

OREGON MUSIC / MAY 2001

# Two Louies



**KAL SPRAYS**

**LONG LIVE PUNK**

**NINE VOLT SMILE**

**LUTHER EVERYWHERE**

Henry Curl  
**JONAH**

photo: Pat Snyder

**LABEL GUIDE**



# FLOATER

SATURDAY MAY 05, 2001

THE OHM | PORTLAND

\$10 ADVANCE

with Logos Eye

MONDAY MAY 07, 2001

CRYSTAL BALLROOM | PORTLAND

\$22 ADVANCE

opening for **LIVING COLOUR**



# KAL TANNER 1957-2001

The Portland music tribe lost a soul last month. Kal Tanner, front man of the Americana band The Webbers, died in his sleep at home in his flat in Northwest Portland. In addition to owning a record store in the neighborhood, Kal tended and attended many of the watering holes in the hip NW quarter of Portland. Those who lived and worked in Nobb Hill knew Kal as a kind of mayor of Northwest 21st Ave, always holding court, especially at his infamous summer block party, The Webber's Bar-B-Que.

As a performer, Kal kept all eyes on him and it wasn't just because he filled up the most space with his three hundred pound presence. Like all good front

men, Kal commanded from the stage, and was always dressed sharp in his custom made clothes including his favorite vest made from purple Crown Royal bags. Kal always wore his hair in a sky-reaching flat top, and for a performance his hair would sport a perfect erection. Concertgoers couldn't keep their eyes off him.

men, Kal commanded from the stage, and was always dressed sharp in his custom made clothes including his favorite vest made from purple Crown Royal bags. Kal always wore his hair in a sky-reaching flat top, and for a performance his hair would sport a perfect erection. Concertgoers couldn't keep their eyes off him.

**"Anyone who hadn't seen a Webbers show might wonder why there'd be shitty beer on the stage."**

men, Kal commanded from the stage, and was always dressed sharp in his custom made clothes including his favorite vest made from purple Crown Royal bags. Kal always wore his hair in a sky-reaching flat top, and for a performance his hair would sport a perfect erection. Concertgoers couldn't keep their eyes off him.

Anyone who hadn't seen a Webbers show might wonder why there'd be two six packs of shitty beer on the stage. Those who had seen a Webbers show before knew that at some point during the party, Kal would throw beer. He'd spray anyone he could reach from the stage by covering the beer bottle, giving it a shake and releasing it on the audience. His friends in the crowd, which usually included ex band members, would just throw beer back at him. The Webbers were a party band and this is why they had hard-core fans, (the girls

are the Webberettes) and this is usually why Kal and the Webbers either got gigs or did not get gigs. One show at La Luna had to be postponed for a while in order to get the beer off the floor, and it was the promoter who cleaned it up. There was no question when a Webber show was over because Kal would throw the vocal mic stands on the ground, criss-cross, to mark its end. Professionalism wasn't the point. Good music and good fun describe what the Webbers were all about.

The Webbers' songs were rock and roll for sure. Thrillbilly liked Kal's song 'El Dorado' so much they put it on their first record. "There was a man who fell in love with a woman strong and tough/ There is a

place not far from here where they lived and cried all their tears/...All the young lovers make their stand in El Dorado/ He kissed her on the lips, the night was so cold/ Some go for the gold but he's got other plans in El Dorado."

Another popular song is Kal's ballad 'Drinking Buddy' from the Webbers record, where he sings that only his pals can fill his sad void. Kal's buddies loved him. Known for his bear hugs and friendliness, Kal was the guy that had the right humor and gestures at the right time. When Dougy from Thrillbilly was depressed for days over a woman, Kal knew what would help him-two Heinekens, a porno magazine and a bag of Cheeto's. Only a good buddy knows what to do for those dark times.

Kal's buddies, his classy girlfriend Nancy, the



*Kal Sprays*

Photo: Minick

musicians from his band and his weekly open mics, the Webberettes and his family spent a couple weeks waking, bar-b-qing, singing and roasting Kal. The funny stories circulated. His well known breakfast ritual of ordering only the top part of the biscuits (plenty of them) at breakfast, and about his uncanny ability to get the girls to bare their breasts. The simultaneously teary and laughing testimonials of Kal's women friends at his memorial proved this part of the legend to be true. And Kal Tanner's rock and roll legend lives on, as it is rumored that the play hard, have fun, die young musician was cremated with his favorite Rolling Stones records.



## Rewind

## The Prodigal Son Returns

Rock N Roll was a great training ground for me. I left Two Louies sixteen years ago, for the splendors of a direct-sales position in AM radio, the lowest position on the totem pole. It was a 50's station in Vancouver... KAAR Radio. I got my yucks by stealing advertising accounts from lazy KINK reps and pulling on-air stunts with Bob Ancheta during an obvious slumming-point in his now legendary career. Let's just say some of our on-air stunts produced FCC scrutiny that, to this day, still produce twinges of paranoia. But the 50s music grew old fast.

After KAAR, I began a 3 year stint in the Advertising Agency industry, where I learned how to "properly" document my time. Apparently, every friggin' nanosecond of your day was supposed to be revenue for the agency. I wasn't drinking martinis and plying the skirts with witty banter, I was actually coordinating the strategic application of data and facilitating materials distribution.

Now THAT'S how you bill a client, they said.

The advertising industry makes the music business look like Mr. Rogers' Neighborhood. I was managing two accounts worth about 15 million dollars to the agency; Rippling River Resort, and the North American marketing effort for Kent Heating Ltd., a Dutch-Shell owned New Zealand-based corporation that made the

**"I got my yucks by stealing advertising accounts from lazy KINK reps and pulling on-air stunts with Bob Ancheta during an obvious slumming-point in his now legendary career."**

cleanest burning wood-stoves in the world at the time. I had fun for a while in the advertising industry ... and I learned how things are really done ... but ultimately its smarmy edge drove me away. That's right, it had nothing to do with the end-run I made around the firm's senior AE, to get the Kent dudes to request that I come to New Zealand, instead of him.

After the Advertising experience, I teamed with a

local grant writer and all around philanthropy guru Craig McPherson, and we won a large RFP (request for proposal) put out annually by the Children's Trust Fund of Oregon, a nonprofit organization dedicated to the elimination of child abuse in the state. We schmoozed with the Goldshmidt crowd. But my part-

ner and I learned quickly that we were viewed as lunch by the death-by-committee-savvy crowd of Oregon's hoitiest quiche-eaters. Apparently our victory, and our candid style during the meetings at the Governor's office tweaked some members of the Board. But, a few key power-players liked us, so we managed to be effective in spite of the inertia often created by politicking ...

*continued on next page*

*continued from previous page*

and even went a little Jethro on 'em whenever we could ... just "fer" fun.

Next came my Glenn Gary-Glenn Ross era. A friend of mine was selling merchant accounts for a

## **"The advertising industry makes the music business look like Mr. Rogers' Neighborhood."**

small bank in Florida. It was a high-end commission environment that required a ton of technical skills, and the ability to articulate complex data in Juice-N-Cookies simple terms. Plus, it carried the credibility of being an authorized agent for Visa, Mastercard, Amex, etc... 'twas perfect for me.

I spent four months learning the craft by cold-calling merchants and setting sales records, before I started my own agency, Western Bankcard of Portland, Inc. Shortly thereafter I acquired two partners from California that truly had the "biggest teeth" I've ever seen... we're talking mondo sales-sharks here ... and the show began. We quickly expanded to three offices in



**Ford Pearson hangs at the TL office, 1983**

photo: Buko

PDX, one in Bellevue and one in Salt Lake City. At its peak WEBOP employed 120 agents who were generating about 170 merchant account sales a week, and over \$160,000 a week in revenues. Scary mad dough. UPS delivered our phone bill. And I experienced another very important learning curve. The size of the organization you build is directly proportionate to the energy and time it will require to properly operate it.

My interests lay elsewhere at the time. I was look-

ing for hours on my motorcycle and fishing trips in Idaho with my bro. But I was pretty much dialed-in to the benefits of the operation. Fortunately, it was just a matter of time before my ever increasing lack of interest fixed things for me. One partner hooked up with several top sales people ("skirt lady" and "Mr. Brown Teeth", both power-closers) and started his own gig. Nature of the beast. My other partner got the Oregon nature bug, started eating brown rice and wearing Birkenstocks, and moved to Hood River to cop a slower groove with his wife and kids. Pretty friggen hip.

I went south. The fall of '94 I think it was, I was tooling down NE Glisan Street on my 1985 Honda NightHawk CB-700S, going about 35 MPH, on my way to my one remaining office. A lunatic pizza-boy, hopped up on Mountain Dew and hell bent to make his 30 minute delivery deadline, shot out of a Plaid Pantry parking lot and rocketed across 3 lanes of traffic as if I were a target from the video game he'd probably been playing for the 40 hours preceding his decision to operate a motor vehicle. But I'd been bumped before on my bike. And I can smell a medicated-octogenarian driving a block-long Lincoln from a mile away. I began to brake and blast the horn. But Dew-Boy was craftier than the typical geezer menace. He swerved

## **"At its peak WEBOP employed 120 agents who were generating about 170 merchant account sales a week, and over \$160,000 a week in revenues. Scary mad dough. UPS delivered our phone bill."**

into the right lane a second after I had in order to avoid him. Then, for his brilliant endgame... he slammed on his brakes.

Boom. The front tire on a Honda NightHawk is two inches smaller than the rear. It's one of the unique characteristics that compelled me to buy six of the bikes over the years. You can lay it WAY down in a curve. Elbow-dragging low. As Dial-An-Idiot slowed to a dead stop, I realized that the pavement was too slick for me to stop in time. I SHOULD have laid the bike down. But I tried to go back to my left and avoid the contact. I hit him going about 30. My front wheel jammed under his bumper and my left fork snapped. I was flying. No sound. Just this ethereal buzz of slow-motion nontime. I remember looking at the guy that hit me as I floated over his rig. I was in a full set of Langlitz leathers, wearing engineer's boots, gloves and a helmet. I stopped sliding down Glisan Street about 90 feet from the point of impact. I laid there for a second while I recapped the moment. Got up. Walked away.

Later that summer, a Washington County Deputy

Sheriff wielding a Cherokee Jeep tried to off me, and totaled the 633CSI beamer that I purchased from Buck Munger earlier that year. I bought another NightHawk, and a 1980 LTD. Edition MGB... and I got the hell out of Dodge.

I wound up leasing a home in Marcola, Oregon. About 120 people live there. That country pace was kind of cool for a while. Deer in the yard. Naked phone pitching. Ah, and a new-fangled gizmo-tron for my computer... called the Internet. Holy flirken schmidt!

Initially, I used the web strictly as a sales tool for my merchant account activity. But soon I was designing web pages and looking for a more net-centric gig. I pitched a marketing program to Portland-based JobFactory.com, and spent 18 months repositioning them within their market category, increasing revenues over 2,800%, and building their traffic up to 300,000 unique users per month.

The JobFactory Board and I couldn't find a middle-ground when it came time to re-negotiate my contract, so I left the company and began authoring philanthropy directories for my friend Craig's small publishing company, C&D Publishing. I currently write the annual directories for California, Iowa, Nebraska and I co-author one for Louisiana. The books are used by nonprofit organizations to identify funding sources.

