

OREGON MUSIC / JUNE 2003

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G'BYE NOEL

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GOLDEN ERA

PURDIE DANG

STORM

photo Buko

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photo Gustavo Rapoport

Bill Feldmann leaves Johnny & The Distractions. The Bill Feldmann Band debuts at the Last Hurrah. Left to right, Bill Feldmann, Ron Stephens, Rick Edwards (See Letters P.23), Mark Bosnian. It was the biggest musical breakup since Lennon and McCartney. Johnny & The Distractions had worked for years in the clubs to get a major label deal. A&M was poised to make them stars.

LL

LETTERS

FREE RICHARD PETRILLO
Dear Editor,

I'm writing from a UK TV production company with regards to a programme we are making looking at unpopular celebrities.

We are making a brief profile of Fred Durst from Limp Bizkit, and I understand you ran a cover with a 'free Richard Petrillo' T-Shirt on the front, following an incident where he threw a cream pie at Durst's head.

We are looking to interview Richard Petrillo - do you have any contact details for him? We are also looking for an eyewitness to the event, if you can recommend anyone and we would love to feature the afore-mentioned magazine cover in our show. Is it possible to get a back issue?

The programme will be going out on Channel 4 and E4 in the UK next year, and we would be looking to come to the US in June/ July 2003.

Please get back to me on 011 44 207 439 6110, or at this email address.

Best wishes,
Beatrice Double
Assistant Producer
Fireside Favourites
Tel: + 44 207 439 6110
Fax +44 207 494 9046



MEREDITH SEEKS HOTTIE

Dear Editor,

I am actually in the middle of producing Hilary Duff for her new up and coming album. Just one song....hopefully the single. I also have a song in the "What a Girl Wants" movie and sound-track. The first end title and it's also in the movie in another spot. We finally got "Bad Bad One" released overseas. Looks like we're close here. The industry is moving slow, but for those of us that stay the course (as always) it will eventually cycle around. I've seen it so many times it hardly phases me as much as it seems to be upsetting everyone I know. Maybe it's because I just use the blinder method. It's always worked for me before. If I ever bought into half of what's going on "out there" I would have quit a long time ago!!

I will be up there in July. Know of any seriously hot young girls that want a deal? They have to be really good ...singer, play guitar (not like me but enough to have it on) They don't have to write but I would prefer it. No band though. I am looking to sign someone to develop. Mostly they have to really sing and have that "thing"...lemme know if you have anybody. Maybe we can run a contest or something ...let's talk about it.

Meredith Brooks

Continued on page 23

SKINNY WHITE SHOULDER

BY DENNY MELLOR

Juana Camilleri came back to Portland for a short visit and two shows in May. The Bitter End, complete with their new sound system courtesy of Julian and Sundown Sound. Juana has a killer new band built for her by Portland blues legend Bob Shoemaker that includes soft touch drummer Alec Burton, I also caught Juana for a set or two at the Dublin Pub before she headed back to Martha's Vineyard to continue her bi-coastal music career. You can learn more about Juana at juanajam.com.

Marty Vincelli is now hosting a music showcase at DV8 on 52nd and S.E. Powell. If you're a singer/songwriter or if you have a small band, come on in on Tuesday nights and show you're stuff. DV8 also has an independent filmmakers networking

The winning band was the Last 5 who hails from the Clackamas area. These cats sound great and brought a large contingent of Last 5 fans as well. They have a strong pop/rock sound that could compete with anything in the states or abroad. Members include Michael Roche on lead/rhythm guitar and backup vocals, Josh Rose on big bad bass, Nick Dorzweiler on lead guitar and backup vocals, Sean Robin on lead vocals and rhythm guitar and Robin Deagal on percussion. The Last 5 won first prize which was \$1500.00 Fender Strat and got to open up for the Gin Blossoms June 2nd at the Rose Festival fun center, I went down there to check them out and these guys are for real, they were well prepared and showed all us old lazy pros how to do it. Good Job Last 5!

For those of you in the Vancouver area, in case you don't already know about it the Arnada is featuring a songwriter showcase on Wednesday nights hosted by master songwriter Miguel, Get there early and sing up to show your stuff and make sure you get a chance to hear Miguel, he's one in million.

If you haven't caught Storm at Dante's yet, get on down there soon, you won't be disappointed. Last August I was eagerly invited to witness this powerhouse of talent after a gig I had up the street at the Bitter End, and I'm so, so glad I went. Never have I seen more talent on stage anywhere, if this act was any hotter we'd have another one of those nasty club fires you see in the news. Storm and the Balls take stage at 11pm just about every Wednesday at Dante's. This gals performance skills don't just stop with a nearly perfect voice, they do however include body movements that totally captivate the usual packed house, and between song chatter that will definitely get your attention should you lose your sight temporarily because of her blinding panty shots or laser-beam high notes blasting out at you from that killer Dante's sound system.

Storm is backed up by the Balls which helps explain why this act is full of big time moxy and guts. The band is Storm Large up front, Jimmy Jams Beaton on keys, Hotrod Davey Nipples on big fretless bass and Brian Boom Boom McFeather Parnell on drums. They have a great new CD out called HANGING WITH THE BALLS, it smokes and you can pick it up at Dante's on Wednesday nights, see ya there.

session called Sin Cinema held one Sunday each month, the next one is June 20th. Call DV8 and talk to Jason. If you want to book your performance ready band at DV8, call the club and talk to Mel or drop off a CD for her.

The Mt. Tabor Pub has been busy making some great improvements in the club including removing that old sticky carpet and adding some cool and romantic booths on the north side of the big room. A full service bar and food are also being included to go along with their legendary star maker sound system and great staff, stop in and support the Tabor soon you'll have a blast.

Bar Fly Magazine is a cool little club guide but they threw a big hot party at Sewickley's on S.E. Hawthorne on June 1st. I really love this mini-mag a I'm sure they'll be around the scene for a long time guiding us flies towards the right bar or club, good work Jen!

Portland Music Company on MLK hosted the seventh annual Rose Festival Battle of the Bands. I got to be a judge in this in-store high school age music war. All the bands were great and a few of the guitar players were so good that I hate them.

"NEVER HAVE I SEEN MORE TALENT ON STAGE ANYWHERE. IF STORM WAS ANY HOTTER WE'D HAVE ANOTHER ONE OF THOSE NASTY CLUB FIRES."

photo Buko

LL

LICENSING MUSIC FOR FILMS, TV, COMMERCIALS AND COMPUTER GAMES

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, 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

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 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

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



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 be 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 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

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, though sometimes the license agreement will prohibit the music 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), 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.

"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."

approval before allowing the band's music to be used in a film, television show, commercial, or computer game. Also, there are certain union and guild rules that are applicable and that in some instances require the artist's consent, even when the label owns the masters.)

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 label approvals (as can be seen, for example, in some recent commercials using Beatles

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 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 "worldwide."

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

Continued on page 20

"As 'lead bass player' Sandin Wilson demonstrates the sort of abilities and techniques upon which most bassists can only marvel and dream."

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

Into My World- Sandin Wilson
Self-Produced

Over the past twenty years or so, bassist Sandin Wilson has played with some of the best musicians and bands in Portland, including Quarterflash and Nu Shooz; as well as serving as a hired session gun to countless artists in the recording studio. His resume lists appearances on over one hundred local and national recordings. Even when Sandin was still a teenager, fresh out of Hollywood's GIT/Bass Institute of Technology, he was already known in musical circles for his performance at Carnegie Hall, at age sixteen, with "America's Youth in Concert"

For this outing, Wilson presents eleven, mostly instrumental numbers (five have vocal arrangements of some sort, three have sung lyrics) of the smooth jazz/pop, persuasion; seven or eight of which he had a hand in writing. Co-producer Jimmy Haslip (Yellowjackets), penned two of the tunes, and one, "Is It You," is a cover of a 1981 song co-written by guitarist Lee Ritenour. All the tracks feature Wilson's versatile bass work in high relief, frequently affording him the opportunity to engage in stalwart "lead bass" maneuvers, or dynamic duets with one of his fellow players.

For this project, Wilson surrounds himself with some of the best musicians around, including guitarists Doug Fraser (Quarterflash) and Jay "Jaybird" Koder (Cool'r); pianist Tom Grant, keyboardist Jim Fischer, drummers Carlton Jackson and Reinhardt Melz, and saxman Tim Bryson, among many other guest performers. The results are impeccably precise in execution, expertly detailed, flawlessly rendered, perfect for the adult

contemporary radio formats of the KINKs of the world.

The first piece, "Meldtrip" starts off moodily, with Wilson squibbing through heavily chorused bass, like the late Jaco Pastorius. Soon enough, the track erupts into an up tempo funk number, Wilson's prickly bass driving the tune, while Bryson's sax duets with various synth horn sections, ala Grover Washington Paul Mazzio's foggy flugelhorn is the centerpiece for "Candlelight," expertly duetting with Wilson on six-string bass through the course of the number. Lush.

"Break The Bluelines" features Wilson singing the lyrics- which are somewhat elusive in their context (could this be a sentimental ballad about ice hockey?). Wilson's voice is soulful enough, the song perhaps somewhat reminiscent of what Toto turned out in later years. Wilson's rumbling basses (there seem to be a couple of them in the mix) drive "Olympus," holding down the bottom, while at the same time churning like a funky rhythm guitar. Bryson again duets with Wilson on six-string bass, as Tom Grant adds tasty piano fills at the turns. A little Spyro Gyra-like.

