

OREGON MUSIC / JUNE 2002

Two Louies

LES AT 87

MEREDITH AT 35

BELLA PHASE 2

PHACES TOO



photo Pat Snyder

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photo David Wilds

December of 1984. Doug Fraser of Johnny & The Distractions. Five years later Doug would join Quarterflash to record the "Girl In The Wind" album for Epic

Records. Fraser got his first taste of the big time with Gary Ogan in 1977 when Leon Russell flew Ogan and the band to Los Angeles to record for Russell's new Paradise label. In 1988 Doug moved

the family to Valdosta, Georgia and has just now returned. His first project since moving home is former Quarterflash band-mate, Sandin Wilson's solo album, due out this summer.

LL



Any information you might have or anyone we could contact would be greatly appreciated. email any info to: larsoj@email.msn.com

Thank you
Jerry Larson

DOUBLE TROUBLE

Dear Two Louies,

You brought me back with that Stevie Ray Vaughan picture from the Big Yard at the Oregon State Penitentiary. (Rewind-May). I was one of those lucky inmates who got to see Stevie Ray and the band tear it up live. It was a beautiful day and the band played their full set and then some. For a few hours Stevie Ray took everybody in the joint somewhere else.

I was one of the graduates of the Roadie School. Jimmy Bernhard, the president of the State Street Jaycees, who put it all together, was released shortly after, got married and now



TL editor escorts Stevie Ray to prison.

photo David Wilds

owns a motel in Arizona. The other guy, who did all the OSP press, and doesn't want me to mention

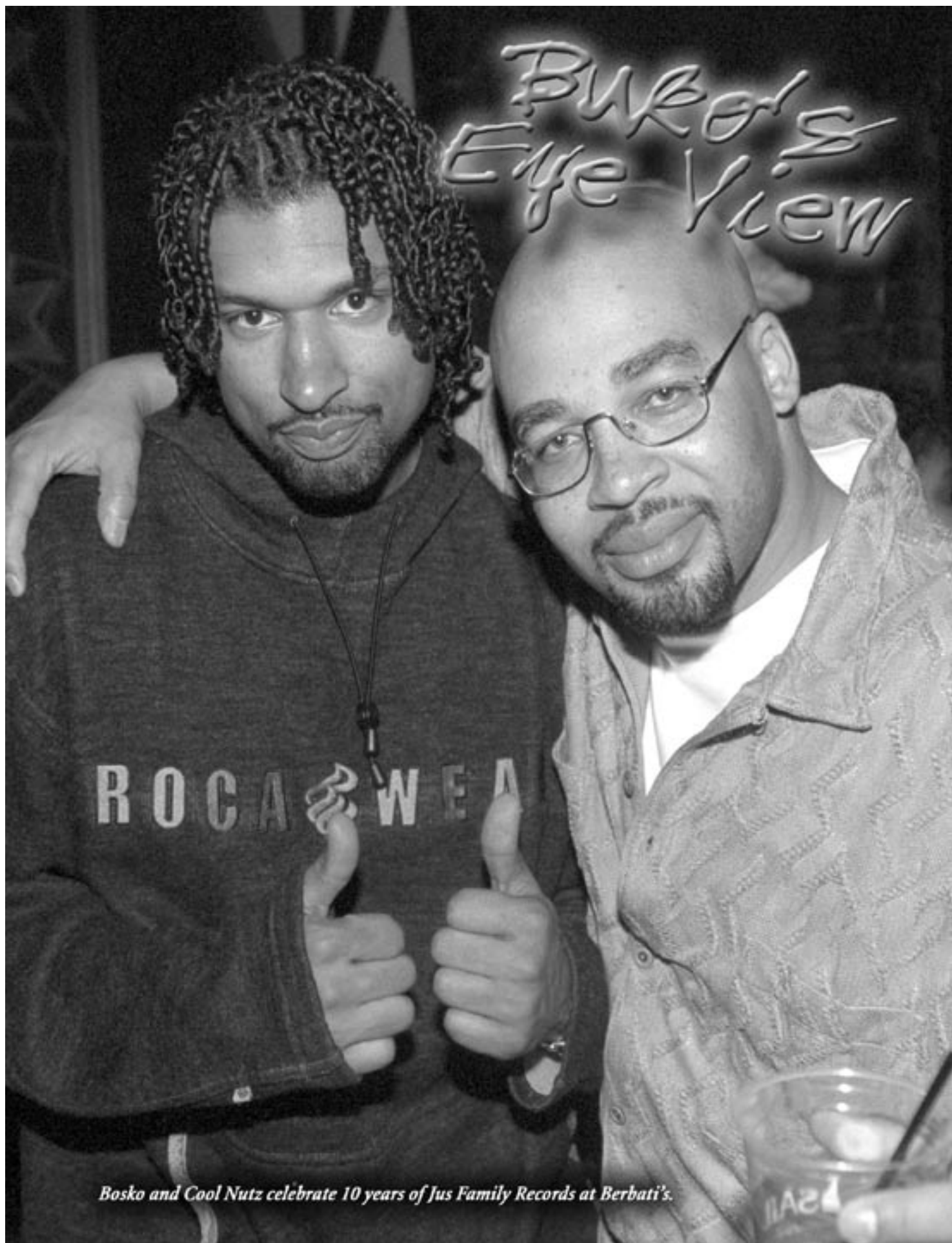
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BALLOONS UP

Dear Two Louies,

My name is Jerry Larson, I was in a band called The Balloons in the early eighties. We were one of many band invited to play at a Crystal Ballroom benefit concert, in an effort to try to restore the dance hall. A camera was set up to film all the bands if I remember correctly.

It was suggested that you might remember who has these movies or who organized the show. We also recorded several tunes with Jack Barr (sp?) which yielded several audio tapes. He asked if he could borrow those tapes for a project of his and then sadly he died. I would like to try to locate those tapes but don't know who to contact.



Whenever a producer of a film, television show, commercial, or computer game wants to use music in a project, there are two different kinds of licenses which normally come into play: (1) a "Synchronization License" and (2) a "Master Use License."

The Synchronization License. The producer of a film, television show, commercial, or computer game must always obtain the written permission of the owner of the underlying song, which as a general rule is the songwriter or the songwriter's own music publishing company, assuming that the songwriter does not have a publishing deal with an outside music publisher. However, if there is a publishing deal in place covering the song at issue, then the owner of the song is normally the music publisher.

This permission which must be obtained for the underlying song is called a "synchronization license." Here we are not talking about a particular recorded version of a song, but instead, only the underlying song itself.

The terminology here can get confusing. But, to make it simpler, let's take a situation in which a song has been written by a songwriter named Joe A, and the music publisher for the song is B Music Company. Let's also say that three different bands have each recorded their own separate versions of the song, and let's call those bands X, Y, and Z. In this situation, the synchronization license is obtained from the B Music Company, regardless of which recorded version (i.e., X, Y or Z's) will be used.

As for the permission which needs to be obtained for the specific recorded version which the producer of a film, television show, commercial, or computer game wants to use, that's called a "master use license."

The Master Use License. A master use license needs to be obtained by the producer for whichever recorded version is going to be used. So, if the producer of a film, television show, commercial, or computer game wants to use Band A's version,

label approvals (as can be seen, for example, in some recent commercials using Beatles songs), and sometimes it's because the already existing recorded version does not stylistically fit the project for one reason or another.

In this situation – i.e., when a producer is

two, and so in most instances the producer won't consider it all that important to obtain a long term license.

The Territory

1. Theatrical Films: Typically the territory is



having a new version recorded as a "work for hire" -- the producer does not need to obtain a master use license, since the producer is not going to be using a master recording owned by someone else. But, even then, the producer still needs to obtain a synchronization license from the music publisher of the underlying song.

COMMON "SYNCHRONIZATION LICENSING" ISSUES

There are many issues which may arise whenever a synchronization license is being negotiated between a producer of a film, television show, commercial, or computer game, and the publisher which owns the underlying composition.

Some of the main issues are: (1) The length of "the term" of the license (i.e., how long the license will remain in effect for); (2) The scope of the territory (i.e., the geographical area in which the producer can use the song in his or her production); and (3) Whether the producer will have exclusive rights to use the song, or instead, whether the publisher can give other producers the right to use the same song at the same time.

