SPEND YOUR NEW YEAR’S EVE WITH FLOATER AND SPECIAL GUESTS AT THE ALADDIN THEATER

Tickets on sale November 27th
Available at Ticketmaster and the Aladdin Boxoffice

Questions: floatermail@floatermusic.com

AVAILABLE ON
ELEMENTAL RECORDS

PO Box 603, McMinnville, Or 97218 • www.floatermusic.com • www.elementalrecords.com
Thirty years after it was recorded at Northwestern for a little over fifty bucks, Portland’s Greatest Hit, “Louie Louie” written by Richard Berry and recorded by the Kingsmen was honored by the Oregon Historical Society and BMI with a large bronze plaque dedicated at the site.

The Kingsmen and Paul Revere & The Raiders both recorded “Louie Louie” at Bob Lindahl’s studio. The Raiders version was the first to find a label (Columbia) and regional success, but the Kingsmen’s version on Wand rose through Billboard’s charts peaking at #2 in January of 1964. The same week, Cashbox reported “Louie Louie” #1.

The July 2nd 1993 plaque dedication was the first co-promotion uniting the Oregon Historical Society’s sound and recording archives and the Oregon Music Coalition, the organizations now behind the Oregon Music Hall of Fame.

Attending the most prestigious moment in Portland popular music history were the writer of “Louie Louie” Richard Berry, Chet Orloff of the Oregon Historical Society, the producer of the Kingsmen’s hit Ken Chase, Raiders manager Roger Hart, and Kingsmen guitarist Mike Mitchell. Mitchell is the only musician on “Louie Louie” who still performs with the band.

The day after the plaque ceremony Richard Berry headlined the 1993 Waterfront Blues Festival with a backup band of distinguished local musicians. Berry passed away at his home in Los Angeles in January of 1997. In April of 1998 the Kingsmen were awarded ownership of the master tape of “Louie Louie” in a precedent setting appeals court ruling.
RELEASING YOUR OWN RECORD: A LEGAL CHECKLIST  
By Bart Day

For artists who are releasing their own record for the first time, without the involvement or assistance of a label, the process can be a little intimidating, and it can be easy to miss some key legal details in the process.

Therefore, here is a very basic checklist of issues to be considered when releasing a record. Bear in mind, though, that your own particular circumstances may dictate that you take certain steps which are different from, or in addition to, the various steps mentioned below. Also bear in mind that, due to space limitations here, it has been necessary to greatly oversimplify some of the issues discussed below.

1. Agreement Between Members of Group. If it is a group (as opposed to a solo artist) releasing the record, and if the group has not already formalized its relationship by way of a partnership agreement, incorporation, or limited liability company (“LLC”), then there should at least be a clear and simple agreement among the group members about how the finances of the recording project will be handled. Also, incidentally, it is always a good idea to deal with the issue of the ownership of the group’s name, as early in the group’s career as possible.

2. Investors. If there are investors involved, certain documents will need to be prepared, in order to comply with certain Federal and State securities laws. Be especially careful here.

3. Distribution and Promotion Strategy. Think ahead about how the record will be distributed, advertised, and promoted, and how much money will be needed to effectively market the record. Sometimes all (or almost all) of the budget for the project is spent on recording and manufacturing costs, and there is little or no money left to effectively advertise or promote the record. This, of course, is not really a legal issue, but is such common (and often fatal) problem that I feel obliged to mention it here anyway.

4. Mechanical Licenses. For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song (i.e., the song’s publisher), authorizing the song to be recorded, and providing for the payment of mechanical royalties. In many cases this license can be obtained from The Harry Fox Agency (212/ 370-5330, or http://www.nmpa.org). Allow six to eight weeks for this process.

For songs not licensable through Harry Fox, you must contact the publisher directly. Usually the easiest way to do so is to obtain the publisher’s contact info from the “song indexing” departments at ASCAP and BMI.

5. Sampling Clearances. If you are including any samples on your record, you need to obtain sample clearances from the publisher of the song sampled and the label which owns the master being sampled. Do this as early as possible, as there will be some instances in which either the publisher or label will not be willing to issue a license, or the licensing fee which they require may not be affordable.

6. “Work for Hire” Agreements. For any session people, engineers, etc. whom you are hiring, it is wise to have them sign a short and simple “work for hire” agreement, to preclude any possible future claims by them that they are owed royalties or that they have ownership rights in the masters.

7. Producer Agreement. If you are using an outside producer, there needs to be a producer agreement signed, defining (among other things) how the various costs of the recording sessions will be handled, what advances (if any) will be paid to the producer, and what producer royalties will be paid to the producer.

8. Production Credits. Make sure that the production credits listed in the liner notes—for session people, producers, and others—conform to any contractual requirements. For example, the producer agreement will often be very specific about how the producer’s credits are to be listed. For musicians performing on the record who are signed to a label, they will normally need to be credited as appearing “Courtesy Of” their label.

9. Liability Releases/Permission Forms. You need to consider the possible necessity of getting a liability release or permission form signed in any of the following scenarios: (a) If a photograph and/or artistic image of an individual outside the group is included in the artwork, (b) If any of the artwork which you are going to use is owned by any third party, or (c) If any logos or trademarks owned by third parties appear in your artwork. There can be some tricky legal issues in this area, so be very careful here.

10. Copyright Notices for Songs. Be sure that the liner notes contain the correct copyright notices for all of the songs on the record, i.e., both for your original songs and any cover songs which you are using. Information about copyright notices can be obtained at http://lcweb.loc.gov/copyright/. Also, make sure that the song credits correctly state for each song the name of the song’s publisher and the publisher’s performing rights society (i.e., ASCAP, BMI, etc.).

11. Copyrighting Your Original Material. Certain copyright applications need to be filed promptly for your recordings and for your own original songs. Use “Form SR” for copyrighting the masters of the songs, “Form PA” for each of your original songs on the record, and “Form VA” for the artwork (if you own the artwork and want to copyright it).

12. Registering Your Original Songs with BMI/ASCAP. Assuming that the record contains one or more songs which you have written, and assuming that you are affiliated (or are becoming affiliated) with ASCAP or BMI, you will need to file “title registration” forms for each of your original songs appearing on the record. This will enable your rights society (i.e., ASCAP or BMI) to monitor the airplay of your material.

13. Trademark Notices/Registrations. Be very sure that you have the legal right to use the group name and label name which you have chosen, and consider the advantages of filing trademark applications for those names. Also, make me...
Full Bores, Christeen Aebi; at her annual Scorponic B-day Bash at EJ’s.
Because of Poor Steve’s penchant for espousing the Lounge-drenched philosophy of ratpacker Sammy Davis Jr., lazy journalists often mistake the œuvre of Daddies’ brass infused musings as some sort of Cab Calloway tribute.

Poor Steve Perry is misunderstood by the press. Lead singer and raison d’être for the Eugene-based Cherry Poppin’ Daddies, he has been pegged in some quarters as a “hep cat Swing dude,” in the usual effort to manufacture, pigeon-hole and destroy its Pop stars. Most of these naysayers are familiar

with the Daddies only as far back as their 1997 hit release Zoot Suit Riot, and the song of the same name.

The trend riding success of that album threw the Daddies into the national spotlight after more than a decade of hard work at the local and regional levels. Though Zoot Suit Riot was actually their fourth album and, in reality, a sort of greatest hits package at that, many among the press pronounced the band a one trick pony: along with Swing revivalists such as Royal Crown Revue, Squirrel Nut Zippers and Big Bad Voodoo Daddy.

