

OREGON MUSIC / FEBRUARY 2001

Two Louies



SPARKY'S DEBUT

SOUL ACTIVATED

EVERCLEARANCES

PDX PAVEMENT

**CALVIN BATY
CRAVING THEO**

LABEL GUIDE



FLOATER

SATURDAY FEBRUARY 17

CRYSTAL BALLROOM

\$10 ADV • \$12 DOS • ALL AGES

1332 W BURNSIDE • INFO [503]225-0047 • INSIDE LINE [503]225-5555 X8811 • WWW.DANCEDONAIR.COM

TICKETS AVAILABLE AT ALL MCMENAMINS OUTLETS

Rewind

Mark Spangler Joins Johnny & The Distractions



Photographer Michael Moran shoots Jon Koonce and his new guitarist Mark Spangler for the cover of TL.

photo: Erik Huget

In the spring of 1980 Johnny & The Distractions were a mega popular original music Oregon bar band on the cusp of regional success. Leader Jon Koonce and the band were in the process of recording their first Distractions album at Kaye-Smith studios in Seattle when Koonce hired a second guitarist; Mark Spangler.

Spangler's band Shinola had been a fixture on the campus bar/fraternity-party circuit in Eugene where Mark played frequently with Robert Cray and Curtis Salgado. "Sparky" moved to Portland and joined the Distractions in time to play on "Broken Heart" on the Kaye-


Smith album.

For months Johnny & The Distractions played with two guitarists till A&M signed the band, but by the release of "Let It Rock" in January of 1982, founding guitarist Bill Feldmann had disappeared completely. Sparky emerged as the undisputed lead guitarist and new prime collaborator and co-writer of the album's title track, "Let It Rock". He also co-wrote the album's biggest hit "Complicated Now".

By "Got My Eye On You", the second Jon Koonce A&M album, the Distractions name was gone and all the band-members were his-

tory, except Mark, who co-wrote two songs and played the guitar parts. 60's icon Al Kooper produced and arranged, and after the project was finished took Spangler on tour with his band.

Fast-forward twenty years.

In the summer of 2000 Mark Spangler recorded his first solo album, "Don't Go In The Basement" with Distractions drummer Kip Richardson and Odds bassist Jim Wallace. In the liner notes is a quote from Jon Koonce. "Give a primate a Telecaster and before you know it he's making \$150 bucks a week." 

LETTERS

SADO SEZ

Dear Editor,

About that John Shirley thing, I have no plans to release anything John Shirley sang on, nor do I have plans to release any other Sado-Nation product. There is a re-issue of Sado-Nation's LP "We're Not Equal" due out on Destroy All Music soon. Chuck Arjavac is the owner of the label and is releasing the CD of his own accord. (He was the drummer for Sado-Nation). John is aware of this. I co-wrote "Johnny Paranoid," and "Industrial Revolution" with Shirley, and they will be on the CD, sung by me. He knows this too. None of the songs that John Shirley sang and recorded with me are worth releasing. A good writer, maybe, a good singer never. John left Sado-Nation during a recording session because of an argument of his bad singing.

Sado-Nation was asked to regroup for a

show at Satyricon with the members that recorded the "We're Not Equal" LP. All of us have been in town for the last sixteen years playing in various bands. I simply called Mish Bondage, Steve Casmano, and Robert Parker and asked them if they wanted to do the show. Shirley's name never came up.

Don't you remember why I fired your ass?

—David Corboy

HONEY RESPONDS

Dear Editor,

In response to Matt Tracy's letter regarding the similarities between Milli Vanilli and Honey

"JAM Magazine will continue to publish, and we will not succumb to threats, violence, terrorism or any other form of coercion that attempts to stifle our ability to legally exercise our freedom of speech."

So, John, who the hell remembers you anyway? Let alone Sado-Nation? Relax down there in sunny California and write another book. (You're a great sci-fi writer, so be happy and shut up!) Quit buggin' me with your whiny phone calls.

Ryder... Matt is correct on a lot of points. Honey Ryder apologizes that proper musician credit was not listed in your review of Honey Ryder's demo CD. Who knew after years of playing around,

continued on next page

LETTERS

continued from previous page

sending press kit after kit, and being ignored, Honey Ryder would suddenly have a veritable basket of press clippings to show the grandparents! Unfortunately for all of us, Honey Ryder

“Oh by the way Matt, we got trashed in the Mercury... sure didn't hear you clamoring for credit then!”

was firing a lot of bitter, angry, dead-wood from our band around the same time we made a mass press mailing... so ships passing and all that. Blame it on the rain.

Again, we apologize Portland. Matt Tracy, we're sorry. Please stop bugging us. That said, we thank Two Louies for the encouraging review! We hope this clears up the Milli Vanilli confusion to the legions of Vanilli fans that have besieged us recently for their next family reunions. Oh by the way, Matt, we got trashed in the mercury... sure didn't hear you clamoring for credit then! Don't worry, I've contacted them and said we had Milli Vanilli play as our rhythm section, and to forgive us.

—Vanchai (karaoke/guitars,
Honey Ryder)

JAM WRITER ASSAULTED

Dear Editor,

Well, it looks like at least one of JAM's writers gets to log some combat journalism time.

Delvis, our senior copyeditor, found himself coldcocked from behind outside of a local venue on Friday night as he was preparing to perform.

Last month, Delvis detailed the misadventures of a fraudulent and grossly mishandled “tour” arranged by local promoter Diver Dan. In the story, Delvis chose to protect Diver Dan's name and didn't mention it, but he wanted to warn other bands of various pitfalls of going on tour; like being given \$100 or so for gas money for a three-state tour; like showing up at the office of the promised sponsor (free soda and pizza for the bands on the tour) and having them go “What are you talking about? What sponsorship? What tour?”; of playing about two of six scheduled shows after getting the same response from the venues they were scheduled to play; of, at those shows, playing to the venue staff because no promotion whatsoever had been done by the promoter; of five people driving hundreds of miles in a Jeep Wrangler from non-show to non-show.

That was the tour that Diver Dan arranged for head of Lies and some other bands, and Delvis - without mentioning Dan by name - simply recounted the hellish details of the tour.

This prompted several phone calls from Dan to our publisher, threatening to unleash his team of lawyers along with those of the sponsors from Seattle; calling the magazine unprofessional, repeating his pledge to sue, reminding us that we're supposed to write positive things...

...okay... Gatt-rant #4160(x) here... I'm the editor-in-chief of this magazine. Other than Kyle, the publisher, who owns it and pays for it, absolutely nobody tells me what I'm “supposed” to print. Try it and see what happens. End rant.

So, anyway, on Friday, Diver Dan showed up at Delvis's gig, tried to start a confrontation with several friends reportedly “covering his back” to which Delvis responded that he had a show to do and this wasn't the time to be discussing this. As he turned to re-enter the club, he was hit in the head and neck from behind, and hit in the side of the head as he fell.

This final blow broke his jaw.

The friends of Diver Dan who were “covering his back” apparently failed to notice the bouncer or the police officers chatting outside their car right next to the club. It turns out that the arresting officer actually witnessed the attack. Needless to say, Diver Dan was arrested, charged with assault and battery, and word is that charges will be pressed to the maximum extend of the law.

“None of the songs that John Shirley sang and recorded with me are worth releasing. A good writer, maybe, a good singer, never.”

JAM is an all-volunteer magazine staffed mainly by musicians, most of whom lack personal insurance or any means of protecting themselves this sort of thing. One of the hazards journalists face while legally and appropriately exercising their freedom of speech has made itself apparent. Critical writing comes with risks; it comes with the turf. It's a good thing that Dan didn't have a weapon.

Don't turn your back on Diver Dan.

Musicians and other people in the local music industry need to heed this warning to avoid junkie tweakers and sleazebag rock promoters that are nothing more than parasitic trash dragging down what might otherwise be called an artistic endeavor.

Meanwhile, JAM Magazine will continue to publish, and we will not succumb to threats, vio-

lence, terrorism or any other form of coercion that attempts to stifle our ability to legally exercise our freedom of speech.

I will absolutely enjoy making examples, at their expense of anybody who challenges that. Again.

Observe...

As ever,

—Chris Gattman

THANKS FOR THE MEMORIES

Dear Editor,

I found your site after having a lark and looking for Billy Rancher. I lived in Portland between 1976-1987 and recognized and saw many of the bands you were talking about.

I was a big Wipers fan along with the Miracle Workers and other alternative bands of that day. I can't believe Rozz is still around! I have one of the Theatre of Sheep cassettes signed by the band members. Thanks again, man I need to move back to Portland, Denver is pretty boring.

—Eric

NET PROCEEDS

Dear Editor,

The real and essential aspect of using or not using MP3.com is firstly, you must decide how you want to approach music. If you want to give your music away free, that is a beautiful thing...and of course that is exactly what MP3.com wants. The quality format you must upload to MP3.com is 44 bits, and this sample rate is practically CD quality. Though we use

only 16-bit mono MP3s, MP3.com will not allow you to put a sample of anything less than that CD sample rate. Your path diverges right there, as you have now decided that your creative release may or may not support your future. So once you have let go of the highest quality copy of your music, you have to tour to sustain your vision. There are plenty of great bands that love this lifestyle, but it is a complete commitment if you must live out of your car. This touring stuff requires capital, unless you want to live out of your van. Mind you, plenty of vastly creative and accomplished musicians have emerged from that very method perfectly. That is a very small percentage however. I feel like typing that last sentence again, ‘a very small percentage.’ My guess is 2% of all bands per year make it work that way,

continued on page 9



Kong of TV:616; gearing up for the Spring release of their self titled debut album on Elemental Records.

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

A Stealthy Portion—John Shipe Trio Kondooit Records

When Renegade Saints, the Eugene-based tie-dye jam band, broke up a few years back, the two primary songwriters, guitarist Dave Coey and guitarist John Shipe, went their separate ways. Coey resurfaced first with the popular acoustipop outfit Kerosene Dream. Shipe rebounded with an album release in the Spring of 1999, *Sudden And Merciless Joy*, which still shows up in Top Ten lists throughout the Northwest region.

“Spangler’s guitar style is somewhat akin to that of Mark Knopfler, with occasional flashes of Neil Young thrown in.”

Shipe’s songs are introspective, to say the least. Here they deal with emotional loss and redemption (where applicable). A smart, capable writer, his lyrics are often like naked light bulbs baldly glaring upon the subject matter, which is usually lost love.

This live album, comprised of 15 songs, several of which appeared on SAMJ, serves as a vehicle for his new band, the John Shipe Trio. In their current configuration, Shipe and his guitar sidekick Erhen Ebbage are joined by young cellist Elisabeth Babcock. Their’s is an interesting sound that sometimes sounds like Jackson Browne fronting early Electric Light Orchestra,

but at other times attains a certain bittersweet piquancy.