Moving more toward the soothing strains of New Age, "Sedona" is an easy going number, that finds Wilson soloing with a sound comparable to that of a standard guitar. Mazzio supplies a muted trumpet for backup. Tasty. "Into My World," another sung piece, funky, reminiscent somewhat of Stevie Wonder or Jamiroquai, is a ballsy fusillade driven by Wilson's monster bass, Fraser's characteristic smoldering guitar and Bryson's slithering horn sections.

Koder's funky noodling guitar and Bob Sheppard's soaring soprano

Continued on page 18

photo Buko

“They took the stars out of heaven the day they took you from me”.

Is there a more beautiful line? Right now I can't think of anything else but Rhetta and her Smart Fellas. I received an email from the lovely Rhetta herself asking if I would like to hear her new record. I wrote her back with my address and I promptly received a copy of her new CD called, “They took the stars out of heaven”.

R h e t t a

where she's he working with the famous and powerful editor Judith Regan. Tai Cripps flew in from Stockton, CA where he's finishing up a construction project. We had a weekend of food, friends, fun and family. The beautiful guests included: Nancy Scharbach, Yasha Pander, Heidi, Ruben and Natascha Snellman, Siri Krosen, Lauren Mantecon, Bruce and Betty McKay, Glenn Ellen, Mark Hoffmeister, Iris and Tai. After dinner, Heidi and Yasha went off to the

I asked Heidi if it affected the reunion performance. She replied that Peter Stamfeld had no problem being the lead singer all night long.

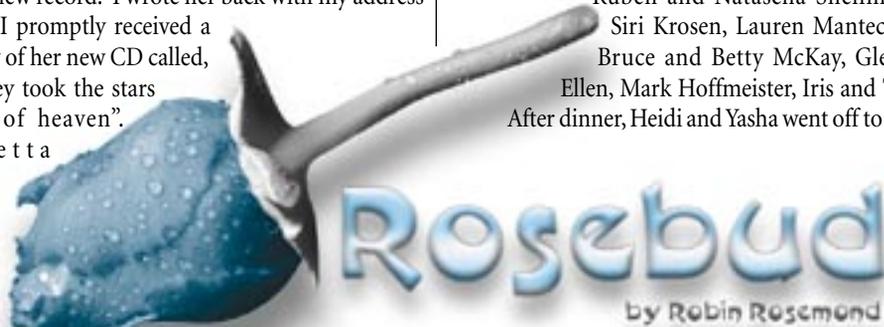
I worked the Queen's Coronation at the Arlene Schnitzer Concert Hall, which kicked off the 2003 Rose Festival. The Portland tradition of crowning the Queen of Rosaria is quite a creative challenge. Working with young adults always makes for an unpredictable night of entertainment. There were forgotten cues, major stage fright, technical glitches and all the while we were simultaneously recording it for live television. Greg Tamblyn did a fine job directing. This year, Priscilla Issacs from Franklin High School was the winner. When the young girls first walked on stage and stood before the technical crew, Priscilla was in the middle and the only blond. She was poised and did not squirm. All of the girls had fine qualities, but Priscilla was notably the 'it' girl. Studio Concepts provided the set. It's big and blue and this year all the flowers were yellow. It was pretty from afar, which is where I was up in the spot booth. It was a nice to see Jon Newton, who was helping with the music for the event. He seemed

in good spirits. He's now a family man with three children, a beautiful wife, Megan (who was the Stage Manager) and a house in the suburbs. He said he still yearns to be in a rock band and have a Danse Combeau reunion. I will keep you posted on any tours to France or a record deal.

I ran into Marne Lukas who said she had a grand time at her 'Hip Hop a Go Go Night' at Magnetic Fields in Brooklyn, New York a few weeks ago. P-town girls Miss Mona, Superhero, Andrea and Bernavendetta partied hard with DJ Colt 45 (Michael Hornburg). Marne said she wasn't planning on moving to New York, but she was wearing chic black beaded Chinese slippers from Canal Street in Manhattan's Chinatown. Marne says life is good at the Alto Lounge where she bartends and curates the art. She invited me to the 'Last Fiesta' for Danzine (1995-2003), the magazine for sex trade workers. It's the magazines last fundraiser and it will be at Seven Stars (205 NW 4th) June 14th at 9:00 PM. Live music will be by Storm and the Balls.

It's all good and I hope you know what I mean. It's my duty and pleasure to report that Melissa Rossi's new book, 'What Every American should know about the rest of the world' got a great review in the London Guardian. It went into the second printing the third week that it was on the shelves. She will be in Portland June 16th through the 23rd. We hope that she will be on AM Northwest. Good Day Oregon and the Joe Uris radio show on KBOO, Tuesdays at 7³⁰ AM.

Write to me: rosebud@teleport.com



Christy is a pure, genuine, singer. She brings such outstanding joy to her western swing. My favorite song today is “Idaho”. Rhetta comes from a large family in Astoria. Among many other things, she's the aunt of Heather Christie, who is another equally talented and beautiful musician from Astoria. Rhetta's new record is dedicated to her brother, (Heather's uncle) his wife, and their two children, who were killed in an automobile accident on Route 30. Apparently it was a snow day in Clatskanie, Oregon where her brother was a teacher. The family decided to visit Astoria where their Grandparents live. The truck driver, who struck them, told the police that it looked like they were making a U-turn, but nobody really knows. The day of the funeral was reportedly the saddest day in Astoria history. It's a real life story and Rhetta is somehow historically real to me. Her music is from a time when the west was about forgiveness, faith, humor and love. Jim Goodwin, the piano and trumpet player is a musical genius. The band is tight and the production is precious. “To dream sweet memories of long ago. Beyond the hills in Idaho”. Rhetta and her fellas do it for me

Rounders reunion. It was reported later, that Steve Weber didn't show up for the gig at The Crystal Ballroom. Bass player David Reisch



“Working with young adults always makes for an unpredictable night of entertainment. There were forgotten cues, major stage fright, technical glitches and all the while we were simultaneously recording it for live television.”

Two of my dearest peeps came to visit in May. Iris Richmond flew in from New York City, gave out Weber's cell phone number and asked the audience to call and ask when he would be arriving.

LL

JONNY HOLLYWOOD

Jonny DuFresne

Drummers are some of my favorite people

Ok, we've all heard enough dumb drummer jokes to last a lifetime. Contrary to what some may believe, the drummer IS NOT "the guy who hangs out with the musicians". In fact, those of us who occupy the front line know the true secret to delivering a performance that sells is not always "our" tone or chops, or even the song; it's having a good drummer keeping the show in motion. Take away the vocals, the band, the song, and listen to the drum groove. You will often hear a precision performance textured, fluid and even lyrical. In the context of the mix the drummer's performance is a combination of perceived and subliminal dynamics, phrasing, counter melody, call/response, space and texture. In other words, the same stuff we guitar and keyboard players often make the mistake of thinking is "our" domain exclusively.

I've always admired those drummers who had a musical sensibility that went beyond pure timekeeping. Ringo, Charlie, John Bonham, Keith Moon, Stewart Copeland, Chad Smith of the Red Hot Chili Peppers, Questlove from The Roots, Dave Grohl, etc all bring something extra to the plate. It's obvious their bands would not be the same without them. It must be a pretty cool perspective to sit in the back and control the whole thing with a flick of the wrist, or a drop of the beat, fueling the momentum of the performance, watching the audience go crazy.

Lucky for me, two of my favorite Portland drummers are now based in Los Angeles and making names for themselves around town, in the studio and on the road. Talking with Kevin Jarvis and Michael Partlow during the writing of this article brought it all back home why your best friend in the band should always

"Kevin has worked with artists ranging from Lucinda Williams, Shawn Mullins, Grant-Lee Phillips, Peter Buck, Robyn Hitchcock, Iggy Pop, Ben Vaughn, Elvis Costello and is heard on television shows such as 'That 70's Show' and '3rd Rock from the Sun'."

be the drummer.

I've known Kevin Jarvis since the "Class of 1980" days back at the old Long Goodbye (now Jimmy Mac's). It's PDX rock history that Kevin and his brother Duane ignited the downtown new music scene with their band The Odds leading Kevin to the opportunity to take over the drum chair for "Johnny and the Distractions" just as Johnny was hitting the big time with A&M. Since moving to L.A., Kevin has worked with artists ranging from Lucinda Williams, Shawn Mullins, Grant-Lee Phillips, Peter Buck, Robyn Hitchcock, Iggy Pop, Ben Vaughn, Elvis Costello and is heard on television shows such as "That 70's Show" and "3rd Rock from the Sun".

Kevin's style is a unique blend of garage and intellect, of drive and sensitivity, combining a knowledge of the musical styles of the last fifty years delivered with boyish enthusiasm and charm. Onstage, Kevin reminds me of the drummer character in the Tom Hank's movie "That Thing You Do". Today Kevin seems to have made



Kevin Jarvis and Jon Koonce; hitting the bigtime with A&M

photo David Wilds

a niche for himself as a "Singer-Songwriter" drummer. Kevin possesses a keen sense of dynamic that energizes the delivery of the song without overwhelming the singer's vocal. All this, plus he plays a mean "Bo Diddly" beat as well!

Even with all this talent going on, Kevin knew early on it would not be enough to be "just the drummer". Being at the mercy of band member volatilities,

producer personalities, as well as the general uncertainty of the side man's lot in life is a struggle that has consumed many a musician.