Perry's vocal is spectacular in its imperfection, could be the work of Johnny Mercer and Jimmy Van Heusen—a prototypical Las Vegas cocktail lounge torch song—tailormade for Billie Holiday, over forty years after her demise. Perry's growth as a songwriter (one could quibble that his singing, oftentimes void of the leering swagger found in his Swing compositions, does not always display the same level of maturity) is obvious and distinct.

If anything, the band is pointing the way toward another stylistic trend on the horizon: Pop/Ska/Punk, à la Madness meets Bad Religion. The style is not without its precedents. If No Doubt can do it, why not the Daddies?

“Because of Poor Steve Perry’s penchant for espousing the Lounge-drenched philosophy of ratpacker Sammy Davis Jr., lazy journalists often mistake the œuvre of Daddies’ brass infused musings as some sort of Cab Calloway tribute.”

The title track combines elements of some of the classic Soul purveyors, such as Otis Redding and Sam Cooke, along with an English feel comparable to that of Madness. “Irish Whiskey” is a hard rocking number which incorporates the essential Punk/Pop components of bands such as Bad Religion and Offspring. Truly

observe influences such as Bowie, T-Rex and Adam Ant. Or descry the shoe-gazing splendor of the acoustic guitar colors of “Grand Mal,” comparable to those of E and the Eels. Jason Moss’ well-placed guitar punctuations add further texture to the proceedings.

The title track combines elements of some of the classic Soul purveyors, such as Otis Redding and Sam Cooke, along with an English feel comparable to that of Madness. “Irish Whiskey” is a hard rocking number which incorporates the essential Punk/Pop components of bands such as Bad Religion and Offspring. Truly

wondrous.

“Bleeding Ceremony” begins with acoustic guitar and tweekey synth injections from keyboardist Dustin Lanker, before exploding into an Aerosmith-like strut, accentuated by Moss’ chunky lead guitar.

Finally, “Saddest Thing,” in its stalwart impeccability, could be the work of Johnny Mercer and Jimmy Van Heusen—a prototypical Las Vegas cocktail lounge torch song—tailormade for Billie Holiday, over forty years after her demise. Perry’s vocal is spectacular in its Holiday-like phrasing, as is the brilliant sax work of alto man Ian Early.

It would be a terrible mistake to simply write off Steve Perry and the Cherry Poppin’ Daddies as the distributors of yet another discarded musical fad. Though the band have always had Swing leanings, that style was never the sole milieu.

Soul Caddy, the band’s first real album in nearly five years, forthrightly illustrates that the Daddies are hardly flash-in-the-pan stylistic ambulance chasers. Perry’s growth as a songwriter and performer, the band’s assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness. Their musical turf is now clearly defined and the band stalks like a pack of wolves the perimeters of that territory.

Finally, “Saddest Thing,” in its stalwart impeccability, could be the work of Johnny Mercer and Jimmy Van Heusen—a prototypical Las Vegas cocktail lounge torch song—tailormade for Billie Holiday, over forty years after her demise. Perry’s vocal is spectacular in its Holiday-like phrasing, as is the brilliant sax work of alto man Ian Early.

It would be a terrible mistake to simply write off Steve Perry and the Cherry Poppin’ Daddies as the distributors of yet another discarded musical fad. Though the band have always had Swing leanings, that style was never the sole milieu.

Soul Caddy, the band’s first real album in nearly five years, forthrightly illustrates that the Daddies are hardly flash-in-the-pan stylistic ambulance chasers. Perry’s growth as a songwriter and performer, the band’s assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness. Their musical turf is now clearly defined and the band stalks like a pack of wolves the perimeters of that territory.

Having released albums approximately every two years for the past six years, Floater approach their fourth recording with a mature assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness. Their musical turf is now clearly defined and the band stalks like a pack of wolves the perimeters of that territory.

With the imagery of Jim Morrison, the naked emotion of Afghan Whigs and U2, the musicianship of the Police, Rush, Stone Temple Pilots and Zeppelin, Floater contrast and combine subtle musical textures to introspective, emotionally charged lyrics. Vocalist, bassist Rob
Wynia, infuses every Floater song with a sense of personal drama and poetic depth in an highly unique way.

Floater still occasionally indulge their predilection for odd sound bites and curious samples, but here, moreso than ever before, it is better integrated into the flow of the material. Drummer Pete Cornett’s exotic percussion loops often set the mood for a given song. Dave Amador’s muscular guitar work echoes that of Rick McCollum of the Whigs in its orchestral aspects.

Nearly every song is a standout, cleverly conceived and masterfully executed. Each member of the band endows the entire production with intricate and indelible sonic architectures in support of somewhat complex lyrical arrangements.

Most of the fourteen songs seem to adopt a common mythology, based upon a sort of pantheistic animism. “Here Comes The Dog” “Watched Over By Crows,” “Queen Of The Goats,” “King Rabbit,” “Milk Of Heaven” “Albatross,” “The Marriage Of The Black Sheep” “Colorblind” the cover of the Doors’ “Waiting For The Sun” and “Equinox” all maintain a certain thematic synergism.

“Watched Over By Crows” exhibits a graceful poetry over a hardhitting 12/8 time signature. “Exiled” plays with similar Bach-like rhythmic and harmonic structures. “Queen Of The Goats” maintains more of an Eastern motif, driven by Cornett’s polyrhythmic pounding and Amador’s thundering guitar machinations, over which Wynia operatically uluates.

“Independence Day” offers a change of pace. Over hopping upstroke guitars, Cornett offers a syncopated salvo lending a Reggae feel to the song, as if the early Police were backing U2’s Bono Hewson. Similarly, “Milk Of Heaven” has a U2 flavor and shines from Amador’s thrilling guitar pyrotechnics.

The sample in the intro of “Albatross” appears to be the recitation of a poem by a young boy. It carries a very dense specific gravity. The song that follows rides a smart beat, with strutting bass and guitar— and vocal lines that reflect myriad influences, including even Roger Daltrey from the Who’s next period.

Along the same line, Floater’s cover of the Doors’ “Waiting For The Sun” is faithful to the original, though mightily beefed up in the guitar department by Amador. “The Marriage Of The Black Sheep” never quite cuts loose, though Wynia intimates rancor and rage at intervals and turns. The rest of the time, he sings as if there were a radiator inside him that, overheating, was set to burst. Somewhat, analogous to Trent Reznor’s thermostat.

Rob Wynia of Floater

Taking a different tack, “Colorblind” is a reflective piece, acoustic guitars against restrained drums. Wynia’s protagonist in “Alcoholic” is more to the point, though he does not deal with the issue head on, adopting instead a more philosophical approach to the problem.

In fact if there is to be a complaint about Floater poetry, it’s that it is dominated by third-person tales about Goat Queens and Rabbit Kings, which may have some unknown esoteric context, but in light of public taste, would seem a bit ponderous for general consumption, a bit like Prog Rock bands of the early ’70s— Gentle Giant, Jethro Tull, Genesis, Yes, etc.

But for that, this is a very solid album from a well-drilled band, Their chops are not in question, nor their artistry, their intelligence nor their integrity, but were their lyrics as direct as the cover to their album, we would be considering an award for the band rather than for the graphic artist.

