

OREGON MUSIC / MARCH 1999

# Two Louies



photo Buko

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September, 1992 Left to right. Craig Carothers, Gary Ogan and Dan Reed; Hanging at Vinnies.

photo Pat Snyder

This night Gary Ogan stopped by Vinnies to generate support for his "Voices" charity CD project which benefited the Emanuel Hospital Child Abuse Care Center and ended up featuring almost every major artist in Portland including Valerie Day, Jon Koonce, Craig Carothers, Tom Grant, Mark Bosnian Shirley Nannette, Tenley Hollway and Dan Reed.

Today, Ogan has just returned from a stint as a Nashville songwriter for Sony Music, Craig Carothers commutes to and from Nashville where his songs are published and Dan Reed has become a club owner opening the new venue; "Ohm" in the old Key Largo location.

## LETTERS

Dear Rozz;

What the hell are you talking about. Did you run out of Second? Negative energy is a drag, especially when it's bullshit and misguided. "What was that whole tripe column? A lovefest? Give me a break, Rozz. I don't even know where to begin. Rumor of your death? What rumor? You probably started it yourself. You know that we here at the little ol' Professional Building would have heard of any news about any demise on your part. You, Rozz, are the one that's sooo Portland. What, did you run out of funding for your endless ego trip and just decide to knock and slander people you know? The only reason that I even hunted down a copy of the magazine was because I ran into Loomis and he told me about it. He wasn't too thrilled, either, with the "dead moon walking" line, and he was even less pleased to read the, according to Andrew, absurd lie that Sten had been hospitalized for anorexia. He is pissed to be honest. And so am I, for that matter, though my opin-

charicature of yourself that I, at least, saw coming for years. Give it up, pal. Move into the real world and actually produce rather than bitch about how all the people in your life have prevented you from becoming something. After you get past Courtney, a miracle if that were to happen, you can feel free to blame me, though all of us here are probably pretty close to the top already. Whaa fucking whaa. Get over yourself. Everybody else did a long time ago. Get over yourself before you simply become a cipher that NO ONE will give a whit about. If you spent more time trying to create, or focusing on your nice family, then perhaps you could actually be credited for being a productive member of society, and not just the punchline to a long hackneyed joke. Those who can, do. Those who can't, teach. Those that can do neither, become critics or gossip columnists. Sheesh.

I also thought that I would amend the line you made about Theater of Sheeps' fans. They rode the bus because they were fifteen and not old enough to drive.

I have to give you credit, though, for being able to

exactly like Roy Clarke. Here's how I do it, and you can do it too:

The secret is in attitude and focus. As with all art forms, attitude and mindset are extremely powerful tools. Used properly and effectively, an individual can psychologically produce what scientists are discovering to be an Actual Subconscious Mind Musical Guitar Riff Connection (ASMMGRC).

The subconscious records everything. It is the DAT player of the human mind. Or, for our older readers, it can be likened to a continuous stereo cassette player that never runs out of tape until you die. Every nuance of a musical performance is recorded in the subconscious mind. The trick is to access that subconscious information, and tap into the ASMMGRC. (Pronounced "assmmugurk".)

The proper establishment of ASMMGRC is the first step. To attain the connection you need to play, you must first Relax and Visualize. You must become Roy Clark. You must not only visualize Roy Clarke, and hear the notes emanating from Roy Clarke's guitar, you must hear the sounds emanating from Roy Clarke's body. You must begin to feel your body and your sensibilities changing, you until you are thinking like Roy Clarke, breathing like Roy Clarke, and, ultimately, playing like Roy Clarke. You feel the folds of flesh begin to form around your body, your breathing may become labored, you may sweat profusely as your face contorts in a cherubic Roy Clarke grin, and you begin to pick guitar like a son of a bitch. You're picking as if you were Roy Clarke! No longer are you Lloyd Gastro from Aloha Oregon. You have achieved ASMMGRC. Goddam! You have, in essence, become Roy Clarke.

Now pick it son! Yoo-hoo! Goddam boy! Look at him go! Sweet hog on fire!

For a complete booklet on learning to achieve ASMMGRC with more of your favorite artists, send \$15, plus \$2.50 shipping and handling, to this magazine for a free booklet. Allow 8 weeks for delivery.

Get to pickin, sonsabitches,  
Sincerely,  
Lloyd Gastro  
Aloha

**"Rozz, you have finally become the fully blossomed charicature of yourself that I, at least, saw coming for years. Give it up, pal. Move into the real world and actually produce rather than bitch about how all the people in your life have prevented you from becoming something."**

ion has never seemed to matter to you anyway. Not that it should. It's good to see that you still not only burn bridges, you nuke them.

And do you think that the vast majority of people still (if they ever, or if nothing else for novelty and snickering reasons) give a SHIT about you and Courtney? Come on, Rozz, just try to take a little step off of your self induced Ego-Podium, and take a look around. Repeat after me: "It is not 1979." There do you feel any better? Get real. And though Martin may have gone a little overboard, he was more or less correct for the context in which you were mentioned. Rozz, you have finally become the fully blossomed

completely reinvent yourself over and over based on the one trick in your bag. Oh, I forgot about the "Baby Doll" dress and that dog eared fan letter from that little girl in Appalachia country that you still cart around. Simply incredible. Tell Anne that I said hello.

Sincerely, John Fletcher @#%!

Dear Two Louies,

As a guitarist for many years, I have discovered a method by which anyone, regardless of skill level, can exactly duplicate the guitar style of anyone they desire.

Through this technique, I have found that I can play

# Buko's Eye View



*Leslie Karlson of Cherry Bomb at EJ's.*

by Cybele

# ON THE STREET

A good sign of success as a professional in whatever field you have chosen is having your calendar fill up with commitments way in advance of the actual events. There are a few such events coming up in September that are tailored to local musicians who are cruising in the fast lane on the way to their ultimate destination.

The most well known is of course, NxNW. The dates are set for September 30th - October 2nd. The evening before that schmooze-a-thon kicks into gear, longtime regional musicians will get their night in the sun, (rain or dry) at The Benson Hotel. Block out Wednesday, September 29th for the The Oregon Music Hall Of Fame Lifetime Achievement Awards Ceremony archived by the Oregon Historical Society with Best of Categories Awards for Different Genres. More succinct is the endearing "Dougies", dubbed as such for the Douglas fir tree trophies. There's talk of a coinciding Live Internet Web Cast, videotaping, and who knows what else'll develop in the following months. I just know it'll be big, big, big, and everybody who is anybody in the Oregon music business will be there dressed to the nines!

The other major music happening in September is the 100 year anniversary of the American Federation of Musicians, more commonly referred to as The Music Union. To celebrate, there will be showcases by Union members at the Scottish Rite Temple. The shows will be open to the public, and you can bet that the performers will all be booked under contract and will receive Union scale wages. The celebration will also include an Internet seminar at Ft

for the "Metro All-Stars" in Minneapolis. They had some good things going and even scored air-play of their music video on MTV. Eventually, Andy realized that they had gone as far as they were gonna go, so he and his Carol took a brief sojourn to Florida, near Pensacola. They hadn't necessarily intended for their stay to be as short as it

was, but after toiling at a regular gig there 6 nights a week from 10pm to 4am, he had had enough. "If you want culture there, you buy yogurt," he said.

So happened that his sister was attending Evergreen, and after visiting her verdant neck of the woods, they decided to move here. He was so completely burnt out on playing music that he even sold his kit before hauling everything else across the country. Upon arrival, he began working at Horseshoe Music, and has been their resident Sultan of Skins ever since.

Once a musician, always a musician, however, and it wasn't long until the call of the wild life beckoned him again. Jon Koonce's drummer Gregg Williams was about to leave the fold, so in 1988, Andy stepped in. For the next decade, Jon Koonce and the Gas Hogs ripped it up, "breathing fire and crushing walnuts with their bare hands". Their legacy is local legend, and they only stopped the party when Jon recently left for Nashville. Jon is now playing there with fiddler/guitarist Lex Browning (who has his own stu-

lovely Lily Wilde, and when her big-band gets a swing gig that conflicts with the Ex-Angels schedule, both bands are able to work at the same time 'cause Andy is there to step in. Their style is a "stretch in a completely different way" with more dynamics than he's used to playing, but that's a good thing. He's doubly happy with the arrangement because he gets to play with Gas Hogs bassist Rich Gooch again. You can catch the Ex-Angels on March 13th at the Country Inn, the 19th at the Gemini, the 20th at the Peacock in Corvallis, and back home again on April 10th at the Candlelight. You might even be able to catch a special Gas Hogs show or two this summer when Jon comes back for a visit!

In the meantime, Andy is hardly sitting still on his stool. The new chapter in his story began when the towering Tommy TuTone came into Horseshoe Music one day, and they got to talking. Tommy said that he had moved here and had played some local gigs, but that his band consisted of players who had to be flown in from all points of the compass. His line-up at last year's NxNW was all out-of-towners. Andy said the average audience member could tell because they were all jet-lagged and bleary-eyed, but I could tell by their haircuts and apparel choices! Regardless, the big news for Andy was that Tommy was looking for some good hometown boys, and guess who was in the right place at the right time.

Andy digs playing with TuTone. "He's sat at the table with the kings," he

said, and has some good stories to tell. "He's played with Jeff Porcaro (Toto), the guys from the Doobie Brothers, and every rent-a-drummer in Nashville & L.A., so is quite an honor and a challenge to play with him." Rounding out the quartet are Greg Georgeson on lead guitar (formerly of Sequel), and Burl Palmer on bass. Both of those fellows also do background vocals, and "sing like birds". They have known each other since high school, and that kinship certainly can't hurt. The group doesn't play too often, but they do summer stuff and festivals like The Bite, and even have a gig at the Hard Rock Café in Sacramento on March 6th. They played Vegas, too, at the way cool pyramid-shaped Luxor. It was Andy's 1st time to Vegas, and made a bit of an impression on him. He said "That town is a modern day Sodom & Gomorrah; if the earth floods with rain after 40 days & 40 nights, it'll be Vegas' fault!"

I'll be adding to the sins of the city in my own special way - by taking belly-dancing lessons! If you'd like to tell me what YOU're doing to help drown us all, I'd like to hear about it: Delight-Ya@juno.com or PO Box 6714, Portland OR, 97228-6714.

LL

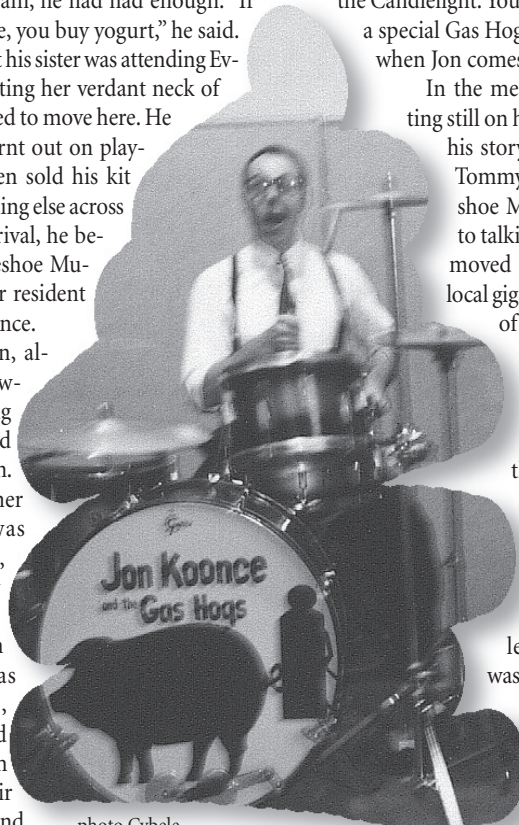


photo Cybele  
*Andy Gautier finally plays Las Vegas.*

**"Andy digs playing with TuTone. 'He's sat at the table with the kings,' he said, and has some good stories to tell. 'He's played with Jeff Porcaro (Toto), the guys from the Doobie Brothers, and every rent-a-drummer in Nashville & L.A., so is quite an honor and a challenge to play with him.'"**

Vancouver High School. The location was chosen for its state of the art facilities and the trail-blazing training that is offered to the students there. FVHS boasts ownership of no less than 2,000 computers, the band room is a soundstage, they have 520 seats situated in surround sound in the auditorium (where the seminar will be held) and 7 camera video capabilities. The students are schooled in recording, packaging, and marketing with all the latest techniques and tools. Makes me almost wish I was a teen-ager again!

A fella with the enthusiasm of a teen-ager is Andy Gautier. Twelve years ago, he was drumming

(dio), and Duane Jarvis (who used to play with John Prine, and the Divinyls). Jon has even since toured Europe with Duane. Guess those are good enough reasons to leave Puddletown!

Once sucked back into the vortex of the music playing life, however, Andy was not one to let go. He had some fun playing clubs like Satyricon with the Beat Cleavers, working up unexpected blends of goofy cover tunes and enjoying the heck out of it.

