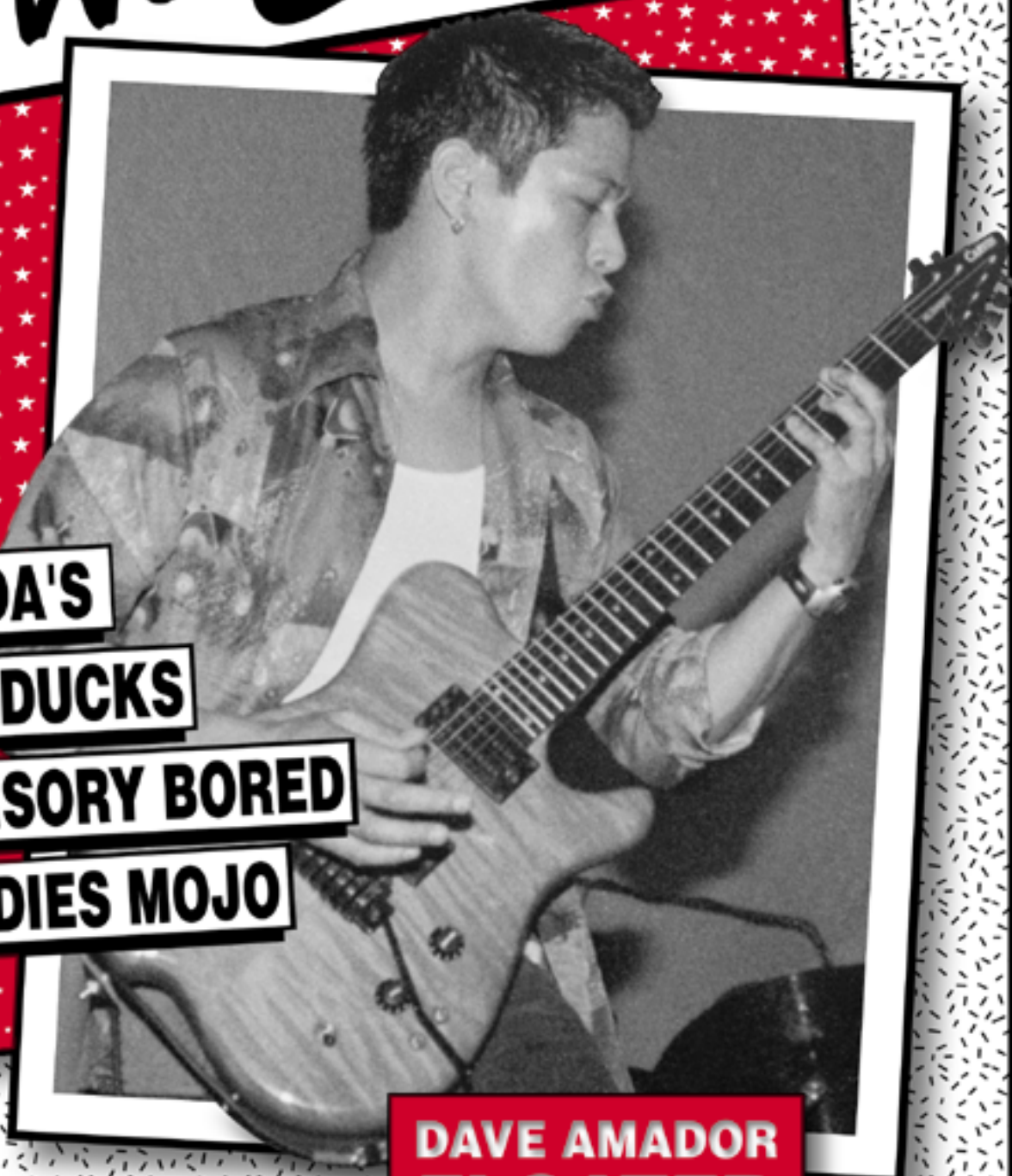


OREGON MUSIC / NOVEMBER 2000

# Two Louies



**OR IDA'S**

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# **Rewind**



Photo: Erik Høget

October, 1980. Richard Burdell of Cruise Control, Sack's Front Avenue manager Tom Ohling and Rindy Ross of Seafood Mama celebrate a successful charity gig outside the club.

Beginning the 80's Portland was exploding with potential for local original music artists. Many bands were making a thousand dollars a night for club gigs. "I paid a four thousand dollar guarantee for three nights to Johnny & The Distractions, Seafood Mama and Triggers Revenge, all the time," says Tom Ohling, whose club, Sack's Front Avenue at 724 SW Front, topped the "A" list of downtown venues.

"This picture is from a sold-out UNICEF benefit at Sack's that featured three acts, Seafood Mama, Cruise Control and Sleazy Pieces."

Seafood Mama's vinyl single of "Harden My Heart" was all over the radio and the band had just been offered a recording contract with the new Geffen Records." (Which they took, changing their name to Quarterflash and going platinum in a little over a year.) Cruise Control was the most popular jazz fusion act in town. (Burdell went on to a major label deal with his

pop band Silent Treatment. In 1984 Richard contracted ALS and passed away in 1998.) At the time of the UNICEF benefit Ohling also managed Sleazy Pieces, featuring legendary Portland

**"I paid a four thousand dollar guarantee for three nights to Johnny & The Distractions, Seafood Mama and Triggers Revenge, all the time."**

guitarist Steve Bradley.

"This was definitely the peak period for bands and clubs", says Tom. "Besides all the original music talent there was "The Earth, The Euphoria, Sacks, The Faucet and the The Last Hurrah, all jammed every night.

Nightclubs. Before HIV, DWI and VCR.

Portland was becoming famous as the home of "Louie Louie", thanks to a new local, indie music trade magazine.

"The whole attitude towards live music was different then," says Ohling. "A stranger named Tip Hanzlik called me to say he was opening a club out on 113th & Powell, and he was a real fan of Sack's and was there any advice I could give him about running a live music venue? It was such an honest, open, respectful request I had to help him."

"Tippers opened with the unsigned Robert Cray Band and Tip's struggling actress cousin from Hollywood, Melanie Griffith, tending bar."

After Sack's closed in '82 Ohling got a call from Lloyd DuBois who owned a failing theme restaurant called the Medieval Inn at Second and Oak. Lloyd wanted to change the format to live music. "I remember riding down the street with Steve Bradley when "LaBamba" came on the radio. Steve made such a big deal about what a great song that was and suddenly the idea hit me. I stopped the car, went to a pay phone, called Lloyd and told him the name of the club was going to be Lui's LaBamba".

Enter Tony DeMicoli. (That's another Rewind.)

Tom says he got out of live music being attracted to the "appealing side of the club business"; aka the food. In '86 Tom rode his bicycle to

San Francisco and culinary school, moved backed to the Oregon coast and eventually Portland where he became a mover and shaker in the Loaves & Fishes organization. (Founding the "Foodstock" music Festivals at Laurelhurst Park)

Five years ago Tom started his own firm "Nutrition Magician" doing seminars for the food service industry. He also established a culinary school for homeless kids and in on the board of the Salvation Army's Greenhouse Program.

## LETTERS

Dear Editor & S.P. Clarke,

I enjoyed your column on The Dandy Warhols. For the record, I have at no time ever been fired from that band. I chose to leave before the recording of the third album (Thirteen tales...). We have all remained friends and I have fond memories of my time with them rocking the world.

To nit pick more: It was Steve Birch [sp?] who did the artwork for both Everclear and The

Dandy Warhols records. He did a fine job don't you think?

Yours Truly,

—Eric Hedford, ex Dandy drummer

Dear Editor,

I read with great interest your go-around a few months back with the Jesus Presley mouth-piece, Tony Hughes, when you omitted the "F" word in his advertisement for "Porn Rock", and

he went off on you.

I have, as a local journalist, had occasion to deal with Mister Hughes myself. A few months back, another well-intentioned Portland music monthly I work for, (rhymes with "ham") put the Reverend Tony on the cover and had me do a big interview with the messiah himself.

It was a great picture. I did my best to write

*continued on next page*

## *The Oregon Tavern & Lounge Guide*

*Prevue*

*Events*

*Scene*

*Black & White*

*Metro*

*Downtowner*

*This Week*

*Paperback Jukebox*

*PDXS*

*Rattle & Shake*

*Anodyne*

*and now,*

*The Rocket.*

***Two Louies.***

***Music coverage for the long haul.***

## **LETTERS**

*continued from previous page*

flattering things about an act that can only be as original as its name.

As soon as the story came out Hughes called me up screaming to complain about my writing and carry on like he was some big rock star or something. He and "The Boys" had some reservations about what I had written.

Like I could give a shit.

After his outburst, that publication has vowed never to cover him or the group again. The poor band guys. Maybe if the Portland music scene is lucky, Tony will get a big record deal, fire everybody and move to Hollywood.

—Ms. Ima Scribe

**Dear Editor,**

Hi, Doug Smith here. I am a member of the band Pink Martini. Thank you so much for mentioning us in your article about the Portland music scene. I wanted to give you one factual correction, Thomas is a graduate of Harvard University not Reed as the article mentioned and the album sales world wide are approaching 250,000.

I am sorry to hear about SP Clarks heart attack. I hope he finds a donor soon.

Thanks again for the mention

Sincerely,

—Douglas E. Smith

[www.therhythmlab.com](http://www.therhythmlab.com)



Hello Two Louies Fans,

The nights grow cold as we count the days until we vote and 2001 rings in with a dong. The autumn air is dank and I don't find much hope in the political scene of late. I can tell you honestly that I'm not going to decide whom to vote for until the day that I cast my ballot. I'm leaning toward Nader. Though he may have Manchurian complex, I can't justify voting for anyone else. It's so sad. I've been listening to "Stay Lit" with Dino, Spark and Zig. Rythum Wreckaz produced this CD. I like it. While I'm sitting here trying to make a living, hearing people tell me this and tell me that, I can't help but relate to, "Who's Talking shit again?" Calvin Walker, who's helping Dino with this work, explained this kids life story to me until I realized he was talking about my good friend Harriet's son. (Yes, Portland is that small.) The CD has a lot of obscenity, slang, rap and humor, but is that so wrong? The music is synonymous to

my mood. I find that even though we had plenty of sunshine this summer, I'm not happy about the rain. It's up to us to make the best of a wet situation.