Which brings me full-circle, back home to Two Louies and working with Buck and his current crew once again. Very cool. Almost scriptish, actually. It's DejaLouie.

Twenty years after joining the rag as the teenage phone salesman, I've returned to Two Louies Magazine as Associate Publisher. With more chops, more experience, and a genuine desire to contribute to the Oregon music community. My job? A lift here... a tuck there... call it Frankenpublishing.

Beginning with next month's issue, you'll start seeing a better-faster-stronger Two Louies Magazine and website (TwoLouiesMagazine.com).

As Two Louies enters its 22nd year as Oregon's most authoritative music-trade publication, our resolve to chronicle, and pitch to industry heavies near-and-far, Oregon's original music scene, has never been more energized.

Over the next year you'll see significant changes in Two Louies Magazine. A new look, a larger circulation, more resources for Two Louies staffers, better reader-access for our invaluable partners-those Two Louies advertisers that support the publication, and a powerful integration with the web that will dramatically enhance our ability to offer potent tools to working musicians and industry professionals. We'll wrench every iota of utility from Two Louies' 22 years of credibility and connections, and serve it up monthly, fresh to Oregon's music talent and industry personnel.

Two Louies has always been more than a magazine. Over the years it has been a public forum that has given a voice to virtually every part of the music industry. From wag to hag to the best at their bag, Two

*continued on page 18*



# Live and Recorded Reviews

by Fran Gray

## CD's My Dog Ate

*Do You Want Fries with That* – The Timothy McVeigh Band

*Where'd He Go Anyway* – Ali Baba and the 39 Thieves

*Oh The Pain* – Dr. Smith and the Heartbreakers

*Rip City Rapcity* – The Three And Out Band

*Fishing for Kilowatts* – The Rolling Brownouts

## Previews

### Rubberneck

The Gemini Club May 19th Lake Oswego

[www.rubberneck.com](http://www.rubberneck.com)

Latin based fiery funk fervor with enough musical muscle to move the dance floor, Rubberneck has launched three national tours since 1998 playing 200 dance crazed dates a year. Their CD's *Nosotros* and *El Nino* pulsed through the Northwest making extended appearances on regional music charts. This is gene spliced Latin funk. You know like when Carlos Santana and James Brown run into each other in the super-collider. A strand of pop threads its way through their DNA as Rubberneck rides the wave of Latin music's recent radio heroics, but this band has way too much funk in its soul to descend into homogenized commercialism. If you want to attack the dance floor though, this is your army.

### Andrea Steward

May 9th 9-11PM • Café Renaissance

2114 NW Glisan, in Northwest Portland

[www.andreasteward.com](http://www.andreasteward.com)

Andrea Steward re-located from Los Angeles to Portland in January of 1999 to restore her passion for life and her life-long love affair with music. She has played all over the United States working with notable talents such as Luther Vandross and Gary Puckett and others. Her Mp3.com page lists nine beautifully pared down original tracks from her CD entitled *Andrea*. With a softly flowing voice and finger picked and strummed acoustic guitar, her music is warm and inviting with enchanting tales from her life's experiences. She says her most requested

**“A strand of pop threads its way through their DNA as Rubberneck rides the wave of Latin music's recent radio heroics, but this band has way too much funk in its soul to descend into homogenized commercialism.”**

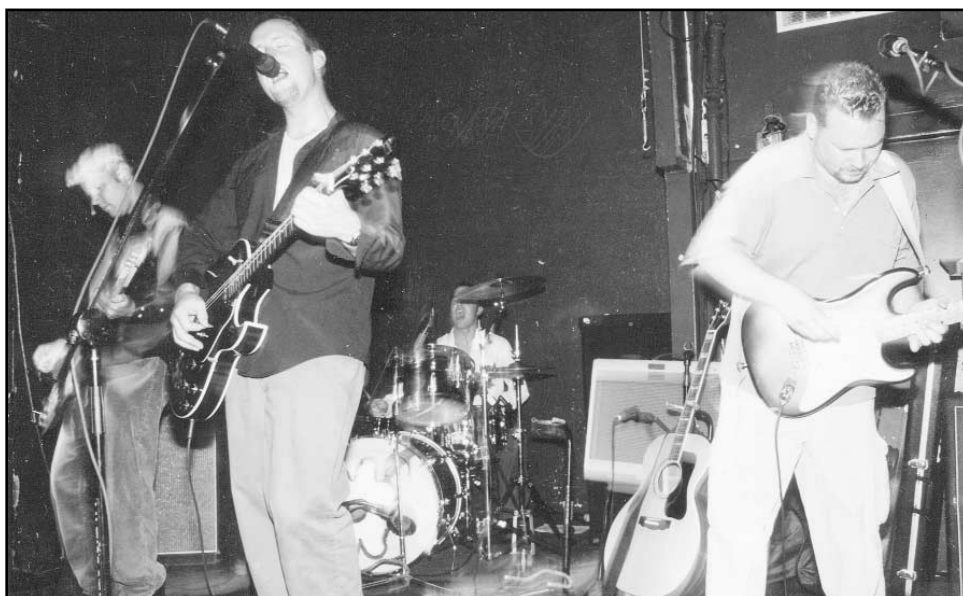
song from her CD is “Eggs & Ham” and that when this song is called out from the audience, it reminds her that we can all somehow relate even if we've never been through the exact same situation. If you're looking to spend an evening listening to personable and passionate acoustic music...an Andrea Steward performance might be just the ticket.

### Phamous Phaces

June 16th • The Medicine Hat Gallery, Portland

[www.phamousphaces.com](http://www.phamousphaces.com)

After the release of their CD 420, Eugene Band Phamous Phaces headed off to Germany where they buzzed the nation with their robustly confectionary Beatle-esque rock and pop. Churning the MP3.com world with a number of soaring singles and landing radio spots everywhere, they now return to Portland so



*Jonah; fueled by ambition*

photo: Snyder

that you can dance yourself into blissful oblivion. This is good, wholesome, blistering, dressed in black pop. To hear them is to love them.

## CD Reviews

### Jonah – Save The Swimmer

Jonah Music CD • [www.jonahtheband.com](http://www.jonahtheband.com)

“Save the Swimmer” is a courtly collection of majestic, melodic pop. Having fared the turbulent seas of band-name transition, emerging from Dizzy Fish as Jonah, lead singer Henry Curl now sings with an ocean of heart and power giving the sense that this band is standing on higher ground. Exquisitely written songs flow from one to the next like waves passing on their energy to a new set of ideas. Jonah maintains its characteristically celestial electric guitar reverbs and delays and trickling tremolo mandolin notes, but in some cases

biting at your vital organs. His songs incorporate darkly tainted religious symbols to represent the storms and passions of his wind-tossed life. “My blood is the wine, my body the bread, a crown of barbed wire, rubber and lead.” Altars, crosses, a burning bush, crucifixions, and angels are some of the images in his torrid analogies and country-rock and contemporary revelations.

“Everything was Beautiful” will either swallow you whole in the depths of whiskey-hard cuts like “King of Love” or lift you to your feet with songs like the exquisitely, illuminating “Good Sunday.” Whether conveying deliverance or bewilderment, it's Joseph's angst that drives his music.

With the giftedness of a truly unique artisan, Joseph crafts his songs with an extra-sensory perception, conveying feelings and ideas that would otherwise leave you speechless. Whether the storm is over and the sun is shining, or the sun is over and the storm is shining, Jerry Joseph's music touches a place that few other songwriters can get to.

### Demi Dryer – Empty Space

Independent CD • [www.theband.dryer.net](http://www.theband.dryer.net)

What do you get when you combine the simplicity of down home wheat, grain and twang alt-country, echoing guitar delays and hard-times lyrics with the pure refinement of one of Portland's premier drummers, Carlton Jackson? You get Demi-Dryer's bitter-sweet and beautiful CD “Empty Space.” Rachel Browning brings you into her world of dark story lines with a gently passionate voice. Like the lone tree on the black and white cover of *Empty Space*, Demi-Dryer's music is spacious and alone. It flows over the peaks and valleys of Browning's life delivering her truths like personal diary entries.

The band was once called Dryer. As Demi-Dryer, they have pared down to a duo with Christopher Beeson on lead guitar and bass and Rachel Browning singing and covering rhythm guitar. Their songs are often colored in minor chord progressions and lilting rhythms.

they've added electronically orchestrated string sections elevating these songs to symphonic splendor.

Track six, “Wishes” is bathed in exotic twists of words. As it ebbs and flows through spine tingling chord progressions and energy, you are enraptured in its stirring ambiguity. In the meantime, songs like the purified pop of “Pepto” are anchoring, with hooks catchy enough to snag the biblical big fish itself.

Sometimes with liquid elegance, other times with scalding intensity, Jonah delivers emotionally churning songs. “Save the Swimmer” is refined with grace, fueled by ambition, and ignited with a spark of brilliance.

### Jerry Joseph – Everything Was Beautiful

Ulfone Music CD • [www.jerryjoseph.com](http://www.jerryjoseph.com)

In a sea of music, Jerry Joseph's songs are both life-boats and sharks, offering safety and comfort and then

*continued on page 15*



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

## LOST ALL FAITH- BASEBOARD HEATERS Self-Produced

It's been a couple of years now since the Baseboard Heaters' last release. In that time they replaced original drummer Jason Kryzmarzick with Derek Brown; and, with the help of producer deluxe Luther Russell, have honed their Alt/Country sound to acute sharpness on this, their sophomore release.

Lead singer Rob Stroup still has an affable twang about his voice, reminiscent of early Glenn Frey of the Eagles. Guitarist Matt Brown, especially, has matured as a musician, his guitarwork (and occasional injections of lapsteel and banjo) display rampant versatility, as well as taste and chops. The rhythm section of drummer Brown and bassist Matt Souther seems to have tightened up substantially the band's mid-section.

The album begins on a somewhat strange note with the Gospel-tinged ballad "Truth." Maintaining his existential worldview, Stroup lends the song a sense of martyrdom that is not fully explained by the oblique lyrics. Things get up to speed with the second tune, "Over Before It Started," a shit-kicking two-step rocker and one of the best songs of the fourteen included here. A fairly memorable chorus and a rumbling low-string guitar solo by Brown make of this song a stand-out.

"Away" sustains the tenor and lyrical stance of several songs by the Eagles on their early album *Desperado*. Also, singer/songwriter JD Souther (an associate of the Eagles, Jackson Browne and Linda Ronstadt) comes to mind as well. One wonders if bassist Matt Souther is in any way related to JD Souther. It's a small world after all. "Think" moves along on a sporty beat and jangling guitars, but is

unable to amount much of a chorus or hook.

Scaling back a bit, "Worst Enemy" is a steamboat chugging though a boggy moss-draped bayou. Jaunty banjo and slippery lapsteel are the prime motivators here. A rousing guitar riff propels "I Don't Deny" with serious firepower. Russell's staccato piano fills and soulful organ pads add delicious texture to the mix, while lending a distinct late '70s element to the song as well. But, for all that bluster, the song doesn't quite manage to uphold interest. Still, Russell's expert production values are the key here.

