

OREGON MUSIC / JUNE 1999

Two Louies



T/K FOLDS

ELLIS ISLAND

ROZZ FESTIVAL

CRAY BOMB

photo Buko

BRIAN BERG
44 LONG

OREGON VENUE GUIDE

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Rewind

1983. Nimble Darts rocks the club scene.

The lead singer's father was a Hollywood film star so the buzz was fierce on the band named for Cockney boob slang.

Robert Brown's band wasn't actually getting any help from Lori's dad Rory Calhoun, but in December of 1983 the band was discovered at the Last Hurrah and whisked to the El Dorado studios on Vine Street in Hollywood. (the Cure, Herbie Hancock)

Dave Jerden (Mick Jagger, Alice In Chains) was at the board.

"We were having trouble getting some guitar sounds," says Brown, "so they called this L. A. studio guitarist to bring in his rack-mounted rig-everybody else in those days was playing Marshalls."

The cutting edge studio pro was Tim Ellis. Ellis moved to Portland a year later with his band Buster.

Robert's Nimble Darts also gave guitarist Dan Reed his first gig in Portland when he arrived in late 1983. "Dan played that Van Halen tune, 'Eruption' in his audition. He was really into tapping and sang great harmonies." Dan played with Nimble Darts till they broke up in '84, then formed the Dan Reed Network.

After Nimble Darts Robert Brown became Robert Rude and the Attitude. "I went through everybody in town," says Robert. "Sandin Wilson played bass, Carlton Jackson played drums, Mike Doolin played guitar."

Over the years the Attitude has recorded two full length CDs and a 6 song EP. The brand new full length Robert Rude & the Attitude CD 'Arcade' is available for free download on the Internet label MP3.com.

"We put all the old stuff on there too," says Robert.

The QVC cable shopping channel just used Rude's

REWIND '83



Nimble Darts; from l. Joey Casimir, Lori Calhoun, Robert Brown.

"Temple Dogs" in an MP3 Man portable audio unit sales promotion.

Brown is also involved in the re-opening of the old Euphoria tavern space as a live music venue. "I wanted to call

it the Lizard Lounge but I don't think D&M Productions is going for that."

"Dana Monroe is putting in the 24 channel pro sound and lights installation. We'll have an 800 capacity."

LETTERS

Dear Editor,

Thanks to both of you for your help in promoting our Have Mercy benefit for Kosovo refugee relief! We managed to raise a whopping six hundred dollars for the Red Cross, and we owe you a debt of gratitude for being a co-sponsor. Your quarter page posting was generous and did the trick for bringing in the people. It's difficult to get much media co-operation in publicizing an event like this, and Two Louies came through like gangbusters.

We hope to do another larger event maybe sixty to seventy days out, and this time benefit Mercy Corps and Northwest Medical Teams. There are a couple of new venues opening up in Portland that are interested in more of an ongoing benefit effort, and we'll be working with them and concerned artists in producing monthly (or more realistically bi-monthly) concerts we're loosely calling "Artists With Hearts" to funnel money towards organizations that are helping displaced and downtrodden people all over the world. My company, Ocean Zero Productions, will refuse to take a penny for our administration costs of producing these events, and that will be our contribution.

Two Louies continues to respond to the needs of our community, and has contributed to bringing comfort to people in need on the other side of the world. Thanks again, and Long Live Two Louies!

Best Regards,

Smilin' Bill Keenom

From The Publisher James E. Crummy

Dear Readers,

This is the story of how I came to be the publisher of Two Louies.

Buck Munger and I met in Hollywood, California in early 1967 at a backstage party one night where one of my co-workers got a little out of control. It was late 1966 and I was working with a film production company on Santa Monica Blvd. The building housed a number of offices and studios. Every Friday all the tenants would gather and chip in for beer to celebrate the week's activity. I met Buck, a record producer, on the Friday he moved in. After we passed

dorsement contracts while he was there. He signed acts that nobody had heard much about before like a guitar player by the name of Jimi Hendrix and an English rock-n-roll band that delighted in destroying their equipment on stage called the Who. Shortly after his return Buck and I were sitting in his office talking "late" one evening (long after everyone else had gone home) and he told me that Sunn had leased office space in the "brand new" office building on the corner of Sunset and Vine Streets in Hollywood and asked if I would be interested in learning to maintain these amplifiers for the bands he was putting under contract. After a slight hesitation (actually about 2 months) I showed

"we'll be working with concerned artists in producing monthly concerts, we're loosely calling 'Artists With Hearts' to funnel money towards organizations that are helping displaced and downtrodden people all over the world."

the hat for the last beer run, the Associate Producer on my film, an overbearing Hollywood power pig, waved a fistful of money under Buck's nose and called him a "Chump" for putting all his money in. That brought forth an altercation and Buck knocked him out without spilling his drink. Sheila Bernson (our secretary) quit the next morning and went to work for Buck who had just been named National Promotion Director for a small musical amplifier company in Portland, Oregon called Sunn Musical Equipment. The owner of the company was the bass player for the Kingsmen, Norm Sundholm. In June of '67, Buck went to the Monterey Pop Festival and when he came back to Los Angeles, told stories about a number of artists he met and signed to en-

up at the "new" Sunn Promotion offices in the Sunset/Vine Tower (overlooking the intersection from the fourth floor) and asked Sheila if Buck was in his office and if I could see him for a while. She replied that Buck was in fact out to lunch at the Room At The Top (on the top floor of the Tower) with one of the bands that he had under contract but should be back soon. After waiting for a while (and visiting with Sheila) Buck and this very strange looking group of people came in and went to his office. A bit later the office door opened and this strange looking bunch emerged followed by Buck and another (semi-normal) looking gentleman. Buck handed Sheila a contract that they

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In the MIX

by Marianne Steiner

NOSE TO THE GRINDSTONE

The guys at Local Bones Management have landed yet another licensing agreement for Grindstone's music, this time, for use of 10 of the group's songs. Following on the footsteps of last year's Nintendo deal, the band has recently inked-out a deal with MTV for new show, provocatively titled, "MTV Undressed," which is scheduled to air this Fall. Grindstone has also seen an increase in radio play throughout the Northwest: Z-ROCK Idaho, KNRQ Eugene and college stations in Eugene, Spokane and Corvallis are rockin' on cuts from the band's self-titled first CD. Grindstone will be heading into Falcon Studios in July to work on their follow-up CD, tentatively due in September. The CD will introduce some of the acoustic songs that bottlerocket front man, Lamar Stilwell, has been writing lately. Scott Lewman of Local Bones told me they have definite plans to shop this next CD to labels. Since joining on with Thrasher Presents for promotion, the band is being asked to perform only 4 shows a year around town. This ought to make for some jumbo crowds and big productions. On Saturday, June 5th, they'll be playing an all-ages show at the Roseland AND THEY WILL BE GIVING AWAY A CAR (valued at \$3000) to one of the lucky attendees, courtesy of Greg's Car Corner. These guys sure know how to please their fans. Liquid and Mel open the show.

Hippity Hop To A Hip Spot

The Mad Hatter Lounge (downstairs in The Rabbit Hole restaurant - SE Grand @ Ash) is definitely a venue on the rise. Despite its size (almost dinky), it has a great feel and sound to it. I've seen about three shows there in the past year and have really enjoyed the warm acoustic sound. Owner Bill Leeds, who also co-owns

the week. Because the room is small, performers need to be able to engage the audience but not overpower them, since the tables are within inches of the stage. I really like the booth seating and the primitive tattoo art painted on the walls. There's also a full-bar for your listening or performing pleasure. Check this issue's venue



photo Buko

Karling Abbeygate; for the Humane Society.

guide for the Rabbit Hole/Mad Hatter listing.

During a recent visit to the Mad Hatter, I caught Bill Leeds' band, Plumb Bob. You know, it could have turned out to be one of those uninspiring, "I book the place so I play the place," gigs, but it was anything but that. Plumb Bob (do you know what a plumb bob is?) puts out a terrific mix of acoustic rock/folk pop and a little Blues and grass thrown in (Bluegrass, I mean). Very melodic yee-ha rock with harmonies, snazzy guitar riffs, and lots of other surprises. Bill, formerly of the Tree Frogs, has taken on front man status with the band and

Plumb Bob will be recording their first CD, "Old Flames" over the next couple of months at Recordwell Studio. In the meantime they'll be playing here and there. Check 'em out if you can. Plumb Bob is just Plum Bomb!

Lenora the Friendly Ghost

Nestled across the street from an old-fashioned main street park in Independence, Oregon is an old-west treasure called Lenora's Ghost. Forget that I got lost finding the place and it took me an hour and forty-five minutes from Portland to get there one night, (most people say its only about an hour or so), once I arrived, all was forgotten. Lenora's is a good size club (about 200 capacity) with a loooooooooooooong old bar, plenty o' seating and good beer (micro and macro) on tap. They also serve killer Pizza. Lenora's owner, Scott Horrell, is a big, robust gravel-y voiced Bar Keep with a big smile and a generous spirit.

He pays bands well, gives them a meal if they want one and a couple of drinks and knows how to get a great crowd in on the weekend. The door guy is thumbs up, too. The club is large, but sectioned off comfortably so that you can see and hear the stage from three different areas: bar, pool tables, and main floor. They even have a small living room setup with couches and cushy chairs on the elevated area in front of the huge stage. Dave Alvin, Fernando and Tommy Tutone have graced the stage there, as have many local Portland and Eugene acts. If you can stand the drive, it'll be all the way live. To book a gig, give Scott a call 503-838-2937.

The Eagle and the Empire

McMenamin's has recently acquired the historic White Eagle (N. Russell Street) and will be offering live music nightly at the club. New management, staff and décor, as well as the standard McMenamin's menu and beers will probably mean another feather in the Mc. Brothers caps. (I just hope they pour better drinks than at the Kennedy and Crystal) Jan Haedinger (249-3983) who books Kennedy School, is also booking the White Eagle now. Acts lined up in June include Paul DeLay, Jerry Joseph & Jack Mormons, Every Day Dirt (w/Allen Glickenhau and Nate Query), Little Sue, Lynn Conover, Thrillbilly, Warren Pash and the Jeff Trott band. I think it's great that someone is reviving the White Eagle. It has been undervalued and ignored for too long, despite being one of the most interesting venues in town.

Paris Theatre is doing a lot of sound upgrading these days. Mix Master and Performance Artist at the Board, Jim Ivan, is excited about the new system he's installing at the Paris. Now...if they could just do something about all those Goth totems out front...

Mt. Tabor Theater spent the last year developing the new Acoustic Room, located at the far left end of the lobby. The once empty theater is now filled with re-covered chairs (seats 70), seat-side tables, a new sound system, lighting, and wall covering. Acoustic and non-smoking, the small theater has a calm energy, which is inviting. It reminds me of a mini Aladdin Theater. One admission into the club gets you into both of the theaters. Some of the acts who've played the room so far

"Following on the footsteps of last year's Nintendo deal, Grindstone has recently inked-out a deal with MTV for new show, provocatively titled, 'MTV Undressed,' which is scheduled to air this Fall."

the LaurelThirst Pub, has created a classy, low-key and intimate setting for bands and patrons. It has a nice lights-down atmosphere like the LaurelThirst, but it's a completely different scene and energy at the Mad Hatter and can't be accused of copying its sister establishment. The stage area is pretty tiny, so it's not likely to fit a huge band in, but a 3- piece could manage quite well. It's definitely not a walk-by and listen location, but if you're smart enough to find out who's playing or you want to get some good food, you're bound to have a good time when you get there. There is always live music during the week and weekends and some DJ stuff during

says, "It's really cool to front a band. I like being able to set the pace." He also writes a majority of the band's material. Plumb Bob is yet another band in that new category I like to call "AltGarde," which basically means, "I can't put my finger on it, but I dig 'em." At times I could hear the Allman Brothers and even Genesis in some of their songs. They're really eclectic. In addition to Leeds' guitar and vocals, Plumb Bob's band members also come by way of the LaurelThirst scene: Sean Nowland (bass & vocals) from Tree Frogs, Randy Givens (drums) from Ed & The Boats and David Murphy (guitar), who with Sean, also make up Government Bird.

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

Wiggle Outta This—Curtis Salgado
Shanachie Records

Curtis Salgado has been a fixture in the Northwest Blues scene since before time began—or so it seems. His experiences in the music business are legend: from his early days in Eugene, playing with Robert Cray; introducing John Belushi to his persona: Jake of Blues Brothers fame; gigs with Roomful Of Blues and Santana; a lineage of recorded projects that have met with varying degrees of success over the years. Through it all, Salgado has proven his longevity while overcoming obstacles such as the fickle whims of the listening public, to endure as a mainstay in the Blues community.

