

OREGON MUSIC / FEBRUARY 1999

Two Louies



photo Lissa Wales

EL DISTORTO

PEDRO'S LOOSE

BAD DREAMWORKS

LITTLE SUE

TODD JENSEN
ALICE COOPER BAND

OREGON LABEL GUIDE

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Rewind

Rewind; 1981. Sequel rules the club scene. Guitarist Greg Georgeson founded the band in 1976. Joined by bassist Todd Jensen, drummer Grant Roholt and rhythm guitarist David Wall, the band, with Georgeson and Jensen vocals, quickly became a top club draw, demanding up to a \$5 cover and regularly selling out the largest rooms.

Supported by KGON through their manager deejay Bob Ancheta and booked by Andy Gilbert's Pacific Talent the band was surrounded by the most professional support.

Sequel landed some choice opening slots for major touring acts and in 1981 Marlon McClain produced a Sequel album for David Leiken's brand new Lucky Records label.

In early '82 Todd Jensen left for 9 months to join high school buddy Tommy Thayer's band Movie Star, but came back to cut another un-released album with Sequel and stay till the group's demise in the Fall of '84.

After Sequel broke up Todd moved to L.A. and caught up with Tommy Thayer who had by then released several records on Geffen with a group of Portland guys; Black-n-Blue.

In 1988, Todd and Tommy formed American Man and landed a management deal with Kiss bassist Gene Simmons. Gene changed the band's name to Harlow and got them a deal on Warner Brothers. After Harlow, Tommy Thayer went to work for Kiss, and Todd toured with David Lee Roth.



Sequel opens for Ice House at the Paramount Theater in 1981.

Todd left Roth to join Hardline with members of Journey and Portland drummer; Deen Castronovo. They made one album for MCA.

Todd and Deen then rehearsed an album with Ozzy Osbourne.

In '94 Todd toured behind former Journey lead

singer Steve Perry. In early '96 he became the full time bassist with Alice Cooper and has toured and recorded with Alice ever since.

The original Sequel lineup reunites at the Roseland Grill, February 20th.

LL

LETTERS

Mr. Munger,

This is regarding your slugging of ElliottSmith as "Best Disappearing Act of 1998". It seems odd that "XO", an album that you refer to "sinking like a rock" has had Elliott touring Europe, Australia, the US (several times) and even appearing on Saturday Night Live.

I find it telling that the only impression you seem to have of Mr. Smith's musical career stems from Entertainment Weekly and gossip columns. You were probably too busy watching TV to notice his sold out LaLuna shows. Oh well.

Larry Crane, Jackpot! Recording

Mr. Clarke:

It is a high compliment for our show D'Anse Combeau to be mentioned in the list of Oregon bands you printed in the January 1999 issue of *Two Louies*.

If you'd like to include some of our music in your compilation feel free to contact me.

We have a studio recording of Christmas music as well as several live tapes. I can describe it to you or provide dubs at your request. I'll also check with Jim Baldwin (who played D'Anse himself) for his input.

A small point: in your article you spelled our name "Danse C'ombeau." It's a forgivable mistake — we were certainly the band most likely to have its name misspelled during our brief tenure. Correct would be D'Anse Combeau.

- Jon Newton

P.S. — an academic side note —

The original spelling of D'Anse Combeau is literally translated thusly: D'Anse, "from the province of Anse," and Combeau, "a semi-solid milk or dairy product." Basically

"cheese from Anse," or "anse cheese."

Your misspelling, oddly, has a meaning as well: Danse, "an alcoholic beverage of vermouth-flavored gin," and C'ombeau "of a reddish or rouge color." Loosely, "pink gibson," or perhaps, "pink martini."

Dear Mr. Munger,

For thirty years I've been attempting to get the best, most pure guitar sound on the face of the earth. I have experimented with all types of amps, decks, stacks, speakers, phase shifters, wah-wah pedals, distortion boosters, big muff fuzz wahs, choruses, reverbs, vibratos, tremolos, and whammy bars. I have hooked all of the above effects together, and then, through a carefully documented mathematical process of elimination, combined all the possible combinations thereof, recorded them, and altered them electronically. I have analysed the sin waves of every guitar possible, and spent a fortune on Gibson Flying V's, Strats, Les Pauls, Telecasters, Rickenbackers, arch tops, Dreadnoughts, Guilds, Takamines, Kayes, Epiphones, and Charvels, and used a hundred different combinations of guitar strings, from Ernie Balls to Blue Diamonds.

Plinka plinka dinka dink. I located the sound as coming from behind a fence. I looked through a knothole in the planking and saw a little boy playing a guitar. He was the cutest little guy, had on a little cowboy hat and little cowboy boots, little cowboy shirt and little cowboy pants. He was six or seven years old, and his face was pink and smiling, his eyes closed, his head thrown back in childish delight as he lay in the grass playing, laughing, happy as he could be. He was playing an old beat to hell Roy Rogers guitar. Plinka plinka plinka. He couldn't really play either, and yet there it was... the most perfect guitar sound on the face of the earth. I knew it immediately.

I think I learned something from that little cowboy picker that day. I learned something that I think all guitarists should learn. I learned that it doesn't matter how much gear you have or how many guitars you own. I learned that it doesn't matter how you technologize your sound or much bullshit you buy from the local guitar shop guru. It doesn't even really matter if you can play at all. What matters is that you discover delight and self-satisfaction in your playing each and every time you play. Then and only then, will you achieve the perfect guitar sound.

"It seems odd that 'XO', an album that you refer to 'sinking like a rock' has had Elliott touring Europe, Australia, the US (several times) and even appearing on Saturday Night Live."

Still, even after all this, my search had been in vain. Is it possible that there is no such thing as a perfect guitar sound? I wondered. I was baffled and troubled. I was a broken man, unsatisfied.

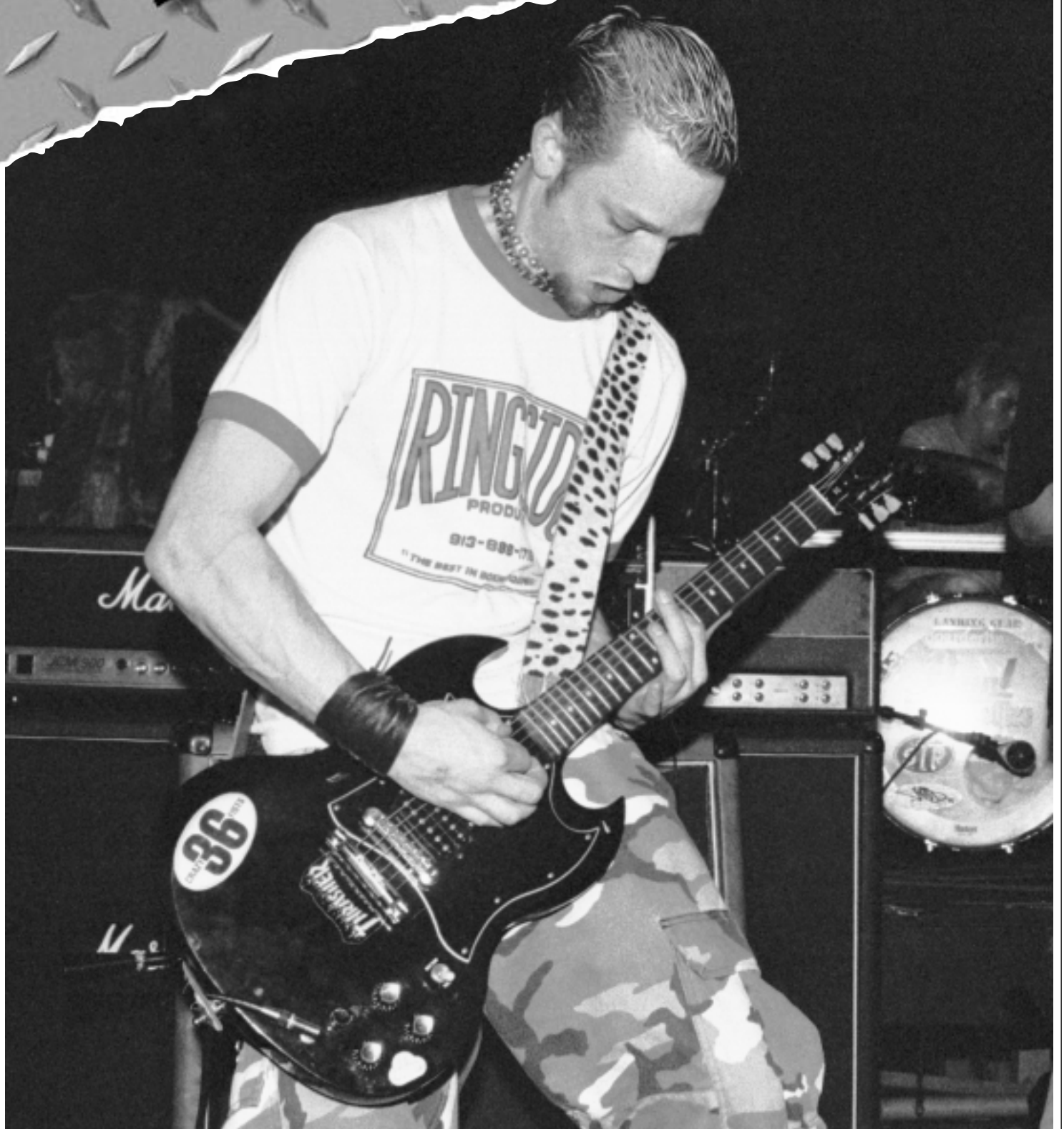
And then, one day, I heard it. I was walking through the neighborhood, when I heard a guitar being played.

Because, don't you see? The perfect guitar sound comes from within. It comes from a place inside yourself, a place untouched by trademark or hyperbole, hairstyle or sponsorship deal. And if you don't have it, if you aren't in touch with it, you aren't in tune with your world. You aren't

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Buko's Eye View

Steve Holt of 36 Crazy Fists; high spirited music.



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

Crow— Little Sue
Cravedog Records

In the year and a half since her first solo release, *Chimneys And Fishes*, Susannah Weaver: Little Sue, has gigged incessantly— maturing both as a vocalist and a songwriter. While still sticking close to her traditional Country/Bluegrass roots, here she incorporates elements of Folk, Rock, Pop, Blues and Dixieland into her presentation as well. With the aid of producer/drummer Gregg Williams, she creates a distinctive mood and sound on nearly all of the ten tracks.