Do you think it's silly to honor a cat? Well, Tony Demicoli and his beautiful expecting wife Diana had a cat named Chipper. When Tony made his sojourn to Malta, we took care of their ancient, green eyed, cream colored, longhaired cat. Tony called me a couple of days ago to tell me about Skylight Bar and Grill in ZigZag and then told me that Chipper had taken off about two weeks ago and had not returned. Diana said, "He probably went to sleep under a tree somewhere". Hail Chipper, who lived to a ripe old age of 22!

Yugoslavia is in the news lately. Our Portland Croatian celebrities, (Mario Lalich and Karl Abramovic) have ventured far and done well after leaving Portland. Mario Lalich's film; Davenport was shown at another film festival in NYC and Mario and Family went to Croatia this summer to shoot a documentary. We hear he's



back in his digs on the Bowery and is going to the New York Film Festival with an entry.

When Mario left town last September, he made sure to tell everyone what he thought of Portland. It wasn't good. I remember times in my life where I thought Portland just wasn't doing it for me. But after journeying here, there and everywhere, my philosophy about Portland is renewed. I use two quotes that make me laugh and comfort my doubts about spending the large portion of my life in the Northwest. The first one is the realization that, "You can always come back to Portland". Second, "It's important to be important in Portland". Keeping that in mind, to think that Portland is a bad place is ludicrous.

## **"Mario Lulich's film, Davenport, was shown at another film festival in NYC and Mario and Family went to Croatia this summer to shoot a documentary."**

Karl Abramovic, a semi-famous muralist and fine artist is having a smashing time in Los Angeles. He's been commissioned by the city of Los Angeles to paint a mural in West Hollywood for the Chandler Corridor Renewal Project.

Karl has just completed work on a new film, "f-stops" on which he was production designer. Also, Karl is getting a five-page color spread of his illustrative, pastel paintings in *Idler*, the hot

London Magazine about the arts, culture and humor. Speaking of London, Melissa Rossi sends her regards. (Along with Maddy, Guy, Lourdes and Rocco.) She's on her way to London with a thousand options. She's on a whirlwind schedule to Amsterdam and Barcelona. Also, Melissa's first book about Jim Rose and the Freak Show, (Who's now living on Maui) is in play. Santa Monica press is republishing, *Freaks like Me* (By Jim Rose & Melissa Rossi) and Hollywood is green lighting the idea of making a movie about the book. Melissa is in line to make some money.

Blue Hour is the happening spot to be seen lately. I know that it can be described as expensive, but not really. The food is great and the view is incredible. I recommend imbibing on a Cosmopolitan and the House Burger with Fries! What a delicious, delectable, delight! I haven't had so much fun at a restaurant since I can remember. Blue Hour is located @ 250 NW 13th Avenue.

Kim Field, is off to Thailand again. Her "Far reach Imports" is demanding that she travel year round to keep her fabulous selection of imported items in stock. I drove her out to PDX recently and have to comment on how beautiful the airport is. Kim's Far Reach Import's is located in the New Market Theater near Saturday Market.

PICA's "Counter Canvas" exhibit is great. I especially enjoyed Nan B. Curtis and Marty Houston's "12th Street Project." Anyone who's driven down SE 12th Street in October, has seen the street signs that tell the story of a young woman's life. Seeing Nan at the opening of "Counter Canvas" at PICA was inspiring. She's expecting and her belly has a tattoo of a ruler on it. It's like a built in measure of her womb. Check out the Portland Institute for the Contemporary Art on 219 NW 12th Avenue, #100.

Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com).



*Karl Abramovic and Kimberly Fields; a semi-famous muralist.*

Photo: Rosemond

# LEGAL EASE

by Bart Day, Attorney

I often encounter people who want to set up their own music publishing company but don't know how to go about it. They often assume that the process is much more complicated than it really is.

Before laying out the steps involved in starting a music publishing company, it's important to first talk very briefly and basically about what a "music publisher" does, since the term "music

steps, including the following:

## **1. Choose Between ASCAP and BMI.**

ASCAP and BMI are two separate organizations that serve the same function — namely, collecting royalties from certain users of original material (for example, radio stations and clubs), and then distributing royalties to publishers and songwriters.

No songwriter can be a member of both

Floor, Hollywood, California 90046, Telephone: (323) 883-1000.

The membership fees charged by these two organizations are also different, and so you will want to compare the fees which they each charge.

People often wonder which organization will pay them more. In my mind, there isn't an easy answer here. There is one scenario in which it is possible to compare, namely when a commercially successful song has been co-written by an ASCAP-affiliated writer and a BMI-affiliated writer. Yet, I have seen situations in which the ASCAP writer/publisher were paid more, and other situations in which the BMI writer/publisher were paid more.

One technique sometime used by writers and publishers is to have one co-writer join ASCAP and the other join BMI. Then, whichever writer/publisher is paid less, they go to their organization (i.e., ASCAP or BMI) and seek to have their amount bumped up to the amount paid by the other organization.

Another consideration, aside from who pays more, is who can provide you with more services and assistance. And so you should compare the material in the ASCAP and BMI brochures, as they apply to your circumstances.

One valuable opportunity which both organizations can provide is the opportunity to

**"...it only makes sense to consider starting a music publishing company if you are going to make some very serious efforts to market your material, or if your material is on records already commercially released..."**

publisher" is sometimes misunderstood by people new to the business side of the music business.

Occasionally people think that a music publisher's main function is to print sheet music. This isn't correct. In fact, most music publishers have an outside company handle the printing of their sheet music.

Instead, a music publisher's main function is to get a songwriter's material used (for example, on records and movie soundtracks), and then to collect royalties for the songwriter from record sales, etc. The publisher also has other important functions, such as processing copyright applications and various types of contracts.

As far as setting up a music publishing company goes, the formation of a music publishing company is not nearly as complicated as people often assume. By the same token, it is not a totally hassle-free proposition. Therefore, before starting your own publishing company, you should realistically and carefully evaluate the reasons for doing so. Generally speaking, it only makes sense to consider starting a music publishing company if you are going to make some very serious efforts to market your material, or if your material is on records already commercially released, or is very likely to be so in the near future.

If you decide to start your own music publishing company, you will need to take various

BMI and ASCAP at the same time, and hence, must choose between the two. In addition, a songwriter and his/her publishing company must belong to the same organization (i.e., BMI or ASCAP). For example, a BMI writer cannot, for example, be signed to an ASCAP-affiliated publisher, but instead can only be signed to a BMI-affiliated publisher.

Since BMI and ASCAP have different procedures for calculating royalties, you may want to

**"No songwriter can be a member of both BMI and ASCAP at the same time, and hence, must choose between the two. In addition, a songwriter and his/her publishing company must belong to the same organization."**

obtain informational materials from these organizations before making your choice. You should also be sure that you and your publishing company will qualify for membership in the organization of your choice (i.e., BMI versus ASCAP), since these two organizations have somewhat different eligibility requirements for membership. Contact BMI at 8730 Sunset Boulevard, 3rd Floor West, Los Angeles, California 90069, Telephone: (310) 659-9109. Contact ASCAP at 7920 W. Sunset Blvd., 3rd

perform at one of their showcases, which are normally well attended by label A&R people and people from major music publishing companies. Taking into consideration the kind of music which you play, you might want to ask ASCAP and BMI for specific information about the dates and locations of their various showcases, and also get information about how to be considered for such showcases.

## **2. Choosing and Clearing the Name.**

Contact ASCAP or BMI (whichever you have

chosen) and see if the name which you want to use for your publishing company is available. You should choose several alternate names for your publishing company, since your first choice of a name may already be taken by another music publishing company.

They (BMI or ASCAP) will require you to submit a list of several names, since your first choice may not be available. You can call them first, though, and ask them to do a preliminary computer check on your first choice.

After your name is cleared, they can send you their membership application forms. There is one set of forms to join as a songwriter, and a separate set of forms to affiliate as a publisher. You will need both if you are a writer and are starting your own publishing company. (Whenever a songwriter is acting as his/her own music publisher, he/she is in effect wearing two hats — one hat as the songwriter, and the other hat as the publisher — for example, Joe Schmoe (the songwriter), and Schmoe Music (the music publisher).

Before proceeding further, you should also be sure the name can be used as a business name in the state where you are based. If you are based in Oregon, call the Oregon business registry people at (503) 986-2200 in Salem, and ask them whether the name is legally available for use in the State of Oregon. They can run a computer search within a few minutes. If you are based in

the State of Washington, call (900) 463-6000 and follow the same procedure (there is a special charge for this service), or call (206) 753-4401 for general information.

Incidentally, it is also sometimes advisable to have a comprehensive computer trademark search done to be sure the new publishing company's name is totally clear, at least in situations

or BMI publisher membership application, since the application will require you to provide certain business-related information (e.g., tax ID number) on your application.

Incidentally, if you are a sole proprietorship or partnership, you will need to file for a "dba" ("doing business as") name registration, because without a "dba" registration, most banks

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**"One valuable opportunity which both organizations can provide is the opportunity to perform at one of their showcases, which are normally well attended by label A&R people and people from major music publishing companies."**

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where there is a very substantial financial investment involved.

**3. Decide on a Business Structure.** You must decide on how your publishing company is going to do business — i.e., whether as a sole proprietorship, limited liability company, corporation, general partnership, limited partnership, etc. Then have the necessary legal paperwork prepared, and do all of the same things you would do if starting any other type of business—for example, obtain a business license, a federal tax ID number, etc. You will need to have some of this done by the time you submit your ASCAP

won't allow you to open a checking account in the name of the publishing company.

**4. Miscellaneous Contracts.** There are many different types of contracts which can potentially be involved in operating a music publishing company.

If, for example, your music publishing company is going to be handling songs composed by songwriters other than yourself, there will need to be appropriate contracts signed between your publishing company and any such songwriters.

