

OREGON MUSIC / DECEMBER 1979-99

# Two Louies

**TWENTY  
YEAR  
ISSUE**

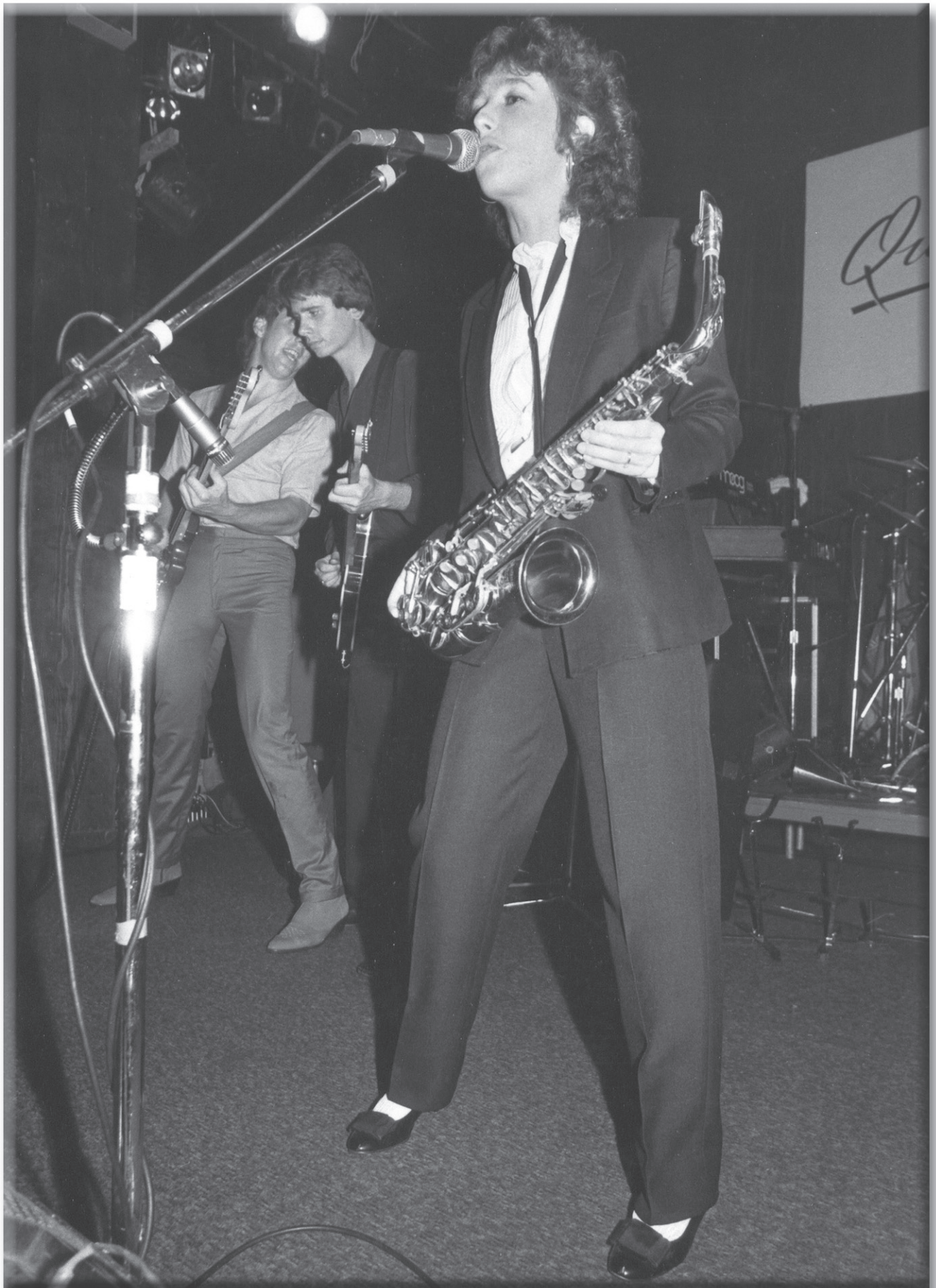


photo Gustavo Rapoport

**JON  
KOONCE**

**OREGON VENUE GUIDE**





*Quarterflash at the Last Hurrah, 1982.*

photo David Wilds



# *Two* Louies

## December 1979 to 1999

### *One Long Journey Through The Portland Music Scene*

By SP Clarke

**H**ow in the world could anybody write about Portland bands for so long?" is probably the most frequently asked question I have encountered over the past twenty years, when confronted by a member of the local community at large, upon learning of my mostly ulterior identity as a long-time local music "critic." My shocking reply is always the same. It's been surprisingly easy! It would be difficult, if not impossible for a local music novice, staring at the year 2000, to envision the scene that was thriving in Portland back in 1979. It was nearly unrecognizable by today's standards.

The state was fresh from an edict handed down by the OLCC in 1972 that, at last, permitted the unholy admixture of live music, performed by real, living human beings, to be played in Oregon taverns. That was a luxury which, in the '60s, was afforded only to hard-liquor "dinner clubs," such as Jazz pianist Sidney Porter's immemorable Sidney's club in Northwest Portland. The alternatives were non-alcoholic venues: Folk coffehouses such as the Psychedelic Supermarket and the Folk Singer in Southwest and the 9th Street Exit in Southeast, or teeny-bopper "pop" hangouts such as the Silver Skate, D [Division] Street in outer Southeast and The Chase in Milwaukie.

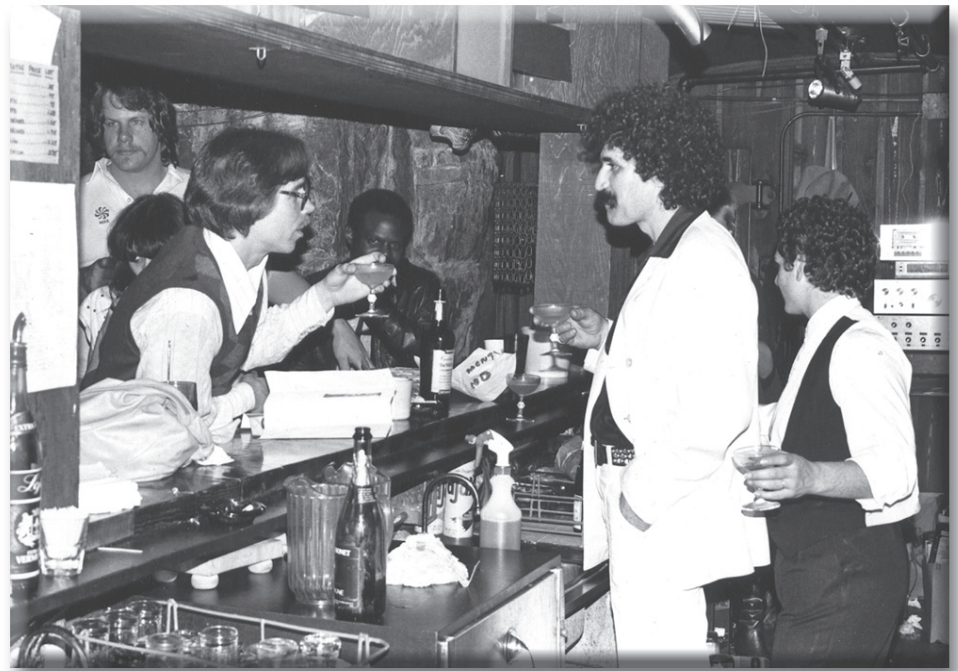
With the lifting of OLCC restrictions,

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**"By far, the most popular and successful band of the time was Seafood Mama. The husband and wife team of Marv and Rindy Ross combined elements of Folk, Rock, Pop, Country, Swing and Bluegrass into an engagingly entertaining stage show."**

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Rock clubs, serving beer and wine, soon sprang up everywhere across Portland. They offered all varieties of popular music to an ever increasing throng of hip, young patrons.



*Tony DeMicoli at LaBamba, 1981.*

photo Michael Moran

Liberal attitudes toward drinking and drugs, and few harmful socially-transmitted diseases, helped to promote an atmosphere of "never-ending party," which culminated in the hedonistic excess espoused during the height of the Disco era of the late '70s. By the end of 1979, as both Two Louies and I were being

national. Pleasure, who started out in Portland in 1974, quickly rose to regional prominence. Over the next ten years they were to record seven albums, releasing a single that rose to #5 in the charts. Leader Marlon McLain soon acquired a reputation as a world-class producer, which resulted in his working with some of the biggest names in the business, a position he still maintains. Pleasure's early success blazed the path for the many bands that followed

Probably the most seminal Rock band of the era was Sleazy Pieces, a band that was a crazy amalgam of influences, made manifest by several of its many component parts: lead singer Earl Benson, whose esoterically bohemian blend of off-kilter Beat Poetry and goosey, operatic vocals would have been at

initiated into this loopy landscape, musical territories had been defined and staked out and there were fiefdoms in every corner of the land.

The Funk band Pleasure had already gone

*Continued on page 4*



Jon Newton with Wallpaper Music, 1980.

photo Michael Moran

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*Continued from page 3*

home with Frank Zappa; guitarist Steve Bradley, whose name will ever remain legend among the annals of prominently regnant local musicians; and drummer Johnny Koonce, who soon stepped out from his kit to form Johnny and the Distractions.

By far, the most popular and successful band of the time was Seafood Mama. The husband and wife team of Marv and Rindy Ross combined elements of Folk, Rock, Pop, Country, Swing and Bluegrass into an engagingly entertaining stage show. That aspect, coupled with Marv's uncanny aptitude for crafting sure-fire hit songs, and Rindy's unique talent on the saxophone, found the band receiving heavy local and regional radio airplay— with self-produced singles of songs such as “Hold The Mayo,” “City Of Roses,” and the favorite, “Harden My Heart,” which was punctuated by Rindy's signature sax theme. And, with that verifiable hit, came eventual

national attention, precipitating the evolution of the ensemble into the Rock band Quarterflash and a subsequent platinum record.

Johnny Koonce and his Distractions followed a similar course to national exposure, garnering heavy local airplay with his independently produced version of his Springsteen-like “Shoulder Of The Road.” The Robert Cray Band (featuring *Blues Brother* prototype Curtis Salgado) was on the verge of

By the Spring of 1980 an incredibly hospitable musical environment had evolved, spawning whole cultures of various musical breeds. The “club” scene became so raucous in fact, that the Neo Boys, among several other Punk and New Wave alternative bands, threatened to abstain from attempting to perform in venues where drinking was promoted, citing the dulled audience consciousness at such gigs; preferring the wired-up energy of underagers over the glaring, jaundiced eye of the average

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**“Instrumental in the development of the Portland music scene was Tony DeMicoli, whose wild, outlaw bar, Club Long Goodbye (located in Old Town on Everett, where Jimmy Mak's is now housed) served as an unbiased proving ground for any band of any musical persuasion.”**

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greater success. Jeff Lorber was a fixture on the Jazz Fusion charts. Movie Star was opening for the Boomtown Rats at the Paramount. The Wipers released an album, *Is This Real*, on a major independent label.

And that is where the story truly begins.

pub-goer. Urban Noize was just such an all-age haven. Catering mostly to alternative Punk audiences with local bands as varied as Upepo and the Wipers, Urban Noize was also the locale for several early shows from touring acts such as Joan Jett, Black Flag and DOA.





*The original Johnny and the Distractions, 1978.*

photo Gustavo Rapoport

Still there emerged a club for every musical style, a couple of bands that were able to fill any particular club on the weekends. Hair bands such as Sequel, Legend, Rising Tide and Fire Eye found refuge in a multitude of clubs, mostly located on the outskirts of town: the Orange Peel on Capitol Highway in deep

Southwest, Jody's at 122nd and Northeast Glisan and the Wreck Of The Hesperus on 102nd and Halsey in outer East county, and Zack's at 30th and Southeast Powell the chief among them.

Folkies such as Gary Ogan, Lew Jones, Craig Carothers, Valerie Brown and Jill Khovy

gave forth at the Dandelion in Northwest, downtown at Sweet Revenge, the East Avenue Tavern on East Burnside and at the Riverway Inn on Southwest Macadam. Blues-based purveyors such as the Pete Karnes Blooz band, the Paul deLay Blues Band migrated to the

*Continued on page 7*





*Jenny Floro of Jenny and the Jeans 1983.*

photo Gustavo Rapoport





*The Odds at the Long Goodbye, 1980.*

photo Michael Moran

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*Continued from page 5*

White Eagle in North Portland.

Seafood Mama, Johnny and the Distractions, the Cray Band, Sleazy Pieces, the soulful Slowtrain, the boogeyin' Burnside Bombers, the ubiquitously Latin Upepo, Country swingers Trigger's Revenge, Sleeper, Lone Coyote Club and Hurrman Burrman, and bluegrassy flatpickers Wheatfield and Beaver Trail Boys all held court at an array of inner-city clubs including the compact basement location of Last Hurrah on Alder, the old-time, woodfloored storefront of Sack's on Front Avenue downtown, the spacious Earth in Northwest on 21st, and the cavernous Euphoria in the warehouse district at Southeast 2nd and Stark. The Faucet on Southwest Beaverton-Hillsdale Highway and Tipper's on Powell near Southeast 102nd served as the suburban outlets.

Instrumental in the development of the Portland music scene was Tony DeMicoli, whose wild, outlaw bar, Club Long Goodbye

(located in Old Town on Everett, where Jimmy Mak's is now housed) served as an unbiased proving ground for any band of any musical persuasion, but most predominantly for up-and-coming New Wavers such as the Cleavers, the Neo Boys, Sado Nation, the Balloons, Casey Nova and, most importantly, for the Miracle Workers, the Rats, the Odds, the Untouchables and the Malchicks. But Tony also demonstrated an abiding appreciation for theater, allowing various troupes to perform in the basement space at the Long Goodbye, as well as permitting the madcap machinations of

sponsored by the Portland Opera Association and involved dozens of bars— each offering some form of live entertainment. Thousands of people would attend these alcohol-fueled free-for-alls, many of them ferried from site to site around town by an endless procession of school buses, which had been leased for the occasion. Great fun could be had simply by standing outside one of the participating bars; observing the revelers who would arrive or depart upon one of the jolly yellow buses that would roll up every fifteen minutes or so.

Early in the evening, riders would observe

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**“Billy Rancher was already notorious in Portland Rock circles for innumerable transgressions. Commonplace were the occasions when Billy would empty pitchers of beer from the stage upon swirling dancers below him, or become a human beer fountain, spraying the crowd with a fine, sticky mist.”**

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antique hippie rebels the Rounders, whose political and social commentaries knew no boundaries nor barriers.

One of the most unifying events in those primordial days of the Portland music scene, was the annual Pub Crawl, which was

strict decorum in boarding and leaving the buses— politely filing down the steps to the sidewalk. By night's end, etiquette and convention were abandoned in a wash of beer. People would slosh from the buses, careening

*Continued on page 8*



*Sleazy Pieces at Sack's Front Avenue, 1979.*

photo Jack Abendroth

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*Continued from page 7*

down the steps; pour drunkenly from passenger windows; fall blindly from emergency exits, plummeting to the pavement with a dull thud, amidst debauched laughter and screams. Today's North By Northwest extravaganza is a Scout Jamboree in comparison to the bacchanal that was the Pub

unprecedented maturity, reaching unparalleled proportions. In that short span of time Seafood Mama became Quarterflash, by dropping the original rhythm section and adding one that rocked considerably harder, a keyboard player and a lead guitarist, Jack Charles. Charles had previously achieved modest success in the early '70s with the band Sand, one of the first Portland bands ever to produce a nationally released album (something of a debacle: owing in part to the fact it was a two-record album with music recorded on only three of the four available sides).

platinum album award. By that time Johnny Koonce and his ever-changing Distractions had signed with A&M Records; releasing an over-produced album that made it to the neighborhood of number 150 on the Billboard album charts.

But, by the Fall of 1982, the most significant club of that golden era had already been open for a year and a half, acting as a creative conduit for the entire Portland music community. As Tony DeMicoli was opening Luis' La Bamba Club in the Spring of '81, the nascent Portland music scene was in dire need of a unifying entity: a club that went beyond stylistic boundaries to feature the best Portland bands from all genres. La Bamba filled that need in spades, offering a superb venue for music and the various theatrical performances that were soon to take place upon the club's expansive stage.