The lead track, “Junkies On Film” fits into both categories, neatly referencing Sam Cooke’s “Wonderful World” along the way: “I don’t know much about reality/I don’t dwell in the spiritual realm/I’m just glad my life’s a whole lot better than the junkies on film.” “Imitation Man” chugs along on Babcock’s sonorous cello lines in the verses, stretches out in the choruses.

“Better Off Without You” displays certain megalomaniacal tendencies, as well as Shipe’s propensity for using “doot doot doo” when he backs himself into lyrical corners. [Resolution for 2001: I will use “doot doot doo” only once per album]. Other times, such as on “Spontaneous Combustion” the imagery becomes nearly Dali-esque: “The woman was in heat, burning like a furnace at a thousand degrees/With psychological herpes/They couldn’t put her out with a bucket of Slurpees.”

“Joshua’s Birthday,” a sad, somber number is one of the most astute in this collection, dramatically imbued with solemn majesty over the premature death of a lost friend. Very moving. Babcock’s cello is especially compelling here. “Justice” finds Shipe vocally resembling folkie Marc Cohn, whose “Walkin’ In Memphis” is a staple on KINK. Babcock’s cello is put to fine use on “Breakfast Chaos,” where a sterling riff is nicely buttressed by her classical technique.

“Minotaur” features another fine use of the cello, whose sonorous high end is wonderfully captured in the elegant opening motif. Ebbage’s subtle vocal harmonies and sparse lead guitar figures help to flesh out “Waiting On You.” “Road Story” takes a page out of Neil Young’s “Last Trip To Tulsa,” but here the fireworks take place in scenic Barstow, California.

There is very little merciless joy in this album, sudden or otherwise. It is more like utter

relentless pensiveness and dark depression. Shipe’s unyielding misery, while highly literate and literary, makes for a miserable night on the town, as the audience on this live effort can seem to attest. While the addition of a cello to the proceedings more or less guarantees an accent on solemnity (when was the last time you heard a cello rockin’ out?), the songs are well suited to the classical accents.

The John Shipe Trio play very well together, with Ebbage and Babcock trading and sharing riffs with grace and aplomb. But listening to the whole album is an emotionally taxing experience. There is no relief from the inexorable

anguish unleashed here. One would hope that in the future, Shipe could occasionally loose himself from his angst to focus on some optimistic feature of the universe. Even with George W. Bush in office, there are still a few things in the world in which to find a modicum of bliss. It should be Shipe’s job to find them. He is a very talented guy. It is a shame that his talents should be squandered on incessant grief and misery.

Don’t Go In The Basement – Mark Spangler Alice Street Productions

Mark “Sparky” Spangler has been in the local scene for over 20 years, though usually as a sideman guitarist, often for Jon Koonce- from Johnny and the Distractions to several other projects down the line. Here, joined by a veteran rhythm section of drummer (and former Distraction himself) Kip Richardson and bassist Jim Wallace, Spangler steps out front with eleven songs, ten of which are original compositions. The basement reference is real. Pictures within the packaging show Wallace playing bass next to a washing machine, a basket of laundry nearby.

Spangler’s songs are barebones affairs, often sounding as if they’re held together with spit and bailing wire. His voice is nothing to shout about either. But, despite what might seem to be lackluster components, he manages to connect on a visceral level. His songs maintain a sense of humor and a philosophy that is obviously borne of thoughtful retrospection.

The first song “Heavy Memories” and the last, “Babylon Saturday Night” feature Mark by himself with no other accompaniment other than his solitary acoustic guitar. The remaining songs are sparse as well, featuring the rhythm section and Spangler, with possibly an overdubbed vocal or lead guitar in the monophonic mix. Some of the songs have a Stonesy raunch, others have the droll simplicity of Tom Petty. Spangler’s guitar style is somewhat akin to that of Mark Knopfler, with occasional flashes of Neil Young thrown in.

The familiar chords of “Be Here Now” are augmented by Richardson’s big beat. It’s a simple song that speaks to the workaday worries of the common man. No huge message, but meaningful all the same. Richardson’s tom-heavy drums drive “Natalie,” a solid song that could easily be from the Gin Blossoms catalog. “New Workin’ Man Blues,” though mostly a vehicle for Spangler’s fretwork, speaks to the plight of all wage workers in the world. “Bossman scares me half to death/With his Type A ways/For everything that he’s denied/You can bet somebody pays.” A familiar scenario to be sure.

Though on the surface, it’s not readily apparent, “Legend In His Time” is the Kurt Cobain story, spelled out very specifically. “He lit out of Aberdeen/At a very tender age/Lookin’ for

a little hope/To counteract the rage/Seeking the alternative/To life inside a cage." The familiar story ends all too predictably: "Then one day he had to run again/Just like he did before/Discovered by the handyman/Face up on the bedroom floor/And with his song upon their lips/The crowd called out for more."

Another song that speaks directly to Spangler's life and lifestyle is "Teaching Lawyers To Play The Blues." "Got a job behind the counter at the local music store/Giving lessons in the back/When he's not on the floor/'Cause there's everything to gain and nothing left to lose/Teaching lawyers to play the blues." The rocker "Caffeine, Nicotine, Alcohol (& Me)" furthers the autobiographical theme with rousing vigor.

Another uptempo winner is "New Soul Sensation." Though there is hardly any Soul music to be found on the track, a strong chorus and some interesting second guitar additions make this one of the more memorable cuts on the album. "Trouble Today" features subtly flashy lead-guitar work over a riff reminiscent of Blue Oyster Cult's "Don't Fear The Reaper."

Mark Spangler isn't going to set the world on fire with this outing. His vocals are too subdued, his songwriting too undistinguished. Still, there is something quite engaging going on here. Spangler's unassuming demeanor plays into the pretext. But it's a solid album, if barebones, achieving a modest splendor.

"'When We Ride' is a fast-talking spin through a Five Finger world, full of booze, weed and temptuous females, purring like kittens, where the party never stops."

***Twisted & Lifted* – Five Fingers Of Funk E Platinum Entertainment**

It's been several years since rapper Pete Ho, the Pete Miser, left the Five Fingers of Funk. But the band managed to stay intact despite the departure of their mentor. The core of the band, bassist Allan Redd, drummer Talbott Guthrie and percussionist Todd Smith, as well as (occasionally) the horn section of saxman Ted Hille, trumpeter Josh Prewitt, trombonist Curt Beiker, and rapper/turntablist DJ Chill, kept the band together, uniting a new attitude and different ideas with some of the basic F3 formulae.

The addition of rappers Rabel and U. G. Neek widens the palette of ideas for the vocal presentations; while the augmentation of the band with guitarist Uday Narafimham expands the musical spectrum. While Ho's direct and witty social commentary will always be associated with the Five Fingers, and while he will always be missed, the remaining members and the new additions have proven that the band has evolved beyond its original incarnation, into something



The Acoustic Guitar Summit; Terry Robb, Mark Hanson, Paul Chasman, Doug Smith.

photo: Accent

altogether different and unusual.

"When We Ride" is a fast-talking spin through a Five Finger world, full of booze, weed and temptuous females, purring like kittens, where the party never stops. A solid rhythm section supports Narafimham's lush guitar phrasings, while a hauntingly familiar synth theme twirls in the background; as Neek unleashes a slippery rap.

On "Hatin," Redd and Guthrie lay down a reliably forceful beat (with a slight reggae feel),

and fine hornwork accent the proceedings with real zest appeal.

With Narafimham turning psychedelic, "Chaos Theory" head's into space jam territory. The title track moves on some spectacular slide guitar dripping down a trancy groove. "The Five" states its manifesto right at the top: "I'm buck stankin' naked at the Motel 6/Wit a coupla bisexual bitches talkin' about how they usually don't like dick/But I'm a seasoned vet/So ya know the way I turned 'em out, man they never forget."

The Five Fingers Of Funk have forged a new sound, while maintaining the best parts of what made the band a success in the first place. Great execution and superlative musicianship make of this a very fine recording, displaying the aggressive chops necessary to guarantee that the band will remain at the top of its game.

***Amerimaniacs* – Betty Already Fly Lyla Records**

Somewhat anachronistic, but still a lot of fun, Betty Already are an energetic four-pieces (plus one) guitar band, that combines boy/girl vocals à la X (or Jefferson Airplane, Timbuk 3 or the B52s for that matter) with tight, crunchy ubertempo arrangements that turn on a dime. Leader Scott Young has assembled a cast of like-

while guest keyboardist Joey Porter (late of Rubberneck) lays down a few Rhodes chords, off which Narafimham plays against on the guitar. "Relax Your Mind" spins on some cool Funk grooves laid down by Porter and Narafimham over Redd and Guthrie, as the horns add some sharp brass stabs to the mix, while the subject matter stays fixed on weed. "Trippin'" rides on solid drums and bass, slathered with DJ Chills samples and scratchwork.

The chunky organ pads and gritty guitar lines propel "Rahlos Groove," Hille stepping for-

"The Five Fingers Of Funk have forged a new sound, while maintaining the best parts of what made the band a success in the first place."

ward for a smooth sax solo, as bass, drums and the rhythm of the scratches steer the course of the beat. "Bounce Bounce, smoke about an ounce" is the theme for "Who's That?" another hard-driving number. The MCs move to the forefront on "What's Your Name?" Great samples

minded souls dedicated to making the Pop New Wave rise again in the despondent seas of Brittany Spears wannabes.

While the songs are always clever and abundantly well-performed, they are practically

continued on page 9

LEGAL EASE

by Bart Day, Attorney

Management Agreements

"You wonder about people who made [and lost] a fortune, and you always think they drank it up or stuck it up their nose. That's not usually what brings on the decline. It's usually the battle to keep your creative child alive while keeping your business shark alive. You have to develop cunning and shrewdness, and other things that are not well-suited to the arts."

— Joni Mitchell

"I think I'm lucky I didn't get paid enough to drown in the syrup of success."

— Iggy Pop

Keeping one's "creative child" side and "business shark" side alive at the same time is a hard job for anyone, but especially so for successful artists who must regularly function in a pressure cooker type of environment.

A solid manager can greatly help an artist to balance, in a healthy way, the artist's creative needs with the artist's business needs, not to mention the many other valuable services a good manager performs. Yet, the artist-manag-

er's background.

After the artist and the prospective manager have decided that they want to have an artist-manager relationship, they (or their attorneys) should then discuss and negotiate the specific terms of their future relationship, such as how

pared, before the artist and manager actually sign the agreement.

Although it is not possible within the space constraints of an article like this to discuss all of the important aspects of management contracts, there are several aspects which are particularly

"Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This manager's commission is separate from, and in addition to, the commissions paid to booking agencies for booking shows."

long their relationship is to last, what the manager's compensation will be, and what the manager's specific responsibilities will be.

