.

Portland alum **Anny Celsi's** independent album “Little Black Dress & Other Stories” gets a big boost from picks in **USA Today** ((9/2) and **Billboard** (8/23).

USA Today's Ken Barnes gives Anny 3 stars for being “clever” adding, “the music is consistently strong to boot”.

Billboard's Chris Morris says, “Celsi's languid voice and affecting pop-smart tunes receive sympathetic backing from a band of local lights including

Lew Jones opens for Los Lobos and Buddy Guy.



producers **Kevin Jarvis** and **Marvin Etzioni**.

Kevin Jarvis is also a homeboy, making his bones here in the 80's with **The Odds** and **Johnny & The Distractions**. Brother **Duane Jarvis** is a successful singer/songwriter/guitarist in Nashville.

“A snazzy package featuring ‘50's style pulp artwork and liners featuring some entertaining hard-boiled takeoffs by Celsi add flair to this very gifted West Coast artist.

“Little Black Dress” is on Anny's label **Ragazza Music** racked by **NAIL**, a division of **Allegro** music distributors in Portland.



Toga, toga, toga...

To celebrate the new DVD release and 25th Anniversary of the movie “Animal House”, cast and crew returned to Cottage Grove, Oregon, August 30th, for a reenactment of the climatic parade scene from the film. Director **John Landis**, a John Belushi look-alike and members of the original cast put on their sheets and boogied down to the music of Oregon's most famous band, the **Kingsmen**.

“It was as close to the Sixties as I've seen since,” says **Mike Mitchell**, **Kingsmen** guitarist and the only member of the current band on the original “Louie Louie” recording.

“As we drove into town it was surreal, everybody on the street had a sheet on. The whole town was in to it. The gig was incredible, three generations of screaming toga-party animals. We played with **Otis Day & the Knights** from the movie, except he had a new bass player, apparently the old one got a better job”.

Robert Cray played bass for the **Knights** in the movie.



Publish or perish...

Music lawyer **Bart Day** covers eight basis types of music publishing deals on page 5 to help you market your material and protect your copyrights. Unfortunately, space didn't allow for the ninth type of publishing and copyright transfer outlined last month in this column, offered to entrants in the **KUFO** “It's Your Fault Band Search”.

Band entrants were required to “grant the sponsor and its agents a license in perpetuity to publish, use, adapt, edit and/or modify such entry in any way, in commerce and any and all media, without limitation, and without consideration to the entrant. Submission of an entry further constitutes the entrants consent to irrevocably assign and transfer to the sponsor any and all rights, title and interest in the entry, including, without limitations, all copyrights.”

According to the **TL Legal Eagle**, this 9th type of deal is known in the trade as the, “We're a Giant Corporation and You Must Be a Dumb and Desperate Artist' Deal”.

THIS JUST IN... **Meredith Brooks** producing tracks for **Madeline West** on Interscope. Our Ms. Brooks wrote and produced “Party Up” on **Hilary Duff's** album. Portland singer songwriter **Jasmine Ash** visited Meredith in her studio in Los Angeles to discuss material and career moves. “We even jammed a little on guitars,” (pictures next month)...Telarc Records is releasing a new **Lloyd Jones** compilation CD featuring **Lloyd**, **Tommy Castro**, **Jimmy Hall** and the famed **Double Trouble**. A release party is planned Oct. 10th at Lefty's Pizzeria in Salem... **Tommy Harrington**, formerly of **Breakdown #3** returns with **The Wanteds** Sept. 13th at the Red & Black, (22nd & S.E. Division). Tommy says he can't stop spinning Elliott Smith's tune, “Angeles”... **Jonah** waiting for the call up to the bigs after a major label showcase in Hollywood. The release party for “Save The Swimmer”, the new EP takes place at the Ash Street Saloon, Friday, Sept. 19th. Two of the tunes on Swimmer made their debut on the WB's Dawson's Creek... **Jerry Joseph**

& **The Jaxmormons** celebrate the release of their double-live CD “Mouthful of Copper” with three dates in the Portland area. Sept. 23rd they're at the Alberta Street Public House, Sept. 24th the Goodfoot Lounge (with an earlier in-store at Music Millennium at 6PM) and Sept. 25th the Fez Ballroom. The live recording was engineered by the legendary **Betty Cantor-Jackson**, who produced and engineered classic records by the **Grateful Dead** (Workingman's Dead, Dead Set, Live Dead)... **Brian Copeland** will unveil his new project, **The Brian Copeland Band** Sept. 13th at the Bitter End Pub. Brian fronted **Pale Green Pants** for four years. A Brian Copeland Band album will be released in November... Bikers participating in “Cycle Oregon” get a special treat Sept. 12th in Lagrande, Oregon when **Quarterflash** reunites for a rare live appearance. QF bassist **Sandin Wilson** has been busy on the overseas phone promoting his new solo release “Into My World” which is on the air in Belgium, Holland and Germany... **Foghorn String Band** and their fabled corps of groupies join **Sam Hill** and **Mike Seeger** Sept. 13th at the Crystal Ballroom for the Bluegrass & Old-Time Music Festival, a benefit for Sisters Of The Road Café... famed Portland soundman **Billy Triplett** (Billy Rancher, Robert Cray, Paul McCartney) on the road teaching **Lisa Marie Presley** how to use her in-ear monitors... **Lew Jones**, performing his usual weekend gig at the Maryhill Winery, gets discovered by a Goldendale promoter who hires him to open for **Buddy Guy** and **Los Lobos**. About his Buddy Guy jam session Lew says, “My guitar playing has improved just knowing **Dan Ross**”... the **American Girls** reunite at Edgefield Sept. 28th. Also on the bill **Dr. Theopolis** and **Odds Against Tomorrow**... Billy Rancher's keyboardist **Alf Rider** is headed back to Portland from the Big Apple to set up a recording studio. Alf also took the band **DaDa** to the bigs giving rookie drummer **Courtney Taylor** (Dandy Warhols) his first taste of fame... **Sheer Bliss** plays the Heathman Hotel Sept. 13th from 8PM till midnight. Friday, Sept. 19th and 26th they're at Sneaker's Pub... **Stephanie Schneiderman** at the White Eagle Sept. 12th and the Heathman Sept. 19th... **Porterhouse** and **Life After Liftoff** at the Fez Ballroom Sept. 13th. Porterhouse supporting their newest release “Prime Cuts”... **Rubberneck** at the Ohm September 12th. After waiting four years for a new record Rubberneck fans now have “Ego><Maniac” recorded and mixed at Falcon studios... Falcon owner and popular drummer **Dennis Carter** has convinced **Troy Wiliver** (Bombay) to get back in the music business. Guitarist Williver and vocalist **Mark Williams** will record seven songs at Falcon with Carter on drums Sept. 14-18th... **Tripleswift** will do a KNRK on-air interview with Daria & Gustav Friday, Sept 12th between 8:15 and 8:45AM. They play the Ash Street Sept. 13th...