He now plays occasionally with the Ex-Angels (formerly the Cowboy Angels), subbing for regular drummer Tom Royer. Tom's winsome wife is the

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

*Moon Rising*— Theresa Demarest  
 Joshua Records

Theresa Demarest has been an anchor within the local Folk music community for nearly twenty years. Her unique ability to gather together quality musicians for her various projects has never been stronger than on this recording. Surrounding herself with the cream of local session musicians: guitarist Tim Ellis, keyboardist Jannice Scroggins, background vocalists Linda Hornbuckle and Myrtle Brown; the rhythm section of drummer Jeff Cumpston and bassist Jimmy Solberg; reedmen Dennis Springer on sax and veteran Dick Saunders on clarinet. An All-Star cast of the highest order.

It is an extremely odd coincidence, yet vastly interesting to note, that both Theresa's CD and that of the previously mentioned *Bangin' Moon* bear the imprint of a full moon upon their surface— the significance of which, we can only ponder with wonderment and awe. It must be also noted in addition that the lunar images used are entirely different from one another, a fact which also probably bears close scrutiny.

Musically, of course, there is no similarity whatsoever.

Demarest is the creator of sparkling compositions, skillfully crafted; realized here with incredible

deftness. Her rich contralto contains elements of Joan Baez, Emmilou Harris and even kd laing, without sounding imitative. She writes in diverse musical styles, from the moody, Loreena McKennitt tinged colors of the title track to the bluesy "Sunshine In The Evening;" from the torch ballad "Haven't Got The Time" to the funky soul of "Get Your Own Wings To Flyin'." Theresa touches all the bases.

This is simply a first rate recording from start to finish, with stalwart efforts from every musician involved. Demarest sings with all the ease of a performer who has become comfortable with her voice, her

**"The characters who populate Dave Carter's fables are often rednecks and losers, hippies and drugstore cowboys, misfits and crackpots."**

heartfelt songs that are rich with life as well as spiritual vitality. A fine album by a true artist.

*When I Go*— Dave Carter w/ Tracy Grammer  
 Self-Produced

The craft of creating the "story" song goes back at least as far as the days of the bards who wrote and sang "Childe Roland" and "Beowulf;" or to Homer's "Odyssey;" if not even further to the Old Testament of biblical times. In those days, the stories celebrated the adventures of a king, leader, chieftain or some other cultural hero.

More recently the technique has been adapted by the likes of Bob Dylan, Danny O'Keefe, Mickey Newbury, Arlo Guthrie, Harry Chapin and James Taylor. These modern-day bards relate the tales of average people, whom by the sheer mundanity of their lives, be-

Dave Carter is that sort of songwriter. The characters who populate his fables are often rednecks and losers, hippies and drugstore cowboys, misfits and crackpots. With glib dexterity, this well-versed wordsmith details the exploits of these weary denizens, while showing a strong sense of humanity and compassion.

His songs are uncomplicated compositions, to which he lends simple acoustic guitar or banjo accompaniment, with occasional bass guitar underpinnings. He is joined by Tracy Grammer, who along with pleasant soparano backup vocals provides delicate

violin and mandolin embroideries, as well as intermittent backing acoustic guitar.

Stylistically, Carter runs with Dylan and Taylor, while vocally he sometimes recalls Mickey Newbury, Michael Murphy ("Wildfire") and Tim Hardin. Among his contemporaries, he sounds a little like David Wilcox. Actually, the title track, the first tune on the record, is more like the historic ballads of yore. Over a lone banjo arpeggio, Carter, with nice harmonies from Grammer, summons many archetypal and poetic images, while traversing a familiar folk melody. A fierce little violin/banjo foray at the very end of the tune is especially delicious.

"Don't Tread On Me" revolves around a chord progression first established by the Kingsmen with "Louie Louie." Carter adds his own modifications as the song unravels. He weaves a narrative regarding hillbillies in the outback and Washington DC, while quoting Dylan and the Stones. "Annie's Lover" reminds of Kenny Loggins in his "House On Pooh Corner" period.

"Grand Prairie Texas Home-sick Blues" explores the strange dichotomy that lies within the fact that "Hellbent on revival, lookin' to grow some roots/I have mortgaged my survival on these worn out cowboy boots/ But there's just one horse in forty miles, he's the prized possession of the Dallas zoo/ And he feels like a stranger too." Other observations, also along the lines of the dying of the Old West and the values thereby associated, are delivered in quick succession.

A fanciful depiction is "The River, Where She Sleeps," which echoes John Hartford's "Gentle On My Mind," while coyly referring to the Beatles' "Let It Be." "Lancelot" invokes a Quixotic motif beneath a tender Western arrangement. Lyrics such as "Lancelot rode on a sway-backed mare/He won in a card game up North somewhere/He was bottom-out lonesome, he was too tired



photo Buko

*Theresa Demarest; incredible deftness.*

come nearly heroic in stature. In past times, this was called farce. But little here is particularly whimsical or farcical. Earnest is perhaps a better word.

*Continued on page 21*

### Recording Contract Royalty Rates

As is common knowledge, the typical recording contract provides for the recording artist to be paid royalties at a certain specified percentage royalty rate.

Generally, when people say that a particular recording contract is paying a particular royalty rate (let's say 12%), they are actually referring (knowingly or unknowingly) to the so-called "base royalty rate." This is the royalty rate which applies to the sale of records sold at or near *full list price* in the *United States* through *normal retail channels* (i.e., record stores). In recording contract parlance, this rate is usually referred to as the "USNRC" rate (standing for "United States Normal Retail Channels").

Typically, recording contracts will provide for an "all-in" royalty rate (i.e., a combined royalty rate for the band *and* producer). For a new band (and its producer), the USNRC "all-in" rate will most often be in the range of twelve percent to fourteen percent of the retail list price. For example, a recording contract might provide for a USNRC royalty rate of twelve percent ("twelve points"), with the band receiving approximately nine of those twelve points, and the producer receiving approximately three points. To the extent that the band and/or producer have some real bargaining power, these percentages will be somewhat higher.

Sometimes, though, the stated royalty percentage rate is higher than the twelve to fourteen percent mentioned above, but the higher royalty rate will not actually result in more money for the band or producer. This is often because of the fact that even though the recording contract provides for a higher royalty rate, various royalty adjustment clauses have been inserted elsewhere in the contract which reduce or eliminate the ostensible benefit of the higher royalty rate. More often than not, this is a way for a record company to make a band feel that the contract is wonderful (and to give the band some bragging rights), without actually having to pay the band any

Here are some common examples of how royalties are typically paid for different types of sales:

1. **Budget Records and Mid-Priced Records.** For so-called "mid-priced" records (often defined in recording contracts as records selling at between sixty-six percent and eighty percent of the full list price), the royalty will be seventy-five percent of the USNRC rate. So if the USNRC royalty rate is ten percent, the royalty paid for *mid-priced* records will be 7.5 (seven and one-half) percent of the list price (i.e., seventy-five percent of the ten percent USNRC royalty rate).

For "budget" records (often defined as records sold at between fifty percent and sixty-six percent of the full list price), the royalty rate will be fifty percent

of the USNRC rate. (Or, again using the example above, fifty percent of ten percent, hence a royalty rate of five percent).

2. **Cutouts/Deletes.** Usually the contract will provide that no royalties will be paid for records sold as cutouts, etc.

3. **Promotional Records.** No royalties are paid on records given away for promotional purposes, such as records given to radio stations, etc.

4. **"Free Goods."** If a record company sells records to a record store, the record store might get ten percent in "free goods." In other words, the record store would get 110 records, but pay for only 100. No royalties are paid to the artist on those ten records which are, at least for accounting purposes, given to the retailer as "free goods."

5. **Record Club Sales.** For record club sales, the royalty rate is usually one-half of the USNRC royalty rate. (Using the example above, fifty percent of ten percent, hence five percent of the list price). For records given away as *bonus* records under record club programs, usually *no* royalties are paid, or at least that is what the first draft of the contract will say.

6. **Foreign Sales.** Typically a reduced royalty rate is usually paid for records sold outside the United States. The exact royalty rates are typically a bone of contention during recording contract negotiations. Often a record company's first draft of the recording contract will provide that the artist will be paid only fifty percent of the USNRC royalty rate for any records

7. **Foreign Licensing.** With respect to those situations where the U.S. record company licenses a foreign record company to sell the records outside the United States, the royalty structure for the artist will be different than as described above. In these foreign licensing situations, the typical recording contract will provide that the artist and the record company will split the foreign licensing income 50-50. However, that allocation can often be negotiated upwards, with the artist getting more in the range of 60 or 75 percent.

**CONCLUSION**  
While the above comments give a hint of the differing royalty rates for different types of record sales, the royalty provisions in the typical recording contract are much more complicated than suggested above. Also, there are various changes in the royalty clauses of a contract which can be negotiated for, in order to substantially improve those royalty clauses to the band's benefit.

Although the issue of royalty clauses is complicated, and much too complicated to cover thoroughly here, there are really two main things to remember here. Number one, the royalty rate will vary, depending on the circumstances of sale. Number two, there are various contractual provisions which can be negotiated for, that will significantly reduce the negative financial impact on the artist of these various reduced royalty rate provisions mentioned above.

*Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also the co-owner of ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles. ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and computer games.*

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

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

LL

**"For example, a recording contract might provide for a USNRC royalty rate of twelve percent ("twelve points"), with the band receiving approximately nine of those twelve points, and the producer receiving approximately three points."**

more money per record sold (and perhaps pay the band even *less* money).

So....you have to be very careful and not just look at the royalty rate by itself. The only real way to evaluate the real financial consequences of the royalty clauses in the contract is to just crunch the numbers and determine the exact amount (in *dollars and cents*) which will be paid per record sold, after including in your calculations all of the various royalty adjustment clauses in the contract.

### NON-USNRC SALES

I mentioned above that the USNRC rate applies only to sales in the *United States* at or near *full price* through *normal retail channels*. A *lesser* royalty rate is customarily paid for records sold at significantly less than the full list price, and for records *not* sold through so-called "normal retail channels," and for sales made *outside* the United States.

Typically, in recording contract negotiations, the artist will want to put some type of limit in the contract on the percentage of records sold which can be given away as "free goods."

6. **Foreign Sales.** Typically a reduced royalty rate is usually paid for records sold outside the United States. The exact royalty rates are typically a bone of contention during recording contract negotiations. Often a record company's first draft of the recording contract will provide that the artist will be paid only fifty percent of the USNRC royalty rate for any records

by Susan Connell

# In the MIX

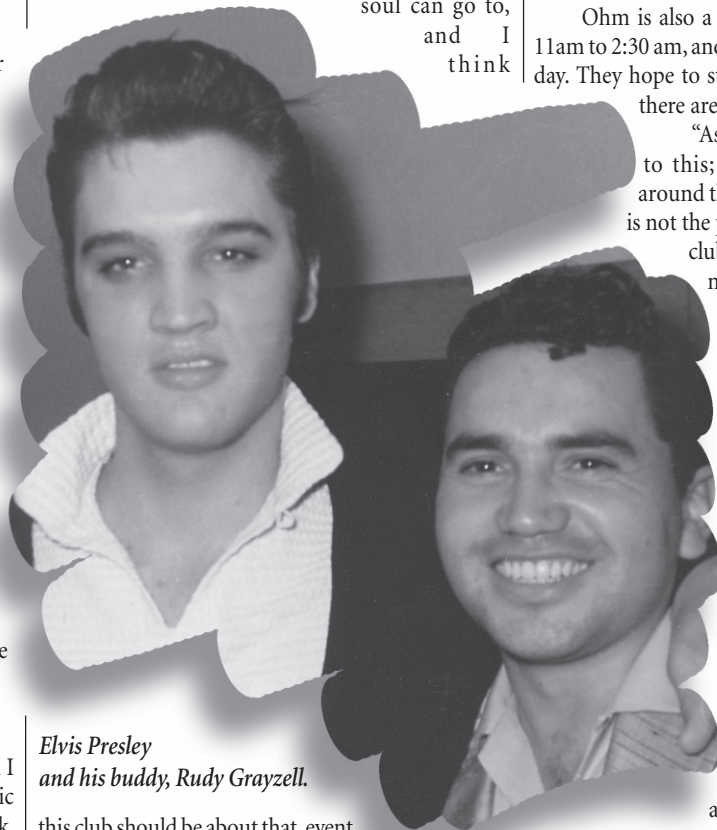
Ohm (electrical resistance) and om (a mantra consisting of the sound \om\ and used in contemplation of ultimate reality) have converged at 31 NW 1st Avenue to create the new Portland club: Ohm. "It's about electricity, but it's also about electricity of our dreams," said owner Dan Reed.

Ohm, formerly Key Largo, was packed on its opening night. DJs kept the dance floor moving while projections of films like *Powaquatsi* and *Mahabarrata* played behind the DJs and on walls. Throughout the club were 16mm film, video, computer and slide projections, including Hindu deities, Egyptian pyramids and the Sanskrit symbol "om".

