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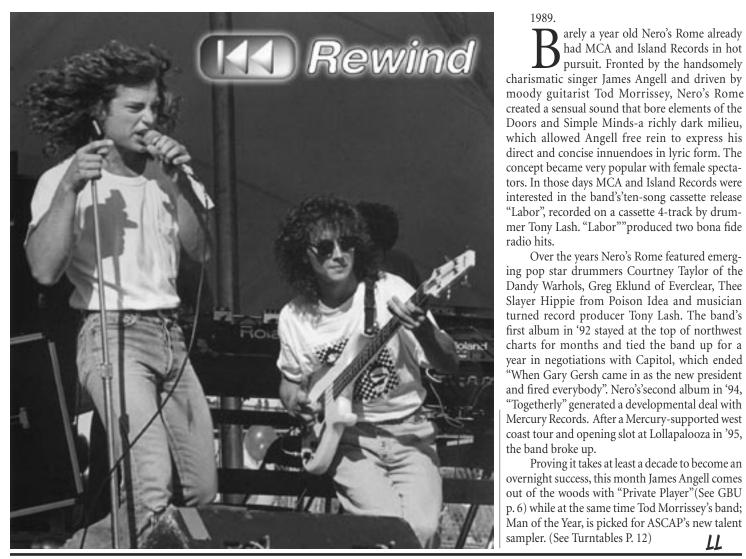


#### RHYTHM TRADERS

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## **LETTERS**

#### THIS-DAY-IN-THE-LEGEND-OF-LOUIE

Dear Editor

38 years ago Indiana Governor declares the song "Louie Louie" by the Kingsmen (currently #6 on the Hot 100) pornographic. He asks the Indiana Broadcasters Association to ban the record. Although stations claim it's impossible to accurately figure out the lyrics from "the unintelligible rendition as performed by the Kingsmen," Governor Welsh claims his "ears tingle" when he heard the song. (1964)

Eric Predoehl Santa Clara, California

#### KARMA PIE

Dear Editor,

Good for Richard Petrillo! That pie in Fred Durst's face at Guitar Center was classic. (Turntables February) As I recall Limp Bizkit got busted for Payola right here in Portland and Fred Durst was the total jerk who caused the riots that ruined Woodstock.

Petrillo should get a medal. Kevin McClusky Vancouver, Wa

WEB UP-DATE



Dear Editor

1989.

arely a year old Nero's Rome already

had MCA and Island Records in hot pursuit. Fronted by the handsomely

Over the years Nero's Rome featured emerg-

"When Gary Gersh came in as the new president

Proving it takes at least a decade to become an

Wow. I stumbled across your web site (www .TwoLouiesMagazine.com) and I was amazed to see Two Louies is still at it. I lived in Portland in the 80's and followed the adventures of my starving artist friends through your publication. I was glad to see so many familiar names still making music there.

Erin McIan Houston, Texas

#### HAIR'S NICE TOO

Dear Editor

S.P. Clarke's observation (GBU-February) that "Docile's music isn't great necessarily but the promo material however is excellent." warmed my graphics artist heart. Let's hear it for the support troops!

Wendy Longstreet Lake Oswego

LL



Page 4 - TWO LOUIES, March 2002

Brittany Spears may not be a woman, but she is definitely no longer a girl. Un fortunately, a lot of her fans are young pubescent girls that were described in a recent New York Times magazine article as mean. The slant of the Times article was that recent studies have

shown that the behavior of

would yelp in pain, as four dressers transformed him into full uniform with sword and pack. Mozart can really entertain. Having Eduardo Chama, the flamboyant, Argentinean opera singer backstage warming up, was also extremely interesting.

up, was also extremely interesting.

He lives in New York City, and was previously in Portland Operas *The Love for Three Oranges*.

He told me that he's looking to buy

ROSEBUED by Robin Rosemond

a home outside of New York City because he's been getting his hair cut in the same shop for five years, and has never had the same barber.

article also suggests, that today's girls are meaner than ever. I don't think so. I believe that young girls are the same as they've always been, but that nobody ever spent enough time or money to research it. It's good that researchers are taking an interest in the cultural morass of girls in puberty, but I can assure you, girls will be girls, as boys have always been boys. My advice is to read the Red Tent, and know that girls have always been powerful, not mean. This power will never be totally revealed, just like reality can't be explained, or the meaning of life. I know that girls, just like women, work in mysterious ways that should not be described as mean. Pubescent girls are passionate. They are capable of deep love and extreme violence. We all know the story of Romeo and Juliet and how old they were. Those two

star-crossed lovers were casualties

of the same passion, and that was a

long time ago. I worked on Cosi fan tutte for Portland Opera. It was a good opera, although lengthy. Working with the operas core production crew of Bill Anderson, Laura Hassell, Eric Walstad, and Kevin Mynatt is always a pleasure. The conductor, Carol Lucas was great and I loved watching her every move on the back stage monitors. During the second performance, James Bobick fell off the back of the raked stage. He got his Indian style slippers caught in his hoop skirt. I was standing stage right when I heard a thud from upstage center. I walked up stage to get a view, but by then, two stagehands were at the singer's side. When he did not get up, I knew he must be hurt. He fractured an elbow, but went on to complete the run of the opera in fine style. During his quick changes, he

is years, and has never had the same
The barber.

Eduardo Chama

I was invited to an evening with Lily Tomlin at the Nike Campus. She flew up from San Francisco for one performance.

on outreach programs, invited me. Darcy Varney, the development director at Oregon Tradeswomen and I have worked together to organize classes that encourage high school and middle school children to explore the trades. Darcy and I ended up being part of a ceremony on stage, before Lily's performance. Each recipient of a grant from the Equity Foundation stood in a receiving line to shake hands with some important people from Equity. After being briefed and trained on how to enter and exit the stage, and walk to our assigned seats, we got to enjoy the reception and mix with the mayor, Mrs. Kitzhaber (the most beautiful woman there that night), and lot's of important people of Portland. The moon was almost full, and it was clear, cold and windy. We swept into the Tiger Woods Center early and admired the theater that pays homage to the golfer. The manicured grounds, the art, and architecture of the Nike campus were impressive, but it was a little chilly whenever PGE spokespersons referred to Enron. Darcy and I discussed the dichotomy of working with non-profit organizations for all the right reasons, but still having to ask for, and accept money from, sponsors who may not have good labor practices, but have billions, and give to charitable trusts. We are all connected and sometimes the gift of giving has issues. It ended up being a very entertaining evening in Beaverton, and I hope to be invited there again soon. I've only heard a few things about James

Electric. Oregon Tradeswomen, who I work with

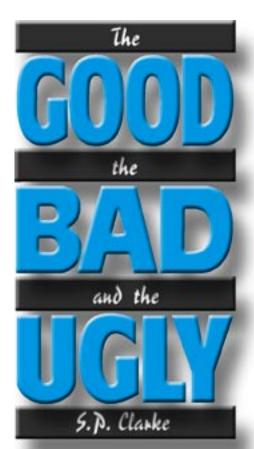
I've only heard a few things about James Canfield leaving Oregon Ballet Theater. I heard that he already looks better, and that everyone, including James, knows it's time for him to move on. I can only say that I will miss him, and that I hope to go see *OBT* in New York, in August.

Speaking of dance, I worked on the Hubbard Street Dance from Chicago at the Arlene Schintzer Concert Hall. What a great performance! I was honored to be on the same stage as all of the dancers, and I thought most of the choreography was innovative, fresh, and moving. I especially enjoyed *Minus 116* by Ohad Naharin. The music for the piece was celebratory. I want to go out and find a Dean Martin version of *Sway*.