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QUARTERLY
PRODUCTION/VENUE
GUIDE

Continued from page 11

The Blackbird
3728 NE Sandy
Portland, OR
503-282-9949

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

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

Brasserie Montmartre
626 SW Park
Portland, OR
503-224-5552

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

Burlingame Acoustic Room
111 SW Ash St.
222.2215
Format: Acoustic, Jazz, Blues, Swing, Alt-Country, Jam Band, Folk
Booking: Jon Self 503-730-4287
Capacity: 175
Equipment: sound system/engineer
Headliners: Pye North, Billy Kennedy, Nicole Campbell, Foghorn Strig Band, Michael Hurley, Scott Huckabay.

Cafe Lena
620 S.E. Hawthorne Blvd.
Portland, OR 97214
503-238-7087
Format: Open Mic, Folk Acoustic
Booking: LeAnn
Capacity: 50
Equipment: none
Headliners: Billy Kennedy, Lew Jones, Lorna 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

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

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

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

Crystal Ballroom
1332 W. Burnside
Portland, OR

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

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

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

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

Green Room
2280 N.W. Thurman Street
Portland, OR 97210
503-228-6178
503-228-5068 (fax)
Format: Acoustic Folk, Rock, Bluegrass
Booking: Declan O'Connor
Capacity: 100
Equipment: PA, 8 ch. board, monitors, 1 mic
Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

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

JJimmy Mak's
300 N.W. 10th
Portland, OR 97209
503-295-6542
503-279-4640

Format: Jazz, Blues
 Booking: Jimmy
 Capacity: 95-165
 Equipment: none
 Headliners: Tony Starlight, Pepe & Bottle
 Blondes, Ben Fowler, Art Davis Quartet,
 Thara Memory

Kennedy School
 5736 NE 33rd
 Portland, OR
 503-288-2477
 Format: Roots Rock, singer songwriter
 Booking: Jan Haedinger
 Capacity: 100-150
 Equipment: PA provided
 Headliners: Craig Carothers, Gary Ogan

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

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

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

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

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, Fer-
 nando, 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: Syx; Spare Lead; J five 9; Dayton;
 Defiance; Voodoo Machine; MRP; 36 Cra-
 zyfit

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 Sen-
 sualists

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

The Red & Black Café
 Morgan; 503.231.3899

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/David Leiken
 503-221-0288
 503-227-4418 (fax)
 Capacity: 1350
 Equipment: PA, lights
 Headliners: Local, Regional and National acts

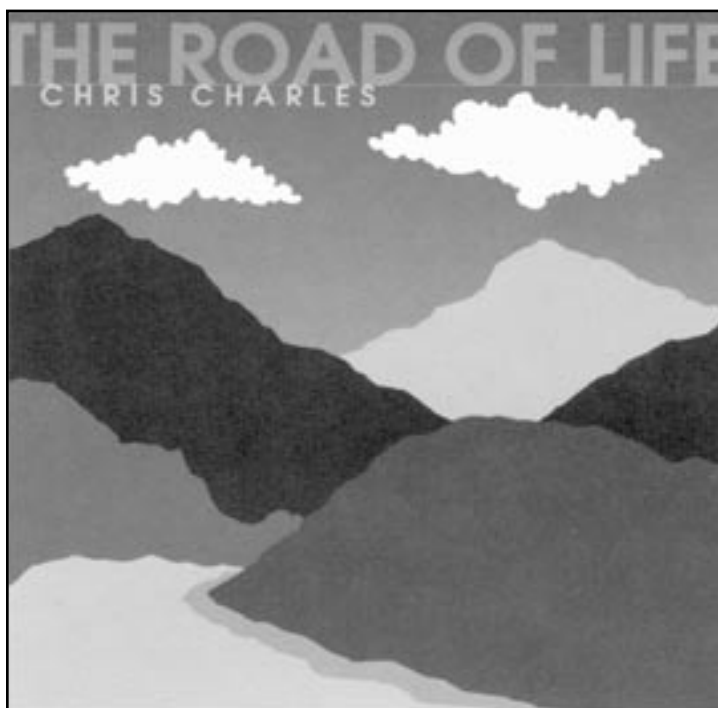
Roseland Grill
 8 N.W. 6th Avenue
 Portland, OR 97209
 Format: all musical styles
 Booking: Double Tee/David Leiken
 503-221-0288
 503-227-4418 (fax)
 Capacity: 400
 Equipment: PA, lights
 Headliners: Local, Regional and National acts