They kept the "yellow brick" road, along with the PA system. "We didn't change the way it sounded in here, we tried to add to it, making the PA more of a surround sound PA system," said Reed. "Even a small three piece jazz group can hear their music all the way around the room opposed to just coming at your face."

Reed will be booking acts, and said he is looking for "anybody that can make you shake your groove machine. It could be old school jazz, it could be 1930s jazz, it could be real good alternative rock or 1940s swing opposed to 50s which is real upbeat dance. I'd like to do more melancholy swing stuff, but also I really want to gear the club towards the future of music and whatever that means. And I think the future of music entails everything: ethnic music, old style jazz, rock, country, everything... funk, soul, R&B, hip hop, trip hop, all these different styles of music are going to be co-mingling. Classical music even, you know, getting that involved in beats, sounds, rhythms, and whether it's live drummers or whether it's samples or drum machines, it doesn't

what we were really about: the groinal shakra, the sexual shakra, and now it seems to be more about the spiritual... and a zone of where your mind and soul can go to, and I think



Elvis Presley and his buddy, Rudy Grayzell.

this club should be about that, event though we're selling alcohol and we got video poker and we're smoking and all that, that doesn't mean we have to totally dive into that decadence. I think there can be a balance reached... that's what we're striving for. Whether we

would all love to have Mel Brown come in and play drum samples... so that's what's exciting about Portland right now is that people mix the technology with the great live musicians we have in this town and really do it on purpose opposed to by accident; it would be a scary town. It could be one of the forerunners in the country - not necessarily in the world, but in this country - of new music that we haven't heard before. It has the opportunity to do that. Whether we take advantage of it or not, we'll see, but I'm going to provide a club for people to bust out on that," said Reed.

Ohm is also a full time restaurant open from 11am to 2:30 am, and until 4am on Friday and Saturday. They hope to stay open every day until 4am if there are customers.

"As far as my name being attached to this; starting a club to have lines around the block to be a big meat market is not the priority," said Reed. "I want this club to be discovered by the city and not pushed onto them. And I want then to find it themselves. And we're not doing a lot of advertising about what's going on in the space. We're trying to promote it in that way. We're trying to see if people just hear the vibration and come down and check it out."

Rudy "Tutti" Grayzell, a local rockabilly musician with an impressive musical history, has opened a new club called **Rudy Tutti's** at 3728 NE Sandy Blvd. His recently released CD has received rave reviews. Grayzell performs at the new club on Wednesdays, Fridays and Saturdays. The walls are almost covered with old posters, magazine articles and memorabilia of 50's rock, and there's more to go up, said Grayzell. He was recently to do an ABC show with Roy Orbison and Carl Perkins, but both passed away. "I'm the only one left," said Grayzell, who had five hits including "Duck Tails," "Let's Get Wild," and "Judy."

Grayzell travels to Europe to perform two or three times a year. Having just returned from England and Helsinki, he will soon be headed to Moscow. There are five or six bootleg albums of his music in Europe, and he enjoys a following there.

Rudy Tutti's, which is also a restaurant open at 5pm, would like to book bands in the future. "I want to start bringing in some...talent. I know so many groups out of California... It's going to be the ultimate here. And eventually I'm going to put some Tutti Tacos, Tutti Enchiladas... you know, Tex Mex." Grayzell, originally from San Antonio, Texas, came to Portland in 1960 "with Lewis and Clark," he said. Grayzell will soon be releasing a second CD.

Lenny America has been seen playing the skins for the John Thayer Band at the Jen Jen Safari Club.

LL

**"There has been some concern in the music community that Ohm is no longer geared towards live music. I know that people think we're gearing this club toward just straight up electronica, but it's not the case at all."**

matter to me. Even these DJ's that played our opening weekend - to me that's live music now. They're spinning records that they wrote... or they're mixing up old genres. Seventies records, 80s records, 90s records, they're mixing it up and making new music out of it, and that, to me, is as difficult if not more than playing a guitar, or drums or bass and writing original heartfelt songs. What I used to do back in the day, ten years ago, it all seems kind of false to me now, although I like some of the songs, it's 1980s and

achieve it or not, we'll see," said Reed.

There has been some concern in the music community that Ohm is no longer geared towards live music. "I know that people think we're gearing this club toward just straight up electronica, but it's not the case at all. It's just the opening weekend we wanted to say, 'Look, the future's here, now let's see what that means.' What I like about [the Portland music scene] is there's a lot of new electronic artists that are in this town that are realizing the value of live music. They





# Frisco Disco

by **Rozz Rezabek-Wright**

**H**aving not been paid for my last column yet and a rare Portland style rainstorm sweeping across S.F., I have chosen to plead poverty and pull a Wendeborn\* and miss THE AVENGERS retrospective and release party/show at THE GREAT AMERICAN MUSIC HALL tonight. It's a great showcase venue down on O'farrel street just off Polk street right next to the MITCHELL BROS. sex palace (known as the "fishbowl" around here because of it's 3 story mural of underwater ocean life) and only a mere block from the grittiest area of the tenderloin.

AVENGERS singer PENELOPE HOUSTON is perhaps the quintessential punk rock diva prototype of the late 70's I just got my junker car running again, parking is(as everywhere) HELL, a cab would add another 20 bucks, taking a cab would obligate me to getting shitty-poo-poo drunk and you know I just don't want to chance breaking down in that part of town, or standing around blotto trying to hail that most elusive of nocturnal creatures (A TAXICAB AT 2 A.M.) which is hilarious because I lived down there back in the late 70's! However, this is the 90's and transvestite hookers on crack don't see me as one of their own anymore, I'm not a gangly, anorexic,fearless androgynous guttersnipe in a scabby leather jacket and torn up jeans whack on OLD ENGLISH and NO-DOZ. Maybe I'm just weary of late night excursions into the danger zone, my karma being in such short supply these days.

So I called the club several times over the evening and got as much information as I could, managing to annoy the guy in the ticket office to the point of exasperation "WHY DON'T YOU JUST COME TO THE SHOW, HELL..I'LL LET YOU IN FREE, JUST DON'T CALL AGAIN, OKAY?" when I asked if he could hold the phone up so I could hear a little bit of the band. When I told him I was friends with BUCK MUNGER and writing for Oregon's premier music magazine (TOO-LOOEYS) he became real helpful and friendly...NOT !!! Anyway here's the poop as I smell it; PANSY DIVISION opened the show, gotta figure there somewhere between MORRISEY and BRONSKI BEAT with some edgy grungy-cum-techno sound, and most likely ardent vegetarians. Next on the bill were the HI-FIVES,

which undoubtedly wear matching retro-preppy suits, serve up wacky tunes about girls, cars, and college life and probably have choreographed some goofy dance routines into their HERMANS HERMITS-ESQUE act. THE AVENGERS are listed as "THE ScAVENGERS with original guitarist GREG INGRAM, JOEL READER (MTX)on bass, and DANNY PANIC(EX-SCREECHING WEASEL)on drums. Perhaps its best I didn't see

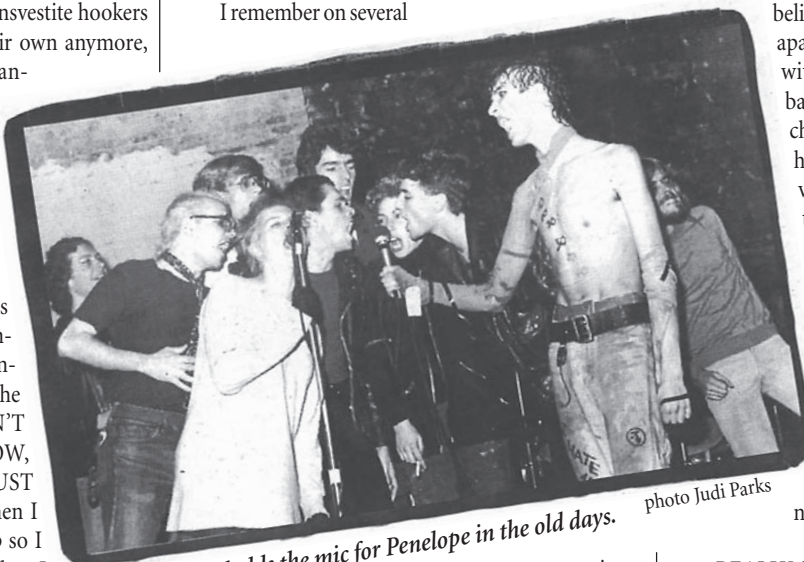
**"Even her sweat smelled good, sweet ferocious woman-child heavy on the eyeliner. I was like every other guy on the scene, totally fascinated and captivated by Penelope Houston, awe struck and sensible enough to know she was way out of my league."**

this latest revival. I played with PENELOPE and CO. dozens of times during my brief, seminal career with NEGATIVE TREND often ending with everyone on stage together as encores.

I remember on several

icious woman-child heavy on the eyeliner. I was like every other guy on the scene, totally fascinated and captivated by PENELOPE HOUSTON, awe struck and sensible enough to know she was way out of my league. I think she respected the fact that I never made a clumsy pass at her and thus, we became close during that magical era of cheap Quaaludes and pre-A.I.D.S. promiscuity. As a matter of fact, SHE was my one phone call the first (and only, thank god!) time I got arrested and thrown in SAN FRANCISCO COUNTY JAIL..I was very distraught, being just 18 and 700 miles from family. I blubbered incoherently and she reassured me she would" get in touch with DIRKSEN and get me out somehow". Come to think of it..I got busted within 2 blocks of the GREAT AMERICAN MUSIC HALL. No wonder I'm blowing off the show..or maybe I'm just jealous because all the members of my late 70's legendary S.F. punk band are all DEAD! The last gig PENELOPE and I played together was at the oh-so-fleeting NEW COMMUNITY ARTS CENTER in Portland (a converted church on 42nd and Division street STEN and TOM ROBINSON rented on behalf of a loose consortium of punks) and I remember being embarrassed by the low turn out and feeling respon-

sible for the haphazard shoddy production. Portland was way behind the curve on hipness, but back then we were at least aware how lame we were. THE AVENGERS put on a solid show regardless. Hard to believe that was 21 years ago. We drifted apart over the years though I caught up with her at LA LUNA on tour a few years back and she was still breathtaking and charming. A few days ago I spoke with her manager and he described this latest venture with all the usual superlatives, the new release DIED FOR YOUR SINS-18 song C.D./12" vinyl..featuring unreleased studio tracks, demo recordings, ferocious live material and all new recordings of AVENGERS songs never before released! YADDA-YADDA-YADDA. I'm still holding out hope that I can get a message / callback thru channels for a mini interview next column. The show last night kicked ass..to bad I wasn't there..



Rozz holds the mic for Penelope in the old days.

photo Judi Parks

occasions pogo-ing wildly (goofy less violent predecessor to slam dancing and mosh pits) and sharing a microphone with the spiky-haired goddess screaming" I BELIEVE..IN ME..I MAKE MY DREAMS..REAL" to a cacophony of marshall stacks, crashing cymbals, and thudding bass that made your pelvis rattle. Even her sweat smelled good, sweet fer-

REALLY TRUE OBJECTIVE ROCK-N-ROLL NEWS..... e-mail ZZOR@PACBELL.NET

First of all let me say that this column is heavily edited, so if it seems disjointed,confusing or incomplete, it's probably because you're only getting about fifty percent of the story. That's not to say I'm not disjointed, confusing and incomplete by nature..editing just accentuates it. I realize I'm the king of dot-dot-

\*WENDEBORN-to pull a..verb; to review a show without attending.

Continued on page 22

# Inter NetWorking

by Bud Palmer

## The Water's Rising

In our September 98 issue we reported on a program called the "Madison Project" which was rumored to be a collaboration between IBM and at least two of the major music groups, Warner Music and Sony.

On Monday, Feb. 8th, 1999, a formal announcement was made confirming the collaboration of the "Big 5" music groups, BMG, EMI, Sony Music Entertainment, Universal Music, and Warner Music. with IBM and announcing a trial period for the testing of a digital distribution system designed to "thwart music piracy while allowing distribution of full-length, CD-quality recordings via the Internet".

As previously stated this announcement doesn't come as much of a surprise since we have been covering the reported collaboration since last September and indicated then that the probable launching period would be in the second quarter of this year and that's precisely when the new program is expected to launch. The trial is expected to continue for approximately six months. The trial will let consumers buy and download music via their computers using a cable modem system. A 60-minute recording can be downloaded in less than 10 minutes, the companies said. More than 2000 recordings will be available for download.

The trial will be conducted with about 1000 cable subscribers in San Diego. The test will at first take place over broadband cable modem, but will expand to include dial-up telephony.

The system developed by IBM is based on an open architecture with a clearinghouse that authorizes and processes transactions in a manner much like the way banks authorize financial transactions online. Downloaded music can be transferred to any recordable digital medium that complies with copy control policies used in the trial, they said.