Floater approached their fourth recording with a mature assuredness that can only come from endless rehearsals and performances, honing their material to razor sharpness.”

“Ceiling Tiles (2000)” — Kaitlyn Ni Donovan

Self-Produced

A little over a year ago, Kait released her brilliant album Songs For Three Days which contained the original version of “Ceiling Tiles.” Kait and producer extraordinaire Tony Lash elected to re-release the song with a new mix (including new, or different, instrumentation) giving everyone the opportunity to appreciate Kait all over again. She is an unfamiliar treasure
to this city and a complete secret to the rest of the world. This is a tragic shame.

Our review of Songs For Three Days compared Kait and Tony’s production to Radiohead’s work on OK Computer. That comparison would seem more appropriate, given Radiohead’s subsequent release, the stunning Kid—A. Utilizing the previous haunting Fender Rhodes keyboard line from the original track, Lash layers further keyboard enhancements via a variety of synths, over a sparse drum loop.

Kaitlyn’s angelic vocal hovers above, glancing and dancing like moonlight on an evening lake, calling to mind Kate Bush; as Eric Furlong’s buoyant bass provides the impetus. A wondrous brief string section appears and recedes at the mid-point. Synth string pads breathe luxuriously beneath, as other keyboards whirl and purr on the periphery.

In a kinder world, Kaitlyn Ni Donovan would have already achieved the widespread recognition she so richly deserves. Her mysterious songs have a Bronte-like quality that calls forth images of foggy dells, windswept moors and starcrossed lovers. Very few musicians have such keen powers of evocation. Those availed of such talents are rare enough indeed, and such keen powers of evocation. Those availed of such talents are rare indeed, and should be cherished for their uncommon gifts. Kaitlyn Ni Donovan and Tony Lash are among those artists.

Honey Ryder – Honey Ryder
Self Produced

Here’s a fine new band to the scene, named after one of the bombshell characters in Ian Fleming’s James Bond series. The band is fronted by Cristen Chambers, a dusky-voiced focal point comparable to No Doubt’s Gwen Stefani with a little Courtney Love thrown in for good measure. The band, guitarist Heidi Spring and Van Chai and the rhythm section of guests Michael Nelson on drums and Robert Thorton from Barbarella on bass, play edgy, high-energy Rock with panache and aplomb.

The five songs presented on this EP brim with vigor and vitality. Producer Joe Reineke from the band Alien Crime Syndicate, digs deep into his bag of tricks, affording the band a tough, aggressive sound. Chambers’ often heavily effect-ed vocals are given a menacing characteristic, which blends well with Spring and Chai’s tough, smart guitar onslaught.

One of the guitars on “Tell The Bees” hums maddeningly, while the other guitar merrily chunks along in a riff that calls to mind the Breeders. Chambers’ double-tracked vocal helps to maintain an off-handed Chrissie Hynde-like cynicism. A perky anthem. “4 Things” twists on a stiletto sharp guitar riff, the effect of which could pass as a revved-up remake of Missing Persons’ ‘80s nugget “Walking In LA.” Very hot!

“Thick Skin” sounds like Love, though more brawny than Hole. “Petite Fleece” veers closer to the work of the Divinyls, Chambers’ vocal in the choruses breaking in a way similar to Christine Amphlett, like Debbie Iyall of Romeo Void at other times. Finally, the band’s version of Adam Ant’s “Physical” is slow and sensual, adding a completely new dimension to the song.

Cristen Chambers has a distinctive voice, sort of Nancy Sinatra for the new millennium. She’s backed here by a solid band. The material, while not bad, is a bit innocuous and at times fails to fully challenge Chambers to push herself vocally. It might be fun to hear her lose her cool once in a while.

But apart from that, Honey Ryder are not without considerable charm, which should translate well to the live stage. Here is a band that shows a lot of promise, delivering compact, concise retro Rock of the ‘80s persuasion, with unabashed authority.

Voice Of A Ghost – Lyle Ford
Self Produced

This is Ford’ second release in the Portland market. A few of the songs found here appeared on his first release in 1996. The premise of this album is somewhat unique. It was recorded completely live in the studio, in one take with no overdubs. Two sessions and this eleven song project was finished. Lyle’s voice and songwriting are so strong that not a lot of embellishment is necessary to put him over upon the listener.

His talent too is a well-kept secret in this town— which is an outright shame, because he is easily the equal of any other singer/songwriter in the area. To ignore him cheats not only Lyle, but a lot of potential listeners as well, which would be a double shame.

Vested of a sonorous voice and craftsman-like songwriting skills, his style would seem so fall somewhere between Folk and Country. His songs speak to issues generally experienced by mature adults: hardscrabble homilies, with the barest of imagery, the scantest of adjectives. The undereappreciated Country singer Larry Gatlin comes to mind in possible comparison, as does Bruce Cockburn.

Supporting him in this unusual “live” endeavor, are ubiquitous sideman Tim Ellis, who has played guitar, or participated in some capacity on literally hundreds of recordings; Kevin Rankin, whose most notable recent gig was as the drummer for Lea Kreuger in On A Llama; and bassist Jeannine Dawson, formerly of Finn, the Vultures and the Voodoo Dolls, among several.

Of the eleven songs presented, ten are Ford-penned, the other is a cover of a Paul Stookey (from Peter, Paul & Mary) song, “A

Here’s a fine new band to the scene, named after one of the bombshell characters in Ian Fleming’s James Bond series. The band is fronted by Cristen Chambers, a dusky-voiced focal point comparable to No Doubt’s Gwen Stefani with a little Courtney Love thrown in for good measure. The band, guitarist Heidi Spring and Van Chai and the rhythm section of guests Michael Nelson on drums and Robert Thorton from Barbarella on bass, play edgy, high-energy Rock with panache and aplomb.

The five songs presented on this EP brim with vigor and vitality. Producer Joe Reineke from the band Alien Crime Syndicate, digs deep into his bag of tricks, affording the band a tough, aggressive sound. Chambers’ often heavily effect-ed vocals are given a menacing characteristic, which blends well with Spring and Chai’s tough, smart guitar onslaught.

One of the guitars on “Tell The Bees” hums maddeningly, while the other guitar merrily chunks along in a riff that calls to mind the Breeders. Chambers’ double-tracked vocal helps to maintain an off-handed Chrissie Hynde-like cynicism. A perky anthem. “4 Things” twists on a stiletto sharp guitar riff, the effect of which could pass as a revved-up remake of Missing Persons’ ‘80s nugget “Walking In LA.” Very hot!

“Thick Skin” sounds like Love, though more brawny than Hole. “Petite Fleece” veers closer to the work of the Divinyls, Chambers’ vocal in the choruses breaking in a way similar to Christine Amphlett, like Debbie Iyall of Romeo Void at other times. Finally, the band’s version of Adam Ant’s “Physical” is slow and sensual, adding a completely new dimension to the song.

Cristen Chambers has a distinctive voice, sort of Nancy Sinatra for the new millennium. She’s backed here by a solid band. The material, while not bad, is a bit innocuous and at times fails to fully challenge Chambers to push herself vocally. It might be fun to hear her lose her cool once in a while.

But apart from that, Honey Ryder are not without considerable charm, which should translate well to the live stage. Here is a band that shows a lot of promise, delivering compact, concise retro Rock of the ‘80s persuasion, with unabashed authority.