Migrating from Long Goodbye to the new space, located inside what is now called the New Rose Theatre building on 2nd Avenue at Southwest Ankeny, Demicoli carried with him the artistic vision he was only partially able to realize in the considerably smaller former space. The new room probably once housed

**“Later in 1982 Jenny and the Jeans suffered a setback from which they never really recovered. While opening for Sequel at the Oregon Museum in Salem, their set was violently interrupted, when a disgruntled patron brought a gun into the bar and started firing, wounding 26 people, killing several more.”**

Crawl. It was NXNW, the Bite and a riot at Pioneer Courthouse Square, all rolled into one.

Those were the embryonic days of the Portland music scene, as we regard it today. Within two years that scene rapidly grew to

Quarterflash quickly signed a contract with then-fledgling Geffen Records. By Summer of 1982 their first national release had gone platinum, in commemoration of which the band bestowed upon Two Louies an honorary





*Curtis Salgado and Robert Cray for the cover of Two Louies, 1982.*

photo Gustavo Rapoport

the “Old” Rose Theatre, back in the vaudeville days at the turn of the 20th Century. It was approximately the same size as the main room at Mt. Tabor Pub, although the ceilings weren’t quite as high.

Before La Bamba materialized, the space was had been a restaurant, the Medieval Inn, a castle-like affair, where bawdy wenches would coquettishly serve patron lords and ladies legs o’ mutton and flagons of ale. In the basement below that main hall was a vast dungeonesque

area— seemingly roughhewn from massive blocks of stone— where other patrons could sup in quiet seclusion, away from the wild, teeming masses scranneling upstairs. Surprising as it might seem today, Middle Ages-themed restaurants were not uncommon at that time. Still, a renaissance was yet close at hand!

DeMicoli hastily converted the basement into a Mexican restaurant, hence the name Luis’ La Bamba. In point of fact, there was no

Luis. It was a caricature of Tony’s visage that graced advertisements and promotional materials for the club. The uninformed were even known to refer to Tony as “Luis.” The downstairs restaurant area also served as a performance spot for impromptu theatrical uprisings, and for solo music acts, the most notable of whom was the Incredible John Davis.

The Incredible John Davis was a one-

*Continued on page 10*





*The Wipers recording session at the Earth, 1979.*

photo Micheal Moran

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*Continued from page 9*

man-band extraordinaire. With his left foot he would maintain the beat on an elaborate drum set, while playing pedal bass with his right. Meanwhile John would sing, occasionally blowing a harmonica, while playing crazy,

and incessantly propounded to anyone who would listen. It was called Boom Chuck. The primary tenet was the upstroke and having it down. Incredible John once staged a twelve-hour one-man-band marathon in the basement at La Bamba. He called Jim Bosley “an old bald guy” to his face on an KATU-TV AM Northwest “Punk Music” special.

One impressionable acolyte who traversed within the sphere of Incredible John’s sway was a young singer/guitarist from the Stonesy, bad

Commonplace were the occasions when Billy would empty pitchers of beer from the stage upon swirling dancers below him, or become a human beer fountain, spraying the crowd with a fine, sticky mist. More legendary still was the night Billy tipped over a pinball machine at Sacks, for which he afterward displayed no contrition whatsoever.

Championing the concept of Boom Chuck, Billy soon found the means to express it. Increasing friction between he and Lenny, his brother and fellow Malchick, led to a parting of ways and an end to the band. Shortly thereafter, in the late Summer of 1981, Billy unveiled his new band. And for the next several years, Billy Rancher and the Unreal Gods, along with the dancers the Goddesses A Go Go, were a force to be reckoned with throughout the Northwest region; the loci in an explosive Portland scene. Ground zero was La Bamba, the site of countless enchanted evenings.

Magical nights with the Bluesy Folk/Rock of Jeffrey Frederick and Les Clams, the manic Folk/Jazz of Billy Kennedy with Le Bon. Formative shows from frat boy Ska disciples the Crazy 8s, the initial outings of Map Of France— one of guitarist Duane Jarvis’ many

**“The Met was one of the earliest scenes of “slam dancing” (a precursor to moshing) to take place in Portland. The Untouchables became Napalm Beach at the Met. The Wipers played several triumphant shows after returning from a long US tour in support of their first independent release. Poison Idea broke on to the scene at the Met. The Rats became the Torpedos and went back to being the Rats at the Met.”**

heavily effected electric guitar, in a faintly Reggae syncopated manner. It was a style, a lifestyle and a philosophy that Davis created

boy Glam Punk band the Malchicks. Billy Rancher was already notorious in Portland Rock circles for innumerable transgressions.



subsequent bands after leaving the Odds in 1981. And, as was always Demicoli's policy, the stage was regularly open to the best fledgling Rock bands. In addition, Tony's fondness for cabaret inspired him to present "La Bamba Laugh Nights," featuring top local and touring comics, as well as other theatrically inspired events. The chief among these were the rare, but always momentous appearances of Danse Combeau.

Brainchild of the brilliant Jon Newton, the absurd concept behind the band was essentially that: a large, amorphous ensemble of French lounge musicians, headed by a tall, charismatic figure (reminiscent of David Bowie and Howdy Doody, with a heavy French accent), were stranded in our country and were thus obliged by circumstance to play their repertoire of

blossomed into an extroverted singer and master of ceremonies, leading the decadent festivities with flair and suave facility. A Federico Fellini film scored by Spike Jones.

Perhaps the most dazzling of all the

the Confidentials were creating quite a stir among area music journalists, some of whom designated the band as the "next big thing." With a tight brand of angular hard-hitting Pop Ska, Strong and his mates acted as some

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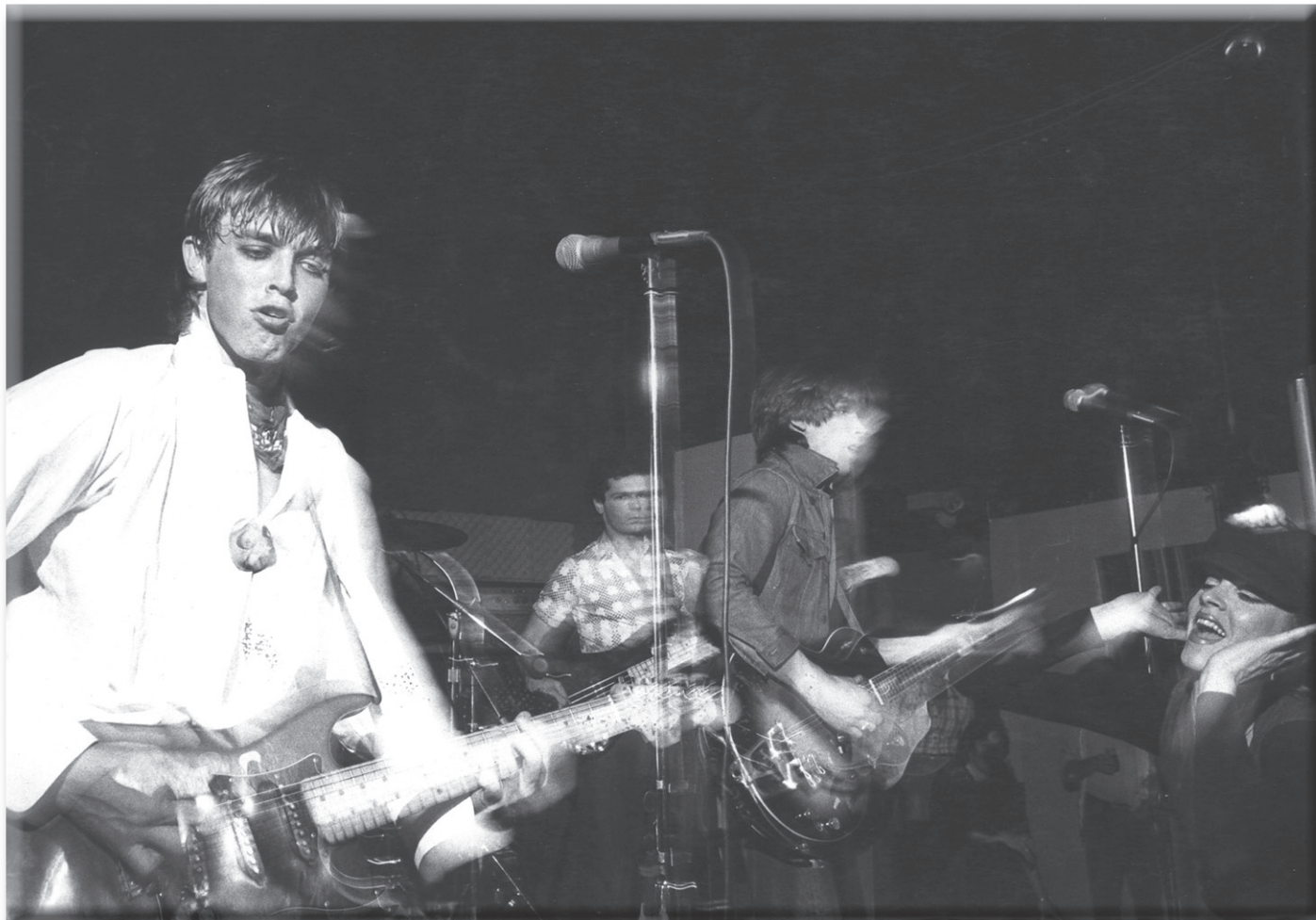
**"'Boom Chuck Rock' Now featured many of Billy Rancher's best, most ingenuous songs, though the album failed to capture the monumental Elvis-like appeal he generated on the live stage, prancing around in his signature leopard print pajamas and cowboy boots."**

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splendidly rendered spectaculars was "Danse Combeau Goes Hawaiian." With hula girls swaying gently to the inoffensive Latin beat, members of the orchestra hoisted upon their

cosmically dark opposition to the Unreal Gods' sometimes puerile brightness.

About the same time, the face of the Portland music scene began to change as well.



*Billy Rancher and the Unreal Gods, 1981.*

photo David Wilds

arcane '60s songs, performed in an inimitably twisted Franco/Latin style. "Eve Of Destruction" stands out as a distinct highpoint.

The character of the lead singer, Danse, was portrayed by Jim Baldwin—a member of the erstwhile Dada-esque performance/art terrorist group, the Tu Tu Band; who also worked as a cook in the La Bamba restaurant. As Danse, the shy and reticent Baldwin

shoulders a canoe, bearing Danse—who paddled with the utmost beneficence, as the entire retinue merrily glided through the aisles, among the dumbfounded audience.

Billy Rancher's first serious local competition came from the Confidentials, a snotty power trio fronted by the intense Darrell Strong, whose bony melisma emanated a fierce dynamism. During the early months of 1982,

Dogged by neighborhood noise and vandalism complaints, the Earth was forced to shut its doors. Sacks too was forced out of business by a greedy landlord. The Foghorn, earlier known as the Wreck Of The Hesperus, closed, leaving many up-and-coming Pop Rock bands such as Mr. Nice Guy and Jenny and the Jeans, without a viable Eastside venue in which to ply

*Continued on page 12*

# Two Louies

Continued from page 11

their craft.

Later in 1982 Jenny and the Jeans suffered a setback from which they never really recovered. While opening for Sequel at the Oregon Museum in Salem, their set was violently interrupted, when a disgruntled patron brought a gun into the bar and started firing, wounding 26 people, killing several more. Though none of the band members was

cliente circled between both bars, as did many of the performing acts. Club owner Michael Mott steered a tight course when booking his establishment, preferring not to experiment with any formula but that of the tried-and-true. Still, the best local Rock and Funk bands were always slated for the weekends. On any given Saturday night, one was sure to find the Distractions or Slowtrain, the Cray Band, Puzzle, Nimble Darts or Nu Shooz.

Nu Shooz, founded in 1980, was the funky Soul vision of guitarist/songwriter John Smith. Ever-changing band personnel always included a horn section and Latin percussion as well as

went on to greater glory. Puzzle was comprised of local mainstays such as guitarist Bill Feldmann, keyboardist Mark Bosnian and drummer Calvin Walker.

Euphoria continued its reign as the Eastside's dominant A Room, offering a selective mix of touring national acts and a variety of local bands. One of those local bands was the Untouchables, Chris Newman's stunning New Wave four-piece SWAT team. Unbelievably compact, concise songs such as "My TV," "Soylent Green," "Fake ID" and "Walking On The Water," and a majestically operatic vocal delivery instantly distinguished Newman as a cut above the competition. His fiery, lead guitar work was peerless, invoking Jimi Hendrix and Steve Cropper, sometimes within the context of the same song.

In the void left by the closure of Urban Noize in 1981, the Met, became host to the local Punk/Alternative contingent. Located at the corner of Southwest 3rd and Burnside, the Met was one of the earliest scenes of "slam dancing" (a precursor to moshing) to take place in Portland. The Untouchables became Napalm Beach at the Met. The Wipers played several triumphant shows after returning from a long US tour in support of their first independent release. Poison Idea broke on to the scene at the Met. The Rats became the Torpedos and went back to being the Rats at the Met.

The Rats were one of countless bands with which Fred Cole had played guitar and sang. He had been touring and releasing records since the mid-'60s. Being in a band was second nature to Fred. Enlisting his wife Toody as his bassist seemed natural. It also meant that keeping a band together was just that much easier. Music was their lives. When they opened Captain Whiz Eagle's music store in downtown Portland, they became foster-parents to a legion of underground musicians from all cultural corners of the city. Their music was referred to as "grundge" in a local review of the day. They were not the only "grundge" band



Legend's last show in 1982.

photo Buko

injured in the incident, Jenny DiFloro, the beautiful and talented lead singer, drifted from the scene when the band broke up shortly thereafter, and was not heard in Portland again.

But Rod Langdahl the guitarist and songwriter in Jenny and the Jeans, did continue on, forming Thinman with his brother, bass player Rick. Rod's well constructed Pop songs quickly met with widespread critical acclaim as another band donned the slippery mantle of "Next Big Quarterflash." Thinman gigged often in La Bamba, as well as the Last Hurrah and the newly opened Fat Little Rooster located in the Southeast at 16th and Hawthorne. The Fat Little Rooster was a mid-sized room, with a great stage, that regularly presented shows from Portland's better Alternative bands: the Unreal Gods, Theatre Of Sheep, the Miracle Workers, Map Of France, Positive Waves, Walkie Talkie and eccentric..

The Last Hurrah maintained its image as bastion of the mainstream, the diametric alternative to La Bamba, though the same

a lead singer. The fortuitous addition of vocalist David Musser solidified an early incarnation— his Daryl Hall-looks a natural counter to Smith's resemblance to John Oates— leading to a first round of success for the band. Smith's dedicated tinkering with the chemistry of Nu Shooz eventually led to the definitive recipe.

