

OREGON MUSIC / MAY 1999

Two Louies

SONY 17

WB-2 MP3-0

HAIRY CHERRY

TL LIVE

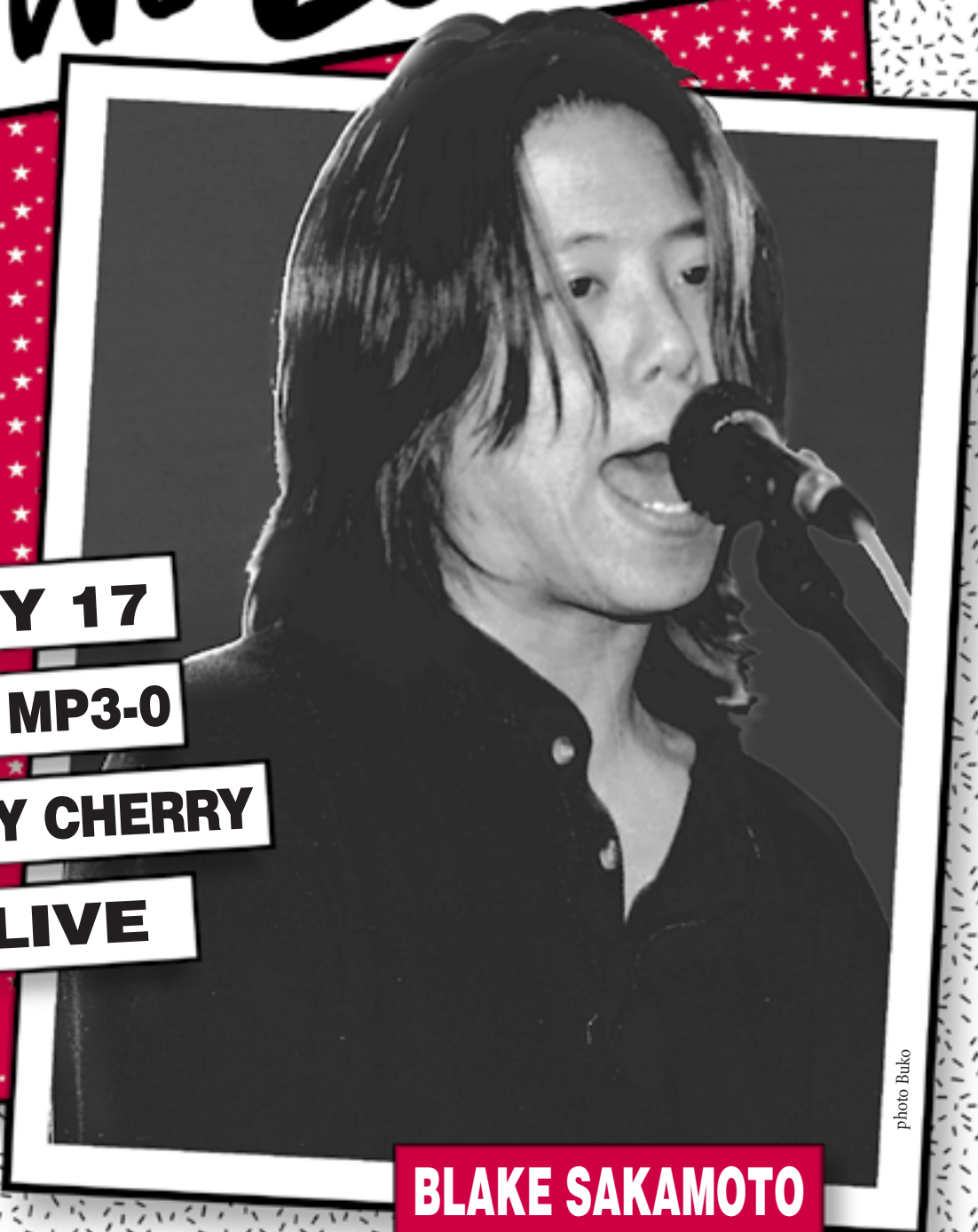


photo Buko

BLAKE SAKAMOTO
EPIC SIGNS GENERATOR

OREGON LABEL GUIDE

**FOOTBALL
YOU CAN FEEL!**



ARENA FOOTBALL

MOST FAN FRIENDLY, AFFORDABLE GAME IN TOWN!

Monday, May 17th vs New Jersey 6:00PM

Saturday, June 5th vs San Jose SaberCats 7:00PM

CALL 297-BALL

www.dragonsfootball.com

Single game tickets available at TicketMaster, Rose Garden Box Office
as well as the Forest Dragons ticket office.

**THE AMERICAN
FEDERATION OF
MUSICIANS LOCAL
99 IS HERE TO
HELP PROTECT
ALL MUSICIANS.
ALL YOU HAVE TO
DO IS CALL FOR
THE
INFORMATION.
SEE FOR
YOURSELF IT'S A
GOOD THING.**

*THE AMERICAN
FEDERATION OF MUSICIANS*

325 NE 20TH

PORTLAND, OR 97232

(503) 235-8791

e-mail: afm.99@Juno.com

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

Local99.html

Professional Musicians Agency

(503) 235-8379



Rewind

Summer1991-Steve Perry and The Cherry Poppin' Daddies come to Portland. Shortly after arriving in the club scene the band changed their name to "The Daddies" to avoid PC hassles but gave up and changed it back when fans complained. Perry's label, Space Aged Bachelor Pad released several CD's, on the Daddies, each with a swing tune or two. When distributors and retailers asked for a compilation of all the swing tunes on one CD, the modern day Cherry Poppin Daddies were born. Constant touring and almost a year on Billboard's album charts made the band the undisputed Kings Of Swing. Their album, "Zoot Suit Riot" has been the only swing album to go platinum and in April the American Movie Channel featured the Cherry Poppin Daddies in concert.

LETTERS

Buck,

I hope you are doing well. How is spring in Oregon?

What follows is preliminary info on NXNW—in short, we've started accepting showcase submissions and we are re-focusing the panel program to cover a lot of music & new media issues.

I look forward to seeing you in Portland soon!