Voice Of A Ghost – Lyle Ford
Self Produced

This is Ford’ second release in the Portland market. A few of the songs found here appeared on his first release in 1996. The premise of this album is somewhat unique. It was recorded completely live in the studio, in one take with no overdubs. Two sessions and this eleven song project was finished. Lyle’s voice and songwriting are so strong that not a lot of embellishment is necessary to put him over upon the listener.

His talent too is a well-kept secret in this town— which is an outright shame, because he is easily the equal of any other singer/songwriter in the area. To ignore him cheats not only Lyle, but a lot of potential listeners as well, which would be a double shame.

Vested of a sonorous voice and craftsman-like songwriting skills, his style would seem so fall somewhere between Folk and Country. His songs speak to issues generally experienced by mature adults: hardscrabble homilies, with the barest of imagery, the scantest of adjectives. The undereappreciated Country singer Larry Gatlin comes to mind in possible comparison, as does Bruce Cockburn.

Supporting him in this unusual “live” endeavor, are ubiquitous sideman Tim Ellis, who has played guitar, or participated in some capacity on literally hundreds of recordings; Kevin Rankin, whose most notable recent gig was as the drummer for Lea Kreuger in On A Llama; and bassist Jeannine Dawson, formerly of Finn, the Vultures and the Voodoo Dolls, among several.

Of the eleven songs presented, ten are Ford-penned, the other is a cover of a Paul Stookey (from Peter, Paul & Mary) song, “A
sure that your liner notes contain a proper trademark notice for the name of your group, and (if applicable) the name of your own label. Information about trademark notices can be obtained at http://www.uspto.gov/.

14. Obtaining A Bar Code. For information about bar codes, check out the following website: http://www.adams1.com. Or call the Uniform Code Council at (609) 620-0200 (Lawrenceville, New Jersey). Many CD/cassette duplicators will, as part of their service, provide you with a bar code for your record. Ask about this when selecting a duplicator.

Hopefully, the above checklist will help to reduce, at least slightly, some of the stress and strain of putting out your own records. The key, of course, is to think ahead as much as possible. Some of the steps mentioned above, such as obtaining sampling clearances and mechanical licenses, can take some time, and a lack of planning can unnecessarily increase your costs and/or delay the release date.

By thinking ahead, the odds are much better that after the record is released, you will be able to spend your time and budget effectively promoting the record, rather than having to spend time doing repair damage.

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


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.

---

“A little over a year ago, Kait released her brilliant album Songs For Three Days which contained the original version of ‘Ceiling Tiles.’ Kait and producer extraordinaire Tony Lash elected to release the song with a new mix, giving everyone the opportunity to appreciate Kait all over again.”

great in KINK’s format. “Goodbye My Heart” highlights Lyle’s fluid voice with a little yodel in the melody of the verse. “Hall Of Mirrors” stands out as well.

Perhaps the most successful song is “Go There With Me.” A solid chorus and standout performances from the entire ensemble help to elevate it above the others. “Just A Thing” breaks free of the emotional doldrums with a jaunty melody that hearkens to Small Faces’ “Itchycoo Park.” Lyle’s cover of “A Soulin’” is faithful to the original which ran along the lines of “Scarborough Fair” and “God Rest Ye Gentleman.”

Though they are pleasant enough, Lyle Ford’s melodies sometimes fail to go anywhere, they spin around, never arriving at a satisfying chorus. On the occasions (such as with “Go There With Me”) that Lyle puts it all together, he proves that he is more than merely competent as a songwriter. He can be very good.
SEASONS GREETINGS
from
BILLY RANCHER
and the
TWO LOUIES STAFF
It had been a few months since I made any of the jams in the Portland area, however I heard some great stuff when I dropped in to the Cheers To You Tuesday night jam at 122nd and S.E. Holgate hosted by Tim Travis. The core band is Tim Travis on guitar, Kelly Dunn on drums, Phil Haxton on bass and Mike Rodriguez on guitar. If you like to kick back and listen, as well as play, like I do, this is the place to go. The atmosphere at this jam is very laid back everyone gets a chance to play. As is the case with most jam sessions blues is the general format for this jam, however if you want to try something different my guess is they would love it.

Jams can be exhilarating. One time, I was called up to jam at the old Pine Street Theater along with a first time Elvis impersonator. A young lady who just before we started leaned over to me and whispered into my ear to reveal that she also had never played in front a crowd before and she had just purchased her bass that day. And a drummer that had forgotten to take his medication for a mental health condition. Now that was original music!

Tim played a Japanese powder blue Strat through two 18 watt Vox amps (cool, cool sound), Phil played a Lakeland 5-string bass through a Trace Elliot amp and Mike played a teal green American Strat through a Matchless Chieftain amp.

Tim gave me a cool CD recorded live at the sessions. This is a great live two-mike recording featuring 11 sweet cuts. Billed as The Cheers Allstars the players on this CD are as follows-Michael Brummel, Kelly Dunn, Phil Haxton, Mike Rodriguez, Lee Garrett, Jim Hobbs, Kellie Mack, Dave Capron, Joe Casimia, June Howe, Jim Byrd, Dave Wojt, Steve Willette, Mike and Karen Johnson, Rick Hertd, Phil Clayton, Dick Pruett, Scott Sullivan, Cactus Davis, Kenny Stickler, Rich Layton, Stu Salnave, Jim Wright, Ward Griffiths, Jonny West, Ken Johnson, and Mike Seamans. This is an un released CD, but a nice one none the less. Tim has held this session for two years. Good job Tim!

Sympathy’s go out to Portland jazz drummer Jay Harris. Jay has been one of superstar Steve Allen’s drummers since last year. With the death of Mr. Allen in October, the music industry loses one of the most prolific songwriters of our time. Jay says he was planning to do nine shows with Steve, including some in Canada and the East Coast. Shortly before his death Allen had recommended Harris to Marvin Hamlich for some upcoming dates, and I believe Jay got the gig.

Portland great Boyd Small is doing well in Amsterdam with his new record label Cool Buzz. After a successful release of “this Time No Lies” he also just finished working on an album for Portlander Jim Wallace titled “Rush To Hell". You can reach Boyd at: www.coolbuz.nl.

Jay Harris

Mellor
On The Cover: Kevin Rankin. If they gave Grammies for niceness Kevin would have a trophy room full. Rankin came to the attention of the original music community through the rise of Lea Krueger’s band, On A Llama. Since then, he’s added the drive to Jeff Labansky’s Beatle-esque project 28If and ruled from the drum throne for a list of distinguished artists including Nicole Campbell, Robert Rude and Toni Land.

Forget the Internet.

Music entrepreneurs around the world have found a new outlet for the hit tune. Phones. Cell phones in Europe and Asia are ringing to pop tune hooks and National Public Radio says Portland’s Pink Martini has one of the first wireless hits.

“I Don’t Want To Work” or “Je Ne Veux Pas Travailler” as it is sung in French, is so popular in France that the chorus is being offered as a ringing option for the mobile phone subscribers of the French phone company Bouygues Telecom. The Pink Martini tune gained popularity through a Citroen commercial shown in that country.

According to NPR, “Pink Martini had only sold about 50,000 copies of their album “Sympathique” here in the states when Citroen began running the spot in France last year. And since then, the group has sold over 300,000 copies of the album and the single in France.”