The Term

1. Theatrical Films: The term is generally for the "life of the copyright" (in other words, the

"worldwide.")

2. Television: It used to be that the territory was usually limited to certain countries. Today, most often, "worldwide."

3. Commercials: Local, regional, national, certain countries, or worldwide, i.e., depending on what the parties negotiate.

4. Computer Games: Worldwide.

It's important to mention here, though, that even though a license may say that it's a worldwide license, a producer has to be very careful here, especially if it is a large company doing business in other countries. This is because of the fact that in many foreign countries, licenses issued directly by publishers are not valid for those countries. Instead, a producer seeking to clear the rights for those countries must obtain a license from a rights organization or governmental agency in each of those countries, even if the producer has already obtained a purportedly "worldwide" license from the U.S. publisher.

Exclusivity Versus Non-Exclusivity

1. For theatrical films and television shows: Synchronization licenses are almost always non-exclusive in regards to films and television shows. If there is exclusivity, the producer will usually be paying dearly for it. Assuming there is no exclusivity, the owner of the song can license it to as many other companies as it likes.

2. For commercials: There may be exclusivity for a limited period of time. When there is exclusivity, it is most often limited exclusivity, limited either to the territory of the license and/or to particular products or industries.

3. For computer games: Usually non-exclusive, except that fairly often the license agreement will prohibit the publisher from licensing the music to be used in other computer games for however long the license agreement will be in effect.

The Amount of the Synchronization License Fee

How big the synchronization fee will be in any given situation will depend on many factors, such as the degree of public recognition of the particular music involved (for example, whether it was a hit song in the past, and if so, how recently), the nature of usage (e.g., in a film versus a television show versus a commercial, etc.), and the term of the license. Depending on the nature of the production (film versus television, etc), there will be other considerations as well. For example, in the case of a film, there are such considerations as how many times the song will be used in the film (and for how long each time), and whether the music will be used in the foreground (versus the background), or in trailers.

"Even when the up-front synchronization license fee is small, there can still be some very substantial public performance monies to be eventually received by the publisher and composer from their performance rights society (i.e., ASCAP, BMI, or SESAC)."

then the producer must obtain a master use license from the band (if the band is unsigned), or, if the band is signed, then from the band's label. (Bear in mind, though, that even when a band is signed, the band's recording contract may very well contain provisions requiring the label to obtain the band's approval before allowing the band's music to be used in a film, television show, commercial, or computer game.)

The comments above, concerning the producer's obligation to obtain a master use license, assume that the producer wants to use an already existing recorded version of a song. However, there are situations in which the producer may want to have a new recording made, i.e., as a newly-recorded "work for hire." Sometimes, this happens because the producer cannot obtain the necessary band and/or

license will last as long as the song is protected by copyright law, which, as a general rule of thumb, is today 95 years).

2. Television: Sometimes for 2, 3, 5, or 7 years, or, currently much more common, for the "life of copyright." (There's been a rapid trend toward "life of copyright" in recent years.)

3. Commercials: Typically an initial term of anywhere from 13 weeks to one year, often with the producer's right to renew for another equal term upon payment of an additional licensing fee (which might, for example, be 125% or more of the original fee).

4. Computer Games: The term is generally for the "life of the copyright," or for a 2,3, or 5 year term. As a practical matter, there are very few computer games which will have a life span of over a year or

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

**"Two years ago
Lael Alderman
formed the
Bella Fayes,
releasing a very
successful EP,
So Much More
Than 'Hello,' a
little over a
year ago."**

The Truth In A Beautiful Lie-
The Bella Fayes
Self-Produced

I t's no secret among local bands that the current Portland live music scene is at an historical nadir. For proof, one need look no farther than the Boregonian's weekly Local Top 10 records in their Friday A&E section. What once was a bastion for the likes of Calobo, Heatmiser, Elliott Smith, Rubberneck and countless other top-tier local bands, is now populated by out-of-town entities such as the Melvins or Death Cab For Cutie. Local band Pink Martini routinely makes that Top Ten list with *Sympathique*, a recording that is over four years old! Nothing against Pink Martini, but one would hope that the public could find some other local product to get excited about, other than a four year old record.

The reasons for this deplorable state of affairs are manifold: an apathetic public, the rise of the DJ in the local club scene and the fact that no band seems able to muster much of a local following. Perhaps the fact that musicians make no more money for a gig today than they did twenty-five years ago might have something to do with it. Maybe other occupations look more lucrative to today's potential musicians: such as a job at McDonald's, or busking: there's lot's of money in busking. Whatever the case, the local live music scene seems, sadly, very near-death.

Continued on page 9

The Bella Fayes bassist Davey Hall, formerly of Thrillbilly.

What a month of music! Dave Matthew's Band was brilliant. I saw the last tour, and the band seems even better this time around. The security was tighter, but seeing him again was sweet. The opening band, Soulive was a hot jazz band from New York City. Dave introduced them and sang this incredibly beautiful song with the band. Then Soulive sat in for the last song with Dave, which was a cover of

yelling, "Please don't do this buddy!" Walt kept yelling, "Stop! Thief!" My car had been broken into in Forest Park a while back, and I just thought to myself that this could not be happening again. Anyway, we chased him about two blocks and he managed to get out of our view. Walt and I dashed around a corner and the thief and my purse were gone. I raced to the end of the block where two guys were smoking a cigarette. I asked if some guy had just come running by. They

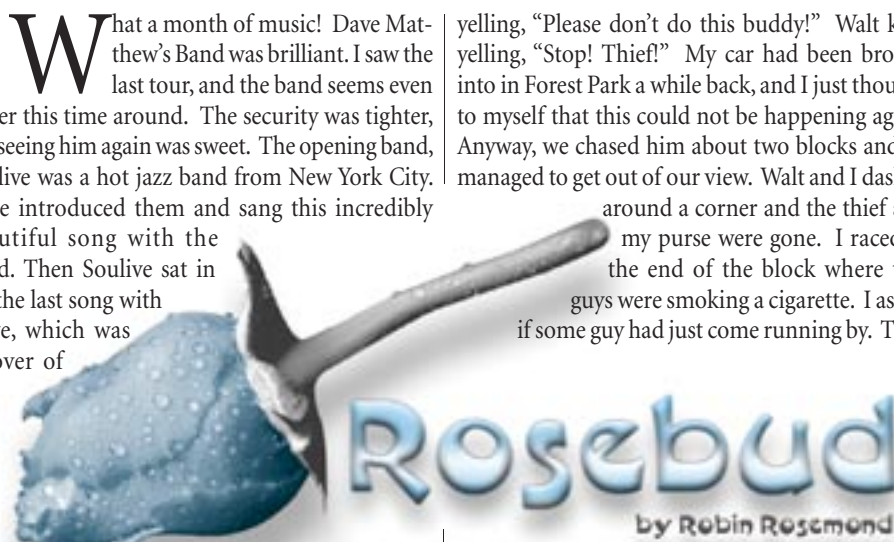
came racing around the corner in her Mercedes with a cell phone to her ear. She pulled up and handed me the phone saying, "It's 911!" I started to speak to 911, but just then, the guy who stole my purse leaps out of a dumpster across the street and takes off running. I yell after him, "Where's my purse?" He replied, "What purse?" He kept on running, and Walt ran after him. I yelled at Walt to catch him as the 911 operator calmly said in my ear, "Ma'am? Ma'am, I cannot help you if you don't stop yelling." I could not stop yelling, so I handed the phone back to Siri and raced over to the dumpster. There was my purse with all my belongings strewn across the asphalt. I squeezed in-between the wall and the dumpster and retrieved most, if not all of my belongings. By then, a small militia had congregated, and Siri and I told the story for the first time that night. Soon after, we found out that the police nabbed the guy near Powell's books. Walt Curtis, who managed to be there when the police arrived, came back to the gallery and told me I should go up to Powell's and identify the guy. I did not want to get near him, but Walt said it was

my duty as a citizen to identify the thief. I hiked up there with Siri and met up with the cops and the guy who robbed me. I felt sorry for him at this point, but I did finger him and told the police I was sure it was the guy who took my purse. Siri and I went back to the gallery where there was already a debate starting on weather or not I should press charges. It was the "hot topic" for the rest of the evening, as well as the telling of the actual robbery. I was completely torn myself. I did get my purse back, but what if the next time he robbed someone it was someone who could not catch him? I told myself that if the guy did not have a record, I would not press charges. Well, he does have a record and I did testify against him at the Grand Jury. In retrospect, I still feel bad for the thief. I realize that this big guy is running around robbing people, and what we need in this world is people helping each other not robbing each other. What is the moral of the story? You tell me.