Beyond that, Curtis is a true Blues buff and the consummate fan. When he covers a tune, he knows how the masters have treated it. His profound respect for the idiom and his own pride in what he has achieved, lend each song that he performs a distinct air of authenticity. After 25 years of walking the walk and talking the talk, Curtis Salgado has the Blues down cold.

Here, for what is apparently only his fourth album after all this time, Salgado spices the punch with a mix of original tunes and covers. In order to accomplish a more refined sound than that found in his previous recorded offerings, he enlisted the aid of Marlon McClain, another local legend, to act in the role of producer (he also plays guitar on one track).

In addition, other stars, such as bassist Nate Phillips

and guitarists Terry Robb and Duke Robillard sit in on several tracks. But Salgado's regular band supplies the heat on most of the ten cuts. Keyboardist Peter Boe co-wrote several of the songs with Curtis, including the title track. Guitarist John Wedemeyer, bassist Victor Little and drummer Reinhardt Melz provide a strong foundation upon which Salgado builds his presentations.

And they are, for the most part, first-rate presenta-

“Prole are a talented assemblage comprised of schizoid drums, sub-sonic bass, relentlessly rumbling twin guitars and venomously vehement lead vocals. If bile were traded on the Stock Exchange, these guys would be billionaires.”

tions. Lyrically, as might be expected, given the genre, the originals don't really mean very much. They lack the deep emotional appeal of Blues standards. This becomes readily apparent when Curtis swings into one of the three cover tunes on the album. “Wiggle Outta This” is the obvious

single. It fairly spits with restrained instrumental fury. Nate Phillips' spot-on bass work drives the tune. His fat tones bounce propulsively beneath guest drummer Mark Lomax's simple, solid beat. Wedemeyer contributes a jagged guitar twang at the turns of the verses.

Curtis' vocal rips through the lyrics with animated gusto. It's a story song—Curtis' girl was born with a silver spoon in her mouth, she's spoiled rotten. And now he's about to confront her with the evidence: “I saw you on the corner with some other guy/Now you're crawlin' back to me, you got a tear in your eye.” The sum of all this sounds sort of like Kim Wilson of the Fabulous Thunderbirds fronting the Robert Cray band. A fine confection in which Salgado even

Yeast cookies might make a tasty desert along side a beer, but otherwise rising cookie dough seems like a stretch, so to speak. But instrumentally, the ensemble ably captures Hooker's sense of pent-up voogum. Here again, Salgado unleashes a molten harp solo.

Robillard's presence adds smoldering riffage to “Why I Don't Care,” a sprightly Soul-infused number. Guest Louis Payne's soaring organ fills and Little's prodding bassline help

to propel Melz' lazy beat. Curtis' smooth, controlled vocals and peerless harp solos make of this track a keeper.

Phillips and Lomax, joined by McClain on guitar, lend “Sing My Song” a decidedly different, more Gospel-like feel. Margaret and Mary Linn, longtime veteran backup singers, add rich harmonies to the background vocals. The song is a nice departure for Salgado. Despite an awkward hookline, “Sweet Jesus Buddha The Doctor” is a smooth piece of work, again with hints of Gospel worked into the production. Sweet harmony vocals and a sterling chromatic harp solo by Curtis help to sell this one.

The three covers are heartfelt renditions of songs made famous by Blues and R&B greats. Salgado's take on Al “TNT” Braggs' “That's All A Part Of Loving You” touches all the bases. His explosive reading of Donald Bryant's “I Want Everyone To Know” stands proudly next to the version patented by one of his idols, the legendary O.V. Wright. His treatment of J.B. Lenoir's “I Feel So Good” is reverently faithful, and serves as the perfect vehicle for some very stylish harp excursions.

What stands out clearly on every tune is Salgado's world class abilities as a singer and harmonica player. He can style his way through pedestrian material (which he does on a couple of occasions here) or light up like a rocket on a superior number (which he does several times on this outing).

Curtis could easily sing anything and sell it. He has a gift for that. But he also has, beyond a great vocal instrument, an ability to create his own distinctive technique, while displaying the sort of ubiquitous versatility that would allow him to sing Standards or Heavy Metal with equal ease. He has simply chosen the Blues and R&B. And at that he has succeeded. This isn't a great album, but Curtis Salgado is a great singer.

Inside The Horses Head—44 Long Sideburn Records

Brian Berg and his band of seasoned sidemen have been slamming down their sterling brand of musical Americana for a few years now, creating a certain buzz for themselves in the process. Berg constructs intelligent, acerbically analytical ditties that range from Country-flavored ballads to ballsy rockers, harkening to the likes of Neil Young, Creedence Clearwater Revival, Brian Wilson, The Beatles, Marshall Crenshaw and Elvis Costello.

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photo Buko

Prole; brutally visceral music.

trots out his trusty harp for a soulful solo.

Having gone on record as attempting “a pure sex song using John Lee Hooker as a model,” Curtis misses the mark lyrically, the imagery not quite congealing—“You make me rise like cookie dough.” Well... customarily, it's bread dough that rises, yeast being the primary instigator in this instance.



After writing my first poem at eight, I entered into a life journey as a writer. From poetry to song. From gossip to scripts. From recipes to novels, my love of the written word has afforded me my greatest accomplishments, as well as my deepest embarrassments. My first column was offered to me by Al Schwartz who published Preview Magazine in the early 80's. He titled it "Rosemond". Al believed in me and that made my first experience grand! It was a great time to be writing about the scene in Portland, so it was an opportunity that I stuck with until the paper folded two years later. From there, I went on to such notable publications as Total Abandon, The Downtowner, The Oregonian, The National Enquirer, ABC No Rio's Poetry Collection/1986, and other little publications that gave me space and a by-line. It's been a stormy path, and as I sit here facing my lap top after nearly twenty years, the excitement and the dread are both equally balanced in my writers mind.

Someone recently asked me "What ever happened to Melissa Rossi?" Well, there's a floodgate of info about her, but for you too young to remember, Melissa Rossi is a famous writer and great lady who still calls Portland home. We stay in touch, and have spent time together here, in Europe, and New York City. Since publishing her Biography of Courtney Love, "Courtney Love: Queen Of Noise" on Pocket Books in 1996, Melissa's been hiding out in Italy, Ireland and Boston till Courtney calmed down about the no-holds barred look into the heart and soul of today's high priestess of rock'n'roll. There was talk of lawyers, sabotage and black balling.

These days, Melissa is thrilled that she's been hired by National Geographic Traveler to travel to eight American cities in eight weeks.

"Melissa's been hiding out in Italy, Ireland and Boston till Courtney calmed down about the no-holds barred look into the heart and soul of today's high priestess of rock'n'roll. There was talk of lawyers, sabotage and black balling."

Right now, you can log on to www.ngtraveler.com or national.geographic.com/traveler where you can participate in the "Where in the world is Melissa Rossi?" contest. Every week

ent editors around the city who will not give her press. The Boston Globe seems to think she's worthy. The National Geographic Traveler contest and Melissa were mentioned in Alex Beam's literary column, not to mention that the Globe took her to lunch at Boston's touted Bella Luna restaurant. Melissa is not bitter, but finds that certain Portland people say things like, "Well, they left town, so forget about them." Well, it's not that easy to forget Melissa Rossi, and I have to hand it to her for never giving up her writing. She explains, "I like to dream and every so often God throws you a bouquet." Not too long ago her father had recommended that Melissa file bankruptcy. Melissa tries not to think about money, but at that moment she was facing the thought of having to get an office job. Then when all was seemingly lost, the phone rang and it was the editor of Traveler who asked Melissa "Do you like adventures?"

Melissa is thrilled with her assignment and is proud that she not only writes about each city she visits, but she is also getting photo credit for some of her outstanding shots. Even though she's a little annoyed that some Portland editors who wonder how or what to write about Melissa, she's now giving Two Louies the exclusive and nostalgically saying "I still think Portland is a little, magical, miracle town and you know.... it sure as hell beats Dayton, Ohio."

People are still one of my big interests and digging up positive, promotional and entertaining stuff about them is something I want to write about. I'm always interested in what's going on and who's doing what, so feel free to contact me about anyone or anything. You can write to me at: rosebud@teleport.com.



Photo M. Hoffmeister

*Robin Rosemond and Melissa Rossi
in a Florence, Italy winebar.*

you can get a new clue to where she is. Right now, her first European adventure series is being posted. To enter, you have to press on the picture of Melissa and each week you will get a new clue. If you guess the right city from the clue you enter the contest which is offering a World Atlas as a prize. Melissa is in a secret American location for the second series and

(Part One)

By Bart Day and Chris Knab

INTRODUCTION

There are numerous types of deals between independent labels and major labels, the most common of which are as follows: (1) Pressing and Distribution ("P&D") Deals; (2) "Distribution Only" Deals and Fulfillment Deals; (3) Production Deals; (4) Joint Ventures; (5) Equity Deals; (6) The Licensing of Records To Major Labels; (7) The Licensing of Records From Major Labels; and (8) Rights Buy-Outs.

Due to the complexity of these types of contracts, it is not possible to discuss each of them comprehensively here. However, their basic features will be discussed here in Part I (this month) and Part II (next month).

As a practical matter, the type of contract offered by a major label to an indie label, the specific contract terms, and the degree of flexibility in the major label's bargaining position, will all be dictated by the extent to which the independent label has strong artists, a healthy and ever-improving sales record, and the confidence of the major label in the independent label's key personnel. There are a number of instances of indie labels which resisted the repeated entreaties of major labels until the independent label had achieved sufficient bargaining power to obtain terms acceptable to them.

Before entering into a contract with a major, an independent label needs to first determine whether such arrangements are permissible under the terms of the independent label's existing

recording contracts with its artists. Do its contracts limit or prohibit an assignment of artist rights to the major? Is there a clause requiring that the artist be able to review, and/or reject, any affiliation? The independent must also examine its existing royalty and other obligations to its artists, in order to determine whether the terms offered

If the indie label is going to join forces with a major label, the indie label must pay close attention to the allocation of tasks and decision-making authority between the major label and the independent label. To the extent practicable, the parties' respective rights and obligations need to be clearly defined in their contract. For example, what will happen if there are disagreements on promotion or marketing strategies and/or budgets? Or, if the major label is not fully meeting its obligations, will the independent label then have the right to terminate the relationship? And on what terms?

mon kind of deal between independent labels and major labels. However, in many instances major labels found themselves involved in P&D deals with numerous independent labels, each of which was selling a relatively small volume of records.

As a result, major labels increasingly concluded over time that it was not worth clogging their distribution pipelines with low-selling records merely to receive a distribution fee. Today, P&D deals are much less common than they were in the past. Today, if a major label wishes to enter into a relationship with an independent label at all, the relationship is instead much more likely to involve

LEGAL EASE

by Bart Day, Attorney

There are other considerations as well. For example, with regard to recording content and costs, how much freedom will the independent label retain? Will the contract give the major label the right to reject a record recorded by one of the independent label's artists? And will the contract contain a "right of first refusal," giving the major label the rights to a new artist that an independent label has signed or wants to sign. (This is also sometimes referred to as a "first look" clause).

PRESSING AND DISTRIBUTION ("P&D") DEALS

In the typical "P&D" deal, the independent label signs recording artists to recording contracts, produces the recordings and the graphics and delivers the masters to the major label. The independent label is responsible for raising the money and allocating funds for these tasks.

The major label then presses the records and distributes them through its distribution system.

a "joint venture" or "equity deal," or the licensing of the independent label's records to a major label, because these types of deals (to be discussed in Part II of this article) are potentially much more profitable for the major label than would be a P&D deal. They also give the major label a much broader role in artist development, marketing and promotion.

Even so, an independent label in a strong financial condition and having high sales volumes may have the negotiating leverage to secure a P&D deal, and thereby potentially receive a much larger share of the proceeds from future record sales.

Artistic Control.

The independent label usually retains control over the content of songs, the design and content of artwork, and the content of promotional and advertising materials.

Ownership of Masters.

Typically, the independent label retains all ownership of master recordings. However, the major label will have the right to use those masters as collateral for the financial obligations of the independent label to the major label — for example, the rights of the major label to be reimbursed for its manufacturing costs.

Bonds and Letters of Credit.

As an additional means of assuring that major labels will be fully paid for their manufacturing costs, they often also require independent labels to provide them with a bond or letter of credit from a financial institution. Whether a bond or letter of credit will be required will depend on various factors, including the track record of the independent label and the personal financial circumstances of the owners of the independent label. If a bond or letter of credit is required, the face amount will generally be in the range of \$50,000 to \$1 million.