The answer for some is to augment one's abilities outside that of the instrument so as to gain some degree of control of one's career and life. In Kevin's case this has meant expanding into production and studio services. Armed with a ProTools rig, some great mic pre's and microphones Kevin has transformed his living room into a production facility. The result is broadcast-quality tracks delivered at a fraction of the cost, with profits going directly to the musician, not the studio owner. This has also led Kevin to assist other

artists, such as Ben Vaughn, to design and build their home studios. This diversity of skills allows Kevin to perform, engineer, produce and co-write with the "artist" in an ongoing creative partnership. Sounds a lot more interesting than just "hanging out with the musicians". Check out Kevin's production work on Anny Celsi's new release "Little Black Dress" for an example of the fruits of Kevin's labors.

Those familiar with the Portland scene of the last ten years know the talents of Michael Partlow. Michael has played drums with Portland's top Blues, R&B and Jazz talent. You've seen and heard him with Duffy Bishop, Dixon, Kerosene Dream, Lloyd Jones, Everything's Jake, Jerry Joseph and The Renegade Saints among others. In addition, Michael has also built a second career in musical theater with contributions to over fifty musical productions such as "Aint Misbehavin'", "Do Jump!", "Jesus Christ Superstar", to name but a few. In fact you can check Michael out in the current production of "Hedwig and the Angry Inch"

in June 2003. Making the move to Los Angeles eight months ago for Michael has been achieved through a focused marketing and networking effort as well as Michael's positive, winning attitude. Michael's story is a blueprint for any musician ready to make the jump to a larger market, or increase one's visibility here at home.

First, let me say that Michael is a "Zen Groove Master" when it comes to his instrument. Michael consistently delivers a flowing, syncopated performance that is controlled, articulate and mature. Michael's skill, discipline, and above all, taste, are evident in all his efforts and the "class-act" nature of the projects he is involved in.

Like Kevin Jarvis, the first thing you notice when you meet Michael is an intelligent, un-jaded, friendly personality. The cliché is that players this good are egotistical and often rude. Not with these guys. How can you not help but want to work with someone who brings so much positive energy to the project. It's a great balance to the introspective, self-obsessed head frame often necessary to shine in the singer/song writer or lead guitar spotlight.

Second, Michael has developed a marketing strategy that gets the word out. Check out his web site <http://michaelpartlowmusic.com> which gives a

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photo Buko

Everclear at the Satyricon.



George Touhouliotis.

photo Julie Keefe

populating the area

Back in 1983, Satyricon was located at absolute ground zero of a particularly seedy skid row, littered with homeless people, winos, drug addicts, pushers and ner-do-wells, as well as low-income pensioners with no means to afford living quarters anywhere else.

Even after George moved in, what was then Club Satyricon was still a real, derelict skid row dive: open by day to cater to the neighborhood "regular" clientele, before closing for an hour or so and opening to the younger crowd at night.

It was not unusual in those early days, for an audience to be comprised of some "crossover" members, who would often liven up the musical proceedings with profanity-laden incoherent dia-

when an Ethiopian student, Mulugeta Seraw, was beaten to death by a group of skinheads in 1988). The police were regular visitors to the club, as was the fire marshal.

In the beginning, the Satyricon stage was considerably lower and smaller than it is today. A rear door, next to the stage exited to an empty gravel lot, which ran adjacent to the corner of Broadway and Northwest Davis Street. Bands loaded in and out through that back door. Copious quantities of drugs were consumed in vehicles in that lot, before, during and after gigs. Originally, the music area in the club was appointed only with folding chairs. The bleachers were a renovation that came much later. The sound and light boards were operated from a crow's nest located above the rest rooms and the foyer leading back to the bar and the front of the club.

Within a year of its opening, Satyricon was the

"Grunge was founded in Satyricon by Chris Newman and Napalm Beach in 1983...Later, the hordes from the north, Green River, Mudhoney, Mother Love Bone, Nirvana, Pearl Jam and Soundgarden eventually descended upon the club, many opening for the likes of Napalm Beach, Poison Idea, the Dharma Bums and the Obituaries."

tribes and non-punk related rough housing.

Though, in true punk fashion, there was generally enough trouble at Satyricon of a musical/political nature already being created by white supremacist skin head bands- who were far more active then than today (this activity culminated

loci for every non-mainstream punk and underground band between San Francisco and Seattle, as well as a stop for every touring alternative band in the nation. A list of all the bands that have ever played upon the various stages at Satyricon (the

Continued on page 19

A golden era in the history of the Portland music scene came to an abrupt end on Wednesday, May 7, when Satyricon, the venerable music club, frequently touted as "the longest running rock and roll club on the West Coast," closed its doors for the last time- not with a bang, but a whimper.

Perhaps that was a fitting end, given the manner in which Satyricon opened. In the early '80s, George Touhouliotis, had already taken a smaller club on lower west Burnside about as far as it could go, with punk and new wave bands playing in a cramped, restaurant-like space. Moving to a new room in Old Town on NW Sixth avenue did not look then like the astute business decision that it might seem today, amid the high-rent loft apartment spaces and upscale businesses now

In the Mix.

By Lisa Ford

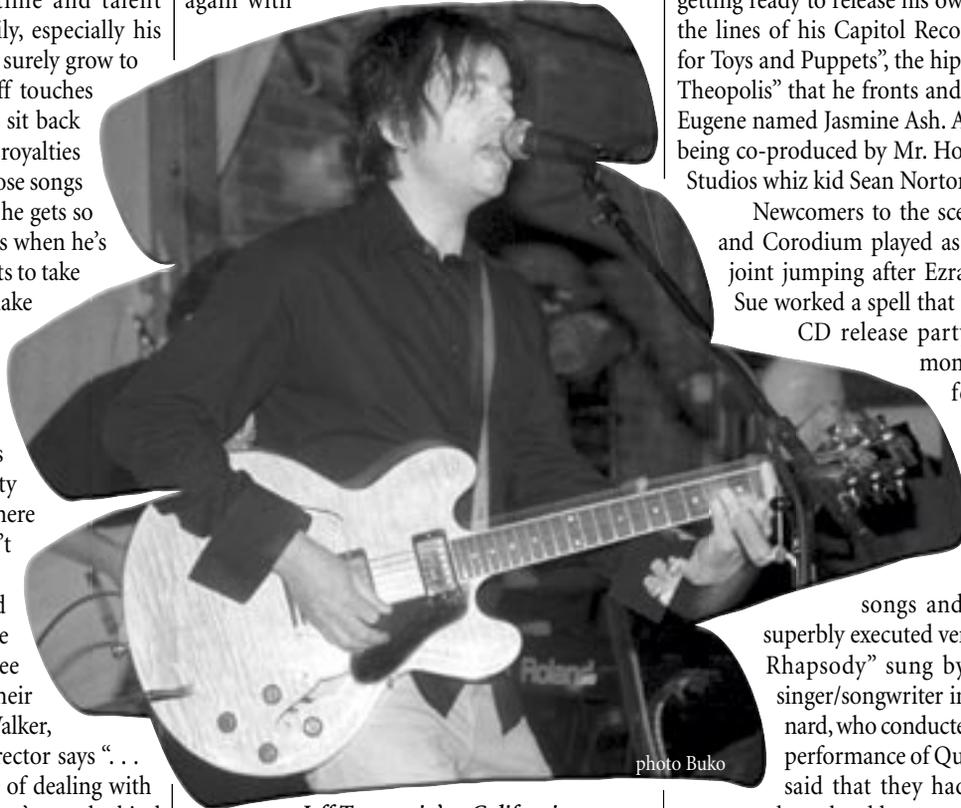
Going for the gold. Jeff Trott is moving to L.A. to meet the ever-growing demands on his time and talent and to make a life for his family, especially his 18-month-old son. The boy will surely grow to be a fine man, as everything Jeff touches seems to turn to gold. He could sit back and live his life here collecting royalties from his many hits, especially those songs he writes with Sheryl Crow. But he gets so many requests and opportunities when he's down there working that he wants to take full advantage of them and to make a nest egg for his children's children, and the commute is just a drag. He's keeping his house here in Portland and will likely move back some day when his wide open window of opportunity closes a bit. Plus, he'll be back up here often enough that we likely won't notice he's gone.

McMenamins recently added some muscle at their corporate level with the addition of Renee Rank, who's been brought into their marketing department. Mike Walker, Crystal Ballroom Marketing Director says "... She's coming in with experience of dealing with music and events ... whereas, that's not the kind of experience we've had the past in a leadership position in this department ... so having someone who understands the nature of things is useful,

"The Sisters Of The Road Café is putting on the 3000 guitar players playing Woody Guthrie's 'This Land Is Your Land' at Pioneer Courthouse Square. Sunday, June 29th. They've finally settled on the key of 'D'."

especially for my little wing of the operation ... she oversees the corporate stuff. She's been on board now for about 4 months and brings with her the savvy and insight that includes a background in radio, having come over from Jammin' 95. McMenamins has also taken a bit of the load off of Mike Walker by bringing in Allison Carter to do the publicist thing. It looks like Mt. Tabor Theater has turned the corner to become a major player in this town. They've completely renovated the room and

added a full kitchen and hard liquor to their menu. Also, the Acoustic Room will very soon be opening again with



Jeff Trott, goin' to California.

a capacity of 80. The Main Room's capacity now sits officially at 338 people. Nice touches and

upgrades all around including the installation of booths adjacent to the poker machines on the North wall. Moreover, the stick-to-your-feet carpet is gone, revealing a nice, clean, beautifully finished and polished wood floor. Bill and his wife Heather (who is now managing the club), put a lot of thought and effort into this renovation, and the place really shines. Mt. Tabor now opens at 6 PM. Lyle Ford will be hosting a come-one-come-all songwriter's showcase/hangout--and-

eat/drink-and-listen on the main stage with some of Portland's best songwriters and performers till 8:30 Tuesday through Saturday. You can contact Lyle at 360.834.1623 or email him at lsford777@earthlink.net to sign up to play. Or just show up and bring your instrument. There might even be some comedy. There is no cover for this early show. Peggy Glickenhau recently invited us in for a benefit that featured Ezra Holbrook, who put together a band just for the night. I've seen several of Ezra's shows where he plays solo, and this band, which included Susannah Weaver, sounded as if they'd been playing together for years—flat out amazing. Ezra produced Weaver's CD and has several other irons in the fire as we speak. Get this; he's getting ready to release his own double CD along the lines of his Capitol Records CD "Sympathy for Toys and Puppets", the hip-hop/rap band "Dr. Theopolis" that he fronts and a young lady from Eugene named Jasmine Ash. All of these discs are being co-produced by Mr. Holbrook with Falcon Studios whiz kid Sean Norton.