As was the case on the last record, Sue has enlisted the services of a plethora of local musical illuminaries, most of whom emanate from the Laurelthirst constellation; including among many others, violinist Marilee Hord and banjoist Kevin Richey from Golden Delicious, mandolinist Mick Chegwidan, Mike Danner, here on accordion; bassist Phil Baker and Tim Ellis, here on mandolin; Warren Pash on keys; Nancy Hess and Lara Mitchell on backing vocals. Each artist adds a distinctive flourish to the highly stylized arrangements.

And, as with the first outing, Little Sue's songs are simple affairs, without a lot of complex structures or elaborate constructions— that nick bits and pieces of old popular songs without being plageristic. There is a certain reverence in her subtle lifting of familiar melodic phrases and passages; although the possibil-

ity exists too that her references come from an unconscious muse rather than from some ulterior musical intention. Still, "Nilsson," her tribute to the late great Harry, manages to capture a great deal of what was appealing about his music during his "Me And

"I'll grow weeds when the winds turn/And I'll grow them tonight/In the dark with a spade/I will dig an early grave/In the candlelight." This line of thinking is carried out to "You'll eat crow when the truth is learned/And you'll have crow tonight/And I will be

"Little Sue Weaver has made great strides in the past couple of years in carving for herself an intrinsic stylistic niche, which affords her an identity: albeit sometimes a tad wan and wistful. Still, her unerring melodic gift and her knack for occasional lyrical discernment and perceptive introspection gives life to a unique voice."

My Arrow" period of the early '70s.

The album kicks off with the chugging train of "Down To You." Over Williams' insistently cheerful beat, regular band bassist Bill Rudolph and ubiquitous multi-instrumentalist Paul Brainard, here playing mournful pedal steel and jaunty dobro guitar licks, Sue joins in with her warm and friendly contralto and chortling falsetto, detailing the complex relationship she shares with longtime friend, Big Sue (see June '97 *TL* review).

The dark majesty of the title track is enhanced by keen acoustic string textures. Sue's dainty acoustic guitar, Brainard's

set free/From the lies you put on me/When the wrong was right."

The gently laid-back "Sweetie" benefits from a delightful bridge, replete with Beatlesque vocal harmonies snatched from "Octopus' Garden," and instrumental elements reminiscent of "Wild Honey Pie." And the lovely ballad, "Strong" which Sue co-wrote with Hess, calls to mind Shawn Colvin meeting Aimee Mann in the gorgeous choruses and well-wrought bridge. A hit song, with countless elegant instrumental flourishes coloring every turn and phrase. Simply wonderful.

Reminiscent of the song "Strength Of Strings" from the solo work of the late Byrd Gene Clark, "Warning Trains" also bears connections to Neil Young's early work with Crazy Horse, as well as Mike Nesmith's post-Monkee Country stylings, as Sue steers through with winsome weary vocals that bespeak the plaintive quality of the instrumental arrangement.

"In The Morning" cops directly from Donovan's early hit, "Colours," making a slight turn away from incrimination at crucial moments. "Ode To Linnie Mae" is a ghostly little chanty, mandolin and accordion vying for the spotlight with Sue's laconic vocal twang and rattlesnake male backup vocals in the choruses.

Swampy. "Down" is a cleverly written piece of interpersonal analysis, with smart lyrical insights all along the way. The final track, "These Days," begins with a strange and moody vocal intro, before evolving into a Dixieland blues send-up of the highest order.

Little Sue Weaver has made great strides in the past couple of years in carving for herself an intrinsic stylistic niche, which affords her an identity: albeit

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vaporous dobro, Hord's ethereal fiddle and Baker's Pastoral stand-up bass lines. Sue weaves a cryptic lyric, the clarity of which, over four verses becomes as focused as a spider web in the sunlight.

Add-X has been gracing Portland stages with their fine musicianship and superior performance art since mid-1996. With a compilation CD release this month (including *Rollerball*, *Burgundy*, *Arcrot* and *6 Foot Sloth*) and a full length CD projected for late Spring, now is the time to check out this local gem.

"They kind of have their own thing going on and it's really different," said Bill, soundman for the Satyricon. "It's something you just have to experience. Overall I would have to say audience response is pretty positive towards it. They put on a good show and it's definitely worth checking out."

Add-X contains a heavy emotional element that is often lacking in their counterparts. "Add-X is all about creativity," said Traci (on bass). "It's about being able to let go of any kind of [!] inhibitions that get in the way of creativity."

In the past, Add-X has been a revolving door of musicians of sorts. Presently, they are seven members with a variety of backgrounds spanning from coast to coast. Front man Mr. E and guitarist/bassist Err Ick are brothers from California. Roach from Washington D.C. contributes some East Coast flavor on keyboards, while The Girl on bass and guitar came to Portland from Milwaukee. Drummer Palu Geva is from Austin, Texas, bassist Traci came from the Chicago suburb Highland Park, and newest member and percussionist Gromet came from Omaha, Nebraska.

Together they create a powerful roller coaster of musical energy dipping sometimes to melodic lows, and sideways to experimental moments. Bad-ass "psycho-delic" grooves lay the foundation for Mr. E's deep, sometimes voice-of-God-like vocals, accompanied by juicy, techno-tronic keyboards and occasional brass, harmonica, or whatever other instruments find

formers join them on stage. Their openness to collaboration proves their ability and confidence in creation and readiness to accept spontaneity. One show included "planted" audience members in freaky costumes, roaming through the crowd like bizarre ghosts: one a doctor with a walker, another a trucker with a skull face. Another show featured Mr. E hacking open his belly with a large serrated knife and throwing bloody tapes into the

photo Juliana Tobon

could be a different person... I could be anything or anybody playing music."

"Our wearing costumes makes it more anonymous, which makes the X-factor more noticeable," said The Girl.

Add-X also performs as Lounge-X and Ringers. "Lounge-X started out as a pseudo-jazzy thing to play behind poetry," said Err Ick. Lounge-X has played in



audience, as if giving birth to the music via C-section.

Members of the band usually wear modified gas masks or guerilla-like sacks or executioner hoods over their heads. "[We wear costumes] to bring ourselves closer to the audience. We're not just up there indi-

such bizarre places as Starbucks in Gresham. Ringers plays two or more Sundays a month for the new Portland Organic Wrestling shows at the Satyricon.

Add-X music has an immediate feel, reflecting the tensions of the modern world, yet somehow facilitating a release of that tension. Their song "Wonderbuss" has an underlying urgency, with dynamic highs and lows, while Mr. E sings, "I wonder why/people have to die/I wonder why/Children always cry/I wonder why/When I say these things/You look at me/As if I've lost my brain." "Turnip Parade" switches drastically between driving rock rhythm and "circus polka." "Ssippi Ditti" has a dream like quality with Mr. E's surreal, distorted vocals, "There's Tom Sawyer! There's Huck Finn!"

Costumes involving industrial uniforms, black boots, gas masks with taped on tubing and wiring, smeared black body paint and fake blood lend themselves to an apocalyptic, post-nuclear feel. And, of course, Mr. E in an old house dress and executioner mask, dancing beautifully to the charges music, is truly brain food.

"The one [!] great thing about every time we play is that... when I look up... everyone is smiling. If they're having fun, then that's cool as hell. If they're having a good time... that's what makes it all worth while," said Err Ick.

"Two drummers contribute heavy, locomotive rhythms, featuring unique, industrial qualities from Gromet's homemade welded steel drum kit and auxiliary percussion set-up."

their way into the mix. Two drummers contribute heavy, locomotive rhythms, featuring unique, industrial qualities from Gromet's homemade welded steel drum kit and auxiliary percussion set-up.

As if they need to prove their talents further, Add-X often improvise and the results are phenomenal. Many times they have guest musicians and per-

viduals playing, we're up there creatures performing," said Mr. E.

"It's more exciting watching bands like GWAR... They're more fun to see," said The Girl.

"Add-X is like the infinite variable; like whatever you can imagine," said Err Ick. "So I always thought if I wore a different costume every time I

RECORDING CONTRACT ADVANCES

One of the most frequently discussed aspects of recording contracts is the issue of advances. Generally speaking, advances are designed to cover recording costs, and also (at least in major label situations) to provide a certain amount of money to cover some of the band's miscellaneous other expenses. A separate advance is paid for each album recorded by the band for the record company.

Recording contract advances are often mega-hyped in press reports. For example, it is not unusual for a record deal for a new band to be hyped as a "million dollar deal," whereas in fact that "million dollars," is to cover, for example, the recording budgets for four albums at \$250,000 per album, all of which will be recoupable from the band's future royalties. A relatively small portion of that money will go into the band's pockets as cash advances, and even that portion will be further reduced by deductions for management commissions, taxes, etc., with the rest often spent soon thereafter for living expenses, new equipment, etc. And, like advances for recording costs, any such cash advances will be entirely recoupable from the band's future royalties. Also, the "million dollars" assumes that the label will exercise its options for all four albums, whereas in fact the label might elect to drop the band before all four albums are completed.

"RECORDING BUDGETS" AND "RECORDING FUNDS"

There are two different ways in which recording contracts can deal with the issue of advances: (1) By providing for "recording budgets"; or (2) By providing for a "recording fund" for each album. In other words, the typical recording contract will be structured either on a "recording budget" basis, or alternatively, on a "recording fund" basis.

1. "Recording Budgets." In the case of recording contracts based on "recording budgets," the record pays the recording costs directly to third parties, such as recording studios, based on recording budgets to be approved by the record company. The record company holds on to the money until the costs are incurred, and then makes payment for those costs directly to those third parties (such as recording studios).

The record company may also advance the band, separately, a certain specified amount of money for the band's anticipated living expenses during the recording project, and sometimes for other expenses as well.

2. The "Recording Fund" Structure. In the case of a "recording fund," on the other hand, the record company pays a certain specified amount of money (the "recording fund") directly to the band, which the band then uses to pay for recording costs, etc. If anything is left over, the band will pocket the balance. Theoretically this is designed, among other reasons, to give the band an incentive to record the band's albums as cost effectively as possible, since the band gets to keep whatever money it does not end up spending on recording costs. However, as a practical matter, however, even bands paid on this "recording fund" basis frequently run over-budget.

Also, even in the case of this "recording fund" structure, there will often still be a recording budget drawn up so that the record company will have some assurance that the band will not be trying to record the album too cheaply or too expensively. Under many contracts for new bands, the band will not be entitled to start the recording of an album until the record company approves the budget.