Philippe Gondouin manager of World Music for Naïve Records which licensed Pink Martini in France says the reason the song was a hit is, audiences were “seduced” by Pink Martini vocalist China Forbes’ “slight American accent”. China’s accent was also “reminding for us a lot of cabaret songs and songs from the past.”

“The success of Pink Martini’s music among the French public and the ensuing rise in sales for Citroen prompted Volkswagen to get the band to help sell the Passat in France, using their cover of the tango classic “Amado Mio”. That spot began running two weeks ago.”

“And the music in the message is helping the musicians a lot. Pink Martini played at the Place du Casino in Monte Carlo two nights ago, and tomorrow night the band continues its 25 city European tour in Perpignan, France.”

Art’s double-header.

When the release dates for the two Everclear albums first came out, one Two Louies wag wrote, “there better be a lot of Everclear on the radio by Thanksgiving or the Capitol promotion staff will be the turkeys.”

How we didn’t edit such crappy prose is a mystery to me, but now we look extra dumb (gobble, gobble) because EC is all over the radio.

Everclear’s second album in the Songs From An American Movie set, “Good Time For A Bad Attitude” came out November 21st with the first single already on BB’s airplay charts joining the already big hits “Wonderful” and “AM Radio” from Vol.1 Learning How To Smile.

Entertainment Weekly (11/24) gave Good Time For A Bad Attitude a B plus and opined that Kurt Cobain might have learned a thing or two about angst from Art. “Art Alexakis could probably teach a course in angst but wisely opts to splash and play around in the slough of despair, not wallow in it.”

“How have these grunge-era vets managed to survive and prosper in the age of teen pop? Good tunes and spirited playing factor into the equation, but Everclear’s real secret is their wry humor.”

The Billboard review of the first single “When It All Goes Wrong Again” (11/25) also gave Art major props. “Art Alexakis continues to prove himself as one of the smarter, least pretentious dudes in rock-n-roll.”

“His words here display ample self-involvement while somehow managing to also be empathetic. The track smokes with some fat riffs and a backbeat that will not allow you to sit still.”

“When It All Goes Wrong Again” was BB’s “Airpower” pick on the Modern Rock Tracks chart at #18w/bullet.(11/25) and also #23w/bullet on the Mainstream Rock Tracks chart.

The first single from Vol 1, “Wonderful”, is a solid Top 40 hit as well as #6 on the Hot 100 Singles Sales chart, after 20 weeks, and #55 on the Hot 100 Airplay chart.

Incoming...

Heavy hits to the Portland music industry infrastructure. Mark Miller’s Horseshoe Music in Lake Oswego closes after decades of involvement in local music history that goes back to the city’s...
first “combo shop” at 39th & Division. Horseshoe Music was founded at the 39th & Division location after Denny Handa (Denny’s Music) went to work for Fender. Horseshoe owner Mark Miller took an active interest in the career of many of his customers. He helped Black-n-Blue during their development into a Geffen recording act. Several prominent musicians will lose their “day jobs” in the store’s closing; Guitarist Greg Georgeson (Sequel-Tommy Tutone) and drummer Andy Gauthier (Jon Koonce-Tommy Tutone) among them. Miller says he’s closing, not because of the new competition, but because he wants to retire. “I started when I was 22, I’m now 46. I’ve been thinking about it for three years.”

The music store scene is shakin’ n quakin’...

Owner Mark Taylor of Portland Music says “the ground is shifting so swiftly underfoot... for all retail businesses. Look at Nordstrom’s stock”...

It doesn’t take much of a wave to swamp a musical instrument retailer. “The whole musical instrument industry, worldwide, is a smaller number than the retail grocery figure for the city of New York.” says Showcase Music owner John Chassaing.

In a town the size of Portland, new stores have impact. Within the last year, national chain Guitar Center opened new stores in Clackamas and Beaverton and is already on defensive alert. Another national chain, Music and Recording Superstores-Mars has a deposit on space in Mall 205, with a projected store opening in 2001. Mars “superstores” are typically two and a half to three times larger than Guitar Center outlets. Mars Music has 46 superstores in 27 major markets in 24 states. Two stores in Seattle, none in Oregon.

The end of the Mom & Pop music store? Tell it to Fred & Toody Cole at Tombstone Music.

Oregon has always had a strong musical instrument community including several manufacturers of international stature. One of the best pedal steel guitars ever built, Sierra, is still made in Portland and distributed around the world. Dave Peterson’s Allegra Drums just signed a world wide distribution agreement with Award Marketing in Salt Lake City and are expanding into the space left when the Drum Shop moved to S.E. Powell. Allegra’s custom built kits have captured the interest and passed the scrutiny of Portland’s major players. Mel Brown and Carlton Jackson endorse Allegra drums. Erik Hargrove of the James Brown Band and Arthur Marbury of the Temptations also play Allegra kits.

Oregon also gave the music world the Sunn amplifier, which, last year was reintroduced by Fender. Norm Sundholm of the Kingsmen started the company in the 60’s and Sunn amps were played by Jimi Hendrix, The Who, Cream and others.

Billy Gibbons got Jimi Hendrix’s old Sunn gear when he opened for Jimi with his band, Moving Sidewalks.

ZZ Topless.

I got a call from Billy Gibbons that a friend of his was in Portland and “really, really bored” so Mr. Gibbons had given Billy Bob Thornton the Two Louies phone number. “Billy Bob’s out of town over the weekend, but he’ll call you after the first of the week.” says Billy. Mr. Gibbons and Mr. Thornton are Texas-sized buddies, best illustrated by Billy Bob’s wearing of a black ZZ Top hat during his post Oscar interviews.

“Take him up to Council Crest and show him around.” suggests Mister Gibbons.

A musician himself, Mr. Thornton is in town with Bruce Willis making the movie “Bandits” on location in Oregon City.

Apparently, Mister Gibbons wasn’t the only guy Billy Bob complained to, because, by that weekend, things picked up for the movie-location-bound party animals.

Bruce Willis flew in his band. The “Accelerators” arrived that Sunday from Los Angeles where each member does double duty, like Alice Cooper’s keyboardist Teddy Zig Zag. Or, the guy who tours with Aretha. Once in a while they come together for shows with Bruce on harp.

Think Hard Rock Café openings or this ultra private gig in Portland at the Crown Ballroom, November 5th. Tight security.