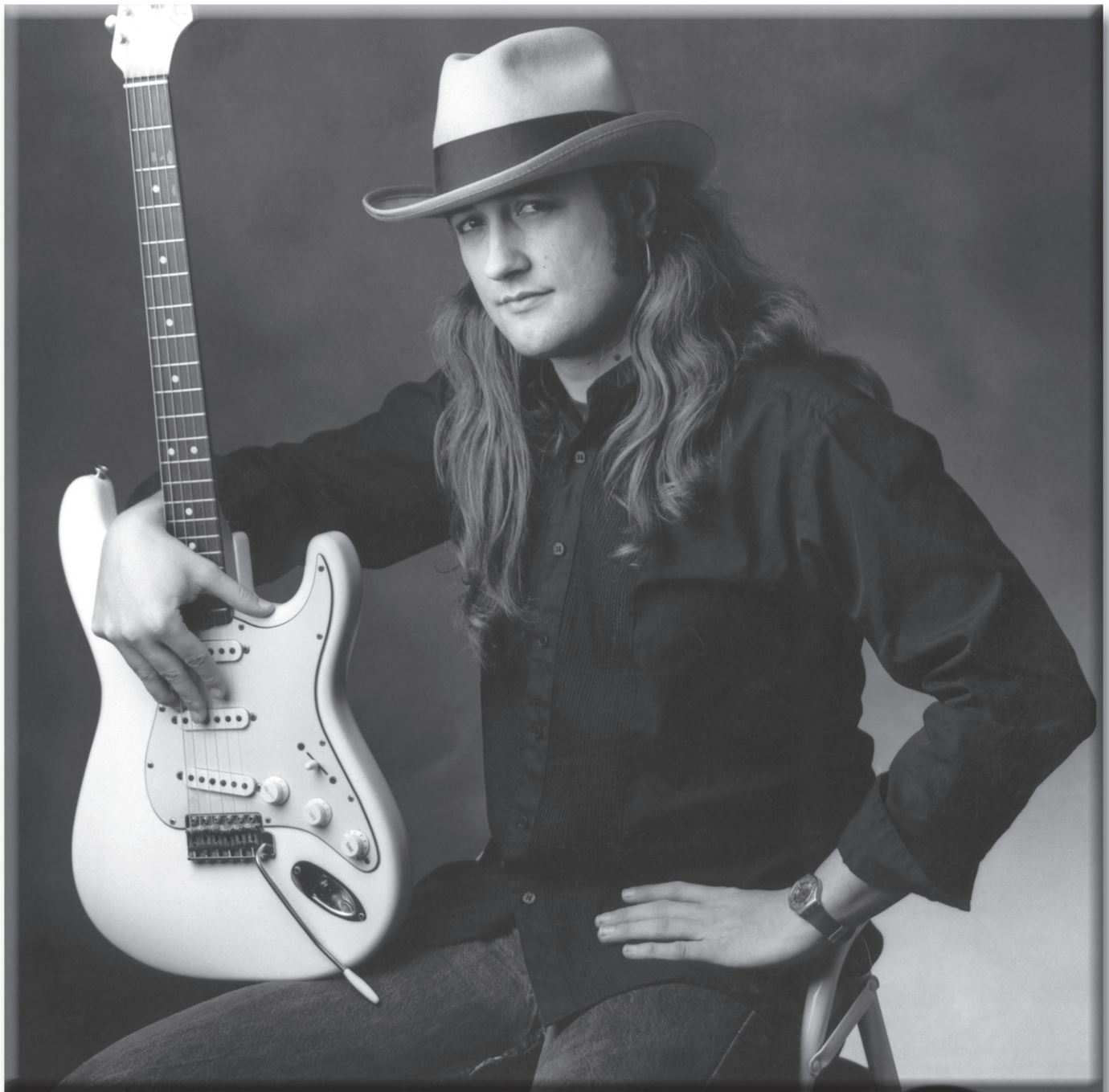
**“Andy Gilbert’s gestapo-like technique was to groom bands toward homogenization into cheese— promoting the ultimate velveeta, packaged to sell. His sterile and myopic musical world view left an indelible mark on the local live music industry for many years to follow, permanently stunting its growth.”**

Another band that experienced various permutations was Nimble Darts, a sassy Pop band masterminded by guitarist/songwriter Robert Brown and fronted by the affable Lori Calhoun. Various sidemen in the band later

toiling in Portland a full decade before the Seattle Sound.

New, larger halls opened, to challenge Euphoria's dominance in booking national touring acts. While Tony Demicoli had





*Chris Miller of the Rockin' Razorbacks, 1985.*

photo Gustavo Rapoport

managed to contract some touring alternative acts into his club, La Bamba, with a capacity of only 250, was simply too small to accommodate the big crowds that Punk and New Wave music were beginning to attract.

Al Salazar was one of the first to respond, opening the Pine Street Theatre, at Southeast Pine and Sandy. Formerly housing a Church of Scientology franchise, the building was a three-story honeycomb of small, run-down offices and larger meeting rooms, which encircled the expansive main hall. Salazar hung an extensive collection of antique swag lamps and crystal chandeliers from the high ceiling

in the main room, scattering among them the outstretched skeletons of massive birds of prey. Upon the walls around the area, Salazar mounted an eerie array of animal skulls. All in all, it created quite a disjointedly appropriate atmosphere. When the Psychedelic Furs played a gig at the Pine Street on their first US tour, the volume and pressure of their sound was such that it set the lamps and chandeliers to swaying ominously above the audience.

One of the first local bands to exploit the Pine Street stage was Theatre Of Sheep. Led by mercurial vocalist Rozz Rezabeck-Wright, the Sheep were an imaginative, if sometimes

sloppy quintet, which always made superb use of the talents of lead guitarist Jimi Haskett and Classically trained keyboardist Leslie Arbuthnott. They symphonic support to Rozz' mostly extemporaneous songs and unpredictable antics, which might include his hiking a long, skinny leg over the mic stand—easily a height of six feet. Theatre Of Sheep rapidly rose to prominence within the Alternative community, achieving especial success among underagers; such that their popularity rivaled that of even the Unreal Gods in that demographic.

*Continued on page 14*

# Two Louies

*Continued from page 12*

Across town, Larry Hurwitz opened Starry Night on Northwest 6th at Burnside. With a capacity of 850, the club posed a serious challenge to Tony DeMicoli's ability to book La Bamba. Danse Combeau chose to enact their gala Christmas 1982 pageant at Starry Night instead of La Bamba (a show that was thwarted, mid-show, by an anonymous tip to the Fire Marshall concerning overcrowding).



*Cool'r at The Last Hurrah, 1985.*

photo Pat Snyder

The Unreal Gods elected to follow suit for their New Year's Eve celebration. Such upheaval certainly caused hard feelings. A feud erupted between Tony and Larry, whereupon a litany of pranks ensued. A call to the fire marshall here, a smashed toilet and plugged sewer line there. Veiled threats everywhere. It was an exciting time.

Following the lead of their predecessors Quarterflash and Johnny and the Distractions, the top bands of the day continued to release albums, singles and EPs, though they were expensive to make and the results were seldom very satisfying. But vinyl was the sonic currency of the day, and every band worth its chops was releasing something. Slowtrain, Paul DeLay, Nu Shooz and the Unreal Gods had popular releases in 1982. *Boom Chuck Rock Now* featured many of Billy Rancher's best, most ingenuous songs, though the album failed to capture the monumental Elvis-like appeal he generated on the live stage, prancing around

in his signature leopard print pajamas and cowboy boots.

Hair bands prospered in that era as well, with Sequel leading the charge from the outer Westside suburbs toward the Last Hurrah, Zack's and to Tippers in the outer Eastside suburbs— followed closely by Movie Star, Kashmir, Fire Eye, the Storm and the Choir Boys, which were both comprised of members of the Checker Brothers, Legend and Rising Tide, oddly enough. Poppier bands such as the Bachelors, No Ties, and Mr. Nice Guy also found refuge in those venues as well.

The Blues contingency was anchored by Paul DeLay, Robert Cray and Terry Robb.

Rockabilly revivalists the Rockin' Razorbacks, featured Chris Miller on guitar and former

reconfigured or simply hunkered down as clubs closed and public interest waned. Flames of disillusion consumed all but the most faithful. Or those that were poised to sign big contracts.

A victim of rampant urban renewal, Tony DeMicoli was forced to close La Bamba, allowing the owners of the building to convert it into a quaint mini-mall on the edges of the permanent Saturday Market space under the Burnside Bridge. Euphoria closed and reopened as a sports bar. The Met folded. Tippers changed hands. The Fat Little Rooster became the Barley Mill Pub and replaced its stage with pool tables.

The clubs that remained catered to the fashions and trends that were being dictated by a new and powerful force in the music and consumer industries: MTV. Metal bands disappeared. Hair bands were as scarce as pandas. Blues bands played the White Eagle. New Wave ruled the day. New Wave bands were booked into every major Rock club in town. Men at Work and a Flock of Seagulls were role models.

Still, out of the ashes, new clubs sprung to life. The roots of some continue to growing today. Others only came briefly to the fore, before dying off; but sustained less-fashionable musical styles. The 13th Precinct opened on Southwest 13th near Taylor, providing a space for Punk and Alternative bands such as the Poison Idea and Final Warning or the Usual Suspects and the Van Goghs. Cafe Oasis attracted a more bohemian crowd, spearheaded by loyal followers of Ed and the Boats. The PC&S on Southwest Morrison at 10th, long a quiet Jazz bar, became a vehicle for Billy Kennedy's trio Special K. The Rock Creek Tavern, way out in the Western forty,

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Upepo bassist Michael Kearsey on bass. The White Eagle in North Portland stood as a Blues stronghold, as it does to this day. But Last Hurrah and Beckman's, which superseded the Faucet space in the Southwest, were amenable to the Blues as well.

Cyclic by nature, the Portland music scene swung toward a nadir in 1983. Bands broke up,

welcomed Les Clams, the Beaver Trail Boys and Hank Rasco.

While Tony DeMicoli moved his operations to Chuck's on Southwest Front, Key Largo opened in its current location, supplying a venue for many La Bamba orphans such as the Unreal Gods and Crazy 8s, as well as Nu Shooz. Eli's opened on Southwest 4th,





*Paul deLay, 1986.*

photo Gustavo Rapoport

providing a downtown stable for Pacific Talent impresario Andy Gilbert, whose strangle-hold on the B clubs of the region ensured their reduction to the lowest common denominator. Gilbert's gestapo-like technique was to groom bands toward homogenization into cheese—promoting the ultimate velveeta, packaged to sell. His sterile and myopic musical world view left an indelible mark on the local live music industry for many years to follow, permanently stunting its growth.

Despite these severe impediments, a few exciting bands were able to make their way from out of the fondue. The foremost among them was Cool'r. Descended from the

legendary Pleasure, Cool'r was the greatest Funk band ever to play the local circuit. Bassist Nate Phillips, drummer Bruce Carter and guitarist Doug Smith logged ten years and seven albums with Marlon McLain and Pleasure, developing a superior level of expertise as musicians—an impeccable sense of timing and communication. The addition of lead singer Andy Stokes was the icing on the cake. Andy's suave, sensual vocals matched the band's silken smooth artistry, nuance for nuance.

Another interloper within the local picture, J. Isaac came to the game with a more stellar pedigree than Andy Gilbert. But his

destructive predilection for retooling into precise molds the acts he represented, managed to ruin far more bands than it ever assisted. Isaac found immediate success grafting the husband and wife limbs of Seafood Mama onto the trunk of the Rock band Pilot. He called it Quarterflash. Quarterflash flourished and prospered. And it was good.

Seeking to erect an empire, Isaac secured management contracts with two of Portland's most promising young bands, the Odds and the Balloons. The Odds were a fiery New Wave quartet, led by guitarist/vocalist Duane Jarvis and his brother Kevin, a solid drummer.

*Continued on page 16*



Abetted by sterling bassist Jim Wallace, the musicians constructed a substantial foundation beneath moody Ben Davis' brooding lead vocals. The Balloons were a popular party band, led by singer Mike Fingerhut, whose energetic sense of humor and soulful vocal prowess secured for the group favored status.

Not long after signing with Isaac it was determined that the Odds should change their name—owing to the fact that there were numerous bands called the Odds, all over the country. Inexplicably, the name Two Minutes Fifty was selected to replace the former appellation. Shortly after that, drummer Kevin Jarvis accepted an offer to join Johnny and the Distractions. In a typically inbred move, Distractions drummer Kip Richardson took over the chair in 2:50. It wasn't long before Isaac conceived of another superband, this time wedding Mike Fingerhut's vocal skills with 2:50. And thus, Mystery Date was born, Ben Davis was the odd man out. The Balloons were deflated.

Jim Wallace left Mystery Date and the band changed its name to Arts and Crafts. Duane Jarvis left Arts and Crafts to help found Map Of France. Eventually, Kevin Jarvis left the Distractions (replaced by Carlton Jackson) to rejoin his brother Duane in Map Of France, which displaced Charlie DeFrank, the original MOF drummer. Mike Fingerhut's band became Man In Motion. About the time Man In Motion broke up, so did Quarter Flash. At that point J. Isaac went to work for the Portland Trailblazers professional basketball team, where his propensity for experimentation was perhaps better suited all along. Oy vey. A



*The Incredible John Davis, 1982.*

photo Micheal Moran

**“The Incredible John Davis was a one-man-band extraordinaire. With his left foot he would maintain the beat on an elaborate drum set, while playing pedal bass with his right. Meanwhile John would sing, while playing crazy, heavily effected electric guitar. It was called Boom Chuck.”**

regular soap opera.

Throughout the dark year of '83, other bands metamorphosed as well, but more for artistic reasons than for product placement issues. Lead vocalist David Musser left Nu Shooz to become a chef. He was replaced by Mark Bosnian from Puzzle. Meanwhile Valerie

Day was assuming the role of percussionist and background vocalist and saxman Danny Schaffler was acquired from Crazy 8s. The Crazy 8s remained an ever-changing set of players, revolving around the founders, saxman vocalist Todd Duncan and trombonist Tim Tubb.

As the New Year of 1984 drew near, the rumor of major label signings filled the air. Black and Blue, with former members of Movie Star, signed with Geffen Records. The Unreal Gods signed with Arista. The Wipers were releasing another major independent release. Meredith Brooks and the Angels of Mercy made their debut. Dan Reed, lead guitarist for Nimble Darts when they broke up, debuted his Princely new band, the Dan Reed Network, at Last Hurrah. The first Mayor's Ball was about to take place. The cycle that had swung so low in 1983 was about to take a decided upward turn.

*Next month Part 2 the Go Go 80's.*

LL



The Oregon Music Coalition  
&  
The Oregon Historical Society

present

## Oregon Music Hall of Fame

### Nominated Artists

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

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

The Oregon Music Hall of Fame will be a permanent archive  
for those artists deserving lasting recognition.  
Successful candidates should have at least  
a twenty year track record in the music industry  
with a significant portion spent in the Oregon music community.  
The initial nomination process is open to all professionals  
and all musical genres are welcomed.

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

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


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

**Blyss Slowrush** (formally Generator) **Curtis Salgado**

**The American Girls**

**Bernard Purdie**

**Rubberneck**



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*More Songs About Drinking And Women—*  
**Thrillbilly**  
 Burnside Distribution Corporation

**H**aving spent most of the past decade treading the local boards, as well as logging incalculable miles of pavement on the road, Thrillbilly are calling it quits. Leader J. Bowman has always maintained a distinct love/hate relationship with existence, his songs filled with drunken musings and mournful, morning-after insights. The dozen songs contained within this, their third full-length album do not depart from that sce-

Michael Stipe-like drawl.

The moody ballad "Darlin' It's Cold" continues the trend, O'Hearn's chiming piano octaves ring brightly over a bed of acoustic and electric guitars; Bowman's doleful vocals hovering above it all like a ghost. "Gimme Somethin'" is an volatile rocker, fueled by O'Hearn's smokin' organ fills and chunky powerchords from Dybvig and rhythm guitarist Doug Lindstrom. Bowman's husky vocal is a departure from his usual delivery, typifying the sense of change that courses through the heart of the material.

Davey Hall's insistent bass line intertwines

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**"The dozen songs contained within Thrillbilly's third full-length album...reflect Bowman's increasing maturity as a writer, as well as the individual member musicians' own ripening abilities."**

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nario, but reflect Bowman's increasing maturity as a writer, as well as the individual member musicians' own ripening abilities.

The most noticeable addition to the guitar-driven Thrillbilly sound are the organ and piano textures contributed by keyboardist Rob O'Hearn. O'Hearn, a twenty year veteran in the local scene (he played with Jack Charles' Mien Street in the mid-80s), layers nearly every tune with well-conceived, neatly executed keyboard stylings, expanding the musical dimensions of the material. Lyrically, Bowman's narratives almost seem to refer to each other, as if they were chapters in a book.

"Lost In The Moment" is a jangly, syncopated piece of swamp gas, that benefits from O'Hearn's flutey Wurlitzer interjections and lead guitarist Mark Dybvig's chortling Country-flavored licks. Drummer Danny Carbo provides a punch laid-back beat to the proceedings. "Time Flies" maintains a similar musical atmosphere, as Bowman intones the lyric with his best

with Dybvig's intricate guitar filigree on "Aminita," a moving, mid-tempo rocker with a pretty chorus and incisive Bowman lyrics. The melancholy "Bonita" seems to explore a different facet of the same subject matter as the previous song. Dybvig's delicate acoustic guitar chord progression blossoms into "Half A Mile," a Country-shaded, number, bedecked by O'Hearn's regal Hammond tones.



photo Buko

*Thrillbilly, tales of wine, women, and the road; their legacy will not soon be forgotten.*

"Skinhorse Tune," a reference to another departed Portland band, portrays an unraveling mindset: "Got a Skinhorse tune, it's playin'



in my head/Sounds so close to me right now I could live on red wine and bread." Yet another rueful plaint. Dybvig's stuttering riffs and slashing boogie chords and fiery solos propel the rollicking "Second Skin," tangibly elevating the mood. Bowman rises to the occasion with an inspired vocal contribution to what is indubitably the highpoint of the set. An archetypal Thrillbilly number.