Typically, part of the recording fund will be paid at the beginning of the recording project (often one-half), with the balance to be paid upon the band's

If the band then gets an advance for the third album of another \$250,000, then the band is already \$700,000 in the hole when the third album is released. As a result, the band will see absolutely no record royalties from the third album until the total royalties from album sales exceed the amount of \$700,000. In short, the record company has the right to recoup from an album's royalties not only the advance for that album, but also any past advances for earlier albums which have not yet been recouped.

There is also the "rolling accounting" problem

LEGAL EASE

by Bart Day, Attorney

delivery of the masters to the record company.

ADVANCES ARE NOT GIFTS

Advances are, in effect, merely loans to the band, which will be deducted by the record company from the band's record sales royalties, but only from those royalties.

So if the recording costs for an album (and related cash advances to the band) are \$200,000, and the album generates \$300,000 in royalties payable to the band, the record company will reimburse itself

to consider. Often once royalties are starting to be earned on a prior record, the recording company is just starting to pay the costs of the next record, and deducting the new costs from the royalties about to be paid.

If the band's total royalties ultimately end up being less than the total advance(s) paid to the band, the record company will, under the terms of the usual recording contract, have to "eat" the shortfall, since the record company will only be entitled to be repaid

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(recoup) from royalties the first \$200,000 (in order to reimburse itself for the \$200,000 advanced), then pay the band the remaining \$100,000.

The record company's right to reimbursement is carried forward from album to album. Let's take, for example, an extreme (and admittedly unrealistic) situation, exaggerated to make a point. Let's say that a band receives \$200,000 for the first album, and (to make it very simple), let's also say the record sells zero units and therefore generates absolutely no royalties. Then the band records a second album for \$250,000, and that record also generates no royalties. So, when starting the third album (assuming that the band has not already been dropped from the label at that point, which obviously is a very questionable assumption), the band is going into the third album already \$450,000 in the hole. (In reality, the band in that scenario would likely be even further in the hole, due to record company's recoupable advances to make music videos, etc.)

from the band's record sales royalties. The band members will not be personally responsible for repaying the advance, hence such advances are generally referred to in recording contract legalese as "recoupable but non-returnable advances." Any band should be sure that its recording contract is worded this way.

"CROSS-COLLATERALIZATION"

Incidentally, and this is extremely important, any band should be absolutely sure, before signing a recording contract, that the contract allows the record company to recoup advances from only the band's record sales royalties, and not also from the band's publishing royalties from record sales (i.e., "mechanicals"). In recording contract parlance, the record company should be contractually barred from "cross collateralizing" against mechanicals.

MINIMUMS AND MAXIMUMS

Recording contracts usually specify that a certain dollar-amount of advance will be paid separately

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In the MIX

by Susan Connell

Terry Currier describes his newest label Sideburn Records as an "American Roots Music Label." Sideburn's first release by **Rudy Tuttle Grayzell** has received "stellar reviews" in Billboard Magazine and elsewhere, said Currier. Grayzell has been on the scene since the 50's and just opened a club on Sandy Boulevard called Rudy Tuttle's. Sideburn's second release will be in April by the Portland band **44 Long**, whose singer/songwriter/producer Brian Burg has written 1500 songs. Currier's other label, which specializes in blues, Burnside Records, will be releasing **Big Dave and the Ultrasonics** from Michigan, who have played the Portland Waterfront Blues Festival two out of the last three years. **Duffy Bishop's** new album "Fly the Rocket" and **Paul Brasch's** acoustic blues album produced by Terry Robb are due to be released in April. **Mason Ruffner**, who played on Bob Dylan's No Mercy album and opened for U2 will have a release in May. Burnside is also working with **Bugs Henderson**, **Terry Robb**, **Henry Cooper** and **Mick Clarke** for releases this year. "We've never put out more than four records in one year, so as you can see..." said Currier. So far this year, nine bands are scheduled for release with Burnside or Sideburn Records. The labels also have new distribution in France.

Warren Pash (on Cravedog Records) and Jerry

ruary 8th and 12th at Berbat's. **Fernando** is wrapping up an album, and all of these Cravedog Records acts will be attending SxSW.

Crazy Bastard Records is about to release another tribute CD in late March or April. The G.G. Allin Tribute CD is selling well in Japan and the East

photo Buko



Thy Infernal; Die when you Die.

Coast, and has even found it's way into Musicland chain stores. It has received "nothing but good reviews" and has had some airplay and promotion on KNRK, said Crazy Bastard Records owner Andrew Bentley. The new release will be a Meatmen Tribute CD, including such bands as **Bomfl**, **Witch Throttlegush**, **The Secludes**, **Stagger**, **Monkey Fur**,

Fang, **Billyclub**, **Blowhole** (some of whose members are from GWAR), **Dayglo Abortions**, and many more. The CD will feature an album cover by P. Earwig, who designed the inside cover of the first **Mr. Bungle** CD. Crazy Bastard Records will also be releasing a seven inch of the band, **Fist Material** of which Bentley said jokingly, "It sucks. Don't buy it."

Undercover, Inc. will be releasing **Lisa Miller**, **Bird Dog and Blues from the Pacific Delta Part II**.

Jan Celt of Flying Heart Records is presently plugging current material including the recent sampler "A Taste of the Blue Rose." Flying Heart Records recently fired City Hall Distribution and now distributes through Burnside Distribution.

Rainforest Records is soon to release **ANatHema's** "Kill Your Higher Power", an experimental noise album. Rainforest is also working with **Julie Jones and the Things You Are**, described by owner Ray Woods as "adult contemporary music."

Other bands on the Rainforest label include **Silkenseed**, who are working on new material, **The Brainwashers**, a surf instrumental band, and **Floating Point**, a side project of **Sylvia's Ghost**. Rainforest is now online through City Search and their own web site at rainforestrecords.com

Nathan Steinbock of **Cloud 99 Productions, Ltd.** in Salem, is taking a break from label work while he

composes music for the Salem

Riverfront Carousel, and another carousel in **Missoula, MT**.

Elemental Records is having a rather quiet quarter, and it's "quiet on the **Floater** front for once," said Elemental Records Owner **Jonathan Boldt**. **Floater** are working on a live album in Tacoma with two new studio tracks, due to be released this summer. The newly signed band **The American Girls** are presently negotiating with major labels Interscope and Epic, and are in Portland cutting a demo on a Sony publishing deal. **The American Girls** also placed a song on the television show "Cupid".

Elemental Records' recent winner of the Sonic Explosion Competition is **Drive**. Boldt, who has recently come into some land in New Mexico, will be moving Elemental there in June, but will continue to support the label's Northwest bands. Whether or not he will continue to sign Northwest bands or seek out bands closer to the new headquarters remains to be seen.

"The newly signed Elemental band The American Girls are presently negotiating with major labels Interscope and Epic, and are in Portland cutting a demo on a Sony publishing deal."

Joseph and the Jackmormons are gearing up for a tour of the East Coast and Europe. **Little Sue** will celebrate a record release of her album **Crow** on Feb-

Thresher, **Blag Dahlia**, **John Cougar Concentration Camp**, **The Nobodys**, **Anal Cunt**, **The Murder Junkies** (one of whose members is G.G. Allin's brother),

LL

Frisko Disco

by ROZZ Rezabek-Wright

All of us old timers can celebrate 1998 as the year that wasn't. No OD's, cancer, car crashes in Portland. All the usual suspects rumored at deaths door survived and even prospered in some cases. Long time Portland rockers TOM "that can't be good for his heart" PIG continues his prolific recording career. Fellow POISON IDEA alum JERRY "iron lung" A. Still going strong despite stories of some weird breathing ailment.

"Satyricon" SAM HENRY still the best drummer in Portland and ANDREW "dead moon walking" LOOMIS, the other best drummer in Portland. Even ancient MARK STEN of the OBLIVION SEEKERS (though hospitalized several times for anorexia) continues to cling to life like a non-celluloid C.MONTGOMERY BURNS. I too, was rumored dead in early 98, it traced back to something JELLO BIAFRA's girlfriend overheard at a you-know-who concert. Unfortunately it was ROZZ WILLIAMS of CHRISTIAN DEATH. I got a series of calls from S.F. then messages from new York on my machine and then finally a local bar. Somewhere in some bizarre search engine of the internet it says to contact me at the VIRGINIA CAFE thru FERN (who doesn't even work there anymore) and its strange. MELISSA

called to tell me I hung myself on drugs, or OD'd with a noose around my neck. I asked him if he was sure it wasn't autoerotic asphyxiation?

Attendance was down for the 3rd straight year at the annual "FREE LARRY" benefit. The K.G.O.N. sponsored event was sparsely attended despite an all-star talent

photo Buko



Jerry A; still going strong.

line up and a .92 cent cover charge. Local luminaries NEVERCLEAR, ANUS WANKLY, THE RANDY DOORKNOBS, and 5 GIRLS NAMED HO did their best to liven up the proceedings at the near empty CISCO AND PANTHO's. The VERY SLOPPY

"Sam Henry is still the best drummer in Portland and Andrew "dead moon walking" Loomis, is the other best drummer in Portland. Even ancient Mark Sten of the Oblivion Seekers (though hospitalized several times for anorexia) continues to cling to life like a non-celluloid C.Montgomery Burns."

ROSSI, INSIDE EDITION, NICK BROOMFIELD and the B.B.C. All initiated contact that way. When the word of my untimely demise ultimately reached Portland it was a total nonevent. KEITH BOLLINGER of WHITE NOISE RECORDS (my current label)

FRATBOY's came on last and failed to elicit much response even when they played their smash hit "HOOT, PUKE, RIOT". Sponsors said they raised 17 dollars for the beleaguered night club owner LARRY HURWITZ. Sources say the money will be used for

cigarettes on death row. AMERICAN CANCER SOCIETY protesters picketed outside and vowed to get an injunction prohibiting the condemned killer from receiving smokes. "The public's right to execute a emphysema-free convict outweighs the individuals right to embrace cancer causing behavior" said a spokesman.

JOHN TESH and KENNY G. are teaming up for a new record and tour. Set to hit the road in may, the tour has picked up corporate sponsorship from EXTRA-STRENGTH PROZAC CHEWABLES and NUTRASWEET and is set to hit Portland .NO-NO-NO. OKAY. Wake Up. It was just a baaaaaad nightmare.

Speaking of nightmares. I'm sitting out in the suburbs with a nice cup of Sanka nursing a relative just out of major surgery and I'm reminded just how tentative life is.