Take care,

Hugh Forrest

Event Director

NXNW Music & New Media Conference

September 30-October 2, 1999

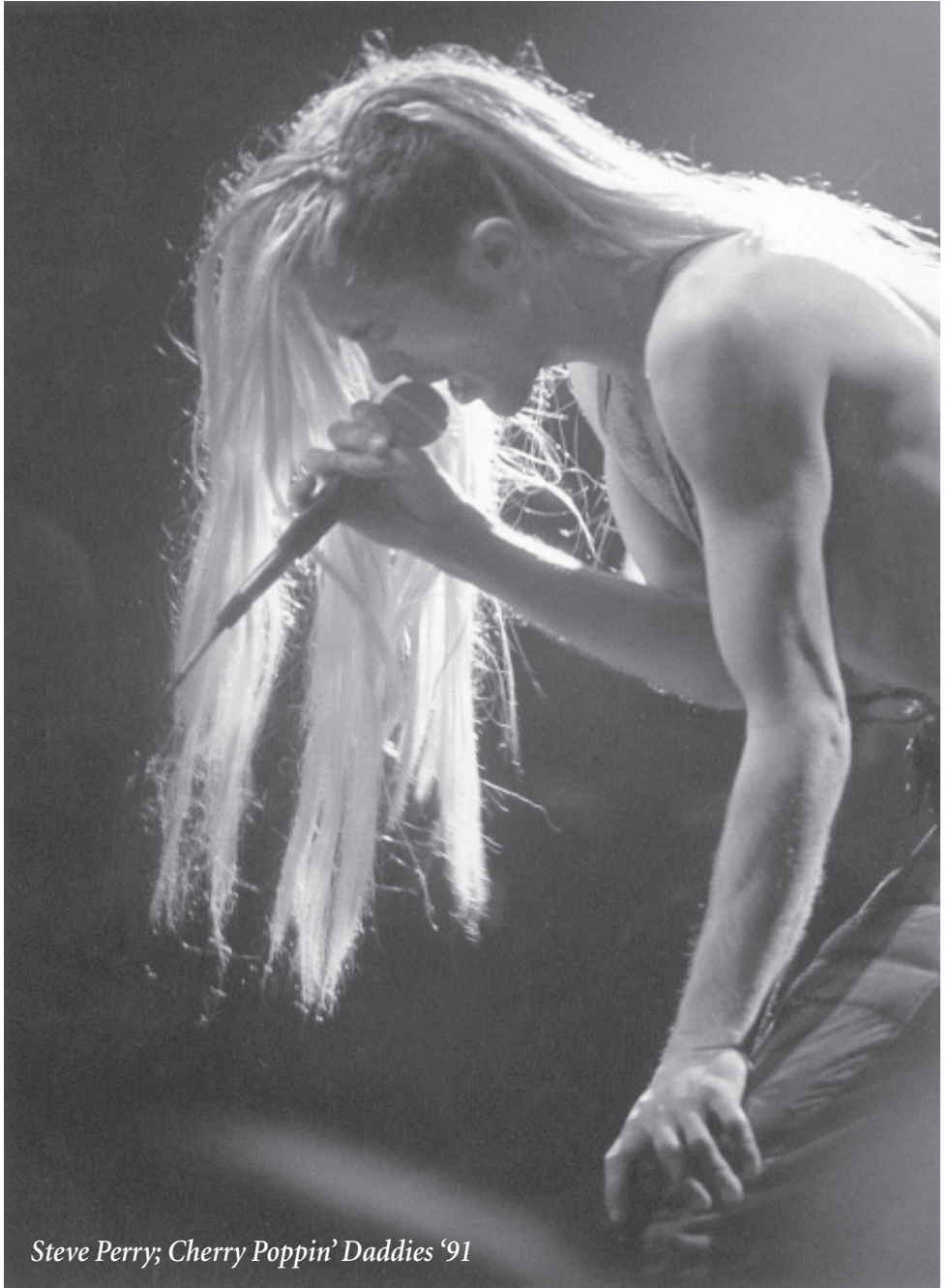
Embassy Suites

Portland, OR

Revised NXNW Music & New Media Conference Now Accepting Showcase Applications

4/28/99 — For Immediate Release

Continued on page 10



Steve Perry; Cherry Poppin' Daddies '91

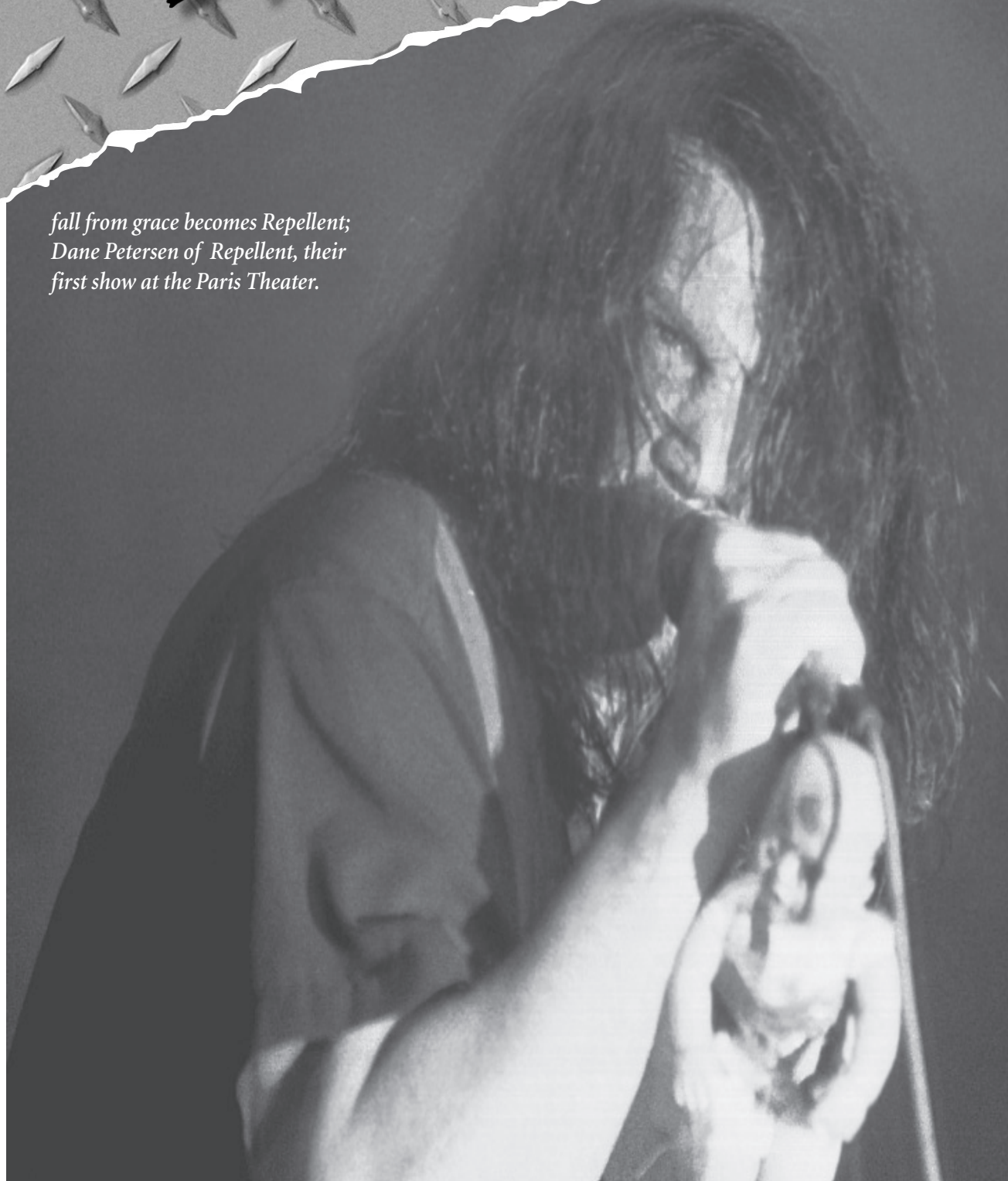
photo by Pat Snyder

Coming

TwoLouiesMagazine.com

Buko's Eye View

*fall from grace becomes Repellent;
Dane Petersen of Repellent, their
first show at the Paris Theater.*



by Marianne Steiner

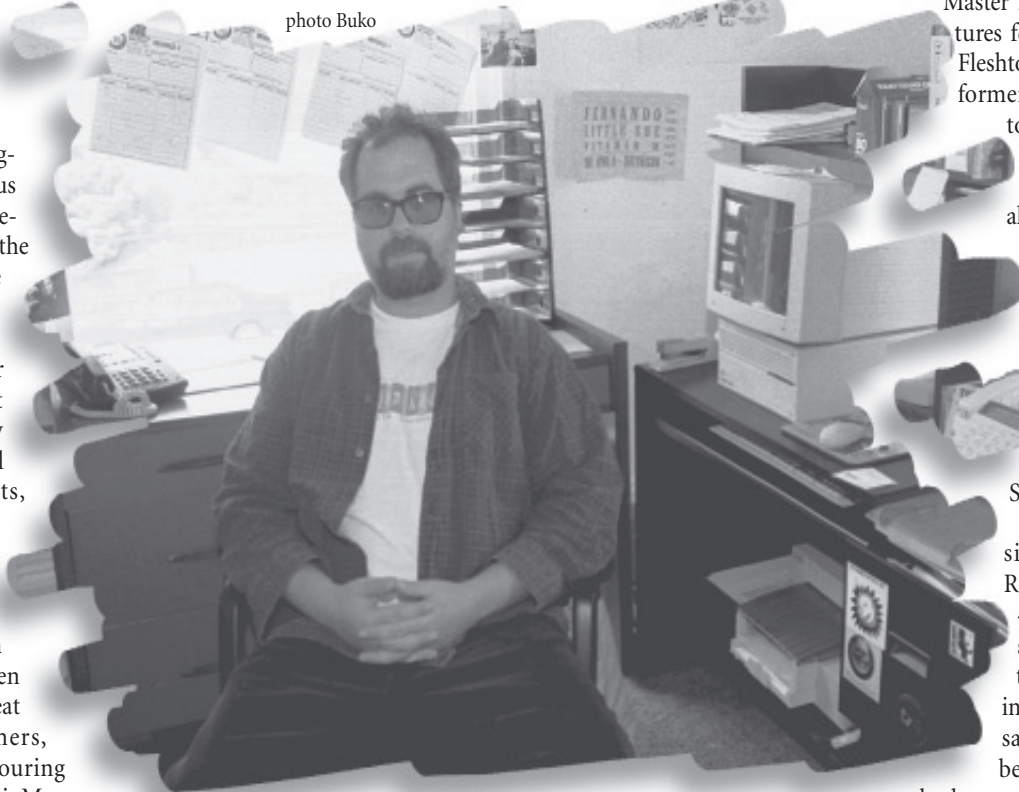
In the MIX

Carpe Diem

Todd Crosby says confidently, "It's business as usual at Cravedog." Despite the hype of Fernando's recent record deal with Interscope and the pending release of his CD *Old Man Motel* (recorded at Jackpot!, KAOS and pre-production at Red Carpet studios), Todd reminds himself that not much about the way he runs the label is gonna change. "We've had bigger labels nibbling at us since Fernando's first release, so I kind of lost the excitement this time around. Well...I got excited for about two days, but then I got over it." What Todd is most pleased with right now is the momentum of all his current artists, "Everyone's out doing stuff," he says. "Warren Pash is in Europe promoting his CD (*Unknown Parts*), Little Sue has been touring and getting great radio play from hers, Fernando has heavy touring and radio lined up for his May release, and Luther Russell's funk album is due this Spring." And then there's the

Baseboard Heaters, Richmond Fontaine, Ian Moore (who played with Joe Ely), Thrillbilly, The Flatirons and the Cravedog family: Little Sue, Fernando & Warren Pash. That line-up packs a

photo Buko



Todd Crosby; at the new Cravedog HQ.

ing a phone conversation. "You don't know who The Dictators are?!" he asked incredulously. But he did go on to tell me who they were, as well as some of his opinions on the differences between East Coast Punk & West Coast Punk. From that conversation, I understood this: One sucks. One Rocks. And therein all things became clear to me. Jeff is pumped about Blood Red's new Kaiser's LP due in May, *Twist With The Kaisers*. According to Jeff, the Scotland band is "the world's greatest beat combo, kind of like early Beatles." The full-length CD will come out on Spin-Out Records. Also in the works is a Seven Inch with Satan's Pilgrims, *Dueling Jags* due late Spring. A Seven Inch split with Full Time Men/

Master Plan (Master Plan features Keith from the Fleshtones and Andy Shernoff former leader of The Dictators) and a Seven Inch with Portland's Cavemanish Boys is also in the works. Jeff is also hotly denying statements that The Romanes (Ramones tribute band) are in fact The Surf Trio. He says it's lies. All lies.

Burnside / Sideburn

Burnside Records sidekick, Sideburn Records have just released 44 Long's new CD *Inside The Horses Head*, the label's second offering. Owner Terry Courier says "This record is the best by 44 Long yet," and

had many compliments for 44

Long's Brian Berg. "He's a great songwriter and the CD was well received at SXSW." Through Burnside, the band is getting worldwide distribution. On May 25th, Burnside will release Duffy Bishop's 4th CD, *Fly The Rocket*. Terry produced the record and is "amazed" with it. "There's different energy on this CD - horns on all but one song. It's like Duffy in Memphis, hard driving rockin' blues with sweet soul." Guests on the CD include Carlton Jackson on drums. Some of you may know that Duffy took Nancy Wilson's (Heart) place in a play up in Seattle, and since the play has been a great success, it's been extended through to September. This puts a delay on Duffy's plans to tour and promote the CD. Also on the Burnside lineup are Memphis guitarist, Mason Ruffner who has made quite a name for himself in New Orleans and even played on Daniel Lanois' (Producer for U2, Emmy Lou Harris & Willie Nelson) solo album.

Continued on page 9

"Then there's the CRAVEDOG FAMILY PICNIC this summer, August 7th & 8th at Horning's Hideout in North Plains. This is the third year Todd will put on this summer music festival."

CRAVEDOG FAMILY PICNIC this summer, August 7th & 8th at Horning's Hideout in North Plains. This is the third year Todd will put on this summer music festival. Its name has changed and the location has moved closer to town, but this two-day event of live music in the country will soon establish itself as a NW-indie tradition. The acts lined up so far are: 44 Long, Jerry Joseph & The Jack Mormon's, Federale (Luther Russell's band),

powerful wallop! All this and Todd's purchase of Cravedog's new home/office on SE Belmont, is proof to me that he's going the distance. If you'd like more info about the Cravedog Family Picnic, contact Cravedog Records 233-7284.

Blood Red Vinyl

Jeff Martin at Blood Red Vinyl Records and Discs gave me a good working over recently dur-



Frisco Disco

by **Rozz Rezabek-Wright**

When I was eleven, I remember sneaking out of scout camp with my brother and another kid they called "PATTON", who had a car stashed on a forest service road a mile and a half away, they had it planned out elaborately. I just tagged along with my older brother out of habit, unaware of the fact I was about to be initiated to my first taste of rock-n-roll, a triple bill featuring STEVE MILLER, CLIMAX BLUES BAND and ALICE COOPER at The Dalles grange hall, I believe. My brother happily shelled out the 4 Dollar cover in exchange for my silence with the parental units and chaperones. Not only was the covert caper a pleasant diversion from the proliferation of itchy scabs from each night's evening attack of mosquito and horseshoe fly bites, poison oak and irrelevant campfire songs. I was unprepared for the cultural turning point I was about to embrace and felt like an extreme outcast due to my age and my conspicuous boy scout uniform. My late brother and his friend had army surplus coats with cool patches; peace signs, happy faces, STP, and the ecology symbol. Remember that? I was attracting only ridicule. We entered the concert just as ALICE COOPER began a set that immediately was met with a chorus of boo's, jeers, and a lot of flying objects. I seemed to be the only one (besides some morbidly fascinated groupies) who related to the "COOP's circus act circa '71 "PRETTIES FOR YOU" era. I knew immediately I was outside the mainstream.

I was impressed how his (relatively tame by today's standards) stage act provoked and repulsed all these supposed messengers of peace, love, and tolerance into a hateful judgmental mob of creeps. It was the beginning of the NEW SEVENTIES' JIMI, JANIS, and MORRISON all dead and the hippie vision had been exposed as a big bag of failed policies. The REVOLUTION was over and all that remained was the

excess and misguided destructive self-indulgence that had become chic. I knew then that I was an outsider. I loved ALICE COOPER; he made a freakish, garish rock-n-roll theater that embraced all the dark twisted thoughts in my consciousness and made me feel free. I bring this up only because my memory was jarred with all the controversy about

"We can no more blame MARILYN MANSON for COLUMBINE than we can blame BOY GEORGE for making flaming cross-dressing homosexuality rampant in the early 80's."

MARILYN MANSON, RAMMSTEIN, and their supposed connection to the massacre at COLUMBINE HIGH SCHOOL. Like any one who fancies himself a poet/musician/piss artist my first response is to wrap myself in the flag and scream about "THE FIRST AMENDMENT" and "FREEDOM OF SPEECH" but now I'm questioning my values.

Does certain music, movies, video games, and of course the EVIL INTERNET have a dramatic negative effect on already disgruntled outcasts? I

was taunted and beat up daily by JOCKS during my brief tenure at BEAVERTON HIGH. I felt the same desire for revenge and fantasized about wreaking carnage and havoc as well, but I escaped into a world of outsider music that drew me in and comforted me. I was not alone. Eventually, I got over my bad old self and teenage angst and after filling my head with the likes of BOWIE, LOU REED, IGGY, RUNDGREN, ALICE COOPER (and even KISS) I started my own band as an outlet for my disaffected youth. All the bands I liked were totally hated by the jocks and soch'es, as were my clothes. In one of my first

angry anthems I wrote; "random violence, well it looks so good, so good to me.. coz I'm living, in a world of make believe..my grievings done, I wanna kill someone, maybe dad or mom, I'm living Vietnam, in my head. everyone is dead and gone, wanna find the big trigger and I'm gonna pull it..a figure in cammies with lots of stray bullets. I don't care, I want a reign of terror, life's unfair. In a pool of blood I'll see you there, take any dare to the great beyond".