Guest Peter Frajola's burnished fiddle passages ignite the rousing "I Feel Gone," which maintains the more customary sense Thrillbilly gusto. O'Hearn's buttery Hammond melds with the violin to form rich, Dave Matthews-ish orchestration beneath Thrillbilly's characteristic arsenal of effulgent electric guitars.

Carbo's stamped-in tom solo serves as the intro to "Strong Ones," another rowdy rocker—

Dybvig's gnarled guitar inflections creating an Eastern motif against Lindstrom's chunky

*Continued on page 24*

This morning I woke up to an earthquake, and I don't know where my children are. On top of that, I've decided that I'm not buying into the Y2K scare. Admittedly, I do seem to be pricing dry and canned goods, generators, and large water contain-

of the night was "What's up Portland?" but Snoop kept asking, "What's my name?" He then asked the audience if anyone was holding. Suddenly, there was a barrage of joints, lighters, change and small gifts thrown on stage at his feet. Snoop bent down to pick up a large joint and proceeded to light it. The audience went wild! He took

around ten. He stopped and shook hands, spoke kindly to everyone, and posed for photographs. He seemed quite blissful. Although the music was deafening, and I had ringing in my ears for two days, Snoop was much better than I could have guessed. He acts like a non-threatening, stoner, air-head, but I'm beginning to believe it's a great cover for a very intelligent, sexy, sweet, soul.

The Willamette Week 25th Anniversary party was an interesting collection of Portland notables. It was held upstairs at the Masonic Temple, and Bruce Goldberg did a fine job with the catering and decor. His salad rolls and meatballs were scrumptious. Tony DeMicoli was there looking trim and fit in a grey pin striped suit. He told me that he was tired of answering the same question all night. "What about Malta?" Well, he didn't go. Callahan was there. When I snapped his picture, he apologized for having had too much to drink. Mike Quinn was there in good form. He stood clutching his coat, and was completely charming with his frosty wit. Quinn was hanging around with Johnny Sole who was thrilled to be passing out invites to their mutually produced

New Years Eve Ultra Lounge Disco 2000 at the Red Lion Hotel at the Coliseum. Their calling it "A Monqui & Johnny Sole Thing". John Brodie was there also passing out invites to a later function at Darcelle's. Brodie looked great and had promotion on his mind. It seems he's also in cahoots with Quinn producing a New Years Bash with Pink Martini at Union Station.

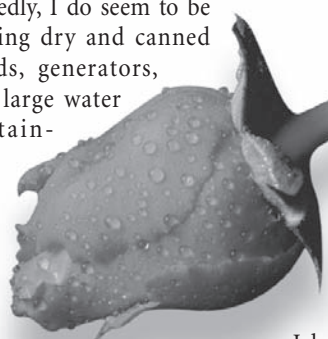
I went to 'A Night Of Champions', The Oregon Trail Promotions and Fox Sports Net put together this rather exciting night of box-

ing at The Rose Garden. Well, I saw three knock out punches plus; Margaret McGregor fought Cheryl Nance and won. I have to admit that I have always admired boxing, and watching it up close at ringside was raw, real, and riveting. I had to cover my eyes a couple of times, but sitting there with a crowd of complete strangers except for Katherine Dunn and Jim Redden, was refreshing. There was blood, sweat, violence, as well as beautiful girls getting up between each round, and holding up the number cards. A lot of folks took a licking and time just kept on ticking. I was glad it wasn't me in the ring, I would have cried like a baby.

Finally, my children did phone home.

Let me know what's going on! Write to me rosebud@teleport.com

LL



# Rosebud

by Robin Rosemond

ers, I don't want to believe we'll have problems with bank machines, electricity, and water. I think it's hogwash, but I keep buying more beans. I'm also debating a large cash withdrawal. Whatever happens, there will be plenty of Frijoles con Arroz!

My hot pick for last month will have to be Snoop Doggy Dog at the Super Jamm 1999 Jamming 95.5 show. That's what you call a no frills type of performance. There was the empty stage except for a skirted banquet table with two turn tables and a microphone, two stacks of speakers, a minimal lighting truss, and a Jammin 95.5 banner. Still, the Rose Garden was nearly full and it was quite a show. After an array of young name acts, Snoop made his entrance with little fan fare. It was more like a boxer entering the ring with an entourage. When he got on stage, I suddenly thought that this guy is worried more about getting shot, than getting prostrate cancer. I mean, the statistics and reality of his particulars, are such that his chances of dying from a bullet wound are mighty high. He did have many folks around him, but each time he goes on stage and faces a near capacity crowd like that, he must wonder..."Who's got the gun?" The shake down at the doors of the Rose

a few l-o-n-g hits and passed it politely to the dj. The audience seemed shocked, but Snoop assured them that what he was doing was fine and dandy. In fact, he then

went on to start a short chant of "F \_ \_ the police! F \_ \_ the police!" Well, the near capacity



STEVEN SPIRIT & JOHN BRODIE,  
WITH PROMOTION ON HIS MIND.

photos Robin Rosemond

SNOOP DOGGY DOG  
BACKSTAGE @ THE ROSEGARDEN

crowd was just beside themselves at this point. Snoop then lit up another gift from the crowd. I was completely in awe of his ballsy performance. He did a shout out for Tupak Shakur, and after one exceptionally large hit from

**"Snoop was much better than I could have guessed. He acts like a non-threatening, stoner, air-head, but I'm beginning to believe it's a great cover for a very intelligent, sexy, sweet, soul."**

Garden probably did deter people from carrying, and having the Portland Police pat down everyone who entered the back stage area was entertaining, if not assuring. The most asked question

a spleef, he shuffled into some fancy foot work that was quite endearing. He hung out at the

Rose Garden long after the show, and eventually made his way out with a mellow posse of



by Marianne Steiner

# In the MIX

## MorphFiends

What an incredible shift in the Portland music scene this past year. Break ups of bands (17 Reasons Why, Silkenseed, Thrillbilly, Monkey Fur, Unspun and several others) which were

La Luna, once the scene the whole scene and nothing but the scene, now tits up. The New Paris Theatre, risen like a phoenix from the ashes, appears to be heading into the new millennium in all-balls full throttle. Owners

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**“The Cobalt Lounge, as usual, can bring in some good bands and crowds but the staff there somehow always manage to rude-away most of the bands and patrons by night’s end.”**

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mainstays on the scene for some time. And all but gone, it seems, are the hardest of the hard rockers...most clubs playing host to the ghoulish goth’s, trippin’ hippies and roots-y tootsies, or so it seems to me. Have you seen the calendars lately for Berbaty’s and Satyricon? YAWWWWNNNN....with a few minor exceptions, dullsville most every night. The Tabor is pulling in bigger crowds and better bands lately; The Green Room, it turns out, is drawing the Westside equivalent of the Laurelthirst crowd on a regular basis. The White Eagle and Gemini Pub stretching their limbs a bit to move away from their mostly blues genre to showcase more pop, grass and sass. Strip bars also seem to be a hot ticket these days for even the most prestigious of bands in town - those who aren’t worried about trading in their reputation for a bit of T & A surround sound ya-ya’s. Yeah, Yeah, I know, people REALLY do go there to listen to the bands, right? Key Largo turns into a disco rave cave OHM. The Cobalt Lounge, as usual, can bring in some good bands and crowds but the staff there somehow always manage to rude-away most of the bands and patrons by night’s end. The 1201 Lounge, one of Portland’s best in the past, now defunct.

Hugo Obele & Larry Lowery are the force behind the club’s new façade. Recent improvements in the sound system, lighting, bathrooms and interior have made for a pretty cool punk/goth/industrial club with lots of room for rock ‘n roll when the spirit



*Asthma Hounds; a real flair for the nitty gritty.*

moves them. It’s the first all ages venue in a long time where queens, teens and sacks of beans can intermingle without stairs, tapes, ropes or dopes with flashlights separating young from old. Late night live music and early morning raves make it as full-service as you could hope for if you’re

under 21 or like to hang with those who are. And did I mention eclectic? Occasional Mt. Tabor hippie sound guy “Turtle” (Bill Mitchell) is now the mix man at the Paris since Jim Ivan moved on. And they’ve even got a pipe smokin’, spike-collared Scotsman working behind the bar. The Green Room’s Declan O’Connor, Irish lad and proprietor, has turned an almost-out-of-the-way neighborhood venue into a Portland destination with his thriving, non-conformist and bit ‘o the Irie flavored bar. In two years, his venue has gone from a nearly invisible/begging to get bands and customers venue into a mostly crammed and fully remodded/enlarged venue with an image of it’s own that’s causing O’Connor to turn acts away who don’t fit the acoustic folk/bluegrass/rock sound that’s become a big part of the venue’s niche. My point? The times, they are a changin’.....

So, to honor this past year in the music scene, I declare the following:

Winners and Losers of the First Annual 1999 Mariannie Indie Music Awards. Why ask why?

## Best Band & Why: Buds of May

Because everybody doesn’t like something, but nobody doesn’t like Buds of May.

## Worst Band & Why: The Weaklings

Because I hear they cut themselves and bleed on stage. Can you say, “GG Allin?”

**Best Front Man/Woman & Why:** Chris Merrow, Village Idiot & Beth Kelly, Satellite Heroes

*Continued on page 39*

## RECORDING "COVER" VERSIONS

The federal copyright law gives you the right to record "cover" versions and to sell records containing your cover versions, *but only if* you comply with certain legal formalities.

There are three different ways by which you can obtain the legal right to record a "cover" version: (1) Following the "compulsory mechanical license" procedures prescribed in the federal copyright statute; (2) Obtaining a mechanical license through The Harry Fox Agency; or (3) Obtaining a mechanical license directly from the music publisher of the song. Each of these different procedures is discussed in more detail below.

As a practical matter, most people who are recording "cover" versions will, for reasons of convenience, seek a mechanical license from The Harry Fox Agency or from the music publisher (options 2 and 3 above), rather than going through the compulsory license procedure provided for in the federal copyright statute (the first option mentioned). However, I will first discuss here the "compulsory license" procedure, since it is the *compulsory* license procedure which sets the stage for the possibility of the other mechanical license procedures discussed later in this column.

### COMPULSORY LICENSE PROCEDURE

So long as you comply with certain procedural formalities, you are legally entitled to a "*compulsory mechanical license*" to record and sell your own version of someone else's song. This kind of license is called "*compulsory*" because the federal copyright statute says, in effect, that the owner of the song has no choice but to let you record your own version.

But note: This "compulsory license" approach is available only if the song has been *previously* recorded and released with permission of the owner of the song. If that is not the case, then you are not entitled to a "compulsory license," and you cannot

certain elements of a song. For example, you cannot choose to use only the lyrics and then put those lyrics with *other* music.

As already mentioned, you must comply with certain formalities in order to obtain a "compulsory mechanical license." These formalities are as follows: (1) Giving written *notice* to the copyright owner that you intend to record your own version of the song; (2) Paying mechanical *royalties*; and (3) Giving monthly and annual accountings of record sales.

titled to a compulsory mechanical license, you must pay mechanical royalties on a monthly basis to the song's owner. You compute these royalties based on of the number of records you sell.

The compulsory mechanical license royalty rate is set by a federal administrative agency, and increases once every year or two. This rate is the so-called "*statutory rate*." The current rate (effective until December 31, 1999) is seven and one-tenth cents (7.1 cents) *per song for each record* you sell, or 1.35 cents per minute of playing time,

# LEGAL EASE

by Bart Day, Attorney

1. *Notice to the Owner of the Song.* Within thirty (30) days after first *manufacturing* records containing your cover version, and *before* selling or distributing such records, you must give written notice to the song's owner that you intend to sell your recorded cover version. This written notice is called a "Notice of Intention to Obtain a Compulsory License," and must be in the form prescribed by the Copyright Office.

If the song's owner is listed in the Copyright Office's records, you must send your "Notice of Intention" directly to the owner (by certified or registered mail). If, on the other hand, the owner is *not* listed in the Copyright Office's records, you simply file your "Notice of Intention" with the Copyright Office. The filing fee is \$12. A separate Notice must be sent for *each* of the songs "covered."

If you fail to send your Notice of Intention within the time limits mentioned above, you will not be entitled to a "compulsory license," and moreover, you will be liable for copyright infringement.

For more information about the compulsory

whichever is more. (Incidentally, on January 1, 2000, the rate goes to 7.55 cents, or 1.45 cents per minute of playing time, whichever is more.)

If, for example, you were to sell 30,000 records this year (1999), you will pay a total of \$2,400 in compulsory license royalties for *that one song* (i.e., 30,000 multiplied by 7.1 cents per song = \$2,400). If you record *multiple* "cover" songs, the mechanical royalties are of course multiplied accordingly.

3. *Royalty Accountings.* In addition to paying royalties to the song's owner, you must also give *monthly* record sales accountings, at the same time you pay the monthly royalties. You must also provide an *annual* accounting at the end of each year, certified by a *certified public accountant*.

If you fail to provide these accountings, or to pay the royalties described above, your compulsory license can be automatically terminated. If it is terminated, you will be liable for copyright infringement if you continue to sell your recorded version of the song.

### ALTERNATIVE MECHANICAL LICENSE PROCEDURES

Even when legally entitled to a "compulsory mechanical license," you will probably instead want to obtain a mechanical license from the song's owner or from The Harry Fox Agency.

Why, you might ask, would you want to do so, when you are already automatically entitled to record the song by using the procedures discussed above?

There are a variety of reasons. For example, if you obtain a mechanical license from the publisher of the song, or through the Harry Fox Agency, you will normally be allowed by the terms of the mechanical license document to provide record sale accountings to the song's owner *less frequently* (usually quarterly) than is required by the compulsory license procedure discussed above (monthly). In addition, you may possibly be able to negotiate a royalty rate somewhat lower than

**"There are three different ways by which you can obtain the legal right to record a "cover" version: (1) Following the "compulsory mechanical license" procedures prescribed in the federal copyright statute; (2) Obtaining a mechanical license through The Harry Fox Agency; or (3) Obtaining a mechanical license directly from the music publisher of the song."**

record your own version without first obtaining permission from the song's owner, who can choose to deny you that permission.

Also note: A compulsory license allows you to use your "cover" version only on *records*. For example, you could not use your recorded cover version in a *film soundtrack* without the permission of the song's owner. Nor can you use only

mechanical license procedure, contact the Copyright Office and ask for "Circular 73." The address is: Copyright Office, Library of Congress, Licensing Division, Washington, D.C. 20557. The telephone number is (202) 707-3000. The same information is also available on the Copyright Office's website. (<http://lcweb.loc.gov/copyright/>).

2. *Payment of Royalties.* In order to be en-

*Continued on page 38*



# Jammie

WITH ANICEE L. COCHRAN

'Tis the season to hear those sleigh bells jingling ring-ting-ling tunes, and with Santa's journey close at hand, I thought I might tantalize you with some verbal gifts that ole Santa might find difficult to wrap.

For those of you who missed *Inkfest '99*, boo-hoo for you. What a fun and colorful display of our fair cities great artists. I was running a bit late, but managed to get there in time to fully expose myself to the fabulous art, and still catch the Sister Caravan belly dancers. I really have to give the Rev. Tony Hughes some major kudos for a job well done. Though I wasn't able to attend the start to finish, I did see the layout and onslaught of body art fiends while I was there, and it looked as though the event was a blazing success.

In other news, KPSU is seeking new talent to play at the noontime concerts at the student center on the PSU campus. Apparently they're trying to break away from the "easy jazz rut" so they're looking for more diverse acts to work with. Word has it that the Popular Music Board is seeking the likes of rock and alternative acts to fill their time slots. So let's get hoppin' kiddies. Make lunch on campus a fun time for all!

