

OREGON MUSIC / NOVEMBER 1999

# Two Louies

**NW COMP**

**GRINDSTONED**

**THRILL IS GONE**

**FLUMMOXED**



photo Buko

**LINDA  
HORNBUCKLE**

**OREGON LABEL GUIDE**

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# Rewind

## 1985 Nu Shooz has a regional hit.

After years of toiling in the downtown Portland nightclubs, Nu Shooz finally made the cover of *Two Louies* in April of 1982. That photograph shows John Smith, Valerie Day, Saxman Danny Schaffler and then frontman, David Musser. Nu Shooz frequently changed lineups and looks but remained the city's premier blue-eyed soul band.

As the years and gigs rolled by, a strong working relationship developed between bandleader Smith and manager Rick Waritz, while Nu Shooz percussionist (and Smith's wife) Valerie Day emerged as the focus of the act.

In the Summer of 1985, the band's indie single, "I Can't Wait" got a surprising reception from local radio stations. The CHR formatted KKRZ (Z100) chart showed "I Can't Wait" at #1 for two straight weeks and AC powerhouse KGW listed the single in the Top 5. Stations all over the northwest joined the buzz and put "I Can't Wait" on the playlist.

On February 9, 1996 Nu Shooz co-headlined the first Mayor's Ball at Memorial Coliseum. Billboard covered the Ball with a special Portland Market Profile issue dated February 15, 1986. That issue of Billboard showed "I Can't Wait" as a "New Entry" on the Club Play chart at #34 with a bullet.

Quoted in the BB story by S.P. Clarke "Hot Rock Erupts In Portland", manager Rick Waritz said the big break for the Shooz came "through independent distribution", when "I Can't Wait" became a European disco hit.

"The cut started getting heavy airplay in the New York dance club Paradise Garage, and demand for the record became strong in the stores Vinyl Mania and Rock and Soul.

We released a 12-inch single that had the American mix on one side and the Dutch mix on the other. It became a New York dance hit. We signed a contract with Atlantic and "I Can't Wait" has been released in the 7- and 12-inch formats in the U.S., Canada, England and Australia."

Waritz also wrote one of the other stories in the BB Portland Profile—about radio support for local bands. In

it he presented a rosy picture for local acts. "The opportunities at this time for a local band to receive commercial airplay in Portland are perhaps unmatched elsewhere in the country."

Less than two months later, April 5, 1986 "I Can't Wait" peaked at #3 on Billboard's Top 100 Singles chart.

on former hitmakers. In it John Smith says he wasn't too impressed with the record business ("Show me the money.") and there definitely won't be any Nu Shooz reunion tours.

John says he's found a new career doing music for commercials. (He did the spot featuring the young man



*Nu Shooz members Lewis Livermore, John Smith and Gary Fountaine sign autographs for fans at Tower Records.*

photo Pat Snyder

Nu Shooz's follow up, "Point of No Return" rose to #28 on BB's Top 100, (9/6/86)

The Nu Shooz album was certified "Gold" and the band was nominated for a Grammy as Best New Act of 1985. When the band travelled to New York for the Grammy ceremonies they took a box of Tom Peterson watches to hand out at the ceremonies.

A little bit of Portland in the Big Apple Music Biz.

This month VH-1 began running a Nu Shooz segment on "Where Are They Now", the popular series

with braces who falls in love and ends up attached to the magnet truck.)

Valerie Day says she's happy being a musician and singing to her son at bedtime.

Rick Waritz has pursued his career in production and now works at the state-of-the-art post-production facility, Downstream.

To find the play dates of the Nu Shooz "Where Are They Now" segment dial up VH1.com for scheduling.

LL

## LETTERS

Dear Editor

I'd like to offer my vast wisdom and expertise on "how to start a rock band." First, be clear that you want a "Rock" band. I know there is some confusion in this area. Too many people think they are in a rock band only to find out later that they are in some sort of 9.70 The Beat Alt. Country Pseudo Indie Folk Groove Pop Slash Jazz Funk Band. If you sound more like Sheryl Crow than the Black Crowes, the friends and relatives you drag down to the bar expecting to hear "rock" will be sorely disappointed.

Secondly, you'll need a band name. I chose Delusions Of Adequacy as the name of our band because it seems to capture the spirit of everyone on planet earth—plus it makes people chuckle. Now you may not be able to come up with a clever or catchy band name but don't despair, nowadays anything can become a successful band name. Just go in your garage or out in your back yard and claim the first thing you see as your name. For example, Tool, Bush, Hole, or if you really draw a blank try something like Generator. And try to avoid certain words that are just way over-used in band names these days. Words like Soul, Jesus, Jane, Red and Monkey. Thirdly,

write, record and perform great songs and pester the life out of everyone in the business.

Well, that's it. All you need to start a Rock band from someone who knows. So good luck and we'll see you at the MTV Music Awards.

Steve True

**"If you sound more like Sheryl Crow than the Black Crowes, the friends and relatives you drag down to the bar expecting to hear 'rock' will be sorely disappointed."**

Dear Editor,

Thank You for your further interest in the Lew Jones MP3 site & I look forward to reading November's Article featuring Lew!

As for the "deeper" information you have requested I hope the following fits the bill.

When Lew and I started this venture we agreed to accept all offers as long as we didn't need to put money out. That is how we got into league with Wal-Mart and Destiny Software. The 50,000 MP3 compilation iJuke Box is the first in a series to be pressed by Destiny Software out of Canada. The

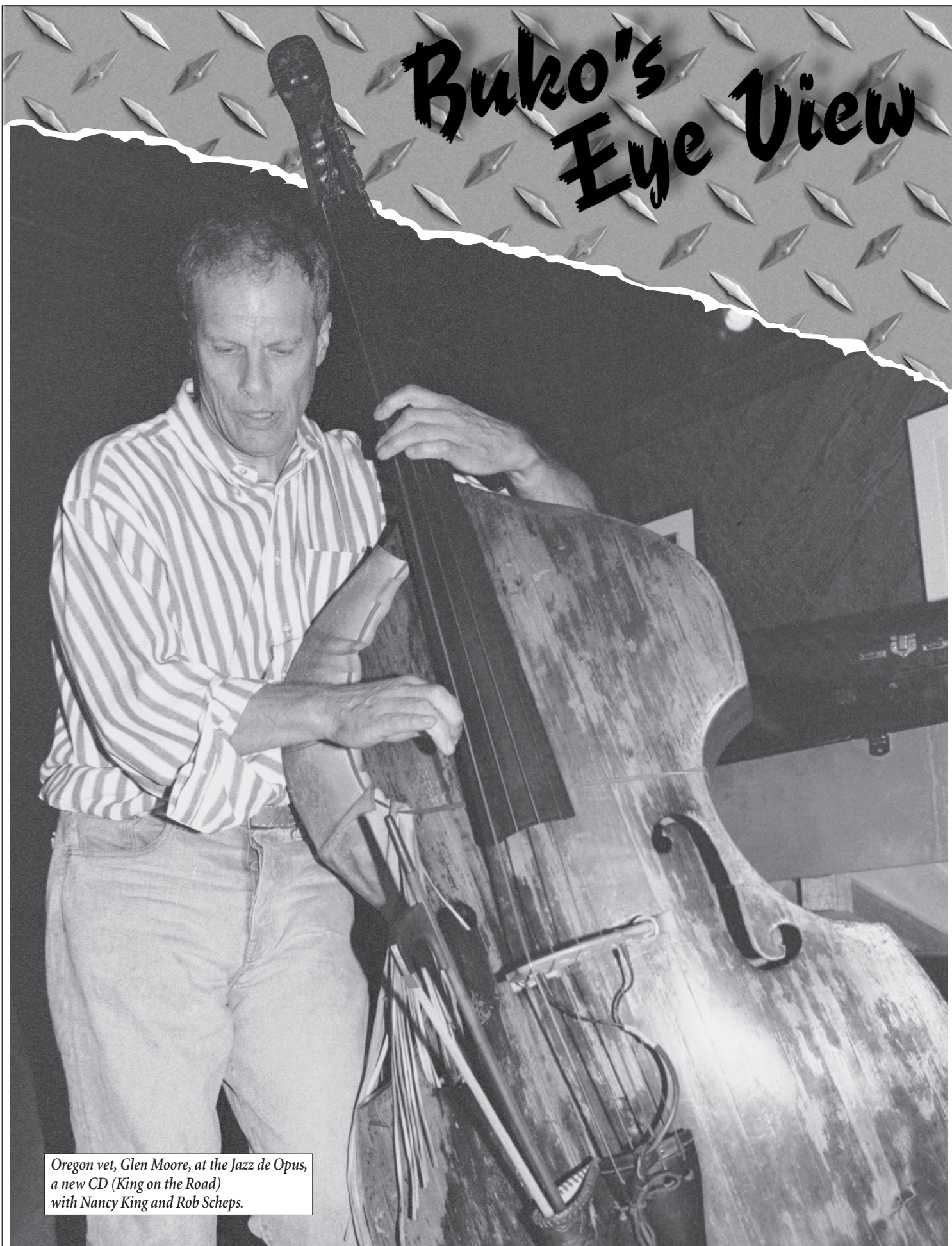
files are touted to be copy safe, but realistically there is no such thing. Destiny then forged a deal with Wal-Mart for distribution. The CD-ROM is to be sold for \$9.99 and is slated to contain 60 artists (including Bill Wyman) and around 150 songs. Both of Lewis songs having links back to his net sites. Our contract offered no direct royalty payment. If it did it would have calculated out to about \$500 per song before taxes. If it

sells, the compilation could generate half a million dollars before it is split by destiny and Wal-Mart. Do I mind helping them generate this kind of money? No I don't mind at all. We are helping mp3.com generate traffic for their ad banners by having our music on their site. I don't mind doing that. Plus this is the kind of promotion that people pay for! The contract is non-exclusive and we are already giving the songs away for free at mp3.com. The Compilation is a good thing, and the first of its kind. I consider mp3 to be akin to airplay. This compilation CD-ROM is more airplay.

*Continued on page 22*



# Buko's Eye View



*Oregon vet, Glen Moore, at the Jazz de Opus,  
a new CD (King on the Road)  
with Nancy King and Rob Scheps.*



## Nowhere Under—Grindstone

It's been a year and a half since Grindstone first reported onto the scene with their eponymously entitled initial public offering. The passing months have found this hard-hitting grungemetal foursome working hard to carve for themselves their own sound. And, given the limitations imposed by the particular genre they are currently exploring, they seem to be succeeding rather well.

Guitarist Chris Hyde, bassist Tony Miller and drummer Travis Ludahl provide the sinewy accompaniment for Lamar Stillwell's powerful vocal

but apparently such attitudes, too, go with the musical territory. be that as it may, the band demonstrates chops aplenty and a dedication to improving their efficacy. This can only bode well for this dedicated unit.

## Holiday Ramen—Various Artists NorthWestern Inc.

This fine compilation was a bag-stuffer giveaway at last month's North West music conference, and as such is a spectacular sampling of our city's richly divergent musical atmosphere. The theme here is that most of the seventeen recordings presented were mastered in

**“Grindstone demonstrate impeccable ensemble-work. Their flawless execution of the material helps immeasurably to increase its sonic impact. The songs themselves seem to span the rainbow from black to gray.”**

excursions. Stillwell, especially, should be commended for his efforts in finding his own voice in the mix. Coming from the Layne Staley/Scott Weiland school of ululation, Stillwell maintains a deep-throated vocal delivery, but with enough of his own style so as to no longer sound imitative in the least.

The first four tracks, “Faces Dead,” the title track, “Blind The Light,” and “Never,” would seem to be variations on a metal theme, juxtaposing similar riffs into different shapes and contours, without venturing very far from the stylistic path. “F.O.I.” is something of a departure. Over a roiling guitar figure, Stillwell builds dramatic tension as the ensemble slowly gathers in instrumental vigor, exploding in the choruses before wending back to the original stripped down arrangement. Nice dynamic touches from Ludahl help to propel the tune.

Anomalous acoustic guitar provides the foundation on “Changes,” where a similar series of climaxes and denouements make of this cut a winning ballad. Hyde lends “Hunger” one of his more intriguing guitar motifs, a sullen, loping, hopscotch pattern that leads to the chunky chorus. “Wired” sounds like something Filter might produce: a tightly wrapped package with highly flammable contents.

Miller's fat, sludgy bassline forms the fulcrum on “Freedom Your Soul,” a number that reflects more than others a definitive Alice In Chains influence, especially in the vocal harmonies. Another slippery set of riffs from Hyde provide the propulsion on “Brother Shame,” where more Staley-like vocal harmonies abound. “Step Back” veers nearer to Stone Temple Pilots turf.

Grindstone demonstrate impeccable ensemble-work. Their flawless execution of the material helps immeasurably to increase its sonic impact. The songs themselves seem to span the rainbow from black to gray,

Portland at NorthWestern Incorporated. A broader cross-section would be near impossible to assemble. The outstanding production quality of the individual tracks and Ryan Foster's invaluable efforts in compiling, sequencing and mastering the finished product, lend the entire project a universally cohesive sparkle and sheen.

From the solid contributions of familiar names such as Carmina Piranha, State Flowers, Kaitlyn Ni Donovan, and Jesus Presley, to the promising entries of lesser known prospects such as Niven, The Viles, Harrison and The Daylights; from the obscure—Japan's grunge poppers Orange Candy, to the

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

Goth gloom of Written In Ashes and Sumerland, to the thoughtful Hip Hop rhymes of rapper Maniac Lok: this record has a little something for everyone.

While many of the tracks have been reviewed previously in these pages, their new musical context adds to a new appeal. The set kicks off with “The Velvet,” a moody, atmospheric number extracted from Jesus Presley's *Baptism Of Love* (TL 11/97); then Harrison's rousing rendition of the Gloved One's “Billy Jean” from his album *Evolution* (TL 10/98), followed by Kaitlyn Ni Donovan's ethereal “Ceiling Tiles” from her recent release *three days* (TL 9/99).

From there, a series cuts from less familiar band's ensues. While the band Niven may not be a household name, frontman Chris Tsefalas has spent the better part of two decades in this city plying his marvelous vibrant powers as a singer and songwriter, most notably in the mid-'80s with the very successful local band Crow.

Here, along with a stalwart backup band, he creates a sound akin to that of Michael Penn,

Jeff Buckley, Crowded House or E of

the Eels: a pretty, well-sung melody over guitar and organ driven Pop setting. Tsefalas' malleable tenor weaves through a gorgeously memorable chorus, where a haunting cello figure mournfully moans in the background. Very nice.