*continued on page 10*

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

**Amish In Vegas — Joe Reisman**  
Custer House Records

Singer/songwriter Joe Reisman migrated to Portland about three years ago, having spent the majority of the previous two decades in LA, in pursuit of an acting career. Here he links with Pacific Wonderland bassist Tom Simonsen, keyboardist Don Henson and drummer Mike

The lead track "Pale Morning," penned by Davis, maintains a scintillating rhythm, chugging through a dark-edged swamp. "Long Distance Man" is an introspective ballad, with tasty keyboard flourishes from Henson. A sweet and simple Pop confection, "I Can't Do It Alone" also benefits from Henson's light-handed touches.

With a melody vaguely reminiscent of Elvis' "Suspicious Minds" in the turnarounds, "West

own. In non-secular terms the word means the sudden apprehension of the evanescent essence or the deeper meaning of a thing.

For *Written In Ashes*, the epiphany lay in the manifestation of power this Goth quintet generates. Over the span of an hour, through the course of the eleven tracks on this album, one comes to realize the depth and scope of that power.

**"Together, *Written in Ashes* create a slightly ominous, often gorgeous sound, with enough flashes of energy and depth to overcome the sometimes weighty nature of the lyrical sentiments."**

Texas Girl" is a dusty windblown number with an evocative arrangement, augmented by Henson's piquant organ and string charts. "Judy's Sister" is a moody piece of Pop. Davis' droning electric and sitar-like acoustic slide guitar filigrees play nicely against Henson's moody keyboard flutes. Very nice.

Davis' "Hellbound" echoes the rockier work of Mellencamp—doing his best Stones routine. A vital uptempo number. "Room With A View" could pass for later-period John Hiatt, Reisman's throaty vocal twisting around a simple Country-tinged lyric. "Only A Town" features a haunting piano theme by Henson played against Reisman's gentle vocal.

Davis' "Mile Away" sounds most like a Jerry Joseph song. His Charlie Watts-inspired trap work and corn-pone laden acoustic slide work lend the song an air of authenticity, while Reisman splits the difference between Mellencamp and Jagger for the vocal lead. Solid.

Our old friend darkness is ever-present among the baker's eleven tracks presented. Vocalist Kevyn Hay has a robust singing apparatus. He and bassist Michael Draper are the primary movers in the band. Draper, who honed his chops with Sylvia's Ghost for many years, provides, along with drummer David Battrick, the essential rhythmic impetus.

Guitarist, Nathan (since replaced by Patrick Guzzardi) delivers well-executed, Metal-informed guitar lines, as well as some touching piano phrases to the song "Sinners." He is abetted on keyboards by Ms. Fritter (recently a second keyboardist, Christopher Robin, was added to the band).

There are hooks aplenty within the music: contributed by Nathan's thick, dense guitar-work and Fritter's ingenuous keyboard passages, Draper's melodically energetic basslines and Hays' dramatically intoned vocals. Together, they create original music, which bears no overt resemblance to any other band.

The first track, "Shattered And Gone," neatly illustrates several of WIA's strengths. Over Draper's gently rolling bassline, Nathan layer's jagged guitar beds with droning motifs, as Hays defines the vocal boundaries. By the time the memorable chorus rolls into the sonic picture, the hooks have been deeply set into the listener's psyche.

"And The Stars Sang," as with "Wash Away" and "Please," tumbles in 12/8 time, driven by Nathan's murky guitar stylings and Fritter's stuttering piano arpeggios. "(When I) Knew" rides upon Draper's percolating bass, which dances upon Battrick's vibrant toms, Nathan's shimmering guitar riffs and Fritter's moody synth pads. Another memorable number.

Nathan provides a skittering guitar figure over Battrick's syncopated drumming and Draper's stalwart basswork on the winning song "Inside Of You." Fritter's Cimmerian keyboard washes underscore the haunting quality of Hays' vocal. Another very impressive arrangement. "Sinners" combines Nathan's cocktail piano

**"Although he cites Harry Nilsson, the Kinks and Merle Haggard as influences, Joe Reisman instead sounds more like John Mellencamp melded with John Hiatt and Don Henley, with accents of Dylan and John Prine and JJ Cale tossed in for good measure."**

Scmitt, ostensibly from a band called the Headless Clones, along with long-time musical partner, multi-instrumentalist Ralph Davis.

Although he cites Harry Nilsson, the Kinks and Merle Haggard as influences, Reisman instead sounds more like John Mellencamp melded with John Hiatt and Don Henley, with accents of Dylan and John Prine and JJ Cale tossed in for good measure. A lot of the material refers to Texas. One supposes there might be a Texas connection lurking in the history somewhere. The songs display a homespun Western sensibility as well; most of the topics lying within the interpersonal relationship sphere.

"Lullaby In D" is a pleasant ballad featuring a sweet vocal contribution by Mariel Pastor.

Reisman's seven compositions don't quite meet the high standards that Davis' three contributions set. But they are competent enough to make of this a very satisfying outing, full of intriguing moments. Quite nice for a first release.

**Epiphany — Written In Ashes**  
Rain Cloud Records

Noted author James Joyce referred to an epiphany as a "showing forth" by which an individual "gave himself away." When Joyce observed and recorded such events, the epiphany was his



stylings with Draper's upright bass, for a distinctive change of pace that works surprisingly well.

Not every song is a hit. "Will Of Wills" and "Inauspicious" sink from the weight of their own ponderousness. "See The Truth" has a tendency to plod. Hays occasionally sings out of tune. He sometimes seems to run out of ideas for vocal melodies. But Draper is a motivational bassist of the highest order. And Nathan, though now departed from the band, lends nearly every tune a distinguishing guitar feature that is inventive and well-played.

Together, Written In Ashes create a slightly ominous, often gorgeous sound, with enough flashes of energy and depth to overcome the sometimes weighty nature of the lyrical sentiments. Tight execution and imaginative arrangements make of them a band to watch.

Something like the light bulb switching on in the brain. To discover Written In Ashes would be an epiphany indeed, for any listener.

#### **And — Ida's Heavy Truck Stop Self-Produced**

Guitarist Jeff Bryner spent much of the '90s playing in support of Michael Jarmer in his band Here Comes Everybody. Here, Bryner is given the lead and Jarmer returns the favor by playing drums in support of the adventurous guitarist. The work of Adrian Belew was probably the

point where Jarmer and Bryner originally met.

But from that loci the two depart in vastly different directions. Whereas, with HCE, Jarmer maintains an underlying Pop sensibility within his material, Bryner is much more musically challenging. And given free-rein, Jeff can travel to some rather remote musical localities.,

of a musical challenge sBryner's guitar pyrotechnics on "Trying, Failing" are reminiscent of those of Dean De Leo of Stone Temple Pilots. A schizophrenic crunch propels the tune., along with bassist Steve Loudon "Finally" takes a different tack. The 12/8 framework of the rhythm underscores the less frenetic qualities of Bryner's compositions. and "Reeky Parasites" in some

"Zen" works from a distinctive nocturne-like chord progression, incorporating Jeff's slippery vocal lines along the way. One of his better songs. "This Is" serves as a corollary to the previous song. Bryner shifts gears with "Creepy Velvet Cars." with simple acoustic guitar accompaniment and a hint of a synth cello, he delivers another of the album's more successful songs.

A tough, visceral arrangement drives "Wider." Jarmer's solid snare beats add punctuation to Loudon's rubbery basslines and Bryner's highly stylized guitar machinations. A strong hook in the chorus helps to secure this number in the memory's ear. "Chord" bears a certain tonal imprint of Billy Corgan, although Bryner's

way with a song swings similar at times to Frank Black. Another good song. "Garbage" sounds like Sting on steroids singing Paul Simon's "At The Zoo." Yikes!

In the title track, Bryner makes use of modified Hendrix-like riffs, incorporating a similar sense of invention into his sketch. Loudon's bouncy basslines sound like they have been fed through a wah-wah peddle on "Betty." A nice percussive effect behind some impenetrably obtuse lyrics. "Washing her shoes in the sink/Coloring blues in pink/Betty the outcast neighbor/Faking the news some think/Drink in her bleeding and festering stink/Bleach every moment, alone in identical womenswear/Reach in and own it, queen of the next number/Mall girl, rotting in place/Escaping and urgently anywhere. A strangely affecting tune.

Similarly, the lyric to "Ida's" seems to capture a certain aspect of American small-town life, perfectly simulating the suffocating constriction and stifling claustrophobia. Still the plausible connection here to the obscure name of the band is difficult to ascertain.

Jeff Bryner does not make music for feeble minds. But the inherent esotericism in his work guarantees limited appeal. Plowing through the fourteen songs here (none of which extends

*continued on next page*

# DRUM SHOP OF PORTLAND SINCE 1958

***The Drum Shop of Portland has moved to 3366 SE Powell Blvd***

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## LEGAL EASE

by Bart Day, Attorney

*continued from page 7*

Another example: If your publishing company is going to authorize someone to commercially use a song owned by your publishing company — for example, if your publishing company is granting a mechanical license to a band, authorizing the band to record and commercially release one of the songs owned by your company — there will need to be a licensing agreement prepared.

Sometimes, people starting a publishing company will initially want to have an array of legal forms prepared, so that they will feel “armed to do business.” However, as a practical matter, you should wait to have any such contracts prepared until you have an actual need for them, in order to avoid unwarranted legal costs. Otherwise, those forms may only end up just collecting dust on a shelf.

**5. File Copyright Applications.** You should be sure that all necessary copyright applications are filed with the Copyright Office for the songs being handled by your publishing company.

There may also need to be “copyright assignments” executed, transferring copyright ownership to your new music publishing company. In certain situations, those documents will need to be filed with the Copyright Office.

**6. File “Title Registration” Forms.** Whenever a recording of your songs is going to be commercially released or broadcast, you should promptly submit a “title registration form” for each such song with the performing rights organization which you are affiliated with (i.e., ASCAP or BMI). This allows them to monitor the airplay of your song and to pay you royalties accordingly.

**7. Consider Possible Affiliations with Other Publishers.** For purposes of convenience, you may want to consider entering into an administration agreement with a more experienced music publishing company, for that other company to handle all of the paperwork in exchange for a percentage of the publishing income (typically in the range of ten to fifteen percent of the entire writer/publisher income). However, if you have not yet had any commercial success, it is normally difficult to find a publishing company willing to administer your catalog, since they normally won’t want to take on all of the work involved unless there is some cash flow from which they can take their commission.