The whole RICHARD MARTIN-S.P. CLARKE-PDXS-PEDRO LUZ-TOO LOUIES flap is just soooo Portland. Jaded music critic's are nothing new. Most of you probably are too young to remember the whole

JOHN WENDEBORN-OREGO-

NIAN scandal. To make a long

story short he was sipping

chardonnay at jazz

concert's while review-

ing rock concerts.

Nobody knows exactly

how many shows he reviewed

while never actually

attending. He was an

early hero of our phone-

it -in society. I too

am particularly

jaded so I don't listen

to anyone's rap

about "THIS GREAT

NEW BAND YOU

GOTTA HEAR" etc.

but I will say 2 people I think are fairly savvy music affectionado's have raved about the glory that is PEDRO LUZ to me. One even gave me their CD. If I had a CD player I'd play my own CD, I'll get to it. What's with the name ?It sounds like street slang for Mexican Quaaludes or rohypnol laced pez or something. It would stand to reason that SP would portray his own band in a favorable light. I don't know jack about JESUS PRESLEY. RICHARD MARTIN was some faceless WILLYWEAK pug who thought the depth of my musical character was defined by the stalker slut I balled over a decade ago. He always referred to me as "former frontman" or "ex-lead singer" or my personal favorite "OBSCURE FORMER LOCAL MUSICIAN". Hey RITCHIE, I'm not dead yet. ROZZ and NEGATIVE TREND; THE POP SESSIONS was on 3 of MAXIMUM ROCK-N-ROLL's top ten lists and is getting great reviews, even in SEATTLE! Talk about your insular world, its become fairly obvious that WILLYWEAK is dominated by cliquey little crackers writing about each others bands-drinking Starbuck lattes in the morning and snotty micro-brews over pad Thai 2-for-1 coupon dinners in the evening and then off on a PEST- LIST-

Continued on page 17

The the & the GOOD BAD UGLY

Continued from page 5

sometimes a tad wan and wistful. Still, her unerring melodic gift and her knack for occasional lyrical discernment and perceptive introspection gives life to an unique voice. This wonderfully produced album is deserving of radio airplay— KINK being the obvious choice there. Likewise, it is deserving of wide public recognition as being a finely crafted piece of work.

Tired Of Drowning— The Countrypolitans
Ultrapolitan Records

In the year since their five-song demo release, Elisabeth Ames and the Countrypolitans have firmed up their lineup while solidifying musically, achieving much of the promise they exhibited on the maiden voyage. Concentrating on a traditional Patsy Cline Country sound, with alt.country accouterments along the lines of the Cowboy Junkies. It's an interesting mix, with producer Tim Ellis laying the slapback echo onto most tracks as if it were barbecue sauce being slathered onto a roasting rack of steer, culminating in a sound that seems lifted directly from mid-Fifties Carl Perkins albums.

Elisabeth has a voice as smooth and warm as a jar full of Southern Comfort. And the band exhibits a lot of Country pluck, while Rock sensibilities occasionally emerge from . The songs, mostly written by Ames, while always maintaining a proximity to classic Country structures and subject matter, nearly always get a wild hair and veer off into a 21st century perspective; giving the material a bit of a fresh (if often somewhat depressing) outlook.

For in this version of Country hell, the drunks attend AA meetings and find a sort of "religion" through introspection and self-actualization. Merle Haggard turf it ain't. Yet it would seem that Elisabeth has walked through that neighborhood a time or two on her way to an uneasy sobriety. In all of her songs, she examines her relationships as if Tammy Wynette

had a degree in Clinical Psychology: coming to the same conclusions, but from a specifically non-trailer trash standpoint.

The album kicks off with the title track, a lazy honkytonk number, fleshed out by Geoff Clarkson's rubbery guitar lines and Pete Burak's pedal steel musings, as

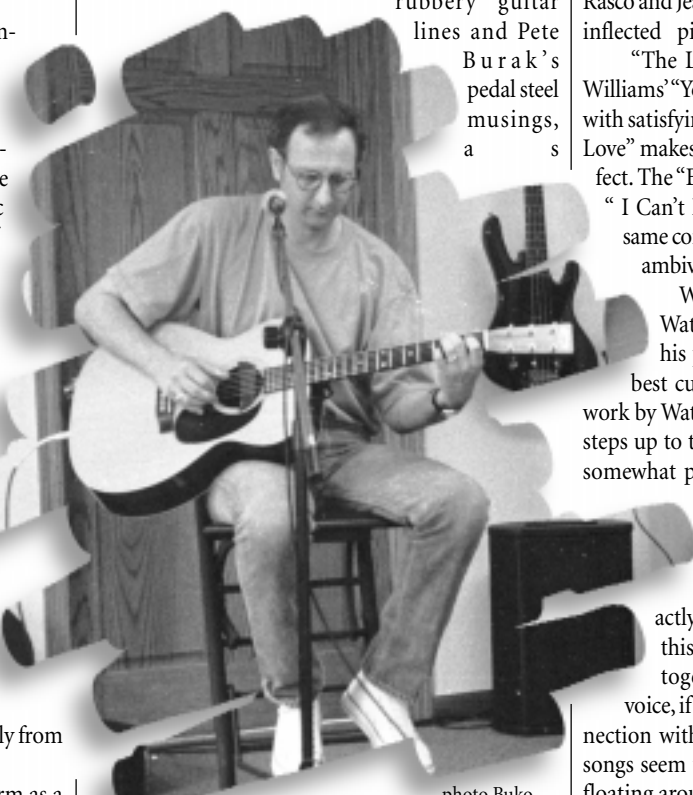
Elisabeth confronts a relationship in the final throes of co-dependent entropy. "Tears'll Be Pouring" shares its structure with "Six Days On The Road," but slowed down. The tune benefits greatly from one of Rosie Flores several guest stints as backup vocalist. Hank Rasco and Jean Pierre Garau throw out Jerry Lee Lewis inflected piano riffs.

"The Lights Of Town" seemingly takes Hank Williams' "Your Cheating Heart" and sets it on its ear, with satisfying results. Flores' appearance on "Instant Love" makes for a pleasing sort of Everley Sisters effect. The "El Paso" flavored "I Took The Blame" and "I Can't Behave" seem like opposite sides of the same coin somehow, neatly illustrating Elisabeth's ambivalence regarding relationships in general.

With Flores and guest lead vocalist Dale Watson adding a Haggard-like weariness to his parts, "Basic Information" stands as the best cut of the set, with some fine lead guitar work by Watson and Clarkson. Bassist Roger Conley steps up to the vocal mic on the final track with the somewhat predictable "Truck Drivin' Daddy." And Clarkson sits in the driver's seat with the instrumental bonus track "Day-break In Vegas."

The Countrypolitans don't exactly break any new instrumental ground on this outing. But they play well and play well together. Elisabeth Ames has an alluring voice, if somewhat lacking in real emotional connection with her material, despite the fact that her songs seem to have a great deal of personal flotsam floating around in them.

Continued on page 19



Terry Robb; unselfish.

photo Buko

"The Countrypolitans concentrate on a traditional Patsy Cline Country sound, with alt.country accouterments along the lines of the Cowboy Junkies. It's an interesting mix, with producer Tim Ellis laying the slapback echo onto most tracks as if it were barbecue sauce being slathered onto a roasting rack of steer, culminating in a sound that seems lifted directly from mid-Fifties Carl Perkins albums."

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QUARTERLY OREGON LABEL GUIDE

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420

Email:
music@burnsiderecords.com

Web: <http://www.burnsiderecords.com>

Owners: Terry Currier & Jim Brandt

Producers: Various

Types of music released: Blues

Artist roster: Paul Brasch, Johnny & the Distractions, John Fahey, M. Doeherly, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson, Bill Rhoades & Alan Hager, Bugs Henderson.

Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America and Rock Bottom.

Affiliated Labels: Sideburn, a roots music imprint coming fall of 1998.

Candelight Records

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

CandyAss Records

P.O. Box 42382
Portland, OR 97242
(503) 238-9708
Fax: (503) 238-0380

Types of Music Released: All kinds.

Preferred Submission Formats: Tapes if you want to submit them.

Artist roster: Team Dresch, Surf Maggots, New Bad Things, Hazel, Kaia, Free to Fight Self Defense Project, Vitapup, Thirty Ought Six, 151.

Distribution: Revolver USA.

Cavity Search Records

P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com

Owners: Denny Swofford, Christopher Cooper

Types of Music Released: Music we like by bands we like.

Artist Roster: Apt. 3 G, Satan's Pilgrims, Gern Blanton, Atomic 61, Elliot Smith

CM Records

8948 S.W. Barbur Blvd.
Portland, OR 97129
(206) 233-8530 voice
Fax: (509) 782-4414

Owners: Craig Meros, Amy Flynn

Producers: Michael Par, Calvin Walker, Peter Cusumano, Matt Burke, Darik Peet.

Types of Music Released: All types.

Preferred Submissions: Not accepting submissions currently.

Artist roster: Beluga, Captain Butphuk, The Drews, Glenn Falkenberg, Havana Blast, The Hydropods, Neil Henderson, Just Plain Bill, The Kegel Muscles, Limegrind, Moral Crux, The Nivins, Moss Dog, Napalm Beach, Partner, Picklehead, Stickerbush, Snow Bud, Snaut, Sarge Stransky, The Swine, Sweat, Silicone Jones, Calvin Walker.

Distribution: Performance (New Jersey), Mosh Pit (Colorado), Asia-Pacific Hawaii, Japan), Tower (Asia), CM Records (Oregon & Washington).

Cloud 99 Productions, Ltd.

P.O. Box 3939
Salem, OR 97302
(503) 370-8116
Fax: (503) 370-8116

Owners: Nathan & Nettie Steinbock
Personal Manager: Seymour Heller.
Executive Producer: Danny Kessler.
Producer: Dick Monda.

Type of music released: Jazz, Country, pops Contemporary, M.O.R. and children's album.

Artist roster: Lisa Haley, Li'l Elmo and the Cosmos, Dick Monda and Daddy Dewdrop.

Cravedog Records

P.O. Box 1841
Portland, OR 97201-1841
(503) 233-7284
Email: <http://www.teleport.com/~swamp/cravedog.html>

Owners: Todd Crosby.

Producers: John Beluzzi, Karl Brummer, Jim Crabbe.

Types of music released: Punk, Spoken word, hard-edged alternative, punk-pop, various.

Types of deals offered: varies.