*Continued on page 16*

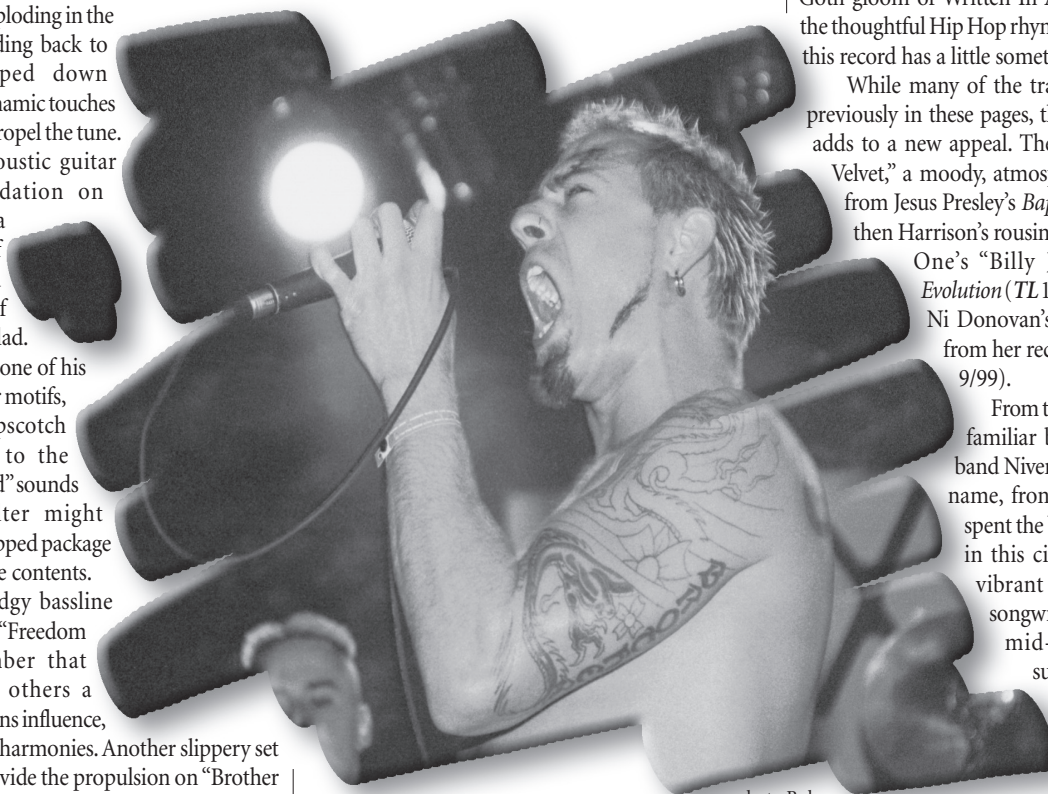


photo Buko

*Grindstone's Lamar Stillwell; powerful vocal excursions.*

ridiculous—the septuagenarian crooning codger Les Wilson; from Folk—Stephanie Schneiderman and Reclinerland's Michael G. Johnson, to the expansive Electronica of Sound Secretion Dub, the earnest New Age informed outpourings of Colorfield, the ominous



Buck wanted me to write a review of NXNW. I told him he didn't want to know what I thought of NXNW, but now that the Texans are gone for a year, I can put my two cents in.

What Texas fails to realize is that their disrespect and unprofessional treatment of

are devoted. His band was totally in tune with him. Percussion, drums and bass. Each song was solid and flowed just like his perfectly timed set. When he sang "Burn One", his adoring fans all lit up and a high cloud of smoke filled the Theater in the Clouds and hung there. Ben closed the show with a slide guitar version of "Manic Depression" by Jimi Hendrix. I thought to myself that Ben was

cd release party will be at The Zone, 7005 NE Highway 99 in Vancouver on November 5th & 6th. Hokus Pokus is web friendly too. You can visit their web site HokusPokus.isCool.net where you can purchase their cd for \$5.00 or call the Hokus Pokus info line (360)699-6000 x 7419.

I recently made it up to Seattle and had a fine time going to all my favorite haunts including Wild Ginger, IL Bistro, Maximillian's, and Serafina. I spent some time with ex-Portlander Annie Grgich. She's become a famous painter, and is a beautiful woman with extraordinary talent. We had a good time at her spacious home in Ballard that has a super view. Her art is colorful, rich, explosive and she has upcoming shows in New York City, Mill Valley, California, Atlanta, Georgia, Washington, DC, and Hilton

Head, South Carolina. Annie is prolific, and her work seems to keep her fulfilled. What's really exciting is that her art is selling! It was great to see her studio, where she works, and some of her new work.

Mark Woolley hosted a small, Bon Voyage reading for Carl Hanni at The Mark Woolley Gallery. Some of Portland's finest poets made the scene. It was a sweet way to say goodbye. The notables were Walt Curtis, Richard Meltzer, Kevin Sampsell, Josh Lubin, Jennifer Robin, Marjorie Sharp, and Micheal G. Walsh.

Gossip has it that Mario Lalich has just found an apartment on the Bowery in N.Y.C. that Marlon Brando lived in for five years.

Oregon Ballet Theater is looking to move their home from The Masonic Temple on SW Park, to the Wells Fargo Bank building on SE Belmont Street. It's not quite official, but plans have been drawn for a future facility with three dance studios, and two vaults that may act as private offices.

I recently saw Tony Robbins, the inspirational speaker. It was a whole day seminar where Mr. Robbins spent hours talking about how to step up.

He mixed it up by having illustrious guest speakers including Joan Lunden,

Mike Dunleavy, Larry King, and the guy who wrote "Men Are From Mars etc...". The whole experience was a little disturbing do to the fact the music that Tony insisted on making everyone get all motivated about, was some syntho/muzac/disco drum machine stuff. I guess the message was good, but the produc-



# Rosebud

by Robin Rosemond

Portland, and it's artistic community, is stifling the festivals potential for success. Also, the WW's participation in NXNW appears last minute, and somehow begrudging. To both Texas and WW, my admonishment is: "You can't make money without spending it."

My recent highlights were seeing and hearing Ben Harper, and Lenny Kravitz. Lenny had just come off a five day bout with something that kept him in bed. Portland was his first show in nearly a week. He arrived to sound check in a Porsche Carrera bundled up in some duster fur coat, and big sunglasses. He leapt up on to the stage and proceeded to hug each band member. Then he stopped to play each instrument, which turned a very long jam. A group of winners from some radio station were sitting in awe in the first three rows. When it came time for Lenny to sing, he said his voice wasn't ready and asked if someone wanted to come up and sing. A very nice looking blond man popped up and sang a remarkable version of "Are You Gonna Go My Way?". He was spot on! A couple of others volunteered and marched up to try their pipes. One guy actually tried to teach Lenny an Irish folk song. It got a little uncomfortable at that point, and the winners were marched out of the Rose Garden Arena. It was then that the road manager, who was already thrilled with the local crew, decided to start throwing signature guitar picks at us. It looked pretty pathetic when the five of us started diving for them. The swag factor at these Rock & Roll events gets to be a little crazy. Anyway, we all got picks and Lenny looked quite amused as he watched us scrambling through the seats of the empty arena searching for his picks. What made it even weirder was later on that night, some young fan asked me if he could have my Lenny Kravitz pass. I told him that without it, I couldn't get back into the building. I did offer him one of the coveted picks. His sweet face brightened and he said, "Thirty years ago, my father was walking down an ally and ran into Jimi Hendrix. Jimi handed him a pick". I said "Wow!" and wandered back into the Rose Garden. Ben Harper was a feel good show. Ben is described as the Richie Havens of the 90's, but he's much more than that. An incredible technician that can mesmerize his fans who

a highbred of both Richie and Jimi with a little Marley mixed in.



Photo Robin Hoffmeister

WALT CURTIS (POET LAUREATE OF PDX)  
WITH MARK WOOLLEY  
@ THE MARK WOOLLEY GALLERY.

Hokus Pokus, a Vancouver band that has been for a whopping twelve years, gave me one of their new cd's "Hokus Pokus". It's full of rock/pop original music. The first cut "Full Moon Rises" begins with thunder and major guitar riffs that are

**"It was then that Lenny Kravitz's road manager, who was already thrilled with the local crew, decided to start throwing signature guitar picks at us. It looked pretty pathetic when the five of us started diving for them. The swag factor at these Rock & Roll events gets to be a little crazy."**

quite respectable. A very guitar band with two lead guitar players, Arnie Talaro and Dan Bates. Gene Woods on drums and Mike Simpson on bass. Their

tion quality definitely needs some work.

If you have any tips or info write to [rosebud@teleport.com](mailto:rosebud@teleport.com)

LL



## MERCHANDISING RIGHTS

A band's income from selling its merchandise — for example, its t-shirts — can be important to the band's survival.

This is often true even for bands signed to recording contracts, for a couple of reasons. First, no artist royalties will be paid to the band by its record company until all recording costs have been recouped, and that can take a surprisingly long time. Secondly, due to the cost of touring, the band may not be able to net much of a profit on the road from the "door" alone, until the band has a substantial draw.

In short, a band's merchandising income (as well as its music publishing income) can mean the difference between a young signed band living or dying, financially speaking. For these reasons, the issue of merchandising rights is an important issue — one of many — to consider during the course of recording contract negotiations.

There is no standard way in which recording contracts deal with the issue of merchandising rights. A band negotiating a recording contract for the first time will most likely encounter *one* of the following scenarios when receiving the first draft of the recording contract from the record company:

(1) Sometimes, the first draft of the recording contract will specifically allow the band to retain the merchandising rights (in which case the band will be free to decide at some future point to enter into a merchandising deal with a company specializing in band merchandising); *or*

(2) Very often, the first draft of the recording contract offered by a record company will be *ambiguous* on the issue of whether the record company is acquiring merchandising rights (in which case the issue will need to be clarified during contract negotiations and the contract changed accordingly); *or*

(3) The first draft of the recording contract will give the record company a "right of first refusal" — in other words, the right to match the offer of any other company,

This decision, later on, on whether the band will want to enter into a merchandising agreement will ultimately depend in large part on the specific circumstances of the band at that time — for example, the level of success eventually attained by the band. In most instances, at the earlier stages of a band's career, however, a band is likely to make far more money by continuing to sell its own merchandise, rather than entering into a merchandising deal.

There are, however, potentially some advantages of entering into a merchandising deal, for example: (1) Dramatically improving the band's cash flow by getting substantial cash advances from a merchandising company, in advance of actual sales; (2) Obtaining access to the mar-

"first class" quality. In fact, the merchandising agreement may be more specific, requiring for example that a particular style and brand of t-shirt be used.

5. *The "Territory."* Merchandising agreements are most often world-wide agreements, however sometimes the merchandising agreement is limited to a particular area (for example, the United States, or Europe, etc.).

6. *The "Term" of the Contract.* The "term" of a contract means how long the contract will be in effect for. Normally the "term" of merchandising agreements is defined in terms of "tour cycles." A tour cycle is normally defined as that period of time beginning with the release of a particular album, and ending on the completion of all

# LEGAL EASE

by Bart Day, Attorney

keting skills and distribution capabilities of a merchandising company; and (3) Being able to sell merchandise through retail channels nationally, which of course is beyond almost any band's distribution capabilities.

## THE BASIC ELEMENTS OF MERCHANDISING AGREEMENTS

Merchandising agreements, like recording contracts, are usually very complicated. However, if and when the band decides to seriously consider entering into a merchandising deal, the band should first be aware of at least the following basic elements of merchandising agreements:

1. *General Structure.* Sometimes a band will sign a merchandising agreement with one company for the *tour* merchandising, and a separate agreement with another company for *retail store* merchandising.

tours until the release of the next album. The contract also will normally provide that in no event will a "tour cycle" last for any less than a certain specified number of months.

The most common scenario is for a merchandising agreement to be for an initial term of one "tour cycle," with the *merchandising company* having the right to exercise an *option* for a second "tour cycle."

7. *The "Sell-Off Period."* At the end of the last "tour cycle" covered by the contract, the merchandising company will have the right for a certain period of time to sell off any remaining merchandise still in stock. Obviously, there needs to be a clause in the agreement protecting the band from the merchandising company manufacturing huge quantities of merchandise just before the agreement is about to expire, which would have the effect, for all practical purposes, of substantially extending the term of the merchandising agreement.

8. *Royalties.* For tour merchandising (i.e. the sale of band merchandise at *concert venues*), a band will receive in the range of thirty to thirty-five percent of the merchandising company's net income from the sale of tour merchandise.

For sales of band merchandise through *retail outlets*, a band will normally receive a royalty in the range of twelve to fourteen percent of the retail price for United States sales, and a lesser percentage for *foreign* sales.

If the merchandising company licenses out the merchandising rights to another company for the sale of merchandise in countries outside the United States, normally the band will be entitled to receive seventy-five percent of the monies received by the merchandising company from that other company.

9. *Advances.* Normally one or more advances is paid to the band during the term of the merchandising agreement. Usually the advance for the first tour cycle is paid on the signing of the merchandising agreement. However, sometimes only fifty percent is paid at the time of signing, with the rest to be paid when the band's first tour begins.

It has become increasingly common in recent years for merchandising agreements to provide for so-called "rollover advances," which means that the band will receive additional advances from time to time as and when the *initial* advances are recouped by the merchandising company.

10. *"Performance Guarantees."* Typically the merchandising agreement will require the band to give a "per-

**"The most important thing to know about merchandising agreements is that, unlike recording contracts and music publishing contracts, merchandising agreements typically contain a "personal guarantee" by all of the band members. This means that if the merchandising company does not recoup its advances, the band members are personally on the hook to repay any such unrecovered advances."**

and to have first rights to the band merchandising on the same terms as offered by the other company; *or*

(4) The first draft of the recording contract will expressly give the record company the merchandising rights, subject to the record company paying royalties to the band on merchandise sales. (In recent years, record companies have become increasingly involved, through merchandising company subsidiaries, in the sale of band merchandise, both at concert venues and through retail channels.)

It will rarely (if ever) make sense for a band to give up its merchandising rights during recording contract negotiations. Instead, the band should make sure that its recording contract specifically says that the band will retain all so-called "for-profit merchandising rights." (This will allow the band the opportunity to continue selling its own merchandise.) The band will then be free to separately enter into a merchandising agreement with a merchandising company, *if and when* it makes economic sense to do so.

When one company is acquiring both the tour rights and retail rights, some merchandising companies use one contract to cover both tour merchandising *and* retail merchandising. Other merchandising companies use *separate* agreements.