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

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

Tillicum
 8585 S.W. Beaverton Hillsdale Hwy.
 Portland, OR 97225
 503-292-1835
 Format: Blues, Jazz, Rock nx Roll
 Booking: Cindy
 Capacity: 200

Continued on page 16



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**QUARTERLY
PRODUCTION/VENUE
GUIDE**

Continued from page 15

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: 12 ch board, 3 monitors, 6 mics,
Lighting, Some in-house sound assistance
Headliners: Buds of May, Steve Bradley, Jerry
Joseph & Jackmormons,
Jeff Trott, John Bunzow

Salem

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

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

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

Corvallis

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

Albany

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

Eugene

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

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

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

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



Views & REVIEWS by Fran Gray

Continued from page 9

Love in Action: September 11, 2001

It was a beautiful sunny afternoon in Denmark. My band Phamous Phaces was touring the country supporting our newest CD release, and had just inked a fantastic distribution deal in the city of Alborg, putting our CD into 400 stores across Scandinavia. We were absolutely elated.

It was my birthday.

We were heading back to our summerhouse, preparing to have a party with our Danish friends, when we stopped at a store to get party supplies. Then we received the news. The man behind the counter asked, "Are you American?" and we told him who we were. He proceeded to tell us that a terrorist had flown a jet into the World Trade Center. Being the most boisterous, our guitarist Roger immediately blurted out, "You're fulla crap". We couldn't tell, because the radio broadcast they were listening to was in Danish. But, to our total dismay it was true. It was news of the first plane. We raced home, and turned on the tele, only to find a SECOND plane had hit the second tower. We

in towns and on the waterfront in Copenhagen, where we were going to do some shopping for our families over our last two days of our tour. Much to the consternation of the wonderful, peaceful Danish people, these rallies got bigger with each day. To complicate things further, our immediate situation started to take on a "secret agent" vibe. We would stop at a 7/11 on our way home from a gig, and there would be twenty of them hanging out in front of the store giving us the "Evil Eye" or so we felt. Our drummer Ron called the American Consulate to find out what we, as Americans, could and should do. They told us to "Not go into Copenhagen, go directly to the airport, and DO NOT speak to anyone that looks Indian, and keep your heads down," along with "If they speak to you, talk in a British accent." Pretty scary stuff, but we did what they said, and had to buy out of the airport shops. Naturally our initial flight was cancelled, so we had to wait for an open flight much later. Security was VERY heavy (thank God), but it took us 74 hrs to get home, due to missing two connecting flights.

"THE MAN BEHIND THE COUNTER ASKED, 'ARE YOU AMERICAN?' AND WE TOLD HIM WHO WE WERE. HE PROCEEDED TO TELL US THAT A TERRORIST HAD FLOWN A JET INTO THE WORLD TRADE CENTER. BEING THE MOST BOISTEROUS, OUR GUITARIST ROGER IMMEDIATELY BLURTED OUT, 'YOU'RE FULLA CRAP'."

couldn't speak. We were four grown men, shedding tears for the dead back home, and not knowing what kind of monsters would do this.

In Denmark, the communication system is all cellular, so needless to say, all the communications were stopped up due to heavy traffic. We couldn't reach our families for two days. It felt like two years. This was during the "Post Attack Effect" when all the whackos back home came crawling out of the woodwork, schools were being closed, bomb threats, etc. All we knew about what was going on at home was what the British TV was telling us. Not real informative to say the least, as far as regional happenings in the USA.

We were nine thousand miles away, and could not get through. We were lost and helpless. Being overseas, all we got was what we could get on the British CNN. We would be watching the umpteenth shot of the planes diving into the towers, feeling farther away with each viewing. Much like the equivalent of not knowing where your child is after dark. Every time they would say "President Bush is going to speak," they would flip back to the British CNN, for "Europe's take on the US tragedy," leaving us in the dark about what was going on at home every single time.

There is a large Afghani/Pakistani immigrant population in Denmark, some of which were having anti-American rallies and flag burnings

All through this, the Danish people were very supportive and kind, with true heart-felt apologies and sympathy for the American people. Even getting petrol at the station, it was, "Here's your change and we are very, very sorry about all that is happening in your country." They really seemed to feel our heartbreak and despair, and our love goes out to every one of them. Love truly has no boundaries or borders. We've seen it. We've lived it.

We do live in the best country in the world, and people overseas do look up to us as an example setter, but I won't get into that. I hate politics. I make music. I felt compelled to write this due to all the stories in the paper today. I had just one of them from a different angle. I want to express that this is not meant to be a pity-party letter, just four particular men's perspectives.

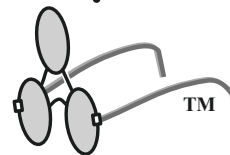
Finally, when we got through to our families and loved ones, and lo and behold, everyone was fine and more worried about us! THAT is "Love in Action". So every birthday from here on, I'm going to think about the love in this world that I got to witness first-hand. That, in itself, was the best present that nothing can compare to...If you ask me.

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Jesse Ruggles, Loving father and guitarist for Phamous Phaces, the best damn pop band in the world.

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The the & the GOOD BAD UGLY

Continued from page 6

cally, two of them, "I Am A Scientist" and "I Am Sound," are more delusional than affirmative and "I Am Over It" is an avowal of an altogether different color). "Let's see if we can do this in one toke... take." Yeah, sure. You bet.