Only movie cast and production people, a handful of outsiders—and to make it a real party-150 of most beautiful strippers in Portland.
All Service Musical Electronics Repair
(Formerly KMA Electronics)
617 S.E. Morrison
Portland, OR 97214
Phone/Fax: (503) 231-6552
Toll Free: 1-888-231-6552
Contact: Randy Morgan
Email: http://www.teleport.com/~fixitman
Services: Quality electronic service for musicians, studios and music dealers.
Factory authorized for most major brands.
Availability: Any Hours.
Music Specialties: Rock, Blues, Country, All
Years Experience: 20
Services: Sound
Brown, Ray
(503) 286–4687 Msg. (503) 285-2473
Services: Excellent live mix, monitors, full production.
Clients: 7/12 national tours w/ Rufus, Dr. Hook, Grateful Dead, Blue Oyster Cult.
Duke Sound and Light Productions
Duke Pippitt
541-747-5660
525 Main Street
Springfield, Oregon 97477
Years Experience: 15
Services: Concert production, sound reinforcement, stage roofs, small P.A. and instrument rental.
Equipment: 32 input house console, 24 x 8 monitor, 30 x 4 canvas stage roof (portable).
Music Specialties: Original, alternative, cover rock, but also blues and country.
Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books bands for the Mill Camp and Swingers Night Club.
I.H.S. Production
Gary Miles
(503) 731-0383
8063 SE 17th Avenue
Portland, OR 97202
Years Experience: 7 years
Music Specialties: Sound mixing, front of house, promotion.
Services: Concert production, sound reinforcement, stage roofs, small production.
Marketing efficiency.
Pro Sound and Video
Steve Hills
1020 Greenacres Road
Eugene, OR
(541)4844-4252
Years Experience: 7 years
Music Specialties: Specialize in sound recordings, do-it-yourself demo tapes.
Clients: Love, Death & Agriculture, Don Lataranj, Eineblak,
Pepper, Terry
(503) 645-5422, (503) 330-3840
Web Address: www.alohasound.com
Email: alohasound@earthlink.net
Services: Sound & Lighting
Years Experience: 14
Music Specialties: Blues, rock, classical, Electric/Acoustic
Availability: Yes!
Specialties: Excellent live mix, stage management and light direction.
Production efficiency.
Clients: Candelight Room, Cascade Tavern,
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: Always.
Specialties: Live demos on location, festivals, fairs, conventions.
Equipment: JBL & Crown
Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination
Prescription Electronics
P.O. Box 42233
Portland, OR 97242
Equipment: PA, mics, lights
Headliners:
Barbara’s Pan
231 S.W. Ankeny Street
Portland, OR 97213
503-248-4379
503-417-1107 (fax)
Format: Acoustic, Alternative, Funk, Jazz, Blues
Bookings: Tres Shannon: 721-0115
Capacity: 350
Equipment: PA, lights Headliners: National, Regional and Local acts
Buffalo Gap
6835 S.W. Macadam Avenue
Portland, OR 97201
503-244-7113
503-246-8848 (fax)
Format: Soft Jazz, Folk, Rock ‘n Roll
Bookings: Scott
Capacity: 85
Equipment: sound system Headliners: Craig Carothers, Jon Koonce, Reckless Kelly
Candlelight Cafe & Bar
3032 S.W. 5th Avenue
Portland, OR 97201
503-222-3378
Format: Blues
Bookings: Joe Shore 246-4599
Capacity: 150
Equipment: none
Headliners: Norman Sylvester, Linda Hornbuckle, “Baby” Kooler
The Country Inn
18786 S.W. Boones Ferry Road
Tualatin, OR 97062
503-692-2765
503-691-2675 (fax)
Format: Blues
Bookings: Sunny
Capacity: 150
Equipment: none
Headliners: Paulette & Power, Cowboy Angels, Steve Brodie
EJ’s
2140 N.E. Sandy Blvd.
Portland, OR 97213
503-234-3555
503-232-7719 (fax)
Format: punk/alternative rock
Bookings: Joel (503) 817-2060
Capacity: 307
Equipment: PA, lights, sound engineer
Headliners: National, Regional and Local acts
continued on page 20
<table>
<thead>
<tr>
<th>artist • label • title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BRAILLE STARS • Wicked Witch CD • Golden Stream</td>
</tr>
<tr>
<td>2. RICK BAIN • THE GENIUS POSITION • Official CD • Crooked Autumn Sun</td>
</tr>
<tr>
<td>3. JOE DAVIS • Demo CD • Bed of Pain</td>
</tr>
<tr>
<td>4. KING BLACK ACID • Cavity Search CD • School Blood</td>
</tr>
<tr>
<td>5. THE HELIO SEQUENCE • Cavity Search CD • Transistor Radio</td>
</tr>
<tr>
<td>6. MOTHBALL • Fat Lip Records • Mothball</td>
</tr>
<tr>
<td>7. KAITLYN NI DONOVAN • Demo CD • Ceiling Tiles 2000 (Remix)</td>
</tr>
<tr>
<td>8. WOW AND FLUTTER • Demo CD • Confessionals</td>
</tr>
<tr>
<td>9. MEL BROWN • Kamren Policy CD • Mister Greeve</td>
</tr>
<tr>
<td>10. THE PINKOS • Empty 45 • “To My Valentine 7” EP</td>
</tr>
<tr>
<td>11. BINGO • Demo CD • Final Master</td>
</tr>
<tr>
<td>12. OH SUSANNA • Stella-CD • Oh Susanna</td>
</tr>
<tr>
<td>13. JEFF LONDON • Pablo Records 2000 CD • Home: Volume 1</td>
</tr>
<tr>
<td>14. LYNN CANOVER • Tailfeathers CD • Strange Bird</td>
</tr>
<tr>
<td>15. THE COUNTRYPOLITANS • Demo CD • “Killing Shoes”</td>
</tr>
<tr>
<td>16. BUNCO KELLY • Demo CD • Love Is Strong 2000</td>
</tr>
<tr>
<td>17. 4 HR. RAMONA • Demo CD • The Ride EP</td>
</tr>
<tr>
<td>18. CALEB KLAUDER • Padre CD • Sings Out</td>
</tr>
<tr>
<td>19. JERRY JOSEPH • Ulftone CD • Everything was Beautiful</td>
</tr>
<tr>
<td>20. THE FOLD • J-Bird CD • The Fold</td>
</tr>
<tr>
<td>21. XIARIOUS • Kwai-T CD • X Ray Visions</td>
</tr>
<tr>
<td>22. IKNOWKUNGFU • Drunken Fist CD • Songs in the Rey of Fu</td>
</tr>
<tr>
<td>23. VOYAGER ONE • Loveless CD • From the New Nation</td>
</tr>
</tbody>
</table>

**Top Tracks**

| 1. BRAILLE STARS • Wicked Witch CD • Golden Stream |
| 2. RICK BAIN • THE GENIUS POSITION • Official CD • I Want To Die |
| 3. JOE DAVIS • Demo CD • Bed of Pain |
| 4. KING BLACK ACID • Cavity Search CD • School Blood |
| 5. THE HELIO SEQUENCE • Cavity Search CD • Transistor Radio |

### Live Offerings at the Church

- **Wednesday, Nov 22**: Jesus Presley Live
- **Wednesday, Dec 6**: Pirate Jenny Live
- **Wednesday, Dec 13**: Wow and Flutter Live
- **Wednesday, Dec 20**: Holiday Special
- **Wednesday, Dec 27**: Year in Review

Please send submissions to:
Church of NW Music • PO Box 9121 • Portland, Oregon 97207
The Drum Shop of Portland has moved to 3366 SE Powell Blvd

- New, Bigger Showrom with Expanded Inventory
- Large hand Drum Department (Congas, Bongos, Djembes)
- Enclosed Cymbal Room
- New Kids Dept & Kids Classes
- Group Classes for Conga, Djembe, Drum Circle & More

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

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

email: DrumShopPortland@AOL.com • www.drumshopofportland.com
Happy Holidays Two Louies readers.

By the time you read this we should have a President elect, but there are no guarantees are there? I began my November column with a foreboding about our choices in the election, but it was astonished when it deteriorated to a stalemate. Election Day was weird and I felt hostility from just about everyone I encountered. People are frustrated and I think many Americans are sick to death of know-it-all pundits who feel they are more informed, better educated and all knowing when it comes to politics. I think the thing to remember is that it’s just you and the ballot, but from there it’s a crapshoot. The premature results and the revealing weaknesses of an antiquated system, was a clear reminder that the country is not only split, but even people who voted for the same candidate are at each others throats over what they believe is the truth and what they feel is right. It’s like the country started ringing a bell and when it kept on ringing, we realized not only was it annoying, but we couldn’t stop it.