The outcome of these negotiations will be greatly affected by the relative bargaining power of the artist and the manager. If, for example, an experienced and well-connected manager is negotiating a management contract with an unknown artist, the manager will obviously have

important: (1) The future duration of the artist-manager relationship; (2) The manager's compensation; and (3) If the "artist" is a band, then the possibility of personnel changes in the band.

1. Future Duration of the Artist-Manager Relationship. Management contracts generally have an initial term of one to two years, and often give the manager the option to renew the contract once a year for several more years after the initial one or two year term expires.

Before an artist and manager enter into a management contract, they should carefully evaluate and discuss their expectations of each other. Their management contract should take into consideration their expectations, and should contain provisions allowing an early termination of the management contract if the parties' respective expectations are not met. Often, for example, management agreements provide that if a record deal is not obtained within a certain period of time, or if the artist does not earn a certain amount of income each year, the artist will have the right to terminate the management contract.

A manager's compensation is typically based on a percentage commission of the artist's earnings. Therefore a prospective manager will often push for a long-term management contract, so that the manager can participate in the artist's income for as long as possible. The artist, on the other hand, may not want to get locked

"Yet, the artist-manager relationship is fraught with many potential problems for an artist, since there are many ways in which an incompetent or dishonest manager can sabotage an artist's career, intentionally or unintentionally."

er relationship is fraught with many potential problems for an artist, since there are many ways in which an incompetent or dishonest manager can sabotage an artist's career, intentionally or unintentionally.

When choosing a manager, an artist should evaluate the prospective manager's knowledge of (and connections in) the music business, the manager's personal compatibility with the artist, and the amount of time the prospective manager will be able to devote to the artist. It is also important to check out the prospective

much more leverage than the artist. In fact, sometimes the artist is facing essentially a "take it or leave it" situation.

Once the most basic terms of the management deal are agreed upon, a detailed written management agreement will then be prepared by one of the parties' attorneys. At that point, there will often then be some further negotiations between the parties concerning some of the detailed sections of the written management agreement. If so, then a revised version of the written management agreement will be pre-

continued on page 10

The the & the GOOD BAD UGLY

continued from page 7

interchangeable. the tempos are generally the same, over which hard charging guitars work four (or so) chords with feverish intensity. Vocally, Scott and his partner Kitty are as seamless as a wetsuit. Scott especially has the chipmunk on helium sound of Johnny "Rotten" Lydon in his days with the Sex Pistols.

Other bands come readily to mind when listening to Betty Already: the Ramones, the Stooges, Missing Persons, the Buzzcocks and Cheap Trick to name a just few. "Amerimaniacs" is a biting social commentary. "Fire Drill" is just biting, with the key line, "She's like a fire drill/Bells are ringing /But nothing's burning." is describing young Amy, who's "beautiful/Sixteen and crazy." "Must Be" smolders, while describing the life of a rich girl. "Vampire In The Sun" bites in quite another way, but makes it's point with a memorable chorus.

Betty Already certainly have the chops to make the grade as some sort of a retro unit. Scott and Kitty create an image that is unique, yet familiar- though somewhat dated. Young's songs demonstrate an acerbic sense of humor with a powerful undercurrent of sarcastic cynicism. But they tend to become predictable after a while, which tends to lessen their impact, over time.

The band shows obvious care and maintenance, with muscular musical precision. But there are times when they seem almost robotic, like Devo in the later years. Mechanical. This is unfortunate, for the Bettys seem capable of being more than that. Otherwise, they seem like a theme band ready to break into Human League's "Don't You Want Me" at any moment. This would not seem to be the band's intention. Time will tell with Betty Already, as to the direction into which the band eventually takes its sound.

Summit Meeting – Acoustic Guitar Summit Bayview Music

With the rousing success of their previous album, released about this time last year, it seemed assured that the quartet would eventually release a followup. And here it is. But, if possible, this time around the group is even tighter and better integrated than in their eponymously entitled first foray. Terry Robb, Paul Chasman, Doug Smith and Mark Hanson are each a clinician in his own right.


Each comes from a slightly different musical perspective that is played out succinctly among the baker's dozen tracks offered here. Each musician gets to be the lead man, each plays a supportive role, laying out altogether on a tune if

that is what's called for. The unselfishness and cohesiveness that was displayed last year is only heightened here.

From Django Reinhardt's "Nuages" to the standard "Mr. Sandman," From Robb singing Elvis' "Mystery Train" to Dougs version Pat Donohue's version of the old Bing Crosby chestnut "Swing On A Star" entitled "Would You Like To Play The Guitar," from a rousing version of Mark Knopfler's "Sultans of Swing" to Jorma Kaukonen's "Embryonic Journey," this fearsome foursome is razor sharp in its intricate exactitude.

Chasman and Smith are exquisite in their implementation of Tchaikovsky's "Dance Of The Sugar Plum Fairy," with Chasman etching out a gorgeous solo comprised entirely of guitar harmonics. The ensemble's rendition of "Muskrat Ramble," which many people would

recognize as Country Joe and The Fish's "Feel Like I'm Fixin' To Die Rag," is a sterling example of the delicate interplay the group achieves. Impeccable technique, coupled with wide-ranging influences makes each piece an enriching musical experience.

It is not often, among the lofty realm of guitar "stylists," where one will find four musicians willing to put aside their musical tastes and personal pursuits to unite in a venture such as Acoustic Guitar Summit. Each player's individual contribution to the total sonic presentation enhances the complete sound, polishing each tune to a highly refined state. The local music community is fortunate to have these guys around- pushing the envelope of musical expression upon the acoustic guitar and the boundaries of what can be accomplished by a group of talented, like-minded individuals. 

LETTERS

continued from page 4

by all that is holy they should be honored. The crux here is the argument that people will hear the MP3s and then go buy the CD of the same quality? Let me just say here that I saw Elvis Presley yesterday. And the people I was with did not even go and buy his CD afterward. Why should we take the music away from the musicians and leave nothing behind? Shouldn't we support the music we care about? Shouldn't we be thinking of ways to charge MP3.com and Napster for the circulation of the music? Why do

advertising revenue. (Not too great a commitment to their shareholders selling them out, eh?) And that is it. These corporations are not giving away music for free, the musicians are. How about we listen to that for free for a second?

So the three ways to fund music today beyond the Zen approach are to 1) tour, 2) sell CDs, etc. 3) sell the use of your music to advertising/media/internet. And of course it is a hell of a great time. Money just keeps you fed and gas in the car for the next gig. For god sakes make the right decisions. But once you have ruled out CD sales you must tour, assuming the approach is

"These corporations are not giving away music for free, the musicians are. How about we listen to that for free for a second?"

they get to circulate it for afree and collect all that advertising revenue? The MP3.com cash back plan is a joke. It is like Iwon.com's cash back for logging on, they get the hits and you get pennies. It was the least MP3.com could do for musicians, and as it was the least MP3.com could do...they did the least.

I have friends who have toured most of planet earth several times, and they are barely eking out a living. MP3.com and Napster have hurt CD sales. The people that used to buy their CD's have dwindled. And if they were lucky and smart enough not to sell their publishing/copyrights, they may some daybreak even. (Note: this is the most important point of all.) Remember, music is not about money, surviving is about money. The people at MP3.com, Listen.com, Napster, Mynapster.com are making money from selling off their stock into cash and from their

more than just a project. The great Nick Drake was dead for twenty years before he was truly recognized. Musicians really can't cut off their ears like painters.

In regard to our approach, we sell our CDs currently at cost. We hope to improve our production technology to lower our costs before we raise our prices. We have decided only to put a one minute sample of our music up on MP3.com, then you can go to the website and download everything for free, all our humble beginnings...and our four new originals, coming soon. (Two entirely improvisational pieces.) Please note - the entire point here is that the MP3s we use on our site are in a reduced format only (16-bit mono not 44 bit stereo). We will give our growing global collective our bootlegs for free in a bootleg format of MP3 16 bit. (Better

continued on next page

LEGAL EASE

by Bart Day, Attorney

continued from page 8

into a long-term relationship with a manager, particularly if the artist does not know how compatible the artist will be with the manager, or if the artist is not sure how much the manager will be able to contribute to the artist's career.

2. Manager's Compensation. Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This manager's

receive income from deals which had been entered into during the term of the management contract. If, for example, the artist and the manager have signed a three-year management contract, and then sometime during that three years the artist signs a five-year recording contract with a record company, the manager will normally be entitled to receive a certain specified share of the future record royalties even after the three-year management contract

"...the artist's financial obligations to the manager don't necessarily end when the management contract expires."

commission is separate from, and in addition to, the commissions paid to booking agencies for booking shows.

Management contracts usually contain very complicated clauses pertaining to commissions. Some management contracts, for example, provide for one particular commission percentage for income from record sales, and a different percentage for other types of income. In addition, management contracts will sometimes provide for changes in the manager's commission rate as the artist's income increases.

Incidentally, there is one aspect of management contracts which comes as a surprise to many artists, which is that the artist's financial obligations to the manager don't necessarily end when the management contract expires. This is because many (if not most) management contracts provide that even after the contract expires, the manager will continue to

has ended. (These are commonly referred to as "tail-out" commissions.)

By the same token, most management contracts also provide that the manager's percentage share of such income will be reduced after the management contract ends, and/or that there will be an outside time limit after which the manager is no longer entitled to share in the artist's income. For example, the artist and manager might agree, among other things, that the manager will receive a share of the artist's income and royalties for only one or two years after the expiration of the management contract, even though the artist's recording contract may be generating royalties for years after that.

3. Personnel Changes. If the "artist" is a band, the management contract should anticipate the likelihood of personnel changes in the band. For example, will the contract give the manager the right to manage the careers of any


departing members after they leave the band? And will the addition of new members to the band require the approval of the manager, as some management contracts provide? These types of potential problems need to be covered thoroughly by the management contract.

CONCLUSION

Management contracts can be exceedingly complex, due in large part to the complexity of the music business itself. Yet a carefully drafted contract will substantially reduce the likelihood of future misunderstandings and disputes between the artist and manager.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and websites, and represents various record labels, independent music publishers, and Internet companies.

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

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


LETTERS

continued from previous page

than many Dead tapes I've heard.) So no, we're not heavy bread heads here. But we cannot survive without our supporters. One of the best methods is to sell CD's. We want some of our audiences Sym for our Biosis, some Doe for our Ray, some La for our Tea. The scary thing is - this will only encourage us...

The CD-ROM 'Obscurity' is an ongoing bootleg release of the beginning of our latest work and live performances. (We are planning on putting some filmed footage on this CD-ROM.) The plan is to catalog it by date as the content changes. It's like the Dead, but we are the free source of our own music. You do not need to pay for any bootlegs. The quality CD stuff (when purchased) just puts more lyrics in our heads. We are unwilling to disconnect ourselves from our audience's collective interest. We always want to be their source.

Okay, I'm done. Thanks for the megaphone.