*continued on page 17*

## The the & the GOOD BAD UGLY

*continued from previous page*

much beyond two and a half minutes in length), leaves the listener fatigued. It’s music that requires real effort to audition. Not so much listened to as endured.

### **Different...Not Dumb — Creepy Old Trucks**

#### **Kitchen Productions**

Here’s an Aggro power trio with a little something extra to offer the discerning listener. drummer Gary Cleaveland has left the band since the recording of this five song (although there are songs within songs here—toting up a tally is wholly arbitrary) opus. Remaining members Scott Arbogast and Tom Potts are the foundation of the band. Their tight, sinewy interplay between guitar and drums leads to a variety of moods and atmospheres. From snarling, Rage Against The Machine-like sermons, to more subdued prayers, Scott and Tom exhibit guitar and basan arsenal of chops, with stylistic influences aplenty. They are looking for another drummer. By all accounts he had better be very versatile and very proficient.

“Power Grab” begins with the movement entitled “Shitstar 2000” which begins

tar in the “Coffee 3” movement, similar to the intro to the Beatles’ “Here Comes The Sun” on Abbey Road. This gives way to the 12/8 thrust of “Blurry” the part of the number fragmentation, a Jazzy interlude. The section entitled “Fuzz” is a dreamy polyrhythmic mantra.

The “Mall 205” part of “Mitchell Cribbits” is a frenetic rap that memorializes a “tilt-a-whirl” ride at the Eastside mall. The “Mothra Stewart’s Vineyard” portion of the song is simply bizarre. With chipmunk-like back-up vocals and guttural drunken lead vocal. The medley which starts movement sounds like Captain Beefheart fronting the Mother’s of Invention, telling a truly Bukowskian tale. “It’s cause your liver is full/ It flows over into your inner ear/ Your equilibrium lost, you roll around/ You’re waving in the moss, you roll into the grass/ Cause you got to roll out if the gutter/ And it’s nice on the lawn.” Ouch! Look out!

From there things slowly become more surreal. “The Good Omen” begins with “Tidal” a lazy piece of exposition that includes some great Jazz rolls from Cleaveland. Subsequently the “From The Spin” movement unfolds like a badass raga with droning bass, sitar-like guitar and chattering keyboards.

“The Effigy” deconstructs further. First, “Harrasser” includes an actual message from a collection agency, over which the lads layer various incongruent sounds: musical and

## **“Creepy Old Trucks are an imaginative unit. They make complex music to accompany abstract lyrics.”**

as a Pink Floydish, dirge before evolving into a streamlined spaceship of an instrumental piece, offered the discerning listener. Da endeavor from here, they launch into the “Sboobs” section of the song: an adolescent rant—“Sboobs is boobs toot toot,” which pretty much reads the same forwards or backwards. Toot toot. Finally, the meat of the suite, “Stole Me,” transpires like a spontaneous immolation. Up in flames. Up in flames. Whoever is singing here pushes the vocal in a contained rage highly-effected, finally screaming into a soaring siren of a tone. Apparently Potts and Arbogast have a problem with drummers.

The song “Womby” begins with brushed drums laying a warm wind across lilting bass chords and swaying palm tree acousatic gui-

non. “Wheels” takes a detour, investigating the narrators penchant for automobiles. Part three of the song, “Nawlins,” Part three of the song is decorated by a farting slide trombone sound, played against a syncopated drum beat. they finish and end the last song with a faux Latin parable that turns into a pretty ugly shaggy dog story.

Creepy Old Trucks are an imaginative unit. They make complex music to accompany abstract lyrics. They deliver this melange with an elegant sound, played against a syncopated track, finishing the last song with a faux-certain fervor that is undeniable. While the band has yet to fully find their own voice, intimations of a sound are enough to whet the appetite for future excursions.

2

# BURR'S Eye View

*Brock Lindow and Mick Whitney of  
36 crazy fists at Roseland Grill.*

# AS THE WORLD



## THE GRAND OL' SOAP OPRY

**On the cover: Floater. The new album is in heavy rotation in northern California. KSOC in Ashland says the Elemental CD is the most requested album and they're playing six tracks. The label says the balloon goes up New Year's Eve at the Aladdin Theater.**

Proud to be a Duck fan.

Not me anymore. What good is it to have a kick butt football team if you're taking the state's best and brightest and completely misleading them on cutting edge issues, like intellectual property and supporting the struggling artist?

Which is where the U of O is wrong on Napster.

According to an AP story appearing in the Oregonian October 7th -"The University of Oregon has rejected a Los Angeles attorney's request to block student access to the Internet music service Napster."

The Ducks' attorney Melinda Grier says "Blocking the service would do little to prevent students from sharing music over the Internet because other file-swapping programs would take its place."

Or, don't stop the burglary, they'll just figure out another window to come through.

The request to block Napster came from Metallica's lawyer Howard King.

According to the wire report "Oregon State University tried to block Napster last year because it was using too much of the school's Internet capacity."

Civil War? Beavers by 14.

The Ducks should draft Art Alexakis.

Art could give a chalk-board lecture on the impact of the Internet.

He could explain how many versions of Everclear's latest Capitol album were posted on Napster for give-away free before fans could even buy one in the store. The class could guess how many copies were lost in cyberspace. Art could point out the negative impact not only on lost royalties, but chart positions, which drive the label's interest (money) and change every week.

Napster's numbers don't show up on SoundScan.

In cyberspace you can't hear the buzz.

They called this a "turntable hit" in the old

days. Lots of exposure but no units selling.

Madonna's heavily hyped "Music" was in the hands of hundreds of thousands of people around the world, weeks before it was available in stores. As a result of the leaked releases several major labels are refusing to distribute early copies of new albums for review, since many of the Internet MP3 postings were of "promotional copies".

Some labels are "watermarking" press copies so Internet postings can be traced.

The good news is...

The number of Everclear albums passing over SoundScan outlets now are plenty enough to keep "Songs From An American Movie" cookin' on Billboard's Top 200 albums chart at #62-after twelve weeks on. (BB 10/14).

As predicted by Billboard's review, the second single, "AM Radio" screamed up the Modern Rock Tracks, pop radio airplay log; to #20 with a bullet, passing "Wonderful" at #35 on the way up.

No fading sparkle here...

"Wonderful" is #3 with a bullet on BB's Adult Top 40.

That debut track-from the first of a pair of Everclear albums due before Christmas-is also #13 on the Billboard Hot 100-fifteen weeks after it entered the Top 200 at #9.

"Wonderful" is #25 on the Hot 100 Airplay chart and #7 on the Hot 100 Singles Sales chart.

With two hit singles driving sales, the album is guaranteed huge. (And here comes the next one...)

Time Inc. ink.

Entertainment Week. (10/6) brought "Songs From an American Movie" all the way to "Critical Mass". The periodic feature is a compilation of influential national music critics' grades of popular albums. EC was evaluated with 9 other recent releases.

EC's "Songs From An American Movie" averaged a B-minus overall from EW's grading by Robert Hilburn of the Los Angeles Times, Sia Michel of Spin, Greg Kot of the Chicago Tribune, Edna Gundersen of the USA Today and Sonia Murray of the Atlanta Journal-Constitution.

Everclear got better grades than Boys II Men, The Corrs, Fastball and Nelly, the same grade as Barenaked Ladies, and Joan Osborne and worse grades than Madonna, Wyclef Jean

and DJ Clue.

Class dismissed.

Even Rolling Stone is hip to it...

Over the years RS has had a bad rep with EC. Poor coverage of the early EC Bad Boy stories. "They've always been hostile to Art." says former EC percussionist Brian Leffeldt, himself the subject of bogus Stone scrutiny.

So, it must have been a nice surprise for Art when Rolling Stone called to ask him to be part of a John Lennon retrospective (11/9)-wherein 34 recording artists would "talk about Lennon's life, his work and where they were when they heard the news of his death."

The Stone giveth, the Stone leaveth out.

Alexakis wasn't one of the 23 artists listed on the cover promoting the weighty Lennon tribute. Oversight? I think not.

The Stone gets their Bad Boy story.

"That was a hard time for me - I was pretty deep in the drug culture." says Art. "But I remember sitting there, thinking of how important the Beatles had been to my whole family. I'd just gotten in trouble for robbery, and I was getting shipped out of state. I had about a month at home, and all I did for that whole month was listen to the Imagine record..."

Little did Art imagine.

Imagine two Everclear albums out in four months.

Imagine a whole new ballgame. Pearl Jam released a whopping 25 double live cds (Yes, twenty-five.) from their recent European tour. Five of the Epic records landed on BB's Top 200 albums chart (10/14), breaking records as the first artist to have more than one live album on the chart at the same time and in the first week more than two titles by the same artist debuted.

The series was conceived by the band "as a way to provide fans, who were purchasing high priced, low quality unofficial bootlegs, with an alternative."

The Dandy Warhols, still on the "A Ticket" ride breeze through teevee land with shots on the Late Night with Conan O'Brien show October 13th and a spot on The Late Late Show with Craig Kilborn, November 3rd.



# D TURNTABLES

BY BUCK MUNGER

Their latest from Capitol, "Tales From Urban Bohemia" slipped off the Billboard Top 200 but label flacks and smashing live appearances have kept the band highly visible.

The band is booked for shows in Los Angeles November 7th & 8th

Courtney's is taking full advantage of the new technology to promote to his band, Real.com is offering a free download of the Dandy's music video for "Bohemian Like You". With "the uncensored full frontal nudity of both sexes!"

Rolling Stone likes Elliott Smith.

No bad vibes here. RS is featuring Elliott in a series of full page advertisements for the "Rolling Stone Live" concert series. Smith is pictured looking like Gilligan without his island (the hat) and in a ZZ Top "Recycler" tee-shirt. Mister Gibbons hasn't got so much free promo since Billy Bob Thornton wore his ZZ hat on Oscar night.

The RS house ad lists ten Elliott Smith dates across the country from October 18th through November 14th but fails to include the two days Elliott will entertain his Portland Homies- November 10th & 11th at the Roseland Theater.

After the Roseland, Smith plays Seattle (12th), San Francisco (13th) and Los Angeles (14th).

Before Portland Elliott hits Austin, Atlanta, Washington D.C., Boston, New York, Detroit and Chicago.