I'm getting ready to work on <u>NSYNC</u>. Everyone working on the show, which is the first stop on the tour, has to have photo identification above and beyond his or her employee passes. They say that the boy band is getting death threats.

"Everyone working on the NSYNC show, has to have photo identification above and beyond his or her employee passes. They say that the boy band is getting death threats."

The Equity Foundation made her the headliner for the Foundation's Investment in Dignity Awards. The Equity Foundation also honored the winner of the first John Grigsby-Jim Vegher Investments in Dignity Award. It was given to Fred Miller, executive vice president of Portland General Please write to me: rosebud@teleport.com



Private Player— James Angell Psycheclectic Records

he road has been a long and winding one for James Angell. Throughout the late '80s and into the mid-'90s, James set young women's' hearts afire across the region as the lead singer for Nero's Rome, one of Portland's most popular bands of that era. Nero's Rome songs were generally about love and sex, and the pursuit thereof— with Angell's good looks generating a Morrison-like personae, while the band would converge behind him with INXS-ish precision.

The band consisted of great musicians, many of whom later went on to greater things, including guitarist Tod Morrisey, drummer Tony Lash, and Lash's replacement (when he left to join Heatmiser) Courtney Taylor. Obviously, Nero's Rome was no band of hacks. And it's a true testament to the friendships that were shared that Morrisey and, especially, Lash play key roles in this, James Angell's first recording since the band broke up nearly seven years ago.

Angell has returned to the frantic fray of the Pop music world with a truly prodigious, work that is quite unlike anything ever recorded before. It has its antecedents, James' thoughtful songs, near the end of his run with Nero's Rome, gave evidence that the guy was no dummy. That he had some insight into the human condition, as well as some compassionate wisdom to impart, was obvious, though not fully explored in that incarnation.

Here, James traverses the very borders of Pop song structure (similar, in a way, perhaps, to Radiohead; but entirely different), and, in some instances, reality itself, with a monumentally challenging approach to his craft. It is clear from the start that *Private Player* is the work of a true artist, exploring the intrinsic idiosyncrasies of his soul.

The album has a distinct, cloistered quality about it, as if the whole project were a painstakingly distilled brandy. Without being told, the average listener will know immediately this is indeed a very private and personal enterprise. It is a fairy tale, of sorts, but a darkly adult fairytale. His young daughters, as well as other family members, even sing in parts of the album, though it seems that the finished product would likely frighten any child under age eight or nine.

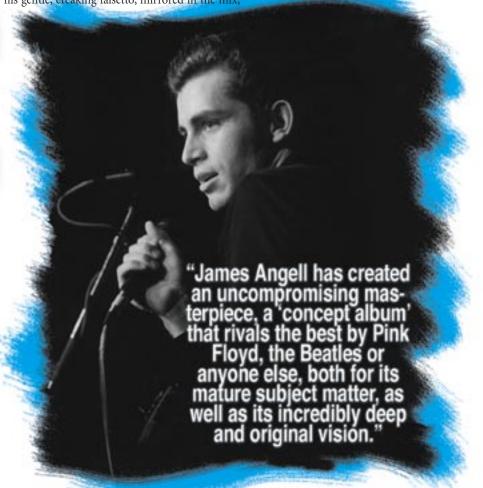
It all begins innocently enough, with "Ooh Love," a majestic ballad, propelled by James' gorgeous open-chords on the piano. His elaborate vocal layers echo tears for Fears or World Party; his gentle, creaking falsetto, mirrored in the mix,

me up?" The song ends with the vaguely disquieting lines: "Then you're angry/Then you're bored/Then you make a drinky-poo/

And after awhile and after a few/ You say mew little kitty kitty mew mew mew."

This all serves as an ominous prelude to the harrowing passion play that is "Ed Blue Bottle." Keening against a strong, angular piano/acoustic bass (Phil Baker again) figure, Daniel Riddle's subdued electric guitar phrasings and the syncopated drum patterns of Steve Hanford (Poison Idea's Thee Slayer Hippie) the song slowly begins to melt and drip around the periphery, like a Salvador Dali painting sliding into the horrific chorus. The overall effect is easily the equivalent of Ray Milland's film "Lost Weekend."

The chorus of "Call Of The War" seems to



careens against soft synth string pads, with Todd Chatalas' faint acoustic guitar accentuating Tony Lash's subtle drumwork and Phil Baker's sublimely elegant fretless basslines. Simply wonderful.

"Who's Wakin' Me Up?" picks up the tempo, somewhat. Angell's piano settings bounce off of Lash's Mitch Froom-like drum, loops and clockwork-like percussion. Lyrically, a slightly dipsomaniacal edge creeps into the second verse. "If that's who I think it is/Tell them it's you know who, sayin' you know what/And my little friends they talk to me and tell me secrets/ That's when I say hey that's cool/ It's like The Birds, the movie The Birds/ You hear that now, just now/Who's waking

bear some melodic resemblance to Duran Duran's "Ordinary World." A strikingly organic piece, the interplay of Lash's loops and synth strings, coupled with Hanford's subtle drumming and Riddle's atmospheric guitar interjections (some apparently backwards), recalls some of Kate Bush's best work for sheer ambience.

"Picture Perfect" begins with a Radiohead-like trip down Variable Speed Lane, before resolving into a Lennonish (think stark, like his first solo album) ballad with gospelly piano and organ backing. Though far more tender in sentiment than Lennon was, James seems to be confronting

#### A NEW KIND OF ARTIST ROYALTY, AND A NEW KIND OF PAYMENT TO RE-CORD COMPANIES

#### The Skinny on the new "Digital Audio Transmission Royalty"

ue to recent changes in the U.S. copy right laws, Internet webcasters must now pay money to artists and record companies, as consideration for the webcasters' streaming of sound recordings on the Internet.

Congress than have the record companies, largely because music publishers got a much earlier start on trying to collect airplay royalties for radio usage. By the time the major record companies started trying to get legislation enacted to get paid for radio usage, they were outgunned by the broadcast industry. Essentially, all Congressmen had radio stations in their districts, but very few had major record companies in their districts.

It's important to mention here, though, that the traditional rules mentioned above apply only Copyright Act of 1998 (aka "DMCA").

The main significance of these new statutes, in terms of the topic of this column, was the creation of a "public performance right" in sound recordings, but only in the Internet context. The new statutes did NOT create a "public performance right" for sound recordings in any other medium - on the radio, for example. So while labels and artists are now entitled to be paid for the use of their recordings on the Internet, they are still not entitled to be paid for the use of their recordings on the radio.

# by Bart Day, Attorney

#### "Public Performance Rights" In Sound Recordings: The Traditional Rules

In order to understand the significance of these new kinds of payments to record companies and artists, it is important to first understand that under U.S. copyright laws, the copyright owners of sound recordings (i.e., record companies) and their artists have never before been entitled to any "public performance rights" in their sound recordings. This means, in effect, that record companies and their artists have not been able to prohibit third parties from "publicly performing" those sound recordings (for example, the broadcasting of such recordings), nor have they been entitled to payment from broadcasters for the public performance (broadcast) of their sound recordings.

The situation has traditionally been totally different for the owners of the underlying musical compositions - i.e., music publishers and songwriters. Those parties, unlike record

com

to audio-only use of master recordings. If, for example, a master recording is used with visuals (e.g., in a television show), then even under the traditional convright rules mentioned above.