—William, Obscured by Clouds 

QUARTERLY LISTINGS FOCUS

RECORDING STUDIO GUIDE

January • April • July • October

OREGON LABEL GUIDE

February • May • August • November

PRODUCTION/VENUE GUIDE

March • June • September • December



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Pan Gypsy Barb Kitchel is now basking in the tropical sun and shaking vigorously to the steel band rhythms after shucking all her worldly possessions including her beautiful west hills home. Barb is now on her third and longest visit to Trinidad (the birthplace of the steel drum) and hopes this year to rehearse for, and perform in, the Bachannal steel band competitions at Mardi Gras time.

Barb's dedication to her music is second to none and she promises to e-mail Two Louies photographic proof as the event nears in March.

I ran into Muddy award winning guitar great Robbie Laws at showcase last week, as he was "shuffling" back and forth between gigs and teaching. Robbie hosts a well respected jam at Hoppers on division and 112th on Wednesday night, at which I've been meaning to stop in and amaze everyone with my best flaming blues chops so that Robbie has something to work on in his sleep.

I'm still in possession of that really cool Puff Daddy tour jacket that I won at the Music Millennium Christmas bash. I'm willing to take any reasonable offer or trade or?

Word is Rozz will be hosting a cool and mellow Sunday jam at Fusion on 42nd and division. With good food, CDs for sale, an open mike and several other Rozz style surprises. It should be a whopping good time for all.

this year. Our show is entitled "The World Beat Rhythm Tour" and features Dr. Jay Harris, Fred Garner and myself. We basically focus on good listening skills, recognizing cultural diversity through music and teaching ethnic rhythms and beats. We play all over the state and get the rare opportunity to interact with young Oregonians and teachers in a fifty minute trip around the world in music. The last school I played last year was my old grade school Fernwood on 33rd near the famous two louies mansion.

I've placed a few steel drums in stores around Portland in hopes of spreading the fever a little bit more. So if you see one, give it a tap,

"I'm still in possession of that really cool Puff Daddy tour jacket that I won at the Music Millennium Christmas bash."

I've been working on the young audiences grade school music assembly tour circuit again

work a deal and lets put a steel band together for that sunny season.....OK MON?



The Pan Gypsies with guest soloist Ray Holman.

photo: Mellor

Jody's &

NE 122nd & Glisan
255.5039

Club Cabos

SE 18th & McLOUGHLIN
232.3799

WE LOVE BACHELOR PARTIES!

Featuring the most beautiful
dancers in the Northwest!

Come on in for CHAR BROILED STEAKS
BREAKFAST, LUNCH, or DINNER

Open Daily 7am-2am
we have Oregon Lottery Games too!!

AS THE WORLD



THE GRAND OL' SOAP OPRY

Up from the pavement.

What do you do when your band breaks up after ten years and you need to regroup? Find yourself a small town with good musicians and put something together.

Frontman **Stephen Malkmus** slid into Portland last April after his critically acclaimed band **Pavement** broke up. He had a handful of songs and started "low-key" rehearsal sessions with former Dharma Bums' drummer **John Moen** and Minders' bassist **Joanna Bolme**. Then, according to a story in *Billboard* (1/13), they "entered a variety of area studios to record the material with engineer Rick Saltzman."

Pavement released five full-length albums on Matador, all still college radio staples. The last, "Terror Twilight" peaked at #95 on *BB's* Top 200 and sold over 75,000 copies.

"At first, Malkmus considered self-releasing the music. But when Matador staffers heard a rough mix, they jumped at the chance to extend their relationship with the artist." The Matador solo album will be released February 13th, the single "Discretion Groove" hit retail January 16th.

January 23rd Stephen and the band played a tune-up at the Medicine Hat in north Portland before leaving the next day for New York and a "special performance" January 25th at the Bowery Ballroom. In February, the band leaves for dates in Europe followed by a 30 date North American Tour. Then back to Europe, a stop for dates in Japan, and back to the states for "secondary markets" in late summer.

Aaaahh, the life of the popstar. Pretty soon the tabloid press will be reporting bassist **Joanna Bolme** is dating **Elliott Smith**, or something.

Speaking of the musical press...

Melody Maker, flagship of the British music scene is gone after almost 75 years. First published as a monthly in January of 1926, the final issue appeared December 20th.

Staid head of production at KEX; **Todd Tolces**, was a regular "American" contributor to *Melody Maker* during his wilder youthful days as a popular FM "underground" disc-jockey in San Francisco.

In his wilder youthful days **Curtis Salgado** was the inspiration for John Belushi's character "Jake" in the *Blues Brothers*. After the **Robert Cray**

band, Curtis moved east to front Boston's **Roomful of Blues** and eventually formed his own band, the **Stiletto's**, to tour opening for **Steve Miller** and the **Doobie Brothers**. In 1995 Curtis toured as the "often verbally abused" vocalist of the Santana band. (Carlos wanted Curtis to become a tambourine player as well.)

Enough dues, already.

Billboard is raving about Curtis' new Shanachie release "Soul Activated". In a *Spotlight Album* review (1/13) by Michael Paoletta, both artist and producer get major strokes.

Michael says "Salgado and producer **Marlon McClain** were hip enough in their choice of material, studio players, and guest musicians to give this project the chance to be exceptional. Plug in Salgado's vocals and harmonica chops, and we're talking a major artistic statement."

Major.

"This aptly titled 11-song CD is a tour de force that showcases Salgado's range and power as a vocalist. Whether it's the Stax inspired cover of Jimmy Cliff's 'The Harder They Come,' the hard-nosed blues of 'Old Enough To Know Better,' the beautifully measured R&B of Salgado's original tune 'Summertime Life,' or the phat sound of 'More Love Less Attitude' - punctuated by the fiery work of the Memphis Horns and guitarist Jimmie Vaughan - Salgado throws down weighty, soulful vocals that are as much a product of his mature interpretive gift as they are a tribute to the muscular quality of his voice."

At press time Salgado hadn't read the review and wasn't all that excited about it. "I've had a lot of records released. For me, it's all about the songs."

Curtis is impressed with his new label's enthusiasm, "Shanachie is really workin' it. It's only two weeks old..."

Several other veteran Portland players have a stake in the success of "Soul Activated". "More Love & Less Attitude" was written by **Chris Miller** (Razorbacks). "We put that in because so many people ask about that recording of the Stiletto's that's out of print." Another tune, "Portable Man" was written by **Delmark Goldfarb**.

Delmark Goldfarb was Mark Goldfarb when he founded the Rose City Blues Festival in 1987. That event evolved into the annual Waterfront Blues Festival. In the 90's Mark moved to Memphis to create a blues museum and returned



Sado Nation 2001

Delmark Goldfarb, of the traditional blues duo, **Linda & Del**.

In the current issue of *Downbeat* magazine, reviewer Frank-John Hadley gives "Something Special", the new album by Linda & Dell, three stars.

"Not bad, for less than ten grand." says Mark.

What can you do for a quarter-million?

Entertainment Week's "Flashes" lead (1/19) headlines the behind the scenes story of the making of **Everclear's** music video for "AM Radio".

Directed by **Art Alexakis**.

"No, you didn't mix Pop Rocks with your Coke. That really is the face of Everclear's Art Alexakis on Mr. Potato Head in the video for 'AM Radio.' In the clip Alexakis, bassist **Craig Montoya**, and drummer **Greg Eklund** morph into 70's idols like the Bradys, Kojak, members of Kiss, and the bow-tied spud himself. How did Everclear get permission to use-and alter-the footage? We spent almost \$250,000 for all those clearances," says Alexakis, who also directed the video, currently in heavy rotation. "The concept was simple, but the special effects and clearances really drove the price up."

The final cut packs in twenty classic clips but others had to remain on the cutting room floor.

D TURNTABLES

BY BUCK MUNGER



Photo: Ackerman

"MGM wanted \$30,000 per three-second clips of the Mod Squad"...

Two albums in the Top 200...

Everclear's Volume One and Volume Two of "Songs From An American Movie" continue to produce hit tracks and maintain strong chart positions.

Volume Two peaked at #66 on BB's Top 200 just months after Volume One leaped on at #9. Volume One produced one of the biggest Everclear hits to date, "Wonderful", which continues on the Adult Top 40 at #14 after 29 weeks. "Wonderful" is also on the Hot 100 Recurrent Airplay chart at #19. "AM Radio" from Volume One is #18 on the Adult Top 40.

Volume Two's first hit, "When It All Goes Wrong Again" is # 14 on the Mainstream Rock Tracks and # 17 on the Modern Rock Tracks chart.

The legend groans.

Newbie Oregonian music writer **Stan Hall** was promoting the Tuesdays' "Guitarlingers" night at Hoppers (1/5), and while profiling headliner **Jim Mesi** declared, "This is the man who played the unforgettable chiming guitar riff on **Johnny Rivers'** '60s hit "Secret Agent Man"..."

Huh?

A milepost in any picker's track record, but unfortunately "Secret Agent Man" hit the charts in March of '66, which would make Mesi about 15 years old when he chimed the unforgettable. In actual fact, **John Ramistella**, AKA Johnny Rivers, played the guitar part on "Secret Agent Man" and (sounding like a snotty editor, here), as on most other Johnny Rivers records, **Joe Osborne** played bass, **Hal Blaine** played drums and **Larry Knechtel** played keys.

When asked about the Oregonian plug Mesi (sounding surprised) said, "The 'Secret Agent Man' I played on was a cover of the television series theme song. We recorded it over at Rex Recording in southeast."

Not the hit?

Writer Hall might have been confused by the Jim Mesi background page at the band's web site that opens with "Secret Agent Man" music in the background and reads, "Yes that IS Jim Mesi playing the *original* version of the song "Secret Agent Man".

The "original", cover-version, of the television theme-song.

Mr. Mesi- an actual musical legend *without* the webmaster's confusion- is about to release a new album entitled "Blues, Cars and Electric Guitars". Jim describes it as "lively R&B with three and four part harmonies. Mesi also throws in some trademark instrumentals including "Rampage In C-Major" and "Surfing On The Autobahn".

The Jim Mesi Band plays the Tillicum, Wednesdays in February and the weekend of the 16-17th.

At one time **Lily Wilde** fronted the legendary Jim Mesi band.

Now, the **Oregon Symphony** is billing her as one of Portland's "top jazz divas". Lily will headline the Arlene Schnitzer Concert Hall February 24-26th with **Shirley Nanette** and **Shira** in "Sing, Sing, Sing" with Resident Conductor Norman Leyden's 18 piece Big Band.

Featuring the swing music of Benny Goodman, Glenn Miller and Tommy Dorsey.

If Art Alexakis had released his solo album, **Brian Leheldt** would be playing the Sundance Film Festival. Unfortunately, Art bagged the tracks he cut with Brian on drums and now Brian is left to contemplate what might have been.

And a bunch of other projects...