I heard that Art Alexakis was playing Billy Rancher & The Unreal Gods on a radio show, and now the kids are out buying Boom Chuck rock. Also, due to David Bowie's friendship with Courtney Taylor from the Dandy's, there is a new eye and ear on our local music scene. Courtney apparently played some James Angel from Nero's Rome for Bowie, and now Angel may be signed cause Bowie likes what he heard.

Please write to me: rosebud@teleport.com

LL



Bob Dylan's All

Along the Watchtower.

I saw Beth Horton at the Show Box in Seattle. It was a hot, crowded, and smoky night. She is very talented, but I enjoyed listening to her live on the radio more than in person. I heard her live interview on a Seattle station on my way up, and on my way down, I heard her on Kink's lounge. She told the story about giving Emmy Lou Harris a necklace, and how she met Billy Orbit at a party. She shared many other tid-bits about her life that made me appreciate her all the more.

It was a great opening bash for painters, Lauren Mantecon and Joe Thurston at Mark Woolley Gallery. The art was great, the party afterwards at Café Azul, and drinks at Saucebox were also quite fun. During the festivities, I was downstairs where people smoke cigarettes and sit on a small wall on the street. I was with Walt Curtis, Eva Lake and a sales person from Nordstrom. Anyway, this tall, black guy comes up to me and asks for a light. I told him I did not have one and he proceeded to grab my purse. I grabbed it back. Then he pulled it very hard from me and all I had left was one strap as he barreled off down the street. I immediately got up and ran after him. Walt Curtis took up the rear. I started yelling very loud and so did Walt. I was in heels and wondering how long I could actually chase this guy. I continued

said "No." I knew he must be in close proximity. I began to walk down this alley toward a dumpster, when my friend Siri Krosen from Seattle,



Glen Allen, Siri Krosen,
Lauren Mantecon @ Saucebox

"Courtney Taylor apparently played some James Angel from Nero's Rome for Bowie, and now Angel may be signed cause Bowie likes what he heard."

Views & REVIEWS

by Fran Gray

Land of the Blind- Ordinary Magic CD- Omanion

Assembled from the wind and woven with nature's gossamer strands, the powerful and passionate voice of lead singer Cyoakha Grace guides a passage into ecstasy for the listeners of West Coast band Land of the Blind. On Ordinary Magic, the beautiful phrases and chants of this alluring voice are an ethereal, tribal apparition traveling on a breeze looking for a soul to stir. In one moment with a vigorous gutsy blow, she is a wailing medicine woman doing her magic. In another moment, she sings with the gentle ease of a sunrise. This voice is an instrument of nearly indescribable beauty.

If Cyoakha's mesmerizing voice leaves you searching for words to describe it...what of the unlikely assemblage of instruments played by the band? Dumbek, bongos, penny whistle, congas, flute, didgeridoo, viola, violin, translucent keyboards, dulcimer, car keys, sitar, "bee horn" and even an innocent cookie tin are all present. Melodic, ever present bass lines and drum rhythms carve out a deep groove that anchors this music to planet Earth while Cyoakha's voice launches it back to atmospheric surrealism.

Though joined by guest musicians, Cyoakha, Regina LaRocca, Krystov, Equinox, and Melo Cady compose the main "Blind" tribe. Each is a musician of splendor. If track one "Tribe" is an otherworldly cry from the night with dark bass lines and pulsing drums laying out the groundwork for an explosion of instruments, perhaps this song is also a reminder to the band to always remain connected... "we've got to be a tribe...as we were in the beginning...when we were still alive." Unexpectedly, track five "Mother" based on a traditional Celtic folksong, flows along like a gentle stream and takes you back a bit to songs like Traffic's "John Barleycorn."

Ordinary Magic is a dreamy and droning, dancing and wailing, haunting and rhythmic enchantment. Land of the Blind transports you into its world of tribal, Celtic, psychedelic, alt music with the spinning of an extraordinary iridescent disc. Isn't that what it's all about anyway?

Martin Posen- Listening Hands CD- Bare Bones

Martin Posen's music is lusciously adorned with rich steel string acoustic guitar compositions very much in line with the music of Michael Hedges or Alex DeGrassi. Listening Hands alternates its energy from track to track going between fluidly, ethereal finger picking as in cut 2, "South of Portage Lake Road" and the more powerfully, concrete strumming and lead playing of track 1, "Sans Souci". Each song takes a journey with explorations into melodic storylines told only through the grace and finesse of this gifted musician's hands and mind.

Minus bass, drums, keyboards, percussion and other electric instruments, this music is bare bones in a production of simplicity, yet each measure emotes passion bringing to light the meaning of each sonic passage. Standing on the tundra of the Alaskan wilderness, track 11 "Howl," waits for wolves to provide an evening chorus. "Django Townsend,"

track 9, warps time and space placing on stage an unlikely union of musicians; "Hot Club" Jazz guitarist of the 30's, Django Reinhardt, morphed together with 60's classic rocker Pete Townsend. This makes for a heck of an interesting guitar song and is a bit of a microcosm for the rest of this diverse CD.

On Listening Hands, Martin Posen travels to beautiful acoustic spaces exploring the world, people and situations with the touch of his hands and an acoustic guitar. He hears and sees the world through his instrument and through it, we understand his vision.

Phamous Phaces- New Pop City CD- Bink

As contagious as a kindergarten cold, and as surprising as a sliver of light on the western horizon after a new moon, the "dressed in black" pop outlaws Phamous Phaces have returned from their 2001 European tour with a new CD release and a rejuvenated spirit. Tours don't usually have that effect, instead they have a way of inducing a required season of rest. However, there are 13 fresh tracks on New Pop City that sound far from tired.

The Phamous Phaces brand of pop-rock is true to form and function with three and a half minute hook-baring songs containing a bit of Beatles influence as in Track 1, "Denmark." This song with its richly trickling instrumental hook, echoing tremolo guitar, and three part vocal harmonies is one for the memory banks....as in, just try to forget it (not that you would want to); while track 2, "Standing on Stage" is reminiscent of the more recent, intoxicatingly dark sounds of English pop artist Michael Penn. With a contemporary almost folk-rock feel, along comes track 9 "Allie" a gentle song written about one of the band member's new baby. The last song on the CD "Where's the Words?" displays the Phamous Phaces ability to leave a song in your head. This instrumental, written in structure like a song that was supposed to have words, could easily turn listener into lyricist.

With another European tour slated for June and the recharging effect it seems to have on the band, Phamous Phaces could return with yet another high-powered pop-rock collection....not to put pressure on them. Hopefully their batteries won't melt.

Spring Time Live

Diggabone- Mt Tabor Theater

The Mt. Tabor Theater hosted a splendidly raucous evening marked by the jazz infused, funk, rock sizzlings of Portland band Diggabone opening the "Big Room" and filling it with fabulous arrangements and tightly executed playing. It was both mesmerizing and entertaining. Jeff Miller and Franklin Galwas, a dynamic duo of percussionists on frame drums and congas respectively, delivered tasty sub-arrangements of double drum solos with funk/Latin rhythmic flare. If the power of these two instruments pounding

in your heart wasn't enough to lock you in to the show...no worries. Carter Hill on a stand-up electric "Oregon" bass, syncing up with lead guitarist Jeffree White, played fabulous double solos. Hill's fretting hand was all over the neck with a speed seemingly impossible on an instrument of this magnitude and bulk. A rather sizeable amp producing gobs of delicate decibels helped bring Hill and his playing close to a musical bystander.

The aforementioned lead guitarist and vocalist Jeffree White, along with electric, midi and acoustic guitarist and vocalist Eric Bohne, repeated the double-up theme with relaxed unison vocals juxtaposed against high kilowatt tunes with double guitars. It was like a cycle of musical energy rotating around the stage in two's for 45 minutes.