Artist roster: Sissyface, Apartment

3-G, Little Sue, Richmond Fontaine, Can't Stand the Smell, Volume 2 (compilation), Gern Blanton, Iommi Stubbs, Scribble, Vox Impopuli (poetryslam cassette).
Distribution: TRC, Get Hip, K. Records, Just In Case, Miles of Music, N.A.I.L., Bayside, Blitzcore, direct and in house.

Crazy Bastard Records

503-223-2317
16420 S.E. McGillivray, Suite 103-831
Vancouver, WA 98683

Owner: Andrew Bentley

Kind of Deals Offered: Upcoming

Meatmen Tribute Compilation

Artist Roster: GG Allin Tribute Compilation featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N'Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material. Meatmen Tribute featuring Butt Trumpet, The Dwarves, Shot Out Hoods, Drain Bramaged, Bomf!, Witch Throttlegush, Chore Boy, REO, Speeddealer.

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827

Types of music released: Northwest Blues, R&B.

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

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

Elemental Records

P.O. Box 1617
Eugene, OR 97440
(541) 345-1429
Fax: (503) 342-2827

Email: mail@elementalrecords.com

Owner: Jonathan Boldt

Producers: Drew Canulette, Bill Barnet (Artist's preference is negotiable.)

Types of music released: Alternative Rock (whatever that means anymore).

Preferred submission formats: Cassette; with accompanying touring / gigging information.

Kind of deals usually offered: Full-length CD projects, one-off singles for compilation projects.

Artist roster: American Girls, Sweaty Nipples, Floater, Jolly Mon, Henry's Child, Glowing Corn, Anzio Bridgehead, Dutchboy Fingers, Tao Jones, International Anthem, Aggro Batch. "Northwest Ungrunge" and "Northwest Post-Grunge" compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij, Medicine Hat, Neros Rome, Rhino Humpers,

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPY

On The Cover: Todd Jensen of the Alice Cooper band. Portland's Super Sideman returns for the Sequel Reunion. (see: Rewind P. 3)



Success is the best revenge...

Last's month's mention of former **Heatmiser** front man **Elliott Smith** drew the ire of several of Elliott's homies (see letters P3).

And now this...

Elliott's album "**XO**" sputtered back onto Billboard's "Heatseeker's" Chart January 16th, re-entering at #37 with a bullet. Probably because it showed up in a lot of critics year-end picks, including **Rolling Stone's** "Albums That Mattered In 1998".

By Feb. 6th, "**XO**" had dropped off the chart.

DreamWorks is having a nightmare.

Billboard's current cover story, "DreamWorks Is Striving To Live Up To Great Expectations" (2/6/99) by Chris Morris, sez "According to data from SoundScan, not one of the 32 albums released by DreamWorks since mid-1996 has sold in excess of a million copies."

Not one Platinum Record on Spielberg's wall.

DreamWorks marketing, promotion and publicity functions have been handled since the beginning by Geffen Records, which has now been gutted in the Universal / PolyGram merger. (see Jan.TL)

Morris says in BB, "While several of DreamWorks new acts have garnered strong critical notices, airplay has been scant, and their sales have not been commensurate with their press."

Elliott is mentioned as an artist that has "proved to be a big critical favorite but hasn't found great commercial acceptance so far. 'XO', the August label debut of Elliott Smith—who previously recorded for indie Kill Rock Stars and received a much-publicized Academy Award nomination last year for his song 'Miss Misery', featured in the Oscar-winning "Good Will Hunting"—has sold 97,000 units."

97K on Kill Rock Stars would be gangbusters...

Elliott Smith appears at LaLuna February 25th.



Luther Russell's deal-in-progress with **Geffen Records** for his new band **Federales** is, so far, one of only two new band signings to survive Geffen's "fold-in" to **Interscope**.

"I was fully prepared to be dropped," says Luther. Luther's A&R connection is already at Interscope.

Federales play a rare gig at Satyricon, Feb. 27th.



Sleater-Kinney would be joyous with the sale of 97 thousand copies of their new Kill Rock Stars release, "**Hot**

Rock", due out Feb. 23rd.

Billboard covered the release in a feature story January 23rd entitled "Kill Rock Stars' Sleater-Kinney Rises To New Challenges On 'Hot'" by Carrie Bell

The female trio, (with nobody named Sleater or Kinney around), features **Corin Tucker** on vox/guitar, **Carrie Brownstein** on guitar/vox and **Janet Weiss** on drums.

BB reported, "'Hot Rock' is chock full of the music Sleater-Kinney is known for: raw, guitar-based punk with alternating emotive vocalists, played with the passion and reckless abandon of first-time musicians."

Sleater-Kinney's last KRS album, "**Dig Me Out**" sold 56,000 according to SoundScan. In the BB story, a buyer for the 7 store Penny Lane retail chain, thinks the new record will do well. "It should be big for us. The last one did really well and sold over an extended period of time...It is one of the few records in our punk section that people over 25 are interested in."

Sleater-Kinney come home to pudletown February, 27th at La Luna.. March 5th & 6th they'll showcase the new material at two high-profile music industry gigs in Hollywood, at the **Roxy** on the Sunset Strip...



photo Buko

Dane Petersen; off the bus.

Just east on Sunset, in Hollywood, is one of the hippest musical instrument stores in the world, the truly legendary **Guitar Center** at 7425 Sunset.

Outside the building are large murals of famous players who frequent the store.

January 25th, **Meredith Brooks** and her Stratocaster joined **Dave Navarro**, **Garbage** and **Kenny Wayne Shepherd** on the Hollywood wall.

But is she a Picker?

Meredith has a new release from the **Ron Howard** movie soundtrack for "**Ed TV**", due out March 26th. Her song "**Careful What You Wish For**" was written and performed specifically for the film and soundtrack CD, in stores March 16th.



More... "Success is the best revenge."

Pedro Luz, who imagine themselves wronged at TL hands, score a deal with MTV to have music from their EP "**All Our Friends Took Your Side**" used in the MTV show; "The Real World".

In spite of the critics...



Wrong again.

Turntables erred last month for claiming **Warren Pash** and **Jeff Trott** played in **Pete Drogé's** band together.

They did not.

Warren Pash, as a solo, opened for the Pete Drogé band. While Drogé was doing his sound-check, Warren "walked over to Jake's and had an outstanding meal, dropped by Powell's book store, and found a book I had been looking for, for ten years, and by the time I got back to the hall, I had decided I was moving to Portland."

Warren Pash appears at the 1201 Club Saturday, February 27th

Jeff Trott and Portland drummer **Gregg Williams** played together in Pete Drogé's band.



Jeff Trott and **Gregg Williams** also played together in **Sheryl Crow's** band while she was recording **The Globe Sessions** for the, (sigh) now defunct **A&M Records**.

The **Globe Sessions** is up for The Big One.

NARAS has nominated Ms. Crow for a Grammy, (as the producer), for "**Album Of The Year**" up against **Garbage**, **Lauryl Hill**, **Madonna** and **Shania Twain**.

The 41st Annual "Grammy" Awards will be held in Los Angeles, February 24th



As a member of the **Board Of Governors** of the **Pacific Northwest** chapter of **NARAS**, Two Louies legal columnist, **Bart Day** will be attending the Grammy Awards in L.A.

Bart is also on **NARAS' Entertainment Law Initiative** committee, which will be having a luncheon the day before the Grammy Awards with **Arista Records** president **Clive Davis**.

D TURNTABLES

BY BUCK MUNGER

Art Alexakis is up for a Grammy too...

Everclear's "El Distorto De Melodica," a track off "So Much For The Afterglow" is nominated for the Grammy Award for "Best Rock Instrumental Performance" up against tracks by Pat Metheny, Propellerheads, Joe Satriani, Kenny Wayne Shepherd and Jimmie Vaughan.

"El Distorto De Melodica" will also appear in Art's feature movie debut "Committed" for Miramax. In the film, his band, Arturo Y Los Distortos performs a "Tejano version" of the Grammy nominated tune.

Everclear plays close to home February 14th, when Sno-Core '99 stops at the Salem Armory. On the bill with EC are Soul Coughing, Redman and DJ Spooky.

♥♥♥

How many hits has Everclear's album, "So Much For The Afterglow" produced now?

The sixth release to radio "One Hit Wonder" is climbing the Modern Rock Tracks chart at # 22 with a bullet after 3 weeks on that chart. (2/6/99)

Everclear will perform "One Hit Wonder" on the Late Show With David Letterman, Friday, March 5th.

♥♥♥

More Super Bowl XXXIII results...

Eon Records is behind schedule...

Eon owner, Tommy Thayer, is a production assistant for the band Kiss who played in the Superbowl pre-game show. Tommy had to be in Miami to help Gene with the downfield blocking...

Eon Records has new product coming from Dan Reed, Generator, Jeff Labansky and Tommy's brother and Eon co-owner, John Thayer.

♥♥♥

Dane's Journey adventure.

Fall From Grace frontman Dane Petersen got an invitation from Journey's drummer; Deen Castronovo to fly out and join the band on the road in Memphis for some tour dates.

"They were playing the Orpheum theater right on Beale Street" says Dane. "We went to a rib joint next door to BB King's club before the gig, it was great. Unfortunately, I started drinking the second I took off from Portland and I got pretty wasted."

"I was on vacation."

"I wasn't workin', they were."

Dane buddied up with Castronovo's drum tech; Brett Vallory-younger brother of Journey bassist; Ross Vallory.

"We were pounding 'em down and gettin' kind of rowdy-and I told Neil Schon he looked like Billy Joel-which got a big laugh out of everybody."

Things went downhill from there.

"I think it really pissed Neil off," says Dane "I heard about it right away from Deen."

"Journey had three new buses, all the same. When I went to get on the Band bus with Deen, they said I had to ride on the Roadie bus with Brett. Then, when I went to get on the roadie bus, they said we were too loud and they

wanted to sleep and I had to ride on the third bus, ...the one with the tee-shirt guys..."

"I said, (expletive deleted) that!

"I grabbed a cab across town to the Memphis Coliseum, where Korn was playing, got in back-stage and hitched a ride on their band bus to Nashville where I got my plane."

Korn carries a Fall From Grace CD in their tour bus music library. "I've know these guys for years," says Dane "The Korn guys loved the fact I was thrown off the Journey bus for being too rowdy. I fit right in with Korn."

Dane said his wise-guy attitude toward Journey may have started years ago when he worked as an



photo Juliana Tolson

Dandy Warhols; in the studio.

engineer-gofer at a recording studio in the Bay Area, where Journey recorded.