"If the indie label is going to join forces with a major label, the indie label must pay close attention to the allocation of tasks and decision-making authority between the major label and the independent label...For example, what will happen if there are disagreements on promotion or marketing strategies and/or budgets?"

by a major label to the independent label will make economic sense for the independent label.

And even more basic, the indie label must decide whether the personality and culture of the indie label is compatible with the corporate culture and atmosphere of the major label. Many affiliations between major labels and indie labels have "gone south" because of the lack of such compatibility.

After records are sold, the major label deducts a pressing and distribution fee from the monies it receives from and pays the balance to the independent label. The independent label is responsible for handling (and paying) all advertising, promotion and publicity, including exposure in commercial or noncommercial media, and the costs incurred.

In the past, P&D deals were the most com-

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Inter NetWorking

by Bud Palmer

TO MP3 OR NOT TO MP3.com?

That is the question we will be addressing this month as we take a look at one of the most important sites on the internet for the musician, MP3.com. We have been covering the goings on with MP3.com for quite some time, however recent events and announcements have once again propelled it back into the music headlines. The announcement as reported last month of the co-sponsorship of the Alanis Morissette / Tori Amos tour this summer and all of the fallout surrounding that followed less than a month later by the approval for a public stock offering of \$115 million dollars positions MP3.com currently to be one of the dominant forces on the internet when it comes to the mp3 music format. So what does all this mean to the working musician. For that answer we went to several local artists that are currently enjoying a wave of popularity and success on the MP3.com site for their views and opinions.

Local singer / songwriter Lew Jones says he's pleased with the current success several of his songs are having on the site. "I'm reaching people I would have never been able to reach otherwise" Lew says. "What's really great about being able to select songs at random to put up on the site is that it allows you to select songs recorded years earlier that didn't necessarily reach the expectations you had set". "It's really gratifying and reaffirming for a song recorded years earlier to find renewed acceptance, especially when you always had great confidence in the song". I Can't Believe You Don't Love Me No More has been featured song of the day and is experiencing good responses. It was originally recorded as a live to ADAT demo with no overdubs. Song for Zelda and Spring Saturday are also receiving lots of attention. All three songs can be found on Lew's nicely done box set "Blue Prometheus"

When asked how he got to the MP3.com site, Lew, without hesitation pointed the finger directly at his long time producer Andrew Basil Walsh. "Andrew, he says is

hundreds of hits". The next thing he knew Hangin With My Baby was #1 on the Soul charts and #11 on the Jazz/Blues/R&B charts. All that activity lead them to the front page and featured artist of the day. Ken didn't have to look any further than the end of his arm once he decided to put a page up on MP3.com. Ken is a webmaster of some renown and has had his own site, the Portland Online Music Net for several years. No question it's a labor of love as he continues to work on



Lew Jones; MP3.com chart-buster.

the site to improve it's utility as a major resource to musicians. If you haven't already, you can check it out at pomn.com

Across the web at another site, MusicMatch.com, local band Here Come's Everybody was making similar waves. It didn't take long for their song Ba Ba to make

"All the other major MP3 sites generate real audio files of your songs so browsers can listen to a real audio file of your song immediately to determine if it's something they like enough to want to commit to the time it takes to download the mp3 version."

one of those guys that is always three steps ahead of everybody else". We have actually had a page up on the web since 1996 but it was at Andrew's encouragement and insistence that we put a page up on MP3.com.

Sharing similar success and excitement, Ken Derouchie and his band KDB are getting lots of attention on MP3.com. "The first couple of days after posting our newest single Hangin With My Baby, we only got a few hits and I wasn't too impressed or excited, then before I knew what happened, we were getting

the artist of the day and start generating some real interest. If you're a regular reader of Two Louies you should be well acquainted with Music Match. This is the Camas, Wa. based company that designed the software that is being bundled with the Diamond Rio MP3 portable player. Because of their exposure due to the Rio and their prominence in the MP3 software market, the site is one of the major stops on the MP3 highway when you're looking for what's cookin!

So what are the numbers that these sites look at

in considering what promotional consideration they should receive, like artist of the day?. Everyone I spoke with pretty much agreed that the normal expectation for a new song on any of the major sites is usually only a few downloads a day. If a song starts making double digit downloads in a 24 hour period, people start paying attention. If, by the grace of all the Gods, a song starts generating triple digit download numbers then it's "Katie Bar the Door". At least that's the consensus of the people currently making those numbers. What does all this activity actually mean to the artist. First and foremost it's exposure. The more people that listen to your music, the more chance that will carry over to sales and other marketing and even bookings. With the ability to custom design your own page, you can include all of the hot links to your own personal site and other sites where customers can purchase your CD's, T-shirts, posters and any other merchandise you have to offer.

What are some of the do's and don'ts of putting up a page on one of these sites. Lew says the first two songs he put up laid down like a dog and didn't do anything. After thinking about the lack luster performance he decided to change the genre from funk to soul. Whamo! Instant increases in downloads. Tip #1, consider your genre carefully but if nothing is happening, change genre. Ken says his biggest regret is that after he started generating really good numbers he immediately put several more songs up on the site. He says "I wish I would have waited until some of the initial activity wore off before putting up more songs, I think I put up too much too soon". Tip #2, pace the distribution of your songs.

Most all of the major sites, MP3.com, Music Match and all the other major MP3 sites generate real audio files of your songs so browsers can listen to a real audio file of your song immediately to determine if it's something they like enough to want to commit to the time it takes to download the mp3 version. That's another indicator of success that numbers foretell. Hits and downloads seldom match. The closer the two numbers are together the apparent stronger appeal of the song. Someone liked the song well enough in real audio mode, that they committed the time it takes to download it in MP3 format.

One thing is abundantly clear. Sites like MP3.com offer opportunities to artists never before realized. Opportunities for exposure of their music on a scale never before possible. The MP3 format certainly has established itself as the peoples choice and appears to be here to stay no matter what efforts are put forth by the SDMI to watermark future product. It seems apparent that artists will continue to explore the free opportunities the MP3 format provides and with sites like MP3.com, opportunities for the distribution and sale of music and merchandise for artists appear to be almost unlimited.

Before closing out the column this month, I would like to take the opportunity to welcome a new member to the Two Louies staff. Mr. Brian Lew has joined our ranks as Webmaster to spearhead development and implementation of future Two Louies internet projects. You can find some of Brian's most recent work at sites like cowboyz.com, pro-video.net and hemppop.com (that's right, it's just what you think it is!). We welcome Brian aboard and look forward to working with him as we pursue new vistas of creative opportunity.

LL

Frisco Disco

by Rozz Rezabek-Wright

FRISCO DISCO

Its that time again. Man. I don't know if I've just run out of gas or if I'm somehow incapable of sustained interest in any endeavor. Buck wants ATTITUDE not ART...names and SHIT, not flowery prose. Buko just wants SPELLCHECK and PUNCTUATION. In the band we have a saying "the worst gigs pay the best"...and conversely "the best gigs usually pay nothing", which I'm sure strikes a chord with the vast aspiring rock star readership of TOO LOUIES magazine. I remember playing one the TONKIN BROTHERS wedding at the WEST HILLS RACQUET CLUB, it was the worst, but paid great. Throughout the night I was thinking who are these people? Whose idea was it to have THEATRE OF SHEEP there? I remember an exasperated but very polite RON TONKIN coming up to me, ssshhhing the obnoxiously drunk peroxide silicone head case (in a white fur coat stained with red wine.. who was not polite at all in her assessment of the band) on his arm and implored me "can you just play maybe one...or two songs that everyone will know?" peeling one, then another, hundred dollar bill off a huge wad with his free hand. In the background wedding guests kind of cowered and huddled, like he was the emissary sent to try to communicate with the Martians, and we were Martians to these people, waiting to see if the universal language of money could bridge the culture gap. Afterwards the big blonde was still not appeased and I heard the always-diplomatic RON say, "I didn't say they had to play them well". That gave me a laugh. We packed up our gear and stole crystal ashtrays, silverware and as much bottled liquor as we could. Hey maybe that was the best, seemed like the worst at the time.

Speaking of the other end of the spectrum, the 80's BLOWOUT with COLIN HAY, TOMMY TUTONE, and ME blew out like a retread from TIRE KING out on Holgate street. I learned a valuable lesson in stage mechanics...never ever place an amp on the floor facing a wedge monitor! ya know, it looks so stupid having your amp on the proverbial tattered bar

chair (you know, the one with yellow foam rubber poking thru the ripped black vinyl) that seems

"Craig Overbay, taking a brief break in Portland before going back out on the road with the Foo Fighters for the summer concert season. His contributions on the posthumous Nirvana album, a testament to the ferocious live sound he mixes after honing his skills here locally doing our sound in the 80's."

to be at every rock-n-roll club in America. The chair serves a vital purpose, the elimination of PAINFUL FEEDBACK. Oh well, live and learn, once I

approached COLIN HAY in the big empty space (I THINK ITS CALLED A DANCE FLOOR) with "hey Colin, like uh...where's your band? are they down under? Can't you like, afford a band? Of course, as with all KOSTER sightings it turned ugly real fast. Berbat's intrepid promoter TRES and my band mate JIMI HASKETT got the pleasant task of herding him outside and corralling him into a cab before another unnatural disaster. It was nice to catch up with CRAIG OVERBAY, taking a brief break in Portland before going back out on the road with THE FOO FIGHTERS for the summer concert season. His contributions on the posthumous NIRVANA album, a testament to the ferocious live sound he mixes after honing his skills here locally doing our sound in the 80's. Boy, I could've used his expertise, sound people are generally submissive and reluctant to tell you your stage set-up is unworkable. The BERBATT'S sound guy JOE was too nice to say "ROZZ, shut up and put your amp on the scabby old bar chair, its not only tradition but it avoids PAIN-

FUL FEEDBACK!!!!" Oh well, next time I'll know.

Speaking of painful feedback, I went down to SATYRICON with long time local musician DENNY MELLOR to see a highly touted new local band recently. We were schmoozing the young singer/guitarist MIKE, during their sound check. It was like this kid took his dad's gold card to MUSICIAN'S FRIENDS going out of business sale and bought every fucking pedal and effect they had! Must have been at least 20 of them wired into a trigger. He hit it and suddenly there was excruciating feedback white noise echo reverberating like a fax tone with horribly indecipherable words. He hit it again turning it off. Seeing the appreciative look of relief on the faces of all in the room (something MIKE misread as approval) he beamed and exclaimed "I'm affecting my vocal too!". At this point the sound guy came over the P.A. tentatively "uh, MIKE, uh..pause..uh, never mind..lets check the bass and drums together now."

And Mike went on to drive every single patron into FELLINI'S (or out to the car for a spleef) that night because no one had the heart to tell dear MIKE how bad he sucked.

MICHAEL HORNBERG was out in S.F. for a reunion of sorts with band mates PHIL (MILES) ROYER and HAROON from THE USUAL SUSPECTS. They didn't play any gigs, but we did jam in Golden Gate Park on a sunny afternoon. Michael's fictionalized story of the Portland underground art scene of the 80's "BONGWATER" is rescheduled for a



photo Buko

Cherry Bomb; live in June

turned down we didn't suck any more than most. TOMMY TUTONE had a virtual who's who of Portland eighties rock, with that guy from SEQUEL everyone calls BIG HAIR and played a very competent capable set.

The high point of the evening, or low point of the evening, depending on your perspective was when the always abrasive KOSTER (a staple at metal shows past) did his usual instant-asshole-just-add-alcohol,

Continued on page 19

LEGAL EASE

Continued from page 7

Exclusivity.

Most P&D agreements with major labels require that the independent label's records be distributed only through the major label's normal distribution system (or through a "independent" distributor owned by the major label) for sale to retail record stores, chains, and rack jobbers.

However, the following exceptions may be granted:

(1) A major label may allow an independent label to sell a limited number of records through its independent distributors to retail outlets other than those directly serviced by the major label —

Distribution Fees and Pressing Costs.

As mentioned above, the major label will deduct certain fees and costs from the monies received by the major label from record buyers (chain stores, rack jobbers, etc.), then pay the balance of such monies to the independent label.

The most significant fees and costs deducted by the major label are as follows:

1. The manufacturing costs (i.e., for the pressing of the records, printing of artwork, etc.). The manufacturing prices are often itemized in a price schedule attached to the P&D contract.

2. A distribution fee, which in most P&D contracts is defined as being a percentage of the wholesale price (usually in the range of 17% to 25%).

3. Sometimes the P&D contract will also state that major label will be providing the services of its in-house promotion and marketing staffs. If so, the major label will receive an additional fee

charge. For example, the distributor might give a store 15 records for every 100 records purchased.) The independent label should seek a clause specifying the percentage of manufactured records that can be distributed as "free goods."