Leheldt has an album coming out in the spring on **Elemental Records** with **TV:616** and is gigging with Drumattica, a 2 man band featuring Keith Brown and Brian both on drums "pounding out tribal rhythms on top of synth driven techno beats". Brian calls it "A cross between Hitting Birth and the Chemical Brothers".

TV:616 and Drumattica appear at the Cobalt Lounge Friday, February 23rd.

When things quiet down for Art he'll have more time to concentrate on his label, Popularity Records. Brian is scheduled to play drums for the first act out on Popularity.

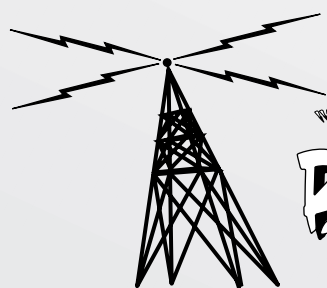
Elemental Records' **Cassandra Thorpe** is raising money to promote the label's acts by travelling door to door collecting monies for "Catholic Charities"... not actually, but she did show up at the Two Louies front door with that deadpan request just to mess with our minds..

Cassandra's a little goofy because Elemental's latest release by Floater continues to generate healthy sales. Elemental recorded a selection of songs from both sets at the Floater New Year's Eve Show and will press 1,000 copies to be available through Elemental and the Floater merchandise booth.

February 10th Floater will do an in-store at Music Millennium, where Elemental will give away a signed Fender Stratocaster.

Overbites... **Dizzyfish** is now Jonah and will release the group's third album within months... **Ezra Holbrook** is moving his TBA Allstars to Thursdays at the White Eagle. Guests include **Little Sue** (2/8), **Pacific Wonderland** (2/15), **Jeremy Wilson** (2/22)... **The Clumsy Lovers** hold a two day CD release party for "Still Clumsy After All These Years" at the Mt. Tabor Pub February 16th & 17th... **4th Plane Jaient** wins big in the Independent Music Awards taking the Reggae/Ska award for "Longer Way To Run". The 12 IMA categories were judged by a panel including **Aimee Mann**, **Ben Folds**, **Chris Whitley**, **Jimmy Cliff**, **Rosanne Cash**, **Lisa Loeb** and others... Former **Tree Frog** John Henry Bourke takes up happy hour residency at the Rabbit Hole Restaurant and Mad Hatter Lounge. **John Henry** performs from 6-8PM every Wednesday night...





THE CHURCH OF NORTHWEST MUSIC

Wreckless Mary Baker's Dozen

LAST MONTH
THIS MONTH

artist • label • title

- | | | | |
|----|----|--|-----------------------------|
| 5 | 1 | VARIOUS <i>Kwali-T CD</i> | X Ray Visions |
| 1 | 2 | RICK BAIN & THE GENIUS POSITION <i>Official CD</i> | Crooked Autumn Sun |
| 1 | 3 | KING BLACK ACID <i>Cavity Search CD</i> | Loves a Long Song |
| 3 | 3 | THE PINKOS <i>Empty 45</i> | "To My Valentine 7" EP" |
| 5 | 4 | VARIOUS <i>Last Chance CD</i> | In The Cole Mind |
| 2 | 4 | THE HELIO SEQUENCE <i>Cavity Search CD</i> | Com Plex |
| 7 | 5 | JESUS PRESLEY <i>JPX Records CD</i> | Redemption |
| 6 | 5 | THE COUNTRYPOLITANS <i>Demo CD</i> | "Killing Shoes" |
| • | 6 | SAUVIE ISLAND MOON ROCKET FACTORY <i>Red 76 CD</i> | "Wy'East Can't Sleep" |
| 2 | 6 | JOE DAVIS <i>Demo CD</i> | Hope Chest |
| • | 7 | WOW AND FLUTTER <i>Jealous Butcher CD</i> | Strange Bird |
| 8 | 6 | LYNN CANOVER <i>Tailfeathers CD</i> | Strange Bird |
| • | 8 | DIZZY ELMER <i>Demo CD</i> | Crying to the Moon |
| • | 8 | FREIGHT TRAIN CASANOVA <i>6-Pane CD</i> | Strange Bird |
| 9 | 9 | GRAVITY AND HENRY <i>Revolve Records CD</i> | Pisces |
| 10 | 9 | CALEB KLAUDER <i>Padré CD</i> | Sings Out |
| • | 10 | THE COWTRIPPERS <i>BEW CD</i> | Homogenized |
| • | 10 | PACIFIC WONDERLAND <i>Demo CD</i> | 2 Song EP |
| • | 11 | EZRA HOLBROOK <i>Songs for Thomas CD</i> | Sympathy for Toys & Puppets |
| • | 11 | POSTCARDS FROM SINGAPORE <i>Demo CD</i> | My Secret Ocean |
| • | 11 | MARK SPANGLER <i>Alice Street CD</i> | Don't Go In The Basement |
| • | 12 | LOWER 48 <i>Wrecking Ball CD</i> | Ranchero |
| 12 | 13 | MAHAYANA <i>Hippy Lawyer CD</i> | Awakening |
| • | 13 | SPECTRUM <i>Order House CD</i> | Spectrum Hits |

top tracks

- 1 FIVE FINGERS OF FUNK *Kwali-T CD* Posters
- 2 RICK BAIN & THE GENIUS POSITION *Official CD* Orlando
- 3 THE PINKOS *Empty 45* Gonna Get 'Em
- 4 MISSION 5 *Last Chance CD* Fire in the Western World
- 5 JESUS PRESLEY *JPX Records CD* I Just Can't Wait

live offerings at the church

- Wednesday, January 31 Sauvie Island Moon Rocket Factory — Live!
- Wednesday February 7 Captain Boggs & Salty — Live!
- Wednesday February 14 Valentine's Day Special w/Dizzy Elmer — Live!

Please send submissions to...
Church of NW Music • PO Box 9121 • Portland, Oregon 97207

MT. Tabor

4811 SE Hawthorne 238-1646

Main Room, February

THURSDAY FEB 1
Shoulda-Coulda-Woulda
Emex
Diverse Sources

FRIDAY FEB 2
Nine Volt Mile
Head of Lies
Brandon Carmedy

SATURDAY FEB 3
Shout It Out Loud
Crushed Velvet

MONDAY FEB 5
Reggae Jam

TUESDAY FEB 6
Hiatus Distracted

WEDNESDAY FEB 7
Liquid Amber
John January Band
Frontier

THURSDAY FEB 8
Tamaras
Echo One
Bye Bye Chinook

FRIDAY FEB 9
Orange Collection
Satellite Heroes

SATURDAY FEB 10
BENEFIT FOR OLD TOWN
CLINIC
Logos Eye
Third Estate
Triple Swift
Ida's Heavy Truck Stop

MONDAY FEB 12
Reggae Jam

TUESDAY FEB 13
From Jamaica:
Culture Earth Force
WEDNESDAY FEB 14
Petal

THURSDAY FEB 15
Color Phobos
Coyote

FRIDAY FEB 16
Clumsy Lovers CD Release
Sugar Beats

SATURDAY FEB 17
Clumsy Lovers
Sugar Beats

MONDAY FEB 19
Reggae Jam

TUESDAY FEB 20
Carbonhead
Trip Called Malice
2-Cent Solution

FRIDAY FEB 23
John Brown's Body

SATURDAY FEB 21
Higher Ground
Ashbury Park
Countrypolitans

MONDAY FEB 26
Reggae Jam

TUESDAY FEB 27
Dervish
Hiatus
Zulu Vision

WEDNESDAY FEB 28
Pan Tourismos
Starbugs

SATYRICON

125 NW 6TH
IN OLDTOWN

Portland's
Best
Live
Music

243-2380

The Internet Label Experience

There is no denying that last year's high-profile litigation surrounding internet copyright-infringement issues has brought the availability of music on the internet to everybody's attention, regardless of one's feelings about Metallica, the RIAA, and Napster.com. While a few executives and high-profile artists were struggling against the disintegration of the formula that made them rich and/or famous, everyday music fans, independent labels, freelance promoters and unsigned acts were figuring out how to use the internet to their advantage. Because of the internet, artists and would-be fans now have a means of finding each other that was simply not available before.

Ground Zero: MP3.com

MP3.com is a contemporary site of Napster.com and although it works in a different way, has given birth to similar innovations and controversies. While the company fights its own legal wars with music industry giants, it has also provided what is arguably the most comprehensive means for independents acts and labels to get the word and the music out. Anyone seeking to use the internet to promote music would benefit by starting here.

For no sign-up cost, MP3.com provides

artists with space to create a web page, the ability to sell CDs online, gig listings, ways to earn money directly from MP3.com, an "opportunities page" listing everything from competitions to submission calls for film & TV, an absolutely gargantuan usership and, perhaps most importantly, nonexclusivity - meaning, the artists retain all rights to their music and web-page content.

The site also tracks their artists' success, keeps charts of its own, and provides the ability to create "stations" which function as internet

out any form online except that it is a bit more extensive. Macintosh users take note, it won't work with any browser other than Netscape. Windows users have more flexibility. You will need a 270-pixel wide by 180-pixel tall band photo and at least one mp3 recorded at MP3.com's specifications which are listed on the signup page. It is also a good idea to have a 70-pixel square "song pic" which displays next to the downloadable mp3 on the completed page.

It isn't necessary to know how to create a web page to get one set up at MP3.com although

"The number of 'plays' and 'downloads' an artist's mp3 gains from being listed with a station count towards payment and chart listings."

radio stations. The number of "plays" and "downloads" an artist's mp3 gains from being listed with a station count towards payment and chart listings.

Make It Go

I walked through the new artist signup process at MP3.com and found it to be relatively straightforward. It is no different than filling

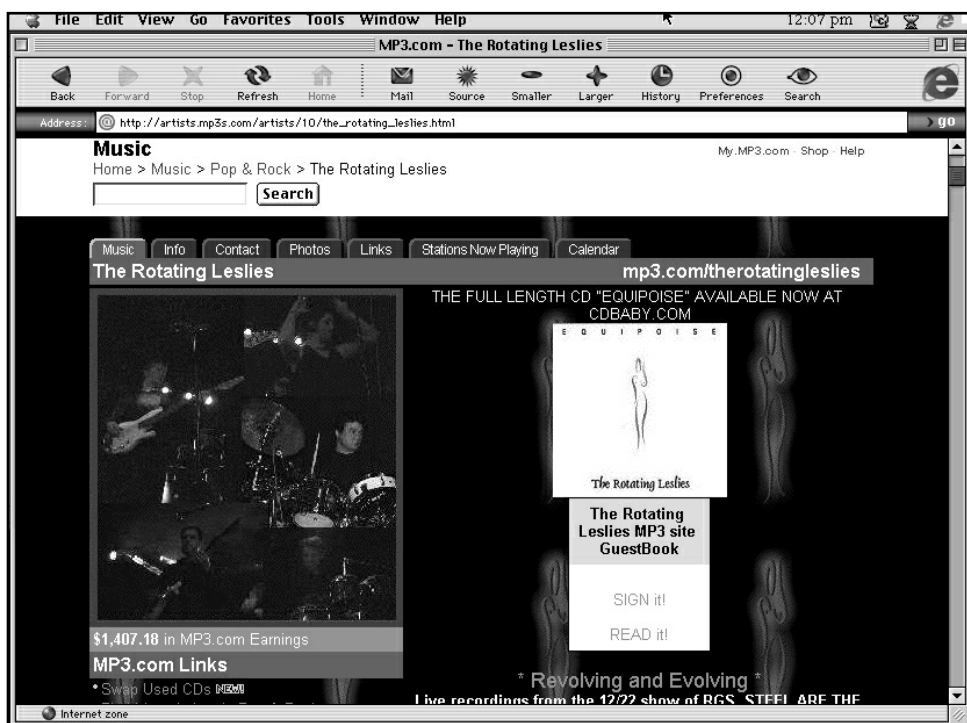
the option is available if you do know HTML. Once you have filled out the form, MP3.com's software takes that information and plugs it into a template which creates the page for you. It also automatically resamples the mp3 you provide to a lower-quality smaller file so people with slower connections can access your music.