A gentle waltz, "Goodbye Rain" is another candidate as a *Desperado* outtake. It's a strong song with a solid chorus and great production. "Last Seen" uses a powerful chorus and some tasty guitar interludes in

He produced and played on this one too. Last month he produced and played on a couple of albums, And the month before that too. Luther is everywhere. Here he is aiding the efforts of the fledgling A.C. Cotton, a band constructed around the talents of Alan Charing.

This album bears an organic resemblance to that of the Baseboard Heaters. The album kicks off with a solo effort by Charing, "The Death Of Me," which, within the lyric, explains (sort of) Charing's decision to rename his act: "You know I'm gonna change my name to Cotton and move down to the South/Love you like nobody's ever known/Never have forgotten the sweetness of your mouth/Or the way you left me here alone." Okay, so it doesn't explain anything. But the name of the band is in there.

**"Luther Russell is everywhere. He produced the preceding album. He produced and played on this one too. Last month he produced and played on a couple of albums, And the month before that too. Luther is everywhere."**

the solo section to qualify as one of the strongest numbers in the set. "Slow Way To Die," a propulsive rocker, could almost pass for Everclear in the balls department, the basic chord-progression mirroring that of Art Alexakis' "Heroin Girl." Another winner.

Mining more of a Country-roots vein, the acoustic flavored "Offsides" and "Blood & Water" stay true to form, almost to the point of predictability on a musical level. Similarly, "Defense" resembles the Stones' "Dead Flowers." One half-way expects "Take me down little Susie" as a lead in to the chorus. "Everybody Needs" with its swirling backwards guitar fills works well with a strong chorus. "Ode To The Barroom" sounds as if it were recorded with a mic at fifty paces, but fits the mood and intention of the song.

The Baseboard Heaters show a lot of growth with their second recording. The band demonstrates a willingness to improve their songwriting, developing strong choruses on at least half the songs presented. Still, the band seems a little faceless at times, often border upon caricatures of the early Eagles. Their material has yet to make a real impression with me. I came away from listening to this album singing Fastball's "Fire Escape."

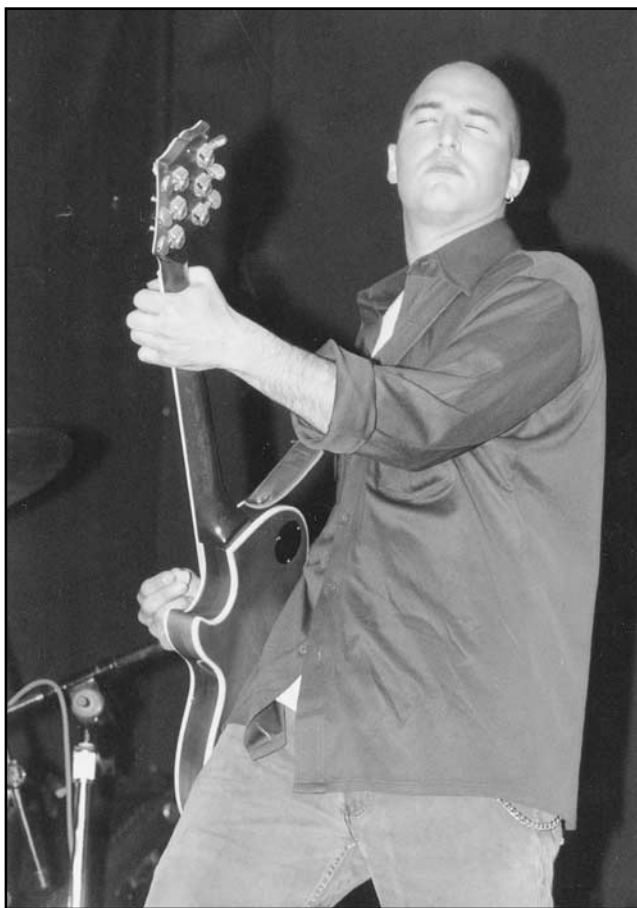
But hope springs eternal. And while it is unreasonable, given the genre they have chosen to pursue, to hope for complete originality, further examination of the obscure and arcane in that genre would not hurt Baseboard Heaters in the least.

## HALF WAY DOWN-A. C. COTTON Self-Produced

Luther Russell is everywhere. He produced the preceding album.

Then, as with the Baseboard Heaters album, the second song is the rousing rocker that brings everything to life. In this case it's "A Lot Of Water," a song that sort of resembles Elvis Costello's "Mystery Dance," with its raw energy. Charing's whining vocal and jagged rhythm guitar are supported by Brett Davis on lead guitar, Todd Corbett on bass and Sean Oldham on drums.

"Rusty Chain" is a Beatlesque piece, with Charing providing the Lennonish vocals, while Davis delivers Harrisonian guitar figures. "Alright For



Alan Charing; going south

photo: Snyder

Audrey" is a raucous slice of rock pie, with Charing and Davis churning away on their guitars, while Corbett and Oldham push the beat even harder; as Luther fills in with a soaring organ tone.

A Costello-like waltz, "Punches" dances glancingly, Charing's agile voice embraces the chord progression with care and precision. A very cool song. Again, as with the Baseboard Heaters album, the producers elect to toss in a backwards guitar solo, rendered better here than in the countless other recordings containing the trick. Enough with backwards guitar solos already! "Great Divide" rides on Oldham's driving toms in the verses and hard hitting snare through the chorus. An anthemic chorus catapults the chiming "Half Way Down."

Swinging on an insistent 12/8 beat, "Real Damn Shame" proves to be a winning tune. "Lucky Thirteen" is a downhome country number augmented by Davis' sweeping lapsteel guitar and Russell's organ musings. "Santiago" is an old fashioned, straight-ahead rocker, that features guest Fernando Viciconte's screaming Spanish background vocals. "Ugly Stick" is another straight ahead rocker.

The bluesy "New Independence Morning" echoes Bob Dylan in the way Charing vocalizes the lyrics, Neil Young in the fiery tones elicited by the musicians. "All The Way Back To Zero," with its simple piano accompaniment, could easily pass for Randy Newman.

A.C. Cotton have their moments here, but they sound like a new band still feeling its way through the material and their relationship to it. Charing is a good songwriter, though only a few of those presented here would qualify as being among his best. But given more time to evolve a sound of their own, A. C. Cotton would seem to be certain to flourish. And, sculpting his material for the new band sound, Charing would seem capable of crafting stronger songs. Given those elements, the band has definite possibilities.

Elliott is the consummate rock vocalist, with a supple apparatus, an evocative delivery and stalwart accompaniment that indelibly etches each song with the mark of greatness. This is a great band at the very top of its game. Sullivan's inventive guitar wizardry at time calls to mind Rick Nielsen of Cheap Trick, Brian May of Queen, Jimmy Page of Led Zeppelin Dean DeLeo of Stone temple Pilots and Stone Gossard Of Pearl Jam, sometimes within the span of a verse and chorus of a single tune. Between the two of them they create songs, many of which have that mark of true greatness, as within the work of the aforementioned bands.

Moultrie ushers the album in with a series of tom rolls which eventually set up a syncopated beat for skittering guitar/bass inflections of the first verse of "Part Of me," the initial track. A familiar vocal chorus, over Sullivan's blustery guitar riffs, makes for a vital combination. The second verse rips into overdrive, riding Sullivan's slashing guitar figures. the breakaway middle section spins in a dizzy grunge squaredance, before a segue



Dirk Sullivan of Nine Volt Mile

photo: Snyder

**"Every song Nine Volt Mile song represented here is a gem, tightly woven, intricately embroidered, smartly executed. There are no weak moments or pedestrian passages. This band is tough, intelligent and skilled."**

#### ELEPHANT-NINE VOLT MILE

##### Self-Produced

It's been over two years since Nine Volt Mile last registered an entry in the local album sweepstakes. In that time the band replaced Don Schwarz, the original bassist, with former Haymaker bassist Jeff Farnand, while tightening up immeasurably their presentation. Vocalist Jason Lee Elliott has a powerful voice like Pearl Jam's Eddie Vedder, without any of the latter's many vocal mannerisms. Guitarist Dirk Sullivan, who made his name with Love On Ice in the '90s, adds tasty licks galore, as Farnand and drummer Sean Moultrie lay a foundation strong enough to hold a skyscraper. At this point, Nine Volt Mile are a band with which to be reckoned- thoughtful and powerful.

Every song among the baker's dozen presented here is a gem, tightly woven, intricately embroidered, smartly executed. There are no weak moments or pedestrian passages. This band is tough, intelligent and skilled. They take no prisoners. They ask no quarter.

back to the chorus. Brilliant.

"Butterfly" picks right up from there, a Stonies/Zepky storm of riffage wherein Elliott sounds like Robert Plant singing with Eddie Vedder's vibrato. Sublime stuff. The anthemic chorus to "Say What You Say" is so big you could drive an earth mover through it. Impassioned and profound.

**"Henry Curl is one of the better poets in the Portland rock scene today. In addition he has a sweet, lithe voice that swings effortlessly into falsetto."**

"Playgod" manages to up the ante even higher. Jagged guitars alternate behind Elliott's sinewy, almost Peter Gabriel-like vocals in the verses give way to pretty British Invasion harmonies in the chorus. Sullivan's majestic guitar arias in the background are simply stupendous.

The contents of "La Luna" are about what one

familiar with the Portland music scene might expect—"no one's in the front row/ they're all drinking in the mezzanine." A gentle waltz of a song, breaks into 4/4 in the homestretch. "I Can" is militant march in the war of affirmation and self-actualization. Echoes of Queen and Cheap Trick reverberate through "Up The Country," a jaunty tale of living life like Bonnie and Clyde. "We could be on the run/having fun/with a gun." Oh Yeah!

From there, the band continues it's musical tour de force, with "Read" and "Sleep Alone" flitting in Jellyfish territory. And, oddly enough, "Told You," the last song of the set, sounds like a Tracy Chapman song, with Elliott sounding a lot like her, vocally.

Certainly this will be considered one of the best local albums of the year. Nine Volt Mile display top-notch Pop sensibilities in their performances. While

sounding something like their influences, the band is in no way imitative, but entirely original in the means by which they develop their material. It would seem a lock that Nine Volt Mile will be signed to a major label contract. They most certainly are deserving of national attention.

continued on page 18

# LEGAL EASE

by Bart Day, Attorney

## Recording "Cover" Versions

The federal copyright law gives you the right to record "cover" versions and to sell records containing your cover versions, so long as you comply with certain legal formalities.

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

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

No matter how you go about getting the mechanical license you need, however, it's very important to start the process as early as possible, because sometimes complications can arise which can delay a record release.

you could not use your recorded cover version in a film soundtrack without the permission of the song's owner. Nor can you use only certain elements of a song. For example, you cannot choose to use only the lyrics and then put those lyrics with other music.

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

**2. Payment of Royalties.** In order to be entitled to a compulsory mechanical license, you must pay mechanical royalties on a monthly basis to the song's owner. You compute these royalties based on of the number of records you distribute.

The compulsory mechanical license royalty rate is set by a federal administrative agency, and increases every couple of years. This rate is what is commonly referred to as the "statutory rate." For recordings less than five minutes long, the current rate (which will be in effect until January 1, 2002) is seven and fifty-five/one hundredths cents (7.55 cents) per song for each

**"...most people...choose to go through Harry Fox or the music publisher, rather than utilizing the Copyright Office's 'compulsory license' procedure..."**

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

If the song's owner is listed in the Copyright Office's records, you must send your "Notice of Intention" directly to the owner (by certified or regis-

record you sell, or 1.45 cents per minute of playing time, whichever is more. After January 1, 2002, the rate will increase to 8 cents, and 1.55 cents, respectively.