Key Person Clause.

Contracts may include a "key person" clause, giving the major label the right to terminate the agreement if one of the principals of the independent label dies, become incapacitated, or ceases to be actively involved.

Advances.

The amount of money (if any) to be advanced by the major label to the independent label will depend on the leverage and negotiating ability of the independent label. The major label will be entitled to recoup any such advances from future monies owed by the major label to the independent label.

"DISTRIBUTION ONLY" DEALS AND "FULFILLMENT DEALS"

There are two other types of contracts — "distribution only" deals and "fulfillment deals" — both of which are very similar to P&D deals, but which are distinguishable in certain important respects.

"Distribution Only" Deals. In this type of deal, the independent label manufactures the records and delivers them to the major label, which is then responsible for distribution through its system. In almost all other respects, a "distribution only" contract will be almost identical to a "P&D" contract.

Fulfillment Deals. Another variation is the so-called "fulfillment deal." In a "fulfillment deal," the major label will press the independent label's records and distribute those records through the *traditional independent distribution system*. When sales warrant, the parties to a fulfillment deal may agree to start using the major label's own distribution system, rather than using independent distribution.

CONCLUSION

In Part II of this article next month, we will discuss production deals, joint ventures, equity deals, the licensing of records to major labels, the licensing of records from major labels, and rights buy-outs.

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

Chris Knab is a Seattle-based music business consultant and the head of ForeFront Media and Music. He is a former President of the Northwest Area Music Association, and was the co-founder of the 1980's San Francisco label 415/Columbia Records with Howie Klein (now president of Reprise Records).

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

LL

"Today, if a major label wishes to enter into a relationship with an independent label at all, the relationship is instead much more likely to involve a 'joint venture' or 'equity deal,' because these types of deals are potentially much more profitable for the major label than would be a P&D deal."

for example, health food stores, specialty book and record stores, nonprofit organizations, etc.

(2) A major label may allow an independent label to sell records at gigs and by mail order to their bands' fan lists.

In either case, these special sales channels will ordinarily be specified in the contract and the number of records that the independent label may sell may be contractually limited. In most cases, the independent label will be entitled to buy product from the major label at a price to be determined by a formula specified in the contract. [The price is often one of the following (or some variation of the following): the actual manufacturing cost (calculated on a per record basis), the manufacturing cost per record plus a certain additional monetary amount per record, or the regular wholesale price].

Sometimes the major label will also require a "hold back" clause in the contract, forbidding sales by the independent label until six months to a year after the major label's initial commercial release of the record.

Term.

Typically, a P&D deal will be for an initial term of one to three years (most often two years), with the major label having the unilateral right to extend the term of the agreement for an additional three to four years after the initial term. (Usually, these options are exercisable on a year-to-year basis by the major label.) Hence, the major label alone makes the decision on whether to continue the agreement after the end of the initial one to three year term.

(in the range of 10%) on top of the distribution fee. The contract may also provide that the major label will be reimbursed for its *out-of-pocket* costs (e.g., the costs of hiring independent promotion companies to promote records to radio programmers), sometimes up to a certain specific dollar limit per record. The contract should provide that the independent label will have the right to approve (or at least the right to be consulted about) the marketing and promotion strategies involved and the way in which monies will be spent.

Reserves for Returns.

P&D agreements often include a "reserve" clause that allows the major label to temporarily withhold a percentage of the sums (usually 20% - 35%) that may be otherwise owing to the independent label. This reserve is to avoid overpayments resulting from returns of unsold records which are shipped back to the major label.

If possible, the independent label should seek the lowest possible reserve percentage. A lower reserve percentage is especially warranted because of SoundScan, which enables distributors to monitor much more efficiently the sale patterns of records and accordingly, to reduce the possible oversupply of records into the marketplace. As a result, the actual percentage of records being "returned" today is much lower than historically has been the case.

Free Goods.

The major label may wish to provide its wholesale and retail accounts with "free goods." (The term "free goods," as used here, refers to any and all CD's or cassettes given to retailers at no

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Services: Sound

Years Experience: 20

Music Specialties: Rock, Blues, Country, All

Availability: Any Hours.

Specialties: Excellent live mix, monitors, full production.

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

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Services: Sound

Years Experience: 20

Music Specialties: Jazz, acoustic, blues.

Availability: Weekends.

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

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

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Springfield, Oregon 97477

Years Experience: 15

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

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

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

Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books bands for the Mill Camp and Swingers Night Club.

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Years Experience: 12 years.

Specialty: Servicing the Christian community.

Availability: Anytime.

Letcher, Sean

(503) 777-2697, Msg. (Wed. &

Thurs. after 8 PM.) (503) 223-4241

Services: Sound

Years Experience: 6

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

Availability: All except Wed. & Thurs. nights.

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

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

Logic General, Inc.

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Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

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Services offered: Producing/Audio Engineering

Years Experience: 5 yrs. Professional experience

Specialties: Rock, Blues, Punk and Alternative

Availability: 24 hrs./Day booked in advance

Clients: The Jimmies (Schizophonic), Subject to Change (AHFA), The Daylights (Airforce), Floater, Thresher (Cravedog), Village Idiot,

Bob Snyder (Steinway & Sons), Tracey Harris (Pamplin Music), BCRE, 5 Fingers of Funk,

Reflex Blue w/Ellen Whyte, Sweaty Nipples, Donut Hole Smile, The Secludes, N'JAS, Scamp,

Plaid Panty Project,

QUARTERLY PRODUCTION GUIDE

Naked Violence, Thy Infernal, Iommi Stubbs, The Procrastinators, Cow Trippers, 90 Proof, The Delinquents, Erebus, Matt McCort, Fall From Grace, Velvetten Crush, Dysfunctionall, Lid, and others.

Mincks, Dennis

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

Availability: Any hours.

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

Pro Sound and Video

Steve Hills

1020 Greenacres Road

Eugene, OR

(541) 484-4252

Years Experience: 7 years

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

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

Pellegrin, Terry

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

Services: Sound & Lighting

Years Experience: 7

Music Specialties: Blues, jazz, bluegrass, country.

Availability: Always.

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

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

Prescription Electronics

P.O. Box 42233

Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869

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

Years Experience: Pro since '81

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

Availability: Yes!

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

Clients: Key Largo, Candelight Room, Cascade Tavern, Terry Robb, Clinton St., Higher Ground, C.B.A., BLISS, have worked with Sundown

Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop.

Thomas, Dwayne

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

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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

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

Continued on page 14



The 1999 Oregon Rock Allstars

**CHAMPIONS OF THE '98 BILLY
RANCHER MEDIA INVITATIONAL
(crushing KGW, Willamette Week
and the Blazers)**

Manager Marty Stites: 648-4830

AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Brian Berg, of 44 Long.

44 Long will be one of four acts selected to perform for the (DNA) Distributors Convention in Sacramento, California, June 19th, and later in the month a 44 Long/ASCAP Showcase is scheduled in Hollywood.

Their new Sideburn release "Inside The Horse's Head" got a major boost from the Knight-Ridder newspaper syndication service. "Artswire" by Ben Wener picked 44 Long's album over releases by The Backsliders and .Old 97's. "...In terms of consistency, 44 Long's 'Inside The Horse's Head' outshines both of them and in this company, that's saying more than a lot."

"There's a genuineness to 44 Long's swampy-but-glammy rock that cuts to the quick...44 Long is squarely American...and succeeds at being everything that most roots-rock only pretends to be."

Music is a tough business.

Tim/Kerr Records has laid off the employees, locked the doors and dis-connected the phones.

The Portland record label that in 1993 released the \$800 Everclear master; "World of Noise", which attracted Capitol Records, who signed Art Alexakis to a six act production deal which led to the recording of two more Everclear Capitol albums including "So Much For The Afterglow" - the current RIAA multi-platinum album at #158 after 84 weeks on Billboard's Top 200 - Is gone forever.

After the Everclear hit and the follow-up find of the Dandy Warhols (also dealt to Capitol) - T/K attracted the attention of Mercury Records who dumped a massive chunk of change on them but within months pulled out after passing on T/K acts and watching the financial hemorrhage escalate.

"It's a real shame," says Terry Currier, owner of Burnside/Sideburn Records and Music Millennium, "Thor Lindsay is a great A&R man, and they discovered and developed some great talent."

Thor Lindsay began his music business career in Portland running a record store called Singles Going Steady. Over the years he developed long-standing relationships with recording artists, including

Courtney Love, who called him to come to Seattle to escort her to Kurt Cobain's funeral.

The End of an Aura...

First, club La Luna closes, now Tim/Kerr Records goes down.

Most of the artists from Portland, that broke big time in the '90's, loved La Luna. T/K alumnus The

Robert Cray was almost History...

Robert's first release for Rykodisc, "Take Your Shoes Off", rocketed onto Billboard's Blues charts arriving at #2 in the May 15th issue.

That same week "Take Your Shoes Off" entered Billboard's Top 200 albums at #181.

May 14th, Robert was scheduled to play the first open-air festival in Beijing, China, as part of Heineken Beat '99.

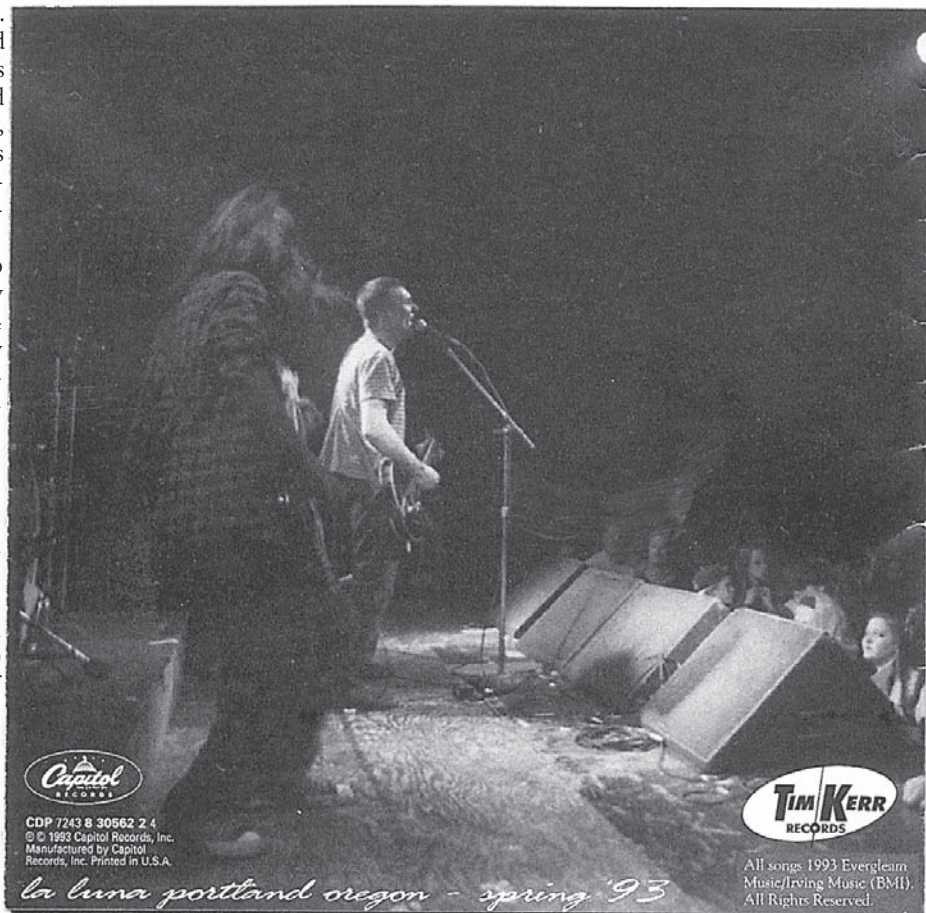
Then, a scant few days before the gig, NATO bombed the Chinese embassy in Belgrade, killing journalists and creating an international incident.

So much for Dutch beer and American blues.

"In the wake of extensive demonstrations and unrest in close proximity to the festival site, and due to concerns for the safety of the audience and performers alike, the promoters have made a decision to postpone the event."

Undaunted, May 28th the Cray band kicked off the European leg of the tour. They return to North America June 11th in Houston, Texas..

Robert is planning to play 100-plus concerts in the next year-celebrating his, "25th year as a band leader." He returns home, July 17th, at the Washington Park Zoo.



Everclear's first album.

Dandy Warhols are managed by La Luna's owners. Everclear's first album on T/K; "World of Noise" included a live shot of the band performing at "La Luna, Portland Oregon - Spring '93"

Spring of '99; Everclear is in the studio with the Dust Bros. "preparing tracks for a Dust Bros. record on their own Hi Dee label."