YEAH, I was as fucked up as any teenager but I never went on a rampage featuring guns, yet the fact that I wrote repugnant lyrics espousing violence and a hatred of most everything around my lily-white insulated suburban nightmare world, would probably put me right on TIPPER GORE'S most dangerous list with all the GANGSTA rappers and MARILYN MANSON types. A strong push for censorship will no doubt follow this tragedy. The big question is does the music make them kill, or are they drawn to the music because they're already killers and it reinforces their "US" against "THEM" mentality and warped values? I think it's

fairly obvious. We can no more blame MARILYN MANSON for COLUMBINE than we can blame BOY GEORGE for making flaming cross-dressing homosexuality rampant in the early 80's.

The only exception is GERMAN HEAVY METAL, or any EURO-DEATH METAL which can be blamed for anything from DAVID HASSELHOFF to NAZI-SKINHEADS, HEAVY DRUG USE and THE HOLE IN THE OZONE. During my brief stint as lead singer for METAL CHURCH (which coincidentally was a nickname for our south-of-market flat in S.F.) I got saturated with the hardcore euro-metal bands and their fans, and especially the talented yet pathological young white male musicians who wanted to emulate their "HEAVVVYNESS" and penchant for leather studded fashion nausea. These guys would sit around on couches in front of muted T.V.s blasting IRON MAIDEN, SCORPIONS, JUDAS PRIEST, SAXON and trading licks and mimicking leads on their unplugged guitars between bong hits. Braindead would be a compliment. When I signed on as interim singer (heavy-metalers like to kick people out of the bands even more than rock-n-roll norm) they gave me a bunch of liner notes from albums they liked, to draw on as inspiration writing lyrics for their songs. I think it was on one of the (as they fondly dubbed and referred to as "MAIDEN") records I counted the reoccurring words and theme's. Words like "BLOOD, BLEED, BLED" and "DARK, DARKNESS, DARKENED" or

Continued on page 17

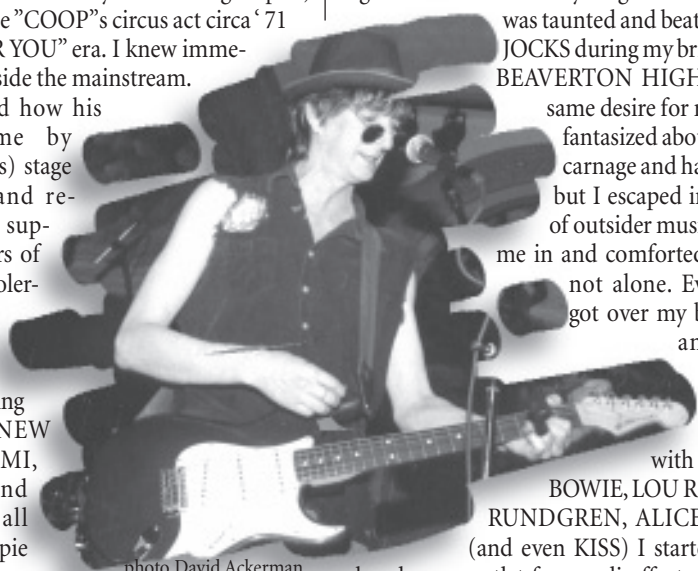


photo David Ackerman

THE "TERM" OF RECORDING CONTRACTS

One issue always addressed in recording contract negotiations is the issue of how long the contract will last — or in recording contract jargon, the "Term" of the contract.

In the somewhat distant past, the typical recording contract would be for an initial one-year period (in which the artist would do one to two albums), followed by four to seven consecutive one-year option periods. In each of those option periods, the artist would be required to do one or two albums (with the exact number of albums depending on the terms of the particular contract involved). In short, recording contracts in the *past* were generally structured in terms of how many *years* the contract would be in effect for.

This situation changed, starting in the mid-1970s. Today the conceptual focus of recording contracts is not on how many *years* the contract will be in effect for, but instead, how many *albums* the contract will be for.

THE OLIVIA NEWTON-JOHN CASE

This change occurred because of problems which record companies encountered with the old type of contract, particularly in situations where an artist failed to record one or more of the required albums.

This problem came to a head in the late 1970's in a lawsuit between MCA Records and Olivia Newton-John (your favorite and mine), in which Newton-John asked that her contract with MCA be terminated. Her contract with MCA had been for an initial two-year term, with three one-year options following that. In other words, the contract was for a total of 5 years.

During the term of the contract, Olivia Newton-John had failed to record some of the required albums. Nonetheless, she argued in her lawsuit that she should be entitled to terminate the contract at the end of the five years, even though she had not yet recorded all of the albums required by the con-

tract had originally provided for.

Largely as a result of that lawsuit, record companies quickly changed their recording contracts to base them upon the number of *albums* to be recorded, rather than on a certain number of *years*.

RECORDING CONTRACTS TODAY

The typical recording contract today obligates the band to record a specified number of *albums*. This is a *one-way* street, though, because the *record company* will customarily have the right to ultimately decide *unilaterally* the total number of al-

obligated to record that number of albums *if* the *record company* so chooses.

Incidentally, it is essential that if at all possible, the artist obtain the label's guarantee of a specified monetary amount of promotional funding for each record. Though obtaining such guarantees is certainly not a sure-fire solution, it increases at least a little the odds of some success with the label. In the final analysis, however, each deal with a label (particularly a major label) is almost always a crap shoot. The deal can often be either

LEGAL EASE

by Bart Day, Attorney

bums the band will eventually be permitted to actually record. In the recording contract, it will say that the record company will have a certain number of "*options*," each option being for one (or sometimes two) albums.

Typically, the record company will want to have "*options*" for as many albums as possible, so that if the artist's early albums are very successful, the artist will be obligated to record for the record company for a longer time.

On the other hand, the *artist* will typically want to negotiate for as *few* albums under the contract as possible, so that if the artist's early albums are successful, the artist will be more easily able to renegotiate the contract sooner (on terms more favorable to the artist), or to sign another record deal with another record company.

It should be mentioned, though, that there is some middle ground at which the self-interests of the record company and the artist do converge. For

vastly successful, or vastly *unsuccessful*, for a wide array of possible reasons (such as label hirings and firings) which have nothing to do with the terms of the recording contract itself.

"FIRM ALBUMS"

I have talked above about the *maximum* number of albums a band will be obligated to record. But, what about the *minimum* number of albums the *record company* will be obligated to *finance*? These are often referred to as "*firm records*," as in "The deal is for two records firm."

For a new band with little or no clout or negotiating leverage, the recording contract will often obligate the record company to finance the recording of only *one* album. In other words, the band could be dropped after one album. But in the case of a band with at least some bargaining leverage, the record company will very often commit in the recording contract to finance the recording of *two* albums, and sometimes three albums.

There is one particular point which should be made here concerning so-called "*firm records*." Just because a deal is for, let's say, two "*records firm*," the contract will typically not guarantee that two records will *actually be made*. Instead, the recording contract in that situation will more likely say that if the label chooses not to make either or both of those two records, the label will be required to pay the band a sum of money, and the exact amount of money to be paid will be based on a formula set forth in the contract. Oftentimes, especially in the first draft of the contract, the contract will say that if a "*firm record*" is not made, the label will be required to pay the band only the minimum AFM union scale for that album. More often, however, the contract will say that the label will be required to pay the band the cash advance which would have been required to have been paid to the band under the terms of the contract for

"Today the conceptual focus of recording contracts is not on how many years the contract will be in effect for, but instead, how many albums the contract will be for."

tract. In response, MCA argued that it should be allowed by the court to extend the term of the contract past the end of the 5-year contract period, for a period of time equal to the recording delays caused by Olivia Newton-John during the 5-year term of her contract.

However, the court decided against MCA, and in favor of Olivia Newton-John. The court held, in effect, that even though Olivia Newton-John had failed to timely record all of the albums required under the contract, the contract expired at the end of the five years anyway. The net effect being that MCA would not ever receive the total number of albums from Olivia Newton-John which the con-

example, unless a major label is guaranteed the right to do a reasonable number of albums with a new artist, it will not make sense for the label to spend large sums of money on recording and promoting the artist's early albums and developing the artist's career.

The main point to remember here, though, is that the *record company* (and not the artist) controls how many albums the artist will eventually record for the record company. So if the artist is committing himself or herself to a large number of albums, this does not mean that the artist will actually be doing that number of albums for the record company, but only that the artist will be

Continued on page 17

Inter NetWorking

by Bud Palmer

A WHIMPER NOT A BANG!

Hardware and software technology dominate all the major breaking news on the internet this month. Developments that are unfolding will change forever the way music is marketed and listened to. I can't think of any other time in history when so many developments with such a profound potential impact on the music industry has existed.

Tax time has come and gone and so has Microsoft's announcement to the music industry and media on April 13th of their new MS Audio 4.0 technology designed to replace the MP3 format with a copyright secure digital download platform. The technology promises higher audio quality than MP3 with about half of the storage space required for MP3.

According to reports in Billboard Magazine, "the industry reaction is overwhelmingly negative". Several major factors account for the negative reaction. First of all, the industry is still trying to deal with the raging beast called MP3, which is running rampantly out of control. They would like to embrace anything that would slow the pace of the MP3 advance but embracing yet another new technology at this time would be almost suicidal. Most labels are waiting for the SDMI (Secure Digital Music Initiative) to approve a digital download music standard.

It has been reported throughout the media that some label executives have been expressly forbidden to initiate any artist negotiations with

Morissette and Tori Amos, which begins Aug. 18 in Fort Lauderdale, Fla., and concludes Sept. 25 in Irvine, Calif. The tour sponsorship is part of a new strategic alliance between Morissette's management company, Atlas/Third Rail, and MP3.com, which will offer full-length streaming songs from Morissette's live performances. The development

"The industry is still trying to deal with the raging beast called MP3, which is running rampantly out of control. They would like to embrace anything that would slow the pace of the MP3 advance but embracing yet another new technology at this time would be almost suicidal."

apparently follows a behind-the-scenes dispute between MP3.com and Warner Bros. Records Inc., the joint-venture partner of Morissette's label, Maverick, over initial plans to offer the artist's tracks in the unprotected MP3 format. Although MP3.com aimed to offer downloadable songs in their entirety it was unable to do so because of Warner's policy against music samples exceeding 30 seconds.

Industry sources report that Atlas/Third Rail will cross-promote music from many of its acts on the Web site in both streaming and digital down-

line of MP3 devices, the companies said. No date was given for the release of new DRM-protected Rios.

The software protects digital content against piracy throughout its lifecycle, Intertrust said. It uses a concept called "super distribution" to allow consumers to pass music files on to friends, if allowed by the copyright holder, who can then purchase the software according to the provider's rules. Music providers can also enable offline purchasing of music, so consumers can purchase content even if not connected to a server. Other rival companies such as Sony, Lucent Technology and Texas Instrument have announced plans to market competitive MP3 players offering copyright protection and other improvements. Regardless of where the platform wars end up, one thing is obvious. Somebody's gonna rake in some major bank.

Intertrust and Diamond cite forecasts that predict an exploding market for portable music players. Forrester Research predicts that more than 32 million portable music players will be sold by 2003.

Diamond will still produce Rio players capable of storing and playing unprotected MP3 files. It will offer the Intertrust software to music publishers to protect their copyrights while at the same time entering the booming online music distribution market.

OTHER NEWS

With the majority of attention being focused this past month on digital downloading, other very significant developments have been somewhat overshadowed. As we reported last month, the surge in popularity of internet radio is one of the hottest areas of activity on the web. Current popular sites are experiencing increases of 15 to 30 per cent growth monthly.

Recent announcements of Webcast deals by Yahoo and Lycos will have a profound impact on the use of the web as a broadcast medium. Yahoo's recent acquisition of broadcast.com for more than \$5 billion in stock will soon result in a new Webcast powerhouse that could have a profound impact on record sales in the coming years. Yahoo is expected to fully integrate broadcast.com's Webcast content into its popular search home page. Sources say that the site is also readying a new high-bandwidth version of Yahoo's Web page, which is currently dominated by a mostly text-based design that allows slow modem users to quickly and efficiently reach its

"Leading Web portal Lycos has also entered the Internet radio business...Unlike other Web radio services, Lycos Radio allows users to rewind and replay selections if they join a song in progress."