Word to Elliott. Save the shirt, lose the hat.

Another artist miffed with an Oregon institution.

Meredith Brooks is one of thirty women to sign a letter delivered to Phil Knight at Nike, demanding an apology for the Nike ad that shows a woman being chased by a maniac with a chain saw.

The letter, released October 10th was also signed by musicians Sheryl Crow, Charlotte Caffey, Judy Collins, Lisa Loeb, Melissa Manchester, Sarah McLachlan and Bonnie Raitt.

Meredith grew up in Corvallis. "Go Beavers!"

OSU by 14.

Daddies from Duckcountry...

The Eugene based Cherry Poppin' Daddies have a new Mojo release. The follow-up effort to the platinum-plus "Zoot Suit Riot" entitled "Soul Caddy", takes the band well beyond the musical 40's.

David Hiltbrand of Entertainment Week (10/13) says, with Soul Caddy, "The brassy Oregon octet broadens its repertoire. The band never shifts gears, however, as it jumps from swing to ska, from Smithereens-style pop to 70's glam rock, attacking all genres with the same insufferable enthusiasm."

David gives it a C-minus.

Bill gives the live Daddies the same.

Stage manager Bill Phillips says the Daddies are the second worst act he's dealt with in over twenty years of production work. "After Kansas", says Bill. Phillips opinion of the Daddies came this year at the Bite Of Beaverton where the Daddies shared the bill with Blood Sweat & Tears frontman David Clayton Thomas.

"What go-es up..."

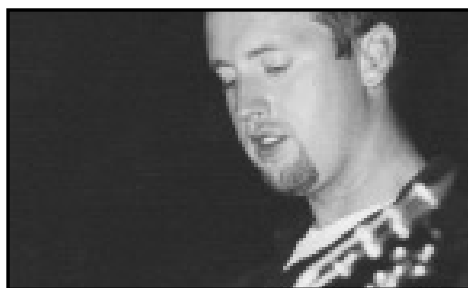
"The problems started when the Daddies wanted the dressing room all day. I'm like "I don't think so. Has everybody heard of Blood, Sweat & Tears? Yes. Has Blood Sweat & Tears every heard of the Cherry Poppin' Daddies? No."

Bill says the problems continued right through the show when, "they were so inept at getting their monitors together."

Everybody's a critic.

Portland's high flying Internet music company, Supertracks is hitting rough cyber air space. The local major label authorized internet music provider was forced to "lay off 40 staffers", according to a story in BB (10/7)

It's the whole online downturn thing. MTV's internet company MTVi Group just fired 150



Dizzyfish: a lame name?

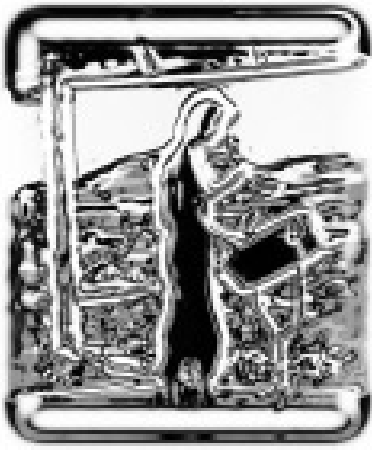
Photo: Pat Snyder

people, or "25% of the work force." Cuts came in the news divisions at MTV.com, VH1.com, Sonicnet.com and Country.com. Billboard calls it "another major restructuring" and says "Atomic Pop survives with only a skeleton staff."

Napster waits. MP3.com negotiates.

SOUND BYTES...Dan Reed took his "Odyssey" act to Los Angeles. October 17th, Dan appeared at the Dragonfly on Santa Monica Blvd. The propaganda for Reed's El Lay showcase read, "Naysayers who believe that music can only be created through the use of traditional instruments would do well to avoid Odyssey. Portland scene legend Dan Reed and company craft a swirling mix of sonic sensations"...The Cow Trippers releasing their second recording, "Homogenized", a 5 song EP, "For showing and shopping," says drummer Tony Esperanza. The last Trippers CD, "Professor Gall" was a full length concept album containing 11 songs... Dizzyfish is looking for a new name for their upcoming 3rd cd. "Because Dizzyfish sucks!" says the band. The Clumsy Lovers are looking for an in-house graphic designer/web person. Call 888/748-0444 The job would start at one or two days per week. The lovers are just in off the road where they found American audiences had much more enthusiasm than Canadian crowds in Victoria, Kamloops and Vancouver, BC. They think its because "Canada pulled up so lame at the Olympics"...Slackjaw has begun recording their 4th album and have a split 10" planned for Spring with Woke Up Falling...Craving Theo has been added to the October 28th KUFO "Paranormal Party" at the Roseland Theater. The band will fly in from New Orleans where they will headline Anne Rice's Halloween Party. You remember, Interview With A Vampire?...Craving Theo has a new album due the end of October...Drummer Ezra Holbrook will be holding down the host job every Wednesday at the White Eagle "indefinitely". Ezra's Wednesday Wing Ding's will draw some heavy guests. Nov1st-Little Sue/ Brent Williams, 8th-Lara Michelle/ Ashleigh Flynn, 15th- Pete Ficht/ Lea Krueger, 22nd- Stella/Lodestar/ Jeremy Wilson...Ezra plays drums for Lodestar, The American Girls and The Decemberists. He played nine shows during NxNW...





# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings Music Makers!

**L**ike most hard-core rose city music types this fall, I had to exploit all that was offered at this years NXNW, or at least as much as my time, money and legs would allow. Bouncing from the Jasmine Tree for Mission 5 (formerly Portland based Gravel Pit) who pounded out a great set of old and new, then back to Satyricon for the tail end (oops) of San Francisco's solid all fem four piece Fabulous Disaster and a quick chat with stage manager Kelly Roberts who ran the bands all four nights at the "Con" and as I understand it had all the music starting on time which is an amazing feat in itself if you think about all the standard but loveable Satyricon madness on any normal night, on top of the nearly mardi-gras, club jumping "I'm from L.A. baby and I've got a record deal so get out of my way right now" attitudes that seem to prevail during these types of music conferences. So to Kelly Roberts and all the crew at Satyricon nice work!

Also at NxNW one of the panels I sat in on was basically focused on record label mergers and

what it means to the musicians who are currently under contract during mergers. Panel members were Alicia Rose, President, NAIL Distribution, Portland OR. (moderator), Rico Bell, San Francisco, CA., Shaka of the The Micranots, Atlanta GA., Duane Jarvis, Staff Writer, Lieber & Stoller Music Publication, East Nashville, TN., Bob Neuwirth, Santa Monica CA., Robert Roth Seattle WA., and Russ Tolman, Interstate Records, San Francisco CA. Some interesting points were made and asked, here are a few of them for you to ponder as you shop your pop until you drop!

Robert Roth - "After Cobain died, labels went for more of a 'Photograph' of their current hit machines and the true indie scene stared to loose it's valuable renegade status in the entertainment industry.

Shaka - "Now all they want is TV dinners-something quick and easy".

Duane Jarvis - "My best approach is to write to my best ability, turn in all of my songs to a publisher and hope for a hit."

Bob Neuwirth - "Make a decision, selling out or buying in?"

I tossed out a general question to everyone on the panel which was basically "If you started out today with a little money and a good CD what would your main focus be?". These are the basic responses I received. Bell - "art", Jarvis - "art", Neuwirth - "art", Rose - "separate art and music" (art), Rothe - "art", Tolman - "art". Panelist Shaka was a little more specific, "I'd find another job".

Don't be too upset if your band got rejected this year. One of the main functions of NxNW is to promote national and worldwide interaction in the music industry and to help connect the NW with as many opportunities as possible. For a long time we were not really considered a major music market, now the market is coming to us. So swallow your sour grapes learn about art and music from other environments and cultures as often as you can.

The coolest guitar at NxNW was a '59 Strat with only one tiny scratch. This beauty was teasing me till I drooled from the Guitar Center booth at the trade show in Embassy Suites. They must have just taken off its chastity belt! As I understand it all GC employees were instructed NOT to wear ties for the conference (huh? I wonder where they got that idea?).

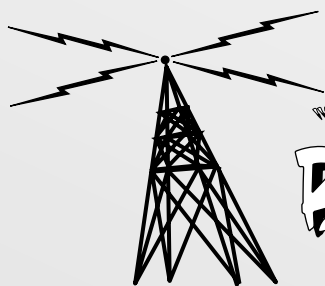
Wax Moons and Satin Roses by Brian Cutler (Wrought Iron Records) Brian Cutler writes, sings and plays electric and string bass on a well produced album CD featuring ten original songs and one outrageous version of the classic "The World Is A Ghetto". Brian is supported by Kevin Rankin on drums-flute, Tracy Grammer on violin, Joel Mason on the Wurlitzer and piano, Ray Harris on accordion, Richard Moore on slot drum, Skip Parente on viola, Skip Von Kuske on cello, Bob Soper on violin, David Langenes on mandola and vocals and co-producer Nicole Campbell helping out with vocals.

Each song was produced to be a masterpiece in writing performance and recording, Holiday from Heaven is more than just a hot first cut, it blends a sweet steel string, acoustic guitar and string bass with a strong horn arrangement and a slow funky back beat. Brian's relaxed and yet precise vocals on this tune alone are worth buying this CD. The use of organ, accordion, violins, flute, mandolin, cello, viola, are all blended well and not overdone. Engineered by Dean Baskerville, Cord Amato and Nicole Campbell. Mixed by Dean Baskerville and Mastered by Ryan Foster, this album seems flawless on the technical side. Look for Brian Cutler's name in Portland's club listings and or pick up their CD soon.



Kelly Roberts has a Fabulous Disaster at Satyricon.