Joining Everclear on the record will be cuts by Beck, Fat Boy Slim, Run DMC, Eagle Eye Cherry, Chemical Brothers, Marilyn Manson and Howard Stern.

It's who you know...

Sleater-Kinney is burning up the CMJ (New Music Report) charts with their latest Kill Rock Stars release.

"The Hot Rock" has been in CMJ's Top Ten College Albums for over two months, peaking at #3, March 29th.

Larry Flick's weekly Billboard column, Continental Drift, (Unsigned Artists and Regional News) is charged with finding new talent and spotting musical trends.

May 15th '99 Larry gave Silkenseed almost half of his column declaring the "Portland, Oregon outfit" to have, "the kind of instant, concise pop hooks and tight guitar/rhythm interplay that mainstream rock radio has begun to embrace."

D TURNTABLES

BY BUCK MUNGER

According to Flick, Silkenseed "...glides through its fine self-made disc, 'Hurry Home,' with equal parts strumming acoustic-soul and aggressive modern rock."

"Having honed its live chops in clubs for several years now, Silkenseed has an earthy, free-form vibe that cult followings are made of."

Flick deduces "the core of the band is Hamilton Sims, the primary singer/tunesmith, who possesses a worldly baritone that belies his youth."

A month before Larry and the international music trade press discovered Silkenseed, **Hamilton Sims** quit the band to go back to Dental School at Tufts University in New Jersey.

It's been a heavy couple of months for Generator...

It started on the road...

The band played two weekends in a row in Seattle, (1/30-2/5), and drew A&R executives from Atlantic, Columbia, Virgin, Warner Bros., **Interscope**, American and Elektra Records.

The next weekend they were flying south to the Hard Rock Cafe in Los Angeles to headline a Hits Magazine showcase, with the industry turnout including Jerry Moss (the M of A&M's; Herb Alpert & Jerry Moss), the president of Warner Bros; **Phil Quartararo** and Rick Rubin of Def Jam.

The heavyweight musicians came too.

Brian Johnson of AC/DC, "Slim Jim" Phantom of the Stray Cats, Ritchie Kotzen of Poison, Stevie Salas of Colorcode and Tommy Thayer of Black n Blue.

Brion James and Melvin Brannon from the Dan Reed Network also showed up to wish their former bandmates well.

Next, it was a private showcase for Interscope Records at **Johnny Depp**'s club; The Viper Room. Then more meetings with Epic and Capitol.

And finally, by the end of March Epic Records makes the offer...

So, members of the band fly up to Vancouver to visit **Bruce Fairbairn** at his Armoury studio-during sessions with Yes-to talk about recording and mastering. Fairbairn worked with members of Generator when he produced two of the **Dan Reed Network** albums for PolyGram.

Weeks later, Fairbairn was dead of unexplained causes.

Generator hopes to have the album finished and delivered to Epic by the end of July. Generator appears on the KUFO stage at Rose Festival, June 10th.

The good news is...

The Whitehorse/Downstream lease expired and **Tim Ellis** is moving the studio gear to 3588 SE Division. Ellis was the honcho producer/engineer/studio guitarist at the old Whitehorse Studio-which was generally considered the most upscale recording facility in town. Ellis and his new partner **Dave Stricker** (Billy Rancher's

then at the end of the month we join the **Bad Company** Reunion Tour."

Todd, David and Bad Company play Portland in late July.

"We're done by the end of August, just in time to join **Alice Cooper** for the Fall Tour."

Livin la Vida Loca...

Sublime moment for puddletown...

Entertainment Weekly released their highly promoted special issue of **The 100 Greatest Moments In Rock** May 28th, and yes, they're all there; Elvis' Sun sessions, Chuck Berry's Maybellene, Little Richard's

Tutti Frutti, The Beatles on Ed Sullivan, The Monterey Pop Festival...

And coming in at #30, of the **100 Greatest Moments In Rock**, The **Kingsmen** record 'Louie Louie'

"Slurred, sloppy, and supposedly salacious (at least the FBI thought so), the Kingsmen's rendition of Richard Berry's keg-tappin' stomp is the ultimate "anthem for raucous behavior," says director John Landis, who used 'Louie Louie' to ignite John's unleash-the-beast scene in **National Lampoon's Animal House**. The Kingsmen

cut it for \$50 one morning in Portland, Ore.-after playing it over and over at a Friday night marathon. The result? So stupid it's sublime.

The beat goes on...at five o'clock.

Be at the main stage of the **Rose Festival** at 5PM, Friday, June 11th for some genuine uptown musical magic.

Drummer **Bobby Torres** has composed a piece for world class percussionists and recruited several of them to perform it live...

Mel Brown, **Alan Jones**, **Carlton Jackson** and **Jeff Minniewether** will bring African drums, snare, congo, bongos and gongs to Waterfront Park for the half-hour groove alert.



photo Buko

44 Long; swampy-but-glammy.

bassist) plan to create a musician-friendly environment with rooms for Mixing and Tracking.

"We don't even have a name yet," says Tim.

Tim will be joined by engineers and producers from the old WH team including **Dave Friedlander**, **Bob Stark** and **Jeff Leonard**. "We hope to have the mixing room up by the end of July."

(For more on the Legend of Tim see Rewind P.3)

Sequel bassist booked for the season...

Portland's Super Sideman **Todd Jensen** has been in Hollywood for a month in rehearsals with **David Lee Roth** for upcoming tour dates.

"We've got some Euro dates the first of June,

LL

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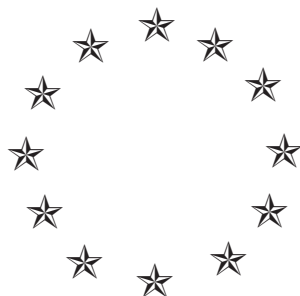
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QUARTERLY OREGON VENUE GUIDE

Portland

Aladdin Theater
3017 S.E. Milwaukie Blvd.
Portland, OR 97202
503-233-1994 info line
Format: Jazz, Blues
Booking: Mark Adler 503-234-9694
503-234-9699 (fax)
Capacity: 588
Equipment: PA, lights
Headliners: Warren Zevon, Ray Davies, Chic
Corea, Keb Mo, Paula Cole

Arnada Cafe
1717 Broadway
Vancouver, WA 98665
360-750-9596
Format: rock, blues, jazz, acoustic
Booking: J.T.
Capacity: 200
Equipment: PA
Headliners: American Girls, 17 Reasons Why

Ash Street Saloon
225 S.W. Ash Street
Portland, OR 97205
503-226-0430
503-227-2403 (fax)
Format: Acoustic, Alt. Rock, Blues, Funk
Booking: Donny
Capacity: 80
Equipment: PA, mics, lights
Headliners:

Berbat's Pan
231 S.W. Ankeny Street
Portland, OR 97213
503-248-4579
503-417-1107 (fax)
Format: Acoustic, Alternative, Funk, Jazz,
Blues, Rock
Booking: Tres Shannon: 721-0115
Capacity: 350
Equipment: PA, lights
Headliners: national, regional and local acts

Buffalo Gap
6835 S.W. Macadam Avenue
Portland, OR 97201
503-244-7111
503-246-8848 (fax)
Format: Soft Jazz, Folk, Rock n' Roll
Booking: Scott
Capacity: 85
Equipment: sound system
Headliners: Craig Carothers, Jon Koonce,
Cowboy Angels, Reckless Kelly

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

Candlelight Cafe & Bar
2032 S.W. 5th Avenue
Portland, OR 97201
503-222-3378
Format: Blues
Booking: Joe Shore 246-4599
Capacity: 150
Equipment: none
Headliners: Norman Sylvester

The Country Inn
18786 S.W. Boones Ferry Road
Tualatin, OR 97062
503-692-2765
503-691-2675 (fax)
Format: Blues
Booking: Dave Phillips
Capacity: 150
Equipment: none
Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

The Drum
14601 S.E. Division Street
Portland, OR 97236
503-760-1400
503-760-1401
Format: Country
Booking: Don Lukich
Capacity: 500
Equipment: PA, minimal lighting
Headliners: Occasional nat'l level acts

EJ's
2140 N.E. Sandy Blvd.
Portland, OR 97213
503-234-3535
503-232-7719 (fax)
Format: punk/alternative rock
Booking: Trevor
Capacity: 307
Equipment: PA, lights, sound engineer
Headliners: national, regional and local acts

Gemini Pub
456 N. State Street
Lake Oswego, OR 97034

503-636-9445
503-636-9445 (fax)
Format: Blues, Jazz
Booking: Randy Lilya 503-556-0405
Capacity: 170
Equipment: lights
Headliners: Robbie Laws, Liquid Sky, Curtis Salgado

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

Green Room
2280 N.W. Thurman Street
Portland, OR 97210
503-228-6178
503-228-5068 (fax)
Format: Blues
Booking: Michael/Andrea Manos
Capacity: 100
Equipment: PA, board, monitors, 1 mic
Headliners: Linda Hornbuckle, Cowboy Angels, Norman Sylvester, Terry Robb, Duffy Bishop, Paulette & Power

Jazz de Opus
33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
503-224-6631 (fax)
Format: Jazz
Booking: Chandra
Capacity: 50
Equipment: Piano & speakers
Headliners: Leroy Vinnegar, Thara Memory, Kelly Broadway.

Jimmy Mak's
300 N.W. 10th
Portland, OR 97209
503-295-6542
503-279-4640
Format: Jazz, Blues
Booking: Jimmy
Capacity: 95-165
Equipment: none
Headliners: Tony Starlight, Pepe & Bottle Blondes, Art Davis Quartet.

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

Metropolis
311 S.W. Washington
Portland, OR 97205
503-223-7515
Format: 70's & 80's Retro
Booking: Rami
Capacity: 500

Equipment: PA, lights
Headliners:
Mt. Tabor Pub
4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Booking: Peggy 503-232-8813
Capacity: Main Room 339
Acoustic Room 72
Equipment: PA, Lights
Headliners: Kerosene Dream, Rubberneck, Love Lode, Smooch Knob, Everyday Dirt, Kimberli Ransom, Chris Cornjack

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

The Rabbit Hole & Mad Hatter Lounge
203 S.E. Grand Avenue
Portland, OR
503-231-2925
Format: original acoustic
Equipment: PA
Headliners: Fernando, Luther Russell, 44 Long, Kaitlyn ni Donovan

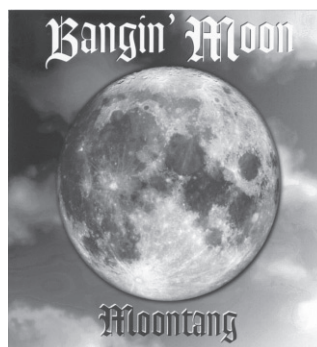
The Red Sea
318 S.W. 3rd Avenue
Portland, OR 97205
503-241-5450
503-224-6570
Format: Reggae, World Beat
Equipment: PA

Roseland
8 N.W. 6th Avenue
Portland, OR 97209
Website: www.doubletee.com
Format: all musical styles
Booking: Double Tee/Adam Zacks
503-221-0288
503-227-4418 (fax)
Capacity: 1350
Equipment: PA, lights
Headliners: local, regional and national acts

Roseland Grill
8 N.W. 6th Avenue
Portland, OR 97209
Format: all musical styles
Booking: Double Tee/Adam Zacks
503-221-0288
503-227-4418 (fax)
Capacity: 400
Equipment: PA, lights
Headliners: local, regional and national acts

Rudy Tutti's
3728 N.E. Sandy Blvd.
Portland, OR 97212
503-281-5464
Format:
Booking: Rudy Grayzell
Capacity: 100

Continued on page 16



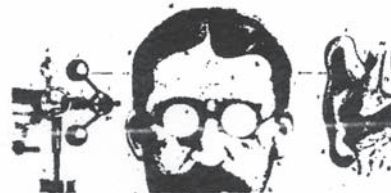
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Equipment: lights
Headliners:

Satyricon
125 N.W. 6th Avenue
Portland, OR 97209
503-243-2380
503-243-2844 (fax)
Format: Alternative Rock/Punk/Various
Booking: Ingrid
Capacity: 250
Equipment: PA, lights
Headliners: Dead Moon, Poison Idea, Everclear, Fernando, Flapjacks

St. John's Pub
8203 North Ivanhoe
Portland, OR 97203
503-493-4311
Format: Blue Grass, Soft Rock
Booking: John Malloy
Capacity: 300
Equipment: PA, lights, two stages
Headliners: nat'l bluegrass acts

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

The Jazz Bar at Sweetbrier Inn
7125 SW Nyberg Rd.
Tualatin, OR 97206
503-692-5800
503-691-2894 (fax)
Format: Jazz
Booking: Denny 425-454-4817
Capacity: 50
Equipment: Piano, PA
Headliners: Mary Kadderly, Dana Lutz, Jean-Pier Gareau, Marilyn Keller, Alyssa Schwary.

