

OREGON MUSIC

Two Quiets



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photos David Ackerman

Nirvana plays Portland second-billed behind Mudhoney. Kurt Cobain and his left-handed Stratocaster made believers out of the Satyricon regulars including his future wife Courtney Love. (Inset photo right) In 2001, former Rocket publisher Charles Cross wrote the definitive biography of Kurt Cobain and Playboy excerpted the Kurt Meets Courtney In Portland segment. Charlie's book went to number one, "Unfortunately, it was the week of 9/11 and the market for books with depressing subject matter disappeared". Cross is now two years into his biography of another Seattle guitarist, Jimi Hendrix.



PH PHACTOR PASSING

Dear Two Louies Readers,

After a long battle with cancer, chemo, open heart surgery, and more cancer, Nick Ogilvie, leader of the PH Phactor Jug Band, a San Francisco icon and West Coast musical pioneer, died at 11:20pm February 21, 2004. He is survived by his wife of 34 years Tina Ogilvie, son Ian Ogilvie, daughters Melissa Sutphin and Mohee McBride, plus a large and diverse extended family of musicians and friends.

Nick was born December 9, 1937 in Medford, Oregon and grew up in Portland. A singer, songwriter, guitarist-, saxophonist-, harmonica and piano-player, he performed in the 60s in San Francisco and Portland. After a 7-year stay in Taos, New Mexico, he made Portland his permanent home. From jug band music to jazz, blues and other roots genre, Nick Ogilvie was a giant of the West Coast scene, and played at San Francisco's

Avalon Ballroom, Fillmore West, Winterland, and The Matrix.

In Taos his band The Oriental Blue Streaks performed at various venues including the Old Martinez Hall and the Thunderbird in Placitas. He played on the same bill with numerous national acts, including: the Doors; the Byrds; Jan & Dean; Lightning Hopkins, as well as the Jefferson Airplane in Portland's Coliseum, and with the Grateful Dead & Quicksilver Messenger Service at the Crystal Ballroom.

Nick performed in the 1969 movie, Paint Your Wagon, with Lee Marvin, Jean Seburg and Clint Eastwood, which included 200 fellow-hippie extras camping in the Eagle Cap Wilderness of Northeastern Oregon. Nick was also one of the founding parents who placed his daughter in the original Free School at Reed College, which was genesis for what later became The Metropolitan Learning Center.

Nick Ogilvie was recently profiled in the movie The Life & Times of the Red Dog Saloon, a music history film by Mary Works about the bands that played at the Red Dog Saloon in Virginia City, Nevada. This was the first rock n'roll club with live music, lightshows, dancing and hand drawn posters, and was the conception of the San Francisco Family Dog dance concerts.

The movie The Life & Times of the Red Dog Saloon

will be shown free at the Mission Theater on Thursday, March 18 as a tribute to Nick. A tribute will be held at the Crystal Ballroom on March 21, 2004 from 2:00pm to 8:00pm, with live music, archive video, and poster showing. The tribute is open to friends, fans, family, and fellow musicians. For further questions contact Gary Ewing at 503-238-0733 or gewing@pacifier.com

SEATTLE HUMBUG

Dear Editor

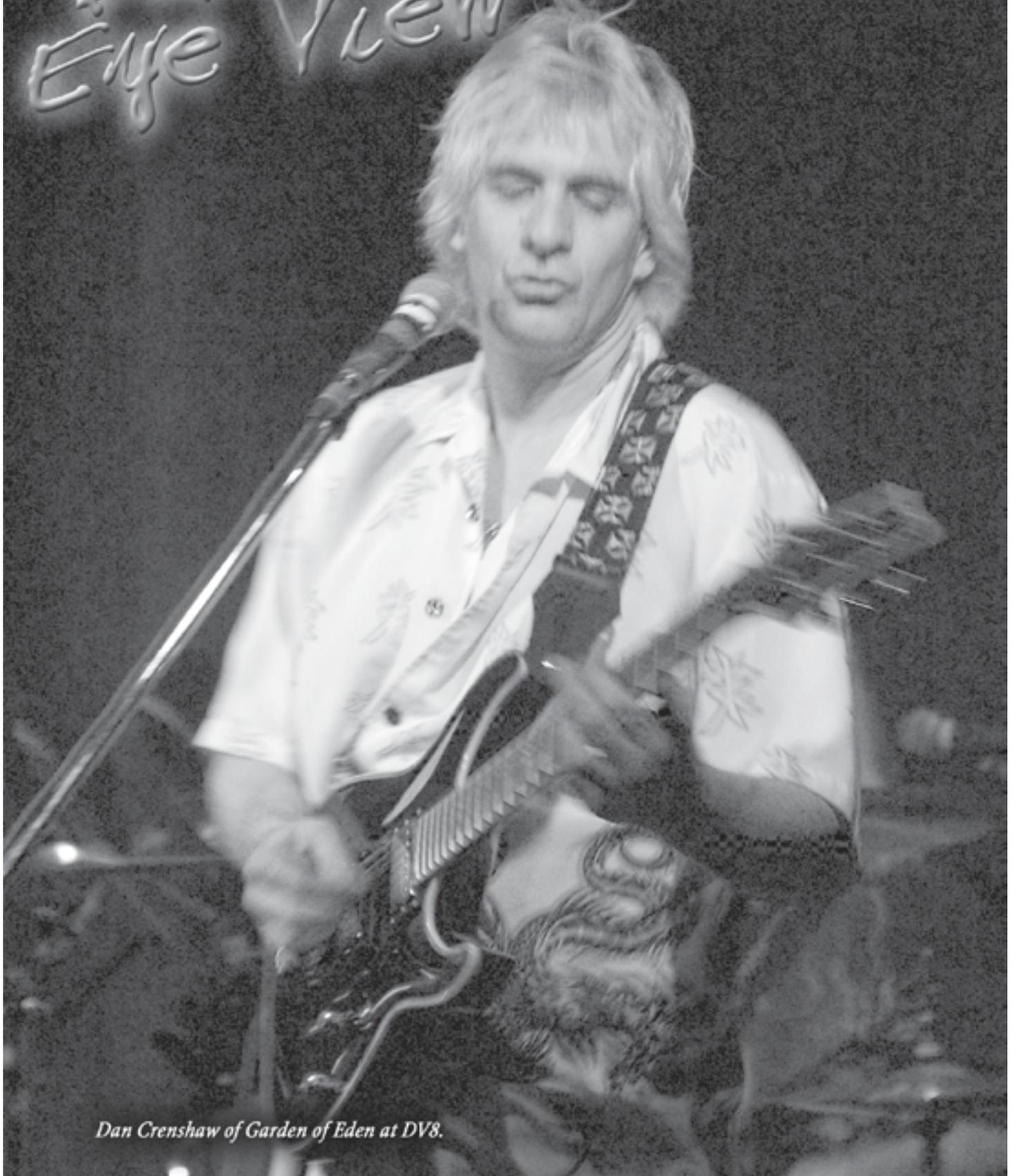
Haha, I love that item on the T.L. web site, about the Jerden sale of the 'Louie Louie' gold disc. I've always had this perception Seattle would claim they outright invented rock and roll if they could get away with it. The place is boring, and that's why I could only stand about three or four months of it, before I had to leave back during 1980.

You know there is one little thing that no one will 'cop to' up there. That until recent times, it was not legal to post flyers and posters anywhere...

That's something that is very vivid in my mind-- during 1980, and obviously during all years prior, there was not one speck of music-related artwork to be seen ANYWHERE.

Continued on page 23

BURRO'S Eye View



Dan Crenshaw of Garden of Eden at DV8.

THE CURRENT
"SEVEN-YEAR LAW" CONTROVERSY
- WHAT'S THE DEAL?

One of the major current issues in the music industry involves the campaign of the Recording Artists Coalition, comprised of many top recording artists, to have Paragraph B of Section 2855 of the California Labor Code repealed. Section 2855 is the so-called "Seven-Year Law," also sometimes referred to as the "DeHavilland law" (for the reasons mentioned below).

Before getting into the details of the current controversy, first some background on what the "Seven-Year Law" says.

In short, there are two main sections of the "Seven-Year Law": Paragraph A and Paragraph B. Both of these are relevant to the current controversy, but it is only Paragraph B that is being sought to be repealed.

"Paragraph A" of California's "Seven-Year Law"

"Paragraph A" of the California statute provides that no contract to render personal services can be enforced by an employer against an employee beyond seven years from the beginning of the contract. In other words, if an employment agreement is to last for more than seven years, the employee can walk after seven years.

"Paragraph A" applies to all personal service

"For purposes of the 'Seven-Year Law,' recording artists are considered 'employees' of record companies, and recording contracts are considered 'employment agreements.'"

contracts entered into between "employers" and "employees," including actor contracts, athlete contracts, and recording contracts, and any other kind of employment agreements. For purposes of the "Seven-Year Law," recording artists are considered "employees" of record companies, and recording contracts are considered "employment agreements." Again, Paragraph A applies to all employer-employee "employment agreements" for any kind of employees whatsoever, and not just recording agreements.

"Paragraph B" of California's "Seven-Year Law"

On the other hand, Paragraph B (the subject of the current controversy) applies ONLY to recording agreements and recording artists, and not to any other kind of "employees."

Paragraph B says, in effect, that if a recording artist seeks to exit from a recording contract at the end of seven years after the contract was entered into, the record company can sue the artist for damages based on the failure of the artist to record the remaining albums provided for in the contract. For example, if an artist were to seek to exit a contract after seven years, but had only recorded five of the seven albums required by the contract, the record company could sue the artist for damages based

on the artist's failure to record the remaining two albums.

Paragraph B has been a huge thorn in the side for artists since it was originally enacted in 1987. Changes in the law have been supported by the Recording Artists Coalition, and opposed by all the major labels and by the Recording Industry Association of America (the trade association of all of the major labels).



Some Background on the "Seven-Year Law"

Some historical background may help to give a little perspective about the current controversy.

The "Seven-Year Law" has been in effect since 1872, although originally it made personal service agreements binding for only two years. In 1919 the two years was changed to five years, and in 1931, to seven years.

The "Seven-Year Law" first became a big deal in the entertainment industry in 1947, when the actress Olivia DeHavilland sued Warner Brothers, using the "Seven-Year Law" as the legal basis for

escaping/exiting her employment agreement with Warner Bros. The lawsuit was eventually decided in Olivia DeHavilland's favor, and played a big role in the creation of a new "free agency" era for actors, many of whom had previously seen their careers shelved by the studios, without having any significant practical recourse due to the power of the studios. As a result of the lawsuit, the "Seven-Year Law" is still sometimes referred to as the "DeHavilland law," even though the law had been in effect for

"Record labels have been willing to renegotiate their deals with the various artists who have sued, rather than refuse to negotiate and risk getting a court opinion which might interpret the Seven Year Law adversely to the labels."

many years before the DeHavilland lawsuit.