Basketball Jones is back on "The Dandy Warhols Love Almost Everyone," falsetto vocals abounding; a brief, chuckle-beated confection, with crunchy guitars and creamy caramel keyboard phrasings. Yum yum. "Sincere Because I..." features lush vocal harmonies over a shimmering drone; instrumentation which glancingly limns and dances like dappled sunlight upon a wind whipped lake

With Bowie's "Ashes To Ashes" as its model, "You Were The Last High," co-written with Evan Dando of the Lemonheads (who also sings on the track) floats in its own limitless space, but the synth solo in the middle is close enough for horseshoes. We'll be hearing a lot more of this song in the days to come. Rest assured. "Heavenly" rocks harder than most of the tracks, with big guitars wheeling like yellow Humvees down an endless black highway. Oh yeah.

As if the Dandys had not milked "Ashes To Ashes" enough already, they reprise with "I Am

Sound," the delicate piano part of which hearkens straight back to Major Tom and his "problems," and is lifted, if not directly, then at least in spirit. Fortuitously, Courtney veers into a different mode. A fairly forgettable song.

The Visconti produced "Hit Rock Bottom" throbs with a T Rex rides Love and Rockets sort of vibe, coasting smoothly on the greased rails of a solid groove Infectious like SARS, baby.

"You Come In Burned" spends a lot of time exploring both sides (frontwards and backwards) of a single guitar riff, before launching into a glum piece of moody atmospherics that would have been better at about half of its seven and a half minute length. Still, you can't fault the Dandy Warhols for occasional self-indulgences; for to do so would be to entirely abnegate their personae altogether

For there is more meat here than on previous Dandy Warhol albums. While Courtney Taylor still remains one of the more enigmatically elliptical songwriters in the business, and while the band still steadfastly refuses to take itself seriously, despite its fast-rising cache (particularly in Europe), this album bears up best under repeated listenings. There are interesting instrumental layers to this album, to which frequent auditions will attest.

But, if three quarters of rock is attitude, Courtney and company have it in spades. And while that attitude is something that critics and consumers either buy or hate, it is also true that (European) success has not spoiled the Dandy Warhols in the

least, it has only buried their tongues even more deeply in their cheeks. If not the definitive Dandys album, this one surely opens up tremendous possibilities for those that will follow.

Fathom - Sattie Clark 17 Reasons Why Records

It's hard to believe that it's already been six years since Sattie Clark released her last album with her band 17 Reasons Why. That album, *The Dark Years*, won accolades from the press and in 1999 helped the band to win the Sony 1999 Battle Of The Bands contest, which got them a demo deal with Sony, that (as is usually the case with major labels) led nowhere, of course-proving to be a huge waste of time and energy-which is generally the label's objective when they actually have no real intention of getting behind an act. Let 'em spin their wheels for a while. Take 'em out of circulation Ah, the wonderful music industry!

There is nothing presented in her promotional materials to suggest that Sony professionally messed with Sattie during her brief association with the label: although it's a safe bet. Because, that's what major labels do, when they're not bitching about loss of revenues to illegal downloads via the internet But, and more importantly, in addition to whatever travails Sattie suffered at the hands of the multi-national mega-media cartel that is Sony these days, she also suffered three great

"There is nothing presented in Sattie Clark's promotional materials to suggest that Sony professionally messed with Sattie during her brief association with the label: although it's a safe bet."



photo Buko

personal tragedies over the past five years- which have forced her to confront and reassess her values and beliefs.

The result is this nine song, well ten, counting the "secret track," collection (unfortunately, four songs intended for the project were tragically lost in their entirety in the studio, due to a computer meltdown), a transcendent album of hard won victories and deep emotional lessons played out in loving detail on this sublimely pristine recording. A milieu reminiscent of early Joni Mitchell meeting Sarah McLachlan and Shawn Colvin, with the Indigo Girls singing harmony, surrounds Sattie's cerebrations throughout this recording: her heart may be on her sleeve, but her brain is right where it should be, processing information at a rapid pace- the sum of which, admittedly abbreviated, is contained herein. Here are the smart and wise observations of a mature individual who has experienced a great deal in her life.

The album is a slow journey from darkness (each of the first six songs deal directly with darkness as a subject or condition) toward light. Finally, the seventh song, "Blind," allows "for every hour spent in darkness, comes a moment in the light." The last two songs seem, at last, to surmount the inescapable darkness, giving some small hope for the future.

The first track, "Poison Darts" serves as a bit of an introduction to the nightmare that is about to unfurl. With her acoustic guitar matched by that of Lara Mitchell (who also provides additional harmony vocals, although most of the backup vocals sound double-tracked by Sattie) and Jason Roark's umbral, volume-pedal ether, electric guitar, Sattie finds foundation in husband Eric Kaster's insistent drum beat. Then, Jeff Leonard joins on the bass. The second time around, a string trio (including the late violinist, Marty Jennings) unites with the group. Roark's ethereal backwards guitar solo hovers like a ghost above the scene.

A moaning cello blows like a leaf in the cold autumn moonlight of "The Dark Years" (the title of her album with 17 Reasons Why), a sober meditation on the impermanence of this life, with Tim Ellis guesting on acoustic guitar and Maria Callahan (Doris Daze) lending additional background harmonies on the choruses. Sattie's fragile delivery on the ballad "Paint the Day," conjures Shawn Colvin for its bittersweet piquancy; and naked vocal quality- with Higgins' violin weeping in the foreground.