After the signup process is completed you have a chance to preview your web page. Your submission is then reviewed by MP3.com's staff. When your page is ready it goes live with its own internet address (i.e., www.mp3.com/PaulaHay), and you have administrator access to change it as you wish, to upload new songs, change artwork or body text.

Cha-Ching

MP3.com offers a "Payback for Playback" promotion which allows artists to earn money from users who listen to their songs. Each month the company sets aside a pool of money to be distributed to artists according to the number of downloads and listens their mp3 files garner. For example, the January 2001 pot was set at \$1,000,000. To qualify you must first have at least 15 different users play your song, then you must sign up to participate in the promotion. Once you're a qualified participant MP3.com tracks the number of unique users who listen to your songs daily and calculates the amount of money you earned based on this.

You can track for yourself how much money your mp3 is earning from an "earning



The Rotating Leslie's' page at MP3.com. All MP3.com sites are created from the same template.

www.mp3.com/therotatingleslies

continued on next page

continued from previous page

stats" link on the Artist Admin Master page. There is also a link to track your web page stats which includes such information as the number of visitors you've had, number of plays, number of times your MP3.com address has been emailed to someone else, etc. Payments are made quarterly to artists who've earned \$50 or more during that quarter. If you've earned less, payment carries over to the next quarter.

You can also earn money by using MP3.com's "Digital Publishing Channel" feature. This works by allowing MP3.com users to create what is essentially a private internet radio station. The artist sets a "subscription" price and receives 50% of the earnings. For example, if you make your mp3s available to Digital Publishing Channels and set the fee at \$8, each time a user

spot, packages it, and sends it out in the mail within 24 hours. They are explicit about not being able to ship pre-recorded CDs however, so if you have a box of unsold CDs sitting in your living room, they won't be able to distribute them for you.

A Portland MP3.com Success Story

The Rotating Leslie's¹ are a local act who have been using MP3.com for some time. They were one of the first Portland bands to upload their music to the site and since then have become the highest-charting Portland band on MP3.com's tally, including the track Saudade, which charted at #2. Their MP3s are featured on no less than forty stations there, including Digital Heroin² and their own station KTRL³. Their artist page reveals that they have earned \$1,407.18 from MP3.com... not bad.

"...if you make your mp3s available to Digital Publishing Channels and set the fee at \$8, each time a user subscribes to your mp3s you earn \$4."

subscribes to your mp3s you earn \$4. Subscriptions are monthly, so if a user wants to keep his subscription to your mp3s, he has to renew his subscription at the beginning of the next month and fork over another \$8. MP3.com touts this feature as being "the future" of the music business. While it is indeed a nifty function, it is my opinion that "the future" MP3.com sees is a long way off and won't gain a wide user-ship until the internet is firmly established as a wireless technology. It may well go the way of the "cable radio" experiment of the 1980's: useful for a few, but not the masses.

CDs On Demand

You can use MP3.com to burn and ship CDs of your music. The CDs are playable on regular CD players as well as on computer CD-ROMs. There are limitations to this feature however.

Again the split of the money you earn from CD sales is 50% with MP3.com and again, the artist sets the sale price. MP3.com uses their 50% cut for production costs. You have to pay extra for custom inserts, otherwise your CD will come shipped in one of MP3.com's default designs which are hip enough but generic. The time limitation for your CD is 60 minutes.

MP3.com can do this because they already have your digital recordings on file for use on your web page. When a user purchases your CD, the company burns it on the

"Overall it's been pretty positive for us," groovemeister Jeff Dood, bassist and front man for the band said. "We've received alot of great fan mail directly from people who heard us there. It's been a great way to get unbiased exposure for our music outside the confines of the Portland scene. At MP3.com you are just one of 800,000 bands and artists - so you're pretty much unknown. On one hand that's not great, but on the other hand, when you recieve positive feedback from people outside of Portland who happen upon your stuff and your song starts moving up in the charts, it's nice. You realize people are actually finding you."

I asked him about the level of exposure The Rotating Leslie's have received at MP3.com in comparison to gaining exposure via tradition means. He told me, "Well, in terms of being a band in Portland, 'traditional means of exposure' basically means playing live in the clubs. That's about the only option you have to get your music in front of people. So you get that burst of exposure while you are playing the gig, but then it ends. With the net, and MP3.com in particular, you are getting lots of peoples' ears happening upon your music 24/7." He added, "We also like to use our site there as a place to post live songs from recent shows, as well as a place to debut a new material. It's a good promo tool. But you shouldn't expect it to get you signed, if that's what you're after."

On the Down Side

While MP3.com does indeed provide a wide range of resources for independent musicians, it is not perfect and still has a few bugs to work out.

William, vocalist, guitarist & lyricist of Obscured by Clouds, a Portland-based progressive band with roots in 70's progressive rock, says his band has been achieving exposure without the help of MP3.com. "Right now we have uploaded some music etc. to MP3.com and they have not responded to any emails for three weeks," he says. "I have tried three times to get help, with no answer. Also we were listed as Obscured By Clouds, and then suddenly our account was deleted and another band called Obscured By Clouds was added. So I asked them about a month ago, and they just kept saying the name was already taken. So I uploaded under the name Obscured By Clouds.com. And they have not responded since. I do not have faith in MP3.com." Instead of using MP3.com, Obscured By Clouds created their own website, available at www.obscuredbyclouds.com.

Jeff Dood had this criticism about MP3.com: "It's completely unfiltered - there's no quality control. To find the good stuff you sometimes have to sift through a lot of not-so-great stuff."

So as you can see, MP3.com still has some issues to overcome but can certainly be useful. Besides the features listed in this article, it provides many others which may or may not be useful to your band, depending on what you're looking for. It is a good starting point for musicians seeking to use the internet to promote their music. MP3.com can also be a springboard into other internet uses for distribution and promotion, which I will be covering in future articles.

Related Links

The following is a list of links and credits used in researching this article.

- (1) www.mp3.com/therotatingleslies
- (2) www.mp3.com/digital_heroin
- (3) www.mp3.com/stations/8/revolving_and_evolving_-_k.html
- www.obscuredbyclouds.com
- www.mp3.com
- www.napster.com
- www.time.com
- www.rotatingleslies.com
- My research page at MP3.com

Paula Hay is a graphic designer and internet geek living in Portland.. Comments can be emailed to her at zodiac@pacifier.com.



Rosebud

by Robin Rosemond

Hello Two Louies readers and welcome to the Inauguration Blues Headquarters. I felt a great funk fall over me while watching George Dubya. He ended his inauguration speech by saying, "This work continues. The story goes on. And an angel still rides in the whirlwind and directs this storm". I thought about it and still don't know what that means, but I hope George has been listening to Sade's Lovers Rock. Although I'm tired of pomp and circumstance, a split screen and at least fifty mentions in three minutes by Chris Matthews's that Bill Clinton was finally leaving Washington. I'm not tired of "You think I'd leave your side baby? You know me better than that". Yes, I know that the beat is repetitive on all the cuts, but gee whiz what a groove! I think Sade's is inspirational, relaxing and creative music. I think George Dubya could stand a bit of Sade in his life.

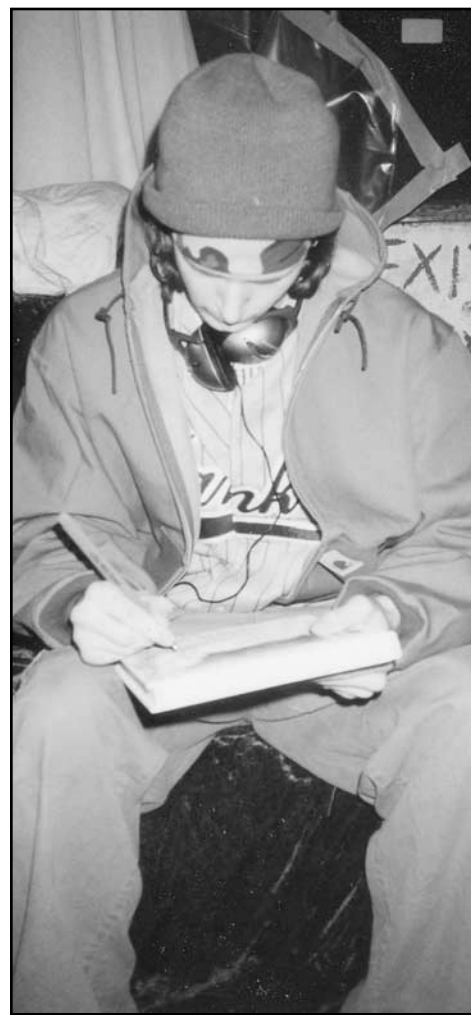
What's been happening? Tons! The town is abuzz with changes and very interesting developments in music, arts and entertainment. I'm bowled over by the young adults I've been running into. I went to Iris Richmond's 25th birthday gathering at 333 Studios. Iris invited some talented performers and family to toast her with Champagne Cocktails and an impromptu poetry reading. Dino, the hip-hop groove prince of Portland did a magnificent spoken word, long poem. He was all in our faces with his unabashed and lyric delivery. He had the room on its toes and evoked images in our heads about what's happening to this incredible young man. I was taken aback. Melody Bates followed him. She's a knock out in every sense of the word. This stately blond delivered a riveting performance about being a Goddess. She looked like one to me. The transition between Melody and Dino was transfixing. Melody strutted gallantly toward the impromptu stage with arms raised. She then exploded into charming command. It takes confidence to follow someone as talented as Dino. Melody wielded her beauty

and performance power in a complete and engaging way. The mature and beautiful Harriet Fasenfest followed Melody by reading a poem about her journey as mother, wife, friend and woman. In closing, Iris read a love poem in hushed tones that the audience greeted warmly. Jim Redden made the scene along with Chris Monlux, Annie and Greg McMickle and local recording artist Philmore Fleming.