Jeff Trott- The Ohm

Any show that begins with five minutes of sizably loud rhythmic droning is bound to stand out or at least get an audience's attention. This is exactly how Jeff Trott and his band kicked off the night at Portland's club Ohm. With his electronics side-man Keith Schreiner, opening as a didgeridoo soloist for one song, he left the crowd in a stunned disbelief which later erupted into a roar of applause.

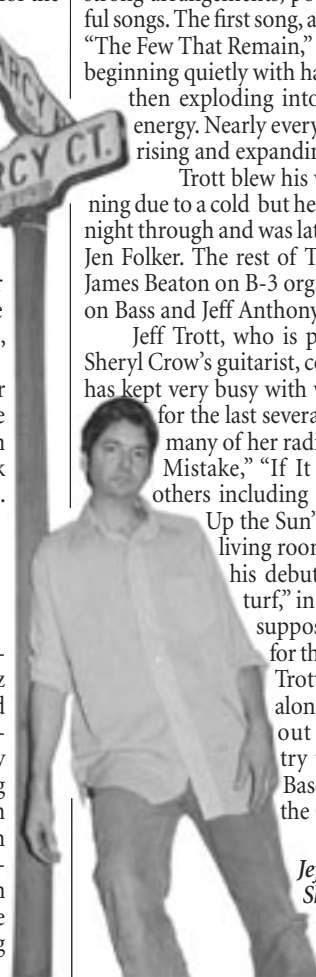
Stepping on to the stage with a humble acoustic guitar takes some confidence after such an unusual performance, but Trott's show was packed with strong arrangements, powerful solos and wonderful songs. The first song, a shivery rock extravaganza "The Few That Remain," was like a star going nova; beginning quietly with haunting lyrics and phrases then exploding into textures of instrumental energy. Nearly every song exhibited that same rising and expanding of sound layers.

Trott blew his voice out early in the evening due to a cold but he kept on going and saw the night through and was later joined by guest vocalist Jen Folker. The rest of Trott's tight band includes James Beaton on B-3 organ and Piano, Nate Query on Bass and Jeff Anthony on drums.

Jeff Trott, who is probably better known as Sheryl Crow's guitarist, co-writer and co-producer, has kept very busy with working on Crow's music for the last several years. He has co-written many of her radio hits including "Favorite Mistake," "If It Makes You Happy" and others including her new release "Soaking Up the Sun" which he recorded in his living room. Recently, Trott released his debut CD, "Dig up the Astro-turf," in surround sound which is supposedly the next big change for the industry. Since its release Trott has been playing shows along the west coast to launch out on his solo career and try the lead spot on for size.

Based on the performance at the Ohm, it seems to fit.

Jeff Trott; better known for Sheryl Crow.



The the & the GOOD BAD UGLY

Continued from page 6

One band that is going against that trend are the Bella Fayes. Leader Lael Alderman made news a few years back when he signed a developmental contract with Geffen Records, which thus far, hasn't yielded much. Two years ago Alderman formed the Bella Fayes, releasing a very successful EP, *So Much More Than 'Hello'*, a little over a year ago.

"What once was a bastion for the likes of Calobo, Heatmiser, Elliott Smith, Rubberneck and countless other top-tier local bands, is now populated by out-of-town entities such as the Melvins or Death Cab For Cutie."

Local press, radio and even TV have featured the band over the past couple of years. Their renown for playing tight, Beatlesque power pop spread quickly. By last October their song "White Noise" was one of a dozen songs selected for a nationally distributed ASCAP compilation entitled *EAR*.

As mentioned in last month's *As The World Turns*, the band recently signed a lucrative contract with Dell allowing the computer manufacturer to include the Bella Fayes tune "Trying To Find A Way," from the band's new album, as a demo, promoting the company's music software. Suh-weet! Dude, y'ur gettin' a Dell... with the Bella Fayes on it!

This eleven-song outing furthers the band's status. The songs are tightly knit, well-written, well-executed Pop gems, basically performed live in the studio. Alderman has a knack for crafting memorable Pop hooks, especially on the more uptempo tunes. His vocal delivery is reminiscent of many '60s British invasion singers. The band, whom were never slouches have ratcheted up the musical presentations another notch, displaying keen musical maturity.

The first track, "Feel Like I Wanna Feel," is a classic rocker that throws Alderman's many skills into clear relief. His gritty vocal, distorted in the mix, scats a rap that calls to mind Dylan's "Subterranean Homesick Blues," in the verses, with a nod to Bowie's "Suffragette City" in the chorus. Drummer Shane Fisher lays down a clean, hard-hitting beat, over which Davey Hall (formerly with Thrillbilly) contributes a punchy bassline. Meanwhile, Jason Henry adds jagged lead guitar across Lael's craggy rhythm guitar. Henry cuts loose with a fiery, '60s garage-influenced solo, to cap off a great opening tune.

"Wake It Up" is a simple song, nicely punctuated by Fisher's tom-driven beat, coupled with Hall's eighth-note basslines in the verses. Henry adds a nifty, middle-Eastern flavored guitar figure in the chorus, which lodges indelibly in the brain. A four-to-the floor rhythm drives the familiar Jellyfish-like melody of "Tables Will Turn." Alderman

mutter the lyric, with a vaguely Bri'ish, cockney sneer, reminiscent of Billie Joe Armstrong of Green Day. "May think the past is behind you/'til someday it finds you/Though all of your bridges have burned/And the bed that you made/With the plans that you laid/Show just how little you've earned."

The aforementioned Dell-distributed "Trying To Find A Way," is a confectionery slice of rock 'n' roll worthy of the sons of Cheap Trick. Echoing Klaatu's "Calling Occupants...", the song is an anthem to some sort of indistinct DIY army, fighting against the status quo and the powers that be. "Calling all of those/The truth won't hurt

the one who knows/Trying to find a way.../Calling all radio/We've changed our minds and we'll go it alone/Trying to find a way." And there you have it. If that doesn't demonstrate some software, then who knows what will?

Beatles influences abound in "Poolside," a slower number, which features occasional three-part vocal harmonies. But, especially when measured against the first four songs on the album, it fails to make as big an impact. More or less the title track, "New Shame" contains the thought provoking line: "The truth is a beautiful lie/The empty answer to the question why." Well, here here. But be that as it may, the song faintly recalls Matthew Sweet or Third Eye Blind with a hint of Mother England thrown in. Not bad.

A wonderful staggering waltz, "Channeling" could pass for an early Gin Blossoms song, with supple harmonies over an impassioned performance. Henry's guitar squawks and squeals

"The focus of 'Noise For Pretend's' presentation is the captivating voice of Esperanza Spalding. Still a teenager, Esperanza has the voice and vocal phrasing of a woman two or three times her age."

pinion powerful power-chords through an intricate march. Great.

An interesting and brief song, "Shortcut" moves in an unorthodox round that nicely captures its self-enclosed subject matter. Another balls-out rocker, "Come" swaggers and blusters, while sounding at times like later-period U2, before breaking into a transient '60s Who-like section, where Henry gives a short display of his keyboard prowess.

As with "Tables Will Turn," "The Girl Most Likely To" utilizes an aggressive march rhythm and a certain Jellyfish-ish musical sensibility. Henry's

ineffable organ accents add nice punctuation. The ballad "In The Transistor's Glow" maintains a certain country twang, with acoustic and slide guitars adding to the effect.

There is not a bad song among the eleven presented here. And there are several that stand out as truly memorable. Lael Alderman and the Bella Fayes would seem to be a band with a bright future, although, as outlined in "Trying To Find A Way" it would appear that they wish to dictate that future on their own terms. If any band can do it, these guys can.

Happy You Near— Noise For Pretend
Hush Records

We first met the young trio Noise For Pretend last November, with their split EP with Blanket Music. Two of the songs, "Money Penny" and "Pants With His Halfway Down," among the four presented on that EP, are reprised here. In addition there are nine new songs. And, as before, the focus of the presentation is the captivating voice of Esperanza Spalding. Still a teenager, Esperanza has the voice and vocal phrasing of a woman two or three times her age.