The Seattle Weekly is getting a new editor. We all remember the lovely and talented Audrey VanBuskirk, who was the Arts and Entertainment editor for the Willamette week until she moved to Santa Fe to man the helm of WW’s sister weekly rag, The Santa Fe Reporter. She told me getting the new position happened rather suddenly and she’s thrilled about coming back to the Northwest. She moves into her new digs right after Thanksgiving and assumes her new role as editor of the Seattle Weekly soon after. An added blessing to her move to Seattle is she will be working with her old comrade, Richard Martin (ex-music critic for WW). Look out King County!

The new Portland paper called, The Portland Tribune (this week) is the talk of the town. Those in the know are making squawks about deep pockets, many columnists, and some Oregonian writers who’ve jumped ship. Plus: Jim Redden! When I spoke to Roger Anthony, who’s doing the hiring, he seemed like a no-nonsense conversationalist. I asked him what the paper needed in terms of contributors, he replied “We need some humor!” Don’t we all?

I recently spent a weekend in Yakima Valley wine country in Washington State. I tasted a variety of fine wines from around twelve wineries, but what they do best is Merlot. We traveled with friends and stayed at a Bed & Breakfast where we lived off the fat of the land. We ate many tortillas, chilies, apples, and onions, red and green bell peppers and drank good wines with the spectacular dishes we prepared in the kitchen of the B&B. Yakima Valley is filled with all sorts of characters and visiting the wineries and meeting the wine makers and their families was endlessly entertaining. Try the Merlot from Hyatt or Portteus, you will not be disappointed.

On the way to wine country we visited the Maryhill Museum which was very enjoyable. The view of the Gorge is breathtaking and the free sculpture garden is a nice stroll around the well-manicured grounds. The Queen Marie and The Romanovs exhibit was divine. Her clothing and furniture that she had designed and made for her mansion is close by so Le Happy is her neighborhood bar. Chris Monlux from Monqui Presents was looking incredibly handsome as he selectively gave out passes to the premiere of his movie “Eban And Charley”. LeHappy is located @ 1011 Northwest 16 Avenue (between Lovejoy and Marshall Streets). For more information call: 503 226-1258.

For all you theater lovers, a good show to check out is Artist Repertory Theatres production of “Ain’t Misbehavin”. It’s an enjoyable night of theater, with a great band, excellent singing and a powerful cast. I recommend taking the family to this historical review of some of the best songs of Fats Waller’s day. It’s foot stomping, toe tapping, entertainment with a capital E. I attended opening night and the audience sang along to Fat & Greasy and we clapped our way through the last medley. The show runs through December 15, so check it out if you want to enjoy a night of live theater. For ticket information call: 503 241-1ART.

Write to me: rosebud@teleport.com
Dressed to impress.

The Movie Star thing.

Bruce set up two microphones on stage for people who wanted to sit-in but Billy Bob and the other musician guests, including Dan Reed and Patrick Lamb, passed. Willis delivered some wicked harp and his super-sidemen burned in front of a vintage Fender backline. The Accelerators squeezed out a tight 60 minute set of mainly blues covers and after the encore, Willis played disc jockey.

Did I mention the 150 strippers?
Next week: Billy Bob visits Council Crest.

Right.

The Dandy’s are handy...
The Dandy Warhols breeze through Portland visiting the Pine Street Theater Wednesday, December 6th. Portland’s other band at the mercy of Capitol promotion flacks continues to be news in the music business, even without chart support of their current Capitol release, “Thirteen Tales From Urban Bohemia”. Rolling Stone’s Random Notes offered a little tour support with a nice big color picture and coverage of Dandy backstage antics in the Drew Barrymore cover issue.

Arist Direct .com conducted a Dandy Warhols “fan conference” online November 8th and helped answer burning questions like, “What’s the deal with Courtney becoming ‘Taylor-Taylor’? How high is Brent going to let that afro grow? And how come sometimes Zia takes it all off and sometimes, she doesn’t?”

Before Portland, the Dandy Warhols will visit Detroit, December 1st, Vancouver, British Columbia on the 4th and The Showbox in Seattle December 5th.

Trade secrets...Warren Pash is moving to Nashville. The writer of Hall & Oates hit “Private Eyes” discovered Portland opening for Pete Droge in June of ’97. Warren said “I was staying at the Mark Spencer Hotel. I walked down to Jake’s for Happy Hour, the food was fabulous, I walked across the street to Powell’s Books and found a book in 5 minutes that I had been looking for, for five years and said this is it.” While living in cloudytown Warren collaborated with Luther Russell on an album for Cravedog. Before coming to Portland Warren played with homie Duane Jarvis in Los Angeles and is expecting to hook up again in Nashville...Mel Brown will appear at Music Millennium East December 2nd at 1:00PM to sign copies of his latest CD “Live At Jimmy Mak’s” on Karmenpolicy Records...Steve Bradley and Turtle Vandemarr have a new album out, “It Came From The Patio”. Bradley and Turtle have worked together as a duo for 12 years...The Steve Bradley Band plays the Tillicum Club December 15th & 16th...Curtis Salgado’s new album has Fabulous Thunderbirds guitar legend Jimmie Vaughan all over it, Salgado plays Berbati’s Pan November 28th...Caleb Klauder’s first solo release “Caleb Klauder Sings Out” was produced by Luther Russell. Klauder is also a songwriter and vocalist for the band Calobo. Caleb plays the White Eagle December 2nd and the Cobalt Lounge December 29th...Gary Ogan plays drums for the Jack McMahon Band at the Buffalo Gap December 29th. Gary does a solo shot at the White Eagle December 12th...Kerosene Dream at Berbati’s Pan, Friday, December 29th...Congratulations to the musicians of the Oregon Symphony. A new three-year contract between the Oregon Symphony Association and Local#99 of the American Federation of Musicians was negotiated using the Interest-Based Bargaining process. Local #99 President Denise Westby said, “The IBB process certainly assisted all parties to step into each others’ shoes and try looking at the world with a new point of view. That view made it relatively easy for us all to find common ground and the best possible solution to each others’ needs...”