#### How Are The Public Performance Monies To Be Allocated Between Labels and Artists?

The DPRA statute mentioned above provides that the monies to be paid by webcasters are to be distributed as follows: 50 % to record companies, 45 % to the featured recording artists, 2.5 % to background singers (through a trust fund administered by the American Federation of Television and Recording Artists ("AFTRA"), the union which represents vocalists), and 2.5 %

"If you own a label and/or are a recording artist and want to consider joining the Sound Exchange organization, you can go to the RIAA website (www.riaa.org) and click on the 'licensing & royalties' section."

other copyright considerations come into play, and a master recording could not be used in that context without the permission of the owner of the master recording(s) involved.

to background instrumentalists (through a trust fund administered by the American Federation of Musicians ("AFofM"), the union which represents instrumentalists).

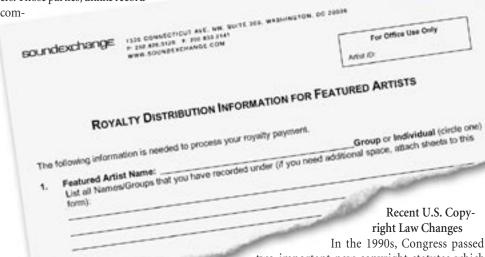
#### **Collection and Payment Issues**

When passing the laws mentioned above, Congress did not specify how the monies from webcasters were to be collected and distributed. For example, Congress did not specify which organization was to collect the monies from webcasters, nor did Congress specify whether the artists' share of such monies was to be paid first to record companies, who (theoretically) would then turn around and pay the artists their share of the webcasting monies. Also, the new copyright laws did not say

whether the record companies were entitled to recoup, from an artist's share of the webcast monies, the sums which are ordinarily recoupable under most recording contracts – for example, the recording costs which labels are ordinarily entitled to recoup from the artist royalties for record sales.

Rather than definitively addressing these various issues in the statutes, Congress instead decided to let everyone fight it out over these issues. A group of arbitrators, called the "Copyright Arbitration Royalty Panel" (aka "CARP"), was created to decide these things if the various parties involved could not come to an agreement.

Continued on page 8



panies and artists, have traditionally been entitled to be paid for the use of their songs on the radio. Music publishers have been more successful in the past at getting more extensive copyright protection from

two important new copyright statutes which changed, to a limited extent, the traditional rules relating to the general lack of "public performance rights" for the audio-only use of sound recordings. These two statutes were called the Digital Performance Rights and Sound Recordings Act of 1995 (referred to as "DPRA") and the Digital Millennium

# LEGAL EASE

Continued from page 7

Thereafter, the major record companies took the position that they were entitled to collect the monies from broadcasters, then deduct from the artist's share of those monies (on an artist-by-artist basis) any amounts not yet recouped by the record company for those artists, and then pay the artists the balance. However, once the record the following arrangements (which is why the organizations advocating for artists were finally willing to let Sound Exchange collect and distribute the webcast monies):

- 1. The payments due to recording artists will be paid directly to artists and not through the record companies. The record companies will not be entitled to any recoupment from any such artist payments.
- 2. Sound Exchange will be controlled by a board of directors, half of whom will be from record companies, and the other half will be repre-

By the time the major record companies started trying to get legislation enacted to get paid for radio usage, they were outgunned by the broadcast industry. Essentially, all Congressmen had radio stations in their districts, but very few had major record companies in their districts.

companies started taking that position, various | sentatives of artists and artist organizations. artist groups and the music unions (AFTRA, AfofM, the Recording Artists Coalition, and the Music Managers Forum), as well as NARAS (the "Recording Academy"), began to advocate for the right of artists to be paid directly by whichever company would be collecting the money from webcasters, and for the right of artists to receive such monies without any money being deducted by the labels for recoupment purposes.

For a couple of years, these parties haggled with each other and made their arguments to the Copyright Arbitration Royalty Tribunal (aka "CARP"). In the midst of all of that activity, the Recording Industry Association of America (the trade association comprised of the major record companies), most often referred to as the "R-I-Double A," created a subsidiary organization called "Sound Exchange," which the RIAA proposed should collect the webcast monies. However, the various artist representatives, the Afof M, AFTRA and others objected, primarily because they felt that Sound Exchange couldn't be trusted to collect and distribute the webcast monies in a way that would be fair to artists.

Eventually, this past November, the various parties involved were finally able to resolve their differences and they entered into a formal agreement at that time. This agreement covers all sound recordings owned by the record companies which have signed up with Sound Exchange. This includes all of the major labels, as well as numerous independent labels, such as Alligator, Koch, and Blacktop.

#### The New Agreement

Under the terms of the new agreement, the various parties agreed that Sound Exchange would collect the money from webcasters and distribute that money to record companies and artists. However, the agreement also provides for

- 3. All parties signing up with Sound Exchange would have open access to Sound Exchange's financial files.
- 4. The agreement is non-exclusive, and so any record label can elect to also affiliate with any other collectives similar to Sound Exchange that might come into existence. However, those other collectives would not be able to issue licenses to webcasters to whom the Sound Exchange had already issued licenses. Also, a record label cannot join another collective unless the rules of that other collective provide for the direct payment to artists of the artists' share of webcast monies, and unless artists have equal say in the operation of the collective.
  - 5. Any labels's agreement with Sound Ex-

their webcasts of music since 1998.

Sound Exchange will then pay out the monies collected to the record companies and artists affiliated with Sound Exchange. The amount paid to any single record company or artist will be based on how much their recordings have been webcast, as opposed to other parties' recordings, based on data obtained from webcasters and on a Sound Exchange monitoring system. (Incidentally, if a record company does not join Sound Exchange, and its music is used by webcasters, then it (and its artists) would need to collect its monies either directly from webcasters or through an organization similar to Sound Exchange. However, no such organization yet exist on any significant level.)

Incidentally, the webcaster rates currently being arbitrated apply only to non-interactive webcasting, which the labels have to allow because of the provisions of the new copyright laws. However, the labels do not have to allow interactive Internet transmissions (i.e., where listeners can choose what they listen to). For interactive webcasting, the labels can demand whatever fees they want to. (I'm oversimplifying here, but that's the gist of it.)

#### How Labels and Artists Can Get A Piece of the Pie

If you own a label and/or are a recording artist and want to consider joining the Sound Exchange organization, you can go to the RIAA website (www.riaa.org) and click on the "licensing & royalties" section, where you can obtain background information on Sound Exchange, as well as the necessary forms to sign and submit.

#### Stay tuned for further developments.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is

#### "The payments due to recording artists will be paid directly to artists and not through the record companies. The record companies will not be entitled to any recoupment from any such artist payments."

change can be terminated upon thirty days notice; however any such termination would not affect or terminate any licenses already issued by Sound Exchange to webcasters. Sound Exchange would continue to collect money for those licenses.

#### How Much Will Webcasters Have to Pay?

Even though there is now a system for the collection and distribution of the monies received from webcasters, it has not yet been decided how much the webcasters will have to pay for their Internet use of music. The "Copyright Arbitration Royalty Panel" (aka "CARP") is presently conducting arbitration proceedings to determine the exact rates that webcasters will have to pay to Sound Exchange. Once those royalty rates are determined, the webcasters will have to pay, retroactively, for also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles which administers music licensing for independent film and television production companies, and for various record labels and independent music publishers.

Bart is also the co-author of a chapter in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published 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.





BY DENNY MELLOR

t's one thing to help celebrate Fat Tues day but no one told me I could end up with a big fat stinking swollen disability claim-worthy on the job finger wound in the process!

Some where between the raucous school wide noontime Mardi-Gras parade, food and Cajun (with steel drum?) music at PCC's north Portland campus and the three sets of eclectic-style cajilypso meets flannel shirted north westerner city-billy blues in which I had to comp the bass line on my strat all night in addition to my normal gig schlep, I received some type of anthrax like music wound exactly on the tip of my left index finger. Now lets get this straight, I'm an Irish-English American Oregonian Portlander playing Cajun music (with the steel drum??) with no bass player, in a German Restaurant located in a strip mall in Vancouver Washington with a painful pussy swollen index finger, so where are the producers of the Twilight Zone when you really need them?