2. *Exclusivity.* Normally the merchandising agreement will give *exclusive* rights to the merchandising company. So, for example, if a contract is for *tour* merchandising, the merchandising company will have *exclusive* rights to the band's *tour* merchandising business, at least in the particular geographical area defined in the merchandising agreement (in legal jargon, "the Territory").

3. *Merchandise Covered.* Generally the merchandising agreement will specify in detail the particular items for which the merchandising company will have merchandising rights. Normally the merchandising company will not have the right to manufacture or sell any additional items without first obtaining the band's consent.

4. *Quality Approval.* Normally the merchandising agreement will require that the merchandise itself be of

*Continued on page 21*



by Marianne Steiner

# In the MIX

October may have come and gone like a second-rate guitar player, but there were still several jazzy events that occurred and they're worth sharing.

Though I wasn't in attendance, I heard from many reliable sources that the Cherry Bomb show at Satyricon was a huge bang. Cherry Bomb front woman Christine Aebi recounted delicious stories of feeding vodka dipped cherries to the already-bombed crowd at their October 9<sup>th</sup> gig headlined by Japanese rockers Guitar Wolf. Cherry Bomb's lead guitarist Leslie Karlson (VooDoo Dolls) came up for the show from her new home in Arizona to perform to a welcoming and high spirited audience. A packed house and reveler crowds chanting all the Runaways tunes might just convince Leslie that Portland's not such a bad place after all.

The fabulous Cybele's birthday party/Samsonite & Delight-ya CD release for Y2Kymca.com was a big hoot as well on the 20<sup>th</sup> at Matador Lounge. Among the guests present were Gavin Pursinger, Carol Rossio, Roger Feibel, Kevin from Pirate Jenny, Rainforest Ray Woods, Pale Green Pants band members, Clinton Wittstruck, Ken Goldstein, Buko, Jeanine Dawson and Neil Otis of Gremlin Hubcap and others whom I fail to mention. Stiff drinks and cheesy lounge karaoke was the big ticket that night and good fun was had by all, except maybe that video/broccoli Nazi who wouldn't share his booth for four with one other person the entire time, despite the party being packed and standing room only. The miserable malcontent, no wonder he was sitting alone.

Halloween weekend saw me bumping into The Reverend Tony Hughes at The Space Room on October 30<sup>th</sup>, where he was lounging with ladies before Jesus Presley's gig at Mt. Tabor with Linda Hornbuckle. Tony and I were delighted reveling in each other's bondage wear. Over at the Tabor, the

house starting filling up early with a very strong presence of middle-of-the-roader employed professional looking types who were there early to catch Linda's opening show. That group obviously new what they liked and it was a good boost for the Tabor to bring more of an upscale crowd in for once in a while. In a brief but pleasant chat in the Tabor's ladies room (one of my favorite in the whole city for its superior qual-



photo Buko

*Linda Hornbuckle; she keeps on truckin'.*

ity of female socialization opportunities), Linda Hornbuckle shared how hard this town is for a woman to get "the good gigs." I recounted to her a statement

artists, and I'd have to say, Calvin is right on. . It ain't right but it's true. Linda's brilliant attitude about this, though, is "I just keep on truckin'; 'cause it's what I have to do."

Later on that hallowed night, I wound my way down into Northeast to the White Eagle to whoop it up with the Buds of May, who faithfully pulled out their cache of brilliant musical abilities and imagination for an eager and sauced-up crowd. Front man Danny East's Colonel Sanders costume was on exact mark, and if he hadn't been the one giving out prizes for costume contests that night, he would have surely won one himself. By the end of the night, even I believed he was Colonel Sanders, banjo and all. Hmmm, maybe *that's why* I woke up craving chicken the next morning...

## LABEL NEWS

I spoke with Andrew Bentley at Crazy Bastard Records recently and got an update on his Meatmen Tribute compilation. Seems he still waiting for some of those L.A. rocker types who have yet to submit their cuts for the CD. Andrew put together a meeting with GWAR late last month to discuss a "more than likely" contribution from the band on the CD. Andrew also mentioned a cut from Odorus Urungus, (aka Dave Brockey) was in the works. Brandon Cruz (Eddie from the 70's show "The Courtship of Eddie's Father,") and his band, Dr. Know, are scheduled to include a cut as well. Andrew estimates the CD will release in January 2000, and he'll then move on to his Dead Milkmen compilation CD. Other recent projects released on Crazy Bastard were The Secludes and The Daylights.

Andrew's been working John Beluzzi at KAOS Studios to do much of the recording for the label's 2<sup>nd</sup> comp. CD. In Andrew's understated style, he says, "Beluzzi is really good." New additions to the line-

**"JJ Gonson packed it up for Boston after her stint at Virgin Records in L.A. wore out. I ran into JJ's former assistant, Allison recently at NXNW and she told me that JJ fired her and split town last summer. Allison speculated that JJ didn't like "fetching M&M's" for the Virgin rockers and that she had expected to have had more of a "role" in special projects for the label"**

that Calvin Walker had told me once. "Linda Hornbuckle is one of the best entertainers in this town and she has one of the best voices too. She should be playing to packed houses at Berbatis and The Crystal, but they won't even find a night to book her." It got me thinking about the BIG gigs in town for local

up scheduled for the Dead Milkmen comp include actor/musician Cory Feldman (Stand By Me, Goonies, Lost Boys and Gremlins), Agent Orange and Nerfherder.

I guess Undercover, Inc. has truly gone under-

*Continued on page 20*

# Jammie

WITH ANICEE L. COCHRAN

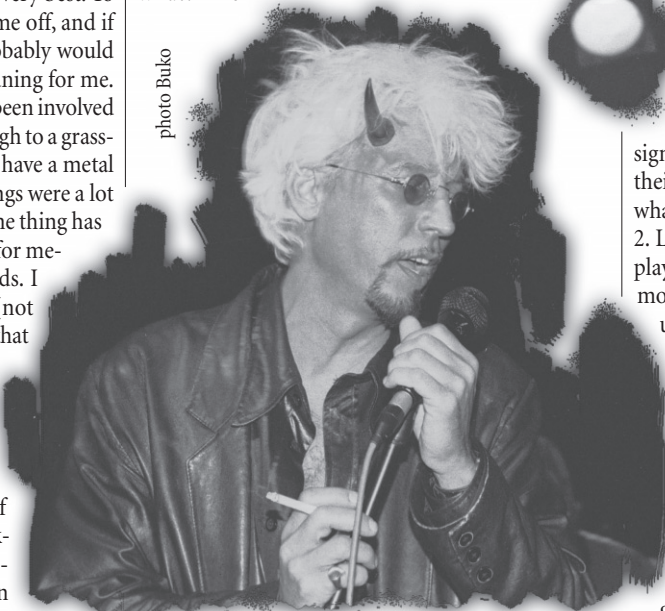
When I received the call in regard to writing this column for Two Louies, I must admit a tremendous smile gathered on my face. Here it is, less than a week after I made my announcement in regard to retiring from two years of running J.A.M. Magazine, and I'm working again. I was feeling a bit somber about leaving J.A.M. because aside from all the work I did with the magazine and the wonderful people I worked with, I am it's biggest fan. I would like to wish Kyle, Mike, Gatt and the rest of the J.A.M. crew the very best. To be honest, I planned on taking some time off, and if it had been any other publication, I probably would have passed, but TL holds a special meaning for me. Many of you may not be aware, but I've been involved in the music industry since I was 'knee high to a grasshopper'. My dad (Bill Cochran) used to have a metal band back in the 80's called Haven. Things were a lot different in many ways back then, but one thing has always remained the same, the struggle for media coverage by our hard-working bands. I can remember that aside from a little (not worth mentioning) snippet from this or that "Holier than thou" publication, Two Louies was the only magazine that seemed to pay worth while attention to them. I recently went through a scrapbook of Haven memorabilia, and Two Louies was a very prominent part of the book. On my own I have been a working member of the music industry for approximately a decade now, and between then and now I can tell you a highlight for a band is always that first good mention or review.

So here I am! Now lets trip together on a verbal voyage into the local music scene, shall we?

Any Laluna fans out there? Well, just to give you a heads up, the Fire Marshall recently closed down the newly opened Glass Factory. Mike Thrasher (Thrasher Presents) had several shows scheduled at the venue, so he had to relocate them. I'll give ya one guess as to where they ended up...give up? That's right kiddies, the former Laluna! Though it's not being called such, it's the same ole stompin' grounds that many of you used to venture a short while ago. The shows are being tagged as "Mike Thrasher Presents on Pine Street". They're still all ages, and if you would like to see the club do the live music thang yet again, this could be the perfect opportunity for you to check out some cool shows and petition not by signature, but by body count. Just a little food for thought. For more information on specific dates you can surf on over to thrasherpresents.com for the current dates.

Speaking of venues...a new one has arrived! The Medicine Hat Gallery (1834 NE Alberta) recently opened it's doors to bands. They're eagerly seeking new talent to spotlight. If you're looking for a new club to add to your roster contact Kate Mann at kmann493@aol.com for more information. I have yet to experience the club, but I've heard good things from several people, and I am looking forward to the new addition.

Who likes tattoos? (I do, I do) Well all you artistic and pain loving body art junkies, guess what? The



The beloved Rev. Tony (Satan) Hughes.

ultimate event is merely days away, and if you're a hip, phat or just plain cool patron of the local tattoo and piercing establishments (or not), this is the event

## "Slowrush debuted their first single, 'Junkie' on the KUFO cage match and went up against long time rock heroes, Primus...and won!"

for you. One of your favorite gents is throwing together this swank assemblage of colorful expression. The beloved Rev. Tony Hughes (Jesus Presley) has put together what is known as "Inkfest '99". On Sunday, November 21<sup>st</sup> from 11am until 10pm at the Adrianna Hill Grand Ballroom (918 SW Yamhill, Second Floor) for a mere \$6.00 entrance fee, you can behold a plethora of Portlands finest ink men (and women).

Along with the abundance of participating artists (i.e. Infinity Tattoo, Tigerlily Tattoo, 21<sup>st</sup> Century Tattoo, Raven Ink, Black Hole Body Piercing, etc.), there will be seven specific events taking place. Can you imagine experiencing Belly Dancing, Japanese Rope Bondage, Deep Tissue Scarification, Tattoos, Body Piercing and more, all in the same day? Talk about a busy day! There will also be discussions lead by Don Deerdran (Sea Tramp Tattoos), Reo Degaenarro, and Jane Archer...Ok, so now you've gone to Inkfest, but what's that? You're not ready to call it a day? Well then why not hop on over to one of the two after shows? How about Grindstone at the Ohm? Bring your Inkfest ticket stub and get in for only \$3...in need of something a bit more exotic?" How about Fetish Night at Berbat's Pan? Again only \$3 with your Inkfest ticket stub. Have I tickled your fancy with this interesting tidbit, but left you with a question? Grab the phone and dial (503) 818-4413 for more details.

In band news, Dead Red Head recently parted ways with long time member, Chris Wilson (keys). On a high note they followed up by adding Kenn Gibney on drums. You may be familiar with Gibney due to his work with Logo's Eye, who just released their debut CD "What We Will To Do". I've seen

DRH a few times and find them to be a great asset to the heavier end of the club scene. Definitely worth checkin' out...Get mad because commercial stations don't pay enough attention to local groups? Well, KUFO has included newly signed, Slowrush (formerly known as Generator) in their "Cage Match". For those of you who don't know what that means here's a break down; band 1 vs. band 2. Listeners call in after both bands songs have been played and vote for the best band. The band with the most votes goes on to the following nights and reigns until another band wins. Slowrush debuted their first single, "Junkie" on the cage match and went up against long time rock heroes, Primus...and won! Good luck and longevity to the Slowrush boys! Got a few extra bucks and want to invest in a new CD, but can't decide which one? My advice? "Manufactured Perceptions" the new release from local heavy hitters, Mobius. I've heard a vast majority of the recent releases from some of Portlands finest and while many are great releases, the Mobius CD has been rejuvenating for me. Energy, energy, energy! Of course you can pick it up at Locals Only and Music Millennium along with tons of other great artists, so what are you waiting for?

Ok, I think it's definitely time for me to close up

shop for the month. I would just like to reiterate my excitement in regard to this column, and I hope you enjoy it as much as I do. Got something to say? Drop me a note at: poolgrrl74@uswest.net

Always remember "Music washes away from the soul the dust of everyday life." (Red Auerbach)

LL



# Inter NetWorking

by Bud Palmer

Shoot the Works!

Back in our June issue we wrote of a local Portland artist who was starting to experience success promoting his material on the MP3.com site. Since that last writing, things at MP3.com have really been busting loose for Lew Jones. Prior to the beginning of summer, Lew's label, Moniker Records in Hemet, California, decided on a rather unconventional approach to promoting Lew. By shotgunning Lew's back catalog via MP3 files on MP3.com rather than let his entire back catalog sit around in the vault, they used his songs like ammunition to break into the upper reaches of MP3.com. They posted a new song every day for the entire summer of '99. Rotating them in, they kept between 19 and 29 free MP3's available at any given time. This rather unusual approach seems to have worked. Andrew Basil Walsh of Moniker Records, and Lew's long time producer, reports that from July 1st through the end of October, Lew garnished 20,295 downloads. Those, coupled with Real Audio song plays, bring the total song "impressions" up to 33,045. During this same time frame, Lew also had seven tracks selected as MP3.com's featured song of the week. In the Acoustic Blues Track category he had "Bumble Bee Blues (Hold on Hang On)", "Hay Ride", "Let the Water Roll On" and "Ocean Peaches (Black Berry Beaches)". In the Folk Track category he had "As the Moon Floats Apricot" and "Keep On Keeping On". He even had one song break out in the Country Blues Track category called "I Think It's Gonna Rain Tonight". All this activity just from on line exposure has to be truly gratifying. But what is the real world implication of all this promotion? One of the benefits has been Lew's inclusion on the first ever North American wide release of an MP3 compilation disc.

The first in a series entitled "Juke Box", this disc is to be marketed in all WalMart stores and is expected to have an initial pressing of 50,000 units. Lew has two tracks on this disc, "Ocean Peaches, Black Berry Beaches" and "Can't Believe You Don't Love Me No More". Hopefully, all this promotion and activity will drive some of these listeners to purchase some of Lew's CD's. All of this acceptance and a pocket full of nickels to rub together would be a wonderful thing.