Photo: Mellor



THE CHURCH OF NORTHWEST MUSIC

# Wreckless Make™ Baker's Dozen

WEDNESDAY 10:30-MIDNIGHT

92.7 FM Columbia Gorge

100.7 FM Corvallis/Albany

artist • label • title

LAST MONTH	THIS MONTH			
4	1	DANDY WARHOLS <i>Capitol CD</i>	.....	13 Tales From Urban Bohemia
7	2	MOTHBALL <i>Fat Lip Records</i>	.....	Mothball
•	3	BRILLE STARS <i>Wicked Witch CD</i>	.....	Golden Stream
2	3	CAPTAIN BOGG & SALTY <i>Scabby Disc CD</i>	.....	Bedtime Stories for Pirates
•	4	RICK BAIN & THE GENIUS POSITION <i>Official CD</i>	.....	Crooked Autumn Sun
•	4	KING BLACK ACID <i>Cavity Search CD</i>	.....	Loves a Long Song
•	5	THE HELIO SEQUENCE <i>Cavity Search CD</i>	.....	Com Plex
•	6	JOE DAVIS <i>Demo CD</i>	.....	Hope Chest
4	6	MAD HATTIE <i>Roseleaf CD</i>	.....	Soul Fishin'
7	7	MAN OF THE YEAR <i>Tiny Beat CD</i>	.....	The Future Is Not Now
9	7	KAITLYN NI DONOVAN <i>Demo CD</i>	.....	Ceiling Tiles 2000 (Remix)
2	8	MIKE TOSCHI <i>Global Seep CD</i>	.....	Mock Democracy
•	8	WOW AND FLUTTER <i>Demo CD</i>	.....	Confessionals
10	9	BINGO <i>Demo CD</i>	.....	Final Master
12	9	JEFF LONDON <i>Post Pablo Records 2000 CD</i>	.....	Home: Volume 1
•	10	THE PINKOS <i>Empty 45</i>	.....	"To My Valentine 7" EP"
11	10	JESUS PRESLEY <i>JPX Records CD</i>	.....	Come Get Some
8	11	VOYAGER ONE <i>Loveless Records CD</i>	.....	From The New Nation...
•	11	THE FOLD <i>J-Bird CD</i>	.....	The Fold
•	12	CALEB KLAUDER <i>Padré CD</i>	.....	Sings Out
•	12	MEL BROWN <i>Karmen Policy CD</i>	.....	Mister Greeve
•	12	THE COUNTRYPOLITANS <i>Demo CD</i>	.....	"Killing Shoes"
•	13	JERRY JOSEPH <i>Ulf-tone CD</i>	.....	Everything was Beautiful
•	13	BUNCO KELLY <i>Demo CD</i>	.....	Love Is Strong 2000

## top tracks

•	1	DANDY WARHOLS <i>Raincloud CD</i>	.....	Cool Scene
•	2	MOTHBALL <i>Fat Lip Records</i>	.....	Cheesy Love Song
•	3	BRILLE STARS <i>Wicked Witch CD</i>	.....	Golden Stream
2	4	CAPTAIN BOGG & SALTY <i>Scabby Disc CD</i>	.....	Layman's Proxy
•	5	RICK BAIN AND THE GENIUS POSITION <i>Official CD</i>	.....	I Want To Die

## live offerings at the church

Wednesday, Nov 1	.....	TBA
Wednesday, Nov 8	.....	The High Violets
Wednesday, Nov 15	.....	The Countrypolitans
Wednesday, Nov 22	.....	Jesus Presley

# MT. Tabor

4811 SE Hawthorne 238-1646

Main Room, October		SATURDAY, NOV 4
TUESDAY, OCT 24	Noumena	Project Logic w/DJ Logic
WEDNESDAY, OCT 25	Valhere	SUNDAY, NOV 5
Last Great Liar	No Name #2	Rockit Girl (Stephanie Fitzpatrick of Veruca Salt)
THURSDAY, OCT 26	Blurtis	Honey Rider
Clay Ashes	Gringo Star	MONDAY, NOV 6
Bob & Princess	FRIDAY, OCT 27	Reggae Jam
Mother Hips	Ex Angels	TUESDAY, NOV 7
SATURDAY, OCT 28	Big Time Rosie	Ralph Nader Victory Party
3rd World County	Rainmaker	Yummy Jam w/Diggabone
MONDAY, OCT 30	Reggae Jam	WEDNESDAY, NOV 8
TUESDAY, OCT 31	Techno Halloween Party with Renegade Rhythms	Delagata Wheeler
Main Room, November		Walker
WEDNESDAY, NOV 1	Jerry Joseph & the Jack Mormons' 5th Anniversary Party	Ponder
MONDAY, NOV 13	Reggae Jam	THURSDAY, NOV 9
TUESDAY, NOV 14	Yummy Jam w/Diggabone	Sector Nine
THURSDAY, NOV 2	Serious Pain	FRIDAY, NOV 10
Damaged Goods	Hog Fuel	Ominous Seapods
FRIDAY, NOV 3	Greg's Eggs (members of Zero)	Ashbury Park
Higher Ground		SATURDAY, NOV 11
		Carrie Akre
		Dan Murray Band
		Firebrat
		SUNDAY, NOV 12
		Dave Nelson Band
		Ashbury Park
		MONDAY, NOV 13
		Reggae Jam
		TUESDAY, NOV 14
		Yummy Jam w/Diggabone
		Shed Inc
		Greater Than 5
		WEDNESDAY, NOV 15
		Lara Mitchell
		Jen Bernard
		Colin Malloy
		Ashleigh Flynn
		Jason Rourke

# SATYRICON

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# NxNW ADVISORY BORED REPORT

by Stephanie Salvey

Live music is alive in Portland and NxNW 2000 reminded us all of that. The clubs were stuffed full and over full for the three days of band showcasing. For the thousand or so musicians, this event was not a chance to get a record deal, it was an opportunity to play a big industry party and get free

world, but it also a chance for the Portland gang to step out to watch our homies and, of course, make each other's party look sharp.

The Portland showcases I couldn't resist were Mission 5 for Thursday's hard rock psychedellic night at the Jasmine Tree, and the killer Saturday night line up at the surreal and

delivered off-the-cliff performances. Since I hadn't heard of most of the bands showcasing at this year's NxNW, there was free time to see more out-of-town and unbeknownst-to-me bands. I made some good rounds through the city with a few of the Satellite Heroes. The journey was fun, especially the watering stops between shows.

Conference-wise, keynote speaker Jerry Harrison was truly inspiring with his tale of the journey through the big star scene of the Talking Heads and back to Garageband.com, an indie internet spotlighting tool.

The attorney panels are always fun. I figure if I sit through enough of the business stuff it eventually rubs off on me. Their legal speak is always amazing and this time the witty Willamette Week editor Mark Zusman took on the job of asking for explanations when the attorneys said too many school words. Two Louies' legal column contributor Bart Day was the local man at this sit-in. The most interesting topic was a new performance

**"The most interesting topic was a new performance rights company of the ASCAP or BMI type. The new entity will collect dues from Internet radio and pay royalties to the copyright holders..."**

passes to the thing. Marketing this way to music fans and to industry types should be fun and not too much work.

As someone who has worked the trenches in Portland Indie, I will always go to Portland showcases, whether I'm in Austin at SxSW or at home in Portland. Sure these conferences are an opportunity to see talent from all over the

sexy Dante's. The luscious red velvet stage set the tone for the raging rock set of Mel (they're all single now girls!), and the Dante home turfers, Black Angel with the sensational front duo of J.R. Pella/Tahoe Jackson. I've seen both these groups before, and NxNW proved to be some of their best shows. These great acts stepped up to the plate and to the challenge and

rights company of the ASCAP or BMI type. The new entity will collect dues from Internet radio and pay royalties to the copyright holders...Sounds great for musicians, except whoops-once again, the corporate guys get the dough. Almost all copyrights for the songs of major label bands are owned by the label, thus the labels collect, not the songwriters. One exception is Metallica, who fought hard and got their copyrights. It's no wonder they are at the vanguard of the protest against Internet broadcast of songs. Metallica is one of the few nationally

recognized acts that will actually see a check from this kind of extortion.

There was good entertainment to be had watching the music people interface during the week of NxNW.

As usual, there was a lot of



Cravedog Records owners Todd and Jeanne Kennedy-Crosby. Exhibit at NxNW.

Photo: Salvey



crybabying by the bands that didn't get to showcase for whatever reason. Maybe they have a huge draw in Portland but their music actually sucks, maybe they've had three independent releases but without any decent songs, maybe they are awesome live but their demo is piss poor, maybe they have great potential but not a connection in the world, maybe they have bad luck, maybe six bands just like them already got in, maybe they just aren't one of the fateful dozen that get, every single year, to NxNW.

Maybe they didn't do their homework and learn how to market themselves. The smart ones went to the conference and played business ball even though they didn't showcase. Then some of these conference musicians got the chance to stand up and discuss why they're not getting their fair share of one of the following: press, live gigs, money from live gigs, major label attention, radio play, access to publishing dollars, booking agents, hookers and crack.

My Heros for North by Northwest 2000: Ezra Holbrook for playing 9 gigs during the weekend party including his own well received solo showcase at Jimmy Mak's as well as his drumming shows with cool bands such as Lodestar and the American Girls. Other heroes include the Music Millennium company cool cats, as each year they pitch in with their contribution of the inter-club busses and the magical in-store performances at their Northwest Portland record store. These in-stores, by the way, are indicative of what is hot and happen-



*Bag Girl Promotions owner Crystal Warner: A Hero—* Photo: Salvey

for future phone calls. Unfortunately so many bands boycotted the conference as a way of pouting for not getting in. Too bad. These are

**“Some of these conference musicians got the chance to stand up and discuss why they're not getting their fair share of press, live gigs, money from live gigs, major label attention, radio play, access to publishing dollars, booking agents, hookers and crack.”**

ing from Portlanders' point of view rather than Austin's point of view.

Another NxNW hero of mine was Bad Girl Promotions queen of the east side hard rockers gal Crystal Warner for showing up and being ever present and positive even though a lot of the acts she works with didn't get to showcase.

I hope more folks take on the conference with intelligence and positive humor like Crystal, it makes things so much fun for the rest of us and meanwhile, they add tons of numbers to their database, they gather the notice of industry people through their energy and charisma, and they swap faces and names

the musicians that need to go to this school of rock and roll.