The Feb. 8th announcement adds a new dimension to a scramble to stay afloat in the "rising water" of Internet music distribution.

The main impact of the announcement was felt in the music retail industry which was totally excluded in the design process and is now on notice that the "Big 5" are moving ahead with plans to revise their marketing model to the potential exclusion of the retail industry in a major fashion. The reaction and concern of the announcement on the part of the retail industry was immediate and emotional. While the major thrust of the announcement was to serve notice that the industry was not going to stand by and let the MP3 inferno engulf and consume them, the fact that the major retailers were never even in-

cluded in the initial discussions regarding the proposed introduction and testing has left many of the major retailers with a very bad taste in their mouth and highly elevated concerns about the future of the industry with respect to conventional retailing. And if I may say, understandably so. Recent announcements by major online retailers like CD now regarding new partnerships and affiliations and new technologies and services has got to have the retail industry on their heels.

While the trial program will allow the industry to "test the waters", many industry observers feel it will in no way stem the tide of MP3 popularity which has made it the format of choice among internet users.

While the Feb. 8th announcement promises a secure method for distributing music online, several observers questioned whether the trial will provide an accurate model for how future online music distribution will take shape.

"It will be a nice initiative but I don't think it will bring back mass-market statistics that you can

MP3 players, both hardware and software, already surpasses 10 million units, and continues to grow. "They are going to just keep pumping out MP3 content and then put out products that match consumer demand," Forrester's Hardie said.

Indeed, the past month brought a string of announcements by several MP3 standard bearers, including MP3.com which received a \$11 million injection from two leading venture capital firms, news that some say adds legitimacy to the MP3 format.

Internet search specialist Lycos, said meanwhile that together with a Norwegian partner it would offer a site to make it easier to find MP3 music on the Web. Following Lycos, GoodNoise, another online music seller, forged a pact with Harry Fox Agency that will pay the agent's musicians when their MP3 files are sold over the Web. GoodNoise later signed an MP3 distribution deal with Rykodisc, the independent label behind musicians Frank Zappa, Bruce Cockburn, and Morphine.

MP3.com is expected to announce a partnership with a major music retailer, according to a source familiar with the plan.

The MP3 scramble shows the movement's immaturity. Though the technology is easily available and partnerships are being forged left and right, business models are still fluid. No one can guess exactly how the Internet music rage will pan out, particularly given the looming concern of record labels.

Also a factor is the Secure Digital Music Initiative, an effort led by the Recording Industry Association of America and including the backers in the IBM trial. The initiative aspires to bring all interested parties together and hammer out a secure way to distribute music online by the second half of this year, a

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## **"Proponents of MP3 said they see the Madison Project, with its big backers, as a sort of 'top down' approach, flying in the face of how MP3 and the Internet have grown."**

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bank a business on," said Mark Hardie, an analyst at Forrester Research.

Hardie also questioned the ability of the system's Pirate proof security to grow beyond the scope of the trial. "You're hard pressed to do that in any mass-market way without it, in some way, being compromiseable."

Proponents of MP3 said they see the Madison Project, with its big backers, as a sort of "top down" approach, flying in the face of how MP3 and the Internet have grown. In addition, the project seems to re-create on the Internet the rigidities found in existing music distribution, according to MP3.com, an online music seller.

"With the exception of saving consumers a little gas money and the time it would take to go to their local record store, Madison doesn't appear to offer much in terms of the value, flexibility, and convenience that has been the promise of the digital age," MP3.com said in a Feb. 8th statement.

Forrester estimated that the installed base of

time frame many see as overly ambitious.

But for the growing number of musicians who want to reach an audience over the Internet, battles over formats and technology have little meaning.

"The technology shows no bounds at all ... for me MP3 is just another medium," said Arsenio Santos, leader of Hagman, a band that offers music exclusively online and bills itself as the first "Web-only" band. "I'm more limited by my budget and the amount of disk space I have."

Clearly the battle rages on and all of the interested parties will have to maintain a close vigil and be prepared to adjust their marketing strategies accordingly. Can the "Big 5" gain domination of online distribution? Will the MP3 format and its legions prevail in their efforts to reshape the future of the industry? Will there be another "Black Tuesday" in the stock market that will take the floor out from under many of the new technology internet companies as many are suggesting? Who knows, stay tuned for further developments.

LL

All Service Musical Electronics Repair  
(Formerly KMA Electronics)  
617 S.E. Morrison  
Portland, OR 97214  
Phone/Fax: (503) 231-6552  
Toll Free: 1-888-231-6552  
Email: <http://www.teleport.com/~fixitman>

**Services:** Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.

**Hours:** 9-6 Monday through Friday, Saturday 10-5

**Years Experience:** 23 years, over 18,000 repairs

**Specialties:** electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.

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

Brown, Ray  
(503) 286-4687 Msg. (503) 285-2473  
**Services:** Sound

**Years Experience:** 20

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

**Availability:** Any Hours.

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

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

Drechsler, Jonathan  
(503) 230-0861

**Services:** Sound

**Years Experience:** 20

**Music Specialties:** Jazz, acoustic, blues.

**Availability:** Weekends.

**Specialties:** Musician/good ears, good attitude, good (not loud) sound.

**Clients:** House sound tech for Dandelion, Tom Grant Band, Swingline Cubs, Ron Steen.

Duke Sound and Light Productions

Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

**Years Experience:** 15

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

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

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

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

well as books bands for the Mill Camp and Swingers Night Club.

I.H.S. Production

Gary Miles

(503) 731-0383

8063 SE 17th Avenue

Portland, OR 97202

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

**Years Experience:** 12 years.

**Specialty:** Servicing the Christian community.

**Availability:** Anytime.

Letcher, Sean

(503) 777-2697, Msg. (Wed. & Thurs. after 8 PM.) (503) 223-4241

**Services:** Sound

**Years Experience:** 6

**Music Specialties:** Rock-metal, alternative, no country.

**Availability:** All except Wed. & Thurs. nights.

**Specialties:** Tech any and all instruments, good stage managing skills, total of 13 years experience in Portland music scene.

**Clients:** Eli's; engineer for Plunger, Sucker Punch, Earwacks, Critical Mass, many others.

Logic General, Inc.

6713 SW Bonita Rd #210

Tigard, OR 97224

**Phone:** 503-598-7747

**Fax:** 503-603-0141

**Contacts:**

**Tom Dickey** 503-598-7747 x301 **email:** [tomd@logicgen.com](mailto:tomd@logicgen.com)

**Paul Gusman** 503-598-7747 x303 **email:** [paulg@logicgen.com](mailto:paulg@logicgen.com)

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

Messing Audio Engineering

7927 SE 104th Ave.

Portland, OR 97266

503-788-7189

**FAX:** 503-788-7189 (Call first)

**Email:** [MessingINC@aol.com](mailto:MessingINC@aol.com)

**Services offered:** Producing/Audio Engineering

**Years Experience:** 5 yrs. Professional experience

**Specialties:** Rock, Blues, Punk and Alternative

**Availability:** 24 hrs./Day booked in advance

**Clients:** The Jimmies (Schizophonic), Subject to Change (AHEA),

The Daylights (Airforce), Floater, Thresher (Cravedog), Village Idiot,

# QUARTERLY PRODUCTION SERVICES GUIDE

Bob Snyder (Steinway & Sons), Tracey Harris (Pamplin Music), BCRE, 5 Fingers of Funk, Reflex Blue w/Ellen Whyte, Sweaty Nipples, Donut Hole Smile, The Secludes, N'JAS, Scamp, Plaid Panty Project, Naked Violence, Thy Infernal, Iommi Stubbs, The Procrastinators, Cow Trippers, 90 Proof, The Delinquents, Erebus, Matt McCort, Fall From Grace, Velveten Crush, Dysfunctional, Lid, and others.

Munat, Ben

(503) 228-2985

**Services:** Sound

**Years Experience:** 4

**Music Specialties:** Alternative rock.

**Availability:** Anytime.

**Specialties:** Also a musician.

**Clients:** Satyricon.

Mincks, Dennis

(206) 576-9007

**Services:** Sound.

**Years Experience:** 15.

**Music Specialties:** All.

**Availability:** Any hours.

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

Pro Sound and Video

Steve Hills

1020 Greenacres Road

Eugene, OR

(541) 4844-4252

**Years Experience:** 7 years

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

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

Pellegrin, Terry

(503) 645-5422, Msg.: (503) 260-1031

**Services:** Sound & Lighting

**Years Experience:** 7

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

**Availability:** Always.

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

**Clients:** House system, Dandelion & Bojangles; Curtis Salgado & the Stiletos; Dub Squad; Andy Stokes.

Prescription Electronics

P.O. Box 42233

Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869

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

**Years Experience:** Pro since '81

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

**Availability:** Yes!

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

**Clients:** Key Largo, Candelight Room, Cascade Tavern, Terry Robb, Clinton St., Higher Ground, C.B.A., BLISS, have worked with Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop.

Thomas, Dwayne

(503) 281-0203, Msg.: (503) 784-0361, Fax: (503) 231-9679

**Services:** Lighting

**Years Experience:** 14

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

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

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

# AS THE WORLD



## THE GRAND OL' SOAP OPRY

On the cover: Nicole Campbell heads for Austin, Texas and South By Southwest. Nicole's at Flipnotics, Saturday, March 20th.

SxSW for homies.

Thursday, March 18th is a big night in Austin for Oregon labels; Cravedog Records will present Little Sue, Fernando and Warren Pash at the Iron Cactus while Cavity Search headlines 44 Long, Pete Krebs and Richmond Fontaine at the Ritz Lounge.

Friday, March 19th the Countryropolitans are at the Broken Spoke, Mel is at the Copper Tank North, the Pinehurst Kids are at the Electric Pavilion and the Flatirons are at Saengerrunde Hall.

Hippest gathering of the SxSW tribes takes place Sunday, March 21st, at the Texas Union Ballroom when Lucinda Williams, SxSW Keynote Speaker, hosts a benefit for the family of her drummer of a dozen years, Donald Lindley, who passed away February 3rd.

One of Lindley's closest friends was Portland guitarist Duane Jarvis who played in several bands with Lindley. Jarvis wrote a stirring tribute to Lindley in the current issue (#20) of No Depression magazine.

Who's who in the music business?

The dynamic role of the indie producer...

Capitol Records is tight-lipped about the Dandy Warhols works in progress. The band and their recording gear have been camped like squatters in a downtown Portland building for months, recording tracks for the sophomore Capitol lp.

The commercial building on S.W. tenth & Stark looks more like a parking garage than a recording studio.

"We rented some theatrical curtains, moved my recording stuff in and created a big living room environment. It was really comfortable, except cold as hell, since we were there in December and January without heat." says Gregg Williams.

"We got the bulk of it done. We got most of the record tracked downtown, then we moved back to my house. We scheduled 30 working days to do the whole thing, I think we went 10 days over..."

"Courtney (Taylor) is in L.A. now looking for a heavy-weight mixer. I know he's getting together with

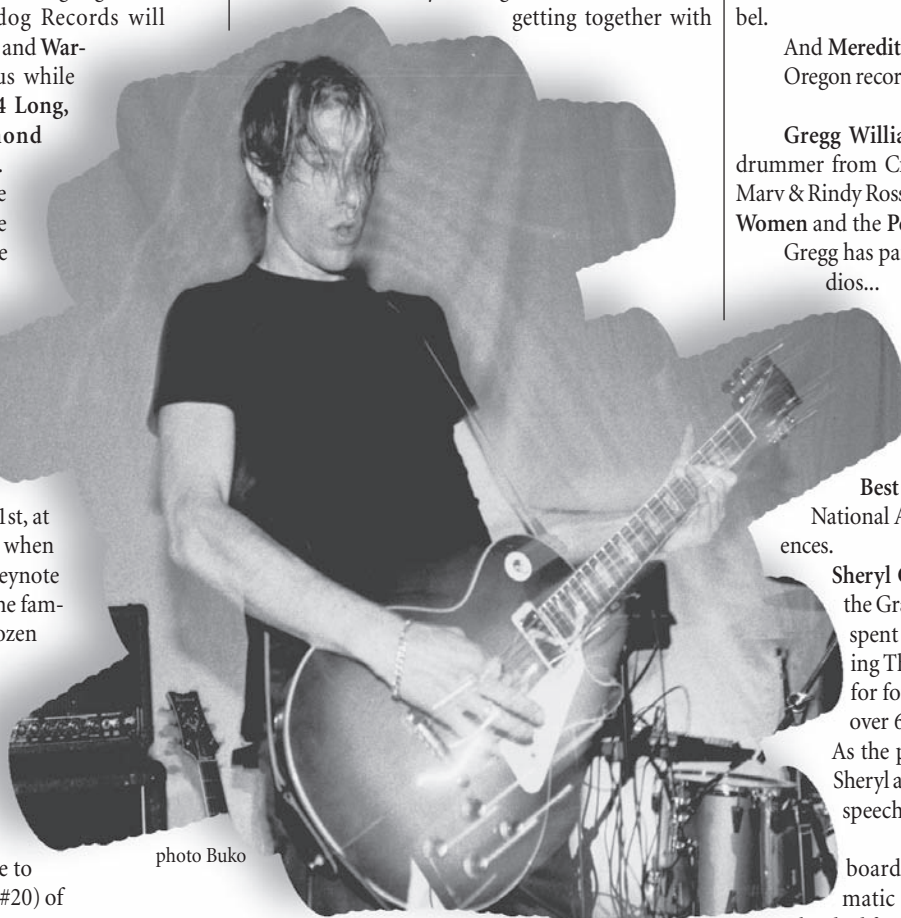


photo Buku

Garth Parker of Generator at Ohm.