In studio news, I received word from Jon Lindahl that Fresh Tracks Recording has been

are due as well, but we have to wait and find out if the world comes to an end on day one of Y2k first (holding my breath...NOT!). Many are simply putting the finishing touches on their releases or simply waiting out the madness of the holidays before releasing. One band in particular is **Mendenhall**. After a seemingly eternal hiatus, these Vancouver-ites are coming back with a...pop? Yep, you heard correctly the long awaited release, *Soho Pop* is due out shortly after the New Year. With 11 studio tracks and 4 live tracks (recorded a couple of years ago at the infamous and now defunct Key Largo), it looks as if the band is resurfacing (FINALLY!). Along with their new CD, the band has also introduced a new drummer. **Rick Freimuth** (formerly of Silent Opera) is the latest addition to the band, and I would recommend keeping your eyes peeled for possible live dates in the early portion of the year. Another band that is due to release a new effort is **ChanneLight**. According to Michele Kaeder (PDXNET) "This band has been around Portland for about 14 years, and their latest is going to be a must-have for fans of up-tempo music with an international flavor." While there has been no official release date set, keep your eyes peeled for the group's 5<sup>th</sup> release entitled "Welcome to the

Portland. The band has recruited northwest comedian, **Lonnie Bruhn** to assist them in the booking department outside of Portland. They do have a CD Release for Portland fans at the Roseland Theater in January so you can pick up the new CD at the show! **Lolly** has just returned from a small California tour where they played with **Deathray** (former members of Cake). The band has been in the studio putting the finishing touches on their next release with newest member **Katy Keyboards** (Keyboards). The band will be taking time off during the months of December and January to focus on the studio, but will be back in the live circuit soon. The **Buds of May** are also in the studio recording album 3, and are planning a release early in the year. Guitarist **Scrafford Orser** has also been working on a side project called the **Carnegie Haulers** with **Peter Bach of Nine Days Wonder** fame. **Land of the Blind** is currently in the studio finishing up their new CD entitled "Ordinary Magic." The band has had a busy end of year. They were given the opportunity to perform at this years Burning Man festival and a month later they were invited to play Eugene's WOW Hall Witches Ball for the 5<sup>th</sup> consecutive year! Way to go! CEO of **Rainforest Records**, **RRay Woods** has started to hook up on the live end of things. He's currently playing keys in the **Gone Orchestra** and **Obscured By Clouds**. OBC is currently a 5 piece and according to Ray they play, "a lot of early Pink Floyd and King Crimson, as well as other cool underplayed songs, and new originals." The band is currently working on fine tuning their set list and has plans to hit the club scene again after the new year. The **Gone Orchestra** recently played Bumbershoot and NxNW and this month they're scheduled to do live, on-air performances for both **KBOO** and **KMHD** (Mt. Hood Community College Jazz Station). The band has plans of a new release in the very near future. Ray was also kind enough to correct a rumor that has been floating around the local music gossip chain. Local favorites, **Silkenseed** have not disbanded due to the departure of their vocalist **Hamilton Sims** several months ago. Guitarist **Edwin Paoissien** has taken on the lead vocal responsibilities for the band. They will be releasing a new album and returning to the live circuit sometime in the early new year.

It would appear that not only is this the season for Santa to pop in and pop out of our lives, but also for some of your favorite musicians to do much the same. Line up changes seem very popular lately, so I would like to focus a bit of our time together and discuss some of the latest changes in some of your favorite acts. To start things off, we'll talk about a bit of a coincidence. Two singers, two bands, one family. It looks as though **Logos Eye** and vocalist **Markus Faliano** have parted ways. No fear **Logos Eye** fans, the band was quick on their feet and replaced Markus with the likes of **Chris Gattman** (Dead Red Head/A Lesser God)! The band has already booked studio

*Continued on page 33*

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## **"December 18th marks a monumental bon voyage for two reputable names in our northwest music community. Thrillbilly and Gravelpit will both be bidding us a fond farewell that evening at Berbat's Pan."**

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pretty busy these days. Look for projects due soon by: **Border Crossing** (Paul Dammon of the Paul DeLay Band), **Pagan Jug Band**, **Chutzpah**, **John Stirling**, **Al Pasque**, **The McMinneville Jazz Choir**, and a 4 piece ukelai band from the island of Tonga. Talk about a potpourri of musical inspiration. Along with Fresh Tracks latest, there are quite a few new releases from some of your favorite artists. The first release from local heavies, **Dead Red Head**, entitled "Eta Carinae" is to be released at their "Holiday Massacre" show on December 18th @ The Paris Theater. Several other new releases

**Planet**". The release is being recorded at **No Moving Parts Studio** and mastered at **Super Digital**. **Spillage** is gearing up to release their new EP "TripleTractorTrailer" as well. Their music has been described as "in your face rock with a twist of

reggae for pleasure"...hmm, interesting. **Anger Management** has also planned on releasing a new effort entitled "Settle the Score". It would seem that the band is pretty disappointed with the current music scene here in Portland and has plans to focus their efforts on cities outside of

# Inter NetWorking

by Bud Palmer

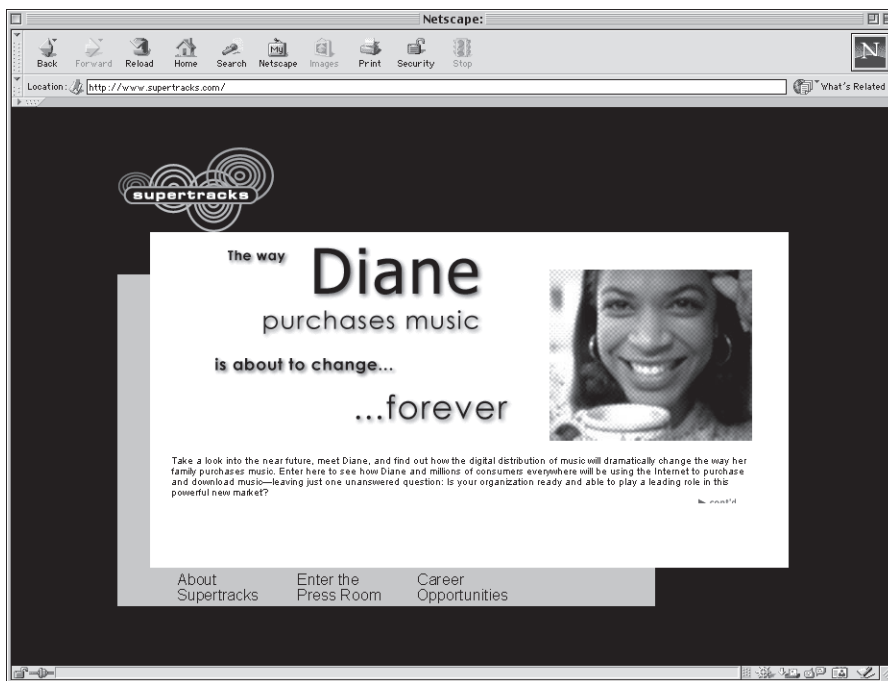
## ONLINE MUSIC

We have covered the music industry's movement towards the digital downloading of music (DDM) extensively for more than a year now. Finally we have something tangible to report about the culmination of some of the extensive effort that has been put forth to find a secure method of delivering music on line to customers while protecting the copyrights and insuring payment for the product to the label.

On November 15th at the annual multimedia conference Webnoize, held in Los Angeles, Portland based Supertracks announced that it is part of a partnership that will put 24 albums by Virgin Records artists for sale on the Internet by Dec.1. As we go to press no one has revealed what products will be available but Virgin's roster includes artists such as David Bowie, Janet Jackson and the Smashing Pumpkins. Supertracks will license and pilot the digital music distribution solution from Preview Systems. Preview's solution integrates Intel(r) Software Integrity System into their own powerful e-commerce engine. Preview Systems is a provider of e-commerce solutions for the distribution and licensing of digital goods. Some of their current customers include Symantec, Ingram Micro and Sony Marketing of Japan. Normally, the mere mention of Intel indicates exclusion for Apple/Mac products. No information has been provided about platform compatibility? Preview's digital goods e-commerce network has been expanding to over ten countries, offering real-time secure distribution and licensing of digital goods with support for 14 languages. Additionally, Supertracks announced it has licensed the use of ePAC compression/decompression algorithm (CODEC) from Lucent Technologies.

On Dec 1, EMI Recorded Music, parent company of Virgin Records, will begin selling 24 com-

plete albums and dozens of singles through Internet music portal Urocketmusic.com. Consumers will be able to purchase the music with an Internet music card that will operate much like a



*www.supertracks.com and Virgin Records; a new way to buy music.*

rechargeable phone card. So where do you get one of these Internet music cards to purchase some of this online product? There's the kicker! Initially,

With albums reportedly retailing for \$15.00 and singles for \$2.50, with only an initial \$20.00 credit on the card available on purchase, it seems to me these consumers are going to be sitting high and dry for some time until they can recharge their cards to purchase more product? Hmmm, maybe it's just my cynical nature but it sounds to me like they're pushing so hard to get to the market with their concept first that they're not waiting for the whole process to be complete? If the only way you can get one of these cards is to buy a new computer system, I think some people are taking way too much for granted when it comes to assessing people's willingness to fork over what ever it takes to access the new technology. Industry research analyst's estimate that as much as \$1.1 billion dollars will be added to the music industry by the year 2003. Maybe so, but not until the technology to

purchase this product is readily available either free or so cheap anyone could afford it. Remember, this is a global market. Not only will record companies have to consider very carefully the pricing structure for their product but also all of the attendant costs included with it. If they're not careful, they'll shoot themselves in the foot and turn people off before they're really turned on to the new concept! Just my opinion, I'm allowed to express that from time to time. (Thank you Ed:)

And so it begins, albeit in somewhat of a fractured fashion. The key questions still waiting to be addressed, who wants music online?, how do they want it, and

most importantly, will they pay for it? So, whether you prefer to hang at your favorite brick and mortar retailer or run open arms to embrace the digi-

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**“On November 15th at the annual multimedia conference Webnoize, held in Los Angeles, Portland based Supertracks announced that it is part of a partnership that will put 24 albums by Virgin Records artists for sale on the Internet by Dec.1.”**

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NEC will bundle the music cards with the home music studio, their new home computer that comes equipped with music-based software and high end speakers. At first, the music will be available only to consumers who buy specially equipped NEC computers. Sometime next year, the users will be able to recharge the cards with their credit cards.

tal download future, one thing is for certain, we will all be dragged kicking and screaming into the next millenium with e-commerce being forced down our throats whether we like it or not. Happy New Year.

LL



# The the & the GOOD BAD UGLY

Continued from page 18

rhythm guitar phrases. More classic Thrillbilly material. "Everyday" returns to a more pensive mood. Violins cry forlornly against a solitary acoustic guitar, as Bowman places a thoughtful close to the Thrillbilly oeuvre.

In their run, Thrillbilly created a boisterous body of work, reflecting their Country, Folk

and acoustic guitarist/vocalist Dave Coey alternate songs on this outing, although the cohesiveness of the instrumentation, the strength of their mutual harmonies and the unified themes within their individual lyrics, lend amazing consistency throughout the entire affair. Ferguson, especially, demonstrates tremendous growth as a songwriter; indicating that he has obviously studied the craft with great care, over the past few years. Before, Coey was the better songwriter. Now they are equals, both very good.

The album kicks off on a strong note. Straight from the gate, Coey, Ferguson, drummer Derek Brown and bassist Dave Kilner knock

Coey counters with the jaunty "Pictures," a Cajun flavored ditty reminiscent of Neil Young's "Love Is A Rose." Ferguson's powerful Instrumentally, "Unforgiven" starts off evoking in the verses, elements of Young's "Cowgirl In The Sand" and the chorus to Tom Petty's "Last Dance For Mary Jane," before evolving into Lennon's "Imagine" in the chorus. Ferguson's pointed lyric cuts right to the chase: "Fat chance with a pocket full of truth and lies/Will you have what it takes when you're scrutinized?/You beat the drum and the day to day rigmarole/With one hand on the table and the other below."

A faint touch of XTC's "Snowman" runs through the ringing guitars of Coey's "Nothing Gets By Us." Strong vocal harmonies in the turnarounds call to mind Kansas in their prime. Guest Dennis Retzlaff's moaning cello line adds a piquant edge to Ferguson's tender ballad "Life To Life," which explores reincarnation as a lyrical theme. "I Can Keep A Secret" is another solid rocker from Coey's pen, accented by Toribio's blustery slide guitar flourishes. Right on the money!

Ferguson borrows the groove from Springsteen's "Fire," then moves it in a different stylistic direction with the Country twang of the chorus. Coey's pretty ballad "Long Goodbyes" hearkens to Kerosene Dream's "unplugged" roots, with only Ferguson's plaintive harmonica piercing the cascade of acoustic guitars. Coey's road-weary vocals and deft lyrics, incorporating seemingly circus imagery, make for a masterful summation of a circumstance which folksinger once referred to as "just another town along the way."

Kerosene Dream's heritage runs deep in the rich, regional Alt/Country scene, with roots reaching back as far as Nine Days Wonder, The Renegade Saints and The Strangers. They have maintained their tradition, while continuing to grow as musicians, songwriters and human beings. This wonderful album is the latest and best chapter yet, in that ongoing story.

LL

## "Kerosene Dream's heritage runs deep in the rich, regional Alt/Country scene, with roots reaching back as far as Nine Days Wonder, The Renegade Saints and The Strangers."

and Rock roots, with tales of wine, women and the long, winding journey of the road. As one of the top local bands of the '90s, their legacy will not soon be forgotten. This album serves as a befitting farewell.

*Such Is Life*—Kerosene Dream  
Self-Produced

It was two years ago to the month when last we heard from Kerosene Dream in these pages, and three years since the band's "unplugged" inception. And in that time the members of the band have honed their considerable instrumental chops and sharpened their songwriting skills. The result is that: this is one of the ten best albums of the year; one sure to be a local chart-topper well into next year. There is nary a clinker among the dozen songs presented here. Each displays careful, loving care in its production—with enough musical references to the "classics" to fill a Time-Life collection.

The two songwriters, vocalist Bart Ferguson

out stellar three-part harmonies on the chorus of Ferguson's "Come Undone." Citing the laid back feel of Tom Petty or Wilco, the song unwinds like a prayer and a peptalk. Ferguson's "Wagon Wheel" is more uptempo, with a wisp of Bachman Turner Overdrive in lead guitarist Al Toribio's smart riffage and Brown's rhythmic propulsion, punctuated by Ferguson's vibrant harp solo in the turnaround.

Coey's lively "Summer Day's" contains a hit chorus, reminiscent of Talking Heads' "And She Was," sharing a similar sense of jubilant ebullience. Strong harmonies, especially in the well-conceived middle break, and Toribio's tasty fills, make for a very special musical event. Toribio's Knopfler-like phrasings on Ferguson's "C'est La Vie" echo a theme from the Moody Blues' "In Your Wildest Dreams," especially in the chorus. The song acquires sonic depth from guest Wayne Thompson's thick organ pads, as well as a clever use of a Hip-Hop effected drum beat in the intro and break. Great.

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**Clients:** We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

**Brown, Ray**

(503) 286-4687 Msg. (503) 285-2473

**Services:** Sound

**Years Experience:** 20

**Music Specialties:** Rock, Blues, Country, All

**Availability:** Any Hours.

**Specialties:** Excellent live mix, monitors, full production.

**Clients:** 7 1/2 years national tours w/ Rufus, Dr. Hook, Grateful Dead, Blue Oyster Cult.

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Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

**Years Experience:** 15

**Services:** Concert production, sound reinforcement, stage roofs, small P.A. and instrument rental.

**Equipment:** 32 input house console, 24 x 8 monitor, 30 x 40 canvas stage roof (portable).

**Music Specialties:** Original, alternative, cover rock, but also blues and country.

**Clients:** Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books

bands for the Mill Camp and Swingers Night Club.

**I.H.S. Production**

Gary Miles

(503) 731-0383

8063 SE 17th Avenue

Portland, OR 97202

**Service:** Promotion, Sound Recording, Video post work.

**Years Experience:** 12 years.

**Specialty:** Servicing the Christian community.

**Availability:** Anytime.

**Letcher, Sean**

(503) 771-7488; (503) 938-9626

pager

**Services:** Sound

**Years Experience:** 14+

**Music Specialties:** Anything but Country

**Availability:** Call for Schedule

**Specialties:** Experienced at all levels of record/music industry. Tech any and all instruments, good stage management skills, total of 15 years experience in Portland music scene. House Engineer @ Moosehead Café.

**Clients:** Maiden Mine, Nurse Diesel, Norman Sylvester, Hudson Rocket Band.

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Phone: 503-598-7747

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**Contacts:**

**Tom Dickey** 503-598-7747 x301

email: [tomd@logicgen.com](mailto:tomd@logicgen.com)

**Paul Gusman** 503-598-7747 x303

email: [paulg@logicgen.com](mailto:paulg@logicgen.com)

**Services:** CD Duplication Services, Including on-site CD manufacturing; CDR disk and tape duplication; graphic design, retail ready packaging services, warehousing & distribution services.