Microsoft regarding the new technology. Undaunted by the less than warm response, Microsoft is expected to rely heavily on content supplied directly from artists, as well as from independent labels and leading non-label music sites. Some well-known major label acts have been contacted to participate in the launch, and it is possible that Microsoft will end up with at least one well-known artist. \$\$\$\$.

Across the net, the competition isn't letting up any on the gas. Leading retailer Best Buy is joining controversial Web site MP3.com as a co-sponsor of the 26-date North American tour of Alanis

load formats. Goo Goo Dolls, Green Day, and Seal are among the acts represented by the management company, which will work with labels on a case-by-case basis for each promotion.

Guess who else is making MP3 headlines again. Our old friend the Diamond Rio MP3 player. Diamond Multimedia has announced a deal intended to protect the copyrights of music downloaded to its Rio MP3 player. Diamond has contracted with Intertrust Technologies to incorporate copyright protection software in its Rio player. Intertrust's digital rights management (DRM) software will be incorporated into Diamond's RioPort

Continued on page 22

In the MIX

Continued from page 5

Mason also performed the theme song to the movie, "Steel Magnolias," several years back. His CD, *You Can't Win*, is due out July 13th, as is Bugs Henderson's *Back Bop*, which will include cuts from over 82 unreleased sessions. Bugs will be back in Portland in June performing at the Rose Festival. Also due this summer are Paul Brasch *Find My Way* and Henry Cooper's *Slide Man*. Terry Robb is recording at Dead Aunt Thelma's for his next CD due out on Burnside in Fall.

All in all, it's been quite a busy year at Burnside. "This year," says Courier, "we'll be putting out as many as 11 CD's this year, and in the past, we've never put out more than 3 or 4." Boom!

Crazy Bastard Records

Andrew Bentley, who masterminded last year's GG Allin Tribute compilation *Straight From Hell*, is busy putting together a Meatmen tribute, *We're Not The Meatmen But We Still Suck: Bow Down to the Dutch Hercules*. Tracks included by legendary 70's punk rock band, GBH, Fang, which features former Faith No More guitarist Jim Martin, Blag Dahlia from The Dwarves, Vaginal Discharge and John Cougar Concentration Camp. Local bands on the project are Fist Material, The Seclodes, Bomf!, Monkey Fur, Stagger, Witch Throttlegush, and Thresher thus far. CD Cover will be designed by P Earwig, who did the first Mr. Bungle CD cover. Andrew's selling a good amount of his GG comp CD through the Internet.

Rainforest Records

The Brainwashers and Rainforest have signed

tion that Hamilton might rejoin the band or recording and touring. Everyone's keeping their fingers crossed. Rainforest y has also joined the Gone Orchestra on synthesizer on a part-time basis.

Hear Me Roar

Philmore Fleming has something to say. When developing his own CD, *Dreams of a Journeyman*, he knew he didn't want to shop the bigger labels. "As an artist and a businessman, I knew I could create a functional label on my own." His mission began to develop for Roar Records, "I want my label to be an artist-driven, renaissance label." Currently, Fleming's disc is the only one on the label, but he says he'll be adding artists over the next year.

"Some of you may know that Duffy took Nancy Wilson's (Heart) place in a play up in Seattle, and since the play has been a great success, it's been extended through to September. This puts a delay on Duffy's plans to tour and promote the CD."

When asked how he's developing his artist roster, he states, "I'm looking at a specified niche, 90's folk, singer-songwriter material with a multitude of sound. There's a whole market of people, 24 to 38 and even older, who aren't being considered nearly enough when it comes to music." We'll keep our ears open to see how things progress.

US METAL

Evil Genius & Dr. Mastermind creator Matt McCourt (former Wild Dogs front man), has been busy with a new cable access show US METAL. The show is built around his web page www.UsMETAL.com, which has received thousands of hits since it started up a few months back.

"I'm looking at a specified niche, 90's folk, singer-songwriter material with a multitude of sound. There's a whole market of people, 24 to 38 and even older, who aren't being considered nearly enough when it comes to music."

for a second-pressing of *Be Careful With That Surfboard*, which has established itself as a hot ticket among the surf music crowd. West Coast radio play and international interest, as well as sales, have encouraged the label and band to re-press another 1000. Silkenseed, which has been through a minor upheaval since lead singer Hamilton Simms left Portland for medical school, recently visited L.A. and performed two shows for industry folks which was set up by Silkenseed's new management. If the suits bite, then there's specu-

The web page hosts several pages on local bands and upcoming shows, as well as an extensive history of Portland's early metal beginnings. US METAL is a one-hour long program of live interviews, comedy and taped video footage of local and national metal and punk bands. Matt plays host and Monkey Fur's Clown Prince plays sidekick to guests, callers and anyone else who finds themselves at the two's mercy. The Clown Prince's comedic genius and Matt's straight-man schtick make it a pleasure to watch and the videos are kick-

ass. The show is a great tribute to the punk and metal talent that exists in Portland. Videos by Bangin' Moon, Repellent/Fall From Grace, Monkey Fur, Hotter Than Hell (KISS tribute band), 8 Foot Tender, Bludgeon, Blackjack, Evil Genius and Anger Management have been shown, and there are many more to come. Call Matt at 246-4872 for info about getting your band's video on the show or show schedules...or check out the website.

BAND NOTES

According to Nymph 9 Manager, Bill Keenom, the band is going to be getting some serious financial backing from some L.A. music types. This will translate into a full-length CD and touring.

Gremlin Hubcap, Portland's alte-garde duo for the new millineum, have been invited to play the Fiesta Room in Seattle on May 11th. The band, whose bio material states "our music is influenced by living sea-life and MCI friends and family," features Neal Otis (formerly of Velvetene Amoeba) on bass, keyboards, penny whistle and harmonium and Diana Troy, siren and percussionist. Joining their set in Seattle will be Rodney Collective guitarist, Johnny Colorado.

ETC.

Mark Sunday, May 23 on your calendar for a big show at Berbatis Pan featuring Colin Hay (from Men & Work), Tommy Tutone and Rozz Rezahek Band. Colin Hay will be performing a solo show. Tommy Tutone and his band are guaranteed to get the crowd moving. At a recent show at Lenora's Ghost, the band had everyone in the place on their feet. You would not believe how the crowd goes crazy when Tommy closes the set with "Jenny/867-5309." His new material includes a brilliant bouncy arrangement of "Wild World" by Cat Stevens. It's a pop hit ready for radio.

'til next time.....

Gigs/Events/Releases you'd like me to know about: e-mail me at Lovepunk@involved.com

LL

LETTERS

Continued from page 3

Showcase applications are now being accepted from musicians interested in performing at the fifth annual North by Northwest (NXNW) Music Festival, a three-night extravaganza which features about 300 of the best up-and-coming bands and solo acts from all musical genres from across the United States and around the world. Showcase applications can be downloaded from the NXNW website (www.nxnw.com) or can be obtained by calling 512/467-7979. Musicians will need to complete and return this application (along with a press kit, tape or cd, and a \$10 application fee) in order to be considered for a showcase slot. Postmark deadline for submitting the NXNW showcase application is June 25.

The NXNW Music Festival is the evening component of the NXNW Music and New Media Conference, scheduled Thursday-Saturday, September 30-October 2 in Portland, Oregon. The host hotel for this year's event is the Embassy Suites, located within easy walking distance of the numerous music venues of Portland's historic Old Town entertainment district. All NXNW panels and workshops, as well as the three-day NXNW Trade Show, will take place at the downtown Embassy Suites.

New for NXNW in 1999 is the event's emphasis on the impact of new media on the music business. As in previous years, NXNW will present entertaining and educational panels on relevant music industry topics, including A&R, budget touring, publicity, marketing, protecting copyrights, music journalism, artists' issues, and management. In addition, a new set of panels will emphasize how web technology is fast reshaping the industry, including "Compression & Digital Delivery: An Introduction to New Media Technology," "Piracy or Promotion: How Does MP3 Impact Record Sales?," "Digital Darwinism: The New Media Format Wars," "Lost in Space?: Leading Others to Your Music on the Internet," "Indie Labels: Has New Media Levelled the Playing Field?," "Finding Income on the Internet," and "Webcasting Do's & Don't's" (other panel topics to be announced shortly). All this, plus mentor, demo listening, and website demo sessions make NXNW the place to network with the music and new media industry.

NXNW is co-presented by Willamette Week and South by Southwest. For more information on NXNW, call 512/467-7979.

Dear Uncle Buck,

Greetings and salutations from SXSW 99 in Austin, Texas! It's great to be away from Portland for a few minutes. I never made it to Los Angeles, but I heard the Borders Books & Music Tour I put together went great for Stephen Spyrit and Philmore.

Stephen had a near death experience at dawn outside of Austin when he successfully missed four deer, but rolled his rental car twice. He assured me that the tour was a smashing success, he sold many units of his recently released cd "Love Poems For The Millenium", and he walked away injury free from the car as it burst into flames!

I did however, talk to some ex-Portlander's

thrown by NXNE and Manitoba Film & Sound from Toronto and Winnipeg, Canada. What a great spread and a super good time!

I manned the NXNW booth from four till six pm, then joined a writer from Boise, Idaho and went to see Fastball perform their smash hit, "The Way"! What a treat to see the "band of the minute" live on a perfect Texas evening at the outdoor stage at Waterloo Park. The crowd was all-ages and seemed to genuinely love these home town boys from Austin, Texas. Joe Ely was their special guest on one number. The music seemed to lift the truss above their heads fifteen feet higher, or was it the sunset?

The highlight for SXSW for me this year was seeing David Byrne, from Talking Heads and now CEO of Luaka Bop. He was on a panel discussing

"Dianne Hollen now known as Dianne Bates, is writing for the L.A. Times. Mira Wilder formerly of The Grip, is acting and doing hair and make-up for The "Young & The Restless". Carol Strong, ex-wife of Darrell Strong of The Confidentials, is now a make-up artist for feature films."

who are doing well in LaLa Land. Dianne Hollen now known as Dianne Bates, is writing for the L.A. Times. Mira Wilder formerly of The Grip, is acting and doing hair and make-up for The "Young & The Restless". Carol Strong, ex-wife of Darrell Strong of The Confidentials, is now a make-up artist for feature films. Carol recently completed shooting a documentary about vintage American cars. She produced and directed it herself and is now in the editing process. Go Carol!

Austin is sometimes described as the Portland of Texas. It's a great University town nestled in Travis County. The hills are especially green like the Willamette Valley. In spring during the annual festival, all the Texas Blue Bells, Wild Lupine, and Indian Paint Brush are blooming in vibrant carpets of red, yellow, and blue.

After spending most of thursday at the Convention Center, I hunted down dinner and quite luckily ended up at Nueve Leon Restaurant. I spotted David Hidalgo from Los Lobos with a large entourage. He smiled at me as I ordered a Margarita on the rocks with no salt and studied the catalog that SXSW gives all registrants and workers. I read all I could from the incredibly, informative guide. Picking out a few events and showcases to attend, I savored my promptly delivered shrimp tacos that were spicy-hot and scrumptious!

Friday afternoon I attended the Canuck Back Bacon BBQ & Shindig. It was held at the historic Caswell House on West Avenue. The party was

the way an A&R person works. The panel had quite a line up. Mark Bowen, Head of A&R, Creation Records, London UK, Dave Novik, Sr VP A&R, RCA Records, New York, NY, Jeff Fenster, Sr VP A&R Jive/Silvertone Records. Graham Henderson, Stohn Henderson Barristers & Solicitors, Toronto, ONT, David Katznelson, VP A&R, Reprise Recprds, Burbank, CA, and Perry Watts-Russell, Sr VP A&R, Capitol Records, Hollywood, CA. I was enthralled with the great stories they told about Radio Head and The Cowboy Junkies. Byrne talked about The Talking Heads early days and the creative, cultural, challenges that makes their jobs sound intriguing.

The mood of the music industry is changing and you have to be incredibly, creative and on top of things to survive and prosper into the next century. Some lucky folks who came by the NXNW booth had killer jobs and loved them. More folks were looking for work. It seems the record industry is bound for.... the internet.