"Desdemona" refers neither to Othello's wife nor to the moon of Uranus (no pun intended), but is instead based, somewhat, on elements in Jeff Noon's groundbreaking 1993 novel, "Vurt." Joe Crocus, a character in another of Noon's novels effuses "open all channels- connect to everything," and Sattie seems to be faithfully following that philosophy to its ultimate logical imperative.

Joseph Conrad is not the source for "Heart Of Darkness," but the song is a journey just the same, toward self-awareness through the harrowing jungles of fear and depression. And, as hard as it is to listen to Sattie's absolutely crestfallen lyrics,

it is obvious that it was far more painful for her to write them. There is simply no hope for solace or redemption here. Intensely heavy.

And "Farmington Station" is even darker still; sounding much like the summation of a suicide- a collection of hopeless emotions, chiding regrets and anguished sorrows, ghosting vaporously into sad, fleeting images: which are all that's really left to the living in such a terrible situation. Here, as is almost always the case, Marty Higgins' mournful violin leads the string section through an highly

"For this, her first solo venture since leaving the group No Way Home, Cindy Lou Banks enlisted the services of longtime Oregon legend Gary Ogan to produce."

elegiac chamber arrangement, which adds to the funereal ambience of the entire album (hovering over this is the tangential reality that Higgins was to die not long after the recording of this album).

The hymn-like "Blind" offers some small consolation and relief from the lyrical misery, though it's a song heartbreakingly rendered, with Sattie's voice, hardly above a whisper, murmuring tenderly, the pretty melody. At last, "Satisfied," certainly the best candidate for a single from this set, offers a few major chords and a bit of hope, and the first real respite from all the gloom and woe. Impeccably sublime vocal harmonies wrap around Sattie's lead vocal like a form-fitting glove, as pizzicato string arpeggios bound across the sonic landscape behind her.

The last song listed, "I Wish You Well" ends the album on a wistfully pensive note, brooding and clouded with introspect, though brightening in the salutation of the chorus. The song does not end, but merely passes by, like a thick, heavy fog over a slow moving river. After eleven minutes and two seconds of sleepy silence, the "secret" track emerges, Cocteau Twins-like, in an indistinct choir of muted hypnotic droning tones; as Sattie ponders the "dream inside the dream."

While this is a magnificently recorded work, it is also ponderous in the enormity of the emotional investment one needs to make the transition, as Sattie Clark does, from darkness toward light. And, as cathartic as this album must have been for her to record, there is no doubt some bittersweet recurrence of all the pain she let go of here, in the passing of Marty Higgins. So, perhaps Sattie Clark's passage through melancholy is not quite at an end.

There is a duel meaning to the title of this album. For, there is fathom, as to comprehend the meaning of something. And then there is the nautical fathom of six feet in depth in water. As Shakespeare said in *The Tempest*, "Full fathom five thy father lies/Of his bones are coral made/Those are pearls that were his eyes/Nothing of him that doth fade/But doth suffer a sea-change/Into something rich and strange." Sattie Clark's experience seems to include both comprehension and depth and for that we are the richer.

Charmed Life - Cindy Lou banks

Barn Sour Records

Cindy Lou Banks first came to local prominence with the country group No Way Home, a band that won several awards from the Portland Music Association during their four years together. They released one album, "Gone," on Tim/Kerr Records which earned regional acclaim for the high level of songwriting and musicianship displayed.

For this, her first solo venture since leaving the group, Cindy Lou enlisted the services of longtime Oregon legend Gary Ogan to produce. In addition a laundry list of well-known local luminaries make appearances, including Ogan, Steve James Wright, Ron George, Ron Stephens, Mel Kubik, Skip Pariente, and the late Dave Carter, among many others; adding their talents to the production of the ten songs found here.

And while you can take the girl out of the country, you can't take the country out of the girl. So, while Banks and Ogan have made some effort to move away from country arrangements, the sentiments and the structures of the songs themselves still reflect a country adult contemporary sensibility.

Ogan's gospel-inflected piano flourishes and other restrained drum, bass and guitar accompaniment are fitting touches to Cindy's prayerful reading of "Gods And Monsters," a song about the dichotomous nature of most human beings. Wright adds most of the color to "Beside Me," contributing mandolin, dobro guitar and accordion, a song reminiscent of late-'70s period Linda Ronstadt. Cindy's voice has a certain huskiness about it, reminiscent at times of Ronstadt, Karen Carpenter or Patsy Cline.

"Radio Silence" is a moody song about abandoned love, with Ogan's organ filigrees adding a soulful touch to the production. A dusty road on a lazy day sort of song, "We're So Polite" confronts interpersonal issues with a wry sense of clarity- "It takes some nerve to claim that I could hurt you/A man who's so remote that he should have his own time zone." Possibly the first country oriented song to incorporate a double reed instrument into the arrangement, "One," sports Mitch Hmori on Cor Anglais, whose oboe-like tones offer a distinct change in the aural scenery.

Carter's banjo on the chorus of the strongest original song of the set, "Fall Away," seems to mirror Lindsay Buckingham's style, on a song that could easily pass for the work of Fleetwood Mac, if it were a little faster in tempo. The pretty waltz "Lea"

Continued on page 21

this way, and later they will enter into the “traditional” type of deal mentioned above.

2. *Material Covered by the Deal.* Even though the title of this kind of deal would imply that it is only for one song, this kind of agreement is sometimes used for several songs at the same time.

3. *Copyright Transferred.* Same as with the Traditional Deal mentioned above.

4. *Income Sharing.* Same as with the Traditional Deal mentioned above.