If, for example, you were to sell 10,000 records this year (2001), you will pay a total of \$755 in compulsory license royalties for that one song (i.e., 10,000 multiplied by 7.55 cents per song = \$755) for the year 2001. If you record multiple "cover" songs, the mechanical royalties are of course multiplied accordingly.

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

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

**"...if you have a credit card and are going to be distributing less than 2,500 units, you can complete the Harry Fox Agency licensing process online by going to <http://www.SongFile.com>."**

### OBTAINING A COMPULSORY LICENSE THROUGH THE COPYRIGHT OFFICE

This kind of license is called "compulsory" because the federal copyright statute says, in effect, that the owner of the song has no choice but to let you record your own version.

But note: This "compulsory license" approach is available only if the song has been previously recorded and released with permission of the owner of the song. If that is not the case, then you are not entitled to a "compulsory license," and you cannot record your own version without first obtaining permission from the song's owner, who can arbitrarily choose to deny you that permission.

Also note: A compulsory license allows you to use your "cover" version only on records. For example,

tered mail). If, on the other hand, the owner is not listed in the Copyright Office's records, you simply file your "Notice of Intention" with the Copyright Office. The filing fee is \$12. A separate Notice must be sent for each of the songs "covered."

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

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

### ALTERNATIVE MECHANICAL LICENSE PROCEDURES

Even when you are legally entitled to obtain a "compulsory mechanical license" through the Copyright Office, you will probably instead want to obtain a mechanical license from the song's publisher or from The Harry Fox Agency (which acts as an agent for many publishers).

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

*continued on page 10*





# GRAMMY SESSION WITH EVERCLEAR



*Everclear at the Rose Garden. Executive Director Deborah Semer (with Art)*

# LEGAL EASE

by Bart Day, Attorney

continued from page 8

There are a variety of reasons. For example, if you obtain a mechanical license from the publisher of the song, or from the Harry Fox Agency, you will normally be allowed by the terms of the mechanical

## **“In order to be entitled to a compulsory mechanical license, you must pay mechanical royalties on a monthly basis to the song’s owner. You compute these royalties based on of the number of records you distribute.”**

license document to provide record sale accountings to the song’s owner less frequently (usually quarterly) than is required by the compulsory license procedure discussed above (monthly) and without the need to hire an accountant to certify any annual reports.

Also, the paperwork involved in obtaining a mechanical license from the Harry Fox Agency or from a music publisher is usually much less cumbersome than going through the Copyright Office’s compulsory license procedure discussed above.

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

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

### **THE HARRY FOX AGENCY**

The Harry Fox Agency, located in New York City, grants licenses on behalf of approximately 3,500 publishers, including almost all major publishers. The contact information for the Harry Fox Agency is as follows: Harry Fox Agency, 205 East 42nd Street, New York, New York 10017; Telephone number (212) 370-5330.

If you wish to obtain a mechanical license through the Harry Fox Agency, you must first determine whether they do in fact handle the song which you need a license for. You can get this information by going to their website (<http://www.SongFile.com>) and search for the song by its title, using the search engine on that website. Otherwise, you can call them at the number listed above to find out whether they handle that song.

If the Harry Fox Agency does handle the song which you need a mechanical license for, you can then submit a so-called “Mechanical License Request” form, which is a standard Harry Fox pre-printed form. The first time you submit a Mechanical License Request form, you must also submit another Harry Fox form, called an “Application for New Licensing Account.” Both of these forms can be downloaded from the Harry Fox website, or obtained by mail from the Harry Fox Agency.

Incidentally, if you have a credit card and are going to be distributing less than 2,500 units, you can complete the Harry Fox Agency licensing process online by going to <http://www.SongFile.com>. Otherwise, you must mail or fax the necessary request forms to the Harry Fox Agency, and then wait for the

Harry Fox Agency to mail the final licensing documents to you, which can easily take several weeks.

In almost all situations, the mechanical license rate charged by the Harry Fox Agency will be identical to the Copyright Office’s rates described above.

### **MUSIC PUBLISHERS**

If you find that The Harry Fox Agency does not handle the rights for the song(s) you’re interested in, or if you want to try to negotiate a lower royalty rate

than The Harry Fox Agency is requiring, you may wish to contact the music publisher directly.

However, you should be aware that many of the publishers which are represented by the Harry Fox Agency are not willing to deal directly with people seeking mechanical licenses and will instead just refer you to the Harry Fox Agency instead. Also, many pub-

## **“If you wish to contact the publisher directly, you can locate the publisher by looking at the record packaging for a previous recording of the song, and determining the name of the publisher of the song and which performing rights agency (i.e., BMI or ASCAP) the publisher is affiliated with.”**

lishers will not agree to a royalty rate lower than the statutory rate mentioned above, especially if you aren’t a major artist or label. Even so, I have found some publishers (admittedly the minority of them) to be a little more flexible and negotiation-oriented than the Harry Fox Agency.

If you wish to contact the publisher directly, you can locate the publisher by looking at the record packaging for a previous recording of the song, and determining the name of the publisher of the song and which performing rights agency (i.e., BMI or ASCAP) the publisher is affiliated with.

If, for example, it turns out that the publisher of the song is affiliated with BMI, you can then call BMI to get the telephone number of the publisher, and to contact the publisher directly to discuss negotiation of the license. [ASCAP’s telephone number is (323) 883-1000, and BMI’s telephone number is (310) 659-9109.] Generally, neither ASCAP or BMI will give you any mailing addresses for publishers, just phone numbers.

Some final warnings: If you are obtaining a mechanical license directly from a music publisher, make sure that they in fact own the song you wish to license. Publishers often sell songs and song catalogs to other publishers, and it is not all that unusual to find a publisher issuing a license for a song which it in fact no longer owns. Obtaining a mechanical license from the wrong publisher can potentially get you into some of the same copyright infringement problems you’d have if you had obtained no license at all. At the very least, make sure that the license contains: (1) a warranty that the publisher in fact owns the song free and clear of any claims by any third party and has the

right to grant a mechanical license to you, and (2) a “hold harmless” clause saying that the publisher will pay any legal liabilities you may incur in the future due to the publisher not having in fact owned clear title to the song.

Also, in many, many instances, there are multiple songs with the same title, so you have to make sure that the song for which you are obtaining a license is exactly the song you wish to license, and not some other song with the same title.

### **CONCLUSION**

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

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

These mechanical licensing procedures are cumbersome, and even a little intimidating at first. But you will find that after you have gone through this process once, the next time is usually easy indeed.

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

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

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

### **QUARTERLY LISTINGS FOCUS**

**RECORDING STUDIO GUIDE**  
January • April • July • October

**OREGON LABEL GUIDE**  
February • May • August • November

**PRODUCTION/VENUE GUIDE**  
March • June • September • December





# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings music makers, This spring is turning out to be a good one for music in Portland, as soon as the weather brightens up, many of us gig junkies seem to instinctively upgrade our shameless self promotional attitudes, polish off our dusty red strats, re-glue the frayed vinyl on our slant tops or perform any of the dozens of seasonal rituals that we feel necessary to prepare ourselves for a music scene that seems to pop into full bloom like those thorny bushes with the pretty flowers on them in Washington park.

Oh by the way I've got a couple of sets at this years thorny bush festival in on the gazebo stage June 7th and 9th at 5:30 and 8 PM.

There is another cool new club in the hood iGoodfooti on SE Stark at 29th.

I've played at this location several times over the years for different owners (the Hospital Pub, Hoop and Grapes et.) but the two college roomies from Michigan that now run the place seem to have a great attitude about the music they want to hear and the people they want to serve. Bands featuring Pete Krebs and Billy Kennedy every Thursday night, Portland multi-instrumentalist blues monster Johnnie Ward on an occasional Wednesday and look for other well known local bands and DJ's as the club further develops what seems to be a perfect match for this 21 to 30 year old well educated hippy-ish progressive neighborhood.

At an impromptu meeting of the round table that took place on that round table just inside the front window at the Laurelthirst in April, Steve Wilkenson, Rozz, Sam Henry, Heidi Hellbender, Regina, myself and several other almost notables enjoyed a simple musicians night out/bull session while we were treated to a fine set from Heidi and Regina's new acoustic project Gothic Outhouse.

The well dressed and devilishly charismatic Rozz started the conversation with a request that before everyone sits down they should give the names of the last three bands they played in, even though the response was unenthusiastic Steve and I both agree that Sam Henry could easily boast us all under the table because of his Dead Moon/Rats world wide recognition status although Rozz could have pulled out any of a thousand Courtney stories to trump the conversation, which I'm personally thankful he didn't proceed to do.

Gothic Outhouse presented a great set of acoustic music featuring Heidi and Regina on acoustic guitars and Sam Henry effortlessly and tele-

pathically embellishing on every nuance and movement that the ladies up front presented, he is without a doubt one of the most instinctive and talented drummers Portland has ever produced and easily deserves the broad accolades he so often receives from within our music community.

I received a great home produced CD from David Goodwin titled iLive at the After Hours Cafei. Featuring songs like Pull Me In, 50,000 Years and

**“[Sam Henry] is without a doubt one of the most instinctive and talented drummers Portland has ever produced and easily deserves the broad accolades he so often receives from within our music community.”**

The Doctors Words. David displays a great feel for acoustic guitar and song writing and sings with a very smooth and soulful style, not a fancy CD but very well done none the less.

David also teaches instrument building in the schools drives a cab part time which is probably why his music reflects an honest and real perspective on life...Good Job David! contact David at dgood@beer.com

Next month I'm going to feature one of my favorite Portland steel drummers Barb Kitchel of the Pan Gypsies which is Portland's only resident full steel drum band. Barb has just returned from a three month visit to the birthplace of the iPANi Trinidad/Tobago where she was granted a rare invitation to play in the steel drum competitions during Bacchanal.

Barb is also an extremely talented photographer so I'll be anxious to see and share what usually turn out to be the best photos I feature in my column.

As you may have noticed playing percussion is becoming very popular in Portland these days. There are several drum circles held every week in various local clubs, and opportunities to learn in a more focused setting like at a clinic hosted by Brothers of the Baladi leader Michael Beach, and several jam sessions including the one at the MT. Tabor Theater on Mondays nights offer a chance to join in with other instruments.

Rhythm Traders is moving from their crowded but fun location near Lloyd center just up the street to 424 NE Broadway. RT is one of the best percussion stores in the northwest and owner Bradley Boynton has done a great job in stocking authentic percussion and related products. Check out their new digs soon!

I've been working that steel drum magic at some interesting venues as of late, including a food service industry extravaganza at the convention center last month.

These kinds of gigs are hard work because you are there in a professional/commercial context as well as an artistic one. The start times are specific and you're job is generally to hold the masses there as long as you can. We like this kind of work because it helps pay the bills and it gives us valuable

exposure to other potential music work and contacts, but sometimes it's a real grind just like any other day job!