From the time of the DeHavilland lawsuit, until 1987, there were no new major changes in the "Seven-Year Law". Then, in 1987, the RIAA (on behalf of the major labels) sought to amend the statute to, in effect, change the seven-year period to a fourteen-year period under certain circumstances. Although the RIAA was not able to accomplish that change in the statute, they instead

were able to get Paragraph B added to the statute, which (as mentioned above) allows record labels to sue recording artists for damages.

Many artists have sued major labels in recent years to try to escape their recording contracts after seven years. However, artists have generally been willing to renegotiate, rather than force the issue and try to get out of their contracts by going all the way to a final court decision, partly because of certain uncertainties about how the "Seven-Year

Law" will be interpreted by the courts, and partly because of concern about liability for damages under the provisions of Paragraph B of the "Seven-Year Law."

Similarly, record labels have been willing to renegotiate their deals with the various artists who have sued, rather than refuse to negotiate and risk getting a court opinion which might interpret the Seven Year Law adversely to the labels. In short, the labels have preferred to renegotiate some individual deals, rather than risking a possible adverse court decision which could then be used as case precedent against the label by all of the labels' other artists.

**What Contracts Are Affected
by the "Seven-Year Law"?**

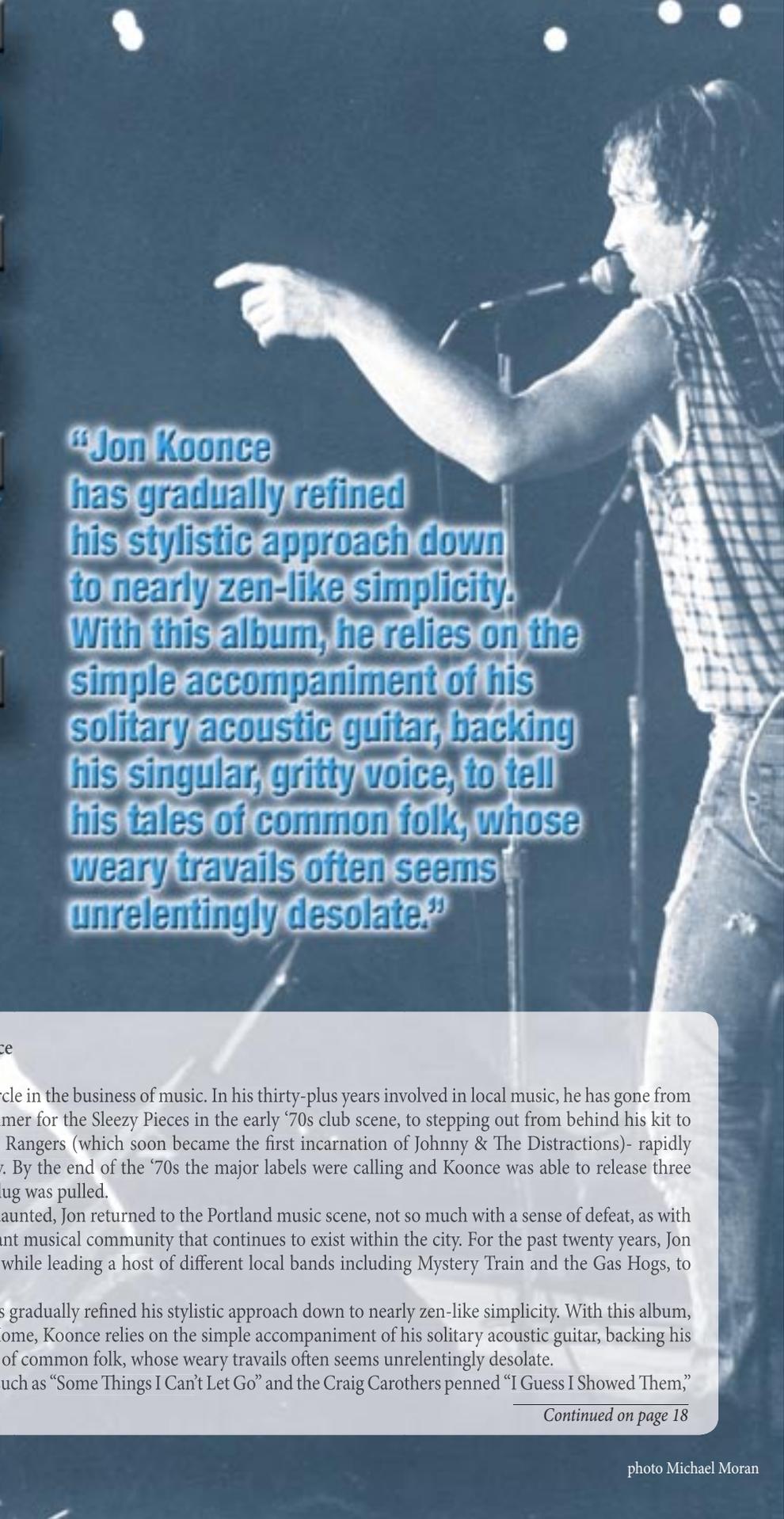
At the present time, due to the lack of adequate case precedent, there is some question as to how many artist contracts are affected by the "Seven-Year Law." (California is the only major entertainment State which has such a law.) Almost certainly, the contracts of all California-based artists are under the purview of the "Seven-Year Law." Very likely, the contracts of artists who do any significant amount of their work in California are also under the purview of the "Seven-Year Law". Other than those situations, the legal situation is

somewhat murky and complicated. Suffice it to say, there are many artist situations in which it is difficult to predict whether the courts would say that California's "Seven-Year Law" would be applicable to that particular artist's recording agreement.

Some labels, in order to try to avoid the problems which are caused labels by California's "Seven-Year Law," insert a provision into their

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



“Jon Koonce has gradually refined his stylistic approach down to nearly zen-like simplicity. With this album, he relies on the simple accompaniment of his solitary acoustic guitar, backing his singular, gritty voice, to tell his tales of common folk, whose weary travails often seems unrelentingly desolate.”

Accessory To The Crime - Jon Koonce
Moon Records

Jon Koonce has come full circle in the business of music. In his thirty-plus years involved in local music, he has gone from being the young turk drummer for the Sleazy Pieces in the early '70s club scene, to stepping out from behind his kit to front Hank Rasco's Wasted Rangers (which soon became the first incarnation of Johnny & The Distractions)- rapidly becoming a local star along the way. By the end of the '70s the major labels were calling and Koonce was able to release three albums on major labels before the plug was pulled.

A bit bruised, but defiantly undaunted, Jon returned to the Portland music scene, not so much with a sense of defeat, as with a renewed appreciation for the vibrant musical community that continues to exist within the city. For the past twenty years, Jon has been honing his musical focus, while leading a host of different local bands including Mystery Train and the Gas Hogs, to name just a couple.

But in the past few years, he has gradually refined his stylistic approach down to nearly zen-like simplicity. With this album, as with its predecessor, *Train Fare Home*, Koonce relies on the simple accompaniment of his solitary acoustic guitar, backing his singular, gritty voice, to tell his tales of common folk, whose weary travails often seems unrelentingly desolate.

From more personal numbers, such as "Some Things I Can't Let Go" and the Craig Carothers penned "I Guess I Showed Them,"

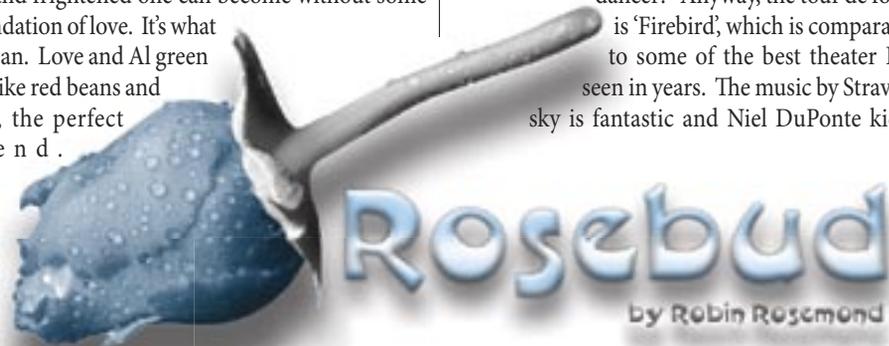
Continued on page 18

photo Michael Moran

My pick of the month is Al green. What can I say except I'm in love again? Yes, it's spring but with the catchy 'I can't stop' life has begun. It's not the doldrums or any lack of stimulus, it's just the meaning of life grows slim at times. How desperate and frightened one can become without some foundation of love. It's what I mean. Love and Al green are like red beans and rice, the perfect blend.

back is a maze of rippling muscles that gracefully express a story through dance that's a gift to the Portland stage. Her partner in 'Adin' is Artur Sultanov, a tall dancer that handles his size and weight handily. From backstage you keep thinking that Artur must be thinking; "I'm a talented Russian dancer!" Anyway, the tour de force is 'Firebird', which is comparable to some of the best theater I've seen in years. The music by Stravinsky is fantastic and Niel DuPonte kicks

with children and it's the heart of this odd dance and the reward of youth. To be anti gravity and completely flexible and malleable. 'Firebird' will be back. I adore so many of the dancers of OBT but this time I give a shout out to Katie Gibson and Leann Underwood who are beautiful beyond belief and dance very well. I wish them the best in their careers and I hope to see them in many productions in the future. 'Firebird' is a delight and we had a great challenge to bring it to the stage. I have the great duty of helping to bring the main curtain in and out at the Keller Auditorium. I know it doesn't sound like much, but I find it extraordinary. I guess it's good I'm easily amused. I like old-fashioned theater. The inner workings and childlike wonder you feel when a flashpot goes off on cue is rewarding. I hope people understand how magical it is and how important it becomes to remember the stories, know how to build bridges, make golden apples fall and the stars glow. The magic word is 'Go!'



With Al Green, I'm in the mood to testify that his new record is mighty good.

I worked the worldwide Wrestling and got to experience Steve Austin the wrestler in action. It was not that great. The fans of wrestling are their own entity and I should not judge them, but I can say easily that I've seen more interesting things than Steve Austin pouring fourteen Bud Lights all over himself. I can easily say that wrestling is out of hand in America, but it could be worse and so therefore I will not judge the wrestling crowd or Steve Austin, I will just say no one was hurt and no one was injured and that's important.