Newcomers to the scene Hou-Farr-Long and Corodium played as well. They got the joint jumping after Ezra's band with Little Sue worked a spell that took us back to her CD release party at the Fez a few

months ago, a show that featured not only Sue and her crack band with Ezra on drums, but Lara Michell's band backing her exquisite songs and voice and then a superbly executed version of "Bohemian Rhapsody" sung by just about every singer/songwriter in Portland. Jen Bernard, who conducted and arranged that performance of Queen's tour-de-force, said that they had all worked many long, hard hours to get it right. Back at the Tabor show, Hou-Farr-Long simply blew us away with their innovative and energetic amalgam of Punk-meets-Hard Rock-meets-Frank Zappa with youthful exuberance and genuine talent. Front man/Bass player Michael Houchin has an obvious God-given singing voice and wonderful compositional instincts. Guitarist Mike Farr melds his chops together with Houchin's Bass and singing voice to lay out an almost Avant-Garde approach that might remind you of Andy Summers of The Police. Drummer Ryan Long puts a major hurt on his trap-set-on-steroids that pulls the whole thing together.

Corodium, on the other hand, are a pretty straight ahead rock and roll band who've got a load of talent and a bright future if they don't let the hidden reefs in this business sink their ship. They did a set of original songs with a lot of energy and soul. Most bands' Achilles heel is the lack of

Continued on page 14

Production

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(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.

Prescription Electronics

P.O. Box 42233
Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869
Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show
Years Experience: Pro since '81
Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic
Availability: Yes!
Specialties: Excellent live mix, stage management and light direction. Production efficiency.
Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

Stew Dodge Sound

Office - 503-286-1085 /
cell - 503-860-0145
E-mail: sds@easystreet.com
Services - Sound, lighting, stages & stage covers, power distro, generators
Years Experience - 10
Specialties - Rock, jazz, bluegrass, world, corporate.
Equipment - Yorkville TX, QSC Powerlight, Soundcraft, Allen & 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

QUARTERLY PRODUCTION/VENUE GUIDE

Theatre, John Bunzow & Cowboy Angels.

Venues

Portland

Aladdin Theater

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

Arnada Cafe

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

Ash Street Saloon

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

Bacchus

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

Bar of the Gods

4801 SE Hawthorne
503-232-2037

Berbat's Pan

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

Billy Ray's Dive

2216 NE MLK
503-287-7254

The Blackbird

3728 NE Sandy
Portland, OR
503-282-9949

Continued on page 14

MUSIC MILLENNIUM



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Jaybird Koder, Tim Bryson
and special guest Doug Fraser

"Contemporary Music for Sophisticated Ears"

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www.cdbaby.com or
Sandinwilsonmusic.com

AS THE WORLD



THE GRAND OL' SOAP OPRY

It's all about the haircut.

He might have been just another working-stiff guitar player.

Approaching his twenty-first birthday, he was a London Mod, broke, and ready for the road. He was the veteran of several bands, had a couple of singles out and even opened several times for the Beatles, but he was stepping up in class when he auditioned to be lead guitarist for **Eric Burdon's** new **Animals**.

Can you play "House Of The Rising Sun"?

Unfortunately, by the time he got there, the guitar job had already been filled but the friendly **Animals** bassist knew of an American guitarist, just over from the states, funny enough with the same haircut-looking for a bass player for a two-week stint in France.

Noel Redding borrowed a bass and stepped into music history.

The bass guitarist for the **Jimi Hendrix Experience** passed away May 11th and the Oregon music industry lost another friend in the international music community. Noel was an early and ardent endorsee of Sunn Amplifiers, built by the **Kingsmen's** former bassist, Norm Sundholm. Redding began appearing with five Sunn tops and ten Sunn cabinets shortly after the Monterey Pop Festival.

Jimi and the Experience visited Portland's Memorial Coliseum September 9th '68, the same week their only hit single "All Along The Watchtower" peaked at #20 on Billboard's singles charts. Legend has it that Noel Redding visited the Sunn factory in Tualatin and stamped the cows in neighboring fields when he cranked up a stack of amplifiers outside on the loading dock.

Noel Redding will be remembered for his influence on generations of electric bass players. Noel and Jimi were in the first generation to actually "play" their amplifiers as well as their guitars. Tone used to be measured up close. The 60's took tone out there.

Can you say, "Sustain"?

The Experience recorded three groundbreaking albums, "Are You Experienced"; "Axis: Bold As Love"; and "Electric Ladyland". Its hits included "Purple Haze", "Hey Joe" and "Foxy Lady". The group broke up in '69 before Jimi's Woodstock appearance.

Hendrix died the next year.

According to the Boston Globe, "Mr. Redding often expressed bitterness about how he was treated

by the Hendrix estate. He told the Globe that he received \$100,00 in the early 1970's but never got another dime from the estate, which continued to generate millions annually from the Hendrix legacy. Last winter, Mr. Redding threatened to sue Experience Hendrix, which manages the Hendrix catalogue, for up to \$5 million in lot earnings."



The Portland-UK Experience continues.

Fireside Favourites, a UK video production company is coming to Portland June 28th for a taping of the band **Lard** in performance. Richard Petrillo (See Letters P.3) plays bass in Lard and is (apparently) internationally famous for throwing a pie in **Fred Durst's** face at a Guitar Center/Limp Bizkit promotion at the Clackamas store a while back.

Richard says he did it to promote Lard and that it was worth being restrained, arrested, booked and fined for harassment.

Ahh, showbiz.

While in Portland producer Beatrice Double also plans to interview **Rozz Rezabek** for a segment on **Courtney Love**.

Blimey...



Speaking of Experience.

Portland drummer **Bernard Purdie** played with Jimi Hendrix when he spelled it "Jimmy".

Early in '66 Jimmy Hendrix joined **King Curtis'** band in New Jersey with Bernard "Pretty" Purdie on drums. By then, Purdie was already famous. In the biography "Jimi Hendrix - Electric Gypsy" by Shapiro & Glebbeek, Purdie says Jimi didn't get to rehearse for his first night with the King Curtis band and the bass player had to whisper the chords in his ear.

"I never in all my life saw anybody pick up songs as fast as Jimmy did that night." Says Purdie.

A year later when the Jimi Hendrix Experience recorded their first single "Hey Joe" they passed on the **Leaves** folk-rock arrangement and chose to cover the slower, controlled tempo with rolling toms, version by **Tim Rose** on Columbia Records.

The drummer on the Tim Rose, "Hey Joe?" Bernard Purdie.

And now you know...the rest of the story.

As a famous player, Purdie pretty much sits on the drum throne of Portland. His list of classic hits is staggering.

With **James Brown** he played on "Cold Sweat", "Sex Machine", and "It's A Man's World". He's the drummer on "When A Man Loves A Woman" by **Percy Sledge**. He's the backbeat on **BB King's** trademark "The Thrill Is Gone". He drives the train for **Isaac Hayes** on "The Theme From Shaft".

"Bitches Brew" for **Miles Davis**, "R.E.S.P.E.C.T" for **Aretha Franklin** and "Walking In Space" with **Quincy Jones**. The list goes on and on.

Purdie dang impressive...

Purdie's Powerhouse will perform at the Waterfront Blues Festival July 4th. His newest CD "Purdie Good Cookin'" features Portland icons **Thara Memory** on trumpet, **Renato Caranto** on sax, **Louis Pain** on B-3, **Jay Koder** on guitar and **Linda Hornbuckle** on vocals.

You can schmooze with Bernard up close on the deck July 26th at a buffet and performance at Harry's Restaurant at the Willamette Athletic Club. Buffet opens at 6:30PM music starts at 7:30PM. Ask him about Jimi.

Call:503/620-9029



Mr. Boom meet Mr. Chuck.

Portland's other drum icon **Mel Brown** makes a special appearance, July 4th at the Waterfront Blues Festival with one of my biggest heroes in Rock-n-Roll.

Phil Upchurch.

When I was a teenaged Lance Corporal drummer playing in a Two-guitars, Fender Rhodes, bass and drums band on the college circuit in Georgia and the Carolinas, our biggest crowd pleaser and guaranteed encore was "You Can't Sit Down" (Part Two) by the Phil Upchurch Combo.

I can't wait to hear Mel play those breaks...



An album Noel Redding would've loved.

As a young musician **Sandin Wilson** trained at the GIT's Bass Institute of Technology in Hollywood and then moved to Portland to carve out a career for himself in popular music.