Say Uncle held their CD release party Friday April 27th at FEZ (317 SW 11th) complete with lots of good food, micros and most importantly a packed house. SU must have done their homework on this event because as some of you might know a good turnout at these parties makes all the difference in the world. Say Uncle has a tight pop sound with a hint of R+B from the rhythm section, decent writing and a nice look, I had to split for another gig so I couldn't hang for much of their set, but if you're interested in checking them out for yourself they have a May 12th show at the Mt Tabor Theater.



Denny Mellor guards the gear

photo: Harris

# AS THE WORLD



## THE GRAND OL' SOAP OPRY



*Jicks drummer John Moen; #6 on CMJ Network*

photo: Buko

Stumptown's Big Indie.

"Being an independent distributor today is a little like gambling. When you pull the handle on the slot machine, you watch the little wheels going around and, most of the time you only get one or two sevens. It's still fun, but it is gambling, except there are no cocktail waitresses giving you free drinks." (Mark Vidulich BB 5/5)

Four sevens coming up for Portland.

**Allegro** is about to acquire **NAIL** (Northwest Alliance of Independent Labels).

"It would be great news for the local music community, but it's about two weeks away from being official," says NAIL founder **Mike Jones**. Other reliable sources say it's a done deal. "There are NAIL people up and down the halls of Allegro," says one Allegro employee.

The merger has been the buzz in local music industry circles for weeks. The northwest alliance of independent labels has been a prime promo-

tional vehicle for Oregon's indie labels and self-released artists.

NAIL was born in '95 in Salem and moved to Portland a year later. "We moved to Portland, hired **Alicia J. Rose** and things took off," says Jones. "We got a big boost in the beginning by **Space Age Bachelor Pad**, the **Cherry Poppin' Daddies** label."

NAIL had an early distribution deal with **Epitaph** and "got to move some **Beastie Boys** product." The current NAIL catalog features strong pop indie labels like **Crank**, **Mint** and **Heinz**, home of NAIL's perennial best seller, **Pink Martini's "Sympathique"**.

Allegro is a family business.

The **McCallef** brothers, **Joe**, **Rico** and **Vince** bought Allegro in '88, when the business was an import shop run out of a garage in the Sellwood district. Today Allegro is one of the largest independent record distributors in the country, grossing 30-35 million dollars a year. Most of

their success based on expertise with recorded classical and jazz music, which makes the acquisition of the NAIL catalog all the more meaningful.

"They've been chomping at the bit to bring in some pop music," says one Allegro marketing employee.

Music Millennium (Burnside) owner **Terry Currier** says the merger is news throughout the music industry. "This is a changing time. Nobody knows what the future will bring. There's not a lot of focus on breaking new artists and creating big giant records, the talk is about mergers."

"Look at Time/AOL laying off 600 people. WEA closing offices in Seattle, Miami and Nashville. Nobody knows what the future

will bring. Four years ago the experts told us if we didn't get on the web, we'd be gone by now, and it has turned out so not that way."

"Sales at retail stores in specific college markets are off 20-30%, not because of illegal file-swapping but because Napster promoted the use of CD burners."

"The majors have cut their artist rosters. There are artists out there that five years ago, I would have died to have on my label." Is Terry optimistic about the future of the music business? "We're just about ready to announce four or five new signings."

We told you so.

Beware the roadies' revenge.

**Everclear's** triumphant return home April 4th opening for **Matchbox 20**, was scheduled to coincide with a NARAS chapter national promotion entitled "Grammy Sessions". The sessions bring high school students together with



# D TURNTABLES

BY BUCK MUNGER

"Grammy nominated artists and industry pros who candidly address everything the students want to know-from careers in the recording industry, to issues about music, to the music itself."

The Everclear Grammy Session was scheduled for EC's sound-check at the Rose Garden at 4:00PM. The group showed up at 3:45PM with almost a hundred high school students and several NARAS dignitaries, including Executive Director **Deborah Semer** and our own legal columnist **Bart Day**, who serves on the northwest chapter's Board of Governors. (Bart maintained a low profile, possibly because he had represented a former member of Everclear is a legal dispute with Art.) "I don't think he'll remember my face," chuckled Bart.

Over an hour went by.

At 5:10PM, the Matchbox 20 tour manager came to the door and let the group into the lobby. The word was passed that Everclear wouldn't be having a sound-check after all... and the reason they had been left standing outside for over an hour is that Matchbox 20 didn't want anybody in the building while they were doing their sound-check.

Matchbox 20 probably needed the extra secret tinkering with their sound, since Rolling Stone reported Everclear was blowing them off the stage nightly on the tour.

Art, Craig and Greg showed up at about 6:00PM and schmoozed the students in an upstairs Rose Garden lounge.

Everclear is off the charts but not out of the



*Systemwide: adding Pittsburgh to the tour*

photo: Snyder

headlines.

**Art Alexakis** is developing a solid reputation as a music video director, having helmed the production of the band's last several MTV hits.

Rolling Stones' Random Notes covers the making of EC's newest video for EC's cover of Van Morrison's hit. "Everclear's Blue-, er, Brown-Eyed Girl" (5/24) Art hired The Practice's blue-eyed siren Marla Sokoloff for the lead role. "I just thought she was beautiful and had an innocence about her but also a sensuality that was perfect for the video."

Sokoloff had to wear blinding, brown tinted contact lenses for the two-day shoot. In the video Art chauffeurs a limousine around Los Angeles following Sokoloff and passing by Andy Dick, who in real life is one of Alexakis' "sober buddies"

Art says, "I play a 1980's high school kid with a mullet and braces."

What goes around, comes around.

What would a musician do if he won the lottery? Continue to play gigs until the money ran out.

What do you call a bass player without a significant other? Homeless.

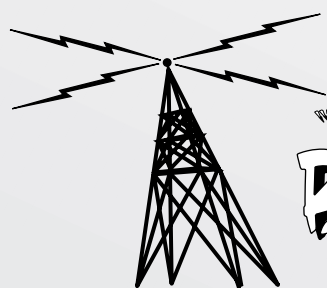
What does the guitar player say when he gets to work? "Would you like fries with that, sir?"

Why do drummers have a pea-sized brain? Alcohol makes the brain swell.

NEWSBYTES...

**Stephen Malkmus** (Pavement) new solo album on Matador, recorded in Portland and featuring local players hasn't registered on Billboard's charts yet but is showing strong sales and airplay in the college market. Malkmus new act, called **The Jicks** is #6 on the CMJ album charts. **Stephanie Schneiderman** will play May

*continued on page 19*



THE CHURCH OF NORTHWEST MUSIC

# Wreckless May Baker's Dozen

LAST MONTH  
THIS MONTH

artist • label • title

4	1	VARIOUS	Loaded for Bear CD	Mercury's Compact
1	4	VARIOUS	Last Chance CD	In The Cole Mind
3	2	LARA MITCHELL	Advance CD	Somnilquy
11	3	BASEBOARD HEATERS	Demo CD	Lost All Faith
7	3	PINEHURST KIDS	Barbaric CD	Bleed it Dry
2	4	SAUVIE ISLAND MOON ROCKET FACTORY	Red 76 CD	"Wy'East Can't Sleep"
•	4	THE HIGH VIOLETS	Demo CD	4-song EP Demo
6	5	BATHTUB FULL OF SHARKS	Millennium CD	Promo Advance
9	6	SUGARBOOM	Strawberry Fields CD	The Liars
•	6	VARIOUS	Zeno CD	History of Portland Punk
9	7	I CAN LICK ANY SON OF A BITCH IN THE HOUSE	Demo CD	Advance CD
10	7	JONAH	Jonah CD	Save the Swimmer
12	8	DEMI-DRYER	Dryer CD	Empty Space
•	8	NICOLE CAMPBELL	Wrought Iron CD	Songs from the Red Room
•	9	A. C. COTTON	Demo CD	Half Way Down
•	10	SPIGOTT	Demo CD	Sumfin Fishy Demo
•	10	THE BELLA FAYES	Secret Decoder CD	So Much More Than "Hello"
7	11	LOWER 48	Wrecking Ball CD	Ranchero
10	11	SAUVIE ISLAND MOON ROCKET FACTORY	Red 76 CD	Mudpuddle Park
12	12	STARBUGS	Starbugs CD	Y2K Bug
13	13	SPECTRUM	Order House CD	Hits

## top tracks

5	1	THE PLACES	Loaded for Bear CD	"Ships at Sea"
1	2	TOWNCRAFT with LITTLE SUE	Last Chance CD	"Down the Road"
•	3	THE BASEBOARD HEATERS	Demo CD	"Over Before it Started"
•	5	THE HIGH VIOLETS	Demo CD	"44 Down"
•	5	PINEHURST KIDS	Barbaric CD	"Spinning Out"

## live offerings at the church

Wednesday May 9	The Countrypolitans	— Live!
Wednesday May 16	Bathtub Full of Sharks	— Live!
Wednesday May 23	I Can Lick Any Son of a Bitch In The House	— Live!
Wednesday May 30	Spigott	— Live!
Wednesday June 6	Salute to the Rose Festival (?) New Release Showcase	

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

# MT. Tabor

4811 SE Hawthorne 238-1646

Main Room, May	SUNDAY MAY 13
TUESDAY MAY 1	Daisey Chain Music Fair
Hugh Jazz Orchestra	Melody Guy • Mad Battle
Pan Tourimos	Love Nancy Sugar
WEDNESDAY MAY 2	Kimberly Ransom Band
Sugar Beets	Sugar Beets
Lisa Miller	MONDAY MAY 14
Trailer Park Honeys	Reggae Jam
THURSDAY MAY 3	TUESDAY MAY 15
Junko Parker	Double Helix • Dreams in Exile
Canoe/Cosmos Group	Ginger Snapped
FRIDAY MAY 4	WEDNESDAY MAY 16
Nine Volt Mile	Hot Rod Sinners • Cober
Pacific Wonderland	THURSDAY MAY 17
Jellyhead	Jinx • Fatalistics • Noumena
SATURDAY MAY 5	FRIDAY MAY 18
Ike Willis Band	Lost at Last
Higher Ground	SATURDAY MAY 19
MONDAY MAY 7	Dan Murray Band • Lea Kruger
Reggae Jam	MONDAY MAY 21
TUESDAY MAY 8	Reggae Jam
Trip Adagio	TUESDAY MAY 22
Godlings	The People • Sleep Driven
WEDNESDAY MAY 9	WEDNESDAY MAY 23
Daisey Chain Music Fair	Distracted Brother Heathen
Demi Dryer	Bill's Children
Lisa Miller	THURSDAY MAY 24
Trailer Park Honeys	John January Band
Countrypolitans	Color Phobos • Red Line Six
THURSDAY MAY 10	FRIDAY MAY 25
Daisey Chain Music Fair	Buds of May • Amber
Stephanie Schneiderman Band	SATURDAY MAY 26
Carmina Piranah	Atom Sane • D5 Nine
Sweet Juice	Red Sector
Doris Dodge	MONDAY MAY 28
e-Driven	Reggae Jam
FRIDAY MAY 11	TUESDAY MAY 29
Daisey Chain Music Fair	Pipeline • Shifty
Dahlia • Nicole Campbell	WEDNESDAY MAY 30
Lea Krueger & Sugar Hives	San Pedro Circus
Tracey Kias • Ashleigh Flynn	Moresto
SATURDAY MAY 12	THURSDAY MAY 31
Daisey Chain Music Fair	Peter Pants
Satellite Heroes • Grooveyard	Clubfoot Sandried
Say Uncle • Half Days	
Jellyhead	

# SATYRICON

125 NW 6TH  
IN OLDTOWN

Portland's  
Best  
Live  
Music

243-2380





# Live and Recorded Reviews

by Fran Gray

continued from page 5

It seems ironic and wonderfully appropriate that a band that identifies themselves with simplicity, space, shadows and truth would create space within itself by becoming a duo. Now this band is truly Dryer than it was, spinning beautiful tales from Browning's dreamy world. Empty Space is mountains above Demi-Dryer's previous work which was uniquely one of a kind. And so is this.