Accompanied by drummer Christian Cochran and guitarist Ben Workman (who sings three of the eleven songs), Esperanza caresses each tune with a voice as sonorous and dusky as a tenor sax. Compared to Bebel Gilberto, Esperanza also recalls Astrud Gilberto, Julie London and Sarah Vaughan, imparting each song with a smoldering, detached quality that positively steams up the pits on the compact disc.

Beyond that, Esperanza is an accomplished double-bassist, coaxing a variety of nuances from the cumbersome instrument. Together, the members of the band create a trendy, space-age bachelor pad sort of sound that is equal parts Brazilian bossa nova, cool jazz, blues and even a pop sensibility heretofore unexplored.

"The Song Formerly Known As Whatever We Used To Call It" is a ghostly jazz-inflected number, with a slightly frenetic quality, generated primarily by the bass. Esperanza's soulful vocals exhibit a rap-

idly growing assurance and maturity (the first three songs were recorded only just last February) over material recorded last year. However, the ingenuous siren-call of her voice remains distinctly intact.

Likewise, the swinging, 12/8 scheme of "Due To Lamplooking" allows the group to explore a lively setting, with Esperanza evoking Dinah Shore and Doris Day with stylish aplomb. Sumptuous. But "Go Figure, Another Warm Day In Paradise" is a complete departure for the band. Sounding

Continued on page 17

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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
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 Service: Promotion, Sound Recording, Video post work.
 Years Experience: 12 years.
 Specialty: Servicing the Christian community.
 Availability: Anytime.

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 1416 SE Morrison
 Portland, Or 97214
 (503) 238-1955
 (877) 238-1955
 Fax: (503) 238-1787
 Email: inner@teleport.com
 Website: www.inner-sound.com
 Contact: Jay Moskovitz, Mike Mahoney
 Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."
 Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1
 Specialties: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascam, Yamaha.
 Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

Prescription Electronics
 P.O. Box 42233
 Portland, OR 97242

Ripplinger, Joseph
 (503) 655-3869
 Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show
 Years Experience: Pro since '81
 Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic
 Availability: Yes!
 Specialties: Excellent live mix, stage management and light direction. Production efficiency.
 Clients: Candlelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbaks, 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**

Aladdin Theater
 3017 S.E. Milwaukie Blvd.
 Portland, OR 97202
 503-233-1994 info line
 Format: All styles (no punk)
 Booking: Mark Adler 503-234-9694
 503-234-9699 (fax)
 Capacity: 588
 Equipment: PA, lights
 Headliners: Warren Zevon, Ray Davies, Chic Corea, Keb Mo, Paula Cole

Arnada Cafe
 1717 Broadway
 Vancouver, WA 98665
 360-750-9596
 Format: rock, blues, jazz, acoustic
 Booking: Miguel 360-750-0811
 Capacity: 200
 Equipment: Full P.A., mic stands, monitors
 Headliners: Blyss, Mel, Rustvein

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

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

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

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

Billy Ray's Dive
 2216 NE MLK

QUARTERLY PRODUCTION/VENUE GUIDE

503-287-7254

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

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

Bitter End
 West Burnside
 Portland, OR
 503-517-0179

Blue Note Lounge
 503 W Burnside
 503-222-3334

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

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

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

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

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

Cobolt Lounge

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

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

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

Crystal Ballroom
 1332 W. Burnside
 Portland, OR

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

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

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

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

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

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

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPRY

Local track-record trivia.

Name the Everett, Washington player who showed up in the Hollywood studio scene as a teenage musician, played the guitar parts on **Ritchie Valens'** "LaBamba", the **Righteous Brothers'** "You've Lost That Loving Feeling" and **Sonny & Cher's** "I Got You Babe", moved over to bass on "Good Vibrations" with the **Beach Boys**, "Last Train To Clarksville" for the **Monkees**, and "Light My Fire" with the **Doors**.

Hint. It wasn't a guy...

Which is why we have events like last month's **Daisychain** (See *Skinny* P.16) at the Mt Tabor Theater.

The player in question, **Carol Kaye**, rose to top call in the Los Angeles studios in the 70's and was a favorite of producers **Phil Spector** and **Quincy Jones**. The list of hit songs and scores she's played on is overwhelming. In addition to the classics listed above she played her part on hits by the **Buffalo Springfield**, **Joe Cocker**, **Lou Rawls**, **Sam Cooke**, **Ray Charles**, **Frank Zappa** and a score of other artists. For movies and television she contributed to dozens of familiar themes from "Mission Impossible" and "Mash" to "The Godfather" and "Hawaii 5-0".



Meredith Brooks grew up in Corvallis, played in bands in the northwest and launched her career in Hollywood from Portland with **Meredith Brooks & The Angels Of Mercy**.

Then she had that worldwide freak hit "Bitch" that ruined the whole expectation thing.

How do you follow phenomenon?

In Meredith's case she had chops to fall back on and even after the record deal at Capitol turned sour she was still a big musician story and one of only five women to make the cover of **Guitar Player** magazine. **Fender** promoted her vigorously in **Front Line** and mulled a **Meredith Brooks** model Telecaster.

Now she's got indie cred and another chart record...

VH1 invited Meredith to appear in the Super-Hyped- **Divas Las Vegas -A Concert To Benefit The VH1 Save The Music Foundation**, May 23rd with **Celine Dion**, **Cher**, **Janet Jackson** and **Whitney Houston**. **Entertainment Weekly's** review of the event used a picture of Meredith squeezing a high note out of her Lake Placid blue **Fender Stratocaster**. According to **EW**, **Las Divas**

announcer **Wayne Newton** blew his intro and called Ms. Brooks 'Mercedes'.

Danke Schoen.

Melinda Newman in her **Billboard** column **The Beat** (5/25) says Brooks' new album **Bad Bad One** on **Gold Circle** is one of just a few indie albums getting airplay on **Adult Top 40** radio stations. Brooks first single "Shine" came on **Billboard's Adult Top**

"...Meredith Brooks jumps back into the fire with the high-octane **Bad Bad One**, her bow for **Gold Circle**. Packed solid with sass and a dozen kick-ass songs, the set showcases Brooks ably blending straight ahead plugged in rock with enough contemporary elements to show that she's kept an ear tuned into pop culture, including some intriguing brass effects, drum loops, and vocal layering."



The Dandys and Meredith in the beginning.

40 Chart May 18th at #35.

Chuck Taylor didn't hold back in his review of the lp starred **Album Review** in **Billboard** (6/1), "...our heroine co-wrote all songs and co-produced the album, showing her savvy on all fronts."

"A welcome return that shows the new kids out there a thing or two."



Meredith and the **Dandy Warhols** were once label mates on **Capitol**, both discovered

D TURNTABLES

BY BUCK MUNGER

by now moved on A&R executive Perry Watts Russell and both initially released around the same time.

Meredith the pop star has the giant hit, burns out, and is now on the charts with an indie label while the underground Dandy Warhols are still with the major having toured and won the fans gradually working their way to international recognition.

Gold in England, Ireland and Australia.

Most recently the toast of Italy, following the success of their charting song "Bohemian Like You" familiar to European radio audiences through a Vodaphone commercial and New Music Express nomination for "Best Single"

Now, the Dandys hang out with David Bowie (see Rosebud P.7) and will share the stage with him at the Meltdown Festival in London June 29th. That one is sold out but you can wish the band bon voyage June 13th at the Crystal.

From there it's overseas for dates in the UK, Netherlands, Greece, Italy, Portugal, Spain, Ireland and Belgium.

Capitol is about to announce the release date for the new album recorded in Portland.



Annyland comes to Irvington.

Anny Celsi left Portland for Hollywood a few years before Meredith Brooks. Anny's shtick was more art-folkie singer-songwriter. In Los Angeles she landed a job in the licensing department at Warner Brothers and proceeded to fill up her Rolodex with all the winning numbers. In March of this year she landed a track on the SIBL project compilation CD with Bruce Springsteen.

Anny has a new lp out herself and is zooming through Portland with a 10 a.m. appearance at the Portland Arts Festival, Friday, June 14th. Later that night she'll headline *Sirens on Sixteenth Avenue* with Claudia Russell and Bruce Kaplan, an all-acoustic house concert at her ancestral home in Historic Irvington. For reservations and details call (503) 284-8905.