Dave Sardie (Tom Petty, Wilco) for an audition."

"Tony Lash brought my name forward." says Gregg, when asked how he got the dandy gig. Lash and frontman Courtney Taylor produced the last Capitol lp, "Dandy Warhols Come Down".

Officially, the project is still a Dandy Warhols Production.

Krista Crews, in Perry Watts Russell's office advises, "don't say Gregg Williams is producing the band."

"Gregg Williams is not producing the Dandy Warhols *per se*."

"Gregg is working with the band. They kind of produce themselves."

Perry Watts Russell is the senior Capitol Records A&R executive that signed the Dandy Warhols after graphics artist Mike King sent him the Dandy T/K release.

Russell had already signed Everclear to the label.

And Meredith Brooks.

Oregon recording artists should revere this guy...

Gregg Williams is the well known Portland drummer from Craig Carothers' band; The Nerve, Marv & Rindy Ross' Quarterflash, Jerry Joseph's Little Women and the Pete Droge Band.

Gregg has paid his dues in those New York studios...

Williams produced Little Sue's new Cravedog release, "Crow" and albums for Kerosene Dream and Nancy Hess.

Gregg also has the current distinction of playing drums on the Best Rock Album of 1998, so says the National Academy Of Recording Arts & Sciences.

Sheryl Crow's "The Globe Sessions" won the Grammy for Best Rock Album. Gregg spent two months in New York recording The Globe Sessions. "They called me for four days and I ended up staying for over 60.

As the producer of "The Globe Sessions" Sheryl accepted the Grammy and made the speech.

Ms. Crow provided what Billboard called "the evening's most dramatic moment" when she emotionally thanked former A&M chairman Al Cafaro and senior VP of A&M David Anderle-who lost their jobs weeks ago when the label was folded into Universal Music Group's West Coast operation.

In the first year of the award for Best Engineered Album, "The Globe Sessions" won the Grammy for (sigh) A&M engineers; Tchad Blake, Trina Shoemaker and Andy Wallace.

The war is on.

NARAS refused to print an advertisement for MP3.com in the official Grammy Program. A Grammy spokesman said the ad for the Internet digital audio format was "too controversial".

Gregg Williams says "I do all this other stuff so

# D TURNTABLES

BY BUCK MUNGER

I can stay involved with the music that's closest to my heart; **Jeff Trott's** music."

Jeff Trott was BMI's Top Pop Songwriter of 1997.

Gregg and Jeff played together in the Pete Droge Band and Gregg convinced Trott to move to Portland.

"We've been doing the shopping demos thing for a couple of years now," says Gregg. "This is the first time for Jeff as the front man. He's always been the guy in the back who wrote the big hits."

Jeff Trott co-wrote several of "The Globe Sessions" tunes, including "My Favorite Mistake"

**Art Alexakis** produces Everclear.

Probably more importantly, Art has a production deal with **Capitol Records** for six other projects including his own solo album in progress.

No question how Capitol Records feels about Everclear.

Capitol bought Billboard's inside front cover for Everclear (at about \$7,500) for the pre-Grammy, February 20th '99 issue.

The corporate party line on Everclear?

"It's about betting on the tortoise in a hare-obsessed world," say the Capitol advertising copy writers.

Noting that "So Much For The Afterglow" has "never been out of the top 100 since its release 70 weeks ago", the ad calls the album a "phenomenon".

"These days, if a highly-anticipated follow-up album debuts, as Everclear did, at number 33, it's already considered a failure, destined to tumble off the charts in a few terrifying weeks. Which makes the slow and steady success of So Much For The Afterglow all the more satisfying."

"It's about breaking a band, not a song. It's about great writing, constant touring and belief from every level of the label."

Starting in **Perry Watts Russell's** tenth floor office.

The March 6th Billboard Top 200 showed Everclear's So Much For The Afterglow at #63 after 72 weeks.

It's not whether you win or lose, it's whether you get your face on MTV.

Even though "El Distorto De Melodica" lost the Grammy for **Best Rock Instrumental Performance** to "The Roots Of Coincidence" by **Pat Metheny, Art** and the boys made the MTV Grammy coverage in a segment backstage tagged "Loser's Speeches"...

Cue the band mugging...

**Entertainment Weekly's** Grammy coverage (3/12/99) reported, "members of Everclear enjoyed the L.A. skyline from EMI's swanky soiree at Paramour, a hilltop mansion in Silverlake."

Ba-boom, ba-bing...

A scant week after its release, "The Hot Rock" by **Sleater-Kinney** on Kill Rock Stars Records debuted at #12 with a bullet on Billboard's Heatseekers chart.(3/13/99)

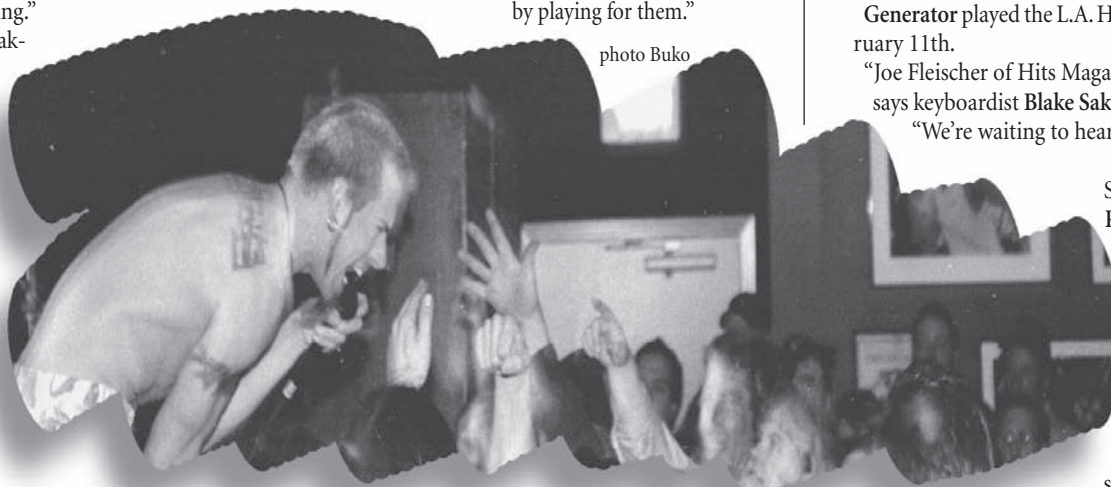
"The Heatseekers chart lists the best selling titles by new and developing artists-defined as those who have never appeared in the top 100 of the Billboard 200 chart."

Indie filmmaker **Miranda July** directed a Sleater-Kinney music video sent to major outlets including MTV.

Guitarist/vocalist **Carrie Brownstein** says S-K doesn't need airplay to sell CD's. "I don't give much credence to commercial radio when it comes to interesting and fresh music. They basically ignored us last time, and we did fine. We're willing to try to get a programmer's attention, but I don't intend to kiss any ass or do special concerts for listeners in exchange for play."

"I'd rather reach people in small towns in Indiana by playing for them."

photo Buko



*Grindstone wins the opening slot for Motley Crue.*

Daddies finally too pooped to pop...

The year long album chart run is over for the **Cherry Poppin' Daddies** "Zoot Suit Riot" on Mojo/Universal.

The first swing act in the country to go platinum fell off BB's charts March 6th, after 53 weeks.

"Zoot Suit Riot" was a Top 20 Album, rising to #17 on Billboard's Top 200 Album chart.

A new Daddies single "So Long Toots" appears on the **Capitol Records** soundtrack album for the movie "Blast From The Past" with **Brendan Fraser** and **Alicia Silverstone**.

The Cherry Poppin' Daddies on Capitol? Perry's at it again...

Still swingin'...

The **W's**, who are the hottest band from Corvallis since **Meredith Brooks & the Angels Of Mercy**, continue to boil on Billboard's Heatseekers Album chart at #29 after 28 weeks.

The W's album, "Fourth From The Last" is on Five Minute Walk Records.

Local celebrity deathmatch...Kinderwhore vs. The Bitch

**Courtney Love** edged out **Meredith Brooks** to win the **Orville H. Gibson Award** for best female guitarist of 1998.

The awards were held February 23rd at the Los Angeles Hard Rock Cafe....

But did Courtney play all the guitar parts on her last album?

**Generator** played the L.A. Hard Rock Cafe, February 11th.

"Joe Fleischer of Hits Magazine got us the gig," says keyboardist **Blake Sakamoto**.

"We're waiting to hear who showed up."

Six degrees from **Pete Droge**.

**Gregg Williams** isn't the only player to go straight to greatness from the Pete Droge band.

**Sheryl Crow's** "Globe Sessions" song writing

*Continued on page 20*

## IMPORTANT PUBLIC NOTICE: WE MOVED !

- Visit our Fun New Pro Audio Store, Studios, & Plant
- Cheap prices on the Coolest stuff like Mackie Digital mixers, ProTools24, CD Burners & Neumann mikes!
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# QUARTERLY OREGON VENUE GUIDE

## Portland

**Aladdin Theater**  
3017 S.E. Milwaukie Blvd.  
Portland, OR  
503-233-1994  
Format: Jazz, Blues  
Booking: Steve or Mark Adler: 234-9694  
Fax: 234-9699  
Capacity: 588  
Equipment: PA, lights  
Headliners: Michael Hedges, Warren Zevon

**Arnada Cafe**  
1717 Broadway  
Vancouver, WA 98665  
360-750-9596  
Format: rock, blues, jazz, acoustic  
Booking: J.T.  
Capacity: 200  
Equipment: PA  
Headliners: Bluto, 17 Reasons Why, Beater, Furlly's, Bob, Open Mic Monday nights at 9pm

**Ash Street Saloon**  
225 S.W. Ash Street  
Portland, OR 97205  
503-226-0430  
Format: Acoustic, Alternative, Blues, Funk, spoken word  
Booking: Shelly: 291-8840  
Capacity: 80  
Equipment: PA, mics, lights  
Headliners: Volcanos, Jive Talkin' Robots, Golden Delicious

**Berbati's Pan**  
231 S.W. Ankeny Street  
Portland, OR 97213  
503-248-4579  
Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock  
Booking: Tres Shannon: 721-0115  
Capacity: 350  
Equipment: PA, lights  
Headliners: national, regional and local acts

**Buffalo Gap**  
6835 S.W. Macadam Avenue  
Portland, OR 97201  
503-244-7111

Format: Soft Jazz, Folk, Rock n' Roll  
Booking: Jan  
Capacity: 85  
Equipment: sound system  
Headliners: Craig Carothers, Jon Koonce, Cowboy Angels, Reckless Kellys

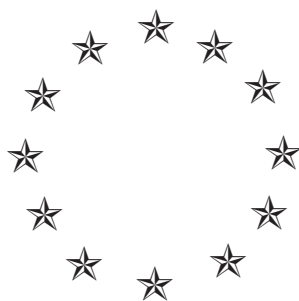
**Cafe Lena**  
620 S.E. Hawthorne Blvd.  
Portland, OR 97214  
503-238-7087  
Format: Open Mic, Folk Acoustic  
Booking: LeAnn  
Capacity: 50  
Equipment: none  
Headliners: Billy Kennedy, Lew Jones

**Candlelight Cafe & Bar**  
2032 S.W. 5th Avenue  
Portland, OR 97201  
503-222-3378  
Format: Blues  
Booking: Joe Shore: 226-3538  
Capacity: 150  
Equipment: none  
Headliners: Norman Sylvester

**The Country Inn**  
18786 S.W. Boones Ferry Road  
Tualatin, OR 97062  
503-692-2765  
Format: Blues  
Booking: Dave Phillips  
Capacity: 150  
Equipment: none  
Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

**The Drum**  
14601 S.E. Division Street  
Portland, OR 97236  
503-760-1400  
Format: Country  
Booking: Dee Pierce  
Capacity: 500  
Equipment: PA, minimal lighting  
Headliners: Renegade

**Duffy's Irish Pub**  
8203 North Ivanhoe  
Portland, OR 97203  
503-285-0615  
Format: Blue Grass, Soft Rock



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**231-6552**

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**Booking:** Emily  
**Capacity:** 300  
**Equipment:** PA, lights, two stages  
**Headliners:** national Blue Grass acts, BlueRiver, Robbie Roske, open mic night on Tuesday at 7pm, Wednesday nights open blue grass jam.