5. *Term.* Same as the Traditional Deal men-

“In the case of the Single Song Agreement, it is much more likely that there will be a reversion clause.”

tioned above, but in the case of the Single Song Agreement, it is much more likely that there will be a reversion clause. Typically the contract will (or, at least, should) provide that the copyright ownership will revert to the songwriter if the publisher is not able to get the song recorded by a signed third party artist or used in a film, television program, etc. within twelve or eighteen months.

6. *Advances.* Often the publisher will refuse to pay an advance. However, even when advances are paid, they are usually very small advances, typically in the range of \$200 - \$500 per song.

Co-Publishing Deals (aka “Co-Pub Deals”)

1. *Typical Scenario.* This type of agreement is typically used for writers who are in groups already signed to a record deal. This type of agreement covers the original material on the group’s records. Normally all of the members of the group who are songwriters will be signed to this type of agreement with the same publisher.

Just to be clear here, I’m talking about a publishing deal with a publishing company not affiliated with the record company. Today, it is much less likely than it used to be that a record

“A Catalog Representation Deal is used when a songwriter or publisher is primarily interested in getting their material used in films, television programs, etc.”

company will demand a publishing deal as part of a record deal, though there are still some indie labels that still do so – for example, some independent labels in the Christian music market.

2. *Material Covered by the Deal.* All of the original songs on the group’s first record, then the publisher will have the right to options on the original songs on anywhere from two to four of the follow-up albums, hence for a total of 3 to 5 albums, with the exact number depending on what the parties negotiate.

3. *Copyright Transferred.* The songwriter normally transfers one-half of the copyright ownership to the publisher and retains the other

one-half ownership. In other words, the song is co-published (and the copyright is co-owned 50-50) by the third party publisher and the writer’s own publishing company.

4. *Income Sharing.* Normally, the third party publisher will collect all income and then pay to the songwriter and the songwriter’s publishing company 75% of all publishing income.

5. *Term.* As already mentioned, co-publishing agreements are usually for a certain specified number of albums.

6. *Advances.* Advances are almost always paid to the songwriter in the case of co-publishing deals. For groups newly signed to major label record deals, the initial advance from a major music publisher is typically in the \$150,000 - \$500,000 range

and sometimes higher, with additional advances being paid if and when the publisher exercises its options for the follow-up albums.

“Step Deals”

This type of deal is for situations where the songwriter is not yet signed to a record deal, but may later enter into a record deal. The contract here will provide, in effect, that the deal will be the “Traditional” deal mentioned above, but will automatically transform into a Co-Publishing deal if and when the songwriter is signed to a

“For groups newly signed to major label record deals, the initial advance from a major music publisher is typically in the \$150,000 - \$500,000 range.”

record deal.

Administration Deals (aka “Admin Deals”)

1. *Typical Scenario.* This type of deal is used when the songwriter just wants a publisher to collect royalties and handle the various paperwork (for example, the BMI/ASCAP song title registrations, copyright applications, the issuance of

licenses, etc.), and where the songwriter does not want or need a publisher to proactively promote his or her catalog of song. A good example of a company that does a lot of Administration Deals is Bug Music in Los Angeles.

2. *Material Covered by the Deal.* Most often this kind of deal covers all material written by the songwriter, or at least any material that the songwriter has not already committed to other publishers.

3. *Copyright Transferred.* No transfer of copyright (usually).

4. *Income Sharing.* Typically, the publisher will take 10% to 20% of the income, and the pay

the rest to the songwriter and the songwriter’s publishing company.

5. *Term.* Administration deals are normally in the range of three to five years.

6. *Advances.* For catalogs generating a modest amount of income, usually no advance is paid. For more profitable catalogs, usually an advance will be paid, with the amount to be determined on the basis of the income that has been generated in recent years by the catalog.

Income Participation Deals

1. *Typical Scenario.* This type of deal is a “publishing deal” only in the sense that it involves a share of future publishing income. Usually this type of deal is used to cut someone in on a share of the publishing income – for example, to serve in effect as a “finder’s fee” for having found a record deal for a songwriter. Very often the “income participant” is not even a publisher.

2. *Material Covered by the Deal.* Highly negotiable and varies widely. May only cover, for example, the material on the songwriter’s first album.

3. *Copyright Transferred.* No share of copyright is transferred. Instead the “income participant” is only entitled to receive a share of income.

4. *Income Sharing.* Varies widely, but often is in the range of 10% to 15%.

5. *Term.* Again, highly negotiable and varies

widely.

6. *Advances.* No advance is involved.

Catalog Representation Deals

1. *Typical Scenario.* This type of deal is used when a songwriter or publisher is primarily interested in getting their material used in films, television programs, etc. and want to enter into a deal with a company that specializes in doing so and has all the necessary connections. Usually that same type of company will also represent record labels that want to get their masters used in films, etc.

2. *Material Covered by the Deal.* Typically, as the title “Catalog Representation” would imply, the songwriter or publisher’s entire catalog. But sometimes the Catalog Representation company will “cherry-pick” only certain songs for representation.

3. *Copyright Transferred.* No copyright is transferred.

4. *Income Sharing.* Typically in the range of 25% - 50% of the income from any deals secured by the Catalog Representation company.

5. *Term.* Often in the range of two to three years, but sometimes longer, sometimes shorter.

The the & the GOOD BAD UGLY

Continued from page 19

features Parente's solemnly grum violin, tracking Cindy's mournful vocal like a dark cloud, as she tells the piteous tale of a poor single mom who waits tables at a small local bar.

Cindy's Celtic bluegrass interpretation of U2's "Still Haven't Found What I'm Looking For" is a nice twist, as Mick Doherty provides scintillating hammer dulcimer work over Wright's energetic mandolin ruminations. "The Kindest Distance" features a multi-tracked chorus of Cindys, with Ogan's simple piano backing and David Eby's doleful cello endowing the song with solitary grace.