I saw Zia from the Dandy Warhol's at Bridged O'Connor's 30th Birthday party. Bridged had a wide assortment of Portland's finest folks assembled at The Drum. The Drum is located way out in East County and everyone was told to strap on their spurs and come on out for some line dancing and a good ole time. It was great fun and I sat in awe of Zia as she told us "We're leaving for Chicago to perform one night and then we head to Sundance Film Festival to play for some directors". She looked smashing in a buckskin bikini top and matching tan leather pants. She said she asked the country band who were playing at the Drum that night to play a George Strait song. She said they just ignored her. How they could ignore that beauty in a buckskin string bikini is beyond me?

"I saw Zia from the Dandy Warhol's at Bridged O'Connor's 30th Birthday party. Bridged had a wide assortment of Portland's finest folks assembled at The Drum."

Johnny Sole and partner Mike Quinn go before the board with their high priced lawyer in February. Up against some neighborhood opposition, there yet to be opened bar East located on 323 NW Everett is in dire need of a liquor license. They're planning on an Asian menu and are looking for a commercial kitchen that will bring in food to serve. Johnny and Quinn are looking at other locations in case the Chinatown location fizzles.



Dino, the hip-hop groove prince of Portland

Photo: Rosemond

Speaking of Chinatown, I went to the new Classical Chinese Garden. Wow! I highly recommend strolling through the Garden of Awakening Orchids and smelling the flowers. I felt like I was in a foreign country. The Tower of Cosmic Reflection where the Tearoom is was enchanting. The Moon-

Locking Pavilion sits in the middle of a small pond that's the center of the garden. It was my favorite spot. The garden is tucked into a small area with a towering view, but it's the largest urban classical Chinese garden in the United States. It's just a great place to go and take stock of what is important in our lives. Located on the corner of NW 3rd & Everett.



CLACKAMAS
13029 SE 84th Ave
503-654-0100



Battle of the Bands 2001 • Drop Off Your Entry at Clackamas Guitar Center

DRUM SHOP **OF PORTLAND** SINCE 1958

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

- *New, Bigger Showroom with Expanded Inventory*
- *Lare hand Drum Department (Congas, Bongos, Djembes)*
- *Enclosed Cymbal Room*
- *New Kids Dept & Kids Classes*
- *Group Classes for Conga, Djembe, Drum Circle & More*

Main Store
3366 SE Powell
Portland, OR 97202
(503) 771-7789

Westside
13530 NW Cornell Rd
Portland, OR 97229
(503) 626-3786

email: DrumShopPortland@AOL.com • www.drumshopofportland.com

QUARTERLY LABEL GUIDE

Belinae Records

7716 SE Clay Street
Portland, Or 97215
503-775-2191

Email: through www.belinae.com

Web: www.belinae.com

Owners: Blake Wood, Big Wicker
Ventriloquist; Mike Mason,
Resident Tullster

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

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

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

Distribution: Referred out.

Preferred submission format:

Call/email first. DAT, CD, cass.

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876

Fax: (503) 238-0420

Email: music@burnsiderecords.com

Web:

<http://www.burnsiderecords.com>

Owners: Terry Currier & Jim Brandt
Producers: Various

Types of music released: Blues

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

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

Affiliated Label:

Sideburn Records:

Types of music released: Roots Rock

Artist Roster: 44 Long, Rudy Tutti
Grayzell, Tommy Womack

Cavity Search Records

P.O. Box 42246

Portland, OR 97242

Email: csr@teleport.com

Web:

<http://www.cavitysearchrecords.com>

Owners: Denny Swofford,
Christopher Cooper

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

Artist Roster: Pete Krebs, Pete Krebs
& Gossamer Wings, King Black
Acid, Richmond Fontaine,
Golden Delicious, Wayne
Horvitz, Steve Lacy, Elliott Sharp,
Elliott Smith

Cloud 99 Productions, Ltd.

P.O. Box 3939

Salem, OR 97302

(503) 370-8116

Fax: (503) 370-8116

Owners: Nathan & Nettie Steinbock

Personal Manager: Seymour Heller.

Executive Producer: Danny Kessler.

Producer: Dick Monda.

Type of music released: Jazz,

Country, pops Contemporary,
M.O.R. and children's albums.

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

Cravedog Records

122 SE 27th Avenue

Portland, OR 97214

(503) 233-7284

Email: Cravedog@teleport.com

Web: www.Cravedog.com

Owner: Todd Crosby.

Producers: Luther Russell, Johnny
Beluzzi, Larry Crane, Various

Types of music released: Various.

Types of deals offered: Varies.

Artist roster: Little Sue, Fernando,
Warren Pash, Luther Russell

Distribution: Valley, Burnside,
Redeye, Miles of Music, CD
NOW, Amazon.com, Music
Boulevard.

DVD MASTERING

PRO-AUDIO ANALOG & DIGITAL SUPPORT
RT EDITING, MPEG ENCODING, STREAMING
CONSULTING SERVICES



MULTIMEDIA ENGINEERING

Voice: 503-236-7434 • Fax: 503-234-9282

www.mediaeng.com



NORTHWEST ACADEMY STUDIOS

SPECIALIZING IN:

DIGITAL/ANALOG RECORDING • MIXING & MASTERING
• TAPE/CD DUPLICATION

503.223.3367

WWW.NWACADEMY.ORG

SHOWCASE MUSIC & SOUND, INC.

Since 1977

231-7027
3401 SE HAWTHORNE

BUY • SELL • TRADE
MON-FRI 10-7 / SAT 10-6

SALES • SERVICE • LESSONS • GUITARS • AMPS • PA SYSTEMS
MULTI TRACK • KEYBOARDS • DRUMS • BAND INSTR

PEAVEY • YAMAHA • TASCAM • JBL • GIBSON • FENDER • KORG • EPIPHONE
DBX • AKAI • OVATION • GUILD • RICKENBACKER • MOST MAJOR BRANDS

SHOWCASE

RENTALS 3401 SE HAWTHORNE • 231.7027
www.showcasemusicandsound.com

• REHEARSAL STUDIOS • INSTRUMENTS • PA SYSTEMS • MULTI TRACK • KEYBOARDS
• STAGING & LIGHTING • KARAOKE SYSTEMS

FINANCING AVAILABLE



QUARTERLY LABEL GUIDE

Crazy Bastard Records

PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
503-293-5409
Email: czybrcrds@aol.com
Web: www.buko.net/crazybastardrecords
Owner: Andrew Bentley
Types of deals offered: Tribute
Compilations
Artist Roster Featuring: Village Idiot,
Witch Throttlegush, Plaid Pantry
Project, The Procrastinators,
Iommi Stubbs, Little Mission
Heroes, Thresher, Bastard
Children of the Roman Empire,
N?Jas, The Secludes, Thy Infernal,
Hyperthermia, 90 Proof, The
Delinquents, Evil Genius, Fall
From Grace, Naked Violence, The

Jimmies, Drain Bramaged,
Vaginal Discharge, Genocide
Rapers, Fist Material, The
Dwarves, Drain Bramaged,
Bomfl, WitchThrottlegush, REO
Speeddealer, GBH, Fang, John
Cougar Concentration Camp,
Blag Dahlia, Stagger, Monkey Fur,
Odorus Urungus, Dr. Know
(featuring Brandon Cruz), Corey
Feldman, Agent Orange,
Nerfherder, The Daylights.

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Contact: Paul Jones
Types of music released: Northwest
Blues, R&B.

Preferred submission: We're not
looking for new artists.
Kinds of deals usually offered: CD,
cassette.
Artist roster: Claire Bruce, Paul
DeLay Band, J.C. Rico, Linda
Hornbuckle, Lloyd Jones
Struggle, Dave Stewart, Jim Mesi
Band, Joe Dobro, Too Slim & the
Taildraggers, Paul Jones, Shade.

Diamond Z Records

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

Elemental Records

PO Box 603
McMinnville, OR 97128
503-474-1704
mail@elementalrecords.com
President: Cassandra Thorpe
Vice President: Robert Wynia
Executive Producer: Diogenes
Alexander Xenos
Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss
Available: Jollymon, Sweaty Nipples,
Henry's Child, NW
Compilations
Distribution: Direct, Burnside, Valley
Records
Studios: Gung-Ho Studios (Eugene),
Freq (Portland)
Submission format: CD or high
quality video
Offering: Unusual agreements for the
right bands

EON Records

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

Eurock Records

P.O. Box 13718
Portland, OR 97213
(503) 281-0247
Fax: 281-0247
Email: apatters@teleport.com
Owner: Archie Patterson
Types of music released: License
recordings by European &
American artists.
Preferred submission formats: CD's.
Kinds of deals usually offered: CDs.
Artist Roster: Dweller at the
Threshold, Gandalf, Robert J.

Horky, Erik Wollo, Green Isac,
Tim Story.
Distribution: DNA North America,
Burnside Records.

Flying Heart Records

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

IMP Records

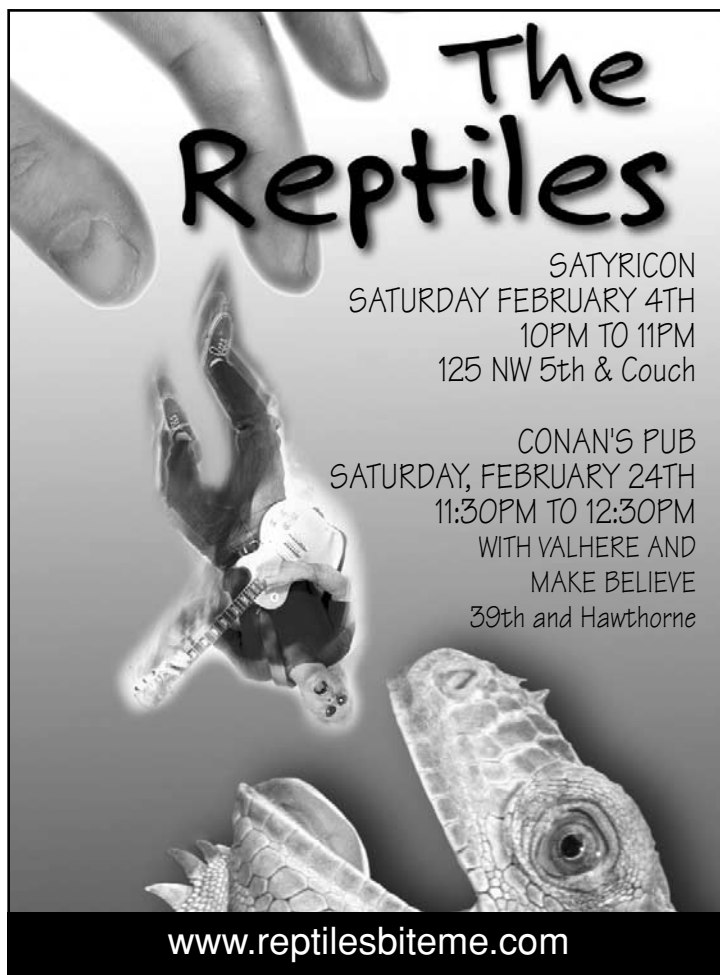
P.O. Box 34
Portland, OR 97207
Owner: John Flaming
Types of music released: Punk rock.
Kind of deals usually offered: Singles.
Artist roster: Spinanes, The Shaven,
Jackknife, Oswald Five-O,
Mudwimmin, Crackerbash,
Calamity Jane, Barbara Lien, A
Dick Did.