After the indie album from his band **Freeway**

D TURNTABLES

BY BUCK MUNGER

made waves Wilson jumped to the top of the call list for electric bass. He worked with the best. He got a taste of the major label popstar scene with both Quarterflash and NuShooz. As a studio-musician he played on over a hundred albums.

"Into My World" is Sandin Wilson's first solo effort. (See GBU P. 6)

The release party happens June 19th at the Fez Nightclub and every jazz musician, pop player, punk thrasher and chops monster that isn't gigging will be there.

Sandin's bass has as many strings as Jimi's guitar...



Those GIT guys are everywhere...

Christian Johnson, the owner of Adrian Guitars in Oregon City graduated in the 4th class at the Guitar Institute Of Technology. Johnson's class also gave the music industry **Jennifer Batten** and **Dan Gilbert**.

Adrian Guitars offers the only dedicated guitar school in the northwest.



THIS JUST IN...**Jonah** lands a big time management deal with **Alan Mintz**. Mintz is a well-known Hollywood lawyer who served as West Coast head of Epic Records and head of A&R for Columbia Records. In private practice Mintz has represented **Nirvana**, **Sheryl Crow**, **Jane's Addiction** and **Counting Crows**. The band will celebrate the signing at the Ash Street Saloon June 14th. **Carlton Jackson/Dave Mills Big Band** at the Waterfront Blues Festival July 6th on the south stage. Carlton backs **Sandin Wilson** at the Fez June 19th and **Toni Land** at the Buffalo Gap June 29th...**Jeremy Wilson's** new studio will feature the names on contributors etched in oak on the studio floor. The 6"X 6" squares start at \$50 with added swag at each of the \$100, \$250, \$500 and \$1,000 levels. For the full pop you get the square, an invitation to the opening party, invitations to studio functions, studio news letter, a copy of Jeremy's first release with thanks in the liner notes, a copy of the next 10 Mastman releases, membership in the Mastman Single Of The Month Club, permanent guest list, studio and label tee shirts and Jeremy's "eternal gratitude" To buy in call: 503/559-6642...The **Neins** CD Release Party at Beulahland June 14th. Bass player **Charlie Nims**

was in **Poison Idea**. The **Neins** recorded the album at **Smegma** and are currently touring the northwest out of two Subaru wagons...

Stephanie Schneiderman, **Lea Krueger**,

McKinley and **Lara Michell** will be drinking Martinis and singing songs about themselves June 10th at the Buffalo Gap. Stephanie plays with her full band June 20th at the Green Room and visits San Francisco's Bazaar Café June 29th...Floater returns to the Crystal Ballroom June 21st...Portland urban music hero **Cool**

Nutz will speak at the "Careers With Passion Seminar" June 24th. Call 888/841-0995 for info...**Robert Cray** comes home to the Crystal Ballroom for his old buddy **Richard Burdell** June 27th a benefit for ALS. Tickets are \$27 at the door or for \$100 you can hang around with Robert and his wife **Sue Turner-Cray**, who produced and directed a feature film based on the life of Richard Burdell entitled "Through Riley's Eyes"...**Tommy Harrington**, late of **No. 3 Breakdown** is shopping two sides from his new recording project **The Wanted's**. The single includes a cover of **Lucinda Williams'** "Drunken Angel" that is Good to Go for Radio...The Acoustic Guitar Summit at the Old Church June 14th. **Terry Robb**, **Mark Hanson**, **Doug Smith**, **Paul Chasman**. Info: 503/699-1814...**Tracy Grammer** plays the **Sisters Folk Festival** September 5, 6th...the next weekend, the 12, 13, 14th the town changes bags and the **Sisters Jazz Festival** headlines **Lily Wilde** and her Jumpin' Jubilee Orchestra...these folks in Sisters rock...**James Angell's** band Private Player at the Ohm June 20th...The **Vipers** in Eugene at the Vets Club June 20th...

LL

Noel Redding; Sunn artist.



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**QUARTERLY
PRODUCTION/VENUE
GUIDE**

Continued from page 11

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

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

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

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

Burlingame Acoustic Room
111 SW Ash St.
222.2215
Format: Acoustic, Jazz, Blues, Swing, Alt-Country, Jam Band, Folk
Booking: Jon Self 503-730-4287
Capacity: 175
Equipment: sound system/engineer
Headliners: Pye North, Billy Kennedy, Nicole 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
503-222-9066

Conan's Pub
3862 SE Hawthorne

Portland, OR
503-234-7474

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

Crystal Ballroom
1332 W. Burnside
Portland, OR

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

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

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

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

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

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

Jazz de Opus
33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
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: 70xs & 80xs Retro
Booking: Rami
Capacity: 500
Equipment: PA, lights
Headliners:

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

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

The New Paris Theatre
SW 3rd & Burnside
Portland, Oregon 97204
503-224-8313
Booking: Senor Frogg (503) 236-7745
Format: Punk/Gothic/Industrial/After Hours
Dance
Headliners: Syx; Spare Lead; J five 9; Dayton;
Defiance; Voodoo Machine; MRP; 36 Cra-
zyfist

Ohm
31 N.W. 1st Avenue
Portland, OR 97205
503-223-9919
Format: Blues, Jazz, Acoustic, Pop, Alter-
native.
Booking: Dan Reed

Capacity: 250
Equipment: SA PA system, lights, soundman
Headliners: Slowrush, Imogene, The Sensu-
alists

The Rabbit Hole & Mad Hatter Lounge
203 S.E. Grand Avenue
Portland, OR
503-241-2925
Booking: Bill Leeds (503) 236-2455
Format: original acoustic
Equipment: PA
Headliners: Fernando, Luther Russell, 44 Long,
Kaitlyn ni Donovan

The Red & Black Café
Morgan; 503.231.3899

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

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

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

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, Flapijacks

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



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**QUARTERLY
PRODUCTION/VENUE
GUIDE**

Continued from page PB

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: Blues jam tuesdays & special events only
Booking: Dog House Entertainment, Brendon Relaford: 541-342-7743
Capacity: 250
Equipment: PA, lights, sound tech
Headliners: Body & Soul, The Daddies.

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

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

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

Continued from page 10

somebody who can sing. No problem here. Chris Buduan fronts the band with plenty of showmanship and charisma with an excellent singing voice with solid backup voices from drummer Brian Cory and rhythm guitarist Shane Siebold. Jimi Blake plays some very tasteful lead guitar parts and Kenneth Carpenter lays a solid bottom end on electric bass. We did a show at Burlingame Acoustic Room a few weeks back that featured Lyle, Lisa Stringfield and Lara Michell of Carmina Piranha, Stephanie Schneiderman and Lea Krueger. We were all treated like royalty (including our sound engineer Shira of SheRock Sound) by the staff and especially by Jon Self, who booked for the Burlingame, and who made sure everybody had what they needed.

The show itself was pure magic. Lyle opened the show and did his set to a packed room and set the tone for the rest of the night. Lara and Lisa were mesmerizing, harmonies and guitars singing like disembodied spirits. Then there was Stephanie, who made everybody shut up and listen. Ms. Schneiderman just keeps getting better and better and got the crowd's attention by unplugging her guitar, getting off the mic and playing and singing a song into the air that got everybody up close and intimate. Tony Furtado, yet another nationally recognized musician who has moved to Portland, was in the audience and we spoke at length about the plethora of world-class musicians in this town. What was to have been a quiet Tuesday night with an 8:30 to 10:30 time frame turned instead into one of those magic nights that comes along maybe once or twice in a decade. By the time Lea Krueger closed the show at about 1:30 the place was still packed and the audience was humming, asking for more.

The Mississippi Pub is turning into quite the little hangout. They don't just create pizza, they create Pizza Nirvana. Pizza, beer, mismatched furniture, musicians and the occasional belly

dancer. The Mississippi appears to be the preferred hangout for the flower children (of all ages) of the Boise-Eliot neighborhood. On any given night you might find jazz, R&B, indie, acoustic, you name it, sometimes 3 bands a night. The Mississippi recently featured Paisley Pop Records' Girls Say Yes. Paisley Pop, according to label honcho Jim Huie, is "Portland's answer for jangle rock, Americana and rock n'roll". Jim says that in the coming months Paisley Pop has releases planned from Sex & Reverb

(from San Francisco),
The



photo Buko

Al Perez and keyboardist Wayne Thopson at Chicago Blues in Vancouver.

Swivel Chairs (featuring Jeremy Grites, who also has a solo album on the label) and Jason Byrd from North Carolina. Byrd's album "Fly" has

The Mississippi Pub is turning into quite the little hangout. Pizza, beer, mismatched furniture, musicians and the occasional belly dancer.

gotten some attention in Goldmine. Paisley Pop is putting out another in their continuing compilation series, A Mess of Our Favorites, Volume 2. The record includes cuts from The Quags, The Broken Hearts, Steve Almaas, Wendie Colter, The Lonesome Brothers, The Brown Mountain Lights, The Saving Graces, Girls Say Yes, Crack City Rollers. . . You get the picture.

We stopped into The Bacchus to catch the Al Perez Band and learned right off that these guys are serious. Al has assembled a band that makes full use of his talents as a songwriter/front guy, a role that Al is getting more and more comfortable with. I had seen this band a few times in the past and you could see something was happening. But they've

crossed some line along the way that separates them from any ordinary R&B/Funk/Fusion unit. It's hard to say precisely what that line is, but you know it when you see it and hear it. Unsurpassed musicianship, charisma, innovative arrangements. Wayne Thompson, the ad hoc musical director, keyboard player and arranger has the guys on a short leash when needed, and cuts 'em loose when it's time to cut loose. Sax player Chris Stone gets a lot of time and space to exercise some prodigious chops and his playing goes a long way toward giving the band its characteristic sound. Al's brother Roy has got great instincts as a lead guitar player and though he's got chops aplenty, he's got the taste and restraint to fit it all nicely into this ensemble.