Many thanks to Bill Phillips for help with the sound system again at PCC. Bill manages the north stage at the Waterfront Blues Festival every year and is well known for adding a note of respect and kindness in the type of backstage environment where because of tight scheduling and other stressful elements often requires more of a nail spitter..Thanks Bill!

Also many-many thanks to premier fiddle master Chip Cohen for traveling up from Eugene

years ago and it is no surprise they raised such a kind and gifted son, their warm hospitality and intelligence shines brightly in every one of Robert's might know most of the great events in the spring and summer are now being booked and you need to develop a confidential list of personal connections and addresses that fit whatever market you're going after. Check the papers and entertainment rags for upcoming events and see if you can schmooz your way up to the main decision makers. This often gets a little frustrating and it could take literally years to build up a list that will keep you busy all year long if that's your goal. It never hurts to focus on the second word in "music business", if you don't the next band will.

I just finished a killer gig up on the mountain! -Now I'm ready for spring.

Mt Hood Meadows on a Saturday in February is the place to be, there can't be very many sights that are more hilarious than white dudes trying to dance to surf guitar while wearing ski boots. There is something about the way they wobble and



tunes and solos. Robert is the oldest of five brothers, which might well have helped him as a bandleader for these past twenty-six years, if you know what I mean. So thank you Frank Cray!

Guess What! It's Promo kit time!

#### I met Robert Cray's mom and dad years ago and it is no surprise they raised such a kind and gifted son, their warm hospitality and intelligence shines brightly in every one of Robert's tunes and solos.

to help out on both Fat Tuesday events. Chip plays the heck out of his hand made electric fiddle through an aged and vintage Music Man amp from the seventies when the air was dirty and sex was clean.

Last month I received a clipping from the Tacoma News Tribune telling of the passing of Robert Cray's father Frank. I met Robert's mom and dad

This time of the year I always like to encourage bands that want to work in casuals and the spring through summer outdoor festivals, to put together whatever version of band hype and explanation they deem appropriate together with a decent cd or tape and zit-retouched photo and send them out to as many booking agents, promoters, festival committees as your postal budget allows. As you

stumble backwards just before they hit the floor with a muffled thump and groan that makes me feel good about my job and confident that my life has true meaning after all. And there is something about being locked outside of the ski lodge in a thin tropical shirt in thirty five mile an hour arctic wind by your trusting and loyal band members (exband members?) only to shiver until your nipples are blue and the size of Texas that conjures up not only feelings of hate and dismemberment but also an early intense yearning for those balmy post-rose festival sunny day gigs.

My musician quote of the month comes via conga-man Pete Woodburn.

When Eric Clapton once asked Robert Cray if it was OK to use one of Robert's tunes, Robert's smiley response reportedly was" Why not, I've been using yours for years!"

LL



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

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

Years Experience: Pro since '81 Music Specialties: Blues, rock, jazz, clas-

sical, Electric/Acoustic Availability: Yes!

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

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

Thomas, Dwayne

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Music Specialties: Rock, all others also.

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

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

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: Tom Anderson

Capacity: 200

Equipment: We got it all! Sound, lights and stage.

Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes.

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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

UARTER

PRODUCTION/VENUE

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

Blue Note Lounge

503 W Burnside 503-222-3334

Beulahland

118 NE 28th Portland, OR 503-235-2794

Brasserie Montmarte 626 SW Park





# AS THE WORL

This revolution will be televised.

Not since artists took control of their music publishing rights in the late 60's has the establishment of the music industry been so under siege. Witness the historic four soldout **Recording Artists Coalition** fundraising concerts in Los Angeles the night before the Grammy Show.

RAC protest upstages NARAS awards. Billboard (3/9) called it "a historic night in Los Angeles, with four superstar concerts, four different venues, and four competing promoters-all for a common cause."

Over at the Forum it was Tom Hanks schmoozing with the Eagles, Billy Joel, Sheryl Crow, Tom Petty, Stevie Nicks and John Fogerty. The Wiltern Theater headlined alticons Beck, Mike Ness of Social Distortion and Pearl Jam's Eddie Vedder, with an unbilled appearance by Thom Yorke of Radiohead. At the Long Beach Arena the teenyboppers got No Doubt, Weezer and Offspring while country fans flocked to the Universal Amphitheater for Emmylou Harris, Dwight Yoakam and the Dixie Chicks.

"The Concerts for Artist Rights generated an overall gross of some \$2.8 million and are projected to have netted the Recording Artists Coalition (RAC) \$2.5 million."

USA Today described the four events as "protest" concerts made up of recording artists seeking "less demanding contracts and more oversight of accounting practices."

The Recording Artists Coalition was born to repeal the labels' exemption to California labor law that restricts all personal-service contracts to seven years.

The Chicago Tribune's Greg Kot says "If their campaign to create what is essentially an artists' union is successful, it could spell the beginning of the end for business as usual in a \$16 billion-a-year industry."

Some things never change in the music business.

Every big time record deal is ultimately made on the basis of one song and the first

and last money you'll see in a recording career will probably come from a performing-rights society like the American Society of Composers, Authors and Publishers or their prime competitor Broadcast Music Incorporated.

Over the years ASCAP and BMI have taken turns "discovering" and promoting the Portland original music scene. At the start of the '80's former ASCAP recruiter Peter Burke got Quarterflash the platinum Geffen deal. That brought BMI vice president Marv Mattis to town with George Harrison's lawyer (Nu Shooz and Dan Reed) to convince Mayor Bud Clark the proportion of original music talent in Portland was off the scale. The Mayor, a music lover married to a violinist in the symphony, responded with eight years of nationally promoted original music showcases.

ASCAP returned shortly thereafter, organizing music publishers and songwriters from all genres to defeat the source-licensing bill. TV broadcasters wanted a buyout of television music themes rather than "continuous payment for continuous use." ASCAP brought together Symphony musicians and streetwise Rockers to lobby Senator Packwood and Representative Wyden to ultimately defeat the bill. That organizational victory drew ASCAP's Ron Sobel back to Portland throughout the 90's. Ron became a familiar figure at Portland music industry functions and when North By Northwest chose Portland for their northwest site he lobbied ASCAP to open offices in Portland, hiring Wade Metzler from Tim Kerr's T/K Records. The Portland office never got opened, Metzler was promoted to Director of Repertory/Creative Affairs and relocated in Los Angeles. Shortly thereafter Sobel left ASCAP for a music download dot com.

The Director of Repertory/Creative Affairs will see you now...

October 20th, ASCAP held a live showcase at Dante's with My Regrets, Bella Fayes, A.C. Cotton and Man of the Year. In a ceremony at that event Terry Currier of Music Millennium was honored for his continuing heroic support of local recording artists.

"That was completely Wade Metzler's thing," says Man of The Year's Tod Morrisey



"Wade is a great guy to hang out with and those are all his favorite Portland bands."

Which would explain why all four acts made it onto the prestigious ASCAP emerging artists CD sampler released last month.

The bands on ASCAP's Ampt Music Series sampler, which is mailed to the society's

# DTURNTABLES

#### BY BUCK MUNGER

contacts influential list and distributed throughout the talent buying music industry,

were chosen-(say the liner notes)-from "five of the nation's most vibrant music scenes: Atlanta, Minneapolis, Portland, New Orleans and Nashville."