**Mincks, Dennis**

(206) 576-9007

**Services:** Sound.

**Years Experience:** 15.

**Music Specialties:** All.

# QUARTERLY PRODUCTION GUIDE

**Availability:** Any hours.

**Specialties:** Sound mixing, front of house monitors, production services.

**Pro Sound and Video**

Steve Hills

1020 Greenacres Road

Eugene, OR

(541)4844-4252

**Years Experience:** 7 years

**Specialties:** live sound recordings, do-it-yourself demo tapes.

**Clients:** Love, Death & Agriculture, Don Latarski, Eisneblaak.

**Pellegrin, Terry**

(503) 645-5422, (503) 330-3840

Web Address: [www.alohasound.com](http://www.alohasound.com)

Email: [alohasound@earthlink.net](mailto:alohasound@earthlink.net)

**Services:** Sound & Lighting

**Years Experience:** 13

**Music Specialties:** Blues, jazz, bluegrass, country.

**Availability:** Always.

**Specialties:** Live demos on location, festivals, fairs, conventions.

**Equipment:** JBL & Crown

**Clients:** Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

**Prescription Electronics**

P.O. Box 42233

Portland, OR 97242

**Ripplinger, Joseph**

(503) 655-3869

**Services:** Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show

**Years Experience:** Pro since '81

**Music Specialties:** Blues, rock, jazz, classical, Electric/Acoustic

**Availability:** Yes!

**Specialties:** Excellent live mix, stage management and light direction. Production efficiency.

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

**Thomas, Dwayne**

(503) 281-0203, Msg.: (503) 784-0361

Fax: (503) 231-9679

**Services:** Lighting

**Years Experience:** 14

**Music Specialties:** Rock, all others also.

**Specialties:** Full-time professional lighting design—concerts, clubs, special events, touring, Intellibeam trained, substance free.

**Clients:** Quarterflash, Nu Shooz, Jon Koonce, Dub Squad, Tales Untold, Blubinos, The Killing Field, Cool'r, Cal Scott, Caryl Mack, Roseland Theatre, John Bunzow & Cowboy Angels.

*Continued on page 28*

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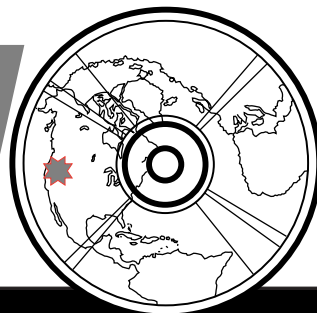
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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On the cover: Artist of Our Decades. In December of 1979, when this magazine began, **Jon Koonce** was the big original music story. He ruled the Northwest. Over the years he took Johnny & The Distractions through all the major label hoops, continued his recording career with the Gas Hogs, started a family, moved to Nashville to check out the music scene and now is home, entertaining his faithful fans. At every step of his career, Jon Koonce has been a class act.

Twenty years ago, just before **Two Louies**, I had the perfect music industry corporate gig.

I was Santa Claus.

As the Director of Artist Relations for the Norlin Corporation in New York, working out of my home in northeast Portland, it was my job to deal with all the prominent users of **Gibson** guitars and **Moog** synthesizers. I was charged to make them happy, get them aboard, secure their endorsement and, if possible, exploit it in advertising. I had a huge expense account and a large budget in Gibsons and Moogs to give away, all "artist select". Santa's bag was re-filled every quarter. I chose the artists, negotiated the terms of the agreement and turned them over to the advertising agency in Chicago.

Think of it. **Elvis**, **Chuck Berry**, **Clapton**, **Townshend**, **George Harrison**, I had to talk to 'em all. Part of the job. Dinner with **Les Paul** to hear how he got the gig as **Bing Crosby's** guitarist and helped invent multi-track recording and the electric guitar.

It was my job to deliver the official "Lucille" in the peghead Gibson to **BB King** at a gig in Lake Tahoe. I was the one who had to hang around on the set with **Peter Frampton** and the **BeeGees** while they made the worst film in music history, albeit with Gibsons in every scene, **Sergeant Pepper's Lonely Hearts Club Band**.

Then, an hour and forty minutes back home to Portland, where I had an 8 track studio in the basement, a couple of phones, a full time secretary, a famous photographer (**Chuck Boyd**) and a world class artist (**Michael Cacy**); to render my corporate artist relations propaganda.

It made sense to the corporation.

Portland is the first stop on every major tour. First, Portland to play it live, then Seattle to work out the kinks, then San Francisco for fine tuning and then the big time Los Angeles media coverage before we take it across the country. Artist Relations theory being, you put that new instrument in the artist's hands in Portland and by Los Angeles, when *People Magazine* gets the cover shot, **Tom Petty** is comfortable

with, and excited about, his new Gibson RD 77 active-electronics guitar.

Worked for me.

My job was to negotiate major artist endorsements for Gibson guitars and Moog synthesizers, and to distribute prototypes from both companies to big name players around the globe for research & development feedback. For being good R&D Santa would

other to **Jeff Lorber** who launched a successful career as a recording artist.

I took care of my homies.

I remember meeting **David Leiken** over the phone for the first time in the mid 70's, when he yelled at me, after I referred to **Pleasure** as a "local band" while trying to give them some free Moog equipment for a national tour.

A short while later, I ran afoul of Leiken again, backstage at the Paramount Theater at a **George Benson** concert he was promoting. George, a longstanding Gibson player, was about to make a deal with the Ibanez company in Japan and he wanted a last minute, on the record conversation with the Gibson company, which was me. So there we were in the dressing room, George in my face for over an hour while David's VIP guests, there to meet the Star, sat ignored.

Lucky for me Leiken doesn't hold a grudge.

A couple of months later the New York office informed me, that after 8 years, I would be moving to the offices in Chicago to handle the growing responsibilities of the Norlin product group artist roster.

Pass...

By now, used to the humming activity in the basement studio below, where **Tom Grant** and **Richard Burdell** record commercials by day and indie film producers put soundtracks on their features at night. Where I have just signed a contract to manage **Johnny & The Distractions**, and I already have Capitol interested.

Chicago would just not work for me, I'm much too accustomed to the laid back Portland band culture that has musicians from all genres collaborating on a whole new bag called "original music". After all, I know all the names and have all the numbers and the music industry is done over the phone and through the mail, right?

So, I told Norlin, I think I'll just stay home and do it.

Instead of publishing music industry propaganda for a corporation, I'll publish music industry propaganda for a community of recording artists.

Before I came home to Portland and scored the Norlin gig, I worked for a year at **Billboard** magazine in Nashville. Nashville is basically, a run down little town the same size as Portland with, believe it or not, a greater average annual rainfall. Working with BB's connections in such a small town made it easy to see how the Nashville music industry infrastructure was assembled.

First came an insurance company that owned a



Standing w/guitar Bob Moog, Les Paul. Kneeling I. Buck Munger, 1978.

pick out a cherry Les Paul, or a Dove or a Ripper bass or a hot-rodded MiniMoog and send it to you, gratis. Or, if you were really good, maybe build you a one of a kind Texas-shaped Gibson guitar with custom electronics by Bob Moog.

ZZ was tops, even back then.

Once in a while you got a piece of musical instrument history from Portland.

In 1976 the first six polyphonic synthesizers in the world were shipped here from Moog and re-routed to **Herbie Hancock**, **Chick Corea**, **Ray Charles** and **Stevie Wonder**. Two other Polymoogs stayed around town, one falling into the hands of **Tim Gorman**, who went on to tour with the Who, and the



# D TURNTABLES

BY BUCK MUNGER

radio station that had a regional live music radio show that drew the audiences to Nashville to see the acts live.

Then came the pickers...

In the beginning, **Music City News**, a small magazine owned by Opry star **Faron Young**, documented the town's 16<sup>th</sup> Avenue South working scene and eventually became the best source of information for the record labels and national media.

Music City News always had the dirt.

When traveling for Norlin I had always explained I was from Portland, Oregon where "Louie Louie" was recorded, and it always met with a smile of recognition, as if, any town that was the home of a hit *that* big must be a very music-friendly place. No matter who you were or what your musical bag, everybody had heard "Louie Louie".

So, in December of 1979, I decided to publish a music trade magazine named in honor of Portland's greatest hit, "Louie Louie".

Two Louies would get the dirt.

We opened offices in the Governor Building with a view of the Hawthorne Bridge but soon moved to 1719 NW Overton, closer to our production facility and right down the hall from film and graphics artist **Jim Blashfield**. Two Louies Magazine, in the beginning, was much the editorial vision of **Al Schwartz**. Al was a printer's son who had been an Associated Press photographer in New York and taken the famous shot of **John Lennon** on the courthouse steps when Lennon was busted for pot. Al had real rock-n-roll credibility. He also did the posters for most of the bands in town so the foot traffic in the Two Louies offices was tremendous. Every month, the night before we went to the printer the word went out and band after band and their friends would stop by to read the flats taped outside on the hall wall for scoops and plugs. "Here we are, dude!"

All-nighters: month after month.

If pictures are normally worth a thousand words, ours were always worth at least 2K. Why 2K? Photographers **Gus Rapoport**, **Michael Moran**, **David Wilds** and **Pat Snyder** contributed images that immediately separated Two Louies from the competition.

In twenty years of publication we've employed a number of graphics artists but **Kim Roadruck** contributed the existing layout design and original art for most of the logos still in use.

Two Louies operates by Billboard's definition of a music trade publication. BB Publisher **Hal Cook** defined the trade magazine's role in the music indus-

try as, "... in business to create business." From the beginning Two Louies started getting involved in making things happen. When the word came back that Geffen Records had signed Seafood Mama and that is was a Two Louies' turn-on that made it happen, we were ecstatic. My tip to call Peter Burke in Los Angeles had led to a publishing deal and a subsequent signing by David Geffen's new label. At the



ZZ Top fishes the Columbia, 1986.

time, I heard vague rumblings that Peter had taken advantage of rookie manager J. Isaac, but standing in the glow of my platinum record, I didn't want to believe it. Since then however, I have learned that was indeed the case. After Quarterflash, Burke represented a whole list of Portland artists but was unable to get one single song cover or record deal for any of them. To all the people I told to call Peter Burke, I apologize.

A couple of years later I flew to Los Angeles to pitch Billboard the idea of a **Spotlight On Portland** issue which would come out to coincide with the first PMA "Mayor's Ball" in 1986. The Billboard editors had me assign the writers to cover the Portland scene

and I asked **Rick Waritz**, manager of Nu Shooz, to write a piece about local airplay since he had so much recent success with "I Can't Wait". Talk about timely. When Rick turned his story in, "I Can't Wait" wasn't on the charts, by the time it was published it had been on the charts 3 weeks and before it was all over "I Can't Wait" had gone to #3 on Billboard's singles chart. The Nu Shooz Atlantic album was certified Gold by the RIAA and the band was nominated for a Grammy as the Best New Act of 1985.

## Great Moments In Two Louies History

In 1985, **John Entwistle** visits Portland before a Who tour to get outfitted with Sunn amplifiers. He uses the Two Louies studio to try the gear out. After an afternoon of Remy Martin Cognac and gear tweaking the inebriated Entwistle jumps in the limo with his bass and jets to the Last Hurrah to sit in with the **Dan Reed Network**.

He burns. DRN is impressed. The audience shrieks!

The next day Entwistle visits **Mayor Bud Clark** with members of the Portland Music Association. Entwistle convinces Bud that Portland is well known in the world wide music community as an emerging market.

Bud agrees to redo his Inaugural Ball as an annual "Mayor's Ball".

## Two decades of Heroes and Villains.

Whether the Good Guys were as good as we said they were, the Bad Guys were even worse than we thought. From the beginning **Larry Hurwitz's** urban street tactics stuck out like a sore thumb in the group of artist-supportive venue owners like **Michael Mott**, **George Tahouliotis** and **Tony DeMicoli**.

Hurwitz was suspect from Day One.

Portland should build a statue of **Jim Redden** for his refusal to let the Starry Night Murder story die.

Two Louies' bad guys were more often the World Wrestling Federation kind than actual evil characters. We crusaded against the obvious conflict of interests that **Bob Ancheta** had over at KGON, when he managed **Sequel**, and they kept winning KGON contests. Other journalists picked up the story, somebody wrote a letter to the FCC and for a few months it looked like there could be big trouble for Bob. Everybody survived the scandal and **Sequel** bassist **Todd Jensen** went on to a career in the big leagues playing for **David Lee Roth**, **Ozzy** and **Alice Cooper**...

Another favorite TL Heavy, **Jim Miller**, was drug through the Two Louies campfire for awhile too. Jim

*Continued on page 32*

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Burrell Palmer  
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Tim Ellis  
Michael Allen Harrison  
Charlie DeFrank  
Ed Sullivan

Look for  
**The Billy Rancher Media Open**  
**Bowling Tournament**  
in the year 2000.

# QUARTERLY OREGON VENUE GUIDE

### Portland

**Aladdin Theater**  
3017 S.E. Milwaukie Blvd.  
Portland, OR 97202  
503-233-1994 info line  
Format: Jazz, Blues  
Booking: Mark Adler 503-234-9694  
503-234-9699 (fax)  
Capacity: 588  
Equipment: PA, lights  
Headliners: Warren Zevon, Ray  
Davies, Chic Corea, Keb Mo, Paula  
Cole

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

**Ash Street Saloon**  
225 S.W. Ash Street  
Portland, OR 97205  
503-226-0430  
503-227-2403 (fax)  
Format: Acoustic, Alt. Rock, Blues,  
Funk  
Booking: Donny  
Capacity: 80  
Equipment: PA, mics, lights  
Headliners:

**Bar of The Gods**  
SE Hawthorne  
Portland, Oregon 97215  
(503) 232-2037  
Format:  
Booking: Kaitlyn (503) 417-5683  
Capacity:  
Equipment:  
Headliners:

**Berbatius Pan**  
231 S.W. Ankeny Street  
Portland, OR 97213  
503-248-4579  
503-417-1107 (fax)

Format: Acoustic, Alternative, Funk,  
Jazz, Blues, Rock  
Booking: Tres Shannon: 721-0115  
Capacity: 350  
Equipment: PA, lights  
Headliners: National, Regional and  
Local acts

**The Blarney Stone**  
Southwest corner 39th & Hawthorne  
503-234-7474  
Format: Acoustic, Alt. Rock, and other  
original music styles  
Booking: Lisa Ford 360-834-1623  
Capacity: 200  
Equipment: PA w/Two Monitors,  
Three SM-57 mic's, Lights  
Headliners: X-Angels, Dave Carter/  
Tracy Grammer, Mobius and many  
more.

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

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

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



Hornbuckle, Jay "Bird" Koder

**The Country Inn**

18786 S.W. Boones Ferry Road  
Tualatin, OR 97062  
503-692-2765  
503-691-2675 (fax)

Format: Blues

Booking: Sunny

Capacity: 150

Equipment: none

Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

2140 N.E. Sandy Blvd.

Portland, OR 97213

503-234-3535

503-232-7719 (fax)

Format: punk/alternative rock

Booking: Joel (503) 817-2060

Capacity: 307

Equipment: PA, lights, sound engineer

Headliners: National, Regional and Local acts

**Gemini Pub**

456 N. State Street

Lake Oswego, OR 97034

503-636 9445

503-636-9445 (fax)

Format: Blues, Jazz

Booking: Randy Lilya 503-556-0405

Capacity: 170

Equipment: lights

Headliners: Robbie Laws, Curtis Salgado, Leon Russell, Jim Mesi

**Green Onion**

15 S.W. 2nd

Portland, OR 97205

503-227-2372

Format: Middle Eastern, East Indian, Reggae, World Music

Booking: Susan

Capacity: 180

Equipment: none

Headliners:

**Green Room**

2280 N.W. Thurman Street

Portland, OR 97210

503-228-6178

503-228-5068 (fax)

Format: Acoustic Folk, Rock, Bluegrass

Booking: Declan

Capacity: 100

Equipment: PA, board, monitors, 1 mic

Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

**Jazz de Opus**

33 N.W. 2nd Avenue

Portland, OR 97205

503-222-6077

503-224-6631 (fax)

Format: Jazz

Booking: Haley

Capacity: 50

Equipment: Piano & speakers

Headliners: Mel Brown, Thara Memory, Kelly Broadway.