The popular consensus is that SXSW 99 was the year of Waits, Tom Waits that is. He performed at The Paramount Theater on Congress. It was a big deal to get the hotly pursued tickets that were handed out at the trade show in a frenzy. He apparently hasn't played Austin for fifteen years. Well, I didn't go, but I did see Yogi, an unsigned band from Glasgow, Scotland. They were playing at the Electric Pavilion. I loved them. They were talented, cute, and I bought their cd "Yogi". I also met a

Continued on page 22

Burnside Records
3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: http://www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M.
Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson, Bill Rhoades & Alan Hager, Bugs Henderson.
Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America and Rock Bottom.
Affiliated Labels: Sideburn Records.
Types of music released: Roots
Rock Artist Roster: 44 Long, Rudy Tutti Grayzell

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

CandyAss Records
P.O. Box 42382
Portland, OR 97242
(503) 238-9708
Fax: (503) 238-0380
Types of Music Released: All kinds.
Preferred Submission Formats: Tapes if you want to submit them.
Artist roster: Team Dresch, Surf Maggots, New Bad Things, Hazel, Kaia, Free to Fight Self Defense Project, Vitapup, Thirty Ought Six, 151.
Distribution: Revolver USA.

Cavity Search Records
P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com
Owners: Denny Swofford, Christopher Cooper
Types of Music Released: Music we like by bands we like.

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

CM Records
8948 S.W. Barbur Blvd.
Portland, OR 97129
(206) 233-8530 voice
Fax: (509) 782-4414
Owners: Craig Meros, Amy Flynn
Producers: Michael Par, Calvin Walker, Peter Cusumano, Matt Burke, Darik Peet.
Types of Music Released: All types.
Preferred Submissions: Not accepting submissions currently.
Artist roster: Beluga, Captain Butphuk, The Drews, Glenn Falkenberg, Havana Blast, The Hydropods, Neil Henderson, Just Plain Bill, The Kegel Muscles, Limegrind, Moral Crux, The Nivins, Moss Dog, Napalm Beach, Partner, Picklehead, Stickerbush, Snow Bud, Snaut, Sarge Stransky, The Swine, Sweat, Silicone Jones, Calvin Walker.
Distribution: Performance (New Jersey), Mosh Pit (Colorado), Asia-Pacific Hawaii, Japan), Tower (Asia), CM Records (Oregon & Washington).

Cloud 99 Productions, Ltd.
P.O. Box 3939
Salem, OR 97302
(503) 370-8116
Fax: (503) 370-8116
Owners: Nathan & Nettie Steinbock
Personal Manager: Seymour Heller.
Executive Producer: Danny Kessler.
Producer: Dick Monda.
Type of music released: Jazz, Country, pops Contemporary, M.O.R. and children's album.
Artist roster: Lisa Haley, Li'l Elmo and the Cosmos, Dick Monda and Daddy Dewdrop.

Cravedog Records
P.O. Box 1841
Portland, OR 97207
(503) 233-7284
Email: Cravedog@teleport.com
Web: www.Cravedog.com
Owner: Todd Crosby.

QUARTERLY OREGON LABEL GUIDE

Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various
Types of music released: Various.
Types of deals offered: Varies.
Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell
Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.

CrAZy BaStArD ReCoRdS
PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
503-293-5409
Email: crzybrcds@aol.com
Owner: Andrew Bentley
Types of deals offered: Tribute Compilations
Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N1Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material. The Dwarves, Drain Bramaged, Bomfi, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur.
Criminal Records
P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Types of music released: Northwest Blues, R&B.
Preferred submission formats: We're not looking for new artists

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

Elemental Records
P.O. Box 1617
Eugene, OR 97440
(541) 345-1429
Fax: (503) 342-2827
Email: mail@elementalrecords.com
Owner: Jonathan Boldt
Producers: Drew Canulette, Bill Barnet (Artist's preference is negotiable.)
Types of music released: Alternative Rock (whatever that means anymore).
Preferred submission formats: Cassette; with accompanying touring / gigging information.
Kind of deals usually offered: Full-length CD projects, one-off singles for compilation projects.
Artist roster: American Girls, Sweaty Nipples, Floater, Jolly Mon, Henry's Child, Glowing Corn, Anzio Bridgehead, Dutchboy Fingers, Tao Jones, International Anthem, Aggro Batch. "Northwest Ungrunge" and "Northwest Post-Grunge" compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij,

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover; **Generator** keyboardist **Blake Sakamoto**, new **Epic Records** recording artist.

It all started February 11th when the band-at the insistence of **Hits Magazine** columnist **Joe Fleischer**-played a Hits showcase at L.A.'s **Hardrock Cafe**.

"Everybody in the music business showed up," says **Blake**.

"**Phil Quartararo**, the president of **Warner Bros. Records**, **Rick Rubin**, **Jerry Moss**. **Interscope**, **Atlantic**, **Epic**."

"We went out and had lunch with **Phil** on the **Warner Bros.** lot the next day."

"In the next few weeks we had a bunch of gigs in **Seattle** and they all showed up there. Some nights there would be five different labels in the room."

"We finally settled on **Epic**."

Other **Epic** artists include **Pearl Jam**, **Celine Dion**, **Michael Jackson** and **Ozzy**. "The **A&R** executive that signed us, **Kaz Utsunomiya**, is **Ozzy's** guy."

"They loved the stuff we did at **Falcon studios**. We're just going to do a couple more songs and deliver it by mid-June so they can get it out by **September**."

Tunes that turned the deal included "Junkie", "Last Wish" and "Concrete Bubble"

Blake and **Generator** front man **Rob Daiker** flew to **Vancouver, B.C.** to visit "The Armory", **Bruce Fairbairn's** studio, to discuss mastering the **Epic Generator** record. **Fairbairn** produced the first and third **Dan Reed Network** albums for **PolyGram**. **Sakamoto** and **Generator** drummer **Dan Pred** were members of the **Dan Reed Network**.

"**Bruce** was just finishing up **Yes...boy**, do those guys look old," says **Blake**.

Generator is managed by **Contraband Mgt.** in **Seattle** and includes **Garth Parker** on guitar and **Caleb Spiegel** on bass.

Generator will play the **KUFO** stage at the **Rose Festival**, **Thursday, June 10th**.

The **Thayer** brothers get a big business break...

As a condition of **Generator's** **Epic** deal, **Eon Records**, who recorded the **Generator** album for release on their indie label will be "compensated for expenses".

Eon's imprint will also be included on the **Epic** album.

Eon Records is owned by former **Black'n Blue** guitarist, now **Kiss** production assistant, **Tommy Thayer**, and his aspiring musician brother, **John**.



Dan Pred of Generator.

photo Buko

"Born out of the early 90's **Riot Grrl** movement, the **Portand** hatched, **Olympia**-based trio presses stridently personal odes to breakup and empowerment."

The interview caught **S-K** just back from **Europe** and a press tour that included no live gigs and, apparently, a whole lot of "blah blah"-"woof, woof"...

S-K guitarist/vocalist **Carrie Brownstein** says, "It's difficult to talk about your art and

music and not be doing it. Our music became separate from who we are. Talking about your music for two weeks makes it very abstract."

"It was detrimental."

While **Brownstein**, guitarist **Corin Tucker** and drummer **Janet Weiss** talked rock star talk overseas their **Kill Rock Stars** album, "**The Hot Rock**", percolated on **Billboard's** **Heatseekers** Chart, last appearing at #47 (4/17/99) after 6 weeks on that chart.

Can't say "chart" without mentioning **Everclear**

EC's "**So Much For The Afterglow**" on **Capitol** is #119 (5/1/99) after 80 weeks on **Billboard's** **Top 200** albums.

The old story.

Deserving band gets big break about the time the members have had it...

Sony Entertainment Group picked **17 Reasons Why** as the **Grand Prize Winner** in the **Sony** world wide web **Battle Of The Bands**, the champ of which gets 4 **Sony** mini-disc recorders and the chance to record a three song demo for further recording contract consideration.

The **Sony** demo contract is exclusive, requiring **17 Reasons Why** to waive their right to sign with any other label for a period of up to 4 months.

The band's guitarist of over two years won't be doing the deal. **Kirk Nebel** has decided to leave the band to "explore new musical styles, possibly in **L.A.**"

Kirk will be replaced by **Greg Windell**

Eon has not managed to release an album yet, after well over a year of street level propaganda on projects by **Dan Reed**, **Generator** and **Jeff Labansky**.

"We had difficulty dealing with them," says **Blake**. of **Eon**.

"With **Tommy** so busy with **Kiss** and **John** not knowing anything about the music business, all they could do was hire 'consultants'..."

Is **Sleater-Kinney** the most exciting band in all of rock'n'roll?

That's the question **Pulse!** asks in **Todd Inoue's** cover plugged story in the **April** issue.. **Pulse!** is the national 4 color slick free magazine distributed through **Tower Records**, one of the nations largest retailers.

Promotional support at retail.

D TURNTABLES

BY BUCK MUNGER

from Ivan's Wish. The Sony demo will be done at Whitehorse studios in June.

The new 17RW lineup appears at the Aladdin Theater, Friday May 21st, and on the Rose Festival main stage Friday, June 11th.

The heavy bombing continues in the Digital Audio Propaganda War.

Warner Brothers twisted **Tom Petty**'s arm to remove his single, "Free Girl Now" from the highly promoted posting on the **MP3.com** web site, March 1st.

"Free Girl Now" was off the **MP3.com** Web site within 48 hours.

Ooops.

April 13th, Petty appeared on the **David Letterman** Show and Dave asked him what had happened.

"Warner Bros. gave me a casual elbow in the ribs to say, 'Maybe you shouldn't do this Tom.'"

In a related story in *Entertainment Week* (4/30) A spokesman for Warner Bros. Records denied getting tough and claimed it was Petty's decision to pull the song and says WB "did not instruct, cajole, or demand that Tom remove that track."

Tom's people refused comment in the EW story.

In the barely two days "Free Girl Now" was on the **MP3.com** web site, over 150,000 people downloaded it.

Did all the furor help or hurt the record?

"*Echo*", Tom and the Heartbreakers WB album containing "Free Girl Now" debuted on *Billboard's* Top 200 at #10 with a bullet in the first week of release.

MP3.com took another shot in the credibility breadbasket when they announced that Alanis Morissette's next tour would be sponsored by **MP3.com**, with downloaded music from the tour available in the MP3 format.

A cover story in *Billboard's* May 1st issue entitled "Labels, Artists Clash Over MP3" made the relationship between the MP3 label

and Alanis sound intimate and permanent. "as part of the deal, the Maverick artist is expected to receive an undetermined financial stake in **MP3.com**, according to several sources."

"Ownership", say sources...

Before the ink was dry on that BB story Morissette released a statement saying **MP3.com** would indeed be sponsoring her tour but as far as posting her music, in any form, live or otherwise, forget about it...

Morissette's label Maverick is a joint-venture partner of Warner Bros. Records.

WB-2, MP3-0.

Christopher Jones, writing in *Wired News* characterized the Alanis action as "another near miss for **MP3.com**, which has tried to get the recording industry to throw it a bone by releasing a major artist's song in the MP3 format."



The Wrong Button at Kow Theater.

photo David Ackerman

Portland's MP3 guru, **Dennis Mudd**, gets a whole haunch...

MusicMatch, "makers of the world's number one selling MP3 software program, and **Thomson Multimedia**, co-developer of the MP3 digital compression format and worldwide manufacturer and marketer of RCA and Thomson brand consumer electronics products, today (4/28) announced

they will form a strategic alliance to further develop the MP3 standard for digital music."

"Upon closing, Thomson will have a 20% equity share in **Music Match**."

"Thomson Multimedia ranks 1st in the U.S. and 4th in Europe in sales of consumer electronics products. Thomson also markets under the popular **GE**, **Proscan**, **Telefunken** and **SABA** brands in Europe and is the world's largest supplier of large color TV picture tubes."

"Thomson co-developed the MP3 compression format with the **Fraunhofer Institute** and acts as the licensing administrator for **Fraunhofer MP3** intellectual property."

MusicMatch Inc has 32 employees and sales

approaching \$1 million per month. The **MusicMatch** web site (

is one of the world's 50 most popular music web sites and contains a collection of downloadable music from "independent" artists including local acts **Craig Carothers** and **Here Comes Everybody**.

MusicMatch headquarters are in San Diego and CEO **Dennis Mudd** lives in Camas, Washington. Dennis is familiar to members of the Portland music community through his recent series of MP3 seminars in the **Two Louies** studios.

North By Northwest will be all over the MP3 thang...