On the 12 cut CD, Nashville has three acts represented, Atlanta and Minneapolis have two each and New Orleans got one band on the disc. The red-hot center of original music activity and ripe commercial potential, Portland, Oregon, contributed four tracks to ASCAP's national talent search.

The Fab Four's tunes include The Bella Fayes' "White Noise", My Regrets' "Killing Machine", A.C. Cotton's "A Lot of Water" and Man of The Year's "Just as Nice".

What's the Portland Sound got going on?

Big guitar tone, crushing drums, Brit harmonies, relentless chord changes and even a little feedback.

The year for Man of The Year.

"We're working on a new album to be out in July," says MTY guitarist Tod Morrisey. The album is being produced by Nero's Rome alumni Tony Lash who also produced James Angell's new solo lp. "We spent a lot of last year working on music for television," says Tod, "We had two songs used on **Buffy The Vampire Slayer**, and last September Fox flew us to Los Angeles to actually appear on the show playing our song in the Halloween episode that aired October 30th. We filmed for a whole day and they gave us a very nice trailer to hang out in."

Which song slew Buffy?

For the Halloween live-on-tape appearance producers picked "Just As Nice", the same track on the ASCAP sampler. "In an earlier episode they used 'Silver Dollar', also from the year old Future is Not Now".

When asked if the ASCAP recognition is having any positive effect on the band's career, Tod says, "Capitol and Epic have jumped all over us for more and more and more stuff and the web site traffic has really picked up."

More Nero's Rome Alumni News.

The Dandy Warhols made another quick trip to the UK this month for "TV appearances, award shows and general merry making." February 25<sup>th</sup> the band appeared on the New Music Express awards show where their single "Bohemian Like You" was nominated as Best Single for the 2001 NME Carling Awards. The single returned to the UK charts nearly a year after the song's initial release after Vodafone used the track in an extensive advertising campaign.

The Dandys lost at NME, but not to worry, Courtney Taylor-Taylor was voted one of five "Best Dressed" gents in the latest issue of British GQ.

The Warhols' Capitol album "13 Tales From Urban Bohemia" has been certified Gold in Australia, Ireland and England.

ASCAP is James' angel too.

"I'll be doing several ASCAP arranged shows in Los Angeles in April," says former Nero's Rome frontman James Angell. Angell is scheduled for an April 20th live interview and performance on the Spinner's New Ground show on Los Angeles' radio powerhouse KCRW. The new talent show is hosted by former DreamWorks A&R guru Chris Duridus.

Angell's new solo album on Psycheclectic Records "Private Player" is listed on Crawdaddy magazine's "Best of 2001" and AllMusicGuide.com calls Private Player "The Underground Classic of 2001."

James played his first solo piano show at the Cobalt March 2<sup>nd</sup>.

Billboard (3/9/02)." reports, "Everclear's Art Alexakis kicks off a 16-date solo tour March 21st in Detroit. He will perform solo material and Everclear songs."

Just not as loud.

The Solo Art Tour touches down here for an all ages show at the Aladdin, April 9<sup>th</sup>. Tickets \$16.50.

Art also won at the Grammys when he was photographed backstage with EMI Chairman David Munns and Virgin Records artist Nikki Costa for a Billboard "Grammy Winners Celebrate" color photo spread. (3/9)

As Chuck Berry once said, "I'll be walkin' down Beale Street honey, wearin' my pajamas..."

Thursday, May 23<sup>rd</sup> at the Orpheum Theatre in Memphis, Tennessee, The Blues Foundation's 23rd annual W.C. Handy Blues Awards and star-studded ceremony.

Curtis Salgado is nominated for Soul/Blues Album of The Year for his Shanachie release "Soul Activated", produced by Marlon McClain and featuring special guests Jimmie Vaughan, Lou Ann Barton and the Memphis Horns.

#### **TURN TABLES**

Continued from page 13

Who needs tickets?

Ducats for the Who July 6<sup>th</sup> in the Columbia gorge are going fast. Online scalpers TicketsNow.com (Premium Seating and Tickets To Sold Out Events) has a few seats in the 29<sup>th</sup> row for \$305 each or if you want up front, close to John, Roger, Pete & the flying guitar pieces, \$510 will buy you a chair in Row 2.

Same as the old boss...

Speaking of The Boss..

Rose City Princess Anny Celsi landed a track on a compilation album with Bruce Springsteen, Grace Slick, Aimee Mann, Suzanne Vega and Ray Manzarek. The album is entitled Songs Inspired By Literature and is a benefit for the SIBL project for adult literacy.

Anny's track, "Twas Her Hunger Brought Me Down", was produced by drummer Kevin Jarvis formerly of Portland bands The Odds and Johnny & The Distractions, and older brother of Duane Jarvis, homeboy bigtime Nashville songwriter. As those long-time TL readers will remember, Anny and Duane left

Portland seeking their musical fortunes in the mid 80's.

Anny says she's saved a few copies of Her & The Boss, and for \$17 she'll send you a copy (all proceeds to SIBL) send to: Ragazza Music PO Box 411402, Los Angeles, CA 90041.

The beat grows on.

The side project of TV616 members, drummer Brian Lehfeldt and guitarist Keith Brown is taking off. Originally just, "Something we were doing Sundays, once a month," Drumattica's "edgier"-than-Blue-Man-Group-percussion-experience is drawing interest from artists across the musical spectrum. February 23rd Drumattica headlined Dante's and did gangbuster business with a lineup of musical guests as diverse as hard rockin' Rob Wynia of Floater and flower-child mellow Jennifer Folker of Dahlia.

"We're working with credible musicians from widely diverse ends of the musical spectrum," says Lehfeldt, "KNRK is into the music and really promoted the Dante's show for us. They interviewed the band and played our track of 'Complex' featuring Rob Wynia."

"We're in pre-production now on a Drumattica album. Either an album, or we're thinking of releasing three EP's with the themes Hell, Purgatory and Heaven going from dark and heavy to light and uplifting music."

TV616 plays Dante's March 16<sup>th</sup> and Satyricon April 19<sup>th</sup>.

Portland is Drum City USA...

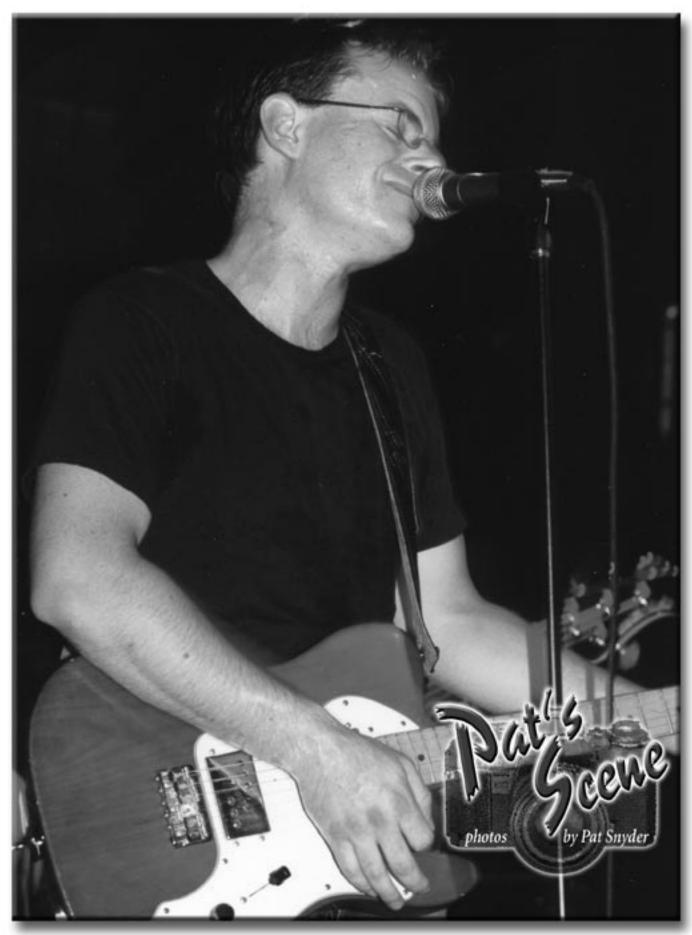
This city has such monster players in all bags the working landscape has always been a musical fusion rather than any one dominant style of music. Portland may not have a "sound" but it has the players. The one thing the local music scene has always been famous for, is drummers.