I'm working with Oregon Ballet Theater and I'm proud to say that 'White Nights' is a beautiful production and the dancing is incredible. 'Serenade' is heart-breakingly beautiful and the OBT dancers work very hard to keep it clean and tight. Christopher Stowell's "Adin", I find brilliant. I love Gavin Larsen 's dancing in this



I didn't get to go David Chelsea's book signing party at CounterMedia (927 SW Oak), but Reed Press is reissuing 'David Chelsea in Love' in a graphic novel form. When he first published it, it was a comic book. I have every chapter signed and dated and I'm a fan of David Chelsea's from way back. I remember when I moved to New York City in 1985 that David was the only person who let me stay with him. Of course it didn't last long, but I will be eternally grateful to him for allowing me a place to live the first few months I lived in Manhattan. We had a fifth floor walk up on the Harley Davidson block on 2nd Street between First and Second Avenue. All I knew was that I wanted to be in New York City no matter what. David showed me the life and he shared his vast knowledge of how to survive, be creative, original and funny. I was going through a very confusing stage of my life at that time and he was in the throws of writing 'David Chelsea in Love'. It was great to be a part of his process and it was an awakening to hear his constructive

criticism of my life at the time. He was strangely honest and I learned many a lesson from his very stark look at the realities of survival, life and love. In retrospect, I see that we are actually quite alike in some ways. We love passionately, had a love affair with Manhattan, and have ended up back in Portland. You should go find his book "David Chelsea in love" and laugh at it's absurdity.

"I worked the Worldwide Wrestling and got to experience Steve Austin the wrestler in action. It was not that great."

original piece. Gavin is an athlete with a pureness about her work that comes from deep within. Her

ass as Musical Director! The guest choreographer from San Francisco, Yuri Possokhov works well

Write to me: rosebud@teleport.com

LL

GYPSY MOTHS

DU DENNU MELLOR

"ON MONDAYS NIGHTS, AT THE BITTER END, THE GYPSY MOTHS LIGHT THE PLACE UP LIKE THE 4TH OF JULY WITH THEIR HIGH VITALITY AND MUSICALLY ANIMATED SET OF MOSTLY ORIGINAL TUNES."

pictured: The Slow Rollers at the Mt. Tabor Theater.

The Mt. Tabor Theater will be changing ownership soon as DV8's Jason Sabala takes hold of one of Oregon's finest chunks of original music real estate. Jason has been running DV8 and may be the best thing to happen to the Tabor in years. Just his expertise in booking hot bands and hiring great help alone might be enough to turn around this faltering yet lovable and historic music venue, however, Jason is also one of the brightest and most talented young alternative and independent film makers to develop in the Rose City since Gus Van Sant. His monthly meeting of spiked-haired and bright-eyed reel heads most commonly known as the "Sinister Cinema" group has apparently been crowding those otherwise slow Sunday nights at the 8, just imagine what can be done with a gigantic floor plan that also includes a separate eighty-seat screening room. Don't get me wrong I've had many a great night at the Tabor as my column over the past few years will show, and I mean not to criticize any of my friends who currently do or have ever worked there, they've all worked extremely hard, especially recently in light of a faltering entertainment economy, but over the years I've noticed that new blood and good leadership in club management are only effective in turning things around when they include that rare gift to delegate well and respect the brainpower that is present when you work with great people. Word is, Julian and Sundown Sound may remain at the Tabor which is great news for anyone who gets to play there, I've been on a couple of stages in my day but I can't think of any room that sounds as good as the Tabor on, or off. the stage and that's a lot harder than you might think, the stage crews that make it look easy are generally the best. Word to Jason from the staff at Oregon's music trade mag: Go for it! And feel free to lean on this skinny white shoulder.

Kate Power and Steve Einhorn are making some awfully sweet music as their cd "PEARLS" will show. This duo singer/songwriter team records well and also fits into the concert venue as the photo on the back of the cd showing them on stage during their recent "Prairie Home Companion" performance. If you need a great cd to play when you're having some one special over for a romantic night of dinner and wine, this might be a good choice, I don't know about you but I generally like something soft and romantic in the background while I'm trying to get my date drunk enough to put out and I'm pretty sure once I find a girl who is hard up enough this cd just might work. Aside from my own selfish needs this is just a great acoustic album with thirteen well recorded songs. Steve and Kate share vocals and guitar credits throughout this selection of tunes and they both play banjo or banjo guitar which is becoming more popular choice these days, Steve also plays drum, bugle and mouth trumpet, Dan Schulte on upright bass, Peter on mandolin, Harley James on pedal steel, the incredible Mark Spangler (Johnny and the D's) on electric guitar, Phil Baker on bass, Lex Browning on fiddle, Gregg Williams (Sheryl Crow, Quarterflash) on drums and the amazing Craig Carothers on vocals. The album was produced by Kate Power and Steve Einhorn, art direction by Kate Power, cover graphic by Justin Auld, graphic layout and design by Ben Brown, cd replication by Brent Williams and this cd was well mastered by SAE Mastering. Included in the cd graphics is a photo and dedication to a young Marine who was killed in Iraq by a land mine after deciding to stay for extra duty, this is the first time I've seen this incorporated into a music package and shows that this nationally recognized Portland talent is not afraid to add a taste of sad reality to an art form that is generally designed to take our minds off it.

If you want to learn more about Kate and Steve check out their website at folks@artichokemusic.com or just walk into Artichoke Music at 3130 S.E. Hawthorne Blvd. and tell them you just inherited ten grand and you need to spend it on a musical instrument as long as it isn't one of those horrible and noisy steel drums.

And while I'm on the subject of talent, the next generation has produced The Gypsy Moths, a four piece pop/folk/rock/funk band of fun, led by Raina Rose and Meredith Cushing. Once again the Bitter End at 20th and West Burnside is smart enough to turn an evening over to Juana Camilleri for her now famous "Juana Jam" on Mondays nights, and the Gypsy Moths light the place up like the 4th of July with there high vitality and musically animated set of mostly original tunes. The live Gypsy Moths are Raina Rose on guitar and vocals, Meredith Cushing on acoustic and lead guitar, Justin Burkhart on drums and Trent Hinchman on bass.

The Gypsy Moths first album is a twelve song duo CD that well demonstrates this versatile and interesting songwriting team's focus and direction as they make their accent into the limelight. The CD features both Raina and Meredith on guitars and vocals and. Elton on harmonica and slide guitar. The CD was produced by Raina Rose, Meredith Cushing and Morris McClellan, it was recorded by J. Elton and Morris McClellan, Mastered by Kevin Nettleingham, cover photo by Owen Carey back photo by Caitlan McCollum. This fine CD was marketed by White Rose Media, P.O. Box 18105, Portland Oregon 97218. For more info on the Gypsy Moths, follow the infestation to www.gypsymothmusic.com

LL

JONNY HOLLYWOOD

JONNY DUTRASNE

Geoff Byrd drifted on to my radar screen via an email from my esteemed Editor-in-Chief regarding an upcoming showcase at “World-infamous” Whisky (Au Go-Go) on Sunset Blvd. in the heart of the Sunset Strip here in sunny Los Angeles. Springing to a state journalistic readiness and shifting into “Who, What, When, Where and Why Mode” I entered my usual state of artistic apprehension whenever challenged with the introduction to a new and unheard (to me anyway) artist. Let me qualify by saying I do not see this column as a soapbox to communicate

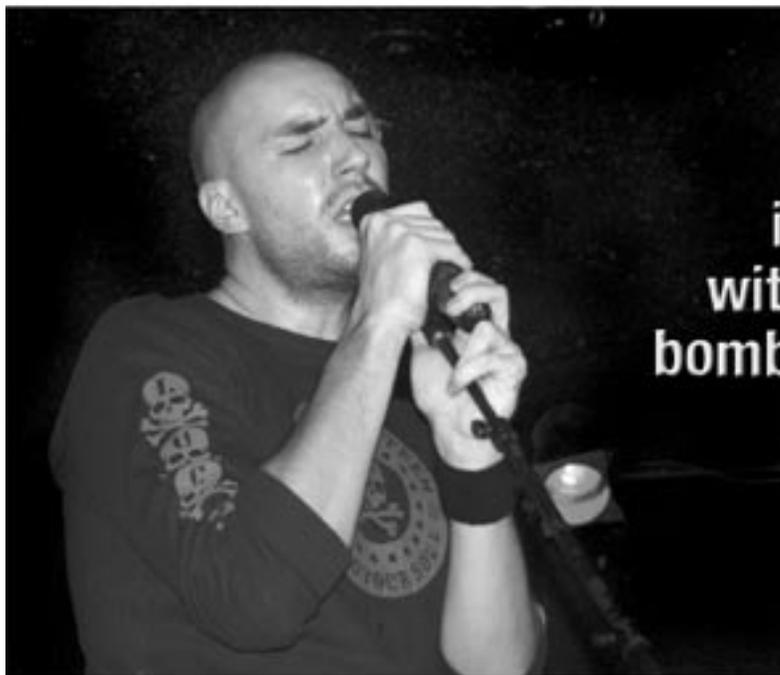
Experience tells me mucking about with someone else’s formula is risky business at best and more often than not only diminishes the end result.

What’s all this got to do with Geoff Byrd you are probably asking? In discovering Geoff’s music and getting to know him through the conversations we had, I did come face to face with some of my own prejudices. Specifically, what’s wrong with positive pop music? Have we become so jaded that we only get of on music that’s based in cynical, detached hedonistic desperation? If you listened to Los Angeles’s KROQ that’s what you’ll mostly

were all either into being “angstier-than-thou” or “homies from the hood”, one of my first questions to Geoff was “where does your music fit in”?

Before I give the answer let’s give a listen to Geoff’s CD “Candy Shell”. As many of you probably already know, “Candy Shell” is Geoff’s debut release recorded. This 11-song disk of immaculately produced pop music both intrigued me and challenged me simultaneously. The intrigue came in Geoff’s vocals. Immediately Geoff’s comes across as inviting and intimate, yet passionate without having to resort to bombastic over sylibilization (ala every singer you’ll hear on American Idol, even the good ones!). It is a voice that stuck me a very familiar, as if it has always been here, yet I could not put my finger on a derivative influence. This is a good thing! The “X-factor” every AR person is looking for. Geoff told me he grew up listening to black gospel music and singing in the choir. Motown and Price were influences. The good news is he has great pitch (which compliments the harmonic purity of his music) and doesn’t try to affect a pseudo-soul persona.

In speaking with Geoff, I found he has a very clear sense of who he is, and more importantly, who he is not. Geoff made an off-the-cuff remark to the effect that “the most un-cool thing was trying to be cool”. I can respect that. Though some might not get it, because Geoff is not in-yo-face agro, he is definitely keeping it real none the less. Here’s a cool story that illustrates what I dig about Geoff.



“Geoff’s vocals comes across as inviting and intimate, yet passionate without having to resort to bombastic over sylibilization (ala every singer you’ll hear on American Idol, even the good ones!).”

the arbiter of my own impeccable musical taste, rather I am interested in further discovering the unique mechanics of the artistic process as well as the business of turning creativity into capital gains. What I’m saying is I’m open-minded about the music, as long as it doesn’t suck. Like every musician (especially guitar players, which I of course am), I too will always have an opinion of what I would do different than what is being presented.