**Jimmy Mak's**

300 N.W. 10th

Portland, OR 97209

503-295-6542

503-279-4640

Format: Jazz, Blues

Booking: Jimmy

Capacity: 95-165

Equipment: none

Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet, Thara Memory

**Laurelthirst**

2958 N.E. Glisan Street

Portland, OR 97232

503-232-1504

Format: Blues, Folk, Acoustic Rock

Booking: Bill Leeds: 236-2455

Capacity: 100

Equipment: PA

Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

**Metropolis**

311 S.W. Washington

Portland, OR 97205

503-223-7515

Format: 70s & 80s Retro

Booking: Rami

Capacity: 500

Equipment: PA, lights

Headliners:

**Mt. Tabor Pub**

4811 S.E. Hawthorne Blvd.

Portland, OR 97215

503-238-1646

Format: all styles

Booking: Peggy 503-232-8813

Capacity: Main Room 339

Acoustic Room 72

Equipment: PA, Lights

Headliners: Buds of May, Omar Torrez, Fernando, Ezra Holbrook, Steve Smith

**The New Paris Theatre**

SW 3<sup>rd</sup> & Burnside

Portland, Oregon 97204

503-224-8313

Booking: Senor Frogg (503) 236-7745

Format: Punk/Gothic/Industrial/After Hours Dance

Headliners: Written in Ashes, Grindstone, Mobius, Monkey Fur, Soy Futura, Sumerland, Good For Nothing, Honey Rider, Mortal Clay, Faith

## LET'S CUT TO THE CHASE, SHALL WE?

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*Continued on page 30*

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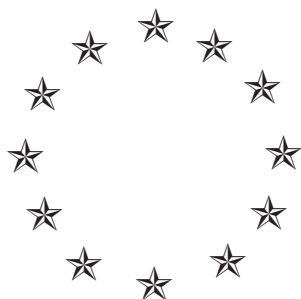
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## QUARTERLY OREGON VENUE GUIDE

*Continued from page 29*

& Disease, Fuckpriest Fantastic

### Ohm

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

### The Rabbit Hole & Mad Hatter Lounge

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

### The Red Sea

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

### Roseland

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

### Roseland Grill

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

### Satyricon

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

### St. Johnis Pub

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

### Tonic Lounge

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

### The Jazz Bar at Sweetbrier Inn

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

### Tillicum

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

### Tug Boat Brewery

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



Rob Blakely

**Trails End Saloon**

1320 Main Street  
Oregon City, OR 97045  
503-656-3031

503-656-7872 (fax)

Format: Blues Tuesday-Saturday  
Booking: Randy Lilya (503) 556-0405  
Capacity: 150  
Equipment: P.A., lighting  
Headliners: Little Charley, Paul DeLay, Duffy Bishop

**Vicis Tavern**

10901 S.E. McLoughlin  
Milwaukie, OR  
503-653-9156

Booking: Lynn  
Format: Original music-Rock  
Capacity: 100

**White Eagle**

836 N. Russell  
Portland, OR 97227  
503-282-6810  
503-282-0842 (fax)

Format: Various (no punk/techno)  
Booking: McMenamins/Jan 503-249-3983 x 497

Capacity: 110  
Equipment: P.A., mics, Lighting, Some in-house sound assistance  
Headliners: Buds of May, Steve Bradley, Jerry Joseph & Jackmormons, Jeff Trott, John Bunzow

**Salem**

**Tommy John's**

248 Liberty Street  
Salem, OR 97301  
503-540-4069

Format: Rock, Alternative, Funk  
Booking: Dennis Ayres  
Capacity: 150  
Equipment: 6 channel PA, no mics, lighting  
Headliners: Xing, Jesus Presley, American Girls

**Westside Station**

610 Edgewater N.W.  
Salem, Or 97304  
503-363-8012

Format: Classic Rock  
Booking: Donny  
Capacity: 100  
Equipment: PA, lights

**Corvallis**

**The Peacock Tavern**

125 S.W. 2nd Avenue  
Corvallis, Or  
541-754-8522  
Format: R & B, Alternative, Acoustic  
Booking: Randy: 503-556-0405

Capacity: 350, 275  
Equipment: PA, lights  
Headliners: Linda Hornbuckle, Rubberneck

**Albany**

**The Venetian Theater**

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

**Eugene**

**Good Times**

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

**John Henry's**

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

**Wild Duck Music Hall**

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

**The WOW Hall**

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

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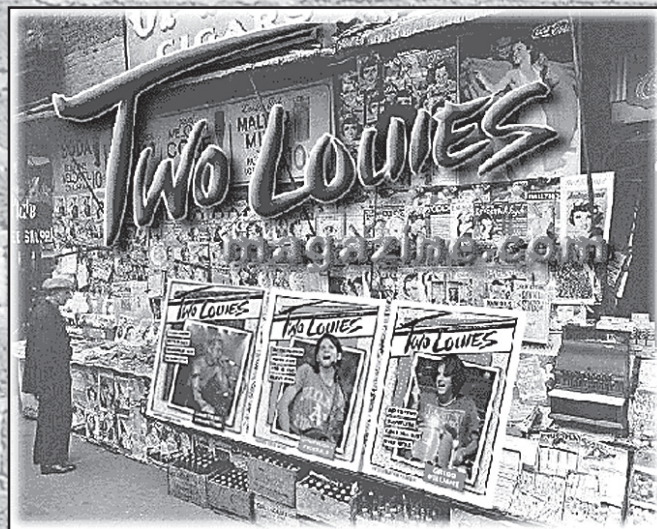
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# AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 27

was the first President of the Portland Music Association. In 1987 he suffered a Captain Queeg-like meltdown on the bridge of the Mayor's Ball, when he demanded that the power be cut off to the main stage, because the show was running past midnight and the union stage hands would be getting overtime. Those of us more attuned to the Artist Relations aspects of inviting a Geffen recording act to fly home to Portland to headline this charity event for free- then to have the plug pulled in the middle of the set...dis-sented.

His order refused, President Miller lost his temper and ran screaming through the Coliseum looking for a production person who would kill the power. None would. When he tried to get on stage with the band, to tell them to quit, stage manager Bill Phillips instructed Wade Varner to physically block his way.

Queeg, barred from the bridge. The Caine Mutiny in front of guests. Black-n-Blue finished their set.

President Miller left the building.

Jim's picture started appearing in Two Louies with his head cut off and continued references to his loss of face in front of the dignitaries backstage at the Coliseum.

Within months, both Mr. Miller and I were out of the Portland Music Association.

More heroes remembered.

John Wendeborn, the early esteemed music critic of the Oregonian knew from the beginning that something extraordinary was happening in local music circles. He gave the homies credibility when no one else would. John got sacked after being ratted out by another writer, for reviewing a show he didn't attend. The rival didn't get Wendy's job, thank goodness, and paid his karmic debt later by having to write a biography of Garth Brooks.

Bart Day showed up early at the Two Louies to offer the only free legal advice column in the music business. Studies show that regular readers of Bart Day's Legal Ease column are 99% less likely to commit a fatal career error, than say, readers of the Rocket.

Even now, after Ibanez can't give away a George Benson model guitar, David Leiken is still the prime mover in the local music industry. Running the Roseland Theater and the Roseland Grill, managing acts, administering publishing rights and releasing bands on his own label, Lucky Records, David does it all. Leiken's Double Tee Promotions is still one of the largest promoters in the West and David was instrumental in getting the Mayor's Ball off the ground. He's

currently a principal in the move to create an Oregon Music Hall of Fame. He doesn't get enough credit because he's a gruff old curmudgeon who is bad about returning his phone calls.

Coming in 2000..

I'll be glad to get back to digging the dirt next month.

There's some big stories brewing. The name Portland comes up a lot in meetings at Capitol Records these days.

Everclear changes direction.



Capitol CEO Roy Lott lights the Christmas tree with Meredith Brooks, 1999.

Frontman Art Alexakis' solo album, "Arthur" is off. Art plans to re-record the entire project as an Everclear release, to be followed fairly rapidly, by a harder edged record. The material that had been slated for Art's solo album is thought to be more "pop" than standard EC fare. Alexakis plans to introduce his own label, Popularity Records, after the first of the year.

Meanwhile, former Everclear percussionist Brian Lefeldt twists slowly in the wind, awaiting his criminal court date in Texas, where he is charged with Felony Assault With Injury. The alleged assault arising from an incident at an Everclear concert where a woman threw a bottle of water on the stage and when she came forward, after a challenge to identify herself, Lefeldt poured a cup of water on her. She then rushed the stage "swearing, and grabbed my sock garter, so I jerked my leg away, and that's what they're calling the 'assault.' It's all bullshit," says Brian.

The woman has also named Art and Brian in a civil suit. "When she finds out Art didn't have anything to do with it and I don't have any money, it'll all go away."

Brian is just pissed that the story has smeared his good, if rowdy, name. "Rolling Stone was totally wrong in their coverage, the first time especially. They've have had it out for Art since the beginning and I'm just getting the fallout."

The two-edged sword of fame...

"It's a drag to finally see your name in Rolling Stone and have it be for something like that, especially when they have the facts completely wrong."

Brian says throughout the ordeal "Art has taken really good care of me. He got me a good Texas lawyer who has represented a couple of Dallas Cowboys in similar actions, so he's familiar with these celebrity lawsuits."

While Brian awaits the outcome, he's polishing up the demo for his new act "Crooked Things" which features the vocalists from Village Idiot and Thresher and the bassist from the San Francisco cult band, Grotus. Brian plays drums.

Promotion heads will roll.

So far, The Hipoisie are right about Deconstruction. No sign yet of Meredith Brooks' second effort for Capitol on Billboard's charts. A 30 megaton blitzkrieg of television appearances including turns on The Tonight Show, Politically Incorrect, The Queen Latifah Show, Rock-n-Roll Jeopardy and the Martin Short Show haven't created sufficient sales to crack Billboard's Top 200.

Has the label given up?

Right...the December 11<sup>th</sup> Billboard shows Capitol president/CEO Roy Lott on page eight with Meredith lighting the Capitol Christmas tree after a charity event for 300 children.

And live performance by Meredith.

Our Ms. Brooks takes her band to Nashville and the venerable Ryman Auditorium, original home of the Grand Ol' Opry, December 20<sup>th</sup>. A "Picker Alert" has been posted in Tootsie's Orchid Lounge, "Think Shania Twain, if she could play the guitar."

Meredith will be home for the holidays while Capitol promo people will be on the phones working, "Shout" the second single pulled from Deconstruction.

Then there's the Dandy Warhols album in the can for Capitol, with no release date set yet, what's up with that?

These stories and more, in the year 2000.

LL



# Jammin'

WITH ANICEE L. COCHRAN

Continued from page 22

time after the new year and is very upbeat about the change. Along with Markus, elder brother, Rob Faliano has made the decision to leave Mobius. I have to say, out of all the changes that have been taking place lately, this one truly makes this writer a sullen grrl. Rob has a very distinct voice and whoever is chosen to take his place has some pretty

fan. Look for the new line-up soon. December 18th marks a monumental bon voyage for two reputable names in our northwest music community. Thrillbilly and Gravelpit will both be bidding us a fond farewell that evening at Berbat's Pan. It's reported that certain members of Thrillbilly are relocating to Texas. I haven't heard word as to what the rest of the members will be doing afterward. Gravelpits bye-bye is a bit different. Apparently there is another group with the same name floating about and the Rose cities Gravelpit has been handed a cease and desist order on the name. Rumor has it that the band will continue with a new name, but nothings been confirmed as of yet.

In other news, Gavin Bondy (Trumpet/Pink

**"Any Tilting At Windmills fans out there? You may recall the band as being a huge favorite over at the Ash Street Saloon a while ago, but then one day they just disappeared. Well, there has been a partial line-up change and so forth, but the band is back in action and now known as The Freemartins."**

big shoes to fill (to audition you must be a size 14. Ha ha ha!). The band has already started searching for a replacement for Rob. If you're interested, please contact Mike Krum via email at: [mobius\\_havgun@msn.com](mailto:mobius_havgun@msn.com). Along with Rob's departure, the band has recruited Crystal Warner (Bad Girl Promotions) as their Publicist. Crystal also manages Point Five Past and reports that the band is about to release their first full length CD very soon. Way to go Crystal! Suplex has also undergone a line-up change. They recently found a bassist by the name of James Partch and second guitarist/keyboardist, Jason Begin (Christie Front Drive). The band also recently released a split 7" with the band Mars Accelerator. To finalize the line-up news let's talk of the ever so authentic, Lava De Mure. It seems as though the band has had an interesting run of events recently, but they're quite happy with the turn out. Jason Kemp left the band to play bass for Atom Sane, and Kevin Goldsmith left to focus more attention on parenthood. The band has once again recruited Wade Martin on Guitar. Martin was the groups original guitarist and left the band for the same reasons that Goldsmith recently had, but now he's back with the group and they're working well together. The group has found a bassist in the likes of Victor Hoornstra (a member of the Cacophony Society). In the process of all these changes, the band has also added a new instrument to their entourage. Joel Hansen has joined the band on keyboards. The band met Joel when his former band (Cerulian Winter) added them to a bill at the Satyricon in April. His band broke up shortly thereafter and he became Lava De Mures biggest

Martini) has branched out with former Pink Martini vocalist, Khilmoney Downs to form a side project called Washing Waldo Woo. Local performer Mel Kubik says "This band marries late 20's and early 30's swing with Hendricks and Clapton style guitar sounds. It creates a strange vintage vibe with a postmodern twist." Gavin is not leaving the big Pink, just "expanding his horizons." Any Tilting At Windmills fans out there? You may recall the band as being a huge favorite over at the Ash Street Saloon a while ago, but then one day they just disappeared. Well, there has been a partial line-up change and so forth, but the band is back in action and now known as The Freemartins. Be on the look out for live shows by the band very soon.

In web news, now that Slowrush is on the national label circuit, their official site can be found through the Epic Records website. On that site you can click the "Official Fan Site" link and go to the newly redesigned original site for the band. The site was just recently revamped by local drumming icon, Kevin Rankin (Rankin Art Design)

Well gang, if I was talking, I would be out of breath, so I think I shall take my leave from yet another fabulous issue of the grand Two Louies. Keep in mind that if I don't know about it, I can't write about it...so if you have news, comments, complaints, etc....drop me a line at: [poolgrrl74@uswest.net](mailto:poolgrrl74@uswest.net)

"Remember That Depth Is The Greatest Of Heights" (Fiona Apple)

LL

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Mt. Tabor Theater: Flatland/Heywood

Mt. Tabor Acoustic Room: Ezra Holbrook

Thursday, December 9th

Mt. Tabor Acoustic Room: Dave Stoops/Joe

Bosco

Friday, December 10th

Mt. Tabor Theater: Workman Project/Melody

Guy/Say Uncle

Saturday, December 11th

Mt. Tabor Theater: Groove Juice/KDB/

Freedom Funk Ensemble

Thursday, December 16th

Mt. Tabor Theater: Big Folk w/members of

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Friday, December 17th

Mt. Tabor Theater: Kerosene Dream/Omar

Torrez

Saturday, December 18th

Mt. Tabor Theater: Girls!Girls!Girls! w/

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Blue

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*Billy Rancher, 1982.*

photo Gustavo Rapoport



# Oregon Litho

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# SKINNY WHITE SHOULDER

BY DENNY MELLOR

## GREETINGS MUSIC MAKERS!

A musician friend of mine with the blues once called me "A skinny white shoulder to lean on." From now on, I'll be here every month, so feel free to lean on me.

I recently ran into Greg Shadoan (Zipper, Sequal) while I was doing a gig in Waterfront park. Greg now owns Echo Canyon Sound a great new live music sound company based in Portland.

Along with supplying great equipment on stage, Echo Canyon also shows up with great people on and off stage to help the show run as smoothly as possible. During the three-day event we had no delays, feedback, bad attitudes or any other of the usual problems that can occur, especially when you only have a few minutes to change bands and equipment. Good Luck Echo Canyon!

Oh yeah, I spoke to my old friend Walter Watson (one of Seattle's Best Live Music sound engineers), and he has offered to compile "valuable data" on the emerald city's music scene and various up and coming Zooper Starz. Hey! what is it with those sound guys anyway? They always seem to get more \_\_\_\_\_ and always have plenty of \_\_\_\_\_!