Think about it.

Mel Brown, Obo Addy, Ron Steen, Calvin Walker, Carlton Jackson, Bobby Torres, Dean Castronovo, Marty Higgins, Mark Schulman, Gregg Williams, Bruce Carter, Brian Foxworth, Israel Annoh, Gary Hobbs, Don Worth Jr., Reinhardt Meltz, Dennis Carter, Graham Lear, Jeff Cumpston, Rusty Cox, Scott Frost, Sam Henry, Jeff Frankle, Brian Willis, Andy Gauthier, Kevin Jarvis, Courtney Taylor, Kip Richardson,







Purusa's CD Release May 31st @ Roseland Grill.



Continued from page 20 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: Scott Capacity: 85 Equipment: sound system Headliners: Craig Carothers, Jon Koonce, Reckless Kelly

#### Cafe Lena

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

#### Candlelight Cafe & Bar 2032 S.W. 5th Avenue Portland, OR 97201 503-222-3378 Format: Blues

Booking: Joe Shore 246-4599 Capacity: 150

Equipment: none Headliners: Norman Sylvester, Linda Hornbuckle, Jay "Bird" Koder

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

Fez Ballroom

503-297-2889

316 SW 11th Ave Portland, OR 503-226-4171

Gemini Pub 456 N. State Street Lake Oswego, OR 97034 503-636 9445 503-636-9445 (fax)

Format: Blues, Jazz Booking: Randy Lilya 503-556-0405 Capacity: 170

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

Green 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

Jazz de Opus 33 N.W. 2nd Avenue Portland, OR 97205

503-224-6631 (fax) Format: Jazz Booking: Haley Capacity: 50 Equipment: Piano & speakers Headliners: Mel Brown, Thara Memory, Kelly

Jimmy Mak's 300 N.W. 10th Portland, OR 97209 503-295-6542 503-279-4640 Format: Jazz, Blues Booking: Jimmy

503-222-6077

Broadway.

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

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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:

Mt. Tabor Pub

4811 S.E. Hawthorne Blvd. Portland, OR 97215

503-238-1646 Format: all styles

Booking: Peggy 503-232-8813 Capacity: Main Room 339

Acoustic Room 72 Equipment: PA, Lights

Headliners: Buds of May, Omar Torrez, Fernando, Ezra Holbrook, Steve Smith

The New Paris Theatre

SW 3rd & Burnside Portland, Oregon 97204 503-224-8313

Booking: Senor Frogg (503) 236-7745

Format: Punk/Gothic/Industrial/After Hours

Headliners: Written in Ashes, Grindstone, Mobius, Monkey Fur, Soy Futura, Sumerland, Good For Nothing, Honey Rider, Mortal Clay, Faith & Disease, Fuckpriest Fantastic

Ohm

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

Format: Blues, Jazz, Acoustic, Pop, Alternative.

Booking: Dan Reed Capacity: 250

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

The Rabbit Hole & Mad Hatter Lounge

203 S.E. Grand Avenue Portland, OR 503-231-2925

Booking: Bill Leeds (503) 236-2455

Format: original acoustic

Equipment: PA

Headliners: Fernando, Luther Russell, 44 Long,

Kaitlyn ni Donovan

The Red Sea

318 S.W. 3rd Avenue Portland, OR 97205 503-241-5450 503-224-6570

Format: Reggae, World Beat

Equipment: PA

Rock Creek Tavern

10000NW Old Cornelius Pass Road

Hillsboro, OR 503-645-3822

Booking: Jan Haedinger

Format: Americana, singer songwriter, acoustic and low volume electric

Equipment12 ch board, 2 monitors, 3 mics, stands and cords.

Roseland

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

Capacity: 1350 Equipment: PA, lights

Headliners: Local, Regional and National acts

Roseland Grill

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

Headliners: Local, Regional and National acts

125 N.W. 6th Avenue Portland, OR 97209 503-243-2380 503-243-2844 (fax)

Format: Alternative Rock/Punk/Various

Booking: Ingrid Capacity: 250 Equipment: PA, lights

Headliners: Dead Moon, Poison Idea, Everclear,

Fernando, Flapjacks

818 SW 1st ave Portland, OR 503-279-0250

Snake and Weasel

1720 SE 12th Portland, OR 503-232-8338

The Jazz Bar at Sweetbrier Inn

7125 SW Nyberg Rd. Tualatin, OR 97206 503-692-5800 503-691-2894 (fax) Format: Jazz Booking: Denny 425-454-4817

Capacity: 50 Equipment: Piano, PA

Headliners: Mary Kadderly, Dana Lutz, Jean-

Pier Gareau,

Marilyn Keller, Johnny Martin

St. John's Pub

8203 North Ivanhoe Portland, OR 97203 503-493-4311

Format: Blue Grass, Soft Rock Booking: John Malloy 289-7798

Capacity: 300

Equipment: PA, lights, two stages

Headliners: Regional, National, Local Bluegrass & Americana

Tonic Lounge

3100 NE Sandy Blvd. Portland, Oregon 97232 503-239-5154 Format: Rock, Alternative, Goth

Booking: Devon Equipment:







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#### Continued from page 21

Headliners: American Girls, Asthma Hounds, Feller, Mel

#### Tillicum

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

#### Tug Boat Brewery 711 S.W. Ankeny Street

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

#### Trails End Saloon

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

#### Vic's Tavern

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

#### White Eagle 836 N. Russell

Portland, OR 97227

503-282-6810 503-282-0842 (fax) Format: Various (no punk/techno) Booking: McMenamins/Jan 503-249-3983 x 497 Capacity: 110 Equipment: 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: 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



Continued from page 7

personal issues as well, perhaps, ultimately with some form of redemption in mind, singing "Pictures don't lie/Pictures don't lie/Pictures don't say anything."

Eric Matthews' muted trumpets mingle with jazzy piano stylings and Morrisey's sweeping tremolo guitars to created a relaxed, sleepy time children's lullaby. Brian Wilson's unrealized magnum opus Smile comes to mind as a referential context to the odd turns that occur throughout this peculiarly simple song.

Brian Wilson again comes to mind in the loopy noise intro of "Dear Dying Friend," an unsympathetic and rather visionary inquiry into death, or some similar state of sense-deprivation. Out of the mechanical factory conveyor of the verses a monstrous chorus evolves, as if purgatory were about to swallow up the entire horizon, before giving way to some sort of angelic resolution in the middle. A distressingly cathartic number.

Perhaps the weirdest song of all is "Sweet Bell," a Nilssonesque piece of interstellar space travel that arrives at the acutely bizarre chorus "Sweet as a bell/You're sweet as a bell/My independent operator/Take control." Here the voice of young Astrid Angell recites the essential rules of quantum physics, information for which she has no comprehension, as a galaxy of empty space and ever-departing stars swirls around her. "Hold on. Hold on," James' friendly voice whispers as he prepares to "dance until the oxygen runs out."