Les Paul will be 87 June 9th...

And if Pat O'Donnell and Mick Flynn had twenty thousand dollars to spend, Les would've been celebrating his birthday at the Monarch Hotel in Clackamas, where this year the 9th Annual City Of Roses Vintage Guitar Show will again take place Sunday, June 9th.

"Since it's his birthday, we called and invited Les, but we just don't have that kind of money to spend, so, we'll just have a couple of Birthday cakes and sing 'Happy Birthday at 4PM,'" says Pat.

The City of Roses Vintage Guitar Show, began in 1994, attracts almost a thousand buyers and sellers every year and a wide variety of instruments and musical products are offered. "Real vintage guitars are getting so scarce the show has evolved into more of a musical instrument flea-market swap-meet." Says Pat.

Vintage musing...

I wonder how Les Paul would have felt back in those developmental days if he had known that those early electric guitars would some day be so popular, manufacturers would be able to charge extra for rust on the hardware.

Guitar builders, led by Gibson, started manufacturing new "old" instruments several years ago after a rash of counterfeit dead-ringer 70's Flying V's appeared on the vintage market and sold at authentic prices.

Fender now offers three grades of faux vintage instruments including "Relics" which feature "nicks, scratches, worn and checked finishes, rusty hardware and aged plastic parts."

"The manufacturers did exactly the right thing," says guitarist Doug Fraser. "I used to tell the Gibson reps they were only competing with their past." Aside from playing with many of Portland's major label acts over the years, (See Rewind P.3) Doug was the guitar guru at Showcase Music for eight years.

"I loved working in a music store. I knew everybody. And, as for gear...I heard it all. I knew what the best pick-ups were, what the best pots were, where to get the best necks and bodies." Although Doug built his own guitar from state of the art parts, he disdains the new amplifier modeling technology and says his trusty old '63 Vox AC-10 head, driving 2-twelve inch 15 watt 'Bulldog' Celestion speakers, made "believers" out of recording studio engineers across the country.



Courtney loves this...

Film director Gus Van Sant bailed out of New York after September 11th arriving home in Portland with moving boxes packed in layers of dust from his apartment on Canal Street close to ground zero. Glitterati say Gus is now holed up at the Gregory in the Pearl District writing a screenplay about the last three days of Kurt Cobain's life.

"Courtney's been schmoozing around, but he's ducking her," says an observer.



Playback playback...

Floater's new Pantheon lp "Alter" arrives in stores June 4th. They play the Roseland Theater June 14th.

Floater is bummed after losing one of their Anubis (dog head) mascots off the stage in Ashland, April 25th. "The two Anubis heads that are always with the band at practice, the studio and on stage were a gift from the band's former sound engineer and friend. They have had them for five years and the band is saddened by the loss of one of them."

"Also, if anyone knows anything about the box of 30 CDs and the 10 shirts that were taken from side stage, for whoever took these things, if you don't return them or if you sell them, we pity you..."



SOUNDBITES...Fred Chalenor's Face Ditch played a whole lot at the Long Goodbye during the punk era. Fred is moving home to Portland and has Face Ditch in the studio in Seattle working on their first CD...Former Dan Reed Network guitarist Brion James in the studio with Babyface after returning from dates on the road...Lew Jones new CD "Sublimation" produced by Dharma Bums alum Jeremy Wilson rocks "a great deal more" than Lew's latest "American Folkie"...tv616 at Berbat's June 7th. Their EP is due August 10th and they'll play Dantes that day for a live video shoot of "Transfusion"...A CD Release Party for UHF's "If It Was Easy" at the Ohm Saturday, June 15th...Spigot just back from France will play Music Millennium- Northwest Sunday, June 23rd at 3PM

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**QUARTERLY
PRODUCTION/VENUE
GUIDE**

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Jazz de Opus
33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
503-224-6631 (fax)
Format: Jazz
Booking: Haley
Capacity: 50
Equipment: Piano & speakers
Headliners: Mel Brown, Thara Memory, Kelly Broadway.

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

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

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

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

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

Mt. Tabor Pub
4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Booking: Peggy 503-232-8813
Capacity: Main Room 339
Acoustic Room 72
Equipment: PA, Lights
Headliners: Buds of May, Omar Torrez, Fernando,
Ezra Holbrook, Steve Smith

The New Paris Theatre
SW 3rd & Burnside
Portland, Oregon 97204
503-224-8313
Booking: Senor Frogg (503) 236-7745
Format: Punk/Gothic/Industrial/After Hours Dance
Headliners: Written in Ashes, Grindstone, Mobius,
Monkey Fur, Soy Futura, Sumerland, Good For

Nothing, Honey Rider, Mortal Clay, Faith & Disease,
Fuckpriest Fantastic

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

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

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

Rock Creek Tavern
10000NW Old Cornelius Pass Road
Hillsboro, OR
503-645-3822
Booking: Jan Haedinger
Format: Americana, singer songwriter, acoustic and
low volume electric
Equipment: 12 ch board, 2 monitors, 3 mics, stands
and cords.

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

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

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

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

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

Snake and Weasel
1720 SE 12th
Portland, OR
503-232-8338

The Jazz Bar at Sweetbrier Inn
7125 SW Nyberg Rd.
Tualatin, OR 97206
503-692-5800
503-691-2894 (fax)
Format: Jazz
Booking: Denny 425-454-4817
Capacity: 50

Equipment: Piano, PA
Headliners: Mary Kadderly, Dana Lutz, Jean-Pier Gareau,
Marilyn Keller, Johnny Martin

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

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

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

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

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

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

White Eagle
836 N. Russell
Portland, OR 97227
503-282-6810
503-282-0842 (fax)
Format: Various (no punk/techno)
Booking: McMenamins/Jan 503-249-3983 x 497
Capacity: 110
Equipment: 12 ch board, 3 monitors, 6 mics, Lighting, Some in-house sound assistance
Headliners: Buds of May, Steve Bradley, Jerry Joseph & Jackmormons,
Jeff Trott, John Bunzow

Salem

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

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

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

Corvallis

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

Albany

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

Eugene

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

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

Wild Duck Music Hall
169 W. 6th
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SKINNY WHITE SHOULDER

BY DENNY MELLOR

British guitar legend Peter Green burned it up at the Aladdin Theater may 14th with the help of the backup band from heaven. Resurrecting a long lost and gifted human soul from the internal damages brought on by that mean old devil LSD (short for Lost Stupid and Dumb), brain cell loss and institutional therapy, shows us all that music can do many incredible things if given a chance.

Now that I think of it, those of us that went to their show at Seattle's Eagles Auditorium in the early seventies all went into the music business and are still working in it today, Peter Green and the original Fleetwood Mac had a massive effect on rock and blues guitarist during that era and still today. Evidence of that was plain to see during the pre show auditorium schmooze fest. Portland bandleader Eric Savage posted himself in the front row well within the riff-ripping zone as I call it. Eric just finished several years working for the Clackamas Guitar Center and now wants to focus more on his band work and Peter Green licks. Check out the Eric Savage Band if you can catch them hereabouts in the rose and music city. The Eric Savage Band is supported by Lofty on bass and the incredible Michael Joseph on "trap cannons".

The Mt. Tabor Theater hosted yet another eastside music festival in may, the Daisychain Music Fair as it is billed was an unexpected surprise and offered a fantastic selection of female focused, and

Portland based performers. Promoter Lisa Lepine must have spent a fair amount of time putting together this diverse and wonderful lineup featur-



Miss Cybelvis smacks Denny. photo Botielus

ing fifty-five acts.

Lisa Miller and the Trailer Park Honeys www.trailerparkhoneys.com and Spigot www.spigotband.com both offered different tasty flavors of a similar niche, Groovyrd a jazzy five piece R&B funk-thing, put my daisies in a chain

enough for me to do my white guy spaz dance for a few minutes, Groovyrd is fronted by sultry vocalist Jenn Dashney, AG Donnalioia on fat jazz guitar, Dallas Huber saying it like on bass, Dave Muldoon on traps, Mike Wayland on sax and Russel Scott on trumpet.