Cindy Lou Banks' first solo project is a pleasant excursion, with lots of great musicianship within well-crafted songs. Banks' explorations of the human condition offer plain, homespun wisdom and simple insights. And while her songs, with the exception of "Fall away," generally lack the sort of melodic hooks to be truly memorable, they are meaningful efforts, all the same.

Many Faces - Seymour Love Seed Records

Seymour are a bunch of old guys who were integral parts of the Portland music scene in the '60s and '70s, before placing their band on hiatus for twenty years, until the early '90s. They recorded an album in the mid-'90s, this is their second venture since re-grouping. And while the average age of the five band members is easily mid-fiftyish, there is one thing that is plainly evident on this fourteen song album: these guys still write interesting songs and command the chops to play circles around the majority of bands in town.

John Dalrymple and Paul Stanton (who goes by Seymour Lovejoy in the band context), two of the band's chief songwriters, founded the original Seymour in 1969; playing important gigs in the seminal Portland club scene. Both went on to play in a band called Smoke in early '80s. It was there that Dalrymple and Lovejoy met up with bassist Allan Gunter, who had spent the '60s with local

legends such as Mr. Lucky and the Gamblers and Wrinkle (who cut an album for Imperial/UA in '69; which was produced by none other than our own Buck Munger).

Here, Lovejoy, Dalrymple and Gunter are joined by Jerry Noyes on bass (Gunter now mainly sings and plays the guitar, or the congas- and is the third of the band's three resident songwriters). Noyes joined Seymour in 1970 when Dalrymple was drafted. He had earlier played with the Warlocks in the '60s, before being drafted himself. He returned when the band reconvened in 1991. Drummer Jim Badenoch first joined the band in 1991. So, in that regard, he is a relative newcomer.

Here, the band are joined by guests, vocalist

"There is one thing that is plainly evident on this fourteen song album: Seymour still write interesting songs and command the chops to play circles around the majority of bands in town."

Mick Austin (who wrote or co-wrote three of the songs played here) and drummer/percussionist John Ryan, both of whom were original members of the band- as well as three other musicians who play on a song or two and help to fill out the sonic landscape.

Seymour's style is generally pure, driving rock 'n' roll; although, with four songwriters contributing to the project, there is a lot of variety. But the music is comparable to, yet distinctly different from, Little Feat, the Sons of Champlain, the Doobie Brothers, post-Jerry Dead, Warren Zevon, a few '60s and '70s British bands, and a folk/rock/funk/soul sound that was uniquely indigenous to the Northwest (well, north of San Francisco, anyway) in the '60s. It's not as if these guys are complete dinosaurs, their sound is relatively modern, adult contemporary stuff; but they have absorbed a lot of music across five decades and it can be heard in these songs.

Dalrymple's "Why Not" is a fast moving freight train of a song, with a funky, r&b sensibility that calls to mind World Party, besides some of the aforementioned. And his "All Natural radio" is kind

of a Brewer & Shipley sort of number. Lovejoy's "Dreams That Things Are Made Of" resonates of Supertramp, with synthesized keyboards setting the scene. Gunter's "She's Gone" calls to mind latter day Steve Stills, a straight-ahead folk rocker with a memorable chorus; with some tasty guitar licks thrown down along the way.

The band moves into a reggae setting for Austin's "Boomerang," which has a slight B-52s edge to it. David Chris' knockout sax section on "Tightrope" takes the bluesy, funky r&b tune to a higher plane.

The funky feel continues with "Watermelon Day," a good-time song, also a little reminiscent of Brewer and Shipley at the vocal end of things. Aus-

tin's "Wooly Band," features a banjo and displays touches of country inflections, ala Little Feat or New Riders of The Purple Sage. "\$21 Dollar Phone Bill" borders on early Steely Dan blues/funk, with a large dose of that regional ambience alluded to earlier. "Happiness Blues" hits the genre head on, with horns a-blarney. "Wow" sounds sort of like Devo meets Wall Of Voodoo over at the Knack's house. Oddly interesting.

Mick Austin's adds a certain Tommy Heath (Tommy Tutone) quality to the vocal on "Bound For Glory," a song which easily could have been a hit (like "Jenny, Jenny" in 1981. "Day Of The Girl" percolates like a Police meets the Cars groove before evolving into something closer to latterday Iron Butterfly or Electric Flag- an interesting combination of textures, there.

Seymour are a throwback, but not entirely anachronistic. In essence, they draw from a palette of styles that have crystallized over the past forty years. While the band may not have the youth to win over the MTV crowd, they have the talent to entertain just about anybody else.

LL

Jonny Hollywood

Continued from page 8

complete control of their performance as well as the audience's attention span, showing the maturity of a well seasoned and road tested unit.

What impressed me first was the bands control over the dynamics, drawing the audience closer with an intriguingly subdued guitar drone, gradually turning up the heat with the hits from the last two releases and finally closing with the electronic buzz of the new material. With the tendency for so many new bands to rely on getting by with over the top enthusiasm and stage volume, resulting in a one note, and untimely tiring performance, the Dandy Warhols never loose control of the drama, milking

each moment for all it is worth, playing at a comfortable volume that allows the music to be savored and appreciated. Second, The Dandy Warhols have all the classic rock star poses down. Courtney commands center stage with understated intensity while guitarist Peter works out of the classic Brian Jones / Mick Ronson mode, Pia balances the energy with a buoyant enthusiasm that keeps the proceeding from becoming too serious while drummer Brent does what all the best drummers do, look totally energized just playing the drums. Every minute on stage is a Kodak moment with this bunch.