"Every day Steve Perry made me drive all the way across town to get him this special milkshake for his throat. I told him I could get him a milkshake right down the street, but no, it had to be from this special place."

Before Dane's journey, he and Castronovo were working together on a recording project called "Repellent". "I hope he's not too mad at me," laughs Dane.

♥♥♥

Music Millennium establishes E-commerce precedent.

Portland's legendary indie record retailer sued a South Carolina corporation over their use of the name Millennium Music by a chain of franchised record stores.

Millennium Music had been using the name in South and North Carolina for four years.

According to a story in the Business Journal (2/5/99) by Gina Binole, Music Millennium owner Terry Currier became concerned when Millennium Music began franchising and created an interactive Internet web page. Currier's suit, "asked the court to decide whether an interactive web site is enough to convince a court that consumers believe there's a similar business using a too-similar name in a single marketing area." Terry claimed trademark infringement and asked the court to force the South Carolina company to change its name.

District Court Judge Ann Aiken ruled the web site overlap was not enough and dismissed Terry's suit, leaving another music company with the federal trademark rights to the name Currier's stores have been called for thirty years...

Those who possess trademarks don't necessarily have the rights to a domain with the same name.

♥♥♥

Here today, gone tomorrow.

The Portland music community was elated when ASCAP chose Portland over Seattle for their Northwest membership office, but after barely three months the new ASCAP connection has moved to Los Angeles...

Wade Metzler, T/K Records executive, and local membership recruiter for ASCAP, accepted a promotion and transfer to the Hollywood, California offices.

Ron Sobel, Vice President and head of the West Coast office says, "Wade's ascension to full-status Membership guy was the confluence of a rare L.A. office opening...and his dynamic success in heralding the musical virtues of Portland. We are actively engaged in seeking a replacement to fill Wade's enormous Portland shoes."

Submit your resumes to: Ron Sobel ASCAP 7920 W. Sunset #300, Los Angeles, CA 90046.

♥♥♥

Gone today.

The largest catalog distributor of musical instruments and gear in the world; Musician's Friend located in Medford, Oregon has fired 68 people in a corporate restructuring that sent the "call center" to Salt Lake City.

Musician's Friend was founded in 1982 in a milk barn in Eagle Point. The company grew to 270 people by 1997 and will continue to employ 165 people in Medford in corporate offices, customer service, technical support and retail store.

♥♥♥

15 minutes of fame...

Pentapus Multimedia is shooting a documentary film-Understanding The Northwest Music Scene,-in and around Portland in February and March.

They're looking for interviews with record company owners, A&R, publicists, booking agents, recording engineers and producers.

Call Director Weetus Cren at 206/524-6168

LL

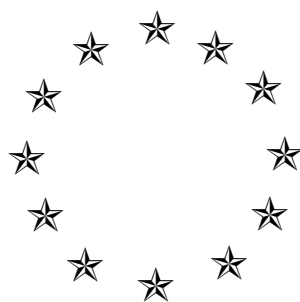
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231-6552

Same owner, new name!

QUARTERLY OREGON LABEL GUIDE

Continued from page 11

Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.

Distribution: Distribution North America (DNA), Valley Records, Dutch East India, Bayside, Rotz Records, Mean Street, Impact Music, Ivy Music and N.A.I.L.

Eurock Records

P.O. Box 13718
Portland, OR 97213

(503) 281-0247

Fax: 281-0247

Email: apatters@teleport.com

Owner: Archie Patterson

Types of music released: License recordings by European & American artists.

Preferred submission formats: Cassettes.

Kinds of deals usually offered: CDs.

Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.

Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212

(503) 287-8045

Email: flyheart@teleport.com

<http://www.teleport.com/~flyheart/>

Catalogue: <http://www.teleport.com/~flyheart/fhcatalg.htm>

Owner: Jan Celt

Producer: Jan Celt

Types of music released: Original Northwest artists and related projects.

Preferred submission formats: Demo cassettes.

Kinds of deals usually offered: Album projects, publishing of related materials.

Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, *Phillip's Dream World* coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thera

Memory.

Other services offered: producer services and bands wishing to make their own releases.

Distribution: City Hall, Twin Brook

Grining Idiot

P.O. Box 10634

Eugene, OR 97440

(541) 485-2236

Fax: (541) 344-7242

Owners: Raenie Kane & Colleen Baxter

Type of music released: Pop, Punk Rock (stuff we like).

Preferred submission formats: demo tapes with promo kits; we listen to all of them.

Kinds of deals usually offered: Full length records, license deals, singles.

Artist roster: Kpants, Oswald Five-O, Klorox Girls.

Distribution: N.A.I.L., K., Scooby Doo, Get Hip.

IMP Records

P.O. Box 34

Portland, OR 97207

Owner: John Flaming

Types of music released: Punk rock.

Kind of deals usually offered: Singles.

Artist roster: Spinanes, The Shaven, Jackknife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records

2718 S.W. Kelly Ave. Suite 316

Portland, OR 97201

(800) 757-1851

Fax: (503) 284-1755

Owners: Terrance Scott, Bosco Kawte

Types of music released: Hip-Hop, R&B and any other form of good music.

Preferred submission Formats: cassettes

Artist Roster: Cool Nutz, Kenny Mack, G-Ism, Monkey Mike

Lazy Bones Records

9594 First Ave. N.E. Suite 230

Seattle, WA 98115-2012

(206) 820-6632

Fax: (206) 821-5720

Owner: Scott Shorr

Producers: negotiable

Types of music released: Everything but Country.

Preferred Submissions: CD's & cassettes.

Kind of Deals usually offered: Full length CD.

Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead

Distribution: ILS (Mercury), Burnside Distribution.

Lucky Records/Macman Music, Inc.
10 N.W. 6th Avenue
Portland, OR 97209
(503) 248-1988

Contacts: David Leiken, Bill Hall, Jr., Marlon McClain, Producer.

Producers: Project by project.

Types of Music: Rock, R & B, Funk, Fusion, Blues

Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb. NuVision/Darkhorse: Dennis Springer, U-Krew, Sequel, Dan Reed Network. MacMan: Shock.

Distribution: Independent.

National Dust Records

P.O.Box 2454
Portland, OR 97208
(503) 903-0625

Contact: Shan

Producer: the bands choice.

Types of music released: Punk rock, rock'n roll.

Preferred submission formats: tapes/records.

Kind of deals usually offered: % of product pressed.

Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.

Distribution: Profane Existence, N.A.I.L., EFA (Europe).

Rainforest Records

1122 S.E. Ankeny St.
Portland, OR 97214-1324
(503) 238-9667

Fax: (503) 238-9814

Email: RainRecs@aol.com

Owner: Ray Woods.

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

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

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

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

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

Distribution: N.A.I.L., Burnside Distribution Corp., various others.

Space Age Bachelor Pad

P.O. Box 10494
Eugene, OR 97440
(541) 343-5962
Fax: (541) 344-9919
Email: libes@bitech.com
Owner: Stephen Perry.
Producers: Stephen Perry.

Contact: Howard Libes: 541-343-5962

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

Kind of Deals usually offered: Depends on artist.

Preferred Submissions format: CD, Tape.

Artist roster: Cherry Poppin' Daddies, Buckhorn, Billy Jack.

Distribution: N.A.I.L.

Schizophonic Records

17 S.E. 3rd Avenue Suite 501
Portland, Oregon 97214
(503) 736-3261

Fax: (503) 736-3264

Owner: Mike Jones

Producer: Drew Canulette, Tony Lash and Brian Berg. The band decides.

Types of music released: Many.

Preferred submission formats: Cassette, DAT.

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

Artist roster: (current) Vehicle, Jackson Pollack 5ive, Carmina Piranha, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Arcweld, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes,

Continued on page 16

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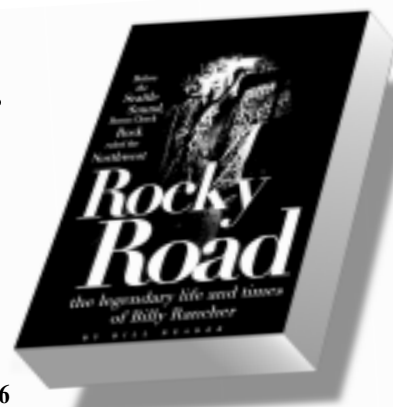
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**QUARTERLY
OREGON LABEL
GUIDE**

Continued from page 15

Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blubinos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk, The Diggs.
Distribution: N.A.I.L.

Tim/Kerr Records
P.O. Box 42423
Portland, OR 97242
(503) 236-0013

Fax: (503) 233-1056
Email: tkrec@teleport.com
Owners: Tim Kerr, Thor Lindsay
Producers: It's up to the band.
Preferred submission format: Cassettes.

Kinds of deals usually offered: Designed to fit artists.

Artist roster: (current) Manray, Dandy Warhols, Super Deluxe, Torch, Oblivion Seekers, Pigpen, Pilot, Tchkung, The Wipers, Smegma, Pere Ubu, Miss Red Flowers, Can Can Dynamite, Ray and Glover, John Fahey, Carmina Piranha, Michael Stirling, and flapsdown.

Distribution: Exclusive distribution for CD's through Koch International. Vinyl distributed through Dutch East India, Smash, Get Hip, Caroline, Cargo and others.

Ten Ton Records
625 SW 10th Suite 231-C
Portland, OR 97205
(503) 287-5502
Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

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

Tombstone Records
P.O. Box 1463
Clackamas, OR 97015 U.S.A.
(503) 657-0929
Fax: (503) 631-2797
Owners: Fred & Toody Cole
Producer: Fred Cole
Types of music released: MONO ONLY!! Mostly original garage and psychedelic, raw rock 'n' roll.
Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DAT cassette or high-quality cassette.

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

Artist roster: Dead Moon, Flap Jacks, Spider Babies, Jr. Samples, 8 Ft. Tender.

Distribution: Get Hip, Cargo. Midnight Records, Burnside Distribution (CD's only).

Undercover, inc.
P.O. Box 14561
Portland, OR 97293
(503) 230-7728
Fax: 503-239-6558
Email: Mnkysine@aol.com
Owners: JJ Gonson, S. Donald Gonson, David Christopher.

Producers: varies.
Types of music released: young, new, different bands.

Preferred submission formats: solicited 7", tapes, CD's.

Kind of deals usually offered: standard Undercover, inc. deal.