You have never lived until the incredible Miss Cybelvis Monroe in front of several hundred people has molested you while her husband Botielus snaps many embarrassing photos. This master performer is one of the reasons I love Portland so much. Cybelvis added a touch of vaudeville, a dash of glitz and a smidgen of sexy to the already complete line up, a true bonus indeed, for more info check out their website at funduo@funduo.com

Other Bands of note from Daisychain among many were the Tofu Groove Girls featuring the sweet yet quirky (and naughty) lyrics sung by Nikki Anders who also played piano, Debbie Kimerly on Guitar and Andres Rustan on electric guitar and, the Jane Wright Band which played a sort of eclectic mix of soulful southern folk style. The Jane Wright Band is supported by Talbot Guthrie on drums (a very good listener!), Dan Gaynor on keys and Tyler Smith on bass. www.janewrightband.com

I caught two excellent acts on the N.W. 23rd Music Millennium stage, Tinhorn, a four piece band with a nice feel for writing smooth but hot songs and, Juana Camilleri a singer songwriter who was born in Mallorca Spain, and raised New York. The daughter of a prominent jazz musician Juana quite possible could be on of the best talents I've heard in a long time and I recommend her upcoming Tuesday Night Show at the Bitter end on west Burnside as a great week night ear treat, bring a date or a friend for a very special trip through the mind and soul of a gifted and beautiful songwriter indeed.

Die Job cut a great five song CD! I heard it-it's hot! Great titles as well: 1.Bitchwhore 2.Tussin 3.Psycho Jacko 4.The Martians Are Comin and Their Pissed 5.Rhinestone. Good titles great CD. For more info on Die Job talk to Billy at Conans on 39th and Hawthorne. Stay cool!

LL



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The the & the GOOD BAD UGLY

Continued from page 9

sort of like the Cranberries, without the brogue, the band strikes a winning pose—with Esperanza coolly delivering a winsome vocal. An electric piano figure and synth string pads add depth and dimension to the presentation. A charming song; and quite radio friendly (as the band glibly announces in the CD booklet).

Workman takes over the vocal duties on "Melatonin Head." Ben's slightly adolescent voice is not as appealing as Esperanza's, but he does quite well with what he has all the same. Cochran's restrained explosive drumwork adds power to the otherwise quiet song. As was mentioned earlier, "Money Penny" could easily work as a James Bond-like spy theme. Workman's guitar colorations are especially imaginative here. Esperanza's sexy vocal adds to the milieu.

An element of Nancy Sinatra hovers around the motorbike mayhem of "Red Wagons Aren't Very Long." Spalding's bass interplay with Workman's palm-muted guitar pluckery is a thing of beauty. "Corduroy" is a moody ballad which finds Esperanza exploring the lowest part of her lowest register in sultry fashion, while Workman demonstrates stalwart sensibilities with superlatively rendered guitar inventions. Workman's vocal on "Seven Dead Kids" starts out as a sort of rap, before dis-

playing a delicate melody in the chorus. A slightly schizophrenic tune.

"Pants With His Halfway Down" is an alluring little tango. Esperanza weaves a spell with her insouciant vocals and dynamic basswork, over Cochran's expert drum articulations. Workman returns to take the lead vocals on "Blisters," another song that changes gears a few times through the course of the arrangement. Esperanza lends rare harmony backup vocals in the chorus. The final cut, "Evil Petting Zoo," is a gentle ditty in 3/4 time, nicely arranged, with a faint European feel to the proceedings.

Noise For Pretend show great gains in a short time, offering a world of promise for their future. Esperanza Spalding has special talents that deserve to be heard by a much wider audience. The band's material is offbeat, too be sure, which precludes the sort of instant success one might expect from such monumental abilities. But the fact remains that, despite the fact she's taking the slow road, hers is a talent that will one day accrue widespread recognition. The band she plays in is pretty exceptional as well.

Castaways And Cutouts—The Decemberists
Hush Records

In the 70's there was a British folksinger named Al Stewart, who eventually scored a hit with the song "Year Of The Cat" in 1976. But before that, Stewart spent a few years writing "history songs," songs whose lyrics contained vast amounts of historical information. Perhaps Stewart's finest achievement along that line was

the song "Roads To Moscow," an eleven minute opus that told the tale of a German soldier caught behind Russian lines in World War II.

Stewart's ability to fuse historical accuracy with a gripping storyline was duplicated only by Gordon Lightfoot's "Wreck Of The Edmund Fitzgerald," which wasn't half the song that Stewart's was. Others had already explored the short story angle. Paul McCartney recorded "Eleanor Rigby" in 1966 and Elton John came forth with "Where To Now St. Peter?" in 1970. And threads of those songs weave through the eleven presented here.

Singer/songwriter Colin Meloy carries on that storytelling tradition with the Decemberists, a band that is comprised of a few former members of Calobo: Nate Query who adds occasional upright bass and keyboardist Jenny Conlee. Meloy may or may not be Bri'ish, but he has a scouse as thick as a Hasty Pudding. Oy! This adds distinctive coloration to the Dickensian splendor of his short stories. For one thing is certain—Colin Meloy is a true wordsmith of the very highest order.

Many of Meloy's songs seem as if they are remembrances from former lives. They are haunted tales, seemingly being told by ghosts; telling of days and times long ago. It's a powerful artistic medium, if a little eerie and strange.

"Leslie Anne Levine" is a perfect case in point. A splendid imitation of Edward Arlington Robinson ensues. "My name is Leslie Anne Levine. My mother birthed me down a dry ravine. My mother birthed me far too soon. Born at nine and dead at noon." The story goes on to state: "On the roofs

Continued on page 20



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| 6 | 4 | 31 KNOTS /54 40 or Fight CD <i>A Word Is Also A picture of a Word</i> |
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| 3 | 6 | WATSONVILLE PATIO / Tequemo Records CD <i>Cover the Sun with One Finger</i> |
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| 9 | 9 | THE QUAGS /Paisley Pop Label CD <i>Out in The Community</i> |
| 12 | 10 | THE RUNAWAY BOYS / Demo CD <i>You'll Shoot Your Eye Out</i> |
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The the & the GOOD BAD UGLY

Continued from page 17

above the streets, the only love I've known is a chimney sweep lost and lodged inside a flue back in eighteen forty-two."

Musically, Meloy enters the scene on a fluid acoustic guitar, joined by Conlee on accordion and drummer Ezra Holbrook. Meloy sings the lyric in a nasal drone, quite like that of the aforementioned Al Stewart, though it is uncertain whether our young Colin could possibly know of his predecessor.

Similarly, though, "Here I Dreamt I Was An Architect" rides upon Colin's homely vocals and buoyant acoustic guitar, soon joined by lead guitarist Chris Funk and Conlee on electric piano and Hammond organ. It's Colin's "Year Of The Cat," to be sure. Meloy tosses a little sneer into his delivery and sounds more like Liam Gallagher of Oasis on "July July," a feat which he duplicates on "Odalisque."

Conlee's accordion shows up again on the bawdy "A Cautionary Tale," a sort of sick joke about yer mother. It's a Russian folk flavored number. Puerile and profane, but well written and performed, all the same. The accordion adds a more Western European touch to the suite "Odalisque." As Meloy strikes a disdainful, Liam Gallagher-like vocal stance, the song structure and arrangement reflects a more modern approach; breaking into a prog-rockish midsection, augmented by Conlee's

soulful organ fills and Funk's sterling guitar interplay.

The tender story that is "Grace Cathedral Hill" is possibly the best love song about the city since Tony Bennett's "San Francisco." Conlee's sad organ tolls mournful tones, supporting Colin's most focused song of all. His unique phrasing wherein he begins one melodic line with the end of the preceding lyric, draws the listener into his frame of reference. "We were both a little hungry so we went to get a hot dog down the Hyde St. Pier. The light was slight and disappeared. The air it stunk of fish and beer." A gorgeous, unusual chorus adds

guitar behind the simple folk offering "Clementine." Query bows his bass adding a cello-like drawl to the lazy sun-drenched "California One," a song that should appeal to the Sonoma county Chamber of Commerce. Through the course of an extended jam, the song evolves into "Youth And Beauty Brigade," the sort of club Max Fischer might form in Rushmore.