#### Who's Next

On October 29th, to mark the launch of it's new web site, pixelon.com hosted a series of four concerts including a show by the reunited Who. The site, which is based in San Juan Capistrano, CA, claims to be the first online broadcast network featuring full-screen, TV-quality video and audio. The \$10 million concert event — dubbed iBash '99 — was webcast live from the MGM Grand Hotel and Casino in Las Vegas. In addition to the Who concert, which took place at 10

Park; and Tony Bennett and the Brian Setzer Orchestra at 8 p.m. in the arena. Two of the performances, the Divas and Who events, were open to the public with tickets to each show going for \$10. All proceeds from the Who's concert will be donated to charity, according to pixelon.com spokesman Sean Montgomery. There is no charge to view any content on the pixelon.com site. "The Internet today is an extremely exciting medium for any artist," says Roger Daltrey of the Who. "Pixelon is certainly doing some extremely high-quality work, and broadband visual technology is definitely the wave of the future." According to Montgomery, "pixelon.com will offer a unique, personalized online experience," Montgomery says. "Each performance will be broadcast from multiple cameras, so viewers have a choice of camera angles" via which to view the show. In addition to the live webcast, all performances and backstage footage will be archived and available for viewing beginning Oct. 30. The live event and the archive are considered an on-demand streaming video experience, and there will be no audio-only files available to download. I've downloaded the pixelon player and it definitely is the next step towards integrating the net with the standard TV experience we've all come to know. As long as the site only streams their content, then the service is really only usable by those select few who have broadband access. Should they decide to make their archives available in a download file format allowing the full content to be available to the player without the need to stream it, then they could really have something. I for one wouldn't mind setting up a file

**"One of the benefits has been Lew's inclusion on the first-ever North American wide release of an MP3 compilation disc. The first in a series entitled "Juke Box", this disc is to be marketed in all WalMart stores and is expected to have an initial pressing of 50,000 units."**

p.m. PST in the venue's Grand Garden Arena, the iBash lineup included "The Hottest Divas Of Country": Dixie Chicks, Faith Hill, LeAnn Rimes, and Chely Wright at 2 p.m. in the arena; Kiss and the Offspring at 6:30 p.m. at the MGM Grand Adventure Theme

download of a large file and letting it run all night while I'm sleeping so I could view it at my discretion at a later time. The pixelon site formally launches on Nov. 1st. It will definitely be a site worth keeping an eye on.

LL

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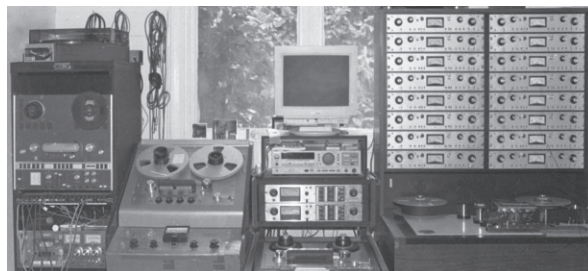
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**Burnside Records**

3158 E. Burnside  
Portland, OR 97214  
(503) 231-0876  
Fax: (503) 238-0420  
Email: music@burnsiderecords.com  
Web: <http://www.burnsiderecords.com>  
Owners: Terry Currier & Jim Brandt  
Producers: Various

Types of music released: Blues  
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M. Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.  
Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.  
Affiliated Label:

**Sideburn Records:**

Types of music released: Roots Rock  
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

**Candelight Records**

2125 S.W. 4th Suite 305  
Portland, OR 97201  
(503) 226-3538  
(503) 221-0556 Fax

**Cavity Search Records**

P.O. Box 42246  
Portland, OR 97242  
Email: csr@teleport.com  
Website: [www.cavitysearchrecords.com](http://www.cavitysearchrecords.com)  
Owners: Denny Swofford, Christopher Cooper  
Types of Music Released: Music we like by bands/artists we like.  
Artist Roster: Pete Krebs, Pete Krebs & Gossamer Wings, King Black Acid, Richmond Fontaine, Golden Delicious, Wayne Horvitz, Steve Lacy, Elliott Sharp, Elliott Smith

**Cloud 99 Productions, Ltd.**

P.O. Box 3939  
Salem, OR 97302  
(503) 370-8116  
Fax: (503) 370-8116  
Owners: Nathan & Nettie Steinbock  
Personal Manager: Seymour Heller.  
Executive Producer: Danny Kessler.

Producer: Dick Monda.

Type of music released: Jazz, Country, pops Contemporary, M.O.R. and children's albums.  
Artist roster: Lisa Haley, Li'l Elmo and the Cosmos, Dick Monda and Daddy Dewdrop.

**Cravedog Records**

122 SE 27th Avenue  
Portland, OR 97214  
(503) 233-7284  
Email: Cravedog@teleport.com  
Web: [www.Cravedog.com](http://www.Cravedog.com)  
Owner: Todd Crosby.  
Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various  
Types of music released: Various.  
Types of deals offered: Varies.  
Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell  
Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.

**Crazy Bastard Records**

PMB-831  
16420 SE McGillivray, 103  
Vancouver, WA. 98683  
503-293-5409  
Email: crzybrcds@aol.com  
Owner: Andrew Bentley  
Types of deals offered: Tribute Compilations  
Artist Roster Featuring: Village Idiot, Witch Throthead, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfl, WitchThrothead, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

**Criminal Records**

P.O. Box 25542  
Portland, OR 97225  
(503) 244-5827  
Contact: Paul Jones

# QUARTERLY OREGON LABEL GUIDE

Types of music released:

Northwest Blues, R&B.

Preferred submission: We're not looking for new artists.

Kinds of deals usually offered: CD, cassette.  
Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim Mesi Band, Joe Dobro, Too Slim & the Taildraggers, Paul Jones, Shade.

**Diamond Z Records**

16016 Lower Boones Ferry Road, Suite 5  
Lake Oswego, Oregon 97035  
(503) 675-1670  
(503) 635-7355  
E-mail: DZRRrecords@aol.com  
Contact: Steve Landsberg  
Producers:  
Types of Music Released  
Preferred Submission Format:  
Kinds of Deals Offered:  
Artist Roster:  
Distribution:

**Elemental Records**

P.O. Box 1617  
Eugene, OR 97440  
(541) 345-1429  
Fax: (503) 342-2827  
Email: mail@elementalrecords.com  
Owner: Jonathan Boldt  
Producers: Drew Canulette, Bill Barnett  
(Artist's preference is negotiable.)  
Types of music released: Alternative Rock (whatever that means anymore).

Preferred

submission formats: Cassette; with accompanying touring / gigging information.  
Kind of deals usually offered: Full-length CD projects, one-off singles for compilation projects.

Artist roster: American Girls, Sweaty Nipples, Floater, Jolly Mon, Henry's Child, Glowing Corn, Anzio Bridgehead, Dutchboy Fingers, Tao Jones, International Anthem, Aggro Batch, Northwest Ungunge and Northwest Post-Grunge, compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij, Medicine Hat, Neros Rome, Rhino Humpers, Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.  
Distribution: Distribution North America (DNA), Valley Records, Dutch East India, Bayside, Rotz Records, Mean Street, Impact Music, Ivy Music and N.A.I.L.

**Eurock Records**

P.O. Box 13718  
Portland, OR 97213  
(503) 281-0247  
Fax: 281-0247  
Email: apatters@teleport.com  
Owner: Archie Patterson

*Continued on page 14*

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On the cover: Linda Hornbuckle spent the summer in Europe and is now in pre-production on her next album. Linda has also been invited to appear with the Symphony, March 3rd.



Next month will be the 20 year mark for Two Louies.

A small miracle, that a music trade magazine in a population center of only a half-million people could find enough local music career stuff to talk about every month... for twenty years.

Stories are not a problem.

Oregon has artists.

Take Meredith Brooks.



Industry question. What do Kevin Costner, Puff Daddy and Meredith Brooks all have in common? Answer: their power factor is "Falling" in the entertainment industry, so sez Entertainment Week.

EW's tenth annual Power Issue (10/29/99), "The 101 Most Powerful People In Entertainment" sez Meredith has gone from "Lilith to Listless" and after a "smash album and high-profile fling on the heavily estrogenated tour", was "flummoxed" by a "less than stellar follow up."

"...Deconstruction, Ms. Brooks latest, didn't even crack the Billboard 200 list."

"...didn't even crack the Billboard 200 list?"

The Hipoisie speak...

This EW writer may be a little premature in claiming that *Deconstruction* is an embarrassing flop and "didn't even crack the Billboard 200 list." ...since that list comes out every week and as soon as it shows up, and it will show up, the guys around the EW offices are going to be hooting at you, pal...

Excuse my cheer leading, but Meredith Brooks has the machine behind her and its only a matter of time before she gets some of that Shania Twain action, and in Meredith's case, she can actually play, so she'll probably be held over for 15 or 20 years. Get used to it.

Success is the best revenge.

The fact *Deconstruction* hasn't charted quickly didn't escape Billboard's editors either. Figuring a little air play might help, they assigned "Air Waves" radio columnist Chuck Taylor to cover our Ms. Brooks in the November 6th issue.

Chuck likes Meredith, he gave her the full page.

Chuck got some great quotes on Meredith from major market radio programmers. Rob Roberts of Miami's WHYI (Y-100) says, "Meredith is something we don't have enough of in 1999, which is an honest-to-God artist. She has passion for her music, and you can really hear the soul and the love and the feel for what she's doing in the songs. She did a Christmas show for us

a couple of years ago, and it was one of the things that turned us on to her as an artist. She played with so much passion in front of 2,000 people."

Dave Decker, program director for WZPL in Indianapolis says,

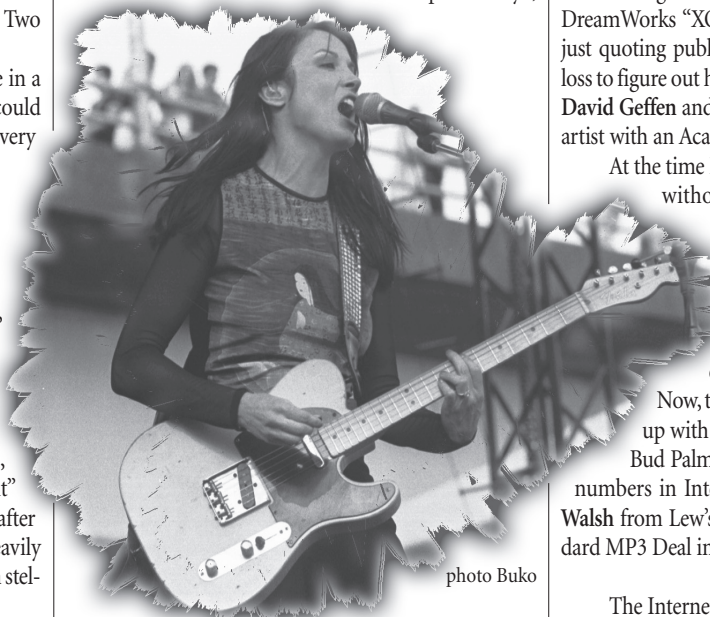


photo Buko

*Meredith Brooks; success is the best revenge.*

"We had her at a live show and she came out with a full band and played lead guitar...she was just rocking, and it was really cool."

In *Air Waves* Meredith tells the story of walking down the street on tour and hearing a club band doing a cover of "Bitch".

"This is something I've waited my entire life for. I lived in top 40 clubs; that's the way I made my living for 10 or 15 years before I finally broke," she says.

"Without even thinking I tore across the sidewalk, went into the lounge, and barged my way up to the stage. I just stood there and the girl figured out who I was and went into a cold shock. She handed me the mike, and I jumped on-stage with her band and sang my own song...it was the coolest thing in my life."

Meredith is gigging in support of *Deconstruction* with carefully chosen live appearances scheduled, opening for the Eurythmics in Los Angeles at the Staples Center and New York at Madison Square Garden, November 4th and 7th. She'll also be a presenter at the Billboard Music Video Awards in Santa Monica, November 12, with Dave Navarro and Audio Adrenaline.

Capitol has geared up the promotion by releasing a second single from *Deconstruction*, "Shout" and offering it free on the Internet at Amazon.com in Liquid Audio format, along with a previously unreleased live version of "Back To Nowhere" from the album.

Start looking over your shoulder Mister EW Hipoisie.



For those Elliott Smith fans that recall my hipoisie-like whining when Elliott's hugely hyped first album for DreamWorks "XO" tanked, the end of last year, I was just quoting published industry sources that were at a loss to figure out how a label owned by Steven Spielberg, David Geffen and Jeffrey Katzenberg couldn't break an artist with an Academy Award movie full of hits...

At the time DreamWorks had released 32 albums without a Gold Record. By comparison, David Geffen's Geffen Records first release in '82, Quarterflash, went Platinum...



Making Billboards charts isn't everything...

Now, there's the MP3.com Charts, and what's up with that?

Bud Palmer takes a look at Lew Jones' big MP3 numbers in InterNetworking (P.) and Andrew Basil Walsh from Lew's label in California outlines the standard MP3 Deal in Letters (P.3)



The Internet is a Hype.

Well, maybe not quite a hype but definitely hardly more than a distraction to the aspiring artist. Bobby Owsinski, writing for the online Music Executive Insider, asked The Question for the new millennium. Does the technology of the 90's really enable today's artist, or have we been misled?

Mislead by being given the "illusion" of power.

Illusion of Power #1. Buy this gear for your home studio and you'll have all the time in the world to create your masterpiece at home. But as a result, musicians and songwriters suddenly had to become engineers and technicians as well, spending more time trying to record the signal than actually creating it in the first place. Then the "gear spiral" kicks in, with the musician feeling the need for better and better gear

*Federale; a future without Intersco...*



in order to compensate for the lack of experience in using it. Not to mention that the vast majority of home studios are crippled by their very nature—they are inferior acoustic spaces to begin with. The power of the home studio is indeed an illusion. Instead of innovative and creative music coming from this environment, we get a

# OLD TURNTABLES

BY BUCK MUNGER

flood of mediocrity as the lowest common denominator slips ever lower.

Illusion of Power #2 Music delivery via the Internet. We've been sold a bill of goods that says "Musicians don't need the Machine (the recording industry at large) anymore, thanks to the great expanse of the World Wide Web. However, so called successful Web-based companies Yahoo and Priceline still have to advertise in traditional media in order to gain consumer awareness and they still haven't made money. Even the most successful and famous Net company Amazon.com, is so far in the red that some analysts say it may never get out. Music biz-wise, can anyone name one artist that's broken out AND made money from the net? So, with the bands selling 600 CDs (a big net seller) and MP3.com making \$344 million from its IPO, who is really making money here? A new artist on any MP3 site is just one in a million faces. These sites are only creating false hopes by projecting the illusion that artists can control their own destiny.