Artist roster: Project label inclusive of Tiger Stripes Forever, Crash Course for the Ravers A Tribute to the Songs of David Bowie, Catpower, Birdog 7".

Distribution: Caroline, Cargo, Parasol, and in house.

Frisco Disco

Continued from page 9

GUEST- LIST excursion to another lame knock off by a jury of their peers. Most of these crap band are so contrived and derivative its like a cartoon drawing a cartoon of a cartoon. I'm not bitter ..really more reflective. I have no illusions about being a viable, marketable entertainment commodity any longer. I never was good at doing lunch. I had my good old days and they rocked, now I'm dad.

When I was a serious contender in the early 80's, Portland seemed to lack the star maker apparatus nec-

come.

Ya know, back to what I shall now and forevermore refer to as "THE CONTROVERSY", all these wars of words seem so minor in the long haul of life. Its just soooo Portland. I remember back in the day everyone in the scene tried to foment this THEATRE OF SHEEP-BILLY RANCHER rivalry and it was really nonexistent except for a few offhand remarks I made in a WILLYWEAK interview (when was the last time you saw a band on the cover) and it escalated like much ado about nothing. Eventually a battle of the bands at STARRYNITE sort of settled it. There was no animosity or jealousy really, it was just differ-

"Michael Hornburg's hilarious spoof of the Portland 80's underground music and art scene, "Bongwater", has been made into a small budget movie starring that chick who plays "Zoe" on Cybill Shepard's C.B.S. show"

essary to really break a new band. The acts that had seminal success were all old-school or rhythm and blues. QUARTERFLASH, JOHNNY KOONCE, NU SHOOZ (now there's a double bill; NU SHOOZ and PEDRO LUZ at the HOUSE OF BLUES) and really were anything but alternative. Now I see a huge web of clubs, labels, recording studios, production facilities and slimy power lunch weasels but alas, the talent gene pool is a mere puddle these days. I think it was a couple years back when I realized I was out of touch. I saw this band HAZEL and they sucked beyond belief. For month's afterwards I read all these great things about them. FAST-FORWARD six months later I'm in Seattle and a girlfriend convinces me it was a bad drug combination ,so I see them again 165 miles north and they still SUCKED to me. That's when I realized I was clueless or just don't get it anymore. I mean, I like my music raw and crude, but ever so often a touch of tonality and the slightest hint of a pop- hook and I'm satiated. I don't need slick, I'll dig anything warts and all if its good.

Everyone is racing to copyright "2000 this" and "millennium that"...Y2K and K.Y. too. I have my own catchphrase- soundbite, I am registering as the "OFFICIAL DISSENTING VOICE OF THE NEW MILLENNIUM" and I want to go on record as saying I'm against it!!!! I want to party like its 1999 for decades to

ent. Billy's groupies drove nice cars, had cocaine, drank fancy rum drinks and tended to be blonde. THEATRE OF SHEEP groupies rode the bus, baked cookies, read poems and usually smelled of henna and clove cigarettes.

Negative energy is a drag.especially when its bullshit and misguided. Hope all you PORTLAND ROCKSTARS get it sorted out. If you think its nauseating to hear me wax nostalgic, go ahead make my day. E-MAIL me at zzor@pacbell.net and send a tape(care of TOO-LOUIES) outlining why you're the breakout star this town is waiting for. If you have to explain it too much, chances are you will become another lump of clay on this rainy plodding assembly line of ho-hum mediocrity whose only joy is the exhilaration of telling yet another waitress "I'M IN A BAND". This ain't Liverpool sweetie, you still need to leave a tip.

LATE NOTE; MICHAEL HORNBURG'S hilarious spoof of the Portland 80's underground music and art scene, "BONGWATER", has been made into a small budget movie starring that chick who plays "ZOE" on CYBILL SHEPARD'S C.B.S. show. Reached for comment in New York, Hornburg is optimistic the film will do well, even though they changed all the characters names, and the ending, and just about everything else but the title. Optimistic...yeah right.

LEGAL EASE

Continued from page 7

for each album under the contract, and will state the minimum and maximum amounts for each such album advance.

The structure for these minimums and maximums is usually as follows: The contract will specify a certain set amount for the first album's advance. For albums *after* the first album, the contract will specify (for each album) a *minimum* dollar-amount advance (called "the floor"), but will also provide in effect that *if* the album sells well, the advance for the next album will be computed at 60% to 70% (typically, two-thirds) of the royalties earned to date by the band from the prior album (or sometimes, the *average* royalties earned from the prior *two* albums), but only up to a certain specified *maximum* amount (called the "ceiling").

Typically, these minimum and maximums will increase from album to album. For example, the minimum amount for the *second* album might be \$200,000 with the maximum at \$300,000, whereas for the *third* album the minimum might be \$250,000, and the maximum at \$350,000.

CONCLUSION

Given all of these various factors, it's easy to see why seemingly successful bands sometimes receive much more modest levels of income than one would otherwise expect. These various factors also illustrate why it is so important for a band to structure its record deal in the most favorable way possible.

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 specializes in administering the licensing of music for film, television, commercials, and computer games.

Bart is also a co-author of 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.

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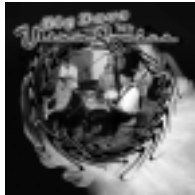
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**Bill Rhoades
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Fax: (503) 231-0420

e-mail:

music@burnsiderecords.com

LETTERS

Continued from page 3

making music, you are just playing the guitar. And you are, essentially, a fumbling, egocentric, self-absorbed dork with too much gear.

Yours truly,
Devon "Techno" Bolstofferon

Dear S.P.,

I think it's a wonderful idea doing a CD of Portland music. I'm glad to see Here Comes Everybody is included on the list. So here is my official contact letter. I hope that we can be included in the most recent 90's era because the

"RE: Pedro Lose, Martin Whines-What's the Big Fricken Deal with a band getting a crappy review? Heaven fore fend that a critic criticizes."

recordings are much higher quality. Since we are an exception in the industry being together for over 13 years, and still going, I'd like to suggest that other 80's bands represent that era. I know there is a lot of competition for this. It's because HCE is the *HCE of the 90's* with two recent CD releases within a year that I feel HCE would be somewhat misrepresented since we are still so active now. I should clarify that we still feel our material is strong, from whatever era or recording we've released (hence our recent CD release "Thirteen"). We've been working extremely hard to update people to our new sound and show (*Once More With Feeling*). Things are going well, and we're seeing our best response ever.

Let me know what you think. We definitely want to be included either way. Thanks also for all the press too. We really do appreciate it and are honored to be included on your list. Let me know if you have any questions. I look forward to hearing more about the project!

Take care, S.P.!

- Rene'

Editor -

RE: Pedro Lose, Martin Whines

What's the Big Fricken Deal with a band getting a crappy review? Heaven fore fend that a critic criticizes someone's talents and concepts. I happen to think that Jesus Presley sucks. Does that mean my mommy didn't love me? No, it's just my opinion. I wonder if Richard Martin's mom should be blamed for his lashing out at critics who take up a contrary position on a FRICKEN ROCK BAND!

- Steve L. True

To James E. Crummy,

Here is a few suggestions for your list. Kerosene Dream, Renegade Saints, The Strangers, Nine Days Wonder, Higher Ground, Jolly Mon, Sprinkler, Crackerbash. And what about Collin Raye?

Great to see someone is getting hot about your letters section. I find it rather amusing. Oh yeah, and what's up with S.P. being in one of the best bands in town? Could he please stop playing in a good band so his reviews will be more legit. Oh yeah they weren't complaining about his review. I am so confused.

Thanks

Dan at Locals Only

The the & the GOOD BAD UGLY

Continued from page 10

Still, the band shows improvement and cohesiveness over their initial effort. And they seem to know the direction in which they wish to go. There is every reason to believe that they will continue to improve as they mature.

John Henry—John Henry Bourke
Broken Records

One of several prime motivational forces behind the Treefrogs, singer/guitarist Bourke serves up five well-crafted tunes that display a wider stylistic range than was exhibited with his former mates. He is joined by several former Frogs, as well as an assortment of other Laurelthirst-affiliated musicians. The result is a finely wrought piece of Americana. Intelligent and heartfelt.

"Trouble" features former Crackpots, bassist Bill Rudolph and drummer Johnny Lambert and some wonderfully unusual solo slide mandolin work by the erstwhile Dan Haley, as John Henry moves through a sort of Fogarty/Creedence groove laid over the Stones' "Dead Flowers." Former Frog Bill Leeds tosses in gentle harmonies across John Henry's pleasant tenor, as a tale unwinds of misplaced values and shattered dreams.

John Henry and Leeds are joined by Frog brothers drummer Jeff Duffy and saxman Rob Matthews on the rousing "Charlie Parker," a loving tribute to the bedeviled saxman, and perhaps the spirit of artistic freedom that he represents. A strong chorus and a high level of musical energy throughout call to mind some of the better work of the Dave Matthews Band. A very cool number.

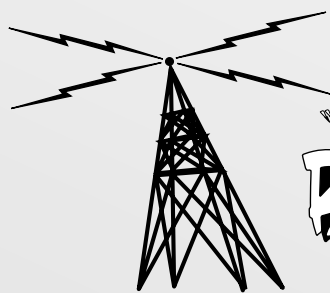
"Augustine" is a wayward riverboat of a tune, along the lines of the Band's "The Night They Drove Old Dixie Down." Crackpot Bobby Soxx contributes a drowsy lap steel, as Chris Kokesh lays down soulful fiddle fills and the peripatetic Wayne Thompson interjects artful accordion interludes. Another memorable chorus lodges itself in the brain of the listener, a sweet, gospel-tinged confection, with multiple tiers of rich background vocals.

Duffy kicks off "Backseat Driver" with a spirited, dashing beat as John Henry chimes in on the acoustic guitar, his voice ringing out, "I taught four and twenty blackbirds/to weave a crown of sonnets for your hair/And I fed them all my kind words/So they might sing you love songs while I'm not there." Again, noteworthy vocal harmonies unite for an impressive chorus, the construction of which John Henry seems to have mastered. He consistently demonstrates a knack for solid turns and tuneful choruses.

The simple, straightforward, simply pretty "Your Belated Birthday Present," Bourke combines the best traits of quality songwriters such as Danny O'Keefe, Kenny Loggins and Paul Simon, in expressing a complex ambivalence regarding a once and ongoing relationship. Leeds' Garfunkelish vocal harmonies add just the right touch. A piquant little gem.