**The Baseboard Heaters** – Lost All Faith  
Snacktoast Music • [www.baseboardheaters.com](http://www.baseboardheaters.com)

It's rock and twang and that kind of thang. The Baseboard Heaters started as an alt-country band, but when they began heating up clubs with their flavorsome shows, a few things became clear. They wanted to rock and that was the end of it. "Lost All Faith" is often pushing the envelope with tasty punk-countryish tracks like "Over Before It Started," but can be as tame as a Vegas lion as in the somber piano ballad of track one, "Truth."

All in all, "Lost All Faith" is an elegantly tight weave of rock, punk-country, sweat-n-blood and hard times all rolled into one zesty music meal. Baseboard Heaters have been compared to Tom Petty and Neil Young, but it's more like dinner at a Mexican restaurant. You don't want just a burrito or just a taco....you want the number 7 combo...one of everything and kind of hot please.

"Lost All Faith" is a Luther Russell production and is tight, tight, tight while simultaneously exploding in all directions. There's no going back from here. I hope they keep the faith.

**Flaverpak** – Don't Touch Me  
Groove Northwest Records

Flaverpak; their name alone gives an accurate word picture of what you might expect to find on this disc. This jazz infused funk, rock alternative sound would definitely ignite a dance floor. Their songs come across as a pure representation of the band's musical mind; a seemingly defiant collective with a heart's desire to do whatever they want.

Flaverpak's CD, "Don't Touch Me" is wonderfully guitary with various surprises including the all knowing, all seeing, all Australian....didjeridoo. With grinding, powerful lead vocals and a smorgasbord of intricately delivered rhythms, they have a sound that brings to mind names like.....well, nobody. They bring to mind nobody. But occasionally you hear a voice/rhythm combination that makes you think of a much darker Sister Hazel crossed with a jazz, funk version of Ian Anderson minus the flute.

The didjeridoo makes its appearance amidst the shadowy "Cup of Coal." Here, dark octave harmonies and jazz-like progressions in the segments before the choruses, give you a lot to contemplate as you sit down to this music meal.

Flaverpak is delicious musical food for the mind. It's jam packed with extravagant arrangements and excellent playing. Unfamiliar, but not exotic, ...the flavor is unmistakable.

**Doug Hoekstra** – Around The Margins  
Inbetween Records • [www.doughoekstra.com](http://www.doughoekstra.com)

Think of it as a sonic twister heading across a passionate musical plain, touching down without warning and delivering glorious upheaval everywhere it lands.

Doug Hoekstra's songs are each an exploration of undiscovered little universes with their own rules and laws.

For example, the very first track on "Around The Margins," is a one minute, five second clarinet, viola instrumental entitled "Margins" which was inspired by the Weather Channel. This song with its rainy pallet fore-

## "Whether the storm is over and the sun is shining, or the sun is over and the storm is shining, Jerry Joseph's music touches a place that few other songwriters can get to."

shadows the folk-pop of track 2, "Lost Among the Ruins," a musical ruse that frets the thought of getting old. You know ...like when your mother sits around and watches the weather channel all day and says things like, "she wore that outfit yesterday." Will that happen to you too? Much worse, will it happen to me? In true Hoekstra form, his songs slide you into his world feeling serious and slide you back out smiling at all of it.

The honesty and expression of Hoekstra's songs reveals an ocean deep personality, intense and curious yet endowed with the gift of delivering his truths in an un-encumbering manner. That's the paradox of his songwriting. He brings your guard down then strikes you at the core.

### Short and Sweet

**Obscured By Clouds** – Bleed  
Rainforest Records • [www.obscuredbyclouds.com](http://www.obscuredbyclouds.com)

This is a unique look into Floydology and the effects of Floydism on the contemporary musician. Obscured By Clouds paints personal views through their interpretations, impressions and delivery of Pink Floyd songs and apply this Floydism to their original compositions. Vocals, acoustic guitar, mellotron, keys and light percussion comprise the entirety of their production. It's dreamy, psychedelic and soothing with a deeply rich David Gilmour-ish lead voice sung by one known only as, William; very mysterious indeed. Call it art rock, call it progressive rock, call it whatever you want...I'll just call it great

**The Waco Brothers** – Electric Waco Chair  
Bloodshot Records • [www.bloodshot.com](http://www.bloodshot.com)

We're talking Chicago's alt-country Bloodshot Record label here so that should tell you right off that you'll need a seat belt for your saddle. The Waco Brothers have discern-able roots in punk rock that come through in their slightly out-of-round musical approach. Extreme story lines....growing, rock&gravel vocals and a good portion of twang supplied by pedal steel and fiddle give this alt-country band a kind of

super-heated "tears in your beer" feel.

The Wacos don't uncover a new musical frontier with the "Electric Waco Chair" as much as they head off drunkenly into the sunset waiving their hats and shooting at the cacti.

**Fabulous Disaster** – Pretty Killers  
Evil Eye Records • [www.evileyerecords.com](http://www.evileyerecords.com)

They're sassy and dangerous...so be careful. Fabulous Disaster is a San Francisco, all girl punk band that put on an excellent show at Portland's very last NxNW. Their CD "Pretty Killers" may be slightly different than what you'd expect. Their music has the usual slamming, thrashing punk guitar sounds, but it's delivered in a kind of sweet and angry "Go Go's" lead voice singing lyrics like... "get out of the road you BITCH." They have a serious kick butt drummer and are as much fun to see live as they are to listen to on this CD.

**Joe Croker** – All The Pretty Girls  
Bagetelle Arts CD • [www.joecrocker.com](http://www.joecrocker.com)

Exuberant, superb, blissful, Joe Croker's "All The Pretty Girls" is nothing short of wonderful. His music is sort of like

60's rock and pop with rockabilly overtones, a hint of folk and featuring a dusty, gorgeous Dylan-esque voice. "All The Pretty Girls" features incredible guitar playing and layers of musical perfection as well as producer George Marinelli (Bonnie Raitt). "All The Pretty Girls" gets a 10....a perfect 10.



*The Baseboard Heaters want to rock*

photo: Snyder



# Rosebud

by Robin Rosemond

Hello Two Louies readers!

My monthly musical pick is, *I am Shelby Lynne*. Boy, I can relate to her whole musical package. I especially like *Leavin* and *Dreamsome*, the harmonies are exquisite.

I just finished working with Tony DeMicoli, on the Battle-of-the-Bands. We worked with 94.7 KNRK's who presented the Rose Festival Musicfest. The distinguished panel of judges started with over forty bands that entered the competition. The Roseland Theater hosted the event and it took over

**"There was a pall over NYC the day Joey [Ramone] died. I guess I couldn't have been in better place to experience an end of an era. Everyone who talked about him said he was the nicest guy. Long live Punk rock."**

Mark Hamilton, Program Director of 94.7 KNRK as well as Jayn and Jaime Cooley who all did a great job. Judie Ingham and Sheridan Thompson also helped

**"I just finished working with Tony DeMicoli on the Battle-of-the-Bands. We worked with 94.7 KNRK who presented the Rose Festival Musicfest. The Roseland Theater hosted the event and it took over eight hours and eighty songs."**

eight hours and eighty songs that the judges patiently listened to. Included on the panel were Tony D.,

to organize the event and we all ended up having a drink together and amazingly all agreed on most of the choices. It ended up being a great time and the three finalist bands were Somette, K through Six, and The Mopps. Other bands that were very good were One Way to Walk, Shade Red, and Nowhere to Go. Somette ended up winning best all around band and The Mopps will grace the KNRK stage on June 4th at the Waterfront Village. Come support the talent emerging from our high schools.

Elise Wagner is having a show at Laura Russo with Mel Katz this May. Mel is hanging some beautiful sculptural collage and Elise has completed a beautiful body of work that reminds me of thick, dreamscapes that capture your imagination and take you to a beautiful place. Check them out on First Thursday.



Jim Marshall, NYC Entrepreneur

photo: Rosemond

I recently traveled to New York, New Jersey, Washington D.C. and Atlanta, Georgia. I enjoyed the trip and got to drive around in a Mitsubishi Montero Sport. What a nice ride. I had a blast listening to the Sopranos soundtrack cruising the Pulaski Skyway. I made it to an Easter service at Saint John the Divine and heard Judy Collins sing as well as Paul Winter play clarinet and David Dinkins speak. Those New Yorkers really know how to celebrate the resurrection. The sermon by the Bishop was about the level of commitment to Jesus Christ. I was impressed with his logic and passion about the lord, but just give me the incense, the singing, and the three knocks at the door of the great cathedral. I just turn into a puddle of tears. It was great to see the diversity of the congregation. The Episcopal Church is wildly progressive and this shows most admirably in New York City.

I tried some great restaurants. I went to Bobby Flays Mesa Grill, which was respectable. I tried the trendy Balthazar and Pastis in NYC and the delicious Thai Garden in Brooklyn. I made it to the Molly Pitcher Inn on the Jersey shore as well as a great Italian place called La Monna Piancones in Bradley Beach which had the finest Broccoli Rabb soup I've ever had. Washington D.C. has many great restaurants and the scene there was like a giant frat party. We tried Tesora, Red Sage and 1898, which were all comparable to NYC or Portland. I can easily say I did not have one bad meal the whole trip.

I spent a little time with local Portland beauties Jerilyn Tabor and Emily Spray who are both doing well with their young families. I saw Natascha Snellman, Mario, Tina and Lola Lalich, Shine Adams who looks awesome and seems to be doing well on his new recording studio in Brooklyn. I saw Nick Hill who was working on the new Meg Ryan movie with the building of the Brooklyn Bridge as the backdrop top some romance. I also spent time with Sara Neary and we just painted the town red.

I had sushi with Jim Marshall, writer, and entrepreneur. He told me about his successful Lakeside Lounge in Manhattan where he paid for my drinks told me about working with Lisa Marie Presley who's working on a script about her father Elvis. Jim is helping with the dialogue. Jim owns another club in New Orleans and is planning on buying a house down there. He was mourning the death of Joey Ramone and had been to the star studied funeral service that day. There was a pall over the city the day Joey died. I guess I couldn't have been in better place to experience an end of an era. Everyone who talked about him said he was the nicest guy. Long live Punk rock.

There's an upcoming show at 333 Gallery on NE Hancock. There's an opening reception from 5 - 8 on Thursday, May 24 and the opening is Friday, May 25. The work of Eva Lake, Stephen Spyrit, Lauren Mantecon, yours truly, and some other special guests. It should make it an interesting show.