☺ ☺ ☺

Gimme an Amen, brother.

The career message for the new Millennium-play live and get some **real** feedback. The live music scene has always been Portland's strength. To this day, the bands that have a live following are the acts that generate major league interest...

☺ ☺ ☺

Nice to see **Chris Miller** live at the White House...

The former **Razorbacks** guitarist who moved to Austin and became a naturalized citizen, showed up on PBS Television November 3rd on Blues At The White House.

Chris plays guitar in the **Marcia Ball Band**. **BB King** was also in the bill. The show took place on the White House lawn to a select audience of about 300.

☺ ☺ ☺

The bass player in the **Razorbacks** has a new CD out.

Michael Kearsey and the **Brothers of The Baladi** are celebrating the release of their third CD "A Time of Peace" at McMenamins St Johns Pub Friday, November 12th.

Kearsey is one of Portland's most esteemed live music veterans, making his musical bones with the late 70's

jazz fusion band **Upepo**.

☺ ☺ ☺

Generator cum **Slowrush** drew several Epic records executives to their **Ohm** gig, November 6th. The band is in pre-production for a music video of their first Epic Records single, "Junkie".

"Junkie" swept the week on KUFO's "Cage Match" battle of the tracks de-throning **Primus** and defending challenges from four other acts including **Perry Farrell** of **Jane's Addiction**.

☺ ☺ ☺

Lots of scuttlebutt in the local club scene. Some good. Some not...**Monqui's Mike Quinn** maybe looking to open a new venue downtown. Mike and the owner of **LaLuna** have bought a building at N.W. 6th & Couch. Talk now is for a restaurant, apartments and a penthouse



*Slowrush; "cage match" winners.*

photo Buko

in the old grocery store space...Rumblings that two of **Dan Reed's** three partners in **Ohm** are backing out of the deal right after the first of the year- just about the time former owner **Tony DeMicoli** is due to get his big payoff...**Rudy Tutti's** is history and the Rose City's Elvis connection has left the building...Some bands are refusing to play **Berbati's Pan** anymore because of disputes about the door splits...

☺ ☺ ☺

Then there's all the band buzz...what's up for **Federale** now that **Interscope** has passed and **Cravedog** doesn't want to change the relationship it has with **Luther Russell**? Can **Luther** keep it together with **Black Crowe** vet **Marc Ford** with the deal gone? **Marc's** story is running on VH-1's "Behind The Music" series on the **Black Crowes**. Ever the rebel it seems, **Marc** is said to have been so out of it on occasion that he came on-stage "playing an entirely different song than the rest of us"... do **Interscope** execs watch VH-1 too?...Then there's **Fernando**, probably **Cravedog's** most successful artist releasing an album under his real name, **Gary Ferreira** on **Overize Records**. **Gary** will do a free show to promote the record at **Millennium W.** at 5:00PM, Sunday November 14th.. And how about **Thrillbilly** bagging it after all these years? And releasing an album on the way out? **J. Bowman** is moving to Austin. **Thrillbilly** will play the **Mt. Tabor Theater**, November 20th in celebration of the release of "More Songs About Drinking and Women"

which features guest performances by **Rob O'Hearn** and **Peter Frajola**...another veteran club act, **Gravelpit** is about to become harder to find in the listings because a band "back east" has "The Gravelpit" registered and "we don't want any trouble down the line." says **Steve Wilkinson**. **Gravelpit** has recorded and released two albums under the name...What's up with the **Dandy Warhols** Capitol album? Christmas releases are already in the pipeline, so **Dandy** fans will have to wait at least till the new Millennium...**Maria Callahan**, former guitarist for **Doris Daze** is back with the **Bedspreads**, an all female lineup that includes **Rene Jarmer** (HCE) on drums, **Melanie Poe** on bass and **Suzu Blue** (Sweethouse) on vocals & guitar. Look for the **Bedspreads** to debut February 12th at the **Cobalt Lounge**...**Tony Hughes** says **Maria Callahan** can "eat up and spit out 90% of the guitarists in town"...

☺ ☺ ☺

Happy Twenty Years Two Louies.

Next month, rather than put together a big issue with all the old covers and blah blah blah about all the people that didn't make it, **Two Louies** will be celebrating our twentieth anniversary with the re-release of the four **Two Louies** Video Magazine shows of 1983 and '84., hosted by the infamous **Robert DuPree**.

Remember, when **MTV** was launched, **Two Louies** was already years old...

The shows have been digitally re-mastered, but the funny hair has been left in. The early local music videos and interviews with original music artists produced by **David Jester** at **Pro Video**, will air till you're sick of it, on cable access..

Meanwhile, in the video editing suite, the '99 **NXNW Texas Crew Party** footage has produced evidence of a few bona-fide Personalities and at least one Star.

How cool can you be with a snoot full of brewskis?

Ask top-billed **Lamar Stillwell** of **Grindstone** or **Stewart** from the band **Mel**, or **Nicole Campbell**, or **Cookie** and **Michele** of **Jesus Presley**, or **The Reverend Tony** himself, or **Nu Shooz's Gary Fountaine**, or **Mike** of **Anger Management**, or **Major Metal Paul Delano**, or studio wiz **Sean Gilbert** or a dozen other artists trapped in the headlights of roving reporters **Kate Stigdon** and the "Little Weenie Queen"...

Thank you **Frank Mahoney** and **Michele Kribs** behind the cameras.

☺ ☺ ☺

Speaking of Thanks,

Thank you **Sharon Mabin** and the **Hollywood Star** for acknowledging the **Two Louies** 20th with a cover story in the November issue.

To see a copy dial up **TwoLouiesMagazine.com**.

LL

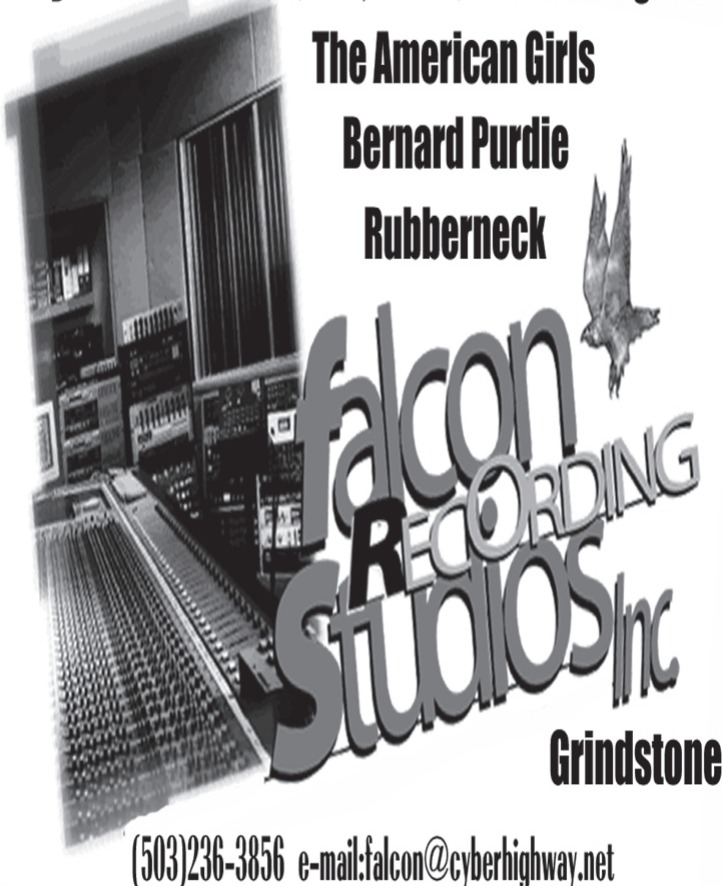


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# **QUARTERLY OREGON LABEL GUIDE**

*Continued from page 11*

Types of music released: License recordings by European & American artists.  
Preferred submission formats: CD's.  
Kinds of deals usually offered: CD's.  
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.  
Distribution: DNA North America, Burnside Records.

**Flying Heart Records**  
4026 N.E. 12th Ave.  
Portland, OR 97212  
(503) 287-8045  
Email: flyheart@teleport.com  
http://www.teleport.com/~flyheart/  
Catalogue:  
http://www.teleport.com/~flyheart/fhcatalog.htm  
Owner: Jan Celt  
Producer: Jan Celt  
Types of music released: Original Northwest artists and related projects.  
Preferred submission formats: Demo cassettes.  
Kinds of deals usually offered: Album projects, Publishing of related materials.  
Other services offered: producer services and bands wishing to make their own releases.  
Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.  
Distribution: Burnside.

**IMP Records**  
P.O. Box 34  
Portland, OR 97207  
Owner: John Flaming  
Types of music released: Punk rock.  
Kind of deals usually offered: Singles.  
Artist roster: Spinanes, The Shaven, Jackknife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

**Jus Family Records**  
2718 S. W. Kelly Ave. Suite 316  
Portland, OR 97201  
(800) 757-1851  
Fax: (503) 239-0758  
Owners: Terrance Scott, Bosco Kawte  
Types of music released: Hip-Hop, R&B and any other form of good music.  
Preferred submission Formats: cassettes  
Artist Roster: Cool Nutz, Kenny Mack, G-Ism, Monkey Mike

**Lazy Bones Records**  
9594 First Ave. N.E. Suite 230  
Seattle, WA 98115-2012  
(206) 820-6632  
Fax: (206) 821-5720  
Owner: Scott Shorr  
Producers: negotiable  
Types of music released: Everything but Country.  
Preferred Submissions: CD's & cassettes.  
Kind of Deals usually offered: Full length CD.  
Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead  
Distribution: ILS (Mercury), Burnside Distribution.

**Lucky Records/Macman Music, Inc.**  
10 N.W. 6th Avenue  
Portland, OR 97209  
(503) 248-1988  
FAX: (503) 227-4418  
Contacts: David Leiken, Marlon McClain,  
Producers: project by project.  
Types of Music: Rock, R & B, Funk, Fusion, Blues  
Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.  
Distribution: Independent, City Hall

**National Dust Records**  
P.O.Box 2454  
Portland, OR 97208  
(503) 903-0625  
Contact: Shan  
Producer: the bands choice.  
Types of music released: Punk rock, rock'n roll.  
Preferred submission formats: tapes/records.  
Kind of deals usually offered: % of product pressed.  
Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.  
Distribution: Profane Existence, N.A.I.L., EFA (Europe).



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**Rainforest Records**

PO Box 14627

Portland, Oregon 97293

(503) 238-9667

Email: Info@RainforestRecords.com

Owner: Ray Woods.

Producers: Ray Woods, Michael Cubbon, and the bands.

Types of music released: All types of music (no limits).

Preferred submission formats: We no longer respond to unsolicited demos.

Kind of deals usually offered: Varies: Singles, albums, recording, production and national/int'l distribution.

Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cheralee Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst Compilation (15 bands).  
Distribution: N.A.I.L., Burnside Distribution Corp., various others.

**Space Age Bachelor Pad**

P.O. Box 10494

Eugene, OR 97440

(541) 343-5962

Fax: (541) 683-3524

Email: Spirit@Daddies.com

Owner: Stephen Perry.

Producers: Stephen Perry.

Contact: Spirit Cole

Types of music released: Swing, Ska, Rock, Punk, Acid-Rock.

Kind of Deals usually offered: Depends on artist.

Preferred Submissions format: CD or Cassette

Artist roster: Cherry Poppin' Daddies,

Buckhorn, Billy Jack.

Distribution: N.A.I.L., DNA

**Schizophonic Records**

1620 SE Hawthorne Blvd.

Portland, Oregon 97214

(503) 736-3261

Fax: (503) 736-3264

Email: Mike@NailDistribution.com

Owner: Mike Jones

Producers: Drew Canulette, Tony Lash and

Brian Berg. The band decides.

Types of music released: Many.

Preferred submission formats: Cassette, DAT.

Kinds of deals usually offered: Depends on artist/project/deal.

Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.  
Distribution: N.A.I.L.

**Ten Ton Records**

625 SW 10th Suite 231-C

Portland, OR 97205

(503) 287-5502

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

Submission format: cassette.

Artist roster: Sweet Baby Onion, The Willies, Trip 21.

**Tombstone Records**

P.O. Box 1463

Clackamas, OR 97015 U.S.A.

(503) 657-0929

Fax: (503) 631-2797

Owners: Fred &amp; Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!!

Mostly original garage and psychedelic, raw rock 'n roll.

Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DAT cassette or high-quality cassette.

Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster:

Dead Moon, Flapjacks, Spider Babies, Jr.

Samples, 8 Ft. Tender, Hardship, Asthma

Hounds, Deadbeat Hearts.

Distribution: Get Hip, Revolver, Mordam,

NAIL, Subterranean, Burnside Distribution

(CD's only).

LL

The Oregon Music Coalition

&amp;

The Oregon Historical Society

present

# Oregon Music Hall of Fame

## Nominated Artists

<b>Bus Boyk</b>	<b>Jim Mesi</b>
<b>Steve Bradley</b>	<b>Glen Moore</b>
<b>Meredith Brooks</b>	<b>Shirley Nanette</b>
<b>Mel Brown</b>	<b>Chris Newman</b>
<b>Richard Burdell</b>	<b>Gary Ogan</b>
<b>Craig Carothers</b>	<b>Jim Pepper</b>
<b>Robert Cray</b>	<b>Pleasure</b>
<b>Dead Moon</b>	<b>Quarterflash</b>
<b>Paul deLaay</b>	<b>Billy Rancher</b>
<b>James DePreist</b>	<b>Hank Rasco</b>
<b>John Fahey</b>	<b>Johnny Ray</b>
<b>David Friesen</b>	<b>Paul Revere &amp; The Raiders</b>
<b>Tom Grant</b>	<b>Fritz Richmond</b>
<b>Heck Harper</b>	<b>Greg Sage</b>
<b>Woody Hite</b>	<b>Curtis Salgado</b>
<b>Duane Jarvis</b>	<b>Doc Severinsen</b>
<b>Todd Jensen</b>	<b>Shock</b>
<b>Lloyd Jones</b>	<b>Nu Shooz</b>
<b>Nancy King</b>	<b>Ron Steen</b>
<b>The Kingsmen</b>	<b>Upepo</b>
<b>Jon Koonce</b>	<b>Turtle VanDemarr</b>
<b>Jeff Lorber</b>	<b>Leroy Vinnegar</b>
<b>Rose Maddux</b>	<b>Mason Williams</b>
<b>Thara Memory</b>	<b>Don Worth</b>

The Oregon Music Coalition,  
in association with the Oregon Historical Society  
is seeking artist nominations for the upcoming year 2000  
Oregon Music Hall of Fame.