The Austin folks are trying to incorporate with the Portland pile a bit more each year. They want this to be a national event, Portland seems to want it to be a Portland event. This year for the first time there was an advisory board with seasoned Portland industry vets (ed note: Writer Salvey was on this board) This is a cool step to bring more continuity and understanding to a very hip event that helps put Portland on the level of other great music towns such as Nashville, Austin, Seattle, Minneapolis and Athens.a

## LEGAL EASE

by Bart Day, Attorney

*continued from page 10*

**8. File Any Necessary Tax Returns.** As for which specific tax returns you will need to file from time to time, this will depend on the structure of your business (sole proprietorship, corporation, etc.).

**9. Other Steps.** The steps mentioned above are the basic steps involved in setting up a music publishing company. However, for anyone setting up a publishing company, there may be circumstances, specific to their own situation, which may require that other (or even different) legal or business steps be taken.

### CONCLUSION

As you can see, acting as your own music publisher does involve some time and expense. Hopefully, the guidelines suggested above, though not intended to be a comprehensive list of the steps required for every possible scenario, will nonetheless help you to decide whether the benefits of starting your own music publishing company will justify the time and expense involved.

**Editor's Note:** Bart Day is a Portland-based entertainment 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, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

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

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



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# Live and Recorded Reviews

by Fran Gray

## NxNW "Thursday September 21st Demo Panel" Review:

This year's NxNW demo panel scored a perfect 10...out of a possible 100....and that includes the extra credit points given for

Seriously, many young bands and artists think that they'll be discovered at one of these panels. They pay a great deal of money to get registrations that promise exposure to professionals and what they often end up with are mostly peo-

**"Many young bands and artists think that they'll be discovered at one of these panels. They pay a great deal of money to get registrations that promise exposure to professionals and what they often end up with are mostly people whose credentials are no greater than those of the bands they are supposedly critiquing."**

good hair. North by Northwest Media Guide, Page 15: "The pros offer unvarnished opinions on what they hear." MINUS 25 Points. Nothing against the panel members, but this wasn't exactly A&R for CBS records. MINUS 10 points for lack of genre appreciation. i.e. From the mouth of one panelist "I don't like country music." For blasting four good bands and then giving a good review to the one that really sucked, knock off 45 points. Maybe it should be more (I'm not sure. I'm using their system which is random.) Okay make it 56.3. The panel received 10 points for getting Grindstone right. Normally it would be more, but Grindstone? That was an easy one. They're great. MINUS 25 points for lack of any meaningful constructive criticism. This brings the panel to MINUS 106.3. I give the panel 100 points for not having any fist fights break out this year. It would have been 150 if a fist fight had broken out. The panel received 6.3 points for having the guts to show up and ten points for the previously mentioned good hair thing.

ple whose credentials are no greater than those of the bands they are supposedly critiquing. Isn't there a word for the act of taking money guaranteeing services and then not delivering? Doesn't it start with an "F" or something like that?

## NxNW Weekend Live Show Reviews: 9-20 thru 9-23

The activities began on Wednesday night at the NxNW badge holders, private bash at Berbatis. Pizza served by Berbatis gets a 9.9 out of a possible ten on the cheese-o-meter. Music editors, photographers, bands, artists and NxNW people in general all gathered in one room for schmoozing and fun. An abundance of DJ music early in the evening was kind of a drag....but hey, it was only Wednesday.

Then NxNW began. On Thursday night, San Francisco band Fabulous Disaster shook the stage at the Satyricon. Overflowing with exuberance and a tidal wave of decibels, these "Golden State" grrls, newly signed to Pink & Black Records, hit Portland with a giant splash of

California punk-pop. Still on Thursday, a quick slipping over to the Ohm was met with disappointment when again confronted with serious low energy DJ stuff in the pre-midnight hours. So it was back...back....back to the Satyricon in time to see the all girl band Glitter Mini 9, also from the "Golden" state. The Glitter Mini's half-strength brand of sassy punk wasn't bad, but something was missing in the area of energy. Maybe it was the fear of hair going out of place. They were a little stiff.

The adventures continued on Friday at the Siren Music NxNW party in the Crystal Ballroom with the "twisted roots" stylings of Caleb Klauder. Klauder, also a member of Portland bands Colobo and Pig Iron, gave a down home kind of show in "guitar-mandolin duo" fashion displaying a plethora of musical influences from old time and bluegrass to rock. Fresh, insightful and delicious, Klauder's music is a rare treat.

Then later on, at the Cobalt Lounge, 100 Watt Smile delivered their alt rock/ alt country/ Pixies influenced stylings showing incredible insight in songs about Chickens and other farm themes. Well....someone had to do it. Later on, it was off to the Ash Street Saloon where Barbara Manning played to a packed house and stunned the audience with her excellent musicianship, and poetically quirky lyrics. Her music is oddly soothing with an intelligence beyond the norm.

On Saturday, some fairly hefty rock-goth punk shook the walls at Union Jacks with yet another San Francisco band, Gun and Doll Show. Back over at the Ash Street Saloon, Nashville based Duane Jarvis crooned up a foot stomping, country storm with songs about life and love and things we shouldn't mention.

Still on Saturday, at the Embassy Suites Hotel, Lisa Miller, Brenda Dicky and Karen Tyler were all gathered in the same room for the Girl

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Musician Online NxNW party. Lisa Miller performed her alt country ditties showcasing absolutely hilarious lyrics and stories in songs about Elvis and enlightenment and just about anything else you can imagine.

Up from Texas, was the blistering acoustic blues of Karen Tyler. Her massively infectious energy, knife sharp guitar playing and giant voice filled the room with delta style blues just like back in Mississippi. But hold on, Brenda Dicky was next. The music of this Portland songwriter is astonishing. Her lyrics are so deep, they sweep not only the audience away, but Dickey herself lifted off the very chair she performed in. It seems nothing obeys the laws of gravity in the presence of a Brenda Dicky performance. Playing with all three musicians was Portland's very own Marilee Horde who iced the various cakes with frivolous fiddle licks and sub-orbital background vocals. Horde, who plays with Little Sue and a half dozen other Portland bands, is truly a praise-worthy musician.

NxNW ended at Shari's restaurant with a triple chocolate milkshake with whipped cream. This icy float was as creamy and smooth as a river of chocolate love. They say that the ice cream itself is mined by elves in the great chocolate ice fields of the North Pole. See ya next year NxNW. I hope you get your panels fixed.

### ***The Blazing Bluegrass CD Review*** ***Bonanza: Jackstraw- The Farrington Sessions***

Faster than a speeding bullet, more powerful than a locomotive, able to launch small buildings with a single song....it's a guitar...it's a mandolin...it's a banjo, yes it's all of those things. "Weeeeeeeell Doggies" it's bluegrass. Complete with that high and lonesome sound, Jackstraw is a little like listening to old Kentucky Colonel's stuff with Clarence White style guitar solos.

Huddled around a single pair of microphones, Jackstraw's CD "The Farrington Sessions" was recorded in two, full-steam-ahead, 4 hour recording sessions. Complete with a Kentucky-sized compliment of finely honed, home grown songs and a raucous rustling of Appalachian attitude....these boys have a sound that's bigger than Bill Monroe's Stetson hat.

"Train 45" flies out of the station on track one. This two chord instrumental with light speed guitar, banjo and mandolin solos is fast enough to drive this puppy back to Rocky Top Tennessee within the hour. To let you catch your breath, track 7, "Ghost Woman Blues" is a haunting, spooky, tear jerker just in time for Halloween.

For a band born out of the Portland rock scene, rather than the bluegrass scene, Jackstraw

has a surprisingly traditional approach. They steadfastly cling to the roots of the genre, while playing to packed rock clubs. All that is old is "Alt" again.

### ***MollyBloom- These Days***

Stretching the parameters of the bluegrass world, Mollybloom sails right over the edge of the genre's horizon just in time for Columbus Day. It's bluegrass all right with all of the correct instruments to navigate with...acoustic guitar, banjo, fiddle, mandolin, bass etc....but their original material coasts over a variety of new waters with elegant arrangements, blistering story lines and a meshing of acoustic styles.

Their CD *These Days* is laced with traditional bluegrass covers such as "Life is Like A Mountain Railway" and even an old Grandpa Jones song "It's Rainin' Here This Mornin'." But, while these songs sound quite traditional in spirit, the melding with modern arrangements gives them a new heading.

Track 2, "Umpqua" is a stunningly, beautiful original instrumental inspired by Oregon's Umpqua River. This song ended up being the music theme for a television fishing show. On this song, guitar, mandolin and banjo trickle over the melody and bring to mind visions of a misty waterway flowing through the wilderness. In the mean time, track 4, "Too Late To Tune," is back to the down home, blazing energy of light speed bluegrass with banjo pickin' that's faster than you can shake a stick at.

Mollybloom's *These Days* is a bluegrass extravaganza that travels a scenic journey. It combines both refined beauty and raw edge to

come up with bluegrass that's pure, blazing, sophisticated and choice.

### ***Joe Ross & Friends - The Crazy Zoo (An Animal Songfest)***

Adult musicians have the perfect forum...the perfect disguise. Posing as grown-ups, they can casually walk into a studio under the guise that they're recording a children's CD. But we know it's more than that, don't we? Deep down we're all in the same boat.... just children in a crazy zoo wanting to jump on the bed, wanting to play in the woods and climb the trees. You remember those trouble free days don't you? So here we have it; a group of hard core, adult, professional studio musicians and songwriters together "playing" (get it... playing... get it?) with Joe Ross on his CD, *The Crazy Zoo*.

The *Crazy Zoo* is a hilarious, artistic, bonanza of zoological zest....a savanna of silliness. And like some of those great cartoons of the past, the *Jetsons*, the *Flintstones* etc...the *Crazy Zoo* has that grasp-able, frivolous flavor in the outer layers that children attach themselves to, but will only fully understand the depth of years later.

The *Crazy Zoo* is a bluegrass production with scads of musical influences laced throughout as well as some well-known, national folk and bluegrass names such as Bryan Bowers.

Ross' songwriting is an embrace-able treasure that has found not only publishing, but an audience. The kid within him has found the ultimate playground.



*Caleb Kauder, a down-home kind of show.*

Photo: Snyder



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### Belinae Records

7716 SE Clay Street

Portland, Or 97215

503-775-2191

Email: [through@www.belinae.com](mailto:through@www.belinae.com)

Web: [www.belinae.com](http://www.belinae.com)

Owners: Blake Wood, Big Wicker

Ventriloquist; Mike Mason, Resident Tullster

Types of music released: Various, original NW music & related projects

Types of deals offered: Varied; artists' supporting artists regarding publishing, copyright, legal, ASCAP.