**CLACKAMAS**  
13029 SE 84th Ave  
503-654-0100



# DRUM SHOP OF PORTLAND

SINCE 1958

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

**BEGINNING GROUP  
CONGA CLASS**

Mondays 6:00pm--7:30pm  
beginning May 7th

**INTERMEDIATE GROUP  
CONGA CLASS**

Mondays 7:30pm--9:00pm  
beginning May 7th

**GROUP BONGO CLASS**

Tuesdays 6:00pm--7:30pm  
beginning May 1st

**GROUP DOUMBK  
(DARBUKA) CLASS**

Tuesdays 6:00pm--7:30pm  
beginning May 1st

**GROUP FRAME  
DRUM CLASS**

Tuesdays 7:30pm--9:00pm  
beginning May 1st

**GROUP TIMBALE CLASS**

Wednesdays 6:00pm--7:30pm  
beginning May 2nd

**GROUP BRUSHES  
CLASS**

Thursdays 6:00pm--7:30pm  
beginning May 3rd

**GROUP DJEMBE CLASS**

Saturdays 4:30pm--6:00pm  
beginning May 5th

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

**email:** DrumShopPortland@AOL.com • [www.drumshopofportland.com](http://www.drumshopofportland.com)

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

# The the & the GOOD BAD UGLY

continued from page 7

## SAVE THE SWIMMER- JONAH Self-Produced

It was a year ago in March when we first met Dizzy fish in these pages and the name Henry Curl, lyricist and vocalist extraordinaire. Inexplicably the band Dizzyfish remained entirely intact, but changed their name to Jonah. Nothing against their new name, but Dizzyfish was a great name. Perhaps there was already a band of that name in Peoria or something. Who knows? Still, the band remains great, regardless of their nomenclature. the three songs they previewed in the Spring of 2000 are to be found here.

Henry Curl is one of the better poets in the Portland rock scene today. In addition he has a sweet, lithe voice that swings effortlessly into falsetto. "Radio Murders" is a good example. An inscrutable lyric is layered with Chris Hayes' exotic slide guitar textures. Drummer Jake Endicott and bassist Matt Rogers provide indomitable structure to the proceedings. But it is Curl's elastic vocal exercises that are the most winning of all.

"Wishes" is a pretty song with a nice guitar and synth string arrangement underscoring a pliant lyrical plaint: "And now she's alone, empty planet/The ending is clear but she denies it/And now sleepers rise to receive me/The general at arms won't believe me/And I stand still/Tonight we sleep upon our wishes/And they can't break my will/ Tonight we sleep with the fishes."

Another of the stronger new songs is "Grand Design" a cheerful waltz that is buoyed by the uplifting quality of it's lyric. Still, two of the best songs were presented on last year's demo. "Lunar Song" is a pretty little ditty. And "Pepto" remains as the band's most complete musical statement.

While Jonah may be a name that conforms better to the band's chosen dogma, Dizzyfish was the better name. But this is a band that displays a lot of promise regardless of their name. A tighter focus on the structures of some of their songs will benefit the band. Concentrating on hooks and strong choruses will make them more memorable. Seeking common lyrical ground with the listener could benefit the band as well. Curl has occasionally very astute observations to impart to the diligent listener, which would be more sagacious still were he to abandon his propensity for preaching. Still, Jonah are a very good band which deserve encouragement and recognition for their accomplishments, not derision for their shortcomings.

## ◀◀ Rewind



Publisher Pearson (L) at a TL party in '82. Founder of the Waterfront Blues Festival Mark Goldfarb (R).

photo: Schwartz

continued from page 4

Louies has provided a common-ground and a stimulating environment that has helped spawn musician-friendly events like the Mayor's Ball and the Billboard Special. TL helped welcome NXNW; and was the breeding ground for the early-stage development of organizations like the Portland Music Association (PMA), the Pacific Northwest NARAS chapter and the

tion of players and industry pundits alike. And we'll keep doing that... albeit in a more steroidal fashion.

While we're spiffin' up the joint, we'd like to hear from you.

As we craft a blueprint for the 21st Century Louie, I encourage all of you to get off your keesters and tell me what you think are the important issues facing the Oregon music community. E-mail me at Ford@TwoLouiesMagazine.com, snail-mail me at my

**"Twenty years after joining the rag as the teenage phone salesman, I've returned to Two Louies Magazine as Associate Publisher. With more chops, more experience, and a genuine desire to contribute to the Oregon music community."**

Oregon Music Hall of Fame. Two Louies is kinetic. It's an active participant in Oregon's music scene. And in order to build upon that success, Two Louies is going interactive. Yup, we be gettin' jiggy with the web.

Two Louies is part of Oregon's musical history. And in an industry as transitory as the music business, making it to your 22nd year is a major achievement. But Two Louies is here because Oregon's music community wants it here... in fact... needs it here. We've always attracted the best creative people and the atten-

downtown office, 1017 SW Morrison, Suite 501 Portland, OR 97205, or call me at (503) 223-2157.

Tell me what you want to see... the information that you consider important to your success as a music industry professional. Give your best gripe, your highest praise, your most acerbic critical observations about Two Louies, or anything else you think is salient to Oregon's original music landscape. Lay it on me, baby... I'm listening.

—Ford T. Pearson, Associate Publisher

**Jody's**

NE 122nd & Glisan  
255.5039

**&**

**Club Cabos**

SE 18th & McLOUGHLIN  
232.3799

**WE LOVE  
BACHELOR PARTIES!**

Featuring the most beautiful  
dancers in the Northwest!

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

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






Lea Krueger: Daisy Chain Music Fair, Mt. Tabor, May 11th photo: Snyder


continued from page 13

10th at the Mt Tabor Theater during the five day **Daisy Chain Music Fair** benefiting the Old Town Clinic. 55 women-fronted acts will perform. Stephanie performs with her full band at midnight. The next day (5/11) she'll do the Daisy Chain songwriter's circle in the Tabor's Acoustic room... **Grindstone** has a new (second) guitarist. "Arty from Pyeweed".. the band just did Seattle's Graceland April 14th... **Here Comes Everybody** plays the Emerald City May 5th. They'll be the Rain Dancer... Tom Grant's former guitar star **Dan Balmer** has his own record out, a double CD "Change of Heart"... Dan's stuff is all over National Public Broadcasting. He appears at a Millennium in-store for "Change of Heart" May 5th at 3:30PM... **Alan Charing's** new band **a. c. cotton** holds their "Half Way Down" CD release party May 11th at the Cobalt Lounge. **Luther Russell** produced the a. c. cotton sessions at Jackpot studios. Charing shares the bill on the 11th with **Lael Alderman's** new band, the **Bella**

**Fayes** and Luther Russell's new project the **K Bees** "with Nate of the Natrons... Pig Iron's release party for their first CD "Fill Me Up" happens at the White Eagle, Friday, May 25th. **Pig Iron** features **Caleb Klauder** on mandolin, **David Pugh** on fiddle, **P.T. Grover Jr.** on banjo, **Jesse Withers** on bass and **Darrin Craig** on guitar... **The Pinehurst Kids** new release "Bleed It Dry" on **Barbaric Records** is the 3rd most added record at CMJ (4/25) The Kids came in behind **Granddaddy** and **Scapegoat Wax** and ahead of **Unwound**, **Mogwai** and **Jason Falkner**. A total of 92 stations across the country reported it in their Top 5 New Adds for the week... **Systemwide** added a date in Pittsburgh at the Beehive May 8th after an interview with **Ezra Eckerson** was published in the Pittsburgh City Paper. The band is touring in support of BSI's "Osami Stepper"... **Nicole Campbell** working her new release "Songs From The Red Room" produced by **Tony Lash** and engineered by **Jeff Saltzman**. 

((( )))  
**MULTIMEDIA ENGINEERING**  
**DVD MASTERING**  
 Direct transfers starting at \$600  
**Video & Audio Conversions**  
**Consulting/Troubleshooting**  
 • Analog/Digital  
 • Baseband/Broadband/Wireless  
 • Parallel Networks  
 • System Integration  
 Voice: 503-236-7434 • Fax: 503-234-9282  
 www.mediaeng.com

  
**Chicks dig guitars.**



Come and see us in our new location. 18th & Hawthorne on the south side of the street.  
 503/238-4487 • www.guitarcrazy.com

**SHOWCASE**  
**MUSIC & SOUND, INC.**  
*Since 1977*

**231-7027**  
 3401 SE HAWTHORNE

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

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

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

**SHOWCASE**  
**RENTALS** 3401 SE HAWTHORNE • 231.7027  
 www.showcasemusicandsound.com

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

# QUARTERLY LABEL GUIDE

## DADDIOS ON THE PATIO

FATHER'S DAY 2001

## KENT HENRY

Guitar Wizard

*guitarist with Blues Image & Steppenwolf  
formerly at Apple Music, is now at  
GUITAR CENTER/BEAVERTON  
on Saturdays*

**For Appointment Call 503.644.9500**

## Red Carpet Recording

**503.848.5824**

New!  
New!  
New!  
New!  
New!



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

### Belinae Records

7716 SE Clay Street  
Portland, Or 97215  
503-775-2191  
Email: through www.belinae.com  
Web: www.belinae.com  
Owners: Blake Wood, Big Wicker  
Ventriloquist; Mike Mason, Resident  
Tullster

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

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

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

Distribution: Referred out.

Preferred submission format: Call/email first.  
DAT, CD, cass.

### Burnside Records

3158 E. Burnside  
Portland, OR 97214  
(503) 231-0876  
Fax: (503) 238-0420  
Email: music@burnsiderecords.com  
Web: http://www.burnsiderecords.com  
Owners: Terry Currier & Jim Brandt  
Producers: Various

Types of music released: Blues

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

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

Affiliated Label:

Sideburn Records:

Types of music released: Roots Rock

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

### Cavity Search Records

P.O. Box 42246  
Portland, OR 97242  
Email: csr@teleport.com  
Web: http://www.cavitysearchrecords.com  
Owners: Denny Swofford, Christopher  
Cooper

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

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

### Cloud 99 Productions, Ltd.

P.O. Box 3939  
Salem, OR 97302  
(503) 370-8116  
Fax: (503) 370-8116  
Owners: Nathan & Nettie Steinbock  
Personal Manager: Seymour Heller.  
Executive Producer: Danny Kessler.  
Producer: Dick Monda.

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

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

### Cravedog Records

122 SE 27th Avenue  
Portland, OR 97214  
(503) 233-7284  
Email: Cravedog@teleport.com  
Web: www.Cravedog.com  
Owner: Todd Crosby.

Producers: Luther Russell, Johnny Beluzzi,

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

### Crazy Bastard Records

PMB-831  
16420 SE McGillivray, 103  
Vancouver, WA. 98683  
503-293-5409  
Email: crzybrcrds@aol.com  
Web: www.buko.net/crazybastardrecords  
Owner: Andrew Bentley  
Types of deals offered: Tribute Compilations  
Artist Roster Featuring: Village Idiot, Witch  
Throttlegush, Plaid Pantry Project, The  
Procrastinators, Iommi Stubbs, Little  
Mission Heroes, Thresher, Bastard  
Children of the Roman Empire, N?Jas,  
The Secludes, Thy Infernal,  
Hyperthermia, 90 Proof, The  
Delinquents, Evil Genius, Fall From  
Grace, Naked Violence, The Jimmies,  
Drain Bramaged, Vaginal Discharge,  
Genocide Rappers, Fist Material, The  
Dwarves, Drain Bramaged, Bomfl,  
WitchThrottlegush, REO Speeddealer,  
GBH, Fang, John Cougar Concentration  
Camp, Blag Dahlia, Stagger, Monkey Fur,  
Odorus Urungus, Dr. Know (featuring  
Brandon Cruz), Corey Feldman, Agent  
Orange, Nerfherder, The Daylights.