Tillicum
8585 S.W. Beaverton Hillsdale Hwy.
Portland, OR 97225
503-292-1835
Format: Blues, Jazz, Rock n' Roll
Booking: Cindy
Capacity: 200
Equipment: none
Headliners: Lloyd Jones, Norman Sylvester, Jim Mesi Band, Midnight Blue

1201 Club
1201 S.W. 12th
Portland, OR 97205
503-225-1201
503-220-8112 (fax)
Format: Rockabilly, Rock n' Roll, Retro, Funk, Jazz Cocktail

Booking: Autumn
Capacity: 150
Equipment: None
Headliners: Little Sue, Surf Trio, Fernando, Baseboard Heaters, Jesus Presley

Tug Boat Brewery
711 S.W. Ankeny Street
Portland, OR 97205
503-226-2508
Format: acoustic rock, jazz
Booking: Megan
Capacity: 50
Equipment: mixer, speakers and mic.
Headliners: Creative Music Guild, Rob Blakely

Trails End Saloon
1320 Main Street
Oregon City, OR 97045
503-656-3031
503-656-7872 (fax)
Format: Blues Tuesday-Saturday
Booking: Randy Lilya
Capacity: 150
Equipment: P.A., lighting
Headliners: Little Charley, Paul DeLay, Duffy Bishop

Vic's Tavern
10901 S.E. McLoughlin
Milwaukie, OR
503-653-9156
Booking: Lynn
Format: Original music-Rock
Capacity: 100

White Eagle
836 N. Russell
Portland, OR 97227
503-282-6810
503-282-0842 (fax)
Format: Various (no punk/techno)
Booking: McMenamins/Jan 503-249-3983 x 497
Capacity: 110
Equipment: P.A., mics, Lighting, Some in-house sound assistance
Headliners: Paul De Lay Trio, Steve Bradley, Jerry Joseph & Jackmormons, Jeff Trott, Everyday Dirt, John Bunzow

Salem

Tommy John's
248 Liberty Street
Salem, OR 97301
503-540-4069
Format: Rock, Alternative, Funk
Booking: Dennis Ayres
Capacity: 150
Equipment: 6 channel PA, no mics, lighting
Headliners: Xing, Jesus Presley, American Girls

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

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Corvallis

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

Albany

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

Eugene

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

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

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

The WOW Hall
291 W. 8th Avenue
Eugene, OR 97405
541-687-2747
541-687-2746 (fax)
Format: all styles: music, dance, theater
Booking: Allison Carter
Capacity: 400
Equipment: PA, lights, soundtech, stage man-
ager
Headliners: Greg Brown, Vassar Clements,
NoMeansNo

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Tuesday, June 1st

Candlelight Room: Monti Amundson (Every Tuesday in June)

The Green Room: Way Milky

Wednesday, June 2nd

Aladdin Theater: Moxxy Fruvous/Here Comes Everybody

Berbat's Pan: Oscar Lopez/Mary Kadderly

Candlelight Room: Terry Robb (Every Wednesday in June)

Gemini Pub: Curtis Salgado/Lloyd Jones (Every Wednesday in June)

Rabbit Hole/Mad Hatter Lounge: Pete Krebs

Roseland Grill: Coolio

Satyricon: Neurosis/Skinlab/Heavy Johnson Trio

White Eagle: Paul DeLay Blues Trio

Thursday, June 3rd

Berbat's Pan: Betty Already/Brainwashers

Candlelight Room: Norman Sylvester (Every Thursday)

Country Inn: Lucky Dawgs

LaurelThirst: Neil Gilpin/Sean Croghan/

Velveta Underground

1201 Lounge: High Violents

Friday, June 4th

Ash Street Saloon: Big Time Rosie/Sky Blue Mind

Crystal Ballroom: Floater/Cowtrippers

E.J.'s: Gossamer Wings/Mike Johnson

The Green Room: Jimmy Boyer

Bluegrass

Mt. Tabor Theater: John Thayer Band/FunBox

Tonic Lounge: Porterhouse Quartet/

Flatland

1201 Lounge: Dirty Lowdowns/

Asthma Hounds

Saturday, June 5th

Ash Street Saloon: Omar Torrez/See Jane Run

Berbat's Pan: Ray Condo/Lisa Miller

& Trailer Park Honey's

Café Lena: Lorna Miller

The Green Room: Vibrasonics

Mt. Tabor Acoustic Room: Petal/Chris McDougal

Roseland Theater: Grindstone/Liquid/Mel

Satyricon: The Herkemer/Petting Zoo/Miss Red Flowers/Fernando/Dan

White Eagle: Jerry Joseph & The Jack Mormons

1201 Lounge: Little Sue

Rose Festival Main Stage:

Theresa Demarest & Good Company (3pm)/Tommy Tutone Band (9pm)

Sunday, June 6th

Candlelight Room: Jay "Bird" Hoder (Every Sunday)

Satyricon: Add X/The Secluces/Young Republicans

Rose Festival Main Stage:

Jamie's Rock'n Roll Legends (featuring Marilyn Monroe) (9pm)

Monday, June 7th

Candlelight Room: Lloyd Jones Struggle (Every Monday)

Rose Festival Main Stage:

Kevin Hahn (1:30)/Gary Ogan (3:30)/Bugs Henderson (8:30)

Tuesday, June 8th

Rose Festival Main Stage: Chris Mayther Band (7:30pm)

Wednesday, June 9th

LaurelThirst: Rhetta & The Smart Fellas

Rose Festival Main Stage:

Lisa Miller & Trailer Park Honey's (2:15pm)/

TWO LOUIES LIVE MUSIC JUNE PICKS

4th Plain Jaunt (6pm)/Linda Hornbuckle (7:30pm)/Soul Vaccination (9pm)

Thursday, June 10th

Arnada Cafe: Jimmy Haskett & Brian Wassman

Bar of The Gods: Dickel Brothers

Rose Festival Main Stage:

Carol Rossio (1pm)/Stephanie

Schneiderman (6:45)

Monday, June 14th

LaurelThirst: Chris Kornjack/John Shippe

Tuesday, June 15th

Buffalo Gap: Carothers' Songwriters Showcase

The Green Room: Way Milky

Satyricon: Velvet Alex/Radio Flyers

White Eagle: Bob Shoemaker

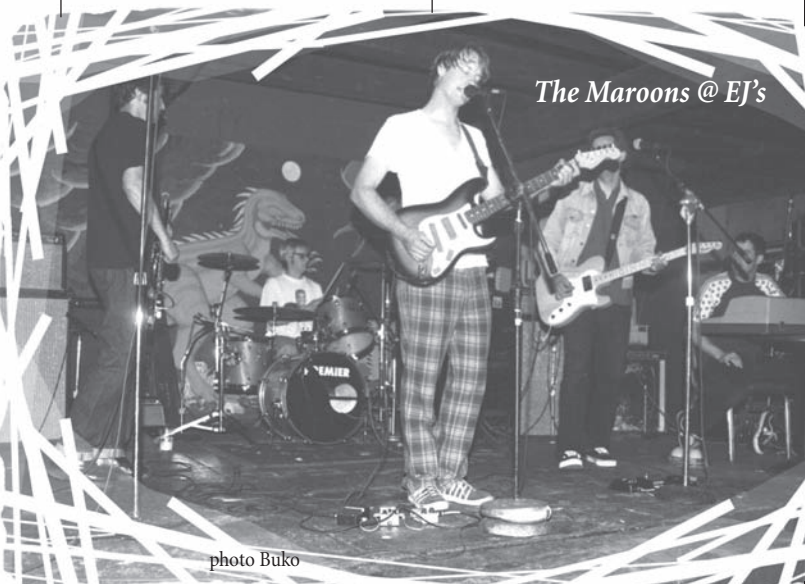


photo Buko

The Maroons @ EJ's

Friday, June 11th

Berbat's Pan: Warren Pash/Lael Alderman/Spectator Pump/Harlots

Mt. Tabor Theater: The Sauce Unlimited/900 Indians

Mt. Tabor Acoustic Room:

Roseland Theater: Pro's & Cons

Satyricon: Marc Olsen/Harvester/Lolly/Mandarin

St. John's Pub: Dave Carter & Tracy Grammer/Cindy Lou Banks

Tonic Lounge: Nicole Campbell/Nancy Hess

1201 Lounge: Baseboard Heaters/Camaro

Hair

Rose Festival Main Stage: McKinley (7:30pm)/17 Reasons Why (9pm)

Saturday, June 12th

LaurelThirst: Pete Krebs/Jackstraw

Mt. Tabor Theater: DR2000/Prole/

Dragonflies/Red Madder

Rabbit Hole/Mad Hatter Lounge: Hand

Plank & The 2x4's

1201 Lounge: Ken DeRouchie Band

Sunday, June 13th

Crystal Ballroom: Big Sandy & His Fly Rite Boys

Rose Festival Main Stage: Craig Carothers (6pm)/Tom Grant Band (7:30pm)

Wednesday, June 16th

Ash Street Saloon: Minor Effects/Rock Star Candy

Buffalo Gap: Lew Jones & Guernica

Oregon Zoo: The Ventures

Satyricon: Karling Abbeygate & Monks of Love/Flouraline/The Harlots

White Eagle: Little Sue/Lynn Conover

Thursday, June 17th

Arnada Cafe: A Lesser God/Mobius

Berbat's Pan: Eek a Mouse/Redeemers

Mt. Tabor Theater: Freshly Baked/

Burgundy/Bye Bye Chinook

Satyricon: Pete Krebs/No.2/Sean Croghan/

J.Hell/Jeff London

Friday, June 18th

Arnada Cafe: Fourth Plain Jaunt/The Feel

Ash Street Saloon: Punk Rock Show/The

Romanes/Jackal Onassis

Berbat's Pan: Zony Mash/Hungry Mob

Buffalo Gap: Pale Green Pants

Candlelight Room: Delta Haze

Country Inn: Jesse Sampsel

Satyricon: 44 Long/Maroons/Giant Bug

Village

Mic Strangla's Birthday Bash: OTMS/O.C./

Silas/Das Phat/9/Emerge MC'S

Tonic Lounge: The Webbers/Hard Liquors

White Eagle: Thrillbilly

1201 Lounge: Richmond-Fontaine

Saturday, June 19th

Berbat's Pan: Fernando CD Release/

Richmond Fontaine/44 Long

Buffalo Gap: Dizzy Fish

Café Lena: Lorna Miller

Candlelight Room: Delta Haze

The Green Room: Ashleigh Flynn

Mt. Tabor Theater: Kerosene Dream/Soular

Mt. Tabor Acoustic Room: Nicole Campbell

Tonic Lounge: American Girls

1201 Lounge: The Surf Trio

Sunday, June 20th

Crystal Ballroom: Pepe & The Bottle Blondes

Satyricon: Lady X Says "Give it up for Daddy" Cabaret

Tuesday, June 22nd

Satyricon: Those Bastard Souls/Black Heart Procession/Danielle Howle

Wednesday, June 23rd

Berbat's Pan: Bangin' Moon/Raucus

Thursday, June 24th

Berbat's Pan: The Melvins/Enemy Mine

Oregon Zoo: The Derailers/The Paperboys

Rabbit Hole/Mad Hatter Lounge:

White Eagle: Warren Pash Band

1201 Lounge: Officer Downbeat

Friday, June 25th

Ash Street Saloon: Tin Horn/John Thayer Band/Hookah Stew

E.J.'s: Pete Krebs/Gossamer

Wings/Marc Olsen

Mt. Tabor Theater: Rubberneck/The Feel

Mt. Tabor Acoustic Room: Eric

"E" Schweiterman

Tonic Lounge: Jive Talkin'/

Robots/Fat Mama

1201 Lounge: Nancy Hess

Saturday, June 26th

Arnada Cafe: Prole/5 ft Thick

Berbat's Pan: Death Cab for Cutie/Sunset Valley/Gran Falloon

Bus

LaurelThirst: Plumb Bob/Petty Cash/Jackstraw

Tonic Lounge: Rockin' Teenage

Combo/The Living Daylights

1201 Lounge: Hungry Mob

Sunday, June 27th

Buffalo Gap: Melody Guy

White Eagle: Gypsy Caravan/Jeff Trott Band

Monday, June 28th

Satyricon: Black Tape for a Blue Girl/

Written in Ashes/Burgundy

White Eagle: John Bunzow

Thursday, July 1st

Crystal Ballroom: Southern Culture on the Skids/El Vez

Friday, July 2nd

Berbat's Pan: Benefit for Irie the Dog/

Miss U's Ashbury Park/Instigators

Saturday, July 3rd

Berbat's Pan: Dead Moon/Heavy Johnson Trio/Vials

Sunday, July 4th

Berbat's Pan: Leroy Vinnegar Presents/Carlton Jackson & David Mills Big Band

Frisco Disco

Continued from page 9

fall film release. All I know is ALLIANCE is distributing it and it stars ALICIA WITT and LUKE WILSON (DREW BARRYMORES NEW BOYFRIEND AND UPCOMING HOLLYWOOD HUNK) and ANDY DICK from NEWSRADIO plays the character based on Portlander DEAN MATHESON. MICHAEL'S new novel (DOWNERS GROVE) comes out in the fall on MORROW. He relayed to me that interest in my autobiography (which he has been championing in new York publishing and literary circles) has waned considerably...oh well, that's the story of my life.