The tight, smoking rhythm section of Bassist Rob Busey and drummer Mark Evilsiezer get the help they need from percussionist Keith Hatfield to round out a first-rate band.

They've just finished tracking their new disc at Dan Decker's Sound Impressions Studio. They cranked it out in a little more than a day because these guys are so well-rehearsed. The

Bacchus accommodates classy bands very well; they've got a fully-equipped sound system complete with a full-time sound man who helps to make this a musician-friendly room, with some great ambience and architecture.

Bacchus even has a wine cellar that is actually rated number 1 in the U.S.A.

Remember, The Sisters Of The Road Café is putting on the 3000 guitar players playing Woody Guthrie's "This Land Is Your Land" at Pioneer

Courthouse Square. Registration will start at 10am, Sunday, June 29th and the performance starts at 2pm. The fun in-between will consist of booths from other non-profits, face painting, a festival atmosphere and all kinds of who-knows-what. Refer to Sisters Of The Road Café's ad in this issue for their contact information if you'd like to participate in this event. They've finally settled on the key of "D" so practice, practice, and practice.

If you would like to be In The Mix email me at lsford777@earthlink.net, and remember. . ."what ever excites you excites me". Bye for now. Lisa

The the & the GOOD BAD UGLY

Continued from page 6

sax are the chief features of "Italian Cuisine." Wilson, for the most part remains in the background on this track, his garrulous bass, ticking like a time bomb in the background.

"I Can't Make You Love Me" is a restrained ballad (maybe or maybe not a version of the song Bonnie Raitt made famous, it's hard to tell), with Wilson starting things off with a stately 6-String bass solo, then duetting with Bryson on sax in the choruses. Mazzio again grabs the spotlight with a spiffy

"Guest Eddie Perente's mournful viola and Erin Moreland's (Doris Daze) peripatetic banjo decorate the bittersweet tale of 'Metal Detector Man' Juliet's exquisite overdubbed vocal harmonies, lend a wistful Roche sisters blend to the mix."

flugelhorn solo. But it is Wilson's stunning ability on the bass that truly comes to the fore, as Sandin establishes himself as one of the true contemporary masters of his instrument, with this track.

The group's version of Haslip's "Emit Al" is probably the jazziest cut of the bunch, with Bryson's sax and Mazzio muted trumpet setting the table for more theatrics by Wilson: his bass boiling and bubbling like a space shuttle upon re-entry. Wilson's vocal take on Lee Ritenour's "Is It You" is more angular than Eric Tagg's vocal on the original version- though not necessarily less pleasing. Instrumentally, the band does a good job of updating its predecessor, though it really wasn't much of a song in the first place. "A Walk In Central Park" offers Wilson the opportunity to stretch out all on his own. A short fugue-like number.

Many years in the making, this album is an obvious labor of love, designed to bring to Wilson the critical attention that has always been his due. Though perhaps, as the consummate sideman, his place has always seemed to be in the background, with this album Wilson is afforded the opportunity to stand front and center. As "lead bass player" Wilson demonstrates the sort of abilities and techniques upon which most bassists can only marvel and dream.

Clear- Juliet Wyers
Self-Produced

When we first heard from singer/songwriter Juliet Wyers about six or seven years ago, when she broke onto the scene with songs that called to mind Shawn Colvin for some and Joni Mitchell for others. Then Juliet promptly disappeared from the local music scene for several years, choosing instead to care for her terminally ill mother. After her mother's death, which hit Juliet very hard, she found solace in returning to music and songwriting. Her songs reflect the emotional catharsis she has endured.

The result is this wonderfully warm and intelligent collection of thirteen original songs, whose lyrics diverge from the mainstream- dealing with subjects such as a "metal detector man," and which incorporate quotes from unlikely sources (for pop

music anyway) such as from Albert Einstein and comparative mythologist Joseph Campbell. She even provides information regarding the various acoustic guitar tunings she employs for each song on the album.

The album kicks off with "Life-Love Me," a graceful petition to the forces of nature to embrace her soul: a wish for transformation and fulfillment; over a rich baritone C5/9 tuning- sounding a bit like Sinead Lohan and Nanci Griffith in the process. The song comes from an interesting lyrical perspective that skims along the surface of triteness without quite tumbling in. It is Juliet's conviction and spirit that really sell the song.

Her lyrical perspective is somewhat reminiscent of that of Emily Dickinson (without, perhaps

Dickinson's sense of solipsistic desolation: "Mirth is the mail of anguish,/In which it caution arm")- as in "Into The Blue Light," where Juliet begins the song by saying "There's a time of day /when the light changes/just after the sun drops down/the west side of anything might go golden/Everything else is a blue cloud."

Later in the song, she quotes Einstein; as well as referring to phase transitions in various states of matter (i.e. gas, liquid, solid, plasma, etc.) whereby when heat is applied to, say, a solid, such as dry ice (frozen carbon dioxide), the solid converts directly to a gas (skipping the melting and evaporation phases) by means of a process called sublimation. The point being: that the physics of chemistry have rarely (if ever) been lyrical subject matter in pop music. In this regard, Juliet Wyers got there first. Shawn Colvin comes to mind as the musical muse on this number.

Former Calobo keyboardist Jenny Conlee's forlorn accordion stylings and Sandin Wilson's elegantly understated bassline embroider the title track, a sort of Sarah McLachlan meets Shawn Colvin sort of ballad. Pretty.

"Gogo Boots" is a distinct change of pace- a gently sensual bossa nova, motivated by the shifting sands of Craig Hamblin's tropical upright bass. The song is somewhat reminiscent of Joni Mitchell's later work, especially, the wild lyric about an eccentric woman. "The gogo boots introduced an odd canter to her walk/When she needed to move fast/her thighs took over, knees dropping low/And she felt like Tina Turner's daughter/Local men would call out/ Sometimes they caught her."

Even more of a departure is the Suzanne Vega-like "Bully On A Bad Day." John McVey's angular electric guitar lines intersect with Chris Leighton's muscularly subdued drum work. Juliet turns to the piano for solo accompaniment on "Broken Heart," a piquantly beautiful song, with subtly exotic melodic turns on the evocative Bmajor-Gmajor-G#minor chord progression that weaves itself through the arrangement. "I fell in love with your broken heart/Your softened eyes/Your held apart/I see you now in your tender skin/Your strong outside/Your fragile in." Lovely.

Guest Eddie Perente's mournful viola and Erin Moreland's (Doris Daze) peripatetic banjo decorate the bittersweet tale of "Metal Detector Man" Juliet's exquisite overdubbed vocal harmonies, lend a wistful Roche sisters blend to the mix. Another pretty, prayerful tune, and the beginning of a trilogy of songs that deal with loss and redemption, carefully wrought by Juliet on piano, "Light Moving Across You" creates a pensive and solitary mood.

"Vigil" continues the meditative mood, with Juliet contemplating her mother's death, honestly and forthrightly. A sad, but spiritually uplifting song. "Help Me Understand" is a fine acapella spiritual whose traditional vocal arrangement includes the voice of Margaret Linn (Linn, Mien Street) in a harmony role. A wonderful new hymn, wonderfully performed.

Expertly shifting gears yet again, Juliet's spirits rise once more with "First Hot Day," where Moreland's banjo interplays sublimely with Leighton's drum- a cheerfully exhilarating number, full of energy and life. The final track "See You Next Year," resembles the first track, "Life..." somewhat, utilizing the same, robust C5/9 tuning; lending the entire project a cyclic sense of completion and renewal.

Juliet Wyers has purged her troubled psyche with this delightful recording. Showing great maturity, wisdom and artistic vision, she has crafted a fitting tribute to the subject of life and death. The depth and breadth of emotions she has experienced in the past few years are clearly played out through the course of these thirteen songs: a personal statement of great magnitude and majesty.

Portland's Genuine Blues- Various Artists
Allegro Blues Records

The blues are an ubiquitous musical form. One can find bands performing the blues in every city in the nation. Several cities lay claim to be being blues hubs: Chicago, Memphis, New Orleans, etc. However none of these cities have anything on Portland, Oregon. For whatever reason (the crazy weather perhaps?), Portland is one of the contemporary centers for the blues. Unbeknownst to most locals, Portland features some of the nation's finest blues acts and performers. Many of them appear on this album.

Someone, somewhere, determined the year 2003 to be the "Year Of The Blues." This works out well as a theme for this year's edition of the 15th annual Portland Waterfront Blues Festival (running from July 3rd through the 6th), the second largest blues festival in the nation. In celebration of this year's event, Allegro Corporation (one of the major independent distributors of recorded product in the nation), in conjunction with Miller Genuine Draft, Safeway (the festival sponsor) and the Oregon Food Bank, has collected this compilation (featuring some of Portland's best-loved blues acts, as well as some talented newcomers), the official CD of this year's Waterfront Blues Festival. A portion of the proceeds from sales of this CD will be donated to the Oregon Food Bank.