The show ends with an enthusiastic Los Angeles response and call for encore. I'm a believer. I dig The Dandy Warhols as much for their music and commitment to craft as for their artistic vision,

maintaining their edge while striving for a larger audience. They're one of the few bands from this country that can hold their own with Europe's trendsetters. Bowie just picked them to open his upcoming European tour. To me they project style and class based on individual presence and a male / female group synergy that captures the imagination without resorting to obvious gimmicks. With the release of their forth recording, The Dandy Warhols have succeeded where many have failed; to survive on an America label without a major hit on the strength of their artistic potential alone. Good luck Dandys. Keep doing what your doing, following those ch, ch, cha-anges.

Peace.

LL

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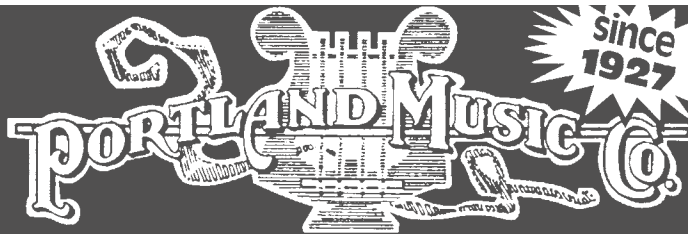
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6. *Advances.* Usually no advance is paid, but there are occasional exceptions.

Sub-Publishing Deals

1. *Typical Scenario.* This type of deal is between a U.S. publisher (including songwriters who act as their own publisher), on the one hand, and a foreign publisher, on the other hand. For a cut of the income in the applicable foreign territories, the foreign publisher will collect the income in those territories.

U.S. publishers enter into this kind of deal in order to receive their money faster from foreign territories and also to collect more of the income that has been earned in those foreign territories. (Often, for various reasons, only part of the income earned in foreign territories is actually collected. The money not collected is customarily referred to as "black box money.")

2. *Material Covered by the Deal.* Usually the entire catalog.

3. *Copyright Transferred.* No copyright is transferred.

4. *Income Sharing.* The foreign sub-publisher will normally take in the range of 25% of the income off the top, then pay the balance to the U.S. publisher. The percentage taken by the sub-publisher will be significantly less for large, profitable catalogs.

5. *Term.* Usually in the range of three to five years.

6. *Advances.* Same situation as with Administration Deals.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

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

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

LL



a power base that has any chance of challenging the status quo. Open to all. Please contact me with any questions you might have, your availability and interest level, and we'll set up the best possible time to meet.

Bruce Fife
President, Local 99
American Federation of Musicians
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bfife@afm99.org

THAYER KISS

Dear Two Louies,

This is Chad from the band Sheer Bliss. First off, I wanted to say great job with Two Louies. I've been reading it since I was in the 6th grade and I'm 25 years old now. I started picking it up when I went to drum lessons at Lake Music in Lake Oswego and now I pick it up regularly at the Guitar Center.

I enjoyed the August feature on Tommy Thayer from Black N' Blue. My 5th grade teacher was Mr. Young, (Patrick Young's father), and Patrick used to come visit our classroom and sign autographs. It was very cool for me and my friends, (who were all in a rock band together), to have that experience at that age.

Now after many years of Black N' Blue inspiration, I finally found the perfect person to be in a band with and we sound nothing like Black N' Blue. It's actually my wife who is the other half of our band called Sheer Bliss. However, we're more likely to be considered a "duo" than a "band" because there's only the two of us. We signed with an indie label 3 years ago and it's been wonderful ever since. We completed a full length album that has had major distribution and 3 singles on 180 radio stations nation wide. We actually just got home from a 9 month 28 state tour in support of the singles and the CD. It was very cool to travel the country in an RV with just the two of us playing acoustic shows. We got to dodge ice storms and tornados along the way, but we also had the opportunity to do shows with Stereofuse and Blessid Union Of Souls. Our last show on the tour was an industry showcase that our label set up in L.A. They had an attorney by the name of Andrew Lurie, (who represents KD Lang, Vonda Shepherd, Lyle Lovett, Sarah Evens, etc.), come out to the showcase. Andrew brought Ted Gardner (who has managed Tool and Jane's Addiction and he also was the co-founder of Lollapalooza) with him. To make a long story short, Andrew is now our official attorney and Ted has offered to manage us. Andrew is currently shopping a major deal for us and would like us to hold off on the management with Ted until he gets us signed. So for now, we're home in Portland play-

ing shows in the area and writing / recording our new material.

This is a link to the L.A. show that Andrew and Ted attended.... It's only one song and should give you an idea of what we sound like if you're interested....

http://www.sheerbliss.tv/video/sheerbliss_missmakebelieve.htm

Our entire tour is laid out on our website as well. You can find that under the digital press kit icon at www.sheerbliss.tv

Thanks again and keep up the awesome work at LL,

Chad

WRINKLE BUZZ

Dear Editor,

I'm trying to find out more about an album you produced by a band called "Wrinkle" featuring guitarists Kent Henry (Steppenwolf, Blues Image, Screaming Lord Sutch) and Jim Mesi. I can't figure out who was in the band, WHEN the album was released, or where it was released. Could you please fill me in?

Lars Larsen
larswilrock@hotmail.com
95 WIIL ROCK www.95wilrock.com

LL

ON THE COVER

The Dandy Warhols break big. "Welcome To The Monkey House" on Capitol is #1 on the college charts and the band is booked around the world. AND they love 'em in Hollywood! (see: Jonny Hollywood p.8) (photo Chauncene)



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