Artist Roster: The Weevils, Monicas Dress, Billy hagen, Fabulous disasters, Chris Berne, BlakeWood.

Distribution: Referred out.

Preferred submission format: Call/email first. DAT, CD, cass.

### Burnside Records

3158 E. Burnside

Portland, OR 97214

(503) 231-0876

Fax: (503) 238-0420

Email: [music@burnsiderecords.com](mailto: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 Brash, Johnny & the Distractions, John Fahey, M.Docherty, 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

### Cavity Search Records

P.O. Box 42246

Portland, OR 97242

Email: [csr@teleport.com](mailto:csr@teleport.com)

Web: <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](mailto: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: Varied.

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: [crzybrcrds@aol.com](mailto:crzybrcrds@aol.com)

Web: [www.buko.net/crazybastardrecords](http://www.buko.net/crazybastardrecords)

Owner: Andrew Bentley

Types of deals offered: Tribute Compilations

Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N?Jas, The Seclodes, 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, WitchThrottlegush, 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

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



# QUARTERLY LABEL GUIDE

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

PO Box 603  
McMinnville, OR 97128  
503-474-1704  
mail@elementalrecords.com  
President: Cassandra Thorpe  
Vice President: Robert Wynia  
Executive Producer: Diogenes Alexander Xenos

Roster Management: Aaron Thorpe  
Active Roster: Floater, TV:616, Blyss  
Available: Jollymon, Sweaty Nipples,  
Henry's Child, NW Compilations  
Distribution: Direct, Burnside, Valley Records  
Studios: Gung-Ho Studios (Eugene), Freq (Portland)  
Submission format: CD or high quality video  
Offering: Unusual agreements for the right bands

## EON Records

PO Box 5665  
Portland, OR 97228  
Email: eonrecords@aol.com  
Web: <http://www.eonrecords.com>  
Owners: Tommy/John Thayer  
Producers: Various  
Types of music released: new  
Artist roster: 28 IF, Dan Reed  
Distribution: Nail Distribution/Portland, OR

## Eurock Records

P.O. Box 13718  
Portland, OR 97213  
(503) 281-0247  
Fax: 281-0247  
Email: apatters@teleport.com  
Owner: Archie Patterson  
Types of music released: License recordings by European & American artists.  
Preferred submission formats: CD's.  
Kinds of deals usually offered: CDs.  
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  
Web: <http://www.teleport.com/~flyheart/>  
Owner: Jan Celt  
Producer: Jan Celt  
Types of music released: Original NW 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

(800) 757-1851  
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



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## 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).

## Rainforest Records

PO Box 14627  
 Portland, Oregon 97293  
 (503) 238-9667  
 Email: [Info@RainforestRecords.com](mailto:Info@RainforestRecords.com)  
 Web: [RainforestRecords.com](http://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, Cheralée 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](mailto: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

## Schizophrenic Records

1620 SE Hawthorne Blvd.  
 Portland, Oregon 97214  
 (503) 736-3261

Fax: (503) 736-3264

Email: [Mike@NailDistribution.com](mailto: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 Sive, Svet, 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 & 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. DATcassette 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).

# FREE

## MUSICIANS CLASSIFIEDS

STOP IN ANY PORTLAND MUSIC  
LOCATION & FILL OUT THE FREE FORM

Percussionist. Congas, timbales etc. Looking to jam join/start band into Santana, War, Blues, R&B, World. Call: Keith 236-2722

Mandolinist/Bassist seeks upright bass drums & horns for Jazz, Funk, Jamming and rehearsal. Jason 232-5277

Metal singer who can Scream/Sing needed bad. Experience pref. but not necessary. Sevendust, Nin, Machinehead, Meshugga. Call Andy 360/513-3973 Must have hair!

PA.W.N. seeking soundman and or keyboardist. Back vox or lighting exp plus. Gigging w/CD. 257-2864

\Death/Punk band needs insane drummer. Call Sam or Tim at 775-8448

Free form clarinet player open to Beat Poetry sessions. James Marble 255-6355.

Heavy R&R band w/CD, Gigs, NxNW seeking drummer with experience and commitment. Call today Jim (503) 977-0976

Al Perez Band seeking guitar and keyboard player. Pro attitude and gear required. Wayne (503) 286-6389.

Christian rock band seeking guitarist & keyboardist with good vocal skills. Please call Larry 360/600-4025.

Bass player seeks other musicians to play jam-oriented rock, reggae, acid jazz, etc. 10 years experience. Scott 794-7272

Bass player looking for musicians to make a frantic, aggressive, thrash type of music. Call Jan at 493-2989

Heavy Rock Band Seeks Singer With Attitude! 774-5249

Experienced singer/ songwriter/ guitarist seeks bassist, drummer to form folk/ blues/ reggae trio with room to grow, record & tour (503) 774-4984

Versatile guitarist playing 25 years looking to join Jazz hobby band-workshop. I play a wide variety of styles also. Neil 292-7592

Working cover band seeking keyboard player for 1 to 2 gigs a month. Beatles to Metallica. Class act - no drugs. All with jobs, transportation & pro gear. You need solid keys and a car. Vocals a plus. Steve 293-6301, Mike 356-6565

Keyboard player wanted. Classic rock band. Vocals a plus. You need to be in your 40's or so to fit in with this bunch, and know your instrument. Bill 503/643-5206

Azedelirium. Original heavy rock with a funk edge seeks a leadman/vocalist. Must have own gear, be motivated and drug free. Steve 649-6966.

Bass player looking. Hear and now. Country, Blues, Rock, Oldies and Standards. Gene 245-5116

Looking for female singer to work on studio recording, tape-CD. Guitarist/songwriter with 24 dig studio. Peter 359-0928

Guitarist and bass player looking for drummer, keyboardist and sax player. We have jam space, come join us in a rising white funnel of rhythms and groove. 282-6414

Seeking drummer and bassist. Creative with an understanding of rhythm and good at discourse. We're two vocalist/guitarists with original material. Michael 503/963-8867

New Christian band looking for seasoned guitarist with vocals and some keyboard abilities. Larry 360/263-6634 or Josh 360/694-7530

Bass player wanted for Rock style band. We need an experienced and creative bass player who wants to play live and record. Josh 356-8049

Real Musician Seeks Same Sort Of Multi Inst Singer. No amateurs, working stiffs, cops or puritans. You gotta play because I do and sing because I do. Gene 245-5116

Live Sound Engineering & Production. Reasonable rates. Bill Cushman 649-7741

82nd USA Band trumpeter seeks band. Age 48. Al Olsen 722-2162

Beginning vocalist looking for a band. Open to any style. I can also play percussion. 775-9039

Looking for Country lead player, keyboard or rhythm player with vocals. Joe Archer 6507646

Slipsand searching for versatile musician with multi-instrumental talent for already moving and active rock (Jazzish, Funkish, etc) band. Joe (503) 228-7088

Vocalist looking for all original hard rock band. Influences Godsmack, Powerman 5000, Filter, AC/DC etc. Call Rick (360) 883-3780

Guitarist looking for a band or people to start a band. Influences Van Halen, Queensryche, various others. I have my own gear. Clayton (503) 356-0400

Wanted: Experienced Bass player. The band plays Country, Classic Rock and more. We have gigs. (503) 266-1818.

Looking to form or join 3 or 4 piece acoustic band. I play bass & acoustic guitar. I also write and sing lead and harmony vox. David (503) 648-3474

Keyboardist, we need you ASAP. Call: (503) 698-5580)

Fiction, Portland's premier progressive Jazz/Rock Fusion band is looking for keyboards, guitar, violin & cello to augment our core group. Complex and challenging original instrumental music with odd time signatures and aggressive arrangements. Return To Forever, King Crimson, Weather Report, Yes, Mahavishnu. Brian 771-1907

Original project in need of a big, bad, bottom end. Innovative drummer and bass person needed. Think of Little Feat conceiving with The Dead only Zappa could just be the real papa. Call Stu at 284-9672

Sound & lights for hire. DJ sound & look like you should. Live recording available- CD or tape. Call Kevin at 503/762-4883.

Good bass player likes funk. Call Rob at 657-9302.

Very established NW act seeks sax & trumpet. Must be able to write & read charts. Call John at 288-1218.

Guitarist with studio looking for good singer to write and record with. Talent more important than experience. Call Jack at 503/753-5151.

We're a bassist, guitarist and drummer, mature, experienced, responsible looking for piano and Hammond-style keyboardist/ organist for hobby band. Practice once a week gig once a month. Very big on tight arrangements and enjoying the musical experience, very low on ego and ear-splitting amps. Kevin 238-3884

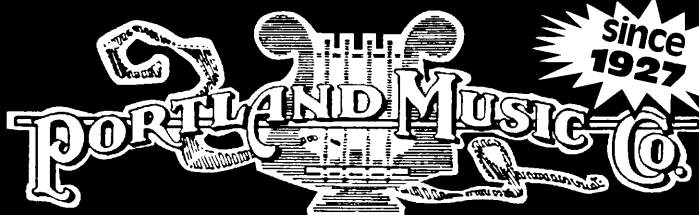
Bands! Get a live DAT recording of your show on CD for only \$50. You play—I do the rest. Jeff, 503/239-0332.

Musician (blues, country, R&B, swing) seeks others for local gigs. I play guitar, bass, lap steel & sing. Greg, 771-4285.

Local band seeks musicians of all kinds! MCs, DJs, multi instrumentalists, etc. Into hip hop/jazz/groove gigs, etc. Hi mom! 503/286-7744.

Bassist for aggressive band. Must have own gear, good sense of humor, and drive. We are not looking for a flake or a guitarist. be ready to play songs like: Master of Puppets, L.A. Woman, or Dirty Deeds Done Dirt Cheap. Gender unimportant Tom, 503-685-9783. Leave a message! (Please no swearing on the answering machine!)

**GRESHAM**  
19151 S.E. BURNSIDE  
**667•4663**  
**DOWNTOWN**  
520 S.W. 3rd  
**228•8437**



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