Jus Family Records

(800) 757-1851
Owners: Terrance Scott, Bosco Kawte
Types of music released: Hip-Hop,
R&B and any other form of good
music.
Preferred submission Formats:
cassettes
Artist Roster: Cool Nutz, Kenny
Mack, G-Ism, Monkey Mike

Lazy Bones Records

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



**The
Reptiles**

SATYRICON
SATURDAY FEBRUARY 4TH
10PM TO 11PM
125 NW 5th & Couch

CONAN'S PUB
SATURDAY, FEBRUARY 24TH
11:30PM TO 12:30PM
WITH VALHERE AND
MAKE BELIEVE
39th and Hawthorne

www.reptilesbite.com

QUARTERLY LABEL GUIDE

Lucky Records/Macman Music, Inc.

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

National Dust Records

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

Rainforest Records

PO Box 14627
Portland, Oregon 97293
(503) 238-9667
Email: Info@RainforestRecords.com
Web: RainforestRecords.com
Owner: Ray Woods.
Producers: Ray Woods, Michael
Cubbon, and the bands.
Types of music released: All types of
music (no limits).
Preferred submission formats: We no
longer respond to unsolicited
demos.
Kind of deals usually offered: Varies;
Singles, albums, recording,
production and national/int'l
distribution.
Artist roster: Gone Orchestra,
Silkenseed, The Brainwashers, A
Nat Hema, Obscured By Clouds,
Julie Jones, The Redondos,
LoveNancySugar, Sylvias Ghost,
Jesus Presley, Doris Daze,

Cheralee Dillon, Land of the
Blind, Tree Frogs, Gravelpit,
H.E.A.D., Naked Violence, Savior,
Roger Nusic, New Bad Things,
Shine, Pleasure Center, W.O.R.M.
(Wammo), Affirmative Action,
Medicine Sunday, DickFinger,
The Shaven, The Refreshments,
Caustic Soda, Billy Snow, Live at
Laurelthirst Compilation (15
bands).

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

Space Age Bachelor Pad

P.O. Box 10494
Eugene, OR 97440
(541) 343-5962
Fax: (541) 683-3524
Email: Spirit@Daddies.com
Owner: Stephen Perry.
Producers: Stephen Perry.
Contact: Spirit Cole
Types of music released: Swing, Ska,
Rock, Punk, Acid-Rock.
Kind of Deals usually offered:
Depends on artist.
Preferred Submissions format: CD or
Cassette
Artist roster: Cherry Poppin'
Daddies, Buckhorn, Billy Jack.
Distribution: N.A.I.L., DNA

Schizophonic Records

1620 SE Hawthorne Blvd.
Portland, Oregon 97214
(503) 736-3261
Fax: (503) 736-3264
Email: Mike@NailDistribution.com
Owner: Mike Jones
Producers: Drew Canulette, Tony
Lash and Brian Berg. The band
decides.
Types of music released: Many.
Preferred submission formats:
Cassette, DAT.
Kinds of deals usually offered:
Depends on artist/project/deal.
Artist roster: (current) Vehicle,
Jackson Pollack 5ive, Svelt, Dave
Allen, The Elastic Purejoy, The
Violets, Torpedo, The Jimmies,
Shove, Gravelpit, I-5 Killers
compilation series features:
Sprinkler, Dose, Hazel, Spinanes,
Saliva Tree, Roger Nusic, Marble
Orchard, M99, Hitting Birth,
Sugar Boom, Drunk at Abi's,



INNER SOUND

Pro Audio Repair
since 1978

1416 SE Morrison • 503.238.1955

Red Carpet Recording

503.848.5824

New!
New!
New!
New!
New!



**New! Aloha Location w/many Advantages! • MORE racks of tube gear
• Silver soldered Patch Bays • Tube Driven JBL/Alnico Mains + Near
Feilds • Vintage Amps • Hammond Leslie & Grand • Massive Analog •
Computer Editing • CD Burning • RCT 4x8 Tube Plate Reverb**

The New Release on Sideburn Records

44 Long "Inside the Horse's Head"

"...sounds like CCR and early Elvis Costello..." - Stereo Review
"...shifts effortlessly from noisy rockers to delicious pop..." - No Depression
"...the songs are so terrific..." - The Rocket



Available on CD from your favorite record store or order it by mail
Send \$15, plus \$2.50 shipping to: Burnside Records, 3158 E. Burnside, Portland, OR 97214
(503) 231-0876 e-mail: music@burnsiderecords.com

Uncle Joe's WORKSHOP

Musicians Technical Services a.k.a.

Uncle Joe's

has moved to Morrison Bridge Music

522 SE Belmont
Portland, OR 97214
503-234-9500



MUSIC MILLENNIUM



30 YEARS OF MUSIC

NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32rd & E Burnside
231-8926

ZODIAC

[GRAPHIC : DESIGN]

www.pacifier.com/~zodiac
zodiac@pacifier.com

503.384.9656 | 503.891.0041



www.twolouiesmagazine.com



- Exclusive Advance Copy • Back Issues •
- Free Band Links • On Line Guides •

QUARTERLY LABEL GUIDE

Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers, The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.

Distribution: N.A.I.L.

Ten Ton Records

625 SW 10th Suite 231-C
Portland, OR 97205
(503) 287-5502

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

Submission format: cassette.

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

Tombstone Records

P.O. Box 1463
Clackamas, OR 97015 U.S.A.
(503) 657-0929

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!!

Mostly original garage and psychedelic, raw rock 'n roll. Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DATcassette or high-quality cassette.

Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.

Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

On the cover: Craving Theo – "Stomp" is a hit. KUFO has the track in heavy rotation and February 3rd reps from Columbia, Atlantic and Reprise will show up at the Roseland to check the band out.

Two Louies

• ESTABLISHED 1979 •

PUBLISHER: James E. Crummy

EDITOR: Buck Munger

LAYOUT & GRAPHICS: Paula Hay

WRITERS

Marc Baker • S.P. Clarke • Bart Day • Paula Hay • Dennis Jones • Denny Mellor
Robin Rosemond • Stephanie Salvey

PHOTOGRAPHERS

David Ackerman • Buko • Erik Huget • Gustavo Rapoport • Pat Snyder

PRINTED BY: Oregon Lithoprint

TWO LOUIES MAGAZINE

2745 NE 34TH • PORTLAND, OR 97212

PHONE (503) 284-5931 • FAX (503) 335-3633

EMAIL ADDRESSES:

Editorial: TwoLouie@aol.com • Layout: zodiac@pacifier.com

© 2001 BY TWO LOUIES MAGAZINE. May not be reproduced in any form without the expressed written consent of the publisher. Two Louies is available by subscription. Send \$35.00 for one year, postpaid to: 2745 NE 34th, Portland, OR 97212

FREE

MUSICIANS CLASSIFIEDS

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

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

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

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

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

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

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

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

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

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

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

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

Heavy Rock Band Seeks Singer With Attitude! 774-5249

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Looking for Country lead player, keyboard or rhythm player with vocals. Joe Archer 650-7646

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

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

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

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

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

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

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

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

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

Good bass player likes funk. Call Rob at 657-4302.

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

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

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

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

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

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

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

Wanted: Lead vocalist, lead guitarist. Established working group. Pop, R&B, funk, dance music. quality original music also. 503/321-5185. www.xprt.net/~11.

Capture the moment! Musicians, poets, speakers. Sound Is A Vision productions does on-sight live recordings. Recording + 1 CD, \$50. Fast turn over. 503/790-0726.

Seeking acoustic rhythm guitar/harmony singer. Original roots rock and folk blues. Many songs. Recording, touring. 503/774-4984, lv msg.

Youth drummers needed. Join Oregon's only youth bagpipe band. Instruction available for boys & girls 8-18. 503/774-5970.

Drummer needed for working band. Funk, originals, R&B, world beat grooves. John, 503/341-0460.

Brother Heathen seeks easygoing but dedicated rock drummer. Have demo, gigs, good stage show. Jon, 503/256-5619.

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

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



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON
10075 S.W. B/H HWY
641-5505
PORTLAND
531 SE MLK BLVD
226-3719

WINTER CLEARANCE

CASH
FOR MUSICAL
INSTRUMENTS!

KORG DIGITAL PIANO

88 KEYS • STEREO SPEAKERS • WEIGHTED ACTION
30 WATTS • 8 SOUNDS • HEADPHONE OUTPUT
TRANPOSE • MIDI



REG. \$2150⁰⁰
SAVE 44%!!
\$1199!

**SHEET
MUSIC**

641-5691
SAME DAY
MAILING

**GUITAR
- STRINGS -**
ELECTRIC \$3
ACOUSTIC \$4
BASS \$10

KEYBOARDS

ROLAND XP60 PRO

SYNTHESIZER.....**\$1349**

ROLAND XP80 PRO

SYNTHESIZER.....**\$1699**

ENSONIQ ZR 76 PRO

SYNTHESIZER.....**\$1699**

ROLAND EG101

GROOVE SYNTH.....**\$499!**

E.M.U. SAMPLER BLOWOUT!

E6400 - ESI 2000 - ESI 4000

40% OFF MFG LIST

DRUMS

CYMBAL SALE!

ZILDJIAN & SABIAN

40% OFF MFG LIST

PEARL EXPORT SELECT

PRO SET
W/CYMBALS.....**\$899!**

DRUM STICKS \$1⁹⁹ PR

ROLAND

DIGITAL DRUMS

LOWEST PRICES EVER!

V DRUM • V CUSTOM • V STUDIO

AUDIO

D.J. GEAR BLOWOUT!

TURNABLES - MIXERS - LIGHTS
CD PLAYERS - ALL COMPONENTS

50% OFF MFG LIST!

ROLAND 18" SUBWOOFER

REG \$599.....**\$299!**

A.R.T. STEREO TUBE

MIC PREAMP.....**\$249**

FENDER 1272X

200W
FLOOR MONITOR.....**\$179**

GRESHAM

19151 S.E. BURNSIDE

667-4663

DOWNTOWN

520 S.W. 3rd

228-8437



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON

10075 S.W. B/H HWY

641-5505

PORTLAND

531 SE MLK BLVD

226-3719