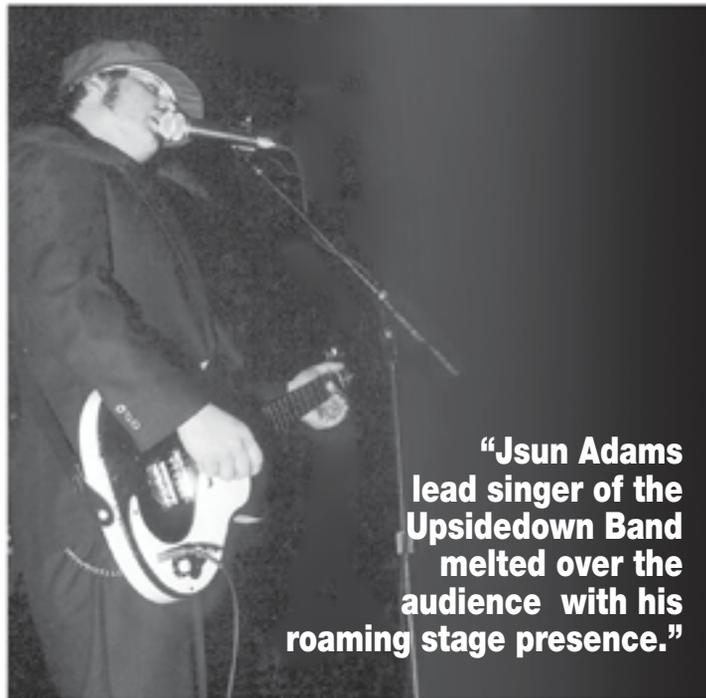
hear. Or, is it only OG “thuggin’, muggin’ and a clubbin’” that passes for credibility? If you listen to LA’s Power 101 or The Beat that’s what you’ll get. These powerhouse broadcasters influence the radio charts of every market in the U.S. and points beyond. When The Unreal Gods were signed to Arista in the 80’s we were told listen to the radio or MTV and imagine our music in rotation with the hits of the day. Does it fit? Given that it appears

In a past life as a high-school music teacher, Geoff got the principal to back him in creating a music appreciation class. Given the sorry state of music in schools today, he should get an award for that alone. Geoff being the passionate person he is was giving one of his “follow your dreams” inspirational speeches to his class. Once again, a second award

“In this economy it's hard enough for a club band to make a go of it because of the hideous money they're offered. It adds insult to injury to think pre-recorded music could replace their beautiful, raw, sweat and blood, rock and roll energy.”

It seemed like a good night to open up the A&E and see who all was playing. A surprise visit to a nearly empty Bitterend “Happy Hour” where Lisa Miller and her band were jamming was how Friday panned out. Though few people were there, the trio of musicians twisted and twanged the night away with an alt. country, rockabilly, folk-a-rama festival of sound. Quite a few people filtered in much later in the night. Too bad they missed such a good early show.

Saturday arrived and so did the rock bands. There was almost a parking spot right in front of Dantes: a miracle as far as this writer was concerned. Since Camaro Hair was going to be playing, it was incentive enough to force



“Jsun Adams lead singer of the Upsidedown Band melted over the audience with his roaming stage presence.”

the car to squeeze in just tight enough behind the fire hydrant as if to very nearly be legal. It was only 9:30 PM and Camaro Hair wasn't playing till later. From the street a mish mash of confusing band noise emanated from every nearby club instilling a curiosity that led to an early evening review of club attendance and analysis of the impact of DJ music on live bands in Portland. A power point presentation will be made available for anyone interested.

The door was rattling off the hinges across the street at the Paris Theater where some hard core thrashing metal band had the room packed as to exceed any desire to attempt to go in, but there was no need. The sought after data had been gathered already, so it was off to the Ash Street Saloon where once again a college rock band had the room packed like sardines in a stinky little can. Once again, why risk a lack of oxygen intake in the crowded room? Yes, the band was excellent but we were after a truth. A hypothesis had been formulated and empirical data was being collected. It would take months to pour through our notes. So far, two of two clubs presenting live rock music that night were packed early in the evening. It was time to close in, so down to Berbatis it was. Once again, the club was full and a combination of frolicking funk fusion was the reason at that moment, making the

score three for three. The Cobalt Lounge was the final destination. Really, it was like a breath of fresh air. Feet were tired from all of the walking and it felt like it was time for a beer and a discussion of the findings. What a perfect environment to do that in because the Cobalt Lounge was an empty cavern except for the bartender, the DJ on stage and a single free spirit twirling around with open arms in a tux on the dance floor to the ambient world music mix filling the room. We hung out for a while to see what would happen, but only a few people drifted in. It was almost like an overflow area from the other clubs. Perhaps it filled up much later as we weren't there all night, but the results seemed obvious, at least on that evening's sampling. When given a choice between live music and DJ music in clubs adjacent to one another, the overwhelming response was for live music. Whew. That was good to know. Not that DJ music is a bad thing. We enjoyed ourselves. It's just that in this economy it's hard enough for a club band to make a go of it because of the hideous money they're offered. It adds insult to injury to think pre-recorded music could replace their beautiful, raw, sweat and blood, rock and roll energy.

It was getting to close to that time and there was one more surprise that evening waiting back at Dantes. It was the Upsidedown Band. Sadly, until this evening, all previous knowledge of the Upsidedown Band had escaped our awareness. Thankfully that wrong was being corrected. Lead singer Jsun Adams melted over the audience not only with his voice, but also with his roaming stage presence. He was up on the drum platform one minute, then bent precariously over the edge of the stage in the next. His voice, easy, gliding and low had a nearly ethereal presence in the psychedelic, dramatically swelling original rock music they performed. They had that presence that pulls you in. No tricks...no hype. They put on a great show with their passionate arrangements and performance.

The next band up was Camaro Hair. Honestly, it seemed like a possible “off night” for them. They had smoke, they had lights but something was missing and it was hard to say what. The music sounded fabulous and tight and all of that, but people were just a little shell-shocked. Perhaps it took some emotional adjustment with the two bands back to back like that. Upsidedown Band with their sonically emotional approach to music and Camaro Hair with their “big all of the time” sound was a cool juxtaposition, but it almost felt like people were still in Upsidedown mode. It was a good show and Camaro Hair played great, but there was a slight struggle capturing their fans that night and you could see it in their faces. The thing that wasn't happening for them may have been in the infrared, not discernable and impossible to measure without special instruments. Perhaps a crowd entranced by the Upsidedown Band could only stare blindly into the oncoming headlights of a thundering Camaro Hair.

Production

All Service Musical Electronics Repair
(Formerly KMA Electronics)
617 S.E. Morrison
Portland, OR 97214
Phone/Fax: (503) 231-6552
Toll Free: 1-888-231-6552
Contact: Randy Morgan
Email: <http://www.teleport.com/~fixitman>

Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.
Hours: 9-6 Monday through Friday, Saturday 10-5
Years Experience: 27+, over 20,000 repairs
Specialties: electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.
Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

Aloha Sound
Pellegrin, Terry
(503) 645-5422, (503) 330-3840
Web Address: www.alohasound.com
Email: alohasound@earthlink.net
Services: Sound & Lighting
Years Experience: 13
Music Specialties: Blues, jazz, bluegrass, country.
Availability: Always.
Specialties: Live demos on location, festivals, fairs, conventions.
Equipment: JBL & Crown
Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

I.H.S. Production
Gary Miles
(503) 731-0383
8063 SE 17th Avenue
Portland, OR 97202
Service: Promotion, Sound Recording, Video-post work.
Years Experience: 12 years.
Specialty: Servicing the Christian community.
Availability: Anytime.

Inner Sound Electronic Service
1416 SE Morrison
Portland, Or 97214
(503) 238-1955
(877) 238-1955
Fax: (503) 238-1787
Email: inner@teleport.com
Website: www.inner-sound.com
Contact: Jay Moskovitz, Mike Mahoney
Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."
Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1

Specialties: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascam, Yamaha.
Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

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503-284-2727
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Equipment: JBL, TAD, QSC, Crown, Biamp, Klark-Teknik, White, Eventide, Lexicon, dbx, Midas
Clients: NuShooz; Balafof Marimba Ensemble; Pleasure; Cool'r; Dub Squad; Rank and File; Johnny Limbo and the Lugnuts; Oregon Symphony Orchestra; Oregon Ballet Theatre; DO JUMP!; Portland Mayor's Ball; Estacada Summer Celebration; Reed College; University of Portland; Pine Street Theatre; Portland Center for the Performing Arts; Portland Development Commission; Port of Portland; Filipino-American Friendship Club; Kalekendra Arts Society; Andisheh Cultural Center; Portland Tango Society; National Alliance for the Mentally Ill; Saturday in the Park Vancouver, USA; CBS Sports; Alaska State Fair (Palmer); Artists for the Arts; Celebration Church
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Ripplinger, Joseph
(503) 655-3869
Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show
Years Experience: Pro since '81
Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic
Availability: Yes!
Specialties: Excellent live mix, stage management and light direction. Production efficiency.

QUARTERLY REPLICATION/LABEL GUIDE

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

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

Thomas, Dwayne
(503) 281-0203, Msg.: (503) 784-0361
Fax: (503) 231-9679
Services: Lighting
Years Experience: 14
Music Specialties: Rock, all others also.
Specialties: Full-time professional lighting 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, Metro

Aladdin Theater
3017 SE 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 SW Ash Street
Portland, OR 97205
503-226-0430
503-227-2403 (fax)
Format: Acoustic, Alt. Rock, Blues, Funk
Booking: Ingrid
Capacity: 80
Equipment: PA, mics, lights
B-Complex
320 SW 2nd
Portland, OR 97204
503-235-4424

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

Bar of the Gods

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPY

Nice to see **Clive Davis** back on top.

Billboard (2/14) "He may be 70 years old, but Clive Davis is reigning supreme once again. BMG has turned over the keys to the bulk of its North American operations to the veteran hitmaker just four years after the company ran him off from his post atop Arista Records for being too old."

Ears get better with age. You recognize crap quicker.

Clive has a special place in the hearts of Portland's music industry veterans for his trip to Portland in the summer of 1983 to sign **Billy Rancher & The Unreal Gods**. The town was buzzing for days when musicians learned Clive himself would be flying in. He was already a hero here for making keyboardist **Jeff Lorber** a major label star. Clive says he got an "extra" return on his investment when he took one of the guys out of Jeff's band and created **Kenny G**.

Four months before coming to Portland to see Billy Rancher, Clive had signed a 19 year-old singer named **Whitney Houston**.