The Oregon Music Hall of Fame will be a permanent archive  
for those artists deserving lasting recognition.

Successful candidates should have at least  
a twenty year track record in the music industry  
with a significant portion spent in the Oregon music community.

The initial nomination process is open to all professionals  
and all musical genres are welcomed.

Candidates will be rated for musical influence,  
community involvement and commercial success.

Plans are to induct 12 artists in the year 2000  
and 3 artists a year afterward.

To nominate artists not already listed or for more information on how  
you can help the Oregon Music Hall of Fame log on to  
[OregonMusicHalloffame.org](http://OregonMusicHalloffame.org)

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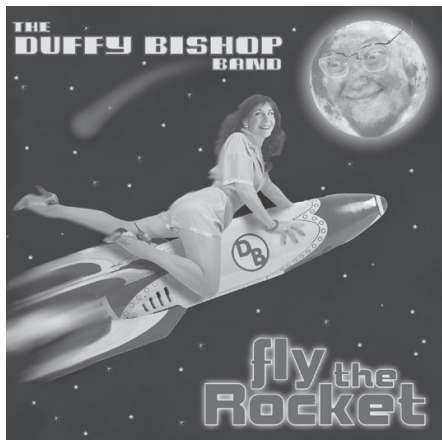
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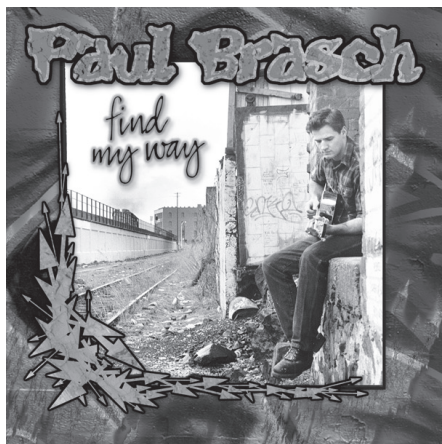


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## The the & the GOOD BAD UGLY

Continued from page 5

The Viles slither into the picture with the raucous S&M pæan "Slave Bomb Baby"—a jagged shard of twisted punk metal. The lead singer calls to mind the gritty audacious of the Plasmatics' Wendy O. Williams, the ragged insouciance of Missing Persons' Dale Bozzio and the pure white trashiness of Courtney Love. Right in the pocket. Meanwhile the band, comprised of a guitar or two, bass and drums, storms through some serious riffage along the lines of Everclear's "Heroin Girl." Ouch! Some badass voogom goin' down here, uh-huh. Lookout.

Changing the mood, Colorfield move more toward dreamy, introspection with "Sweet Melissa" Vocalist Carla Kendall-Bray, backed with acoustic guitar, bass and drums and occasional violin interludes, resembles Sarah McLachlan somewhat. And as such, the song holds together pretty well. Solo songwriter Michael G. Johnson, who chooses to go by the name Reclinerland, waxes nostalgic with a breezy jaunt down memory lane, "1981." A little Jimmy Page-like acoustic guitar riff (circa *Led Zeppelin III*) propels the tune, as

it exists in his world. Sex, drugs and rock'n'roll baby.

The State Flowers furnish "Citizen's Arrest" from their album *Third Of July* (TL 8/99). Sheryl Crow and Shawn Colvin come quickly to mind with Stephanie Schneiderman's "New Skin Completed." Over a bed of guitars, bass, drums and Hammond organ fills, Schneiderman lays an evocative vocal—meant to express her joy at finding a new love. A solid performance.

And what would such joy be without gloom and despair? Written In Ashes spell out the answer in "Corners," a sinister little ditty that boils and bubbles balefully, as the vocalist darkly intones (reminiscent of Billy Idol) his deepest trepidations. Sustaining the apprehensive aura, Sumerland hover with "Circle Dance," a densely wrought piece of philosophical gibberish that obviously means something to the singer, who alternately sounds like Bryan Ferry, David Bowie and Leonard Cohen—without so much to say.

The true gem of this sterling set is the Daylights' "The Metro." When last we heard from this enterprising quartet (TL 2/97), they displayed a keen sense of their place, which might best be described as lingering somewhere between the locations of Bad Religion and Green Day. In the past two and a half years, they have only tightened up their presentation all the more. Here they take a scorching guitar riff, add slashing rhythm

**"While the band Niven may not be a household name, frontman Chris Tsefalas has spent the better part of two decades in this city plying his marvelous vibrant powers as a singer and songwriter, most notably in the mid-'80s with the very successful local band Crow."**

Johnson recalls the events and epiphanies that constitute the fabric of his being. Rather charming.

Carmina Piranha submit for our approval "Ride Charlie Ride," a previously unreleased track. It's a sparse and subdued number: acoustic guitar, bass, occasional electric guitar accents, Wurliitzer-like keyboard pads over deftly brushed snare; a lead vocal with occasional backing harmonies. A palpable sense of repressed rage clutches at the throat of this song. Nicely turned.

As if to lift the spirits slightly, Orange Candy counter with "Ice Cream Man," a mid-tempo churner, with indecipherable lyrics; but apparently the young woman vocalist has undergone a disappointment regarding her love-object. Stylistically, she very much resembles the Divinyls' Christine Amphlett. She fronts a Nirvana-schooled four-piece band, that sounds as if it's doing the Pretenders' "Mystery Achievement" and Throwing Muses' "Dizzy" simultaneously. The vocalist maintains an air of detachment through the verses, before brightening in the intoxicatingly incoherent choruses. This is an aptly named band, for they are quite the colorful confection.

Sound Secretion Dub mixes up an hypnotically percussive effort with "Shifting Dub/Beat Trilogy." Sinewy beats are enhanced by spacy synth tones and other electronic effects. Maniac Lok cuts to the quick with "Behind Tha Scenes." Cleverly arranged instrumental accompaniment and scrupulous DJ-work create a stylish environment over which Lok conjures a forthright portrait of real life as

guitars and heavily effected vocals for a rousingly fast-paced ramble: heightened by great, memorable chorus. With all certainty, the Daylights are a band that need to be heard by a wider audience. They are ready.

If variety be the spice of life, *Ramen Holiday* is the whole meal, with extra sauce. The essentially high level of musicianship and craftsmanship exhibited throughout the entire sampler is a fine indication of the abundant pool of talent that wells persistent in our little corner of the world—a blessing for which we are fortunate far beyond our comprehension or appreciation.

*Life Goes On*—The Secludes  
Crazy Bastard Records

Here are a witty and intelligent quartet who have modeled themselves sonically after Bad Religion and Green Day, although their lyrical bent often seems more closely aligned with that of They Might Be Giants. Energetic, buoyantly quirky songs played with élan and gusto. Some may balk at the They Might Be Giants reference, but hey, check out the narrative on the bombastic opening track, succinctly entitled "Frisbee."

"Plastic floating on the breeze through the trees/ It's kind of like a UFO/It's known as discology, set the frisbee free/It's kind of like an art/I know, 'cause science can't explain this thing/It's quite amazing/And flying disc is so supreme/Go frisbee/Effect is deeper than the cause/Even in Oz the wizard throws his all the time/ Now this probably makes no sense, but in the end

frisbee is a state of mind/Yeah like I said flying disc is so supreme/It's even better than your craziest wildest dreams in bed/I said in bed/Oh okay so I exaggerated a bit/But flying frisbee really is the shit//That's it."

The twelve songs contained on the album often show a similar gift for clever lyrics, though the subject matter is not always nearly so light-hearted. In fact, as is so often the case these days, many of the songs seem to deal with the subject of alcohol and alcoholism. The four members of The Secludes, Jeremy, Ammon, Adam and Jason provide neither last names, nor instrument assignment in their extensive liner documentation. So obviously this is a group effort. The lyrics appear to have been written by more than one individual. But musically the songs have an internal cohesion. The band plays well together, creating a tight sound comprised of two crunchy guitars and bass and drums, generally set at tempo hyperdrive.

"Lost In A Bottle" contains a fine, conscientious lyric stretched against a fusillade of fizzing powerchords. A brilliantly conceived bridge, with stuttering twin guitar figures and powerfully concise vocals, make of this a memorable song. "Corporate Pukes" is more to the point, with double time drums driving the beat, which takes an inventive nosedive in one particular spot. A sad song, with crying guitar lines, "Sick" is a depressingly well-constructed tale about terminal illness.

"Low B.A.C." crackles with Green Dayish intensity, sprinting through a brief account of an alcoholics typical day. Coming in from a different, Adam Ant-ish angle, "This Guy" quickly evolves into a skittering jig, seemingly continuing the story of a particular alcoholic. Another tragically funny number, with offilter musical interludes tossed in at random four-bar intervals. "Take This Away" is a thoughtful anti-racist harangue.

The Secludes provide smart, savvy punk-flavored metal tunes with a minimum of bullshit and a

maximum of authority. The songs, while similarly constructed, mostly offer something new or different on every track— not an easy task, given this units' musical preference. Still they succeed on nearly



photo Buko

*The Secludes; offering the promise of a bright future.*

every attempt, offering the promise of a bright future. *realsimplefeelgood*— Blyss.

Self-Produced

Here's yet another talented troupe of four versatile musicians: who espouse a highly stylized techno-fied funkmetal proficiency, along the lines, perhaps, of early Mercury Rev. and the Red Hot Chili Peppers.

collection of sounds interjected by DJ Chill, the band displays an array of stylistic strengths, careening from the funky pimpslap rap of "The Mack" and scratching hyper funk of "Seven Fly," to the acoustic guitar textures of "Saturday," to the Peppery blast of "Sandbox," to the jazzy polyrhythms of "Paradigm," also reminiscent of the Chili Peppers.

"Sun Tunnel" is a melodic ballad that drones cheerfully beneath sparkling acoustic guitars, creating a peaceful mood. A nice change from the more agitated productions that preceded it. The two short instrumentals "La Migra Incedente" and "Castaway" demonstrate the bands' propensity for soundtrack atmospherics.

"Dynamo" rides swampy groove, congas slapping against a wah-wah guitar riff and a soulflavored bassline, contrasted against a more strident turnaround. "Life After" soars on spiraling psychedelic guitar machinations, while a percolating bass guitar oscillates around an insistent drum beat; impassioned vocals vaporizing within the boiling cauldron.

A single dissonant broken chord on guitar initiates the finale "Epicak," a stolid bassline soon defining the parameters of the intro, as congas and snappy snare-

**"The Secludes provide smart, savvy punk-flavored metal tunes with a minimum of bullshit and a maximum of authority. The songs, while similarly constructed, mostly offer something new or different on every track"**

And, yet again, Blyss. members John Colgate, Patrick Hildreth, Brandon Callihan and Brian Powell refuse to divulge responsibility for instrumentation anywhere upon their rather ornate CD packaging, making a statement of some sort no doubt: maintaining a faceless anonymity in the glare of critical inspection. Whatever the case, it would be nice to be able to give credit where credit is due for some impressive musicianship, without having to join a cult or a secret society.

Utilizing a variety of effects, many from the

rim work are assimilated into the sound field. The vocalist, Peter Gabriel craggy, grittily whispers a thoughtful lyric.

Blyss. manifest a melange of complex pieces within the bakers' dozen tracks they offer on this outing. With superlative musicianship and reflective production they arrive at a sound that is mostly original in execution, if perhaps somewhat derivative in context. However, there is no disputing the facility the band demonstrates at every turn. Great stuff.

LL

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### Monday, November 1<sup>st</sup>

Jimmy Mak's: The Mel Brown Sextet (every Tuesday)  
Roseland Theater: Luscious Jackson/Ben Lee

### Tuesday, November 2<sup>nd</sup>

Berbat's Pan: Johnny Martin  
Candlelight Room: Linda Hornbuckle & Jeff Minniweather  
The Green Room: Luther Russell  
Roseland Theater: Joe Strummer & The Mescaleros

### Wednesday, November 3<sup>rd</sup>

Jimmy Mak's: Porterhouse Funk Jam  
Mt. Tabor Theater: Flatland/93 Days/Heywood  
Mt. Tabor Acoustic Room: Ezra Holbrook  
Tillicum: Jim Mesi Band

### Thursday, November 4<sup>th</sup>

The Green Room: Little Sue & Lynn Conover  
The Kennedy School: Jim Mesi Band  
LaurelThirst: Neil Gilpin/Sean Croghan/Velvida Underground (6-8pm)  
Roseland Theater: The Aquabats/The Hippos/The Varicoasters

### Friday, November 5<sup>th</sup>

Arnada Café: 12 Bolt/Flyin' Blind/Primer Grey Pollywog  
Berbat's Pan: Texas Terry & The Stiff Ones/Spitfires/The Weaklings/New Wave Hookers  
Cobalt Lounge: The Asthma Hounds/Bourbon Jones & The Smokes  
E.J.'s: Imperial Teen/Love as Laughter/LesSavyFav  
The Green Room: Buds of May  
LaurelThirst: Baby Gramps/Prairie Dogs (6-8pm)  
Rabbit Hole/Mad Hatter Lounge: Hank Plank & The 2x4's/Amy Annelle (6-8pm)

### Saturday, November 6<sup>th</sup>

Ash Street Saloon: Pepper/Mac Charles w/Circa Now  
E.J.'s: Bell/8 Stop 7/PlugGusher  
Gemini Bar & Grill: 4<sup>th</sup> Plain Joint  
The Green Room: Pete Krebs Quartet  
Jimmy Mak's: Thara Memory's Super Band  
LaurelThirst: Fernando/Jackstraw (6-8pm)  
The New Paris Theatre: Faith & Disease CD release/Die Emotions/Betrayed  
Mt. Tabor Theater: Lael Alderman & The Loved/Far From Home CD release  
On Pine Street (old La Luna): Jollymon/Vera/+Guests  
Satyricon: BlackJack/Reload/The Rifts/The Stranded  
St. John's Pub: Sky In The Road w/Special Guest Mark Bosnian

### Sunday, November 7<sup>th</sup>

LaurelThirst: Neil Gilpin's Belmont St. Octet w/Jim Boyer, Kevin Richey & Dave Reisch/Freak Mountain Ramblers (6-8pm)  
St. John's Pub: Younder Mountain String Band w/Jimbo Trout & The Fish People  
Tillicum: Johnny Martin  
Trails End Saloon: Robbie Laws Blues Jam (every Sunday)