**EJ's**  
2140 N.E. Sandy Blvd.  
Portland, OR 97213  
503-234-3535  
Fax: 503-232-7719  
**Format:** punk/alternative  
**Booking:** Mikey Thrasher: 232-0812  
**Capacity:** 307  
**Equipment:** PA, lights, sound engineer  
**Headliners:** national, regional and local

**Flanders Street Brew Pub**  
3339 N.W. Flanders Street  
Portland, OR 97210  
503-222-3414  
**Format:** Jazz, Blues, Rock n' Roll  
**Booking:** John Balf: 226-6716 ext. 160  
**Capacity:** 180  
**Equipment:** SA sound system  
**Headliners:** Ellen Whyte, Higher Ground, Paul DeLay

**Galway's**  
3728 N.E. Sandy Blvd.  
Portland, OR 97212  
503-281-5464  
**Format:** Irish, Celtic  
**Booking:** Jim Conway  
**Capacity:** 100  
**Equipment:** lights  
**Headliners:** Murphy's Law, Darby O'Gill

**Gemini Pub**  
456 N. State Street  
Lake Oswego, OR 97034  
503-636 9445  
**Format:** Blues, Jazz  
**Booking:** Sean or Doug  
**Capacity:** 170  
**Equipment:** lights  
**Headliners:** Robbie Laws, Liquid Sky, Curtis Salgado

**Green Onion**  
15 S.W. 2nd  
Portland, OR 97205  
503-227-2372  
**Format:** Middle Eastern, East India, Reggae  
**Booking:** Susan  
**Capacity:** 180  
**Equipment:** none  
**Headliners:** Flamenco Puro

**Green Room**  
2280 N.W. Thurman Street  
Portland, OR 97210  
503-228-6178  
**Format:** Blues  
**Booking:** Michael or Andrea Manos-bring in demo 638-9067  
**Capacity:** 50-100

**Equipment:** PA, board, monitors, 1 mic  
**Headliners:** Linda Hornbuckle, Cowboy Angels, Norman Sylvester, Terry Robb, Duffy Bishop, Paulette & Power

**Jazz de Opus**  
33 N.W. 2nd Avenue  
Portland, OR 97205  
503-222-6077  
**Format:** Jazz  
**Booking:** Chandrea Pierce  
**Capacity:** 50  
**Equipment:** Piano & speakers  
**Headliners:** Leroy Vinnegar, Thera Memory, Kelly Broadway.

**Jimmy Mak's**  
300 N.W. 10th  
Portland, OR 97209  
503-295-6542  
**Format:** Jazz, Blues  
**Booking:** Jimmy  
**Capacity:** 95-165  
**Equipment:** none  
**Headliners:** Jazz Explosion Project, Tony Starlight and the Art Davis Quartet.

**La Luna**  
215 S.E. 9th  
Portland, OR 97214  
503-241-5862  
**Format:** Alternative  
**Booking:** Missy: 223-5833  
**Capacity:** 1023  
**Equipment:** PA, lights  
**Headliners:** local and national acts

**Laurelthirst**  
2958 N.E. Glisan Street  
Portland, OR 97232  
503-232-1504  
**Format:** Blues, Folk, Acoustic, Jazz  
**Booking:** Bill Leeds: 236-2455  
**Capacity:** 100  
**Equipment:** PA  
**Headliners:** Belmont Street Octet, Jim Boyer, Little Sue

**Metropolis**  
311 S.W. Washington  
Portland, OR 97205  
503-223-7515  
**Format:** 70's & 80's Retro  
**Booking:** Rami  
**Capacity:** 500  
**Equipment:** PA, lights  
**Headliners:** Moes, The Inclusions, The Feel

**Mt. Tabor Pub**  
4811 S.E. Hawthorne Blvd.  
Portland, OR 97215  
503-238-1646  
**Format:** all styles  
**Booking:** Bill  
**Capacity:** 250  
**Equipment:** PA, lights  
**Headliners:** FINN, Fall From Grace, Henry Moon

*Continued on page 16*

# Tina & Marie Band



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## QUARTERLY OREGON VENUE GUIDE

*Continued from page 15*

**O'Connors**  
110 S.W. Yamhill  
Portland, OR 97205  
227-3883  
Format: all styles  
Equipment: PA, lights  
Parchman Farm  
1204 S.E. Clay  
Portland, OR 97214  
503-235-7831  
Format: Blues  
Booking: Mike Nichols  
Capacity: 75  
Equipment: PA  
Headliners: Shelia & The Backwater  
Blues

**Ohm**  
31 N.W. 1st Avenue  
Portland, OR 97205  
503-223-9919  
Format: Blues, Jazz, Acoustic, Pop, Al-  
ternative.  
Booking: Dan Reed  
Capacity: 250  
Equipment: SA PA system, lights,  
soundman  
Headliners: Tracy Klass, Curtis  
Salgado, Generator

**The Rabbit Hole & Mad Hatter Lounge**  
203 S.E. Grand Avenue  
Portland, OR  
231-2925  
Format: original acoustic  
Equipment: PA  
Headliners: Fernando, Luther Russel,  
Kaitlyn ni Donovan

**The Red Sea**  
318 S.W. 3rd Avenue  
Portland, OR 97205  
241-5450  
Format: Regge  
Equipment: PA

**Roseland**  
8 N.W. 6th Avenue  
Portland, OR 97209  
Format: all musical styles  
Booking: Adam Zacks: 221-0288  
Capacity: 1120  
Equipment: PA, lights  
Headliners: local, regional and national  
acts

**Roseland Grill**  
8 N.W. 6th Avenue  
Portland, OR 97209  
Format: all musical styles  
Booking: Adam Zacks: 221-0288

Capacity: 400  
Equipment: PA, lights  
Headliners: local, regional and national  
acts

**Satyricon**  
125 N.W. 6th Avenue  
Portland, OR 97205  
503-243-2380  
Format: Alternative, et. al  
Booking: Ben Munat  
Capacity: 250  
Equipment: PA, lights  
Headliners: Forehead, Gravelpit

**Shanghai Tunnel**  
211 S.W. Ankeny  
Portland, OR  
220-4001  
Booking: 225-1201  
Headliners: Hugh Nixon

**Stage 4 Theater**  
527 S.E. Pine  
Portland, OR 97214  
503-238-9692  
Format: alternative  
Booking: Guy Peter  
Capacity: 150  
Equipment: PA, mics, lights, etc.  
Headliners: Can Can Dynamite, Lane  
Action Princess

**The Jazz Bar at the Sweetbrier Inn**  
7125 SW Nyberg Rd.  
Tualatin, OR 97206  
692-5800  
Format: Jazz  
Booking: Denny Herman 454-4817  
Capacity: 50  
Equipment: piano, PA  
Headliners: Mary Kadderly, Dana Lutz,  
Jean-Pier Gareau, Marilyn Keller, Alyssa  
Schwary, David Cooley Trio, Kerry  
McCoy Trio

**Thee O**  
214 W. Burnside Street  
Portland, OR 97209  
503-790-1835  
Format: alternative  
Booking: Carla  
Capacity: 50  
Equipment: none

**Tillicum**  
8585 S.W. Beaverton Hillsdale Hwy.  
Portland, OR 97225  
503-292-1835  
Format: Blues, Jazz, Rock n' Roll  
Booking: Cindy  
Capacity: 200  
Equipment: none  
Headliners: The Reach, Cowboy An-  
geles

**1201 Club**  
1201 S.W. 12th  
Portland, OR 97205  
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**Format:** Rockabilly, Rock n' Roll, Retro  
 Funk-Jazz Cocktail  
**Booking:** Philip Ragaway  
**Capacity:** 150  
**Equipment:** None  
**Headliners:** Bug House Five, The Night  
 Caps, Bazooka Joe, Little Sue

**Tug Boat Brewery**  
 711 S.W. Ankeny Street  
 Portland, OR 97205  
 503-226-2508

**Format:** acoustic  
**Booking:** Megan  
**Capacity:** 50  
**Equipment:** mixer, speakers and mic.  
**Headliners:** Pig Iron, Banjo 2,  
 Lawrence Duncan

**Trails End Saloon**  
 1320 Main Street  
 Oregon City, OR 97045  
 656-3031

**Format:** Blues Tuesday's-Saturday  
**Booking:** Cindy Benda  
**Capacity:** 150  
**Equipment:** stage and lighting  
**Headliners:** Little Charley, Paul DeLay,  
 Duffy Bishop

**Vic's Tavern**  
 10901 S.E. McLoughlin  
 Portland, OR  
 653-9156  
**Format:** original music  
**Capacity:** 100

**White Eagle**  
 836 N. Russel  
 Portland, OR 97227  
 503-282-6810  
**Format:** Blues, 50's & 60's Rock  
**Booking:** Charles Hughes  
**Capacity:** 110  
**Equipment:** small lighting  
**Headliners:** Rascos, Brothers and  
 Friends, The Bats

**Salem**  
 Tommy John  
 248 Liberty Street  
 Salem, OR 97301  
 540-4069  
**Format:** any musical styles  
**Booking:** Shane  
**Capacity:** 150  
**Equipment:** \$30.00 rental fee for PA etc.  
**Headliners:** Henry's Child, Sleepy Hol-  
 low, Floater

**Westside Station**  
 610 Edgewater N.W.  
 Salem, Or 97304  
 503-363-8012  
**Format:** Classic Rock  
**Booking:** Donny  
**Capacity:** 100  
**Equipment:** PA, lights

**Corvallis**

**The Peacock Tavern**  
 125 S.W. 2nd Avenue  
 Corvallis, Or  
 541-754-8522  
**Format:** R & B, Alternative, Acoustic  
**Booking:** Randy: 503-556-0405  
**Capacity:** 350, 275  
**Equipment:** PA, lights  
**Headliners:** Linda Hornbuckle, Rub-  
 berneck

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

**Eugene**  
 The WOW Hall  
 291 W. 8th Avenue  
 Eugene, OR 97405  
 541-687-2746  
**Format:** all musical styles  
**Booking:** Jen Osterhout  
**Capacity:** 400  
**Equipment:** PA, lights, soudtech, stage  
 manager  
**Headliners:** Procastinators, Floater,  
 Marimba Drumming

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

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

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

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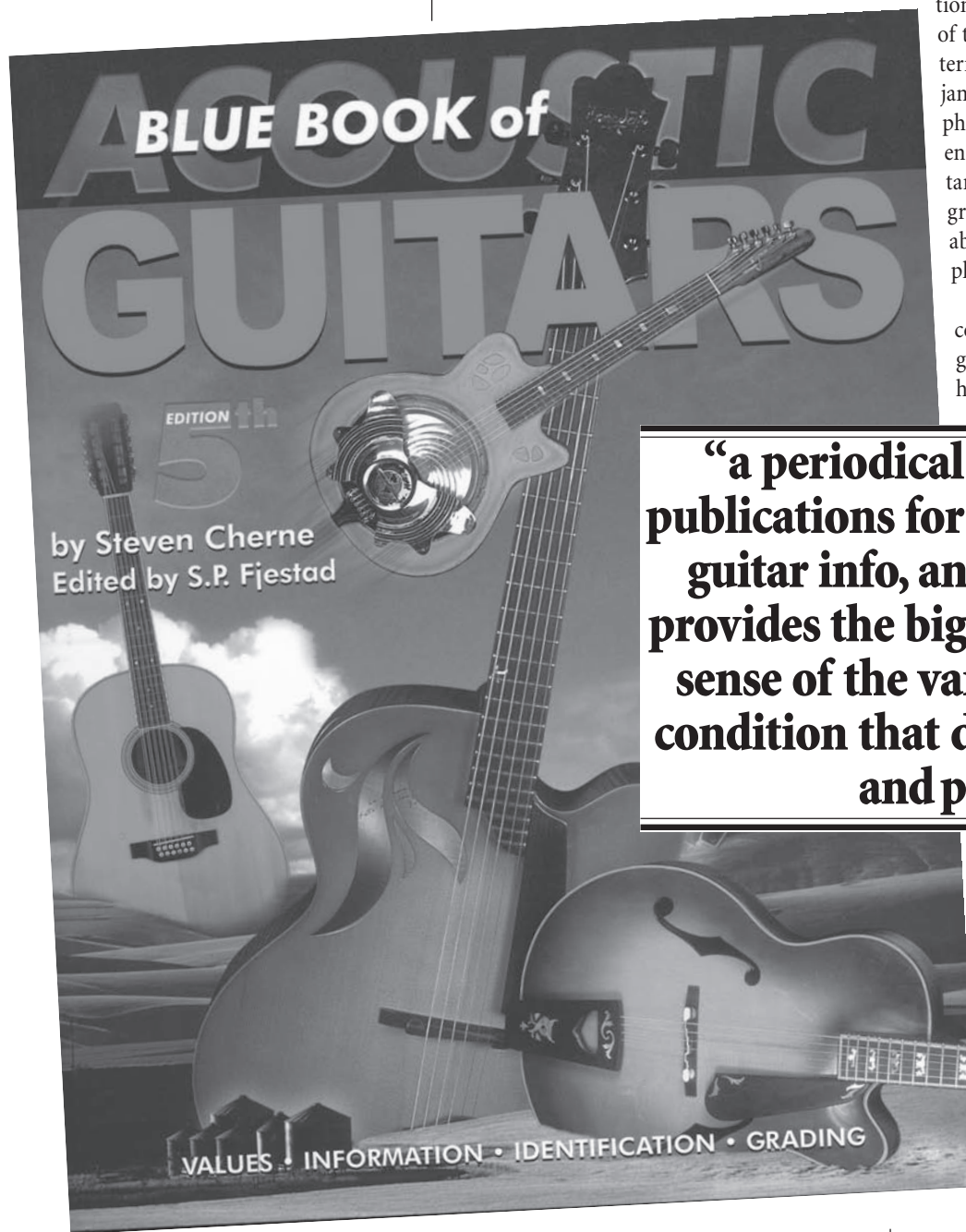
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# Book Review



The Blue Book of Acoustic Guitars, 5th Edition by Steven Cherne Edited by S.P. Fjestad.