The Billy Rancher showcase was at the Starry Night, (now the Roseland). It was a weeknight and the owner-Portland's Prince of Darkness-**Larry Hurwitz** had the upstairs balcony closed. When Clive and his assistant **Neil Portnow** (now the President of NARAS) arrived, they asked if they could sit in the balcony by themselves. Hurwitz said sure, then stood there while Clive stared at the velvet rope, waiting for someone to step forward and lower it. Finally Clive looked at Neil, raised his eyebrows and clambered over.

When in Portland...



Everclear vets start new band.

Bassist **Craig Montoya** has formed **Thick As Thieves** with Sweaty Nipple veterans **Brian Lehfeltdt** on drums and **Scott Heard** on guitar. The trio is recording at Kung Fu Bakery studios with engineer **Lars Fox**. **Kelly Gray** will mix. The material is co-written by all three members.

"Whenever we have a question about the music, we ask ourselves, 'What would **AC/DC** do?'" says drummer Brian Lehfeltdt. Brian was a member of Everclear in '99 and took the rap standing-up for Art Alexakis in Texas when he kicked a cup of water on a fan that reacted badly to Art's verbally abusive stage banter.

"I found out you don't stand on a stage in Texas and talk about 'dumb redneck Texans'" says Brian.

Sweaty Nipples will re-unite at the Ohm, March 26th



THIS JUST IN...Portland bands venture to Austin, Texas to play **South By Southwest** Wednesday through Saturday, March 17-20th. Here are your cab directions: Wednesday **Feverpitch** plays Coyote Ugly Saloon at 10PM, **Minmae** plays Maggie Mae's at 10PM and **Wadsworth** plays Pyramids at 12AM. On Thursday the **Davis Redford Triad** is at the Blender Balcony at the Ritz at 9PM. Friday **The Standard** is at Antone's at 10PM, **The Triggers** are at Beerland at 9PM and **Lion Fever** is at Maggie Mae's at 10PM. On Saturday **The Hunches** are at Beerland at 12AM, **Dolorean**



Brian Lehfeltdt; taking the rap in Texas.

D TURNTABLES

BY BUCK MUNGER



photo Buko

is at Maggie Mae's at 8PM, **Miss Murgatroid & Petra Haden** are at Buffalo Billiards at 10PM followed by the **Decemberists** at 1AM...After the keynote address by **Little Richard** the next best panel in the Austin Convention Center is Saturday at noon in Room 16B. "Seattle: The Next Seattle" wherein editors and deejays from the Stranger, No Depression and KEXP radio tell the Texans why the northwest will be the Next Big Thing. Can **North By Northwest** be far behind? ...The record release party for **Curtis Salgado's** new Shanachie Records release, "Strong Suspicion" takes place at Music Millennium Northwest March 16th at 5:30PM -Free Refreshments-says the promo...March 15th **Music Millennium** celebrates 35 years in the retail record business, each and every year of which included groundbreaking support for local recording artists. The Millennium family includes the labels Burnside and Sideburn Records and Burnside Distributing...Monday March 15th the **OLCC** takes the final vote on the performers-under-21 restrictions. AFM Local 99 president **Bruce Fife** says, "A month ago we were cautiously optimistic..." Not so, now. Bruce and concerned members of the music community are meeting at the OLCC Headquarters; 9079 SE McLaughlin Blvd at 10:00AM March 15th to get the word. Feel free to join them...Miniature drum builder **Rick Parries** dealing with the NAMM Show reaction to his tiny kits of the stars. One major drum manufacturer is discussing an order for 100 kits of their new Superstar Endorsee for retail locations across the country. They also look great on the mantle too...**Mark Hanson** got his hands on the Millionth Martin Guitar when it came through town. He wasn't that impressed. Portland's hippest guitar educator is doing a solo album at the Kung Fu Bakery with **Bob Stark** engineering. Mark says he's doing "my finger style guitar thing. I have a couple of tunes: extra guitars and bass plus **George Mitchell** on Hammond B-3 and **Carlton Jackson** on drums." Mark Hanson is known worldwide for his Accent On Music transcriptions...**Billy Oskay**, one of Portland's early major label artists on Windham Hill Records produced **Jordan Kolton's** "When The Hammer Drops" which is described as "James Taylor meets Jack Daniels". Last month Jordan played the new material at the Folk Alliance Conference in San Diego... **The Wanteds** album arrived in stores March 9th. Former **No. 3 Breakdown** frontman **Tommy Harrington's** widely anticipated solo project has a ferocious buzz.

Tommy plans to hire a national publicist and cookbook his tours. "This last year has taught me that success is something you find inside, not something you receive from outside sources, and I think my art is more than just something competing for airplay and promotion. It's more of a personal statement. I'm going to build my own machinery and plant my own flag..."**Dr. Theopolis** at the Club Ohm March 12th...**Pharrah Phosphate** releasing their first full-length self-titled album. The release party takes place at the Ash Street Saloon March 20th...**Adrian Guitars** in Oregon City is hosting a monthly series of jam sessions at the store aimed at younger players looking for their first band experience. Owner **Chris Johnson** (GIT 1979) sets up the gear (Marshall, Line 6, Kustom, G&L) and the refreshments and **Brandon Cook** (PSU 2001) teaches the basics of jamming and playing parts. To participate call: 503-723-7019 This month's Adrian SchmoozFest takes place Tuesday, March 30th ...Portland Music Company is looking for some hot High School age bands to play the Rose Festival. MusicFest 2004-a band competition for Rose Festival performing slots will take place on Portland Music's stage April 24th & 25th. To register call **Greg Tamblyn** 503-227-2681. Deadline for applications is Friday, April 2nd...**Bob "Crusher" Metke** bailing out on **Sumo**, formerly Those Guys out of The Wise Guys. Bob replaced **Eric Donaldson** who still works with the **Wise Guys**...nothing personal, sez the insider about the **Dandy Warhols** jerking **Meredith Brooks'** Odditorium booking out from under her the night before her video shoot with protégé **Bec Hollcraft**. Seems the Odditorium was booked for a wedding party while the Dandys were out of town-and got trashed-which led to the new no sublet policy...**Stars Of Track and Field** at the Ohm March 13th. They travel to Seattle's The Graceland March 20th...**Geoff Byrd, Scott Fisher** and **Justin Hopkins** at Dante's March 19th...KINK featured four songs from Geoff Byrd's album "Candy Shell" on their "Local Spotlight" series. Music Director **Kevin Welch** is a fan... The **Foghorn Stringband** returns to Portland March 13th for an evening at the Alberta St. Public House. They return to that venue on Saint Patrick's Day March 17th...**Dave Fleschner's** quintet has released his debut record "At Home" The popular pianist channels **Keith Jarrett** and **McCoy Tyner**...**Jonah** at the Mt. Tabor Pub March 27th...

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Continued from page 11

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 9 NW Second
 Portland, OR
 503-228-6900

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

Billy Ray's Dive
 2216 NE MLK
 Portland, OR 97212
 503-287-7254

Bitter End
 West Burnside
 Portland, OR 97204
 503-517-0179
 Booking: Joey Scruggs

Brasserie Montmartre
 626 SW Park
 Portland, OR 97204
 503-224-5552

Beulahland
 118 NE 28th
 Portland, OR 97232

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

Burlingame Acoustic Room
 111 SW Ash St.
 Portland, OR 97204
 222-2215
 Format: Acoustic, Jazz, Blues, Swing,
 Alt-Country, Jam Band, Folk
 Booking: Jon Self 503-730-4287
 Capacity: 175
 Equipment: sound system/engineer
 Headliners: Pye North, Billy Kennedy,
 Nicole Campbel, Foghorn Strig Band,

Micharl Hurley, Scott Huckabay.

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

Candlelight Cafe & Bar
 2032 S.W. 5th Avenue
 Portland, OR 97201
 503-222-3378
 Format: Blues
 Booking: Joe Shore 246-4599
 Capacity: 150
 Equipment: none
 Headliners: Norman Sylvester, Linda
 Hornbuckle, Jay "Bird" Koder

Cobolt Lounge
 32 NW 3rd ave
 Portland, OR 97209
 503-222-9066

Conan's Pub
 3862 SE Hawthorne
 Portland, OR 97214
 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 97205
 503-225-5555

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

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

Duff's Garage
 S.E. 7th & Market
 Portland, OR
 503-234-2337
 Format: Bluegrass, Blues

DV8
 Format: New bands
 5021 S.E. Powell
 Portland, OR
 503-772-2907

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 Oregon City, OR 97045
 1-503-656-1913

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

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

Goodfoot Pub & Lounge
2845 S.E. Stark
Portland, OR
503-239-9292

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

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

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

Laurelthirst
2958 N.E. Glisan Street
Portland, OR 97232

503-232-1504
Format: Blues, Folk, Acoustic Rock
Booking: Bill Leeds: 236-2455
Capacity: 100
Equipment: PA
Headliners: Belmont Street Octet, Jim
Boyer, Little Sue, Plumb Bob

Biddy McGraw's
6000 NE Glisan
Portland, OR
503-233-1178
Format: Irish, Blues, Folk, Country

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

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

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

Mississippi Studios
3939 N. Mississippi
Portland, OR
503-753-4473
Format: Singer-songwriter, Folk, Blues
Booking: Jim Brumberg

Mt. Tabor Pub
4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
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: Syx; Spare Lead; J five 9;
Dayton; Defiance; Voodoo Machine;
MRP; 36 Crazyfist

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1800 E. Burnside
Portland, OR
503-239-5900

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Continued from page 15

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

Produce Row Café
204 S.E. Oak Street
Portland, OR
503-232-8355

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

The Red & Black Café
503-231-3899
Booking: Morgan

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

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 Sylves-
ter, Cannonballs

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

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

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

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

Tillicum
8585 S.W. Beaverton Hillsdale Hwy.
Portland, OR 97225
503-292-1835
Format: Blues, Jazz, Rock nx Roll
Booking: Cindy
Capacity: 200
Equipment: none
Headliners: Lloyd Jones, Norman Syl-
vester, 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

Twilight Café & Bar
1420 S.E. Powell
www.twilightcafebar.com

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

VENUES
Salem, Oregon

Boones Treasury
888 Liberty NE
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

VENUES
Corvallis, Oregon

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, Rub-berneck

VENUES
Albany, Oregon

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

VENUES
Eugene, Oregon

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

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

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

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



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should be added for trying positively motivate the kids without resorting to the usual music-is-nice-but-you'll-never-make-a-living-at-it BS I was given back in my school days. Anyway, on this one day, Geoff having worked himself into an emotional crescendo was called out by one of his own students. It seems one insightful youth asked Geoff if he was truly following his dream. One quick God-shot later and Geoff's answer was "No"! There was nothing left to do but turn in his resignation at the end of the school year and start a band. Goodbye High School. Hello Rock-n-Roll.