NxNW runs September 30th through October 2nd at the **Embassy Suites** downtown. (See Letters)

This year's panel focus places new emphasis on the "impact of new media", as in the Internet. Scheduled for discussion are, "Compression and Digital Delivery", "Piracy Or Promotion: How does MP3 Impact Record Sales?", "Leading Others To Your Music on the Internet" and sure to be the best attended, "Finding Income On The Internet."

Deadline for bands interested in show-

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!
- Cheap CD and Cassette Dupes- Any quantity!
- Quick CD Copies! • New Digital Mastering Studios
- Cheap DAT, Cassette, & CDR blank media prices!
- Everything for recording under one roof for Musicians!

SuperDigital™

~ The Recording Store

**FUN NEW STORE AT NW 19TH & KEARNEY
CYBER GEEKS: WWW.SUPERDIGITAL.COM 228-2222**

Tina & Marie Band



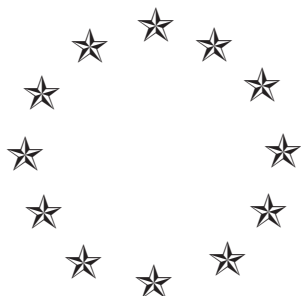
**SEE US
May 14-15th,
@ Dr. Feelgoods
CD "Namaste"
available at Music
Millennium and
Locals Only.
For bookings call
736-1257
or 230-1869**

PIPE DREAMS



<http://www.users.uswest.net/~bvpl>

FOR BOOKINGS CALL 505-5056



**American Coin Machine
Sega, Pinballs, Video
Automatic Products
Dixie - Narco
Used Games**

700 SE Clay

233-7000

QUARTERLY OREGON LABEL GUIDE

Continued from page 11

Medicine Hat, Neros Rome, Rhino Humpers, Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.

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

Eurock Records

P.O. Box 13718
Portland, OR 97213
(503) 281-0247
Fax: 281-0247

Email: apatters@teleport.com

Owner: Archie Patterson

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

Preferred submission formats: Cassettes.

Kinds of deals usually offered: CDs.

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

Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212
(503) 287-8045

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

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

Owner: Jan Celt

Producer: Jan Celt

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

Preferred submission formats: Demo cassettes.

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

Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud

Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thera Memory. **Other services offered:** producer services and bands wishing to make their own releases.

Distribution: City Hall, Twin Brook

Grining Idiot

P.O. Box 10634
Eugene, OR 97440
(541) 485-2236
Fax: (541) 344-7242

Owners: Raenie Kane & Colleen Baxter

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

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

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

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

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

IMP Records

P.O. Box 34
Portland, OR 97207
Owner: John Flaming
Types of music released: Punk rock.

Kind of deals usually offered: Singles.

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

Jus Family Records

2718 S. W. Kelly Ave. Suite 316
Portland, OR 97201
(800) 757-1851
Fax: (503) 284-1755

Owners: Terrance Scott, Bosco Kawte

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

Preferred submission Formats: cassettes

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

Lazy Bones Records

9594 First Ave. N.E. Suite 230
Seattle, WA 98115-2012

(206) 820-6632

Fax: (206) 821-5720

Owner: Scott Shorr

Producers: negotiable

Types of music released:

Everything but Country.

Preferred Submissions: CD's & cassettes.

Kind of Deals usually offered:

Full length CD.

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

Distribution: ILS (Mercury),
Burnside Distribution.

**Lucky Records/Macman Music,
Inc.**

10 N.W. 6th Avenue

Portland, OR 97209

(503) 248-1988

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

Producers: Project by project.

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

Artist Roster: Dazz Band, Vail
Johnson, Curtis Salgado & Terry
Robb. NuVision/Darkhorse:

Dennis Springer, U-Krew, Sequel,
Dan Reed Network. MacMan:

Shock.

Distribution: Independent.

National Dust Records

P.O.Box 2454

Portland, OR 97208

(503) 903-0625

Contact: Shan

Producer: the bands choice.

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

Preferred submission formats:
tapes/records.

Kind of deals usually offered: % of
product pressed.

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

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

Rainforest Records

1122 S.E. Ankeny St.

Portland, OR 97214-1324

(503) 238-9667

Fax: (503) 238-9814

Email: RainRecs@aol.com

Owner: Ray Woods.

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

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

Preferred submission formats:

We no longer respond to
unsolicited demos.

Kind of deals usually offered:

Varies; Singles, albums, recording,
production and national/int'l
distribution.

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

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

Space Age Bachelor Pad

P.O. Box 10494

Eugene, OR 97440

(541) 343-5962

Fax: (541) 344-9919

Email: libes@bitech.com

Owner: Stephen Perry.

Producers: Stephen Perry.

Contact: Howard Libes: 541-343-
5962

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

Kind of Deals usually offered:

Depends on artist.

Preferred Submissions format:
CD, Tape.

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

Distribution: N.A.I.L.

Schizophonic Records

17 S.E. 3rd Avenue Suite 501

Portland, Oregon 97214

(503) 736-3261

Fax: (503) 736-3264

Owner: Mike Jones

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

Types of music released: Many.

Preferred submission formats:
Cassette, DAT.

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

Artist roster: (current) Vehicle,
Jackson Pollack 5ive, Carmina

Continued on page 16

**Make your recording dreams
a reality at the NEW!**

WALTER MIDI studio



up to 32 tracks digital

16 track analog

Steinway, Hammond,

Rhodes, & 16 other keyboards



761-0964

MUSIC MILLENNIUM



NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32rd & E Burnside
231-8926



RIFFS GUITAR SHOP

WHERE LEGENDS BEGIN

16353 SE DIVISION #124

PORTLAND, OR 97236

503-760-3339

FAX 503-760-2844

ON SITE AUDIO

We Bring the Studio TO YOU!

2 Track DAT

8 Track ADAT

Live Recording

Choirs & Orchestras

Live Ensembles / Bands / Concerts

Books on Tape / Seminars

Sound for TV Production

(503) 675-1670

**ON SITE
AUDIO**



A Diamond "Z" Corp

Diamond "Z" Records Inc. Since 1987

QUARTERLY OREGON LABEL GUIDE

Continued from page 15

Piranha, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Arcweld, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk, The Diggs.

Distribution: N.A.I.L.

Tim/Kerr Records

P.O. Box 42423
Portland, OR 97242
(503) 236-0013
Fax: (503) 233-1056
Email: tkrec@teleport.com

Owners: Tim Kerr, Thor Lindsay

Producers: It's up to the band.

Preferred submission format: Cassettes.

Kinds of deals usually offered: Designed to fit artists.

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

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

Ten Ton Records

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

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

Submission format: cassette.

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

Tombstone Records

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

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!! Mostly original garage and psychedelic, raw rock 'n' roll.

Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DAT cassette or high-quality cassette.

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

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

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

Undercover, inc.

P.O. Box 14561
Portland, OR 97293
(503) 230-7728
Fax: 503-239-6558

Email: Mnkysine@aol.com

Owners: JJ Gonson, S. Donald Gonson, David Christopher.

Producers: varies.

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

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

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

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

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

SHOWCASE MUSIC & SOUND, INC.

Since 1977

231-7027

3401 SE HAWTHORNE

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

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

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

SHOWCASE

RENTALS 3401 SE HAWTHORNE • 231.7027

FINANCING AVAILABLE



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

LL

Frisco Disco

Continued from page 6

KILL, DEAD, DEATH etc, etc, were prevalent with one song containing 53 references to BLEEDING and 27 references to SWORDS, KNIVES, BLADES, thus explaining where all the blood came from. Most all of the songs had MEDIEVAL DUNGEONS AND DRAGONS themes, SADOMASOCHISTIC- ALL WOMEN ARE EVIL BITCHES themes, ARMEGGDON-LIKE RETRIBUTION SCENARIOS UNLEASHED. I'M A PRODUCT OF A SOCIETY THAT DEHUMANIZED ME, SO I'M GOING POSTAL themes, and the ever popular SATAN, I 'M HEARING VOICES AGAIN-IS THAT YOU OR THE CRYSTAL METH? theme and all the tedious variations including "I AM SATAN", "MY EX-GIRLFRIEND IS SATAN", "MY DOG IS SATAN - AND HE TALKS TO ME", "SATAN, I WORSHIP YOU BY KILLING FAGS", I WORSHIP MY DOG, and lastly "THE VOICES SAY MY DOG IS A SATANIC LESBO TOO. I'M GOING TO CARVE THE BITCH UP AND HAVE SEX WITH HER CORPSE THEN EAT IT WHEN THE CRYSTAL METH WEARS OFF". Okay, I'm exaggerating a bit but the point remains, with every band in the genre trying to out-do their predecessors endless reoccurring imagery of violent apocalyptic pestilence, it really is CULTURAL POLLUTION of the worst kind. It's hard not to think of the world as a crumbling decaying wasteland when you're bombarded with words, images and sounds of humanity at it's lowest point.

I'm not suggesting we all start listening to tapiooca christian rock. Record's with every song about how powerful GOD is, and the ultimate grooviness of JESUS are even more inherently banal than record's with every song about how powerful SATAN is, and the ultimate grooviness of being EVIL. Just as solitude and loneliness are twin horns of the same dilemma, I am a contradiction to even myself. FORTUNATELY, I do my introspection on paper, not with my fists, guns, or weapons of mass destruction. I don't have answers so I keep asking questions.

LL

LEGAL EASE

Continued from page 7

that "firm album" if that "firm album" had in fact been made. There are other formulae which are also used sometimes, but the two formulae mentioned above are the ones most commonly used in connection with so-called "firm albums."

"CONTRACT PERIODS"

As already mentioned, most recording contracts today are structured in terms of how many albums the artist will be obligated to record for the label. Even so, for the reasons mentioned below, such contracts do not abandon the use of time frames.

Most current recording contracts are based on the concept of so-called "Contract Periods." Each "Contract Period" begins a certain number of days or months after the release of the release of the last record done in the prior Contract Period. Once the Contract Period begins, the recording process must begin within a certain period of time, then the masters must be delivered to the label in another specified period of time, and then the record must be commercially released within a cer-

instead of requiring that a certain number of albums will be recorded in each year, as used to be the case, most contracts today provide that a certain number of albums (usually one or two) will be recorded in each "Contract Period."

At the end of the "Initial Contract Period," the record company may choose to exercise its option to move on to the next Contract Period, in which case the artist will then be obligated to record the number of albums specified in the recording contract for that next Contract Period.

This cycle will then repeat itself from one Contract Period to the next, for as many Contract Periods as are allowed by the recording contract, assuming of course that the record company continues to exercise its options to move from one Contract Period to the next.

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 also co-authored a chapter in the new edition of The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Pub-

"The typical recording contract today obligates the band to record a specified number of albums. This is a one-way street, though, because the record company will customarily have the right to ultimately decide unilaterally the total number of albums the band will eventually be permitted to actually record."

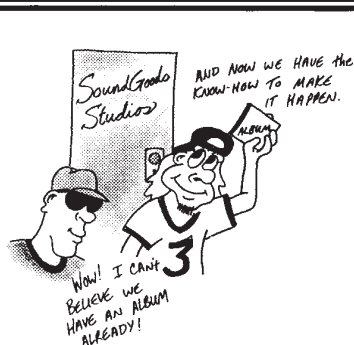
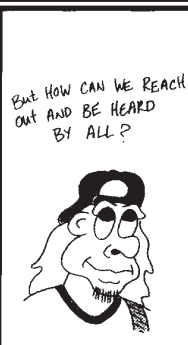
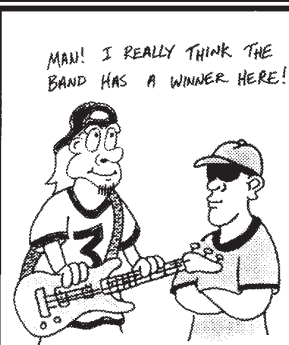
tain period of time from when the masters were delivered.

Recording contracts typically proceed for a series of consecutive "Option Periods" or "Contract Periods," during each of which the artist will be required to record a certain number of albums. So,

lishing (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



Sound Goods

CD/Studio Album Packages
CD Duplication
Hourly & Blocked Studio Rates

20 hours
100 CD's
\$999

FULL ALBUM PRODUCTION

(503) 690-6864

Saturday, May 1st

Candlelight Café & Bar: Ettouffee
La Luna: Rock for Refugees- Pedro
Luz/Thrillbilly/Blyss/Camaro
Hair
LaurelThirst Public
House: Jackstraw/ Government
Bird
The Rabbit Hole: Lisa Miller
1201 Lounge: Bingo!