**"However, the highlight of the gig was when Tommy Smothers stood on one foot directly in front of the band with a beer in one hand and a Yo Yo in the other while continually distorting his facial features until we all blew it."**

I know you are all completely sick of hearing about the NxNW Texas Crew Party Especially if you were not one of the chosen ones. (just crash it next year-oops sorry Buck). But I would like to thank Michael Esquire and Kevin Sons for cookin' up that Nice n' Tight rhythm section, Joely Pazzoli for blowin' great harp notes including all the songs in minor keys (how he do dat?), and of course Kelly Roberts you've probably spotted expertly placing fine music equipment precisely where it belongs on stage at many of the bigger shows in the north-

west (keep those passes a coming Kelly ). The last time I talked to Richard Cousins (the Robert Cray Band, Etta James, Albert Collins, Curtis Salgado) he told me he moved to Switzerland

because the Bay Area was boring him, however as I understand it he has been quite busy recording with European blues bands and inviting everybody but me over to play with them. We were lucky enough to have Billy Triplett run sound for us in Pioneer Square last month and he reports that Richard is doing well. Richard is one of five friends from my high school class who have Grammy's!

Hey! Speaking of famous musicians if you ever want to rub elbows with "Royalty" try to get booked at the Fred Meyer Challenge. The last time I played the VIP event (usually the night before

the tournament starts) we got to play for Stephen Stills, Glen Fry, Hootie and all the Blowfish, Keven Sorbo and a few other cool famous dudes like Arnold Palmer.

When Stephen Stills ignored one band members hail for his attention, we thought we were being shunned but later found out Steve is now quite hard of hearing and he later apologized and signed an autograph. (Wear Those Ear Plugs Folks).

However, the highlight of the gig was when Tommy Smothers stood on one foot directly in

front of the band with a beer in one hand and a Yo Yo in the other while continually distorting his facial features until we all blew it in the middle of a fairly complex steel drum tune

7a.m. Monday October 29th..... Wake Up Now!.....School Gig!

300 Screaming Kids!

Tired, But Willing

Well, that's pretty much my state of mind at this very "un-musician" like hour of the day, however being involved with the Young Audiences "Run For The Arts" program is an opportunity way too cool to screw up.

As we all know, the powers that be have decided it's time to install video cameras, metal detectors, security doors in public schools. And I must admit these are probably necessary precaution's in today's world. I also do not want to suggest that music can stop violence in schools, however I've noticed that as budgets get tight, most of the money is directed towards basic academic or high tech education instead of the



*The Batz; NxNW rhythm section.*

arts. So in order to supplement the schools obviously dwindling music and arts budgets, the Young Audiences Program enlisted the assistance of guess who? The kids.

Each child signs up as many neighbors, grandparents or whomever to donate a little cash for each lap that kid runs during the Run for the Arts day at their school. The past couple of years I played the kickoff event which included Bud Clark, Alberto Salazar, Japanese Drummers and lot's of media, good vibes and parents.

We also have been lucky enough to be invited into schools all over Oregon and Southwest Washington to perform an interactive assembly developed by well known Portland area Musician, Educator Dr. Jay Harris. However as much as we enjoy this opportunity, we also realize that the real tough part has been forced on the kids. Collecting the sponsors money is always a job, and sometimes requires several attempts.

At that age what subjects did you enjoy most? Math? English? Social Studies? Come on! Give these impressional little minds something fun and socially useful to look forward to at school. Do we really have to have the kids themselves knocking on our doors asking for school budget money.

It makes you think though...Who's Teaching Who?

LL





# Live and Recorded Reviews

by Fran Gray

## The Robert Rude Band- Live

The elegantly rough and tumble craftings of the Robert Rude Band sailed blissfully through Seges Artbar for their NxNW showcase. The refined "Rude Band" surrendered a blistering set of mouth watering rock and pop anthems to an influenceable NxNW crowd.

Rude's songs flip through the archive of his life's experiences. Backing these beauties, the band's new drummer Bevan Hurd along with long time "Rude" bassist Ken Broadfoot delivered a booming rhythm section that was as finely tuned as a balanced and blueprinted motor.

The show was juggled over to Seges Artbar after the unexpected closing of Studio 315 and the subsequent displacement of the 15 NxNW performers scheduled to showcase there. Gambling with the audacity that only a band called "Rude" could possess, they slipped into the reggae venue by opening their show with a song that was their own version of reggae. After all, it is an artbar.

\*\*\*

## Kerosene Dream "Such Is Life"

Jetstar CD

Mrs. O' Learys cow burned down the entire city of Chicago with Kerosene.

Kerosene Dream might not have quite the same impact on Portland, but they certainly are illuminating. Fired by traditional elements, their CD Such is Life generates a warm friendly glow. With a rootsy, guitary country-tinged rock flare, Kerosene Dreams music is full of positive energy that doesn't offend any of your senses, but doesn't put you to sleep either. Their songs infiltrate the memory like spirited lyrical apparitions. Sometimes lending themselves to the country rock sound of the Marshall Tucker band other times reminiscent of current pop bands like Bare Naked Ladies, they are a way user friendly band.

Track #1, Come Undone, with its toasty guitar licks, layers of rising harmony and snappy key changes tastes as good as homemade bread. But nearly every track On Such Is Life is just that good.

While so many bands today rise and fall by the wayside trying to pave new trails with alternative

sounds, Kerosene Dream strives only to be what it is using yesterdays fuel to empower progressive musical ideas.

\*\*\*

## Dizzyfish

Self titled, EP CD

Independent release

This four song project is CD Haiku, the music is liquid with a trace of U2/

Up from the musical ocean's abyss and onto an EP called Dizzyfish/

The lingering current that flows from this music is more than words can express/

The lyrics go deeper than the sea itself, I ask you what fish could do this?/

It's a Portland pop-rock band that caught my attention/

I write in Haiku they are worthy of mention :

WASHED BY THE OCEAN

A SOFT STONE, SMOOTHLY POLISHED

POINTS THE WAY BACK HOME

Translation: This Band Rocks

\*\*\*

## Dave Nachmanoff-Snapshots

CD-Troubadore Records

The homespun tales of artist singer and songwriter Dave Nachmanoff are both endearing and thought provoking. His live CD entitled *Snapshots*, highlights his accomplished musicianship and finely honed lyrics while the project radiates with the warmth of his personable stage presence. With some songs presented as choice fingerpicked, or strummed guitar delicacies, and others as lulling arpeggiated piano arrangements, the music is complete present-

ing only irony in the fullness of its simple production.

Nachmanoffs subject matter spans a wide range. In track 3, "A Cautionary Tale," he runs through the minor adjustments and changes that occur when a stray dog unexpectedly adopts him. This light-hearted song describing how his dog Fender came into his life by jumping into his car is hilarious, while cut 5, "Im From Nowhere" is a sobering story about a girl who travelled with her family so much as a child, that she wasnt able to form lasting bonds of friendship with anyone. The musical ground that seems to move Nachmanoff most is acoustic, but his songs are ablaze with energy that could stand up in most any venue.

\*\*\*

## Richmond Fontaine-Lost Son

CD-Cavitysearch

Willy Vlautins punk-country, genre-disobedient style and straight forward story telling are punctuated by the rustic folksiness of his voice. Its an inviting contradiction that makes Richmond Fontaines CD, "Lost Son," a compelling listen.

In "Savior of Time," Vlautins lyrics are more like a personal letter or diary excerpt with a hookline. "I put concrete blocks in my truck/ Because it had been snowing for days/ She had called me from the hospital/ Barely understandable/. Vlautins dusty voice and mournful lyrics resonate against the irony of thundering guitars and gently wistful choruses.

With an anointing of generous amounts of guitar energy, "Ft Lewis" sways back and forth in a dreamlike country blur with whining pedal steel licks, boom chuck drums, and slam, slam "pile-driver" guitars. The drastic energy gradients between the punk and country segments make sense in a nearly indescribable way as if ordained by a higher musical intelligence.

Richmond Fontaine is one of those examples of a handful of people that found each other and actually belong together. "Lost Son" mingles and intertwines styles in a blissful musical dance, in the ballroom of a genre-free universe.

LL

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Sat Dec 4 <b>21 and OVER</b> <b>PIPE DREAMS</b> <b>MANIFEST</b> <b>8 GUESTS</b>	Sat Dec 11 <b>FADE OUT</b> <b>BUSINESS</b> <b>SUIT GUY</b> <b>D-13</b>	Sat Dec 18 <b>Dead Red Head</b> <b>Chronic</b> <b>Stand Off</b> <b>Defekt</b> <b>Make Shift</b> <b>Enemity</b>
Thu Dec 9 <b>No Evil Star</b> <b>Suburbia</b> <b>Red Line Six</b>	Thu Dec 16 <b>Faith and Disease</b> <b>Soy Futura</b> <b>and Guests</b>	Fri Dec 31 <b>New Years Eve</b> <b>Manifest</b> <b>No Idea</b> <b>Fistfull</b> <b>Royalty Wears Thorns</b>

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# LEGAL EASE

Continued from page 21

the statutory royalty rate mentioned above [seven and one-tenth cents (7.1 cents) per song for each record sold]. Furthermore, the paperwork involved is less cumbersome than going through the compulsory license procedure discussed above.

For these reasons, most people (when releasing records containing a "cover" version) choose to go through Harry Fox or the music publisher, rather than utilizing the "compulsory license" procedure discussed above.

Now, more about the specifics of dealing with publishers and The Harry Fox Agency.

## THE HARRY FOX AGENCY

The Harry Fox Agency, located in New York City, grants licenses on behalf of approximately 3,500 publishers, including almost all major publishers. If you wish to obtain a mechanical license through The Harry Fox Agency, the usual procedure is to contact them and ask them whether they administer the rights for the specific song(s) which you want to "cover." If they administer the rights to the song(s), they will send you the necessary forms to fill out.

You should contact The Harry Fox Agency as far ahead of the release date as possible, since they are usually very slow in processing the forms. The contact information is: The Harry Fox Agency, 205 East 42nd Street, New York, New York 10017; Telephone number (212) 370-5330. Or go to the Harry Fox website, where you can get miscellaneous background information on mechanical licenses, and also where you can download the Harry Fox mechanical license request form. (Address: <http://www.nmpa.org/>).

When you are going to be recording "cover" versions of multiple songs, it is often simpler to go through The Harry Fox Agency, because by doing so you may be able to obtain mechanical licenses for multiple songs by going to only one source (i.e., The Harry Fox Agency). It is not unusual to find

that all of the "cover" songs being recorded can be licensed through The Harry Fox Agency. The more "cover" songs there are going to be on a record, the more trouble you may be able to save yourself by first trying to obtain a mechanical license for as many of the "cover" songs on the record as possible from The Harry Fox Agency.

Incidentally, it is unlikely that The Harry Fox Agency will agree to a royalty rate lower than the statutory rate mentioned above.

## MUSIC PUBLISHERS

If you find that The Harry Fox Agency does not handle the rights for the song(s) you're interested in, or if you want to try to negotiate a lower royalty rate than The Harry Fox Agency is requiring, or if you need to get the mechanical license issued quickly, you may wish to contact the music publisher directly.

You can locate a music publisher by looking at the record packaging for a previous recording of the song, and determining the name of the publisher of the song and which performing rights agency (BMI or ASCAP) the publisher is affiliated with. If, for example, it is BMI, you can then call BMI to get the telephone number of the publisher, and contact the publisher directly to discuss negotiation of the license. [ASCAP's telephone number is (323) 883-1000, and BMI's telephone num-

to deal with you directly and will require you to deal with the Harry Fox Agency instead.

## CONCLUSION

In short, there are basically three ways that you can record your own version of a previously released song: (1) By following the "compulsory license" procedure; (2) Obtaining a mechanical license through The Harry Fox Agency; or (3) Obtaining a mechanical license from the music publisher.

Obtaining a license from The Harry Fox Agency or the music publisher is usually more convenient than the compulsory license approach. On the other hand, it is occasionally not possible to obtain a mechanical license from the Harry Fox Agency or the publisher, in which case the "compulsory license" approach will be your only option.

These mechanical licensing procedures are cumbersome, and even a little intimidating at first. But you will find that after you have gone through this process once, each succeeding time will be easier and easier.

**Editor's Note:** Bart Day is a Portland-based entertainment attorney in private practice. He is also the co-owner of ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA represents various record labels and independent music publishers for purposes of li-

**"The Harry Fox Agency, located in New York City, grants licenses on behalf of approximately 3,500 publishers, including almost all major publishers."**

ber is (310) 659-9109.] You can also obtain the same information from the websites for ASCAP and BMI.

Most publishers will not agree to a royalty rate lower than the statutory rate mentioned above, unless you have a substantial sales history. Even so, I have often found publishers to be more flexible and negotiation-oriented than The Harry Fox Agency.

By the same token, many publishers represented by the Harry Fox Agency will not be willing

censing music for film, television, commercials, and computer games.

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

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

LL

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# In the MIX

Continued from page 20

Because he's got everything it takes to be mesmerizing: vocals, image, sense of humor, looks, physique, drama, delivery & he wears Calvin Klein.

Because she's got that certain something that makes you remember her on stage and she knows how to work a crowd. Plus, she plays guitar pretty dang good.

**Worst Front Man/Woman & Why:** Sorry, I'm not out to hurt anyone's feelings...but ask me in private.

**Best Indie record Label & Why:** Cavity Search and Crave Dog Records because they've got good heads on their shoulders and they know how to work their artists.

**Worst Record Label & Why:** Undercover, Inc., and T/K Records for folding without notice and leaving their staff screwed.

**Best Recording Studio & Why:** Jackpot Recording Studios/KAOS Recording Studios/Red Carpet Treatment Recording Studios. Because musicians can't get enough of them and they go back for more.

**Worst Recording Studio & Why:** All those ones set up in basements and bedrooms because you people are too cheap to get a real pro to work on your projects.

**Best Live Music Venue & Why:** Roseland Grill, because I met Jackson Browne there and you can play chair hockey on the dance floor.

**Worst Live Music Venue & Why:** Cobalt

Lounge. Snobs, snobs, snobs and more snobs.

**Most Fashionable Band Chick:** Gina Noell, Love Nancy Sugar. Because her wardrobe reads like a who's who in Vogue Magazine.

**Most Fashionable Band Guy:** Rob Daiker, Slowrush. Heroin chic meets No'Feast Mama.

**Most Fashionable Band:** The Brainwashers. Because they don't have to work hard to look good.

Congratulations to all winners and losers. (Please note, these awards are given for entertainment value only. No cash or prizes will be awarded. Now get outta here.)

See How They Run

cal flailing, coupled with clever, cutting, original material is sure to groove a good sized niche into Portland's well-established punk rockabilly scene. They've opened for big shot acts such as Ronnie Dawson and Mojo Nixon so far and they'll be releasing their first full length CD in early Spring of 2000. Currently, you can listen to their cover (Repo Man by Iggy Pop) on Blood Red Vinyl's B Movie Compilation CD as well as on a Last Chance Records' Dead Moon compilation tribute with the cut, "Goin' South." The Hounds also have a recent 7" out on Tombstone Records featuring original songs, "Dan" and "Time and Money." You can catch the hounds at the Tonic Lounge on Saturday, December 4<sup>th</sup> with The Questions.

Another band to add to that Feel Good List are Canada's own Clumsy Lovers. I've noticed they make it into Portland about once every month or two. They've got the whole

---

**"The New Paris Theatre, risen like a phoenix from the ashes, appears to be heading into the new millineum in all-balls full throttle. Owners Hugo Obele & Larry Lowery are the force behind the club's new façade."**

---

They got it goin' on in Eugene. The Asthma Hounds have welcomed Bob Becker as their new drummer. Some of you might know that Bob also drums for Eugene surf band, The Brainwashers. The Hounds, led by guitarist/vocalist John Pankl, are turning out to be one of my favorite performing bands. They're a hard-rockin', gas guzzlin' punkabilly unit with a real flair for the nitty gritty, the down and dirty. Grinding, frenetic lead guitar (Pankl), thumpin' punky bass (Tim Kinney) and Becker's added dementians on drums makes for one tight-ass get-up and shake-it-loose sound. Pankl's intensely psychotropic vocal delivery and physi-

bluegrassy-celtic-acoustic thing going on, but then they also add a slightly prominent taste of punky and tattooed sound. When I saw them last month playing to a nearly-packed house at Kell's (Alan Glickenhauz stood in on the gig with his Jetson'ish white electric fiddle and added some beautiful and understated accompaniments to the fiddle-chick's lead), I thought they were a Portland band, because not only do they look like Portlanders, but they even look like Americans. Check all these guys out if you get a chance.

... 'til next time

LL

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