Continued on page 20

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ARTIST/LABEL/TITLE

- | | | | | |
|----|----|----------------------------|------------------------------|--|
| 4 | 1 | THE COUNTRYPOLITANS | Ultrapolitan CD | <i>Countrypolitans</i> |
| 5 | 2 | TRA LA LA | Demo CD | <i>CMJ Promo Demo</i> |
| 1 | 2 | WOW AND FLUTTER | Amplified CD | <i>Guilty Pleasures</i> |
| 5 | 3 | THE FLATIRONS | Checkered Past CD | <i>Prayer Bones</i> |
| 6 | 4 | BASEBOARD HEATERS | Demo CD | <i>The Baseboard Heaters</i> |
| 10 | 4 | PLAID PANTRY PROJECT | Catnip CD | <i>Hit Songs From Plaid Pantry Project</i> |
| 10 | 5 | JERRY JOSEPH & JACKMORMANS | Holladay CD | <i>Salt Lake City</i> |
| • | 6 | ELEPHANT FACTORY | Tape On Records CD | <i>Suspended Over Seas</i> |
| 7 | 6 | NICOLE CAMPBELL | Wrought Iron CD | <i>Little Voice</i> |
| 7 | 7 | WARREN PASH | Cravedog CD | <i>Parts Unknown</i> |
| 8 | 7 | KIM KOEHLER | Tim Kerr CA | <i>Sherried Rye</i> |
| 11 | 8 | JUNK TRAIN | Flying Rhino CD | <i>Save Buck</i> |
| 9 | 9 | WALLY DYNAMITE | Stereochronic Tape | <i>Short Fuse</i> |
| • | 10 | HERMAN JOLLY | HJ CD | <i>Mad Cowboy Disease</i> |
| 12 | 11 | SYCOPHANT | Sycophant CD | <i>Everything</i> |
| • | 11 | DAS GRAVY BOAT | Gravy Navy CD | <i>Fist Full of Gravy</i> |
| • | 12 | AMERICAN GIRLS | Space Age/ Elemental CD | <i>In The Whiskey YaYa's</i> |
| • | 13 | ROTATING LESLIES | U-LBL-IT CD | <i>Equipoise</i> |

TOP TRACKS

- | | | | | |
|---|---|---------------------|-------------------------|------------------------|
| 5 | 1 | THE COUNTRYPOLITANS | Ultrapolitan CD | <i>That Train</i> |
| 1 | 2 | WOW AND FLUTTER | Amplified CD | <i>Astronaut</i> |
| • | 3 | TRA LA LA | Demo CD | <i>Take It Outside</i> |
| • | 4 | THE FLATIRONS | Checkered Past CD | <i>Nothing</i> |
| • | 5 | BASEBOARD HEATERS | Demo CD | <i>Road</i> |

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TRUCKS,
WARTIME
CHOCOLATE

WED 10-
RASPUTINA

Sat 13-
GIRL TROUBLE,
CAVEMANNISH
BOYS, DJ GRE-
GARIOUS

SAT 20-
TAV FALCO & THE
PANTHER BURNS,
THE FLAPJACKS,
LUCKY 13's

Mon 15-
CONTEMPT, DE LA
GATA, VALHERE

MON 22 -
THE FOUNDRY,
LEFTOUT
LAMONT, THE
TEETH

TUE 16-
MALEVOLENT
CREATION,
JUNGLE ROT,
ENGORGED,
DESMODUS

WED 24
764-HERO, RED
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MANCHILD 4

WED 17-
QUEENS OF THE
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See Jane Run

Saturday 13th

Smooch Knob 2yr Aniv.
Huffy, Conduit, Here Comes Everybody

Friday 19th

Crazy Like Me, Love Load,
Tin Horn, Tripple Swift

Saturday 20th

28 If, with Guest

Friday 26th

The Sauce Unlimited,
Stranger Neighbor

Saturday 27th

Blue Honey
Baseboard Heaters
Mullaney & Lipkind

The the & the GOOD BAD UGLY

Continued from page 10

John Henry Bourke distinguishes himself as a talented songwriter and a satisfying purveyor of his material. His smart arrangements and assured productions cast each song in the best light. This is very nice stuff.

Acoustic Guitar Summit— Acoustic Guitar Summit Accent On Music

The concept of a guitar quartet, is a tradition in Flamenco music that is seldom elsewhere explored (outside of the occasional Jazz foray), and for very good reason. It is not at all difficult to imagine the wanking ego catastrophes that could possibly ensue, four riff mad six-string slingers dueling for the spotlight, lightning riffs falling off the fingerboard at a furious pace. But in the eight hands of true guitar masters, such as Terry Robb, Doug Smith, Mark Hanson and Paul Chasman, the concept receives renewed vitality. Through inordinately unselfish playing, they investigate style as varied as the backgrounds each of them brings to the picnic. The fact of the matter is that the four of them rarely play on the same cut, but rather split up into solo and duo configurations in a successful attempt at showcasing the highly diverse talents of each member.

The selection of material is equally manifold,

ranging from original compositions in a multitude of forms, to Smith's splendid arrangement of pieces such as Debussy's "Clair De Lune" and his flawless rendition of John Philip Sousa's "Stars And Stripes Forever," to Robb's strength: Acoustic Blues transcriptions. It is no coincidence that each member of the AGS is a technician and teacher in his particular guitar realm. Any student of the instrument would find

smoldering version of "The Good, The Bad And The Ugly." Chasman's beautiful slurred harmonic in the intro (just try *that* one out!) sequence adds to the delicate majesty of the former, Hanson adds slide mandolin (he and Dan Haley, from Jon Henry's project must hang out in similar circles) in response to Smith's lead line on the latter.

Smith is nicely supported by Hanson on his tune

"The concept of a guitar quartet, is a tradition in Flamenco music that is seldom elsewhere explored (outside of the occasional Jazz foray), and for very good reason. It is not at all difficult to imagine the wanking ego catastrophes that could possibly ensue, four riff mad six-string slingers dueling for the spotlight, lightning riffs falling off the fingerboard at a furious pace."

much to learn from this wonderful project.

The group begins with a four-way split on the standard "Bye Bye Blues," taking up with the song where Les Paul left off with it in the early '50s. Each of the guys takes a solo turn, with precise, pristine runs abounding; still allowing for the various subtleties of individual technique. Smith leads the band through a medley of the '50s chestnut "Apache" and a

"Sunday Sonata," which combines essences of Folk, Jazz and Classical into a pleasant potpourri. Chasman and Robb nail John D. Loudermilk's "Windy And Warm," suffusing it with a rich folk and delta blues flavor not explored as fully on other versions. Smith and Chasman team up on "Clair De Lune," seemingly each playing either the left or right hand parts of the piano composition— something very difficult for two

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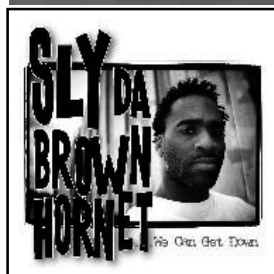
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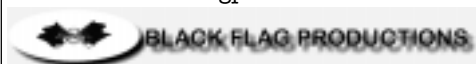
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people to do precisely, with any synchronicity. This is a lovely excursion into color and tone.

Hanson's "Sweet Rotunda" mirrors "Sunday Sonata" in many ways, while Robb's solo efforts on "Grama Jean" and "Cascade Lightning" allow him to demonstrate his chops as a fingerpicker. "Steel Guitar Rag" affords Robb the opportunity to trot out his best lap steel licks. Hanson's solo expedition, "Drake's Passage," is a very pretty little ditty, a haunting modal sketch. Chasman's solo ode to his grandson "Grandpa's Boy," fuses Jazz and Blues idioms with a sterling technique, creating a happy, sunny mood. The boys unite again for a couple of rounds of rousing solos on the Beatles' "Lady Madonna," finding a lot of room to move within the tight strictures of the chord progression.

The Acoustic Guitar Summit is an entirely enjoyable and instructional undertaking, that offers rich rewards at every turn. The amassed years of knowledge this quartet shares must be far in excess of a century. The tributary influences that are assimilated into this recording are practically incalculable; but this group delineates each style with extraordinary poise and assurance.

The Starlings—The Starlings
Self-Produced

The Starlings are fronted by vocalist Ms. KT Kincaid with able assistance from guitarist Mr. Joe Baker. These names seem vaguely familiar, like from the early '80s scene or something: like the Neo Boys or Sado Nation, or in that circle of bands. And they sound as if they come from that era with their rough

hewn Western approach. They kind of sound like John Doe and Exene fronting Lone Justice. Not a bad thing, not at all. Authentic. And real. But different.

With Josh Kirby manning the bass and Dave LyBarger on drums, the Starlings are a tad on the sloppy side, a beat is dropped here, a chord muffed there. And some of the songs could use a little more development. But others, such as "Sinner Man," which

vored riff. This almost works too.

"Brother" holds together fairly on an instrumental plane, but the Kincaid's vocals fall short in spots. "Kristen" is a way too predictable on a structural level. "Tim's Song" is a little better, but suffers from some of the same maladies.

"Hallelujah" is more of a send up, but there's no doubt where it's going.

"The Starlings are fronted by vocalist Ms. KT Kincaid with able assistance from guitarist Mr. Joe Baker. These names seem vaguely familiar, like from the early '80s scene or something: like the Neo Boys or Sado Nation, or in that circle of bands."

takes its cue from "Ghost Riders In The Sky" (with the solo taken from the Seeds' "Pushin' Too Hard"). As Kincaid wails a plaintive plaint, Baker tosses in some fine guitar licks. "NE Morris" is an eerie Spanish flavored number with cool guitar parts. Very early '60s Surf.

Along similar lines is "Dear Daughters" with it's Gypsy Flamenco feel. Kincaid's voice recalls Joan Baez' early days. A good song. "Right On" takes a swamp song and puts a Surf beat behind for interesting results. "You Say" doesn't quite hit the slapback Country mark at which they aim, but it's an interesting experiment. "Sentimental Girl" throws Kincaid's Country-driven acoustic guitar over Baker's Soul-fla-

The Starlings have positive aspects. Baker's guitar parts are usually inventive and engaging, if not always entirely on the money. Kincaid has her moments, but her pitch has a tendency to wander. The rhythm section could use some tightening. The songs need work on a melodic level. Also the occasional "surprise" chord change here and there would be helpful.

But there are things to like about the band. If they were willing to commit themselves to some intensive rehearsal, to get their chops down, and to refine their songs to sound more original and less familiar—they could become a good little band.

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