Mention must be made of Todd Chatalas' magnificent photographs, especially the photo of shaving cream (?) against a deep blue background that graces the centerfold of the CD insert. The photo perfectly captures the icy isolation and the smooth, padded perceptual existence of substance abuse. The perfect visual accompaniment to Angell's spacily artful aural stratagems.

James Angell has created an uncompromising masterpiece, a "concept album" that rivals the best by Pink Floyd, the Beatles or anyone else, both for its mature subject matter, as well as its incredibly deep and original vision. This, like any recent Radiohead release, is not an album that one can simply throw on the player for an easy listening experience. It is dense, sobering material that pays huge rewards with its spirit of originality and unique means for expression. The first real album of this new 21st Century.

Salvation Vacation-Jesus Presley JPX Records

ow in the midst of their seventh year in existence, Jesus Presley-led by the charismatic huckster, Reverend Tony Hughes, have always exhibited a chameleonlike quality, stylistically never quite what they seemed. When many people thought of Jesus Presley as a cocktail nation swing band, they were, in reality a Soul/R&B revue, with dreamy pedal steel guitar flourishes melding with horn charts, Latin percussion and female backup vocals, against a more traditional complement of guitar keyboards and bass: hardly the components of an easy listening contingent.

Having been a member of the band myself, since its inception and for the first five years, I can personally attest to the spirit of experimentation that was always a primary motivator within the band, toward the creation of the material. Now with only Hughes and drummer Jason Mockley remaining as founding members of the band (from the original twelve apostles), the Jesus Presley sound has evolved from its original "Power Lounge" sound toward a more stripped down Punk/Pop sound, reminiscent at times of Bad Religion or Social Distortion.

Now only half its original size, Jesus Presley sports a two (and sometimes three) guitar attack, with nary a keyboard or horn or conga to be found. The new stripped-down sound is held together by Hughes, whose trademark half-spoken baritone, is here supplemented by a second archly urgent, adolescent voice, which matches some of the new agitated rhythms the band employs.

By and large, sex remains the central subject matter for Tony's songs; good, clean adolescent sex, with kinky undertones. The occasional social-outcast anthem further augments some of the more puerile aspects of the material. A couple of songs, "Show Me Your Sex Face," veers past the line, into

soft pornography.

Still, what is most evident among the ten songs presented here, is that Jesus Presley is entirely Hughes' conception. Personnel may come or go within the context of the organization. But as long as Hughes is at the helm, the band has a central unchanging identity, regardless of whatever the band's current stylistic stance.

This is the eighth album in the band's catalog, which includes a wonderful Christmas collection, a compendium of cover songs and two live records. It is a transitional album, which features two separate sets of guitar duos. The first batch of songs, recorded last year, featured founding member John Anderson and Pete Helfand; whereas the new songs, recorded in February, feature Adam East and Avi in the guitar roles. The new guitarists rock harder, where as the former seemed more attuned to the original Funk/Soul format the band embraced.

Still, with drummer Mockley and veteran bassist John Huckfeldt (formerly of Gravelpit) holding down the rhythm section through both incarnations, the differences in sound are not patently obvious. The lead track, "Let's Sin," rides a "Peter Gunn" sort of riff into overdrive, with Helfand supplying the pyrotechnics.

A revved-up, high octane number, "Cleopatra" is a lesson in history, advising that "In the Spring of 40 BC,/ She dumped Marc Antony and got with me/We spend our Summers away in Rome?But Alexandria is where we call home." Adam and Avi add crisply executed guitar accents and fiery fills. A very cool song.

Another tough, hard rocking number is "Modern Miracle," with huge, chunky power chords driving the guitars. East's melodic lead figure in the middle section adds welcome texture, as Tony wails "I don't need to be understood/I've been to rehab and it's all good/I'm so bored with everything/I don't give a shit a bout what it means." Both Adam and Avi provide stellar solos to make of this too a highly memorable cut.

The band's cover of David Bowie's "Heroes" is faithfully reverential without being imitative. Hughes adds a certain goofy perspective to his vocal interpretation, while East adds tasty licks throughout the song. "Girlfriend" finds Hughes in a wound-up

"Jesus Presley is entirely Hughes' conception.

Personnel may come or go within the context of the organization. But as long as Hughes is at the helm the band has a central unchanging identity, regardless of whatever the band's

state; a track that could easily pass for something Frank Zappa might have cooked up for his "Joe's Garage" series.

"I'm In Love" is a strange Funk number with Tony all jacked up about his new girlfriend. "She wears chains and ripped up jeans/Leather boots and a Continued on page 23



#### **TURN TABLES**

Continued from page 14

Jon Koonce, Greg Eklund, Gary Ogan, and on and on.

Even Portland's Greatest Hit, "Louie Louie" by the Kingsmen. Why did such a simple recording become such a musical milestone?

"It's the drums," say **ZZ Top** guitarist and principal songwriter, **Billy F. Gibbons**, "No

contemporary?

Mark and Portland Music are mulling a band contest in which local groups would re-record Portland's Greatest Hit in a variety of genres and with radical arrangements. "We could do a series of concerts for the finalists and get the winners some radio airplay." Says Mark.

Covers can be cool.

"Wild Thing" is the song that made Jimi Hendrix famous at the Monterey Pop Festival sounds never heard before in pop music. The campers outside had no idea who the artist was on stage but the reaction around the park was unanimous.

This was not the Troggs.

That night, well into his set, Jimi started the chords of "Wild Thing" and the audience who had waited for hours roared in recognition.

Billy Gibbons of ZZ Top, who opened for Jimi Hendrix when ZZ was called Moving Sidewalks, loved Jimi's "Wild Thing" and "always wanted to do the same thing to 'Louie Louie'".

ASCAP should be at this one...

Monday, March 11<sup>th</sup> from 7-9PM Music Millennium NW presents the 10<sup>th</sup> monthly **Songwriter's Circle** with "three singer-songwriters performing their original works".

These are three of the best.

Craig Carothers, Jon Koonce and Jack McMahon will pitch their tunes March 11<sup>th</sup>. The Dean of Portland Songwriters Craig Carothers, who now lives in Nashville, was the first artist in Portland to host songwriters in the round. As an added treat Tim Ellis will be joining the trio as "designated lead guitarist".



doubt about it. The fills."

Lynn Easton, who played those fills on "Louie Louie" still works every St. Patrick's Day when he puts on a kilt, picks up a bass drum and marches up to Jake's Famous Crawfish for the party.

The Jimi Challenge.

Portland Music Company's Mark Taylor asks the musical question, "Can you do for Portland's Greatest Hit what Jimi Hendrix did for Wild Thing?"

In other words, can you take "Louie" and turn it in to something musically

in June of 1967. The picture of the burning Strat made the wire services, but the chords of the Troggs' eleven-month-old #1 hit, were what bowled over the music business.