Michael certainly has more than one trick in his bag, he called back from new York after returning to D.J. a wedding in PRINCETON NEW JERSEY, where members of PAVEMENT, THE SILVER JEW, GALAXIE 500, and FIREWATER all performed. Michael ended up whacked on ecstasy at the HYATT, climbing behind the drum kit for a sci-fi version of HAVA NAGILA (The Jewish party song) till 4 am in the morning, which is an early evening in Manhattan. "I had never heard PAVEMENT before, they were really good" says HORNBERG in our transcontinental phone call and after encouraging me to stick with it (writing this column, that is) he said good-bye.

My advice to musicians trying to make it; dig out those old punk rock garage demo's and forget what you're doing now. The market for "classic" punk is skyrocketing. THE MISFITS, THE OFFSPRING, SUBHUMANS, GERMS, BLACK FLAG ETC.. are all part of the resurgence though not all of us have MTV hits yet. WHITE NOISE has a number of projects in the works based on the success of the ROZZ & NEGATIVE TREND release. I received a generous buy-out on the upcoming vinyl project, giving me freedom to get on with new projects without calling KEITH BOLLINGER every week for a royalty update and/or check. Most record companies don't even do that, you just wait and wait and wait. I count myself lucky that way. Who would ever thought generation x would be so cynical and jaded that they would be nostalgic for music that they were too young to remember first time it came around. It's kind of cool though, like when you meet a teenage hippie girl whose into THE DEAD and FLIPPER simultaneously. Classic PUNK as a genre

appeals to a broad cross-section of young and old alike. I sure do miss THE RAMONES...have they did an unplugged tour yet? No doubt Koster will be there to do the pogo and fuck with them. I'm sitting out this whole SWING craze. I PREDICT it will be just like my observation on RAP MUSIC in 1981; "its just a fad...it won't last". I severely underestimated how many times suburban white kids could be exhorted to "THROW THEIR HANDS IN THE AIR, AN PRETEND THAT YOU JUST DON'T CARE" and GIVE IT UP Y'ALL! Swing seems to be of the school that you got to look snappy, drink snappy, and smoke snappy cigarettes to sound good. To me it doesn't sound good, just SNAPPY!

"I'm sitting out this whole SWING craze. Swing seems to be of the school that you got to look snappy, drink snappy, and smoke snappy cigarettes to sound good. To me it doesn't sound good, just SNAPPY!"

I got more mail and comments on the COLUMBINE high/ALICE COOPER column than ever before. Seems "COOP" was huge to a lot of you! One correction brought to my attention by someone who saw the same show; the year was 1970 not '71, the reader also points out that by '71 Alice was a huge arena act.

BANDS I'VE SEEN OR WANT TO SEE: JON KOONCE in a SPRINGSTEEN tribute band called; what else BORN TO RUN. DARRYL STRONG and ALEC BURTON (EX-CONFIDENTIALS) reunited again in AVERAGE WHITE REGGAE BAND doing classic reggae covers with a little SKA flavor. What happened to that cute couple that did the band CHERRY BOMB (JOAN JETT cover band) last year. HE played drums and she played bass and sang. They were great. MYSELF in a tribute to ROD HANNA doing a tribute to ROD STEWART. Portland drummer ROBO approached me with this years back and my middle name is STEWART! it's a natural. STEVE WILKINSON in a tribute to GRAVELPIT, wait..that's been done. hey Steve, I've lost your number..heard you got a new CD, a NEW girlfriend, and you've lost weight...nobody gets that lucky, e-mail me. What happened to that band that did BLONDIE covers hardcore, they all had their heads shaved and wore vinyl coats. They were awesome at this party around Christmas.

EARTH TO WILLY WEAK MAGAZINE..you suck hard. your snide sniping at COLIN HAY was typical. Thanks for not saying anything about me for once. Of course Colin Hay is an irrelevant new age dork to you, he's sold millions of records and had several pop

hits. I just can't wait for part four of your in-depth article on FUCKPRIEST, a band that will no doubt change the musical landscape forever. Like HORNBERG says, "don't fuck with Willamette Week, they can make or break you in that town." Sad but true.

Hey, how do I get into this NORTH BY NORTHWEST thing? Won't somebody please, please think of the children and lobby for me to get a gig, any gig for North by Northwest? Haven't I paid enough dues in the city of roses to get included just once before I turn 40 and fall off the musical map. Who do I have to fuck who I haven't already fucked to get in on this magical schmoozefest? HEY BUCK! how about

your party? I WON'T GET TOO DRUNK AND LEAVE EARLY THIS YEAR! Hey maybe I'll even get a sitter this time. I really would like to play NXNW, WAH FUCKIN' wah.

MICHAEL ESQUIRE says THE BATZ are calling it quits after 18 years of QUALITY biker rock. You can still get their CD (and yes they got a website) featuring THE HARLEY SONG, a song which HARLEY-DAVIDSON'S legal department suggested be retitled "THE MOTORCYCLE SONG" in a tersely worded letter after ESQUIRE innocently sent it to their advertising department dreaming it might get used in a commercial or something. They will be missed, if the rumor's true.

Speaking of rumors.. V.B. stop calling me, I've already had my share of stalkers, why don't you chase that dreamboat in the DANDY WARHOLS instead?

Confidential to MF; yes I have heard that D.O.A. is really touring..THE PUNK HEROES 99' TOUR was a joke okay? you should date J.F. you're both out of your depth in a puddle, there's a French word for people like you; IMBECILE, I think it is?..

With the ROSE FESTIVAL upon us, It's time for my own version; THE ROZZ FESTIVAL; a week long series of barbecues, cocktail parties, and beer blow-outs as my prized strawberries and raspberries come into season and we all hang out in the backyard enjoying shortcake, tarts, and pie piled high with REDDI-WHIP (Now there's a groovy band name; "PIE PILED HIGH") late into the night, while the less fortunate trod around the dusty/muddy NO FUN CENTER downtown. UNTIL THEN, do what you can to control the pet population, get your rockstar spayed or neutered.

LL



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The the & the GOOD BAD UGLY

Continued from page 5

The band's first album, *Collect Them All*, released late in 1997, garnered critical praise and major label sniffage. This sophomore effort is hewn from the same stock, exhibiting Berg's characteristic penchant for natty wordplay and his cohorts' knack for delivering tasteful accompaniment or musical punch depending upon what the arrangement calls for. The twelve songs and two fragments presented on this outing don't really further the band's sound so much as to cement it.

As with its predecessor, this album is rampant with reverent musical references to some of the hallowed gods who no doubt populated Berg's personal pantheon during his formative years. Neil Young of the early '70s is especially evident, where it was not so obvious on *Collect Them All*. But heavy doses of the Beatles, Beach Boys and Marshall Crenshaw are always near as well. Berg summons these melodic threads from the musical collective memory, to weave them anew into unique sonic tapestries.

The album begins with "Noelle," a Beatlesque number, which sounds like a possible single, contains a winking lyrical reference to Neil Young's "After The Gold Rush" from the album of the same name. Over a droning two note guitar riff, Berg intones: "I was walking past the drugstore/ when the moment passed me by/should have been where I was needed one more time/Through the waves of intuition/ washed ashore without a note/past the zombies in the market you founds home." The Crenshaw-like chorus sticks like an old syrup bottle, lodging itself permanently in the pantry cupboard of the mind.

Guitarist Andy Ricker's lick on "Colonize Paradise" re-

smell of success/And all them Cadillac De Villes/Up on blocks."

Neil Young was obviously the model for "Steeple Chase," which falls, thematically, somewhere between "Ready For The Country" and "Time Fades Away." "No Way" shares melodic similarities with "Happy Days Are Here Again," while delineating a romance that seems just out of reach.

There's no sophomore jinx with 44 Long. Their second album, while not breaking much new stylistic ground, finds the band to be better integrated and more energetic than in its previous incarnation. There are certainly several radio friendly tunes here, to be sure.

The Country numbers presented, while acting as buffers between the more accessible rockers, do little to further the band's cause. Instead, the band would do well to focus on the more upbeat Rock material and to let the alt. country stuff fall by the wayside. Berg's strength as a songwriter and the band's musical forté are those mid-tempo rockers, where one can detect a genuine spark among the members. That is the area in which they will make their mark.

The Oldest Whiskey In Town—The Webbers
Self-Produced

Kal Tanner and the various individuals who have comprised the Webbers over the years are one of the best things to come out of Salem since the Decriminalization Bill of 1974. For over a decade, Kal and the boys have been churning out hard-bitten cowpunk: with the rebel spirit of Social Distortion, the careening drunken genius of the Replacements and the raw energy of the Blasters. The band shares a certain "open road" stylistic mentality with our own Thrillbilly, without sounding too similar musically. The two acts would make for a very good bill on any stage. Fans of one band would probably like the other as well.

Tanner and the current lineup of guitarist Phillip Washington, bassist George Kaylor and drummer Alec Burton (who first honed his chops as the drummer for the Confidential in the early '80s), cut a wide swath across Rock

a melody that bears a resemblance to the Country chestnut "Help Me Make It Through The Night."

Two songs are mercilessly butt-ended in "Dirty Ass/ Hey Buddy," where twenty seconds of the two-step Cowpunk of the former segues into the Southern Boogie Buttrock of the latter. Kaylor's "Bad Waitress" could easily pass for a Gin Blossoms tune (but not "Kim The Waitress").

The nicest turn comes with "The Only One," a big time love ballad of the first degree. Cello, piano and acoustic guitar are supported by gentle drums and bass as Tanner pours out his heart à la Van Morrison with "Tupelo Honey." But the piss and vinegar return on "Nothin' Is My Favorite Thing To Do," where Tanner points his flamethrower voice toward the contained rocket fuel the band provides.

The Webbers distinguish themselves as a fine Rock band with a wide assortment of well-crafted songs— tales of liquor-riddled abandon and soulful redemption, supported with solid musicianship and fiery energy. The best lineup yet for veteran Kal Tanner and crew.

Prole—Prole
Self-Produced

Prole are a talented assemblage comprised of schizoid drums, sub-sonic bass, relentlessly rumbling twin guitars and venomously vehement lead vocals. If bile were traded on the Stock Exchange, these guys would be billionaires. How such sidewardly mobile young American dudes could be so desperately unhappy in a society so rich with abiding financial and emotional rewards is mystifying, to say the least. They must have had wretched childhoods to contemplate such desolately dissolute existences. However, their gear is state of the art.

Stylistically, the Prole boys mix a large helping of Korn; Tooled through Mercury Rev.; served to Rob Zombie on a shard of shattered windshield from Rage Against The Machine. Theirs is a mostly cheerless fury signifying *je ne c'est quoi*. But there it is. They execute their violent musical animadversions with snide, cyanide precision. If a dark world view and seething disapprobation are your cup of hemlock, then let Prole be the vile waitrons of your rotting soul. And... you can dance to them.

The album kicks off with the taut guitar intro to "Inside," which detonates into a vicious rap, tougher, but reminiscent of the Red Hot Chili Peppers' "Give It Away." A nice intro effect of an old record being played through a child's phonograph explodes into the verse of "Dope," a tom-propelled gut rap with a threatening undertone. The big, bowelly guitars of Steve Smithson and Brandon Mikel emit dithering squeals and burbling squeaks, wrestling with Joe Colegrove's sputtering bassline that: so low it is more a pulse than an actual tone. Over Noah Thorburn's beefy Bruford-like drumsmanship, vocalist Tyler Roberts mulls his barely repressed rage. "Brake" is short and bitter. With "Murderer" the lads vent their misogynistic spleen.