Some of you may sneer at this little story but I find it inspiring. Furthermore, it's this honest courage that I feel has drawn others into the support of Geoff's dream. Producer Steve Sundholm came on board first on the strength of Geoff's voice and song writing and second on the results of their initial work together (check out the first three songs on Candy Shell). Geoff's legal representative, Jim Kuzmich of Davis Dixon & Kirby did the same as well. I'm sure Geoff's talent and unaffected personal enthusiasm has a lot to do with it. A trip to Geoff's website (www.geoffbyrd.com <<http://www.geoffbyrd.com>>) provides a consensus of industry and fans alike; people dig Geoff Byrd's music and musicianship. Sample the love, it's undeniable.

"I do not see this column as a soapbox to communicate the arbiter of my own impeccable musical taste, rather I am interested in further discovering the unique mechanics of the artistic process as well as the business of turning creativity into capital gains."

OK, let's talk about the music. Geoff told me his intension with Candy Shell was to write and record a "Pop" album. I would say he has more than succeed at what he set out to accomplish. Geoff's belief is that it is harder to write a true pop song that instantly communicates to the masses than it is to write an introspective personal song that conveys a unique point of view. I agree with his point. My favorites on Candy Shell include "Versus the World" <<http://www.cdbaby.com/mp3lofi/geoffbyrd3-01.m3u>> , "Silver Plated" <<http://www.cdbaby.com/mp3lofi/geoffbyrd3-02.m3u>> , "Tale of the Rain and the Moon" <<http://www.cdbaby.com/mp3lofi/geoffbyrd3-03.m3u>> " and especially the moody melody of "I'm in Love". Step aside Maroon 5, tell John Mayer the news! The vocal and instrumental arrangements are polished to a rich gloss courtesy of Sundholm's production. This music plays to win and obviously does.

I am now going to take a chance and violate one of my own cardinal rules and give an out-

right opinion. I do this because I was inspired by Geoff's honesty and I'm sure he would respect, and demand, my honest opinion as well. Here goes (deep breath); as good as Candy Shell is, I feel Geoff's will need to continue to dig deeper to find the musical gold that will ultimately put him over the top. As I stated earlier, the state of today's airwaves is not necessarily a pretty place and, without selling himself short, I think Geoff will ultimately "up the emotional intensity" and maybe even bring in a little personal introspection and unique quirky-ness to further distinguish his musical presentation.

I'm sure, right now, there is some A&R guy giving Geoff his opinion about what he should do next. If I were that A&R guy I would give the following listening assignment

She's The One - Tom Petty and the Heartbreakers. This CD is a little hard to find, but in my opinion Tom's best. Great pop songs, a cohesive theme and cool background vocals by Lindsay Buckingham and Carl Wilson.

Van Hunt - This just in, hot off the presses. Could Van's Curtis Mayfield-esque modern soul make him the next Lenny Kravitz?

Phrenology - The Roots. Check this out for a left-field view of Hip Hop culture. Write a song as

daring as Cody Chestnut's "The Seed".

Kind of Blue - Miles Davis. This cool jazz classic is a great melodic and harmonic mind expander as well as a reminder that less is more.

I think Geoff should appreciate this task given his academic background and love of Top 10 Lists as found on his web site. Take it if you can use it. If not, that's cool too.

So where does the music of Geoff Byrd fit in today's marketplace? Truth is I don't know and I'm glad it's not up to me to decide. Deep inside, I'm a fan of what I like, and the Industry be damned. Geoff tipped me that his music is changing directions and we can expect some new sounds in the future. I'm sure this will only expand Geoff's opportunities. I sure it's only a matter of time and hard work before bigger and better things happen. But, like any good rookie, Geoff knows a career is not made in the first season. Keep pushing the envelope, you got a winning team behind you, now go out there and do us all proud.

Peace!

LL

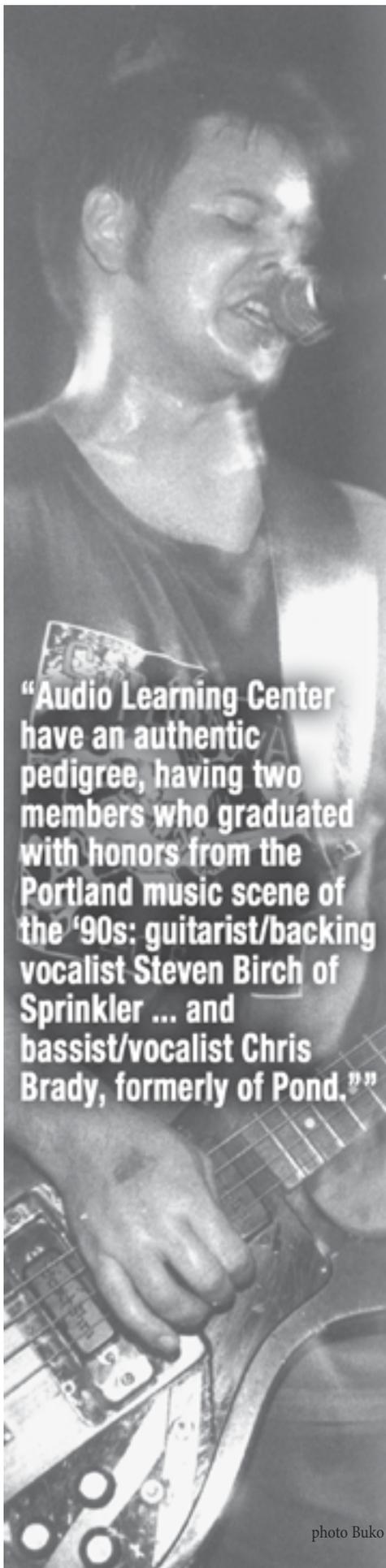
to more universal perspectives such as "Rich Man's War" and the touching baseball ballad "Jim Crow Ball," Jon covers a lot of emotional ground without resorting to the typical conventions of rock and roll. Similar in approach to Bruce Springsteen on his album Nebraska, Koonce foregoes filigree and coloration for the subtle contrasts of black and white settings- stippled by a stark array of gray shades.

The first track, "Some Things I Can't Let Go" is a sauntering shuffle in E major, over which Jon lays some tasty guitar licks and fills; while, with facile leaps into a falsetto register, he sings: "You can tell me to forget/all the reasons you can show/ But now it's me in the night/And some things I can't let go."

The harsh reality of "Keep the Home Fires Burning" is belied by the somewhat cheery chord progression and Koonce's wry, John Prine-like delivery of some caustic lyrics. "I used to have a career/I used to have a home/Then came that new word downsize/And all those things were gone/I was headed for retirement/I was gonna buy a yacht/But now I have this campfire/In this vacant parking lot... I spent my severance package/Tryin' to start anew/Until flippin' burgers is all that's left to do/But to my disappointment/The jobs'd all been filled/By teachers and professors/Developin' new skills." The song would be a lot funnier if it weren't so painfully true.

The same can be said for "Rich Man's War," a Dylanesque piece, minor-key, capoed on the 4th fret- with anthemic choruses (similar to Dylan's "The Times They Are A-Changing"), which include the rousing lines: "Widows and orphans, cry themselves to sleep at night/Corporations get in line there's contracts to write/A rich man's war and a poor man's fight." These lines become more pertinent with the passing of each day- and the inexorable reality of not only the downsizing of large corporations, but now the "outsourcing" of traditional white-collar jobs to locations abroad- and that our new jobless economic recovery is merely a bonus for the rich, while the whole of middle class America become indentured into lifelong servitude.

Another poignant slice of Americana, is Jon's telling of the true-life tale of baseball player "Luscious" Luke Easter, whose best years were spent toiling in relative obscurity in the Negro leagues. At age of 34, Easter was finally allowed to play for the Cleveland Indians of the American League, for whom he hit 32 home runs in 1952. Easter later went on to play in the minor leagues until he was nearly 50 years old. However after finally retiring from baseball, Luke was tragically murdered- shot to death by holdup men, while working as a bank messenger. Koonce nicely captures Easter's tale,



“Audio Learning Center have an authentic pedigree, having two members who graduated with honors from the Portland music scene of the ‘90s: guitarist/backing vocalist Steven Birch of Sprinkler ... and bassist/vocalist Chris Brady, formerly of Pond.”

photo Buko

creating one of the best baseball songs of all time.

Craig Carothers’ “I Guess I Showed Them,” is a somber ballad, in which Jon sounds kind of like Leonard Cohen singing a Prine song in a horrific tale about an homicidal arsonist bank robber. As if to serve as a bit of levity, “Edward & Loretta’s Motel” is a light-hearted delta blues-laced number about the everyday activities at an out-of-the-way motel. “Different” is more of a confessional, biographical type of number, about people who tend to march to the beat of different drummer.

Early Dylan, Warren Zevon and John Prine are recalled in the gospel tinged “Borderline,” wherein Jon adds plaintive harmonica fills, over a narrative about the destitute lives of migrant workers. On the hauntingly beautiful title track, a weary sounding Jon confides: “In the comfort of your armchair/ You feel safe, you like it there/Too aloof to get involved/You are above it all/In the right costume/At the right pace/Fear can pass for grace/Or maybe you just don’t have the time/Accessory to the crime.” Later, the true statement Koonce wishes to make becomes more readily apparent. “Democracy is wounded/Down on one knee/ I pray that’s enough to shake your apathy/The silence will not hide/No safety in numbers you’ll find/Accessory to the crime.” A very rueful declaration.

The prayerful hymn “Walking in the Light” provides cathartic redemption for the sins exposed through the course of the preceding ten songs, adding an element of hope to the profound sense of resignation expressed throughout the album.

Jon Koonce has been through the wars and has earned his right to express himself in anyway he wants. The means he chooses here are the most naked possible: just a man and his guitar. But his presentation is hones, his subject matter universal and his sentiments, shared by millions, speak to the heart of true Americana in its most current of aspects. In this way, especially, Koonce’s work here is both cathartic and subversive, but sadly prescient in its estimation of the low state of the human experience, in this nation today.

Cope Park - Audio Learning Center Vagrant Records

Audio Learning Center have an authentic pedigree, having two members who graduated with honors from the Portland music scene of the ‘90s: guitarist/backing vocalist Steven Birch of Sprinkler (who was also a key player in the famed Satyricon “riot”), and later of Everclear and bassist/vocalist Chris Brady, formerly of Pond. Along with drummer Paul Johnson, the band pound out a sound that at various times calls to mind the likes of Hoobastank, Queens of the Stone Age, Silverchair, Pavement, Grandaddy, Fountains Of Wayne, the Shins, Frank Black, the Flaming Lips and a host of other slightly off-kilter pop/sludge bands.

This, the band’s second album in their four-plus year history, benefits from tasty finishing touches applied by co-producer Joe Chiccarelli (who worked with Beck, Frank Zappa and Oingo

Boingo), whose style lends a glistening sheen to the eleven songs (though two of the songs are under two-minutes in length), recorded in the band’s home studio. The brief opening track “Waking Up With Eyes Still Closed,” veers from Cheap Trick Meets Spoon territory. Brady’s vocal is played against a solitary piano in the first verse, before the guitars and drums kick in with gravity, in the second verse. Just about the time that the song seems to be moving in a musical direction, it ends.