### Criminal Records

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

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

Kinds of deals usually offered: CD, cassette.

Artist roster: Claire Bruce, Paul DeLay Band,  
J.C. Rico, Linda Hornbuckle, Lloyd Jones  
Struggle, Dave Stewart, Jim Mesli Band,  
Joe Dobro, Too Slim & the Taildragers,  
Paul Jones, Shade.

### Diamond Z Records

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

### Elemental Records

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

### EON Records

PO Box 5665  
Portland, OR 97228



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

#### **Eurock Records**

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

#### **Flying Heart Records**

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

#### **IMP Records**

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

#### **Jus Family Records**

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

#### **Lazy Bones Records**

9594 First Ave. N.E. Suite 230  
 Seattle, WA 98115-2012  
 (206) 820-6632  
 Fax: (206) 821-5720  
 Owner: Scott Shorr  
 Producers: negotiable  
 Types of music released: Everything but Country.  
 Preferred Submissions: CD's & cassettes.  
 Kind of Deals usually offered: Full length CD.  
 Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead  
 Distribution: ILS (Mercury), Burnside Distribution.  
 Lucky Records/Macman Music, Inc.  
 10 N.W. 6th Avenue  
 Portland, OR 97209  
 (503) 248-1988

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

#### **National Dust Records**

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

#### **Rainforest Records**

PO Box 14627  
 Portland, Oregon 97293  
 (503) 238-9667  
 Email: Info@RainforestRecords.com  
 Web: RainforestRecords.com  
 Owner: Ray Woods.  
 Producers: Ray Woods, Michael Cubbon, and the bands.  
 Types of music released: All types of music (no limits).  
 Preferred submission formats: We no longer respond to unsolicited demos.  
 Kind of deals usually offered: Varies; Singles, albums, recording, production and national/int'l distribution.  
 Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cheralae Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst Compilation (15 bands).  
 Distribution: N.A.I.L., Burnside Distribution Corp., various others.

#### **Space Age Bachelor Pad**

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

#### **Schizophonic Records**

1620 SE Hawthorne Blvd.  
 Portland, Oregon 97214  
 (503) 736-3261  
 Fax: (503) 736-3264  
 Email: Mike@NailDistribution.com  
 Owner: Mike Jones  
 Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.  
 Types of music released: Many.  
 Preferred submission formats: Cassette, DAT.  
 Kinds of deals usually offered: Depends on



**INNER SOUND**  
 Pro Audio Repair  
 since 1978

**1416 SE Morrison • 503.238.1955**



**Blue-Zebra**  
 WEB & PRINT DESIGN STUDIO

- Print & Web Imagery
- CD-Covers
- Band Web Sites
- Media Kits
- PDF Conversions
- Posters
- More...

Portland • San Antonio • WWW  
 www.Blue-Zebra.net • 503.223.2157

#### *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

# 1000 Retail Ready CD's

# \$1175!

includes: GLASS MASTER, 3 COLOR ON DISC PRINT,  
4/1 FOUR PANEL FOLDER AND 4/0 TRAYCARD,  
JEWEL CASE, ASSEMBLY AND SHRINKWRAP  
(with customer supplied films)  
shipping not included

**cd | edrom | cdr | dvd**  
**Electronic Business Cards**

**NORTHWESTERN**

CREATIVE MEDIA SERVICES & MATERIALS

**1.800.547.2252 • 503.223.5010**

FAX 503.223.4737

3732 SW Moody • Portland, OR 97201

COMPLETE IN-HOUSE  
GRAPHICS DEPARTMENT!

[www.nwmedia.com](http://www.nwmedia.com)

# Uncle Joe's WORKSHOP

Musicians Technical Services a.k.a.

**Uncle Joe's**

has moved to Morrison Bridge Music

522 SE Belmont

Portland, OR 97214

503-234-9500



**MTS**

# MUSIC MILLENNIUM



# 30 YEARS OF MUSIC

NW PORTLAND  
23rd & NW Johnson  
248-0163

EAST PORTLAND  
32nd & E Burnside  
231-8926

[www.twolouiesmagazine.com](http://www.twolouiesmagazine.com)



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

# QUARTERLY LABEL GUIDE

artist/project/deal.

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

Distribution: N.A.I.L.

## Ten Ton Records

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

Producer: Keld Bangsberg or bands choice.  
Types of music released: alternative; all kinds.  
Submission format: cassette.  
Artist roster: Sweet Baby Onion, The Willies, Trip 21.

## Tombstone Records

P.O. Box 1463  
Clackamas, OR 97015 U.S.A.  
(503) 657-0929  
Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!!

Mostly original garage and psychedelic, raw rock 'n roll.

Preferred submission formats: Tapes mixed down to 1/4" reel to reel. 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, Hardship, Asthma Hounds, Deadbeat Hearts.

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

*On the cover: Henry Curl. Henry and his same old bandmates are getting a whole new look as Jonah after already building a large following under the name Dizzyfish. Will the fans follow the newly named unit? The critics think so...*

# Two LOUIES

• ESTABLISHED 1979 •

PUBLISHER: James E. Crummy

ASSOCIATE PUBLISHER—MARKETING: Ford T. Pearson

EDITOR: Buck Munger

LAYOUT & GRAPHICS: Paula Hay

## WRITERS

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

## PHOTOGRAPHERS

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

PRINTED BY: Oregon Lithoprint

## TWO LOUIES MAGAZINE

2745 NE 34TH • PORTLAND, OR 97212

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

## EMAIL ADDRESSES:

Editorial: [TwoLouie@aol.com](mailto:TwoLouie@aol.com) • Marketing: [ford@twolouiesmagazine.com](mailto:ford@twolouiesmagazine.com)

Layout: [zodiac@zodiacdesign.net](mailto:zodiac@zodiacdesign.net)

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



# FREE

## MUSICIANS CLASSIFIEDS

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

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

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

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

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

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

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

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

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

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

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

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

Heavy Rock Band Seeks Singer With Attitude! 774-5249

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Electric guitar/singer looking for band, people to jam with. Influences include Hendrix, the Doors, Joplin, Zep, blues & old rock. Dozen or so songs written. Call Jeremy 503/350-1161. 2L0501

Bass and drums needed. Guitarist with lead vocal ability & experience looking for solid bass and drums to form contemporary blues band. Have PA and rehearsal space in Hillsboro. Let's play some blues! Randy, 503/681-9556. 2L0501

Guitar player/ keyboard/ vocalist/ avid songwriter looking for highly motivated, organized, drug-free band. Goals of recording, playing live, marketing, etc. My musical taste is Alice in Chains, STP, Collective Soul, Creed, Steve, 503/293-6301. 2L0501

Singer/songwriter seeks band or people to form one. Rock, metal, pop. I am dependable and love music. 360/693-8854, lv msg 24 hrs. 2L0501

Keyboardist & guitar player looking for drums & bass. Object: casual band. Vocals important, surf to fusion. Keith, 503/232-8785. 2L0501

Established original band seeks svelte female backing vocalist, 20-30 yrs old. Light keyboard experience a plus. Go to www.rotatinglies.com first, then call 503/239-0332 if interested. 2L0501

Guitar guy seeks classic rock band, working or forming guitar, harp, vocals. Rock, blues, R&B. Weekly practice, 2-4 gigs per month. Patrick, 503/636-7449. 2L0501

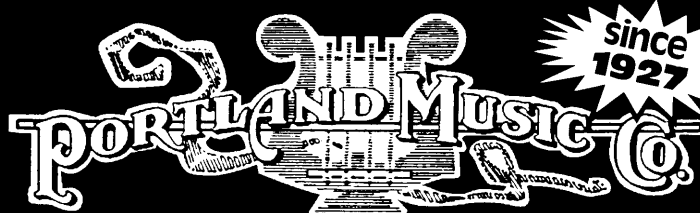
Attention bands! Get a digital recording of your live gig on CD - only \$50. You play, we do the rest. 503/239-0332. 2L0501

Drummer wanted. Back me up, keep steady rhythm for piano. 503/236-9132. 2L0501

Drummer/guitarist seeks others for 50s-60s covers and ? R&R, R&B, blues, country/rock. Band, Poco, Eagles, Mike, 503/631-3069. 2L0501

Bass player needed! UNIX-6. Rock band looking for bass player with transportation and pro gear. Good set list with potential to gig. Already have lead/rhythm guitars, drums, and vocals. Age doesn't matter, but we are in our early 20s. Some theory is required. Influences: Third Eye Blind, Zeppelin, Silverchair, Fuel, the Doors, Rolling Stones, Smashing Pumpkins. If interested call Joe 503/644-7922 10am-6pm. 2L0501

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



VISIT OUR WEB SITE AT: [www.portlandmusiccompany.com](http://www.portlandmusiccompany.com)

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

# BANG A GONG

**CASH  
FOR MUSICAL  
INSTRUMENTS!**

**Pearl**

LACQUERED WOOD FINISHES • DOUBLE BRACED HARDWARE

**PROFESSIONAL  
EXPORT SELECT  
5 PC DRUM SET W/HDWR**

**\$899!**  
REG \$1399

OPTIONAL CYMBAL PAK **\$99**  
W/DRUM SET ONLY

**PROFORMANCE  
DRUMSTICKS  
3 FOR \$10**

**SHEET  
MUSIC  
641-5691  
HUGE SELECTION**

**GUITARS**

**KEYBOARDS**

**DRUMS**

**JOHNSON JG 610**  
FOLK GUITAR..... **\$99**

**SEAGULL S-6 ACOUSTIC  
CEDAR & CHERRY** **\$399**  
SUPERB SOUND....  
PLUS FREE \$100 HARDCASE!

**DAN ELECTRO  
ELECTRICS  
SAVE 30%!**

**Fender** **SQUIER**  
FAT STRAT **\$179**  
REG \$269...

~ **ALESIS** ~  
Q56.1-Q57.1-Q58.1  
**SYNTHESIZERS**  
GUARANTEED LOWEST PRICE!

**SUZUKI DIGITAL PIANOS  
SAVE 25% NOW**

**IN STOCK! NEW!**  
**KORG KARMA**  
SYNTHESIZER  
TRITON BASED INTERACTIVE WORKSTATION

REG \$2250 **\$1799**

**SOUNDSOURCE 5 PC  
DRUM SET  
COMPLETE** **\$379!**  
REG \$699.....

**ZILDJIAN & SABIAN  
CYMBAL SALE  
40% OFF MFG LIST!**

**ROLAND**  
DIGITAL DRUM HEADQUARTERS  
V-SESSION • V-CONCERT  
V-CUSTOM • IN STOCK!

COMING SOON!

**DW DRUMS**

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

**Portland Music Co.**  
since 1927

VISIT OUR WEB SITE AT: [www.portlandmusiccompany.com](http://www.portlandmusiccompany.com)

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