Sunday, May 2nd

Ash Street Saloon: Lew Jones
Band

Monday, May 3rd

White Eagle: Lisa Miller & The
Trailer Park Honeys

Tuesday, May 4th

Candlelight Café & Bar: Big
Monti

Wednesday, May 5th

Candlelight Café & Bar: Terry
Robb
LaurelThirst Public House: Amy
Annelle/Corrina Repp
The Rabbit Hole: Pete Krebs

Thursday, May 6th

Mt. Tabor Acoustic Room:
Kimberli Ransom/Karen Capaldi/
Ann Weiss
Mt. Tabor Theater Pub: Sauce
Unlimited/Stranger Neighbor

Friday, May 7th

Arnada Café: Nymph 9/Simcoe
Express/Primer Gray Polliwog
Berbatis Pan: Satan's Pilgrims/Big
Yeah!/The Dickel Brothers
Cobalt Lounge: Hot Rod
Lunatics/ Joshua James & the
Runaway Train
Crystal Ballroom: Bo Diddley
Roseland Grill: Tony Furtado/
Floodplain Gang/Ashleigh Flynn
St. Johns Pub: John Fahey

Saturday, May 8th

Ash Street Saloon: Trick Ponies/
Dizzy Fish
Arnada Café: Mel/See Jane Run

LIVE MAY MUSIC

LaurelThirst Public House: Pete
Krebs/Jackstraw
Tonic Lounge: Bingo!/ 44 Long/
Warren Pash

Sunday, May 9th

Mt. Tabor Theater Pub: Benefit
for Old Town Clinic- Love Lode/
Emerge/Noyz

Monday, May 10th

White Eagle: Lisa Miller & Trailer
Park Honeys

Tuesday, May 11th

Ash Street Saloon: Flatland
Candlelight Café & Bar: Big
Monti

Wednesday, May 12th

The Rabbit Hole: Pete Krebs
Roseland Grill: Cool Nutz B-Day
Party/Maniac Lok CD Release

Thursday, May 13th

Bar of the Gods: Kaitlyn ni
Donovan & Chad Crouch
Candlelight Café : Terry Robb
Snake & Weasel: Warren Pash/
Nicole Campbell

Friday, May 14th

Crystal Ballroom: Kerosene
Dream/Jerry Joseph & Jack
Mormons/Fat Paw
1201 Lounge: Tim Easton/
Gossamer Wings

Saturday, May 15th

Arnada Café: Supervillan, Prole
Ash Street Saloon: Hanuman Trio
w/Scot Wisecroft & Tough

Mamma
Tonic Lounge: Gasoline Kings/
Superknot

Monday, May 17th

LaurelThirst Public House:
Songwriter Showcase- Carlton/
Billy Kennedy

Tuesday, May 18th

Candlelight Café & Bar: Big
Monti

Wednesday, May 19th

Candlelight Café & Bar: Terry
Robb
The Rabbit Hole: Pete Krebs

Thursday, May 20th

Berbatis Pan: Benefit for Oregon
Wildlife-Little Sue/Casey Neil
Trio/Chutzpah!
Crystal Ballroom: Link Wray/
Flapjacks
Roseland Theater: Benefit Hands
on Portland-Pepe & Bottle
Blondes/ Jamey Hampton

Friday, May 21st

Roseland Theater: Wilco
Tonic Lounge: Baseboard
Heaters/ Lael Alderman

Saturday, May 22nd

Arnada Café: Tripleswift/ The
Gasoline Kings
Cobalt Lounge: Warren Pash/Lael
Alderman
Mt. Tabor Theater Pub: Stephanie
Schneiderman Band/Dragonflies/
Watsonville Patio

The Rabbit Hole: Fez Fatale
Roseland Theater: H.R. of Bad
Brains/Hungry Mob/Signified
Monkey

Sunday, May 23rd

Berbatis Pan: 80's Blowout- Colin
Hay/Tommy Tutone/Rozz
Rezabeck Band
Roseland Theater: Vanilla Ice

Monday, May 24th

LaurelThirst Public House:
Songwriters Showcase-Billy
Kennedy

Tuesday, May 25th

Candlelight Café & Bar: Big Monti

Wednesday, May 26th

Candlelight Café & Bar: Terry Robb

Thursday, May 27th

Bar of The Gods: Nancy Hess
Crystal Ballroom: Sunny Day
Real Estate

Friday, May 28th

Arnada Café: John Thayer Band/
Chunk
Berbatis Pan: Jonathan Richman/
1201 Lounge: Pirate Jenny

Saturday, May 29th

Mt. Tabor Theater Pub: Jesus Presley/
Linda Hornbuckle
Ohm: Karling Abbeygate/
Burgundy
Tonic Lounge: Sauce Unlimited/
Soular
1201 Lounge: Baseboard Heaters

Sunday, May 30th

Berbatis Pan: Treefrogs/
Crackpots (Reunion Show)

The New Release on Sideburn Records

44 Long "Inside the Horse's Head"

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



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

HAVE MERCY!

KOSOVO REFUGEE BENEFIT

All Proceeds to American Red Cross
Saturday May 22nd 7pm-11pm

Pete Krebs . Richmond Fontaine . Bingo
Billy Kennedy. Harebrained. Bill Bloomer
FULL SAIL ALE . FOOD
ARTICHOKE BACKSTAGE 3130 S.E. HAWTHORNE BLVD.

***10 minimum donation**
(At door only)

Donation Station At Artichoke Music
From 10 am to 6 pm day of event

Local Recording artists-bring your CDs!
Half of selling price goes to The American Red Cross

Special Limited Edition Signed Poster by
Gary Houston available for \$10

For more info call (503) 760-3928

DRUM SHOP

OF PORTLAND

SINCE 1958

SALES

Drumsets, Cymbals,
Hardware,
Accessories, World
Percussion, Books,
Videos & CDs

Now Featuring:
Allegra Master Craft
Custom Maple
Drumsets.
The new choice of
Portland's
Professional
Drummers!

REPAIRS

A Complete
Repair Facility.
small & large repairs

Overhauls
Recovering
Bearing Edges
Complete
Refurbishing

RENTALS

All types of drums
and percussion for
Professional, Studio
or Student use

Drumsets
Congas & Bongos
Hand Percussion
Timpani
Sound Shields
& More

EDUCATION

Private Instruction
for all levels

Group Conga Classes
for Beginning &
Intermediate Players

Clinics presented
by Professional
Drummers

Call for upcoming
schedule!

DRUM SHOP • (503) 771-7789 • 5603 SE Woodstock Blvd., Portland, OR 97206

AS THE WORLD TURNTABLES



THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 13

casing is June 25th. Applications may be obtained by calling 512/467-7979. Approximately 300 bands will appear during the three night Music Festival.

And speaking of Austin, Texas.

A piece entitled "Never Start a Trio With a Married Couple and 55 Other Things Every Band Should Know" ran in the Austin American-Statesman within days after South By Southwest.

Written by Michael Corcoran and Robert Wilonsky, here are TL's pick of the Best 20 pieces of career advice.

1. Your manager's not helping you. Fire him or her.
2. Never play longer than 45 minutes. Even great bands get boring after 10 songs.
3. Before you sign a record deal, look up the word "recoupable" in the dictionary.

4. No one cares whom you've opened for.

5. If your band has gone through more than four bass players, it's time to break up.

6. When you talk on stage, you are never funny.

7. Never enter a "battle of the bands" contest. If you do, you're already a loser.

8. It's not a "showcase." It's a gig that doesn't pay.

9. No one cares that you have a Web site.

10. Getting a tattoo is like sewing platform shoes to your feet.

11. Don't hire a publicist.

12. Never play restaurants unless you're a jazz

band.

13. If you use a smoke machine, your music sucks. Ditto a light show.

14. Remember, if blues guitars solos are difficult, why can so many 16-year-olds play them?

15. If you ever take a bad publicity photo, destroy it.

16. Cut your hair, but do not shave your head.

17. Pierce your nose, but not your eyebrow.

18. Do not wear shorts on stage. Or a suit. Or a hat.

19. Three things that are never coming back: gongs, headbands and playing slide guitar with a beer bottle.

20. If you've played (NxNW) every year since its inception, keep it to yourself. You ~~wouldn't~~ your high school yearbook to point out that

October, 1981

TL Passes on Drug Money



Two Louies advertising rep Ford T. Pearson holds up a refund check for \$220 for the Northwest Connection, a former Two Louies advertiser.

Northwest Connection's half page ad for "safe, legal, effective Crosstaps, Black Beauties, Pink Hearts and Gators" was deemed "inappropriate" by the Two Louies "advertising counsel." (The editor's grandmother)

Pearson, who took the ad and two months payment in advance, said, "I only accepted it because it said 'safe' and 'legal' and had a street address."

DIGITAL RECORDING

<http://www.nomovingparts.com>



Up to 32 Tracks Digital
Hard Drive
Non-linear Editing

Tracking, Mastering, CD Writing,
Editing, Post-Production, MIDI
Audio Restoration, Soundtracks

**Rates from \$25 an hour
Block Rates available**

Comfortable space, Professional Mics, Tube Equipment

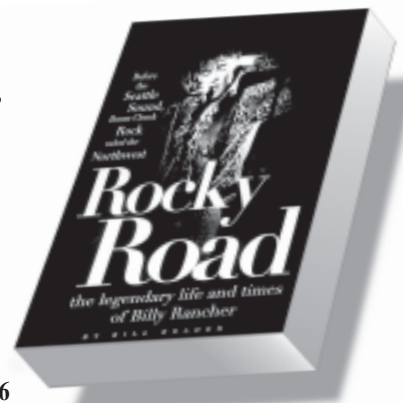
503-234-6410

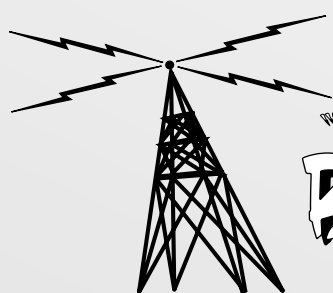
REASONABLE RATES

Billy.
The book.

Please send \$12.00
plus \$2.00 to cover
postage costs, to:

No Fate Publishing
3800A Bridgeport Way W.
Suite 492
University Place, WA 98466





THE CHURCH OF NORTHWEST MUSIC

Wreckless Make
Baker's Dozen
KBOO
90.7 FM

WEDNESDAY 10:30-MID.

92.7 FM Columbia Gorge

100.7 FM Corvallis/Albany

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

- | | | | | |
|----|----|-----------------------|------------------------|--------------------------------|
| 3 | 1 | FERNANDO | Cravedog CD | Old Man Motel |
| 6 | 2 | 4 HR. RAMONA | Yeah, It's Rock CD | Pharmacy Park |
| 4 | 3 | T GREER | Page Music CD | T Greer |
| 6 | 3 | VARIOUS | Nilla CatCD | Whiskers and Hinds |
| 5 | 4 | LARRY YES | Yes Enterprises CD | Larry Yes |
| • | 4 | VARIOUS | Kill Rock StarsCD | Drinking from Puddles |
| 7 | 5 | 44 LONG | Sideburn CD | Inside the Horse's Head |
| 8 | 5 | GRAVELPIT | Rockadelic Records CD | Snow Globe |
| • | 6 | IMOGENE | Imogene CD | Underdub |
| 7 | 6 | JEFF LANDON | Hush CD | Slowness |
| 5 | 6 | THE VIBRASONICS | Ultrasonics CD | Tiki Torch Cocktail |
| 13 | 7 | MEL | Mel CD | Tantric |
| • | 7 | SMOKELAHOMA | Bands We LikeCD | And In This Corner... |
| 8 | 7 | STEPHEN SPYRIT | Fireborn CD | Love Poems For The Millenium |
| 11 | 8 | WARTIME CHOCOLATE | CA | Wartime Chocolate |
| • | 8 | THE STATE FLOWERS | State Flowers CD | The State Flowers |
| 9 | 8 | ROLLERBALL | Jalody Grotto 7" | Late for Corn |
| • | 9 | X GIRL | ParCD | Kero Kero Kero |
| • | 9 | DANIAL CROMMIE | New WeaveCD | When Wendy was Walter |
| • | 10 | PIRATE JENNY | Pirate Jenny CD | Once Upon a Lion |
| 11 | 10 | ROLLERBALL | Pacific Wonderland 12" | We Owned Lions |
| • | 11 | MONKEY TO THE MONSTER | DemoCD | Monkey to the Monster |
| • | 12 | NICOLE CAMPBELL | Demo CD | Live on the Church of NW Music |
| • | 13 | THE HEAVY BROTHERS | Big Sweaty CD | Got it Covered |

TOP TRACKS

- | | | | | |
|---|---|-------------------|--------------------|----------------|
| 5 | 1 | FERNANDO | Cravedog CD | Jesus |
| • | 2 | 4 HR. RAMONA | Yeah, It's Rock CD | Wounded Knee |
| 5 | 3 | T GREER | Page Music CD | I Gotta Buzz |
| • | 4 | WARTIME CHOCOLATE | CA | Clay More Grey |
| • | 5 | LARRY YES | Yes Enterprises CD | What do I Want |

LIVE OFFERINGS AT THE CHURCH

Wednesday, May 5th ----- The American Girls - Live!
 Wednesday, May 12th ----- Kerosene Dream - Live!
 Wednesday, May 19th ----- T Greer - Live!
 Wednesday, May 26th ----- Mary Kadderly - Live!
 Wednesday, June 2nd ----- Rollerball - Live!