The opening gambit of “The Neverwills,” a crackling guitar figure, snapping against a gamboling fugal bassline and syncopated drums, recalls XTC from their English Settlement period, while Brady’s gritty vocals guide the song into darker, murkier, more emotionally raw territory in the choruses. Birch’s churling riffage in the break, knots like a fistful stomach of immense tension. The song ends abruptly with a guitar cable snatched from an amplifier.

The schizophrenic title track displays a harder edge, with arrangement alternating measures between a drunken interplay between Birch and Brady; and a savage onslaught on the other side. Birch provides a cascade of gnarled, Belew-like tone clusters on “In The Red,” which play against Johnson’s Ringo kick/snare interplay and Brady’s occasional one-note bass work. A percolating drone of a number, with an odd, self-referential coda.

Sounding a bit like Brady’s former band, Pond, “California” is a Floyd-like journey into the dark regions of the psyche, wherein Birch’s muscular guitars support the chorus like a massive suspension bridge over troubled waters. The middle section further reflects the Floydian aspects that the band sometimes exhibits. Here, this nicely constructed crescendo is perhaps most reminiscent of the end of John Lennon’s “I Want You (She’s So Heavy)” from the Beatles’ Abbey Road album, to which Pink Floyd also occasionally referred in their Dark Side Of the Moon period.

“Stereo” is a familiar sounding number in 6/8 time, with a signature, descending major third interval (think Eddie Vedder in Pearl Jam’s “Evenflo,” among several others) driving the vocal melody. Wrought with sentiment, it’s a love song from the road, with a truly majestic finale. More fine guitar/bass interplay decorates “Car,” as Brady relies (too much?) on his typically ragged vocal delivery to cover the intense emotional turf upon which the instrumental arrangement is treading.

Birch’s fluttering guitar figures dance atop Johnson’s loosely tuned kick drum and a hard hitting snare in “You Get That From Your Mother,” before Brady leaps into the fray with a roilingly drone-y bass presence. Brady’s vocal approach is more laid-back in this instance and truly, much better suited to his rather frail voice than the harder material- where, vocally, he seems unable to get out of second gear. Exotic three-part vocal harmonies

Continued on page 20

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recording contracts which says that the laws of New York will apply to that contract, and not the laws of California. Yet, it is a very open question, legally speaking, whether such clauses are enforceable in the case of artists who do not reside in New York or have any major connection to New York.

The Basic Problem With The “Seven-Year Law”

The typical recording contract requires the artist to record a certain number of albums. Recording contracts with major labels generally require the artist to record anywhere from six to eight total albums during the term of the recording contract. However, these albums are recorded at the option of the record company on an album-by-album basis, so that the label can drop the artist at any time and not continue with the remaining albums. (I am greatly oversimplifying here, but that's the general idea.)

The basic problem, as far as the “Seven-Year Law” is concerned, is that as a general rule, artists are not able to record the contractually required number of albums within the seven-year period

“For example, if an artist were to seek to exit a contract after seven years, but had only recorded five of the seven albums required by the contract, the record company could sue the artist for damages based on the artist’s failure to record the remaining two albums.”

mentioned above. Theoretically, an artist could, for example, perform a deal for seven albums within seven years, if one album is released each year “like clockwork.” But due to the amount of time that it takes the typical artist to record an album and then to do all of the necessary touring, video shoots, promotion, etc. to support that album, the vast majority of artists cannot realistically record and release one album a year. Therefore, at the end of the seven years, artists as a general rule still owe their label at least one more album, and often more than one.

Why Artists Want To See “Paragraph B” Repealed

There are a number of reasons why the Recording Artists Coalition wants to see Paragraph B repealed. Some of these reasons are as follows:

1. The purpose of the “Seven-Year Law” is to allow “employees” to escape personal service agreements after seven years. Yet, the fact that the labels can sue artists for damages for yet unrecorded albums makes it too risky for artists to exit recording contracts after seven years, and that as a result, Paragraph B defeats the purpose of the Seven-Year Law.

2. Paragraph B singles out recording artists

and does not apply to anyone else. For example, it does not allow a television network to sue a television personality, or a sports team to sue an athlete, for damages for any unfulfilled commitments remaining at the end of the seven year period.

3. Paragraph B creates a “one way street” situation in the label’s favor. Under

Paragraph B, labels can sue artists for damages based on yet unrecorded albums, even though the label has not exercised its options for those albums (or paid the artist the advances for those albums), and even though the artists are not guaranteed that the label would have ever released or adequately marketed those future albums if and when they had been recorded.

4. After seven years, recording artists should be able to be “free agents” and test their market value by seeking deals that are fully commensurate with their career status at that time.

The Major Labels’ Response

In response, the labels argue as follows:

1. The labels argue that it is fundamentally unfair for artists to be able to exit recording contracts after seven years, after the labels have invested substantial sums to promote the careers of those artists.

2. The labels argue that if Paragraph B of the

statute is deleted, they might move their operations out of the state of California in order to avoid the effect of the “Seven-Year Law”. They also argue that they might sign fewer California-based artists if Paragraph B is repealed.

Stay tuned for further developments.

Note: Bart Day is an entertainment attorney in private practice and outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios. He is also VP of Business Affairs for Media Creature Music, a Los Angeles music publisher and catalog administration company.

Bart is the co-author of a chapter (entitled “Contracts and Relationships between Major Labels and Independent Labels”) in The Musician’s Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).

The reader is cautioned to seek the advice of the reader’s own attorney concerning the applicability of the general principles discussed above to the reader’s own activities.

LL

Continued from page 12

and cascades of guitars steer the ship through a foggy harbor. Nice.

A dizzying string pattern plays against a galumphing beat on “Passage,” pushing the syncopation to the absolute limits of a 4/4 framework, beyond XTC’s excursions in similar territory in their early ‘80s configurations. “Happy Endings is a fairly straight-ahead ballad, that seems to strongly emulate (intentionally, or not) the work of Elliot Smith- a haunting melody driving the entire delicate apparatus.

Audio Learning Center display a very high level of musicianship, which is not always matched by Chris Brady’s somewhat thin vocals and occasionally predictable vocal melodies (especially in the case of the harder material, in both cases) limit the material to a certain extent. It is not that Brady can’t carry the occasional song in a set, it’s just that he does not as yet seem to have the dynamics of vocal technique, in all instances, to accommodate the band’s often dense instrumental presentation.

This is not to say the band isn’t good or anything. They are far more musically adventurous than most- and their intricate arrangements are always handled flawlessly. It’s just that they have shortcomings, which are holding them back from greatness. How they overcome those shortcomings (and they certainly can) will be the true measure of these stalwarts.

Never Too Late - The Burrmans Self-Produced

Back in the mid-to-late ‘70s, the Burrmans were Hurrman Burrman: who were among an elite few country rock bands (Seafood Mama, Wheatfield and Triggers Revenge were some of the others) to dominate the local club scene. Hurrman Burrman were a show band in the truest sense of the word, whose roots went back to junior high school in Grant Pass, Oregon, where the four founding members, bassist Steve Vincent, drummer Jim Sanders, guitarist Smiley Brion and drummer Al Klassen first conceived the band back in 1976.

At their peak, the Burrmans regularly held forth on the weekends at the more influential local clubs, including the Last Hurrah and Euphoria. Moreso than their counterparts, Hurrman Burrman had a looming presence from one end of the state to the other a claim which none of the competition could make. Their stage shows were legendary: a muscular cast, which included two drummers (only one kit, Klassen and Sanders alternated behind the kit and adding conga percussion) and a pedal steel guitar player backing Vincent and Brion, with all four founding members providing dense, Dead-inspired vocal harmonies (all four took the lead vocal duties from time to

time, though Brion was more or less the front man). Beyond that, Klassen was quite proficient on the harmonica, which lent another dimension of color to their sound.

But most spectacular of all was the appearance within their stage show of "Johnny Smash and the Marijuana Brass," whose take on the Johnny Cash songbook was raucously over the top. Donning sombreros and serapes, Vincent, Sanders and Klassen would also act as the Marijuana Brass, punctuating Brion's Smash interpretations with sloppy horn (Sanders played trombone, while the other two played trumpets) interjections, while continuing to play their regular instruments as well. Their somewhat vulgar, riotous version of Johnny Preston's '50s hit "Running Bear" was also a crowd-pleasing institution, as well.

As the '70s came to a close, musical tastes of the public began to change. Sensing the shift, Hurrman Burrman retired, firing their original pedal steel player and replacing him with Ron Stephens - a member of Hank Rasco's Wasted Rangers, when Johnny Koonce more or less took over the band, calling them the Distractions (for whom Stephens helped to engineer their first, locally produced recordings). With Stephens on board, the band briefly became Sleeper, before embarking upon an extended USO tour of military bases across Asia,

"The Crack City Rockers display a flair for high energy rock, with a twisted world view; as well as impressive skills at executing their oddly compelling brand of rock and roll"

which, while lucrative, did nothing to further the bands' career.

Upon returning stateside, the band essentially broke up, for all intents and purposes, to pursue (with the exception of Sanders, who has toured as a sound technician with some of the biggest acts in show business) careers outside of the music business - although they still occasionally got together for various events and functions. In 1994, Al Klassen died suddenly, at the age of forty, leaving a void within the band, which is still strongly felt today.

Here, we find the band (which includes vocalist Stevie Mercer) and a host of guests, recording the album of original material which they had been threatening to record twenty five years ago. For, back in those days, the Burrmans were primarily a cover band, playing the songs of notables such as Jackson Browne and New Riders of the Purple Sage, among many others. Often, they dredged up chestnuts, such as Tex Williams' "Smoke, Smoke, Smoke That Cigarette" (which he co-wrote with Merle Travis, who also wrote "Sixteen Tons"); while peppering their sets with the occasional original composition. Here, all thirteen songs are band penned.

The album kicks off with a couple of songs written and sung by Smiley, "Mighty River" and "Waterfalls." The former is a country inflected

ballad, reminiscent of Mike Nesmith, where Smiley's voice resonates like that of Roy Rogers or Clint Black - while Stephens provides soaring pedal steel interludes and Mercer the high vocal harmonies. "Waterfalls" is a rocking number with a snakey, low-string guitar line, ala Steve Miller, and with Smiley's vocal evoking Bob Weir of the Dead and Carl Wilson of the Beach Boys.

Vincent's "The Story" is steel guitar-laden vehicle for air-tight three-part vocal harmonies. Stephens' "Fallin'" captures the vocal blend of Crosby, Stills and Nash, circa "Suite Judy Blue Eyes." Smiley's turn with "Jackie," a Cajun-flavored gumbo, changes the pace - with guest keyboardist Atilio adding concertina-like punctuation, over the syncopated beat.