Jimi used "Wild Thing" for his afternoon sound-check on the Monterey fairgrounds. In the daytime the performance area was closed and surrounded by a tall fence but just outside thousands of campers listened to one sound-check after another, identifying some acts like the Mamas & Poppas easily. Others were less recognizable, each act just doing a piece of a song. When it came his turn late in the day, Jimi cranked his stacks to the chords of "Wild Thing" and flooded the campgrounds with

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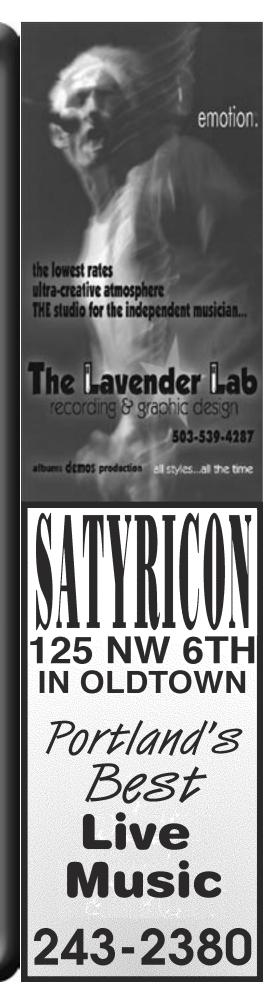
NO.	MONT	
LAST MONT	THIS MONT	artist/label/title
3	1	KING BLACK ACID / Lakeshore Records CD
1	2	RICHMOND FONTAINE / Advance CD
10	3	M. WARD/Future Farmers CD
9	3	HOLY SONS/Pamlico Sounds CD Staying True to Ascetic Roots
4	4	GARMONBOZIA / Diaphonic CD Omnibus and the Bakers Man
2	5	BLUE SKYS FOR BLACK HEARTS / Demo CD This Black Hearts Gonna Break
6	6	SPIGOT / Cameltoad CD
•	6	SONS & LOVERS / Demu CDmixes 2/02
11	7	JACKASS WILLIE/Mule Barn CD
6	8	WATSONVILLE PATIO / Tequemo Records CD Cover the Sun with One Finger
5	9	WIPERS / Zeno CD
3	10	VARIOUS / A Bouncing Space CDLunch with a Bouncing Space
•	11	BATHTUB FULL OF SHARKS/Room Service Records CD
•	11	THE COUNTRYPOLITANS/Sideburn CD
8	12	QUARMIRE EXPEDITION / Demo CD Demo
12	12	DIZZY ELMER / Demo CD
•	13	MAJOBOLT// Demo CD

#### top tracks

4	1	KING BLACK ACID / Lakeshore Records CD	Rolling Under
3	2	RICHMOND FONTAINE / Advance CD	Somewhere Near
1	3	M. WARD/Future Farmers CD	Color of Water
•	4	HOLY SONS/Pamlico Sounds CD	Blow to the Head
•	5	KING BLACK ACID / Lakeshore Records CD	Soul Systems Burn

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- Taqua@harborside.com
- Band seeking front man vocalist • to form an Iron Maiden cover
- band. Call: Jason 503/771-3322
- •Free Jam Session Wednesdays
- •8PM at the Gresham Inn, 117 N.
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  need call. Own rig a must. Gigs &
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# The the & the GOOD BAD UGLY

Continued from page 19

pink mohawk/She'll kick your ass just for fun/Don't you know I'm the lucky one." The boys wrap up the tune with a quick punked out version of the Beatles' "I Saw Her Standing There."

A smoldering "Secret Agent From The Future" refers loosely to Johnny Rivers' "Secret Agent Man." while carving out a deep, wide groove all its own, over a slow, sensuous guitar riff. "Got it right here in my little black book/Got the wiretap to your phone/Looks like two weeks from this Thursday/ 5:15, you'll return home/ You'll turn on the stereo/

miles south of the Oregon border in North-Central Nevada, situated near Interstate Highway 80, along the Humboldt River. According to Vlautin, the band "have used Winnemucca as a getaway for the past several years. Most of the songs were written in or somewhere near Winnemucca."

The album seems to reflect a higher level of sophistication for the band, and a general elevation of the overall world view purveyed within the ten songs presented. Brainard's mournful pedal steel wails behind "Winners Casino" (a Winnemucan landmark) "Northline" and "Santiam," while Willy's voice, though still sounding depressed as a mill town in a clear-cut, no longer seems just at the edge of emotional mayhem, but more at peace with the bleak landscape of humanity that surrounds him. His world weary voice, resembling John Prine's in

ON THE COVER: Lael Alderman of the Bella Fayes. On their new band sampler album ASCAP says, "The Bella Fayes were formed in the Summer of 2000 when Lael Alderman, former Geffen recording artist, joined forces with former members of Drive, Architecture and Thrillbilly. Equally comfortable at delving into sonic layers of heavy psychedelic rock as they are at breezing around a lap-steel guitar in a country-tinged tune, the Bella Fayes combine ambitious instrumental landscapes with songs that are melodic and acessible."

(Photo: Pat Snyder)

# TWO LOUIES

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#### "Willy Vlautin's unyielding morosity could bring down a wedding party. But there is a place in Country music for Vlautin's type of observations, and he seems unwilling (or incapable) of looking at life any other way."

Then proceed to undress/You'll mix yourself a stiff cocktail/And wonder why your life is in a mess." Great stuff.

"Do Me" is the sort of song that sticks in the mind like bong tar— the tale of the Reverend and a "girl from Mozambique." The loping rhythm of the first few verses— sprints hard for a verse before lapsing into an orgasmic chorus and middle section. A hit song. The band's rendition of June Carter Cash's "Ring Of fire" seems inspired by the Ramones and X.

Tony Hughes and Jesus Presley maintain their high standards of musicianship and songwriting craftsmanship with *Salvation Vacation*. The band have definitely headed out into new stylistic territory, severing many of their former musical ties, while making strong new ones, at the same time. This is not at all a bad turn of events. It is, indeed, the only thing a band can do to survive, while adhering to one of the most hallowed of all biological imperatives: "adapt, migrate or become extinct."

Winnemuca— Richmond Fontaine El Cortez Records

Richmond Fontaines's fourth album (since the band first formed as the Im palas, in 1995) is a continuation in the lineage of material which leader Willy Vlautin seems to cull from the darker regions of the human condition, tracing his Country and Folk roots. With the help of bassist Dave Harding, drummer Joe Davis and (former Jesus Presley member) Paul Brainard on pedal steel guitar and dobro, Vlautin etches his stories in the barroom dust, with the jagged shard of a broken beer bottle.

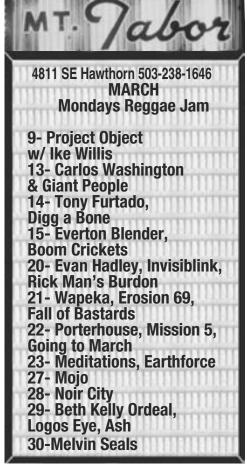
The small town (population less than 10,000) of Winnemucca lies about one hundred and twenty

some ways

Brainard's pedal steel is in the spotlight on the surfy instrumental "Twyla." "Patties Retreat" is a muscular piece of *musique concrete*, which seems entirely out of character for the band. But it's interesting. Balalaika-like mandolins flutter wildly behind Willy's vocal on "Out Of State." Block piano chords nail the downbeats of the 6/8 "Glisan St," a woeful ballad, where Willy's sorrowful voice seems scarcely able to muster the energy to tell the tale.

A depressing, desolate scenario colors "Degrees Below Zero" in various shades of gray, a disturbing tale of an apparently suicidal victim of child neglect. Not yer average subject-matter for the typical Pop song. Vlautin's propensity for 6/8 time signatures can be observed again in "Western Skyline," a moody, forlorn ballad which vaguely resembles James Taylor's "Sweet Baby James" and the Moody Blues' "Go Now." Brainard's sobbing pedal steel underscores the unrelenting lamentation expressed in most of these songs.

Taking in a Richmond Fontaine album is a lot like consuming a bottle of Jack Daniels: as difficult as the process may seem at times, there is certain to be a redemptive guerdon within the mechanism of the ultimate assimilation of its contents. Willy Vlautin's unyielding morosity could bring down a wedding party. But there is a place in Country music for Vlautin's type of observations, and he seems unwilling (or incapable) of looking at life any other way. It all seems like a perfectly miserable marriage made in Honky Tonk heaven.





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