The fourteen tracks presented here include cuts contributed by local stalwarts, such as the Paul DeLay Band, Terry Robb, Linda Hornbuckle (and No DeLay) and Ellen Whyte and Reflex Blue. The album also serves as the coming out party for David Jacobs-Strain, an exciting new artist, as well as the Cannonballs. In addition, Sheila Wilcoxson

Continued on page 21

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original stage collapsed beneath d. boon and the Minutemen on New Year's Eve, 1983/'84) would number in the thousands upon thousands.

Grunge was founded in Satyricon by Chris Newman and Napalm Beach in 1983 (actually, Napalm was already in operation for several years, at that point). Later, the hordes from the north, Green River, Mudhoney, Mother Love Bone, Nirvana, Pearl Jam and Soundgarden eventually descended upon the club, many opening for the likes of Napalm Beach, Poison Idea, the Dharma Bums and the Obituaries; taking the message back to the emerald city, propounding a musical style into a lifestyle: and another underground culture of disenfranchised youth was born, yet again. "A mulatto, an albino..." and so on and so forth.

Other up-and-coming artists, from all over the country, soon followed: Soul Asylum, Faith No More and Juliana Hatfield, to name but a few. Later, in the '90s, descendants of the Cobain legacy, Hole and the Foo Fighters played early gigs at Satyricon.

Through it all, George Touhouliotis was the icon in Satyricon. Mustachioed at first, good looking, usually clad in a black leather jacket and jeans, good-natured, affably aloof, and at all times unrelentingly fair, George was at the absolute center of the Satyricon universe. He regularly held court behind the bar, or at the pinball machine near the door or in a nearby booth- offering his opinions on the state of mankind, world and local affairs, and western culture; his Greek heritage lending a distinctly European perspective to his discourse.

It was George's unrestrained sense of fair play which allowed so many bands to get their start at Satyricon. Any willing band could play on the bill on a Monday or Tuesday night. If the band did well,

they might get a spot on a Wednesday or Thursday bill, or eventually even a weekend night- with luck, possibly progressing to one of the coveted weekend headliner slots. George was instrumental in giving countless bands their big break. For their parts, most bands never forgot the favor George did for them, and were always eager to play the club.

Being in such a bad part of town meant that Satyricon was often at the center of controversy. Near the end of the '80s, the Sav-Mor grocery store, which sat adjacent to club on Northwest 6th Avenue and Couch Street and served as a source of cigarettes and alcohol to all the untold

"In truth, the 'Satyricon riot' was a mere skirmish, trumped up by both police administrators and the local media and press. Only bartender Johnny Noyola actually served a brief jail sentence: for breaking his arm and smashing his head repeatedly upon a police officer's nightstick."

countless denizens who populated the surrounding sidewalks- was inexplicably blown to bits. Some fingers pointed to George as a possible suspect in the plot, although most people believed that Larry Hurrwitz, who owned Starry Night just down 6th Avenue was the more likely culprit, though the mystery of the bombing was never solved.

The empty lot left by the demolished Sav-Mor grocery, came into play a few years later, when on Saturday, April 28, 1990, George ran afoul of Officer Rocky Balada. On that night George was inside the club when an intense need to urinate suddenly overtook him. Seeing that there was a considerable line stacked up for both the men's and women's restrooms, George stepped outside and walked into the empty lot, traversing along the exterior south wall of the club. There at the back of the lot, by dark of night, George began to relieve his aching bladder.

Officer Rocky Balada, dressed as a bicycle patrolman, with a bike helmet, spandex shorts

and a dark windbreaker, was questioning a possible heroin dealer at the time, on the sidewalk in front of Satyricon, when he happened to spy someone pissing on the wall. He immediately ran over and began to beat poor George with his nightstick screaming, "this is not a public toilet!"

George, totally unaware he was being officially beaten by a city police officer, and thinking the man a possible lunatic, hastily retreated back into the club. Shortly thereafter, Balada entered the club, with reinforcements right behind him. The police officers began to drag George out of the club, at which time several Satyricon loyalists jumped to

his aid and the battle was on.

In truth, the "Satyricon riot" was a mere skirmish, trumped up by both police administrators and the local media and press. Only bartender Johnny Noyola actually served a brief jail sentence: for breaking his arm and smashing his head repeatedly upon a police officer's nightstick.

Still, that incident changed George a little. A bit of his fire was extinguished in that fray and though he remained as the club figurehead for many years after that, he slowly began to spend less time in the club and more time at home with his family. And as he faded more and more from the forefront, the club gradually began to lose its identity.

Despite the addition of a restaurant, Fellini, the club fell into an energetic doldrums in the late '90s, losing focus, somewhat; though never completely losing the spirit of eclecticism, eccentricity and rebelliousness against authority that were its hallmark. As George has admitted in recent interviews, the time seemed right to sell Satyricon; to pass the business on to some new figure- who would take the club into the 21st century. What is to become of Satyricon, at this point, remains to be seen.

More than anything, George Touhouliotis brought to his club, a sense of freedom. Any artist was free to use the space as his personal canvas. Innumerable artists took advantage of that freedom. Satyricon was about much more than music. The club was about art and artistic freedom: the freedom to speak one's mind. Freedom of expression. No other club in Portland, in the Northwest and quite possibly in the entire nation represented so intently, for so long, that vital freedom of speech.

Now Satyricon, at least as it has been known for the past twenty years, is gone. George Touhouliotis has retired from the local music scene, leaving the torch for some new turk to seize and carry forward. Who will be the new champion for the underground arts and music community? Who will be the new firebrand for alternative music and artistic freedom in Portland? Only time will tell.



The Jackals load-in at Satyricon's back door.

photo David Wilds

LL

Continued from page 5

"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 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 infomercials 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 outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios. He is also VP, Business Affairs, for Media Creature Music, a Los Angeles publishing 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).

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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The the & the GOOD BAD UGLY

Continued from page 18

has contributed "Grinnin' In Your Face," the opening track from her early '90s debut album "Sheila," and a song which features a then-unknown Kelly Jo Phelps backing her.

The album leads off with bassman Albert Reda's take on the Blind Blake tune "Dyin' Blues." The track starts off with an effect that makes the track sound like some authentic audio artifact recovered from the '20s, before evolving into a more contemporary sound. Terry Robb contributes some tasty acoustic guitar licks in the turns. Following up are Ellen Whyte and Reflex Blues with the original number, "Take It Back," a sultry number that showcases Whyte's smoldering vocals and tight ensemble work form the band.

Nineteen year old David Jacobs-Strain displays deftness and skill beyond his years on the acoustic guitar with his track, "River Was Green." His husky voice, rich with nuance and tortured intonation gives rise to speculation that Strain may be one of the great new stars on the Northwest blues horizon.

Stu Kinzel and Lynn Ann Hyde, known as Kinzel and Hyde, cook in their version of the traditional "Can't Lose What You Never Had." Kinzel, who has been a well known guitarlinger around town for well over two decades has been playing with Hyde, one of the few women harp players on the scene (and one of the very few women ever to actually win an endorsement from Hohner Harmonicas), for over five years. Together they create a real ruckus, duetting flawlessly and soloing expertly though this blues chestnut.

Local mainstay Norman Sylvester is one of the founding fathers of the local blues scene, playing in Portland when the blues was not a musical trend for every individual over the age of 35 to embrace as a comfortable, familiar and safe art form. Here, Sylvester is backed by a strong cast including Rob Shoemaker on bass, Janice Scroggins on keys and Bill Rhodes (of the Party Kings) on the harp, on a jovial original number called "Too Happy To Sing The Blues." The song takes the standard 12-bar blues format and turns it on its ear, lyrically. Norman's soulful guitar solo in the middle is a thing of beauty.

Rhodes and the Party Kings return for a track of their own, with a molten take of Floyd Jones' slow, sexy Chicago-style blues: "You Can't Live Long." Rhodes puts the reeds of his harp through a severe test on his extended solo, crying and chortling like a bawling baby. Alan Hager's lazy slide guitar solo slithers like a slippery snake. Floating effortlessly over the rhythm section.

Newcomers to the Portland scene, the Cannonballs, offer a certifiable star in singer guitarist Lloyd Allen. His buttery smooth voice reminds of Al Green and Joe Tex, with a soul-tinged quality that instantly caramelizes in the brain. On the original song "Mother Don't Think I'm An Angel," keyboardist David Vest (who played with Paul Delay, once upon a time) adds colorful piano accompaniment, while layering synth-strings into the background. Very hot!

"Nineteen year old David Jacobs-Strain displays deftness and skill beyond his years on the acoustic guitar with his track, 'River Was Green.' His husky voice, rich with nuance and tortured intonation gives rise to speculation that Strain may be one of the great new stars on the Northwest blues horizon."

Vocalist Sheila Wilcoxson has been a staple in the Portland music scene for well over twenty years. Here, singing "Grinnin' I Your Face," a Son House tune, accompanied on acoustic guitar by Kelly Jo Phelps, Sheila percolates with customary gusto, her voice creaking and breaking like the floorboards of a shotgun shack. About as authentic as it gets!

Speaking of authentic, the Paul DeLay Band's live cut "Paul Train" (taken from his album, Burnin'), is a smokin' little number upon which Paul pulls out the stops on his chromatic harp. From Little Walter to Paul Butterfield to Larry Adler to Toots Thielemans, one can hear it all in the way Paul blows. All the other members of the band get to stretch out with solos on this short jam, but it's DeLay who grabs the spotlight with two great solos.

Born in Compton, California (home to seminal gangsta rappers NWA) Bobby Sims now resides in Bend, Oregon, but it's a cinch he's learned something about the blues along the way. His rendition of Peter Green's "Long Grey Mare" captures the tortured

frustration of the original while approximating something of Green's flair on guitar. Terry Robb, one of the patriarchs of the Portland blues scene, slides through a steadfast version of Furry Lewis' "Judge Boushay Blues." Curling catlike moans from his bottleneck on acoustic guitar strings, Robb wrings every nuance from his guitar, as only he can.