SATYRICON

**125 NW 6TH
IN OLDTOWN**

*Portland's
Best
Live
Music*

243-2380

MT. Labor

4811 SE Hawthorne 238-1646

THEATER

Friday April 7th

Sensory Circus

Saturday April 8th

Love Lode, Emerge, Noyz

Friday April 9th

Atom Sane, Grace, DR 2000, Mobius

Saturday April 15th

Blue Heads, Dead Red Head, 900 Indians

Friday April 21st

Buds of May

Saturday April 22nd

Stephanie Schneiderman Band,

Dragonflies, Watsonville Patio

Friday April 28th

Captain Tractor

Saturday April 29th

Jesus Presley, Linda Hornbuckle

ACOUSTIC ROOM

Thursday April 6th

Kimberli Ransom, Karen Capaldi, Ann Weiss

Friday April 7th

Eric (Big E) Schweiterman,

Jeff Rosenberg, Keith Bock

Saturday April 8th

Matt Zekala, Sean O'Brien

Friday April 14th

Petal, Chris MacDougal

Saturday April 15th

Chunk unplugged

Friday April 21st

Jeffrey Allen

Saturday April 22nd

Lipkind-Moore-Thompson

Saturday April 29th

Steve Smith

LETTERS

Continued from page 10

band called El Kabong and thought "Yogi and El Kabong? Is it some new trend to name your band after Hannah Barbera cartoon characters?" Who knew?

Saturday night I decided to cross Town Lake and go up South Congress where there is a little strip of clubs, antique shops and galleries. Looking back across the bridge to downtown Austin, I noticed the Capital building was lighting up the Austin skyline. I entered a small club to look up Anny Celsi and Annyland. Anny is a famous Portlander who is looks and sounds better than ever. Her original compositions are unique and her love of music is what comes across when you see her leading the band as the rhythm guitar player and singer. Anny gave me a copy of her cd "She Walks In" and confided to me that she has been working on a musical. She's thinking of producing it in Portland. Wouldn't we be the lucky ones? My heart felt pursuit was to eat great food and I found it at Iron Works for BBQ and Las Manitas Cafe for Megas, which is scrambled eggs and veggies served with flour tortillas. Mmmmmm! The Sunday softball game that traditionally closes the festival was the BBQ topper. It was catered by The Salt Lick and they served traditional Texas BBQ rub on chicken and ribs, with Texas BBQ sauce served on the side. Sunday turned out to be the most beautiful day of the festival weather-wise and after a plate full of BBQ, I jumped into my rental and drove to Fort Worth to stay with my Sister-in-law and her family and watch the Academy Awards. I returned Monday morning from Dallas/Fort Worth airport and sat next to a lady from Alabama who had never been to Oregon. She looked out the window and was wildly impressed with the volcanos and how beautiful and panoramic Oregon is. I agreed.

By: rrh

LL

Inter NetWorking

Continued from page 8

site. The new "fat" Yahoo! site will push broadband content from broadcast.com, including music and special event programming. Major labels are expected to team with Yahoo more frequently in the future for exclusive promotions aimed at both broadband and slow modem connections.

Leading Web portal Lycos has also entered the Internet radio business. This global music service features five music channels at launch, including adult contemporary, modern rock, country, smooth jazz, and hip-hop. The service, which is produced in cooperation with Westwind Media, will soon expand to about 20 channels within the coming months. Unlike other Web radio services, Lycos Radio allows users to rewind and replay selections if they join a song in progress. The top replayed tracks on the April 26 debut of the service were matchbox 20's "The Real World," Sarah McLachlan's "Building A Mystery," Whitney Houston & Mariah Carey's "When You Believe," and Silverchair's "Anthem For The Year 2000," according to a Lycos spokesman. DJs read daily news headlines and take E-mail song requests, which the service claims it will play promptly. Another feature that is likely to be popular among consumers is the built-in MP3 search engine, which allows users to easily seek and find downloadable songs. High-bandwidth users can also receive a simultaneous video stream to accompany the audio.

The emergence of these two sites, given their wide reach may very quickly exceed the reach of current popular Internet broadcasters. Other major players including America Online and Excite are expected to make announcements of their entry into the Webcast arena in the near future.

We welcome your comments and suggestions. If there are areas of interest you would like to see covered in this column, or if you have suggestions

Two Louies

Established 1979

Publisher
James E. Crummy

Editor
Buck Munger

Director of Photography
Buko

Writers
Marc Baker
Buko
S.P. Clarke
Susan Connell
Cybele
Bart Day
Bud Palmer
Marianne Steiner

Photographers
David Ackerman
Buko
Christine Frederica
Gustavo Rapaport

Layout & Graphics
Buko

Printer
Oregon Lithoprint

Two Louies Magazine
2745 NE 34th
Portland, OR 97212
(503) 284-5931
FAX: (503) 335-3633

Email addresses:
Editor: TwoLouie@aol.com
Layout: buko@teleport.com

© 1998 by Two Louies Magazine. May not be reproduced in any form without the expressed written consent of the publisher. Two Louies is available by subscription. Send \$35.00 for one year, postpaid to:

2745 NE 34th
Portland, OR 97212

Uncle Joe's GUITAR SHOP

15480-B SE 82nd Drive
Clackamas, OR 97015

Used Guitars & Amps

Electronic Repairs & Custom Modifications
Factory Authorized Service for all major brands
Used Equipment including vintage tube amps.
Large Tube Inventory



Joe Casimir
557-4668
Fax 557-4670

MTS



INNER SOUND

Pro Audio Repair
since 1978

Factory Authorized Service:

Alesis Denon Fender Fostex Korg Marshall
Peavey Roland Sony Tascam Yamaha
and most other brands

1818 SE Division Street • Portland • OR 97202 • 503-238-1955 • email: inner@teleport.com

FREE

MUSICIANS CLASSIFIEDS

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

VOCALIST to do studio work. Rush, Dream Theater. Progressive music preferred. Call: Martin 665-9140

Alt. band PAWN seeks keyboard/synth/FX-sampler person Call: Kory at 628-7243 or Cameron at 643-0742

Drummer wanted for original band. Sugar, Pogues, Poster Children, Wonder Stuff, Superchunk Call: John 233-0686

Band seeks drummer and keyboardist. Rock, Funk, Blues & Jazz. Call: Matt 245-3593

Multi-inst bass player available. Sings. Will travel. Call Gene at 240-8222

Seeking aggressive drummer for working, all original hard rock band. Must be willing to do what it takes. Call Rob at 232-2157

Experienced violin teacher. Classically trained in Romania
All personalities. Affordable Call Stefana at 646-3978

Female vocalist/inst wanted for duo or trio. Call Gary at 231-8471

Alto sax player influenced by Bird, Bach interested in playing in duets. Classical or jazz. Call Jack at 469-9209

Country guitarist/fiddler looking to play with groups or for fun. Call Bob at 238-7955

Drum lessons. All ages, all styles. First lesson free! call Daryl at 692-8186

Seeking female singer to work on original songs. Songwriter with studio. No instant fame. Call Pete at 359-0928

Heavy metal band CHRONIC seeks drummer. Have gigs, we just

need you. All original. Call Chris at 349-0714

Guitarist/vocalist available to join/form band. Cover/original is OK. Eagles, Stevie Ray, The Who Call Greg at 645-6797

Drummer wants serious hobby band. original alt rock or hip hop/dance styles. Rehearsal space provided Call Jeannine t 281-3518

Percussionist needed to accompany Japanese guitarist. Fusion, knowledge of Flamenco rhythms. Call Toshi at 297-5358

Bass player looking for something interesting Call Jerry at 704-1312

Drummer (29) and singer(35) need bass player and guitarist for original music. Call Deanbag at 541/860-5962

HEY BUKO! FIND DAN DRAGON 358-7937 FROM LAST MONTH AND LEAVE HIM IN AS WELL

Wanted Alive!
4-string bass player & basic drummer for original rock-from hard drivin' to ballads. Chicks are cool. Call: 236-3733

Singer/lyricist seeking queer friendly musicians for original, alternative, extremely moody, trance-dance soul grooves. No country or jazz or hard drugs. Call: 233-7921 Be you.

Drummer wanting to start an ARTIST FORM of FREE MUSIC, SOUND JAZZ, WORD JAZZ, SOUND SCULPTURE<NON-TRADITIONAL TRANSCENDENTAL. Call: 241-7908
Randall_platt@Hotmail.com

Musicians Wanted for summer gig. Drums/Bass/Keys/Guitar. Must have own equipment, experience preferred. Covers/a few originals. Compensation. Call: Ryan 402-2027

EASTSIDE
19151 S.E. BURNSIDE
667•4663
3rd AVENUE
520 S.W. 3rd
228•8437



BEAVERTON
10075 S.W. B/H HWY
641•5505
5th AVENUE
125 N.W. 5th
226•3719

Jody's

NE 122nd & Glisan.
255-5039

&

Club Cabos

SE 18th & McLOUGHLIN
232-3799

"WE LOVE BACHELOR PARTIES"

*Featuring the most beautiful
dancers in the Northwest*

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

Open Daily 7am - 2am

we have
OREGON LOTTERY GAMES TOO!!

BANG A GONG

**CASH
FOR MUSICAL
INSTRUMENTS!**

**PECUSSION PLUS
DRUM SET
3PC W/HARDWARE**



**SHEET
MUSIC
BEAVERTON
641-5691
DOWNTOWN
228-6659**

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



\$399!
CYMBALS EXTRA

PRICES GOOD TILL 5/31/99

GUITAR

DRUMS

AUDIO

HOHNER
3/4 GUITAR..... **\$69**

SEBRING
P BASS..... **\$179**

DEAN SOLID TOP
ACOUSTIC.. **\$249**

Fender CALIFORNIA
US STRAT..... **\$499**

C.F. MARTIN
MOD D-1 USA MADE **\$649**

DRUM STICKS
4 SETS for \$10

DW HARDWARE
25% OFF

PREMIER CABRIA
PRO 5 PC SET
W/HDWR..... **\$999**

**~ HUGE ~
CYMBAL SALE
ZILDJIAN & SABIAN
40% OFF**

PROFORMANCE MICS -
P650R STUDIO..... **\$99**
P675 HEADSET.... **\$179**
LAVALIER WIRELESS **\$219**
HANDHELD WIRELESS **\$209**

SONY PCMR 300
PRO
DAT..... **\$599!**

JBL SR SERIES
PA SPEAKERS
1/3 OFF

EASTSIDE
19151 S.E. BURNSIDE
667-4663

3rd AVENUE
520 S.W. 3rd
228-8437



BEAVERTON
10075 S.W. B/H HWY
641-5505

5th AVENUE
125 N.W. 5th
226-3719

VISIT OUR WEB SITE AT: www.portlandmusiccompany.com