Vincent's lovely "Take A Chance" hearkens back to Marty Balin's "Comin' Back To Me" from Jefferson Airplane's Surrealistic Pillow; with rich vocal harmonies embellishing the sonic landscape. A real winner. Meanwhile, Smiley's "Cadillac" is a Weir-like shuffle with Little Feat-like undertones, nicely augmented by Mike Walker's lively Hammond B3 interjections. The Little Feat-like feel continues with Smiley's "Relentless Love," a song that would seem right at home in the repertoire of Lyle Lovett.

Mercer's take on Vincent's beautiful "Novem-

ber Rain" demonstrates a Linda Ronstadt-like feel, while the song itself reaches back to Patsy Cline's rendition of "Wayward Wind," written by Herb Newman and Stan Lebowksy. Another gem. A funky Little Feat feel informs Vincent's "If You Don't Love Me," with longtime band associate Willie Warwick adding sprightly fiddle in the turns. Vincent's "Weak In The Knees" is most certainly evocative of Steve Miller.

Warwick returns for Smiley's "I Hope He's As Good," which features all of the elements that make for a classic Hurrman Burrman number, with great solo trade offs between Smiley on acoustic guitar, Warwick on fiddle and Ron Stephens on electric guitar and pedal steel guitar, and tight three-part vocal harmonies. Similarly, Brion's "The Bridge" captures all of the aforementioned, prototypical elements that are Burrman.

The Burrmans have changed surprising little since their heyday twenty five years ago. Their sunny optimism and tuneful musicality are still everywhere rampantly evident on this project. Despite the loss of the indefatigable Al Klassen, the Burrman's toil on into their fourth decade as a band, with all their most winning attributes still very obviously in tact.

New Myths - Crack City Rockers

The Paisley Pop Label

It's been just over two years since we last heard from CCR, headed by the devilishly quixotic Eric S. Gregory whose musical influences span the decades and include Bowie, T. Rex, Lou Reed, the Stones, Love and Rockets and Supergrass, to name but a few. The band has remained intact, with Gregory fronting the ensemble, backed by guitarist Dennis Mitchell, bassist Sean Flora (who adds keys, guitar and background vocals to the mix) and drummer Curt Schulz. As before, sax man John "Kid Presley" Leubner (formerly of Jesus Presley) adds fine horn sections to a couple of tracks. The sum of the parts is a potent mixture to be sure, only more polished and precise in the two years which have ensured since their last release. They were certainly no slouches before, however.

The half dozen songs presented here reflect Gregory's passions, which include a Bukowskian fascination with sex and the underbelly of existence, with themes that touch upon black magic and the occult. Gregory is eloquent and poetic in his lyrical excursions, exhibiting either an unusual philosophy of life, or a vivid imagination. Or both.

The X-rated, horn-driven "Glory Of The Sun" could pass for Ziggy-era Bowie or T Rex in all its reptilian charm. Mitchell contributes fiery licks at the turns, while Schulz pushes the beat. Well executed - in two minutes flat "Perfect Life" sounds like "Bang A Gong" T Rex, with a touch of "I'm Alive" era Love And Rockets (possibly the same thing).

The winning number of the set is the transcendent "Truth Drug," which echoes the '60s song (Paul Revere & the Raiders and the Monkees) "Not Your Stepping Stone," while churning out a snarling stance of its own, balanced on a rolling bassline and pinioned by jagged, soul-drenched guitars. Very cool! "Occult Piss" sounds like early Supergrass, mixed with latter-day Squeeze - with a memorable chorus and some impressive guitar work in the turnarounds.

"Estrogen Mess" continues the high energy approach, with a hyperactive delivery and frenetic instrumentation. The same can be said for "Already Dead," which inspects the state of Gregory's existence: "I've got a way of holding pain in/A methodology to closing my heart off/Where a door opens wide/ Then closes with a cough."

The Crack City Rockers display a flair for high energy rock, with a twisted world view; as well as impressive skills at executing their oddly compelling brand of rock and roll. Gregory's heady, erudite lyrics and the overall high level of musicianship help to make the Rockers one of the more accessible bands in town, with a sense of humor and a propensity for wicked fun.

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LETTERS

Continued from page 12

It was literally a drab, dreary, monochromatic landscape without any visual trace of youth culture.

So I almost puke bile every time the Stranger or EMP morgue (oh strike that last word, I mean 'meeuuuseem' [said with acidic sneer]) has some "Northwest music posters" exhibit, with the usual attendant hype. I mean in the bigger sense, what did it matter if their shabby little posters made it into five record store windows, versus the vibrant and durable citywide graphics explosions of the California cities' music scenes?

Humbug' on Seattle!

Those latte-spewing Volvo drivers can revel in their grandiose fictions, I say "they gotta go now."

Keith Bolinger
San Francisco

OGAN BRANDING

Dear Editor

For the past three years I've been studying the business of what I've spent my entire life doing. Putting those ducks in a row and creating a business plan has greatly facilitated my ability to deal more efficiently with the many musical hats I wear. After putting out my first solo cd, Barcelona/2002, I got two interesting offers I needed to make a choice about. One was to resign with Leon Russell and his label, 23 years after having put out my last solo record with him on his Warner Bros., label Paradise. The other was to put myself through the branding process with friend, Steve Karakas, and his Portland pr business, nonbox. I went with Steve and spent the next several months looking into running a record labels and publishing companies. It was a combination of noticing how much everything is currently morphing in my industry and producing a cd project for Portland singer/songwriter, Donna Jose, that caused everything to start coming together in my head regarding what the heck I should do.

You may have heard I got to put a 5-piece band together and track live, for 5 days, without a click-track, over at Falcon Studios. That experience with those players, along with the background singer I used, created my board of directors. We meet once a week and the team is: Gary Ogan/CEO-president, drums. Albert Garcia/vice-president, rhythm-guitars. Jeff Leonard/bass vocals. Fred Stickley/keyboards, vocals. Steve James Wright/ lead & slide guitars, mandolin, vocals. Chrissy Faith/ vocals,

Percussion. (So far, for all the keyboards we've had Fred record with, synths have been employed maybe 5% of the time. We're all bringing writers and artists to a pool that we all vote on adding to. This pool includes our own material which, I have to say, we already have an amazing start with. This is what I'm most pleased about. There's a level of output coming from just the core group, that I find startling. So, the basic divisions of the company are publishing and productions/songs and artists, and the basic philosophy is to gently advance the recording ways of yesteryear.

Submissions for ideas of names for the new company can be made to: oganmusic@earthlink.net. The winner gets something or other.

This all leads to what I was hoping I could use to launch, which is the event in question: Live At Whiskey Springs/An Intimate Solo Performance with Darrell Scott. We're hoping this will be the first of many such shows.

It's happening on Easter Sunday, April 11th, at 7:30 pm and will be held at the home of Albert and Pam Garcia, in the Stafford area of Wilsonville. Bill St. James, former DJ at KINK and creator of the Lights Out series, came up with the idea to record a series of house concerts with Albert Garcia in Albert's home studio, aka; Whiskey Springs. I did the pilot show with my trio and it went smooth enough that we decided to treat the concept as an ongoing way to connect with a certain strata of artist that could equally benefit from our idea. I'm personally in it so I can maybe bring people like Darrell to the attention of more locals. I met Darrell on my first trip to Nashville, when I was sussing out the job scene in 1994 and auditioning for Asylum artist, Terry Radigan. I became an immediate fan of Darrell's playing and southern manners. Then I saw him at the Bluebird and around town and became a bigger fan. He eventually got named songwriter of the year by The International Songwriters Association in 2001. The next year ASCAP also gave him songwriter of the year honors. I remember thinking the first time I heard Long Time Gone by the Dixie Chicks: "Damn, I gotta find out who wrote that song!" I was a solo written song of

Darrell's, (the way he usually writes). He's such a one-in-a-million soulful and immensely talented guy. It's a groove to be doin' this show.

Gary Ogan
Portland

QUEEN LIKES HOLLYWOOD

Dear Editor

Lisa Lepine, Promotion Queen, here.

I am writing to thank you and Jonny DuFresne for the laudatory article, (February 2004), in support of Scott Fisher and his music.

As usual Buko's layout is superb and Jon's descriptions of Scott's music are among the most lucid to date!! It is very cool to have someone on the scene in LA to report on the success of local artists in the industry who live and travel there to advance their careers. [A variety of Portland bands have enjoyed showcases there recently including, Jonah, Tinhorn, Geoff Byrd and Stephanie Schneiderman!]

Please note a couple key corrections regarding the article: First, Scott has had a manager since the release of his first EP..Me! Scott and I have worked together since 2001, with Scott providing a great deal of hard work, initiative and tenacity to achieve his current level of success.

Though I mainly work as a music industry consultant (and that is how I met Scott), I do carry a management load of only two acts. Scott is one and Sidestar the other.

And you heard it here first...we recently joined forces with Kevin "Sutterman" Sutter, a well respected industry radio promoter from Seattle that believes in Scott's music as fervently as I do! [Kevin's business is Tazmoe Music, responsible for breaking acts such as David Grey, Norah Jones and others to national radio.

The second fact concerns the identity of Scott's current drummer. Jeff Anthony drummed on Scott's debut "Fleeing Towards Creation," but Scott's current drummer is Josh Yafa. He has been with the Band since

mid-summer and his addition has solidified Scott's current sound.

Having been Jack Johnson's drummer right up until six months before Johnson was signed, Josh brings his own pedigree and respectability to the ensemble.

We expect 2004 to be a pivotal year for Scott and his band, as we release his next album to national radio and continue to develop his visibility in Southern California. He tours back to the Northwest one week out of the month, and we invite you to check him out on April 24th with Justin Hopkins at the Bitterend and at a special free dinner show (6-8) at the Buffalo Gap on Sunday April 25.

Warmly,
Lisa Lepine
llpromo@teleport.com

JONES MASSACRED

Dear Two Louies,

I read your Dig article... When I was down in LA with Jimmy Angell we ran into Anton of Jonestown... that guy is fucking crazy. We hung out and partied with him and were invited to Tool's house party... Any form of moral highground you state regarding Anton's purist state is misguided, you respectfully are mistaking moral high ground for sociopathic tendencies...that dude is out of the loop. Do you know what the name of the band is based upon? There is a reason he is not liked by A&R, and it has little to do with that gig in LA.

William Weikart
Portland

LL

ON THE COVER: Bec Hollcraft. The Beaverton High School student is the first artist signed to Meredith Brooks' production company in Hollywood. Meredith is shopping Bec's single, "Can't Take It Back" on the heels of her platinum success with Hilary Duff's "Metamorphosis." (photo Buko)

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