Portland veteran Robbie Laws jumps on board with his original song "Swamp Thang," a sort of Tony Joe White ("Polk Salad Annie") meets Creedence Clearwater Revival ("Suzie Q") shuffle. Laws' gruff and gritty baritone vocal demonstrating plenty of roadwear, making of it the perfect vehicle for singing the blues. Fun stuff. Drummer, Drawback Slim's silky smooth baritone seems nearer to those of crooners Joe Williams, Lou Rawls and Brook Benton (with a touch of B.B. King's pathos and a dollop of Joe Turner's sly Memphis cool) on his original tune

"Answering Machine Blues." Having played with over two-hundred acts, through the course of his thirty year career, including with Lloyd Jones and Mel Solomon, among countless local bands, over the past fifteen years- Slim has paid his certainly paid his dues; proving he has the right to sing the blues. The true tale behind this song is a good example.

Finally, local treasure Linda Hornbuckle's beautiful, gospel-laden rendition of "Amazing Grace" is a fitting finale to a very sharp set. With an amazing variety of styles and voices, this sampler plays like a well-produced radio show and pleases like a fine box of candy. All of the tracks featured here can be found on albums produced by the individual artists. This wonderful album is a fine entree into the blues community thriving in Portland. For the uninitiated this album will come as quite a pleasant surprise. For longtime fans, this set will serve as proof of the very high level of blues talent practicing in our city

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•Bass Player 30+read/write music bass keyboard for Rock-Jazz-Fusion-Alt-Indie-Classical 503/644-1117

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•Bass guitar player available foe demos-recording projects. Professional equipment & attitude. Mature, experienced, stylistically flexible. Fretless, fretted acoustic or electric bass. Call Bruce 503/628-9120.

•Bass player looking for a gig. Originals preferred. Influences: Maiden, Sabbath. No drop "D" dwellers. Old School perfect. Craig 503/656-0582

•Looking 4 fresh talent: to work on progressive minded originals. 70's British influence. Call Stuart 503/253-1915

•Big Island Shindig.com needs the right bass player. Working band very serious. Call Noah 503/244-6733.

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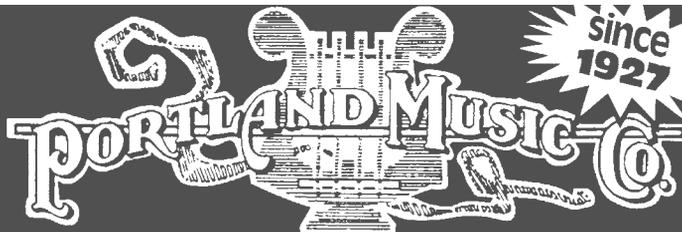
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•Guitarist/Songwriter pro looking to start or join band. Can shred the blues or rock with ease. Into mostly originals. Strong voice and can play well enough to fill a 3 piece. No flakes or burnouts Mike 503/234-2634.

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LETTERS

Continued from page 3

NXNW LIVES

Dear Editor,

I presume you remember our various e-mails from the summer of 2001 about re-launching North by Northwest (NXNW) in Seattle. To this end, I wanted to inform you that the NXNW idea is beginning to gain more momentum.

The discussions we have had with local and regional music industry professionals such as yourself over the last few years have shown us that there is a good deal of local support for an event like this, one tailored by and for Seattle.

At present, we are talking about staging a two-day event on Wednesday, August 27 and Thursday, August 28. This event will include a handful of daytime panels, as well as evening showcases of top new talent. Re-introducing NXNW adjacent to Bumbershoot will allow us to involve some of the numerous music industry executives and press people who will already be traveling to Seattle.

If you are interested in speaking on a panel at this event, please contact Andy Flynn at andy@sxsw.com

If you have a band that is interested in performing at this event, please contact Brent Grulke at bgrulke@sxsw.com.

Most importantly, I'm wanting to hear your most current thoughts and reactions to this NXNW idea. Please send these comments directly to me at this e-mail address.

I look forward to hearing from you soon.

Best regards,

Hugh Forrest

NXNW / SXSW

<http://www.nxnw.com>

<http://www.sxsw.com>

NYC DISTRACTION

Dear Editor,

You most likely won't remember me by name (Rick Edwards) but I played bass in the Wasted Rangers, Johnny and the Distractions, Sleeper, Puzzle and Albert Collins, just to name a few. I hung up my bass guitar and worked for the National Park Service at Fort Vancouver for 16 years (from Wasted Ranger to Ranger Rick).

A little over three years ago my girlfriend, Patti Norberg, quit our jobs, packed our bags and moved to New York City. My dream was to become a photographer. I realized that dream at the American Museum of Natural History, for three years I have worked as a photographer there. I take pictures of Dinosaur bones for the internet. <http://paleo.amnh.org>.

I have also clicked a few shots of the music scene here. I have attached some images of Springsteen at the MTV Music Awards show, Richard 23 from Front 242, and also the legendary rock photographer Henry Diltz. He has a gallery here in SOHO and we have become pretty good friends. He still lives in LA but comes here quite a bit.

If you need a shooter in NYC let me know. It would be fun to cover some of the PNW acts when they come here, and would be great for Two Louies. If you want to use any of my shots feel free to. I can be reached at

work 212 769-5556 or my cell number is 646 228-8013.

You can email me at fova@aol.com.

Keep up the great work at Two Louies, you were always so good to our bands and the Portland music scene.

Peace and Happiness,

Rick Edwards

AIRPLAY TIP

Dear Editor,

Heads up Bangers and Members of the Musician Community!! We're always looking for new promotional avenues because we have to but isn't it shocking to find out one of the biggest fish in the sea is looking for the exact same thing? We think it's cool.

Clear Channel (you know the one, the mega conglomerate corporation that owns a billion radio stations - like Z100 - not to mention the same company that promotes major artists concerts) has a NEW MUSIC NETWORK to showcase new & independent artists. While most of us are still licking our wounds after losing the Church of the Northwest KBOO... there seems like little hope for us indies... till you hit the web. (Keep on Rockin in the Free World!) Musicians and SugarBang Friends: Sign your band up on the site for the *possibility* your music will be heard by the right person... and may wind up on a Clear Channel playlist - somewhere - maybe... or not.

But while you are uploading your songs and information, we'd appreciate you taking a moment to check out OUR listing on the site as well (to help improve our own stats) that just might bleep us (albiet very briefly) onto some radar... somewhere... in a galaxy far far away... maybe. :) If you feel so inclined, copy the link below, and paste it into your browser... and feel free to spread the gospel a'la' Sugarbang. When you're all loaded in there... shoot us an email and we'd be happy to check you out too. RECIPROCAL gratitude fer sure.

<http://www.clearchannelnewmusicnetwork.com/artist/sugarbang>

Peas and Carrots...

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JEFFERSONS ODDS

Dear Editor,

I'm not sure who to address this letter to so I'm hoping if this isn't the right place to send it, you can forward it to the proper party. My name is Higgins and I used to front a local band called The American Girls. We broke up about two years back and briefly formed a band called The Jeffersons, which brings me to the reason I'm writing. Someone put a centerfold picture of us in an issue of your a couple months back.

First of all, THANK YOU SO VERY MUCH. I've always enjoyed your magazine and it was a real treat to see us highlighted in such a way. As I mentioned, The Jeffersons was a bit of a transitional thing. We've solidified the band and are now called Odds Against Tomorrow. We are made up of 3 member of The American Girls and 1 member of The Baseboard Heaters. We have an EP out along with a web site and press pack. I'd love to send you some stuff and talk to you about the band if that would be some thing that would be of interest to you. You can contact me over e-mail (rock@oddsagainsttomorrow.com). Once again, thanks for the coverage.

Higgins

oddsagainsttomorrow.com

Jonny Hollywood

Continued from page 8

great presentation of his musical vision and achievements. In addition to the various independent commercial releases he has been involved in, Michael has put together a cool sampler CD consisting of sixty second sound bytes of the various styles in which he has recorded. It's an audio brochure that delivers the tangible effect of the Michael Partlow "experience".

Using his Portland theater work as a financial foundation, the Musicians Union and connections with other relocated Portland artists as a starting point, Michael made the move to Los Angeles. Not one to sit around and wait for the phone to ring, Michael hit every Blues or Jazz Jam Night for six months straight in an effort to expose his talents and network with other working musicians. The time and energy began paying off in the last couple months. I caught up with Michael backing up L.A.-based singer/songwriter/actress Joni Allen at the Hotel Café in Hollywood. The connection made through the bass player who Michael had met through another project. While talking after the gig, Michael handed out business cards to a number of other potential musical employers as he received compliments for a gig well done. Right on! Michael is assuming his place in the L.A. market by combining talent with constant self promotion resulting in increased exposure and a network of contacts which will keep the work coming his way.

Well there you have it. The power behind the thrown turns out to be the drummer's thrown. The moral of Kevin and Michael's story is that by making others a success, they too will be successful as well. Good luck guys, you both deserve it and we'll be cheering you on from the sidelines and hopefully sharing the stage together as well. Peace!

LL

ON THE COVER: Storm and the Balls have been a major draw on Wednesday nights for a year now. Stripper moves, strong covers and salty talk. See Skinny White Shoulder, page 4. (photo Buko)

Two Louies

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