### Tuesday, November 9<sup>th</sup>

Bar of The Gods: High Violets

# TWO LUIES

## LIVE MUSIC

### NOVEMBER PICKS

Candlelight Room: Linda Hornbuckle & Jeff Minniweather

### Wednesday, November 10<sup>th</sup>

Arnada Café: Miguel's Songwriter Open Mic (every Wednesday)  
Café Lena: Vivian's Keeper  
The Green Room: Lisa Miller & The Trailer Park Honeys  
LaurelThirst: Adam & Kris/Cohen & Lucy/Little Sue & Friends (6-8pm)  
Rose Garden Theater of The Clouds: Indigo Girls  
Tillicum: Jim Mesi Band  
White Eagle: Los Lost/featuring Steve Bradley & Jon Koonce

### Thursday, November 11<sup>th</sup>

Bar of The Gods: Creepy old Trucks

### Friday, November 12<sup>th</sup>

Berbat's Pan: Luther Russell CD Release/The Chill Tones/Mel Brown Quintet  
Buffalo Gap: Pacific Wonderland  
Gemini Bar & Grill: Jon Koonce & The Gas Hogs  
The Green Room: Sweet Juice  
The Jazz Bar @ Sweetbriar Inn: Johnny Martin  
Jimmy Mak's: KDB  
The New Paris Theatre: Averse Affliction/Burgundy/Thresher & Guests  
LaurelThirst: Pete Krebs/Prairie Dogs (6-8pm)  
Rabbit Hole/Mad Hatter Lounge: Plumb Bob/Amy Annelle (6-8pm)  
Roseland Theater: Suicidal Tendencies/Suicide Machines  
St. John's Pub: Brothers of the Baladi CD release  
White Eagle: The American Girls

### Saturday, November 13<sup>th</sup>

Berbat's Pan: The Sensualists/Critters Buggin'  
E.J.'s: King Black Acid  
Gemini Bar & Grill: Duffy Bishop Band  
The Jazz Bar @ Sweetbriar Inn: Johnny Martin  
Mt. Tabor Theater: Fernando/That Good Night CD release/Say Uncle  
Mt. Tabor Acoustic Room: Drew Norman & Christina Frederika  
Satyricon: Christeen's Scorpionic B-Day Bash w/The Orientals/The Full Bores/Los Chile Dogs (featuring Sam Henry)/The Romanes

Trails End Saloon: The Strat Daddies w/Jon Koonce

### Sunday, November 14<sup>th</sup>

E.J.'s: Fireballs of Freedom/The Retards/The Wongs  
LaurelThirst: Neil Gilpin's Belmont St. Octet w/Jim Boyer, Kevin Richey & Dave Reisch/Freak Mountain Ramblers (6-8pm)  
Tillicum: Johnny Martin

### Monday, November 15<sup>th</sup>

Aladdin Theater: Shawn Mullins

### Tuesday, November 16<sup>th</sup>

Candlelight Room: Linda Hornbuckle & Jeff Minniweather  
The Green Room: Luther Russell  
St. John's Pub: Sredets Bulgarian Folk

### Wednesday, November 17<sup>th</sup>

Buffalo Gap: Jon Koonce & Friends  
The Jazz Bar @ Sweetbriar Inn: Victoria Corrigan Trio  
Rabbit Hole/Mad Hatter Lounge: Pete Krebs  
Satyricon: The Candy Snatchers/Naked Violence/The Goddamn Gentleman  
Tillicum: Jim Mesi Band

### Thursday, November 18<sup>th</sup>

Ash Street Saloon: Robert Rude  
Berbat's Pan: Cool Nutz/Hungry Mob  
LaurelThirst: Jim Boyer/Velvida Underground (6-8pm)

### Friday, November 19<sup>th</sup>

Berbat's Pan: The Red Elvises/Spectator Pump/  
Baseboard Heaters/Dragonflies/Splendor  
Candlelight Room: Robbie Laws featuring Jimmy Lloyd Rae  
The Green Room: Linda Hornbuckle  
Pacific University: Watsonville Patio

### Saturday, November 20<sup>th</sup>

Ash Street Saloon: 4<sup>th</sup> Plain Joint  
Berbat's Pan: Jerry Joseph & The Jackmormons  
Buffalo Gap: Guitar Julie & The Rumlbers  
Candlelight Room: Robbie Laws featuring Jimmy Lloyd Rae  
The Green Room: Pagan Jug Band  
Jazz de Opus: Johnny Martin Quartet

LaurelThirst: Government Bird/Jackstraw (6-8pm)

Mt. Tabor Theater: Pedro Luz  
Satyricon: The Mother Hips/Luther Russell  
Trails End Saloon: Paul DeLay Band  
White Eagle: The Countryropolitans

### Sunday, November 21<sup>st</sup>

Buffalo Gap: Melody Guy  
The Jazz Bar @ Sweetbriar Inn: Michael Allen Harrison  
Richey & Dave Reisch/Freak Mountain Ramblers (6-8pm)  
Roseland Theater: George Thorogood & The Destroyers  
Tillicum: Johnny Martin  
White Eagle: Dave Carter & Tracy Grammer

### Tuesday, November 23<sup>rd</sup>

Candlelight Room: Linda Hornbuckle & Jeff Minniweather  
E.J.'s: The Hang-Ups/Alan Charing/Kaleid

### Wednesday, November 24<sup>th</sup>

Gemini Bar & Grill: John Koonce & The Gas Hogs  
The Jazz Bar @ Sweetbriar Inn: Michael Allen Harrison  
Mt. Tabor Theater: Buds of May/Omar Torrez  
Mt. Tabor Acoustic Room: Steve Smith/Ezra Holbrook  
Rabbit Hole/Mad Hatter Lounge: Pete Krebs  
Tillicum: Jim Mesi Band

### Friday, November 26<sup>th</sup>

Berbat's Pan: Kerosene Dream/The Countryropolitans/Big Time Rosie  
Buffalo Gap: Luther Russell Gang  
Café Lena: Cheralee Dillon  
Gemini Bar & Grill: Leon Russell  
Mt. Tabor Theater: Jerry Joseph/Elbow Finn  
Trails End Saloon: Linda Hornbuckle Band

### Saturday, November 27<sup>th</sup>

Arnada Café: Funnel/Black Label  
Berbat's Pan: Curtis Salgado/Jeff Johnson & The Telephones  
Gemini Bar & Grill: Paul DeLay Band  
Jimmy Mak's: Thara Memory's Super Band  
Satyricon: Mel  
White Eagle: Jon Koonce & The Gas Hogs

### Sunday, November 28<sup>th</sup>

Berbat's Pan: Marshall Crenshaw  
Buffalo Gap: Dave Carter & Tracy Grammer  
LaurelThirst: Neil Gilpin's Belmont St. Octet w/Jim Boyer, Kevin Richey & Dave Reisch/Freak Mountain Ramblers (6-8pm)  
Tillicum: Johnny Martin

### Tuesday, November 30<sup>th</sup>

Ash Street Saloon: Last Day on Earth  
Berbat's Pan: Vibrasonics  
Candlelight Room: Linda Hornbuckle & Jeff Minniweather

### Friday, December 3<sup>rd</sup>

Aladdin Theater: The Knitters  
Roseland Theater: Danzig w/Samhain plus AFI (8pm Show)

LL

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**FAITH AND DISEASE**  
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BETRAYED

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**Sunday Matinee 4:30**  
GOOD FOR NOTHING  
WRONGFULLY ACCUSED  
NEW SOCIETY

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**THRESHER**  
**VASICATE**  
**PURGATORY**

Sat NOV 13  
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**151 PROOF**

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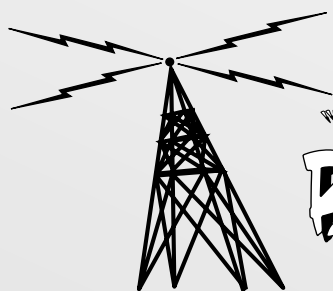
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LAST MONTH  
THIS MONTH

### ARTIST/LABEL/TITLE

- |    |    |                     |                    |       |                              |
|----|----|---------------------|--------------------|-------|------------------------------|
| 2  | 1  | KAITLYN NI DONOVAN  | Hush CD            | ..... | Songs for Three Days         |
| 3  | 2  | RICHMOND FONTAIN    | Cavity Search CD   | ..... | Lost Son                     |
| 5  | 2  | LUTHER RUSSELL      | Cravedog CD        | ..... | Down at Kits                 |
| 2  | 2  | AMY ANNELLE         | Hush CD            | ..... | Which Ones You?              |
| 8  | 3  | BELL                | Yeah, It's Rock 45 | ..... | A New Kind of Rome           |
| 4  | 3  | WATSONVILLE PATIO   | FMA CD             | ..... | Population 02                |
| 6  | 3  | WARREN PASH         | Demo CD            | ..... | 3 New Songs                  |
| 1  | 4  | KELLY JOE PHELPS    | Rykodisc CD        | ..... | Shine Eyed Mister Zen        |
| 5  | 4  | JUNK TRAIN          | Demo CD            | ..... | No One Said it Would Be Easy |
| 13 | 4  | CREPY OLD TRUCKS    | Kitchen CD         | ..... | Different Not Dumb           |
| •  | 5  | VARIOUS             | Audra Glint CD     | ..... | Berbati's Pan 11/4/99        |
| 6  | 5  | CORINA REPP         | Hush CD            | ..... | The Other Side is Mud        |
| •  | 6  | ALAN CHARING        | Lazy Bones CD      | ..... | Seconds West                 |
| •  | 6  | PETE KREBS          | Cavity Search CD   | ..... | Bittersweet Valentines       |
| 6  | 7  | CLAIR VOYAGE        | Demo CD            | ..... | Kicking Upstream             |
| •  | 8  | RITSY CYIKES        | CD                 | ..... | Jungle                       |
| •  | 8  | CAMARO HAIR         | Demo CD            | ..... | Camaro Hair                  |
| •  | 9  | GOLDEN DELICIOUS    | Cavity Search CD   | ..... | Live at the Laurelhirst      |
| 9  | 9  | VELVIDA UNDERGROUND | Demo CD            | ..... | 2 From Rocket Songs          |
| •  | 10 | ROZZ                | Imadethese CD      | ..... | Lover, Legend, Liar          |
| 9  | 10 | JULIE LARSON        | Blyss Music CD     | ..... | Freedom                      |
| 11 | 11 | THE LEW JONES ACT   | Moniker CD         | ..... | Hemet Sessions Volume 3      |
| •  | 12 | SUNSET VALLY        | Sugerfree CD       | ..... | Boyscout Superhero           |
| •  | 13 | DEATH CAB FOR CUTIE | Sonic Boom 45      | ..... | Prove My Hypotheses          |

### TOP TRACKS

- |   |   |                    |                    |       |                |
|---|---|--------------------|--------------------|-------|----------------|
| 3 | 1 | KAITLYN NI DONOVAN | Hush CD            | ..... | Ceiling Tiles  |
| 4 | 2 | RICHMOND FONTAIN   | Cavity Search CD   | ..... | Mule           |
| • | 3 | LUTHER RUSSELL     | Cravedog CD        | ..... | Fried Bannanas |
| • | 4 | BELL               | Yeah, It's Rock 45 | ..... | Hostages       |
| • | 5 | WATSONVILLE PATIO  | FMA CD             | ..... | Let It Be Me   |
| • | 5 | AMY BLASCHKE       | LA Push Records CD | ..... | 5 ft 13        |

### LIVE OFFERINGS AT THE CHURCH

- |                                      |       |  |
|--------------------------------------|-------|--|
| Wednesday, November 3 <sup>rd</sup>  | ..... | New Release Showcase!                  |
| Wednesday, November 10 <sup>th</sup> | ..... | Carmina Piranha-Live & Little Sue-Live |
| Wednesday, November 17 <sup>th</sup> | ..... | New Release Showcase!                  |
| Wednesday, November 24 <sup>th</sup> | ..... | New Release Showcase!                  |
| Wednesday, December 1 <sup>st</sup>  | ..... | New Release Showcase!                  |
| Wednesday, December 8 <sup>th</sup>  | ..... | Creepy Old Trucks-Live                 |
| Wednesday, December 15 <sup>th</sup> | ..... | New Release Showcase!                  |
| Wednesday, December 22 <sup>nd</sup> | ..... | Annual Holidaze Special-Live!          |

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November 1999

#### THEATER

Friday Nov 12<sup>th</sup>  
Jackstraw  
Mad Hattie

Saturday Nov 13<sup>th</sup>  
Fernando  
That Good Night CD release  
Say Uncle

Friday Nov 19<sup>th</sup>  
KDB  
Funkified X  
Pepper

Friday Nov 20<sup>th</sup>  
Thrillbilly CD release  
Pedro Luz

Wednesday Nov 24<sup>th</sup>  
Buds of May  
Omar Torrez

Friday Nov 26<sup>th</sup>  
Jerry Joseph  
Elbow Finn

Saturday Nov 27<sup>th</sup>  
Succatash  
Stephanie Schneiderman  
Colorfield



# In the MIX

Continued from page 8

cover. JJ Gonson packed it up for Boston after her stint at Virgin Records in L.A. wore out. I ran into JJ's former assistant, Allison recently at NXNW and she told me that JJ fired her and split town last summer. Allison speculated that JJ didn't like "fetching M&M's" for the Virgin rockers and that she had expected to have had more of a "role" in special projects for the label. Interesting that she opted to head back to her hometown of Boston rather than come back to the town that she struggled successfully to make her "place" in, having crossed courses with the likes of Art Alexakis and Elliott Smith along the way. No word from JJ as to what she's going to do with her catalog of material, which included a recently-due-out release by Lisa Miller & The Trailer Park Honey's, which I've heard Lisa Miller is going to carry through on her own.

Sideburn Records is releasing a third artist on the label, Tommy Womack out of Nashville. Terry Courier "lined Tommy up" back in April '99 after a SXSW gig in Austin. The two kept in close contact throughout the Spring, and by June, Tommy was in a Nashville studio recording his new CD, *Tenacity*,

Toody Cole at Tombstone Records tells me that Tombstone is releasing a new 7", "I'm Hurt/Empty Bottles by their newest label member, the Deadbeat Hearts. The 7" will coincide with the band's U.S. tour beginning December 1<sup>st</sup>. Asthma Hounds and Hardship have added their names to the roster as well in the recent past. Toody's band, Dead Moon, just returned from a 9-week European tour promoting the band's latest release, *Destination X*, which came out on Empty Records last Summer. The band will be out again on a 13-show U.S. tour promoting the new CD. Gigs scheduled

photo Buko



*Bud's of May; featuring Colonel Sanders on banjo.*

include a spot at NYC's garage-fest, Cave Stomp, where they'll play before the Chocolate Watchband.