The formerly feuding founding members of the Mayor’s Ball must’ve used that IBB process, otherwise how did they agree to hold a 15 Year Anniversary Mayor’s Ball Reunion at the Roseland Grill, January 21st, 2001. The founders will reunite for a private dinner and Oregon Music Hall of Fame concert open to the public. Michael Kearsey remembers John Entwistle of the Who showing up at the first business meeting at Michael’s home. Backstage passes and laminates from the eight Mayor’s Balls will be honored January 21st. “This event is an attempt to recapture that original spirit and reassemble that volunteer corps.” says one organizer.
continued from page 14

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

Green Onion
15 S.W. 2nd
Portland, OR 97205
503-227-6178
503-228-5068 (fax)
Format: Acoustic Folk, Rock, Bluegrass
Booking: Declan
Capacity: 100
Equipment: PA, board, monitors, 1 mic
Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

Jazz de Opus
33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
503-228-5068 (fax)
Format: Acoustic Folk, Rock, Bluegrass
Booking: Haley
Capacity: 50
Equipment: PA, board, monitors, 1 mic
Headliners: Mel Brown, Thara Memory, Kelly Broadway

Jimmy Mak’s
300 N.W. 10th
Portland, OR 97209
503-222-9576
503-229-4640
Format: Jazz, Blues
Booking: Jimmy
Capacity: 93-165
Equipment: none
Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet, Thara Memory

Laurelhurst
2958 N.E. Glisan Street
Portland, OR 97232
503-322-1504
Format: Blues, Folk, Acoustic Rock
Booking: Bill Leeds: 236-2455
Capacity: 100
Equipment: PA
Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

Metropolis
311 S.W. Washington
Portland, OR 97205
503-223-7515
Format: 70s & 80s Retro
Booking: Ramzi
Capacity: 500
Equipment: PA, lights
Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis

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

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

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

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

The Rabbit Hole & Mad Hatter Lounge
203 S.E. Grand Avenue
Portland, OR 97214
503-231-2925
Booking: Bill Leeds (503) 236-2455
Format: original acoustic
Equipment: PA
Headliners: Fernando, Luther Russell, 44 Long, Kaitlyn ni Donovan

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

Roseland
8 N.W. 6th Avenue
Portland, OR 97209
Website: www.doubletee.com
Format: all musical styles
Booking: Double Tee/Adam Zacks
503-221-0288
503-227-4418 (fax)
QuARTERLY
VENUE
GUIDE

Capacity: 1350  
Equipment: PA, lights  
Headliners: Local, Regional and National acts

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

Satyricon  
125 N.W. 6th Avenue  
Portland, OR 97209  
503-243-2380  
503-243-2844 (fax)  
Format: Alternative Rock/Punk/Various  
Booking: Ingrid

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

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

Tillicum  
8585 S.W. Beaverton Hillsdale Hwy.  
Portland, OR 97225  
503-292-1835  
Format: Blues, Jazz, Rock n Roll  
Booking: Cindy  
Capacity: 200  
Equipment: none  
Headliners: Lloyd Jones, Norman Sylvestre, 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 Lilly (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  
Format: Original music-Rock  
Booking: Lynn  
Capacity: 100  
Equipment: PA, mics, Lighting

Westside Station  
610 Edgewater N.W.  
Salem, Or 97304  
503-363-8012  
Format: Classic Rock  
Booking: Dennis Ayres  
Capacity: 110  
Equipment: PA, lights  
Headliners: Buds of May, Steve Bradley, Jerry Joseph & Jackmormons, Jeff Trott, John Bunzow

Red Carpet Recording  
503.848.5824

VACATION HOURS  
503/238-4487  
www.guitarcrazy.com

WE HAVE MOVED ACROSS THE STREET.  
Come and see us in our new location.  
18th & Hawthorne on the south side of the street.  
VACATION HOURS  
503/238-4487  
www.guitarcrazy.com

Cash for Guitars  
Buy Sell Trade

www.twolouiesmagazine.com

Exclusive Advance Copy • Back Issues • Free Band Links • On Line Guides
MAYOR’S BALL REUNION

The Roseland Grill
Sunday, January 21, 2001

Celebrating
15 years since the founding.
Opening remarks Billy Hults
Michael Burgess

VIP Dinner
Moderator Jim Miller
Tony DeMicoli

Roseland Grill Poster Installation
sponsored by Double Tee
Artist Sue Schenck

Oregon Music Hall of Fame
Technical Inductions

Ken Chase/ producer of “Louie Louie”
Bob Sterne/ live concert sound
Bryan Bell/ advancement of computer music
Conrad Sundholm/ musical instruments

9PM–close
Mayor’s Ball Reunion Concert
MB backstage passes & laminates honored
Talent: Michael Kearsey, Co-ordinator

QUARTERLY VENUE GUIDE

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

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

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

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

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

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

QUARTERLY LISTINGS FOCUS

RECORDING STUDIO GUIDE
January • April • July • October

OREGON LABEL GUIDE
February • May • August • November

PRODUCTION/VENUE GUIDE
March • June • September • December
Percussionist. Congas, timbales etc. Looking to jam join/start band into Santana, War, Blues, R&B. World. Call: Keith 236-2722

Mandolinist/Bassist seeks upright bass drums & horns for Jazz, Funk, Jamming and rehearsal. Jason 232-5277

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

PAWN.seeking soundman and or keyboardist. Back vox or lighting exp a plus. Gigging w/CD. 257-2864

\Death/Punk band needs insane drummer. Call Sam or Tim at 775-8448

Free form clarinet player open to Beat Poetry sessions. James Marble 255-4804

Heavy R&R band w/CD, Gigs, NkNW seeking drummer with experience and commitment. Call today Jim (503) 977-0976

Al Perez Band seeking guitar and keyboard player. Pro attitude and gear required. Wayne (503) 286-6389.

Christian rock band seeking guitarist & keyboardist with good vocal skills. Please call Larry 360/600-4025.

Bass player seeks other musicians to play jam-oriented rock, reggae, acid jazz, etc. 10 years experience. Scott 794-7272

Bass player looking for musicians to make a frantic, aggressive, thrash type of music. Call Jan at 493-2989

Christian Rock Band Seeks Singer With Attitude! 774-5249

Experienced singer/ songwriter/ guitarist seeks bassist, drummer to form folk/ blues/ reggae trio to grow with room to grow, record & tour (503) 774-4984

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

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

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

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


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

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

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

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

Bass player wanted for Rock style band. We need an experienced and creative bass player who wants to play live and record. Josh 365-8049

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

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

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

Looking for Country lead player, keyboard or rhythm player with vocals. Joe Archer 6507646

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

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

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

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

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

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

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

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

Sound & lights for hire. DJ sound & look like you should. Live recording available- CD or tape. Call Kevin at 503/782-4883.

Good bass player likes funk. Call Rob at 657-9302.

Very established NW act seeks sax & trumpet. Must be able to write & read charts. Call John at 268-1218.

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

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

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


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

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


 Plymouth Rocks!

Fender Strat Pak

Includes:
- Squier Affinity
- 3 Pickup Electric Guitar w/ Whammy
- Gig Bag
- Tuner
- Strap
- Squier 15W Guitar Amp
- Instructional Video
- Strings
- Picks
- Cable

REG $479  ONLY!

$249!!

Prices good till 11/30/00

GUITARS

Synsonics Electric Guitar W/Gig Bag ................. $99!
Fender Standard Strat & Teles
REG $428  (Solid Colors) ................ $309!
Gibson Les Paul Junior Special
REG $149 ................................ $699!
Crate Guitar & Bass Amps 1/3 Off
Manufacturers List!

KEYBOARDS

Yamaha PSR 282 Portable $229

Suzuki Digital Pianos
1 Year Free Financing!

Ensoniq Avista Piano
Digital W/Disk Drive
3 Mo Trial O.A.C.
ALEXIS QS 8.1 88Key Synth/Piano
REG $1899.......................... $1399

AUDIO

At P610 Microphone
LIST $119............................ $49

Proformance
VHF Handheld Wireless
REG $319......................... $219

Fostex X14 4 Track Recorder
$149!

Boss BR8 Digital
Home Studio....................... $699

Fostex VF16 16 Track Digital Recorder W/FX
SAVE $300...................... $1099

Since 1951

Portland Music Co.

Visit our Web site at: www.portlandmusiccompany.com