The Blue Book of Acoustic Guitars is more than just a big fat price list for guitars; it's a great big fat guitar picker's compendium of wonderful possibilities. It offers the reader an education in grading, identification, guitar histories, and choices. The book includes a comprehensive glossary of guitar terms, guitar wood nomenclature,

a complete guitar anatomy, and discussions about frets, finish styles, necks, soundholes, inlay, bindings, tuners, bracing, bridges, tuners, and everything else guitar acoustic. Not to mention manufacturer's suggested retail prices and accurate price ranges for used instruments.

The Blue Book covers every type of acoustic imaginable, from Dobros to Gibsons, nylon to steel, banjos to ukes, basses to mandolins.

... as if that weren't ambitious enough. . . . a periodical listing suggests publications for

up to the moment guitar info, and a color section provides the big fat guitar picker a sense of the variations in guitar condition that determine grading and pricing. The book is jam-packed with hundreds of black and white photos of guitars from all around the world, enough to tickle the heartstrings of any guitar fanatic, and the color pics used in the grading section are of such achingly venerable beauties they could make any guitar player weep and pine in covetousness.

The guitars are listed alphabetically according to manufacturer. Opening paragraphs for each company discuss company history, philosophy and offer an overview

**“a periodical listing suggests publications for up to the moment guitar info, and a color section provides the big fat guitar picker a sense of the variations in guitar condition that determine grading and pricing.”**

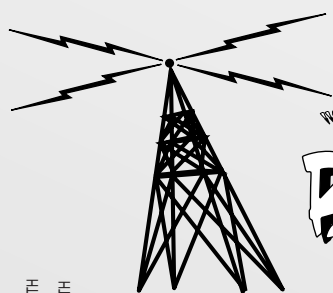
of instruments produced, with an emphasis on pivotal changes in product evolution and manufacture. Each guitar is thoroughly described and detailed with special attention on woods used, body styles, tuners, and other identifying characteristics.

A serialization section at the back of the book will help a picker figure the year and model of his better known instruments' manufacture. In addition, the “Hall of Confusion” groups bastard guitars and companies of as yet undetermined origin in the hopes of deriving info from the world at large for future editions. Included also are addresses, e-mail contacts, phones, and faxes of your favorite guitar manufacturing companies for further information.

This is the 5th Edition of the Blue Book of Acoustic Guitars, and it's suggested retail price is \$24.95. To order this, or the Blue Book of Electric Guitars, call 1-800-877-4867, or order on line at [www.bluebookinc.com](http://www.bluebookinc.com).

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LAST MONTH  
 THIS MONTH

ARTIST/LABEL/TITLE

- 3 1 THE FLATIRONS Checkered Past CD ..... *Prayer Bones*
- 10 2 HERMAN JOLLY HJ CD ..... *Mad Cowboy Disease*
- 4 2 BASEBOARD HEATERS Demo CD ..... *The Baseboard Heaters*
- 1 3 THE COUNTRYPOLITANS Ultrapolitan CD ..... *Countrypolitans*
- 3 LITTLE SUE Cravedog CD ..... *Crow*
- 12 4 AMERICAN GIRLS Space Age/ Elemental CD ..... *In The Whiskey YaYa's*
- 4 4 PLAID PANTRY PROJECT Catnip CD Hit Songs From Plaid Pantry Project
- 6 5 ELEPHANT FACTORY Tape On Records CD ..... *Suspended Over Seas*
- 5 5 JERRY JOSEPH & JACKMORMANS Holladay CD . *Salt Lake City*
- 6 T GREER Page Music CD ..... *T Greer*
- 8 6 JUNK TRAIN Flying Rhino CD ..... *Save Buck*
- 7 THE VIBRASONICS Ultrasonics CD ..... *Tiki Torch Cocktail*
- 9 7 WALLY DYNAMITE Stereochronic Tape ..... *Short Fuse*
- 13 8 ROTATING LESLIES U-LBL-IT CD ..... *Equipoise*
- 8 JEFF LAVDON Hush CD ..... *Slowness*
- 9 KIL KARE Kil Kare CD ..... *Kil Kare*
- 11 9 DAS GRAVY BOAT Gravy Navy CD ..... *Fist Full of Gravy*
- 10 STEPHEN SPYRIT Fireborn CD ..... *Love Poems For The Millenium*
- 11 DAVE CARTER w/TRACY GRAMMER DC CD ..... *When I Go*
- 11 VARIOUS Nilla CatCD ..... *Whiskers and Hinds*
- 12 WRITTEN IN ASHES Nightfeast CD ..... *Nightfeast Single*
- 12 ROGER NUSIC RNC CD ..... *LLLLL*
- 13 TED THIEMAN Demo CD ..... *Send Home the Jacket*
- 13 LARRY YES Yes EnterprisesCD ..... *Larry Yes*

TOP TRACKS

- 4 THE FLATIRONS Checkered Past CD ..... *Nothing*
- 5 2 HERMAN JOLLY HJ CD ..... *Slow Dance*
- 1 3 BASE BOARD HEATERS Demo CD ..... *Road*
- 4 LITTLE SUE Cravedog CD ..... *Strong*
- 5 THE AMERICAN GIRLS Space Age/ Elemental CD ..... *Elizabeth*

LIVE OFFERINGS AT THE CHURCH

- March 10th -- New release showcase f with Mary Kadderly and Roger Nusic
- March 17th ----- Tra La La live plus an interview with the American Girls
- March 24th ----- Rick Bain and the Genius Position live in studio one.
- March 31st ----- Shapeshifter live in studio one
- April 7th ----- Stephen Spyrit live in the studio.

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**MARCH**

- Friday 12th  
 Omar Torrez, Five Fingers Of Funk
- Saturday 13th  
 Vision, Kibah, Callaloo
- Monday 15th  
 The Toyes
- Wednesday 17th  
 Five O'Clock People
- Thursday 18th  
 Soular, Porterhouse Quartet
- Friday 19th  
 Slugger, Generator, Chunk, Trick Pony
- Saturday 20th  
 Brothers Of The Baladi,  
 Jesus Presley, Steve Smith
- Wednesday 24th  
 Mick Oberman, Loose 3
- Thursday 25th  
 Uncle Harlans Band, River Root
- Friday 26th  
 Blue Honey, Clumsy Lovers
- Saturday 27th  
 Jolly Mon, Crazy Like Me

# AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OPRY

BY BUCK MUNGER

partner and recording guitarist, **Jeff Trott**, first played in the Pete Droge Band.

Trott was unavailable to play the Grammy show with Sheryl and was replaced by **Pete Stroud**, who came straight from...the Pete Droge Band.

**Warren Pash**, the former opening act for Pete Droge is producing **Jerry Joseph's** new solo album.

Maim squeeze...

Seattle based video producer **Joe Gingerella** of the syndicated live music "Squeeze TV" show had a falling out with the Mt. Tabor Pub over his contract to use that venue for the production of the Portland segments.

In a phone call to Two Louies weeks ago, Gingerella claimed he was going to sue the club for 30 thousand dollars. "They're going to find out you can't just ignore a contract that was written by Microsoft's lawyers," said Joe.

"The Rocket is behind me hundred percent and Budweiser (a Squeeze TV sponsor) has assured me, if I need any legal assistance, they'll provide the lawyers."

Mt Tabor booker **Peggy Glickenhau** says Gingerella is a jerk who roughed up one of her women employees and spent all the beer company's advertising money on a new car.

Budweiser lawyers were elsewhere on court day because Gingerella ended up arguing the case himself in small claims court, asking for \$3,500 instead of thirty grand.

The Microsoft lawyers who wrote the contested agreement also missed the trial, but suffice to say they would have advised Mr. Gingerella not to lose his temper and shout obscenities at the witnesses as he did when a member of the band **Smooch Knob** testified that Joe had told him he intended to forge documents to inflate his claim.

Order in the court!

The judge found Gingerella voided his own contract and ruled in favor of the Mt. Tabor Pub.

In a related story, **Squeeze TV** stands accused of having just about the worst live music sound on television...in any market.

We rest our case.

Oregon music history...

**Norm Sundholm**, the bass player of the **Kingsmen**, took his "Louie Louie" money and started the **Sunn Musical Equipment Company** in Tualatin. Norm and his brother **Conrad** built equipment for, and had the endorsement of acts including the **Jimi Hendrix Experience**, **The Who**, **Cream** and the **Buffalo Springfield**, to mention just a few.

**John Teagle**, writing in **Vintage Guitar Magazine** (2/99) profiles "60's **Sunn Tube Amps**"

"Considering the number of guitar and bass

heroes that used them, and the fact they have not become technologically outdated, it's strange there isn't more interest in at least the early versions."

"...if you look back at the early models and the part they played in a very important era of rock and roll history, it's apparent these top quality products don't belong with the **Traynor**, **Univox**, **Sound City**, **Plush**, grey/black **Gibson**, silverface **Fender**, and solidstate miscellany..."

The music biz loses an innovator.

**Hal Cook**, former publisher of **Billboard Magazine** died of a heart attack January 22 in Palm Desert, California. He was 85. His 35 year career in the music industry started at **Capitol Records** where he

The Two Louies mission statement since 1979.

Oregon's hardcase music fans lose a buddy.

The first publicist for the **Beatles**; **Charles Comer**, passed away February 11th in New York at the age of 64.

In 1985 and 1986, through the Oregon State Penitentiary-State Street Jaycees chapter, Comer arranged two historic free-to-the-institution, **Stevie Ray Vaughan & Double Trouble** shows.

Both OSP shows made the cover of **USA Today** and **CNN**.

He later brought in **Jimmie Vaughan's Fabulous Thunderbirds**.

Comer helped establish the OSP "Roadie



'65 USA tour; the Stones pitch their Sunn gear.

rose to VP of sales. He then became VP of marketing for **Columbia** and went from there to the fledgling **Warner Bros.** label. His ideas were legendary. The first mail-order pop record club, the first airline music company. Catalog albums.

I met **Hal Cook** in 1970 when he hired me at **Billboard** in Nashville. After meeting in Nashville, we flew to the home office in New York the same day.

When we landed at the airport, Mr. Cook's **MGB** had a flat tire, so I whipped off my coat and attacked the knock-off hub while he entertained me with "The Publisher Of **Billboard's** Overview of the music industry". His definition of **Billboard** as a company inspired me. "We are a trade magazine, as opposed to a consumer magazine."

"We are in business to create music business."

School" which trained soundmen for the prison's donated sound system. **Bill Phillips**; Audio Visual department head at **PCC Cascade**, headed the volunteer instructors.

A "captive" audience, the Jaycees invited Two Louies to pick up **Stevie Ray and Comer** at the airport and transport them to the gig in Salem. During the car trip **Charles** regaled us with tales of the first **Beatles Tour** in '64. **Comer** also represented **Bob Marley**, **The Rolling Stones** and **U2** as well as actors **Richard Harris** and **Peter O'Toole**.

...and a bunch of entertainment starved Oregon convicts.

LL

# The the & the GOOD BAD UGLY

Continued from page 6

to care/Keepin' one step ahead of the rain/Well he blew into Broken Bow late last year/Talking of the vision of his lost Guinevere/But he couldn't tell a grail from a glass of beer/So he settled for Lady Elaine," show a wryly genteel sense of humor.

"Frank To Valentino" makes a passing nod at Tim Hardin's "Reason To Believe," while recounting the life of a Medford inhabitant who gets his kicks by dressing up like a Disco hipster and hanging out in Reno. Carter throws in a John Hiatt-like metaphor in the line: "a close-range victim of her sawed-off mouth." "Liza Jane" is a trucker yarn that meets up with Charlie Daniels' Devil somewhere out on I-95. And the Mickey Newburyish "Elvis Presley" is a sadfaced stroll with the King's ghost across the vast wasteland that we call the US of A.