## "Rudy Tutti Grayzell, Portland's own Rock-a-Billy legend has closed his club at 39<sup>th</sup> & Sandy, Rudy Tutti's. Rudy told me that he was gonna have to "hit the road again, and would probably end up in Vegas."

which is scheduled for release February 2000. Womack joins current Sideburn artists Brian Berg and Rudy Tutti Grayzell on the roster. Terry was interested in Tommy ever since reading *The Cheese Chronicles*, a book which Womack wrote after the break-up of his band, Government Cheese. Womack also holds status for the work he did with The Bis-Quits in years past. Government Cheese was featured on MTV's 120 minutes last year. This new CD, according to Terry, is a tribute to Womack's hero musicians and features tracks with Jason of Jason & The Scorchers, Dan Baird of The Georgia Sattelites and guitar player Will Kimbrough, who's touring Europe with Kim Richey right now.

On a different note, speaking of Rudy Tutti Grayzell, Portland's own Rock-a-Billy legend has closed his club at 39<sup>th</sup> & Sandy, Rudy Tutti's. Rudy told me that he was gonna have to "hit the road again, and would probably end up in Vegas."

Cravedog Records moved offices in October and are now located alongside Burnside Distribution of fices in SE Portland. Todd Crosby has initiated several new ventures this year, which include Jump Start Marketing, an indie label production company

web sales and Richie Young, former Cravedog Intern. New business features will make Cravedog a "one-stop" business according to Todd and will include: Graphic Design, Mastering, CD 1<sup>off</sup> and Web Site Designing, Posters and of course, CD duplication. Todd told me that he wanted to "beef up our, you know..., so that we could make some money." And so the empire grows. By the way, Todd's CD duplication business is up 60% from last year and he's got clients from across the country coming to him to run off their CD's. In fact, he speculated that over 50% of the business is national. Advertisements in Musician's Magazine and Tape Op Magazine seemed to have helped nudge business his way. Cravedog's latest release, *Down at Kir's*, by Luther Russell, is being backed up by Luther with some serious gigging and bookings here in town and elsewhere. When asked if he considered picking up Luther's band, Federale, (featuring former Black Crowes guitarist, Marc Ford) when they were dropped by Interscope, Crosby replied, "I'm producing Luther. I'm only producing Luther."

While on the subject of CD duplication, you might want to check in with Kevin Nettleingham at Nettleingham Audio in Vancouver for some short run dupes. He's got a new pricing structure and lots of amenities built into the price.

Gig's To Look Forward To:

A new side project called Strat Daddies is building interest around town. In a recent conversation with Randy Lilya, drummer for Robbie Laws and booking agent at Gemini Pub & Country Inn, Randy said that Jim Mesi, Robbie Laws, himself and Jimmy Lloyd Rae are gigging around town and bringing in guest guitar players to add to the flame. You can see invited players like Tim Langford, Smokin' Joe Kubick and Jon Koonce join in the jams and trade chops with Masters Mesi and Laws. Check the club picks for scheduled shows. November 12<sup>th</sup> at the Back Alley in Vancouver will feature guest guitar player Jon Koonce. Randy also mentioned that Andy Strange has left The Gas Hogs. Lilya, who used to work for Leon Russell in the past, has lined up a Russell gig in November on the 26<sup>th</sup> at the Gemini Pub in Lake Oswego. Expect the tickets to be NOT CHEAP but damn if that won't be cool to see Leon Russell in a 300 person room, eh?

A punk line-up not to miss on Saturday, No-

## "When asked if he considered picking up Luther's band, Federale, (featuring former Black Crowes guitarist, Marc Ford) when they were dropped by Interscope, Crosby replied, 'I'm producing Luther. I'm only producing Luther.'"

pumping out indie compilations for free distribution at record stores across the country. Todd says he's got some magazine and radio investments with this project. Fifteen bands. Free CD. Good Publicity. Not bad, Todd! As well, Cravedog has also brought on new staff in Wayne Stephens, Graphic Designer, Eto,

vember 13<sup>th</sup> at Satyricon with The Orientals, Los Chile Dogs (featuring original Wipers and Napalm Beach drummer, Sam Henry), Full Bores and The Romanes. 'til next time...

Gigs/Events/Releases you'd like me to know about? E-mail: MEstainer@att.net.com

LL



# LEGAL EASE

Continued from page 7

formance guarantee." There are different ways in which a "performance guarantee" can be described in a merchandising agreement. For example, the contract might say that during each tour, the band must play certain specified number of dates before a certain specified number of fans during the course of the tour. Or, the merchandising agreement might say that the band must play a certain specified number of dates in venues of at least a certain specified size.

The consequences of failing to meet a "performance guarantee" for a particular tour will depend on the terms of the particular merchandising contract involved. For example, the contract might provide that if the performance guarantee is not met for a particular tour, the term of the contract can be extended, and/or the contract may say that the band will have to pay back any unrecouped advances to date, and/or that future advances will be reduced in accordance with a particular formula described in the contract.

11. "Personal Guarantees." Probably the most important thing to know about merchandising agreements is that, unlike recording contracts and music publishing contracts, merchandising agreements typically contain a "personal guarantee" by all of the band members. This means that if the merchandising company does not recoup its advances, the band members are *personally* on the hook to *repay* any such unrecouped advances. This is to be distinguished from the situation of recording con-

tracts, where if an advance is unrecouped, the record company "eats the loss."

These personal guarantees can have *disastrous* results for a band. Let's take a situation where a band takes a \$100,000 advance. Of that amount, the manager might get \$15,000, leaving the band approximately the net amount of \$85,000. However, if the band fails to meet any of the performance guarantees mentioned above, the band potentially can be on the hook to pay all or the bulk of the entire \$100,000, even though the band had in fact received only \$85,000, and even though that \$85,000 may have already been spent by the band by that point in time. I am oversimplifying the actual calculations here, but just re-

Also, the band will normally have the right of written approval over any artwork which is used.

If the artwork costs are to be paid in whole or in part from the band's share of the merchandising income, then the band will also want to have the right of prior written approval over the artwork budget.

13. *Trademarks and Copyrights.* Usually the merchandising agreement will provide that the merchandising company is to be considered merely a licensee, and therefore is not acquiring, by reason of the merchandising agreement, any ownership of the band's trademarks or copyrights.

*Editor's Note: Bart Day is a Portland-based entertain-*

## "It will rarely (if ever) make sense for a band to give up its merchandising rights during recording contract negotiations."

member: When you see the term "personal guarantee," say (and think) "ouch."

While this scenario might not be enough in and of itself to cause major long-time financial problems for a band, normally this problem exists at the same time the band is experiencing other financial problems as well, and it will be the combined effect of all of these problems which can bankrupt or nearly bankrupt a band.

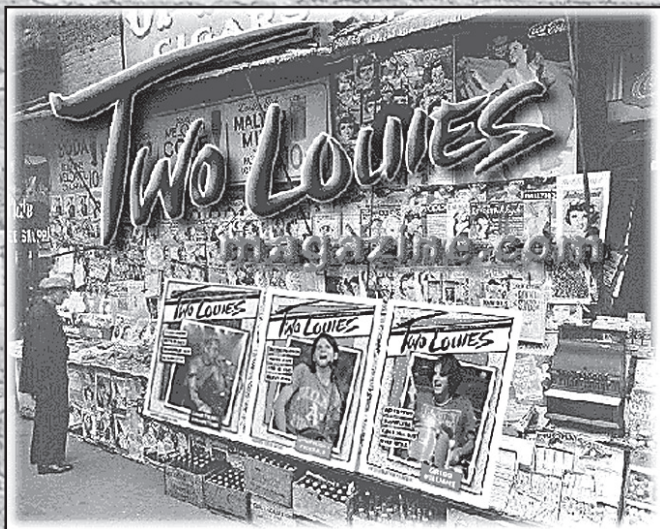
12. *Cover Art.* Normally the merchandising agreement will contain an authorization by the band to use the band's album cover art. However, it is important for the band to make any such authorizations subject to its record company's approval, since normally it is the record company itself which actually owns the copyright to album artwork.

ment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, and commercials, and represents various record labels and independent music publishers.

Bart is also the co-author of a chapter in the new edition of *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.

LL



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# LETTERS

Continued from page 3

On the Net sales front, our deal with mp3 is the same as anyone's. We charge the lowest (\$5.99) amount for CDs at the site and split the profit with mp3.com. We take in around \$100 a month. Hopefully that can and will increase. Getting sales from as far away as London England is such a hoot for me.

What happens next? Lew asked me this question too. I didn't have a definitive answer for him either. I do know that his songs are alive again. No longer collecting dust on the shelf. Opportunities are out there. The Destiny/Wal-Mart People have a possible Wal-Mart Tour in the works. (Not unlike the tour Lew Did for Borders Books last year.) Plus we plan to follow through on all the other mp3 possibilities such as Rolling Stone, AMP3 and the half dozen other viable promotions sites. [www.lewjones.com](http://www.lewjones.com) is set to go up in January. It will link

I also manage 15 other mp3.com artist sites. It seems when an artist just has a few tracks for download it is hard to make a large splash. Artists that only sell a few copies of their album have to wait far too long to collect money from mp3.com. You have to have at \$50 worth of your share of sales in a three-month period. If you have less it rolls over. Once the quarter is over you still have to wait 60 days for them to process your check. This seems to be a large draw back upon monetary incentive. This seems to be the sites' as yet biggest drawback.

If you wish, I could write back in 6 months to a year as a follow up on all of the artists I represent. I'll Tell you if the mp3 world did them any good.

If you have any more questions or comments please feel free to e-mail me.

Thank You for your time.

- Andrew-Basil Walsh

**"Artists that only sell a few copies of their album have to wait far too long to collect money from MP3.com. You have to have at \$50 worth of your share of sales in a three-month period. If you have less it rolls over. Once the quarter is over you still have to wait 60 days for them to process your check."**

back to Lewis other sites and have extended bio, picture gallery and current Live listings. Plus, we hope, it will feature clips from the interview/performance Lew documentary that I am currently editing. Videos are also in the works as we anticipate mp3.com and others offering video downloads by this time next year.

The real positive about using the Internet as a medium is in having an outlet for our creativity. We can produce at a higher pace, letting Ideas be fleshed out... Our end goal has no real ceiling.

As far as the mp3.com site, I plan to continue to refine it to completion by next spring. Rotating in two to three new tracks a week. The completed site will offer 27 albums. 22 of them being re issue / re mastered previously released projects. The other 5 CDs will be live compilations and finalized versions of previously uncompleted projects. These masters in turn will be available as full CDs in limited quantities directly from Lew and Moniker Records. Hence the mp3 site was the catalyst for the remastering and collecting of lew's previous works.

The flexibility of mp3 allows Lew's "ON:MP3 Greatest Hits" to constantly change reflecting actual downloads. That's cool. With an average of 300 page views a day to Lew's site let's me test his newer recordings. It let's me see if they need more work or should be dropped all together. So his next regular 1,000 plus pressing of a CD will display this formula at work.

## LETTER FROM THE PUBLISHER PART SIX

Wrinkle (named by John Entwistle of the "Who") had finished recording their album and Buck had gone over to Liberty Records to convince Bud Dane (GM Liberty Records & Jackie DeShannon's husband) to release the album. I was a little late getting in to the office that day but decided to take the demo copy of the album next door to Atlantic Records to get Johnny Musso's opinion. John and I sat down in his office and talked for a while as he put the recording on his turntable and played the "typical" record Label Executive (playing about 15 seconds of each cut then on to the next one). Then to my amazement he started all over again but instead of just listening to a few seconds of each cut he listened to the whole album. About half way through the last cut (a song called "The End" written by Wrinkle Bass player Alan Gunter) he picked up, the phone and called Bud Dane at Liberty and told him if he was interested in selling the act, Atlantic was interested in buying. Unfortunately the contracts had already been signed and delivered to the legal department. About a week later, Johnny Musso and Atlantic Records signed an act called Crosby, Stills and Nash.

After the Wrinkle album was delivered to Liberty

Records, Jason Ltd. moved our offices across the street to a brand new office building at 6430 Sunset Blvd. This was a very nice building but also very sterile, the homey, loose, rock-n-roll feeling of the 6515 Sunset office was now gone and you could no longer walk across or down the hall (either direction) just to visit and keep up-to-the-second on what was happening. This was a 20 story "office" building where the office doors were "always closed" and everybody who wanted to schmooze was down in the bar getting loaded. Even though ASCAP was just down the hall and Linda Ronstadt's office was just a few floors above, the "Community" feeling was missing.

One day, the advertising sales rep for Downbeat magazine, Marty Gallay, came to the office to try and sell us an ad. By the time Marty left Buck had sold him an idea for a new music trade publication to be called Recording Engineer and Producer, or REP as it became known. (It is known today as EQ magazine) The concept was "relating recording science to recording art to recording equipment". Recording studio techniques and trade secrets. Interviews with the leading producers and engineers. Very cutting edge for 1970, when the only technical magazine in the music business was db, and their editorial focus was strictly manufacturer's specifications. Marty quit his job with Downbeat and moved in with us, bringing a good many of his Downbeat accounts. Buck became the first editor and Associate Publisher. The first issue of REP came out in April of 1970 with a roundtable interview that featured Phil Spector, Leon Russell, Elliott Mazer and Dave Hassinger. That issue also announced that Sound City Studios in Van Nuys had just "installed" the "first Moog synthesizer in the L.A. area".

The time was right for a trade magazine that glamorized the role of production. Two weeks after the second issue came out, Billboard publisher Hal Cook approached Marty and Buck to sell the magazine. Marty passed and Buck sold out to Marty and went to work for Hal at Billboard in Nashville. So ended the Jason Limited saga. We had been together as a group for over 5 years. The length of several careers in Hollywood. Jim Mesi and Wrinkle headed back to Portland taking with them Angelinos Bob Metke, Bud Palmer and eventually Kent Henry. I was left alone to turn out the lights on the Los Angeles dream.

Next month: An 80's Twenty Year Reunion

Jim Crummy / Publisher

LL

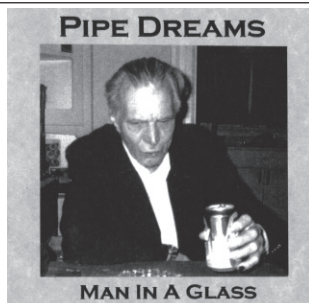
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