Colin Meloy and the Decemberists create a world of their own; a world where the ribbon of time wraps in a curious bow; where the past and present are inextricably intertwined. Meloy is a gifted poet and storyteller. And, with two certifi-

"Colin Meloy and the Decemberists create a world of their own; a world where the ribbon of time wraps in a curious bow; where the past and present are inextricably intertwined. Meloy is a gifted poet and storyteller."

brilliance and luster. Another stand out song.

"The Legionnaire's Lament" could almost pass for a Bella Faye song, heavily accenting all four beats behind a dark, McCartneyesque ditty about a soldier dying in the desert. "Medicating in the sun with pinch doses of laudanum, longing for the old fecundity of my homeland. Curses to this mirage! A bottle of ancient shiraz. The smattering of distant applause is ringing in my poor ears," Eminem it ain't.

Funk lays down an atmospheric pedal steel

able "hits" among the bunch, and a high level of quality in craft and performance throughout, the band (if it is indeed more than just a backup band behind a solo artist) maintains a delicate balance between the aura of Bronte-like windscapes balanced against a few, more personal, introspective pieces. Meloy is a true talent. Where he goes from here with that talent is not yet entirely clear. But, more songs like "Grace Cathedral Hill" and "Here I Dreamt I Was An Architect" will ensure his procession toward greatness.

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LEGAL EASE

Continued from page 5

Even when the up-front synchronization license fee is small, there can still be some very substantial public performance monies to be eventually received by the publisher and composer from their performance rights society (i.e., ASCAP, BMI, or SESAC), as discussed in more detail below.

Often the license agreement will contain a "most favored nations" (aka "MFN") clause, which says that if multiple songs are used in a film, computer game, etc., then if the producer pays another publisher a higher fee than you (as a publisher) have negotiated, then you will get the same (higher) amount that the other publisher has negotiated for.

"MASTER USE" LICENSING ISSUES

Many of the issues mentioned above in regards to synchronization licenses are also issues in negotiations over master use licenses.

As for the amount of the licensing fee to be paid in any given situation, the amount of the master use fee to be charged by the record company is often very similar in amount to, or identical to, the synchronization fee charged by the publisher in that same situation.

In some instances, however, the record company negotiating the terms of a master use license may be more anxious (than the music publisher who is negotiating the synchronization license) to have the music used, in order to promote an artist who currently has a record out. And so, the record company may be willing to agree to a lower fee than the publisher is willing to accept. On the other hand, I have seen instances in which the record company has required a higher fee than the publisher has.

Also, sometimes there is a large difference in the fees charged by a publisher and record company because of the fact that there is a small publisher or record company involved which is not very experienced in the licensing area, and which as a result has unknowingly (and unnecessarily) quoted too low of a fee to the producer.

ADDITIONAL INCOME FROM ASCAP/BMI/

SESAC FOR PUBLISHERS AND SONGWRITERS

When music is "publicly performed" -- as in, for example, the case of music which is broadcast as part of a television show, or publicly performed online (for example, in an online computer game) -- the publisher of the underlying song and the songwriter will be earning not only the synchronization fee which they received from the producer, but also "public performance" income from the publisher's and composer's performance rights society (i.e., ASCAP, BMI, or SESAC). This "public performance" income can be very substantial.

Sometimes, however, the public performance income can be very small--for example, when music is used in a cable show. This is because of the low rates that have been negotiated between ASCAP and BMI, on the one hand, and cable networks on the other hand. The fact that these rates are so low has become a controversial issue among many members of ASCAP and BMI, particularly given the fact that many of the cable networks have become lucratively profitable for their owners.

In any event, there are still many situations

"In some instances, however, the record company negotiating the terms of a master use license may be more anxious to have the music used, in order to promote an artist who currently has a record out."

in which public performance income can be quite substantial, and in those situations, the publisher is often willing to accept a synchronization license fee significantly lower than it would otherwise be inclined to accept, rather than potentially losing the deal (thereby losing not only the synchronization license fee paid by the producer, but also the "public performance" income earned from ASCAP, BMI or SESAC by reason of the broadcasts of the television show). This is particularly true in certain instances, such as when a song is being used as the title song for a TV show, or when music is being used in commercials which are being broadcast over and over for long periods of time, which can generate large amounts of "public performance" income.

Bear in mind here that we are only talking about

the public performance income payable to the publishers and songwriters of the underlying song. The same considerations do not apply to the owner of the master recording of a particular recorded version of the song --i.e., a band or its label. Under U.S. copyright law, the owners of master recordings, unlike the owners of the underlying songs, are not entitled to public performance income for the broadcast of their recordings in the United States (except for certain Internet uses). The situation is different in many foreign countries, where labels can earn substantial sums from the "public performances" of their master recordings in those foreign countries.

In short, the owner of the master recording's only source of U.S. income from the master use license will be the up-front master use fee which it receives from the producer, since it will not be receiving any public performance income from ASCAP, BMI or SESAC. As a result, the owner of the master recording may feel more of a need (than the publisher) to negotiate to receive the highest possible up-front fee from the producer.

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

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

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

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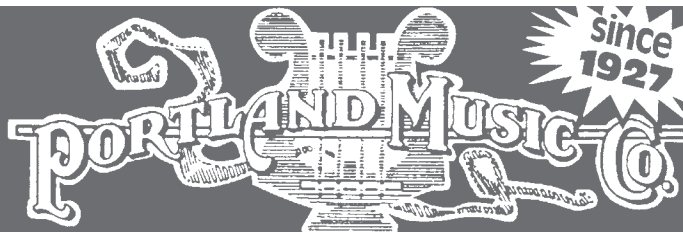
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LETTERS

Continued from page 3

his name, is a sales manager at a new car dealership in Portland. I'm a welder who plays a Robert Cray model Stratocaster on the weekends and still reads Two Louies.

Thanks for the memory,
Dennis Caldwell

web site at www.deeproots.com for more information on the kids, the project and the artists they have worked with!

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Proceeds from the sale of the CD's this year will help continue to support this program for future projects. Check out the student designed web site at www.deeproots.com for more information on the kids, the project and the artists they have worked with!

Dear Two Louies,

I'm an avid reader of your magazine, and I just thought you should know about an amazing event that happened May 13th at Reynolds High School. You may have already heard the news, but just in case, here it is:

Many awesome local musicians have donated their time and talent to work on a CD using lyrics written by Chris Gragg's Senior English students from Reynolds High School. May 13th was the CD release party where the musicians got to perform the music they wrote in tandem with the kids. These musicians often took time out of their busy schedules to make "classroom" appearances during the writing workshops, and helped guide the students in the lyrical direction for their writing and the CD creation process as a whole. Some heavy-weights have in previous years offered up their talents to these budding lyricists and include names like Jeff Trott (I see his name in your Grand Ole Soap Opry so much, I feel like I know him), Stephanie Schniederman, and the list goes on and on...

Blake Sakamoto from the Dan Reed Network and Slow Rush is the Musical Director.

If this is the first you are hearing about the project, I hope you'd consider this an event worthy of some coverage in your grand mag (and maybe if you do, it will encourage future participation by other musicians next year!)

Proceeds from the sale of the CD's this year will help continue to support this program for future projects. Check out the student designed

ON THE COVER- Kevin Calaba and Going To March are deep into recording their first album in Eugene with a projected September release date. Kevin and second guitarist Jason Bell have written together for five years and added drummer Greg Epman and bassist John Huckfeldt six months ago. Going To March plays the Fez Ballroom June 14th.

(Photo: Pat Snyder)

Two LOUIES

• Established 1979 •

TWO LOUIES PUBLISHING

Editor: Buck Munger

Graphics & Photo Editor: Buko

TwoLouiesMagazine.com Art Director: Deb McWilliams

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Marc Baker • S.P. Clarke • Bart Day

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Photographers:

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Printed by: Oregon Lithoprint

Two Louies Magazine

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12- Global Funk Council

13- Mood Food

14- Vickers Spitfire

15- Jerry Joseph, Richmond Fontaine

19- Ramblin Rose

20- American Hit List, Smidgen

21- Higher Ground, Gregg's Eggs

22- Jeffersons, Jonah, Dr. Theopolis,
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