Dave Carter proves himself to be a very capable songwriter and storyteller. While his melodies are fairly pedestrian, the evocative nature of his twangy tenor is a compelling factor, personalizing songs that might otherwise sink from the weight of their own subject matter. While the 4-track approach to recording no doubt made of this a comfortably affordable project for Carter, adding a definite sense of intimacy—a little more production might have helped to flesh out certain individualized qualities in some of the songs. But other than that minor quibble, Carter seems to be availed of a strong talent as a singer, a songwriter and a musician; and he would be someone we can look forward to hearing more from in the future.

## People Of The Sun— The Dragonflies Agent-X Records

Nearly a concept album, in that the themes of most of the songs seem to deal with some sort of intergalactic intrigue; this record lacks a real concept to hold it all together. Instead we get Cheap Trick doing Bowie's "Space Oddity" or *Ziggy Stardust* on Uranus, which may not be a bad thing necessarily, but, needless to say, there's

vidual and this is a very solid four-piece band. Lead guitarist Scott Byrd has riffage aplenty for Orlando's nine original songs and one cover of (surprise!) Cheap Trick's "Surrender." The rhythm section of veteran bassist Jeff Buehner and drummer Craig McKinney provides a firm foundation over which the pyrotechnics take place.

The record begins with the title track, a bizarre tale about a delusional individual who somehow manages to work in the everyday world, wearing a business suit while he imagines himself to be walking in space. Nice work if you can get it. "Highway Of The Kings" is a tight, hard rocking number that seemingly explores the history of space flight, ending up...who knows where? "Went to the moon with Apollo 10/The man who fell to earth just got up again that day." Here Orlando refers, of course, to the final mission preceding Neil Armstrong's historic moon landing with Apollo 11.

Moving from the third-person perspective of the first two songs to a first-person scenario, Orlando investigates the human propensity for bigotry and hatred: "I hoped intelligence and the color of the skin/Was to us like zero, irrelevant as the wind." It's not entirely clear what is meant in that couplet, but the words sound nice. The band highsteps gingerly through the chunky chords of the verses and the power guitar of the catchy chorus. A good song, along the lines of Jellyfish. Similarly, the catchy melodies and slick vocals of "The Machine" exude a distinctive Jellyfish essence as well.

Rush Influences come to the fore on "The Shadow," a dark and moody piece, with a somewhat corny, but well-honed chorus. "I'm An Alien" takes the lonely sailor at sea analogy to the moon. "Even though I'm an alien on this lunar mountain landscape/Will you hear every time I call home?/Million miles away— here on this outpost/Of a world I never wanted." Either out moon has swung desperately out of orbit in Orlando's world, or he has his astronomical computations configured inappropriately. Perhaps "the million miles away" reference is more to a state of mind than a fact of distance. The difficulties presented in the second verse are far more problematic. Still, it's a catchy song that plays with time signatures between the verses and the

Orlando's reliance on vocal shtick is a mask to truer feelings he rarely chooses to expose. Like Bowie thirty years before him, he chooses alien plot devices as an allegorical expression of his own deeper emotions. Like Bowie before him, hopefully he too will outgrow the habit.

For, just as an audience appreciates precision and forthrightness in a musical presentation, it also appreciates honesty in the lyrical category as well. But as time will evolve for the Dragonflies their own musical style, time too will afford Orlando the context and vocabulary to speak his heart as well as his mind.

## Moontang— Bangin' Moon Self-Produced

There is perhaps not a lot of mystery surrounding a band that elects to call itself Bangin' Moon, even less regarding an album entitled *Moontang*. We can be certain that these Bangin' Moons are bad boys and they're up to no good. Well, boys these guys are not. The average age for this bunch must be thirty-five. But, by the sound of them, they're up to no good— that much is indisputable.

But dig under the surface of Dan Hurtz' snarling vocals, the twin guitar onslaught of Mike Suter and Vido Sinn, and the hammer-wielding rhythm section of bassist Randy Blanchard and drummer Preston Hatch, and you find lyrics that are more introspective and less venomous than one might expect. Why, there's even one ballad that contains string-drenched synth backing!

Producer Dane Petersen, of Fall From Grace, elicits strong performances from the band across the five cuts presented on this EP. The music is somewhat derivative, sounding like a composite of Judas Priest, White Zombie and Black Sabbath, among others.

Instrumentally, "Burning Feeling" reeks of forboding and menace, with Hurtz growling ghoulishly over twisting guitar riffs. But more than song of evil and depravity, it is a discourse on "movin' on." "Departure" is exactly what is advertised to be. Over winsome arpeggiated chords, guest keyboardist Bryce Van Patton lays thick mellotron-like synth string pads. Hurtz, striving for a sense of Ozzie intimacy, ruminates upon a broken relationship.

Ozzie comes to mind again on "Lust Not Love." Over rapid-fire machine gun guitar lickage, Hurtz creaks and soars in a somewhat familiar fashion. He sports a cockney sneer on the hard charging "Break Away." Over more furious guitar machinations Hurtz howls about lifestyle changes in the new millenium... or that could be one interpretation, anyway.

"Flash Back" recalls the original AC/DC in some ways, with some very nice ensemble work in the shimmering solo break that departs from the main stylistic thesis. The secret sixth track is a weird, very weird, take on Bob Marley's "Jammin'." "We wear pajamas/We bang the moon at night." Well I guess that explains it all.

Bangin' Moon, while not being a terribly original metal band, still muster a serious rumble. Guitarists Suter and Sinn intertwine seamlessly, playing harmonic lines with precision and skill. And Hurtz is a talented vocalist, if perhaps somewhat faceless in his delivery. Versatile, chameleon-like, but not particularly memorable either. The lyrics, though not always congruent or articulate, still show a sense of maturity (for the genre). This is a band that is better than their name would lead you to believe.

LL

## "The Dragonflies are an accomplished quartet, brimming with hooks and chops, who seem just on the verge of finding their own true sound. Michael Orlando's reliance on vocal shtick is a mask to truer feelings he rarely chooses to expose."

often a lot of attitude floating around the space station.

Lyricist, rhythm guitarist and lead singer Michael Orlando is an intelligent, imaginative writer with an extensive vocabulary— who would probably be comfortable hanging out with Michael Jarmer of Here Comes Everybody. As a singer, Orlando relies on so many annoying vocal mannerisms, it is hard to get a read on just what, exactly, his voice really sounds like. A little Bowie, a splash of Robin Zander, a touch of Rush's Geddy Lee and way too much of the annoying characteristics of Styx' Dennis DeYoung.

Despite all that, Orlando is a very talented indi-

memorable chorus.

Over a skittering muted guitar figure "The Cinema" unreels as a late '30s period piece, lyrically anachronous in regard to all the songs that preceded it, but musically integral, as with the powerful rush of the second half of the verses, the rampant march of the glorious chorus. The Dragonflies take on Cheap Trick's "Surrender" is reverentially faithful to a fault, lacking only the energy and over-the-top excitement of the original.

The Dragonflies are an accomplished quartet, brimming with hooks and chops, who seem just on the verge of finding their own true sound. Michael

# Frisco Disco

Continued from page 9

dots...and run-on sentences, giving BUKO net-rage trying to decipher it, and BUCK's the editor...doing what editors do...making decisions based on relevancy and money; so I'm not offended. However, if you feel like you're missing out on half the sarcasm, half the ribald hilarity and moist juicy gossip too offensive to be printed (and you are), I will happily e-mail you the unedited TOO- HOT- FOR- TWO- LOUIES versions for your amusement. From the calls and e-mail I've got, no one seems too offended...the response is primarily YOU GO, GIRL! and I will. I was especially flattered to hear positive feedback from entertainer CALVIN WALKER, recruiter for the musicians union in Portland. I didn't even know we had a union...have we ever gone on strike? maybe we should.

MOLSEN ICE (Canadian beer) has dropped sponsorship of the PUNK HEROES TOUR 99' and B.C. PRODUCTIONS in Vancouver abruptly canceled what could have been quite a bloody good spectacle. Ex-members of BLACK FLAG, T.S.O.L., THE NUNS, D.O.A., D.D. TROIT (little sister of G.G.ALLEN carrying on the family freakshow tradition), THE MUTANTS,.. and even yours truly, ROZZ. Among the acts tentatively scheduled for the west coast summer punkapolluzza. One of the driving forces behind the PUNK HEROES TOUR 99' was JOEY SHITHEAD of D.O.A. who said "the European dates were always wish-

ful thinking, but when the New York, Boston, and East Coast leg of the tour fell apart, I knew we were in trouble". NAZI DOG, organizer and one of the lesser known acts on the bill (who reneged on his promise to kill himself onstage in 1977,...maybe he'd get it right in 99", or some lucky fan could do it in a raffle scheme) put it more bluntly,"we were getting shifted to smaller and smaller venues, even in some major cities on the west coast as well, Montreal and Quebec..my hometown". "The people at MOLSEN were getting more and more paranoid about the demographic". GEE..THAT SHOCKS ME. It doesn't take a rocket scientist to figure out that a bunch of paunchy old junkies with bad teeth spitting bile about anarchy and alcoholism in the hot sun might not be too pretty for that 21 to 34 year-old demographic who might actually buy a beer with the word "ICE" in its name. OR WOULD IT?

I know all you guys are secretly sick of this YEAR OF THE WOMAN IN ROCK crap that's been going on for like..what..10 years now? I know I am. The grammys were hosted by ROSIE O'DONNELL for Christ sakes, even MARTHA STEWART would be a better choice. Since when did music become a battle of the sexes, anyway??? Did even the sickest sadist misogynist big hair dudes ever sit around after the grammys in the 70's and 80's chugging Jack Daniels and Heinekins at THE RAINBOW or THE BODYSHOP saying"yeah, we kicked those chicks ass this year!". Even DAVID LEE ROTH has more modesty than CELINE DION. Girls have rocked since day one, you just needed to know where to look.Okay, lets drop it...

Oops, in a related note this summers LILITH FAIR has shunned corporate sponsorship by VICTORIA'S SECRET saying that it perpetuates the male stereotype of womens body image. Instead, says new LILITH FAIR chairman K.D.LANGE "We have formed an alliance with GAP to unveil their new POSLIGE' line, unlike old NEGLIGEES, even the word makes you feel bad..negative, NEGLIGEE'. Now the new POSLIGE' line is sturdy and comfortable, making you feel positive about your body...whatever its shape. Thus the name..get it? No, I guess I really don't.

Hey, scouts honor..I got a GIG coming up...MAY 23RD at BERBATT'S WITH TOMMY TUTONE, MEN AT WORK, AND ROZZ...that's me..ciao..all is caprice. Thanks TRES, thanks MARIANNE STEINER. I Better call JIMI HASKETT" hey man..were getting the band back together!"

Oh yeah, last column when I spoke of best drummers in Portland I completely forgot to mention BRIAN"ROCK"WASSMAN who has kept a beat for me over 20 years now, we met when he rode up to Portland in a van with THE AVENGERS (but that's another story) from Huntington Beach and now owns RE-CYCLED SOUNDS in Vancouver Washington. Please buy a record (oops) CD from him so he's not mad.That reminds me..I gotta call him "DUUUDDE!..were getting the band back together, we got a gig at BERBATT'S PAN, MAY 23RD AT 2ND AND ANKENY.

If you would like to email me, I can be contacted at zzor@pacbell. Peace.

LL

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Guitar player looking for other guitarists, or drummer. I have been playing for 4 years. Call Kevin at (503) 669-8742. I play rock but interested in other stuff too.

I am the best singer in the universe, my description, Need a band or musical instrument type person to show. Please call, leave message. Gregory 777-0898

Drummer wanting to start a ARTIST FORM of FREE MUSIC, Sound Jazz, Word Jazz, Sound Sculpture, Non Traditional Transcendental. Call 241-7908 Randall\_platt@Hotmail.com

Looking for former Randy Hedden Band songwriter, vocalist. Charlene has day care business Portland. Remember St. Thomas? Jeal / Hood River jbjp@gorge.net

In a bind? Pro session drummer will sub for your band. Studio, live, and I can travel. All styles. Call Dan Dragon (503) 358-7937

Singer looking to collaborate with guitar player. Influences: S.T.P., Alice in Chains, Soundgarden. Have rehearsal space. Serious inquiries call Rick 983-8767

Guitarist needed for original band with new CD, gigs, press and sort of an ethno-trance-funk sound. 239-0332

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Guitar player looking for others into surf, blues & rockabilly styles. Keith 232-8785

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Lead guitarist/songwriter seeks band into originals. 30 years experience: rock, blues, whatever. Call Mile 234-2634

Drummer seeks band. Into original, edgy, alternative type rocky, funky, punky styles. Rehearsal space provided. Non-tobacco smoker preferred. Jeannine 281-3518

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