Utilizing Rev-ish effects on "My2K?" the Prole guys offer a gloomy forecast of the coming apocalypse spurred by the ostensible crisis that will bring our computer dependent society to its knees at the stroke of midnight this coming New Years Eve. "I Know" is drum driven, with more conventional guitar tones. Not so dark— at least for a while. "Basket" is pure, molten, paranoid, anti-social fury. And "Fryday" a chainsaw, hockey mask slasher love song evolves into an uncharacteristic pastoral gambit before reverting to wrathful remonstrance.

Prole exhibit determined bad vibes with brutally visceral music that scores with a lot of hard body punches, though not many to the head. They match their more illustrious peers in intensity and fervor, if not in technical virtuosity and originality. Still, one longs for a display of some emotion other than unadulterated animal rage. On rare occasions Prole a expose more vulnerable side but rapidly subdue it beneath a veil of frenzied censure. There must be more to life than this. Man cannot live upon bile alone.

LL

"Brian Berg constructs intelligent, acerbically analytical ditties that range from Country-flavored ballads to ballsy rockers, hearkening to the likes of Neil Young, Creedence Clearwater Revival, Brian Wilson, The Beatles, Marshall Crenshaw and Elvis Costello."

calls that of John Fogerty on Creedence's "Fortunate Son." Berg vocalizes in the verses like Stevie Winwood in his phlegm-throated days with the Spencer Davis Group. In the catchy choruses, tight vocal harmonies call to mind the Dwight Twilley Band in its mid-'70s heyday. "Even You," perhaps the strongest song of the set, is less referential than most of the others (although there is a wry reference to Robert Frost in the bridge). A strong vocal melody in the verses, with intervals a-leaping across the staff, makes for a very memorable piece.

"Think You Should" could easily be the work of Pete Townsend on an early solo departure from the Who; Berg's boyish tenor hovering adolescently above the proceedings, where drummer Cory Burden and bassist Eric Furlong thump a jaunty backbeat. Sounding a lot like an outtake from the Beach Boys' *Smile* period, the fragment "Everything Goes By" features thick harmony vocals in a familiar barbershop style.

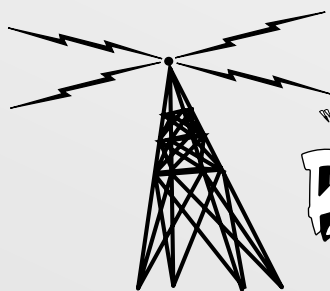
Ricker's intense fretwork, coupled with densely harmonized vocals, sound like George Harrison's guitar riff on Cream's "Badge" overlain upon a Dwight Twilley romp. The laid-back Country cornpone arrangement of "Up On Blocks" is the foundation for Berg's interesting lyrical rumination: "It's time I got myself back to old Turpentineville/With the

'n' Roll terrain— from Rockabilly to Tex-Mex to Swamp Boogie; from Southern Rock to Texas roadhouse R&B. What the band lacks in subtle nuance is made up for in raucous high energy. But there are plenty of nuances here too.

"Drinkin' Buddy" sounds like 38 Special doing a Gin Blossoms tune. A skittering guitar figure in the verses gives way to a more straight-ahead delivery in the vibrant choruses. Strong support harmonies also add flair. A Rockabilly sensibility drives "Flat Black, No Plates," a gnarly low-string guitar riff rolling beneath Tanner's hot asphalt lead vocals.

A solitary acoustic guitar is the sole accompaniment in the beginning of Washington's "A Little Noise." Soon enough, the song breaks out across a chiming power chord riff into a tough rocker. "Great Big Heart" is a two-fisted Swamp Rock manifesto, wherein Kal bald-facedly delineates his chief features. "Well I'm kinda lazy and I'm sorta fat/I don't exercise, I don't dig that/Drive a beat up Dodge, think it's a Cadillac/I'm about as funny as a heart attack."

"Maura Doesn't Sleep On The Couch Anymore" is a nice change of pace, with a shimmering mandolin flickering in the mix. An interesting storyline and a sort of '60s melody-line add to the charm. A Freddy Fender Tex-Mex feel decorates "One More Time." Over latin flavored acoustic guitars and fluttering, bird-like mandolin trills, Kal croons



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LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

- | | | | | |
|----|----|---------------------------------|------------------------|-------------------------|
| 1 | 1 | FERNANDO | Cravedog CD | Old Man Motel |
| 6 | 2 | IMOGENE | Imogene CD | Underdub |
| 2 | 2 | 4 HR. RAMONA | Yeah, It's Rock CD | Pharmacy Park |
| 4 | 2 | VARIOUS | Kill Rock Stars CD | Drinking from Puddles |
| • | 3 | PETE KREBS & THE GOSSAMER WINGS | Cavity Search CD | Sweet on a Rose |
| 7 | 3 | SMOKELAHOMA | Bands We Like CD | And In This Corner... |
| 5 | 4 | 44 LONG | Sideburn CD | Inside the Horse's Head |
| 5 | 4 | GRAVELPIT | Rockadelic Records CD | Snow Globe |
| • | 5 | THE WEBBERS | The Webbers CD | Oldest Whiskey In Town |
| 8 | 5 | THE STATE FLOWERS | State Flowers CD | The State Flowers |
| 7 | 6 | MEL | Mel CD | Tantric |
| • | 6 | THE SENSUALISTS | The Sensualists CD | The Sensualists |
| 9 | 7 | DANIEL CROMMIE | New Weave CD | When Wendy was Walter |
| 9 | 7 | X GIRL | ParCD | Kero Kero Kero |
| 10 | 7 | PIRATE JENNY | Pirate Jenny CD | Once Upon a Lion |
| • | 8 | WARTIME CHOCOLATE | Demo CD | Headdressed and Merging |
| • | 8 | PAUL BRASCH | Burnside CD | Find My Way |
| 10 | 8 | ROLLERBALL | Pacific Wonderland 12" | We Owned Lions |
| 11 | 9 | MONKEY TO THE MONSTER | Demo CD | Monkey to the Monster |
| • | 9 | LAEL ALDERMAN | Demo CD | Lael Alderman |
| • | 10 | PACIFIC WONDERLAND | Demo CD | Pacific Wonderland |
| • | 10 | WATSONVILLE PATIO | Tequemo Records CD | Hotel Roselynn |
| • | 11 | BIG TIME POP | Demo CD | Big Time Pop |
| • | 11 | IAN MOORE | Hablador Records CD | Got the Green Grass |
| 13 | 11 | THE HEAVY BROTHERS | Big Sweaty CD | Got it Covered |
| • | 12 | VELVIDA UNDERGROUND | Demo CD | 2 From Rocket Songs |
| • | 12 | EVERYDAY DIRT | Padre CD | Instrumental |
| • | 13 | SLAPHOG | Vio CD | A rock Slopera |

TOP TRACKS

- | | | | | |
|---|---|---------------------------------|--------------------|------------------|
| • | 1 | FERNANDO | Cravedog CD | Couldn't Believe |
| • | 2 | IMOGENE | Imogene CD | Bruised |
| • | 3 | OBITUARIES | Kill Rock Stars CD | Nobody Else |
| 2 | 3 | 4 HR. RAMONA | Yeah, It's Rock CD | Wounded Knee |
| • | 4 | PETE KREBS & THE GOSSAMER WINGS | Cavity Search CD | Sweet on a Rose |
| • | 5 | SMOKELAHOMA | Bands We Like CD | Shay |

LIVE OFFERINGS AT THE CHURCH

Wednesday, June 2nd ----- Rollerball - Live!
 Wednesday, June 9th ----- Dave Cartet w/ Tracy Grammer - Live!
 Wednesday, June 16th ----- 4 Hr Ramona & Paul Brasch - Live!
 Wednesday, June 23rd ----- TBA
 Wednesday, June 30th ----- TBA

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Friday June 4th John Thayer Band Funbox	Friday June 4th Silt River
Saturday June 5th Clumsy Lover Hanuman	Saturday June 5th Petal
Friday June 11th The Sauce 900 Indians	Chris McDougal
Saturday June 12th DR 2000 Prole	Friday June 11th Keith Bach Ben Gilda Jeff Rosenberg
Dragonflies Red Madder	Saturday June 12th Matt Zekala Sean O'Brien
Friday June 18th Tin Horn	Friday June 18th Lael Alderman
Big Time Rosie Blue Heads	Saturday June 19th Nicole Campbell
Friday June 19th Kerosene Dream Soular	Friday June 25th Eric "E" Schwiterman Jeffrey Allen
Friday June 25th Rubberneck The Feel	Saturday June 26th TBA
Saturday June 26th Dead Red Head Smooch Knob Honey Rider Dizzy Pilot	

In the MIX

Continued from page 4

are Kimberli Ransom, Stephanie Schneiderman, Steve Smith and Nicole Campbell. The Tabor is still struggling to get high-draw acts to appear at its main theater. Attendance at shows have been hot and cold but not really consistent according to booking agent Peggy Glickenhau. Any suggestions?

Satyricon just celebrated their 15th year anniversary and there are no plans to change anything. Ingrid Ohlson has taken over booking since Ben Munat left. My personal experience is that Ingrid actually returns calls, which is good for the bands wanting to book there. As far as pay scale goes Ingrid says she has been working with George to reduce the nightly club overhead, but he doesn't want to budge. So if bands feel they are not getting paid enough after the gig they should let George know.

Do You Hear What I Hear?

Gavin Pursinger and Red Carpet Treatment Studios have relocated to Aloha, Oregon (503-848-5824). Gavin's putting the finishing touches on his new studio, which he says is bigger with higher ceilings. Look for an open-house event at Red Carpet sometime close to NxNW. Gavin also told me that Tank Girl, JJ Gonson of Undercover Records, has moved to L.A. where she has taken a position working on Special Projects at Virgin Records. Lisa Miller, whose Trailer Park Honeys CD is due out on Undercover, has been recording at Red Carpet. JJ's label also produced Bingo!, and I hear they've been selling lots of CD's. JJ also worked with Everclear and Elliott Smith in their formative years, and just last year, she signed a book deal for her own punk rock photographs from the 80's. No word yet from JJ or Assistant Allison as to what changes might be occurring at the label, but knowing JJ, she'll keep things going full speed ahead.

It's The Time... of The Season...For Zombies

Well, maybe not real zombies, but many of them folks are just as scary. That's right, June 4th to June 13th is Rose Festival/Fun Center season. The Waterfront is going to be flooded with all the freaks, malcontents, trailer trash and suburban slime you could ever hope for, and I'm not talking about the Carnies. However, even those blessed Children of the Lord want to hear good live

Sounds Too Good To Be True

Josh Slamp of Sound Goods Studio has an interesting offer to bands. He wants to build his clientele and to do this, he wants to have a portfolio of his engineered recordings to play to prospective clients. Enter You. Josh is offering up FREE recording to bands, in his words, "who have a track record and are established." He says he'll record a couple of songs, at no cost to the band, so that they can see the work he does and perhaps use his studio in the future our provide referrals. Josh, like many recording folks these days, has an in home studio, fully digital and all new equipment. He describes his studio as "state of the art and customer friendly." If you would like to talk to Josh about recording, give him a call 503-690-6864. But remember: "Only Serious Need Apply."

Got Your Mojo Workin'?

One quick note about a wacky but interesting coffee shop on SE Stark & 28th. Mojo's Coffee House is a hippie-dippie but outsider-friendly little joint where you can find live acoustic jams or solo performances on the weekend. Old collectibles and junk-store furnishings give it that San Francisco beatnik vibe. During a recent stop-in with a friend, I caught a head turning jam session with some guys that really sounded great. The only way I can describe it was like acoustic Pearl Jam on nitrous. I wish I'd gotten their name, but they were having so much fun playing they never introduced themselves. It's definitely no-frills when it comes to bringing in any money. You're better off to bring a tip jar or open your guitar case for loose change. But if you've got some acoustic material that you want to try out, it's a great place to start.

Rockin' The Dog

In support of the Oregon Humane Society, Karling Abbeygate and the Monk's of love offered their share of the door from her May 29th performance at OHM to the critter lovin' organization. Humane Society Rep., Don Lieber was on hand with information about the Humane Society. Don is also the bass player for local swing sensations, Pepe & The Bottle Blondes. It was a great show.

June 18th

In true Rap Hop fashion, and in celebration of Octavia "The Mic Strangla's" Birthday, there's a big (5 acts) show happening on Friday the 18th at Spin Cycle (527 SE Pine Street). This all ages show will feature the birthday girl Mic Strangla, OC (formerly LG Wise), Silas from Brothas Grim, Das Phat, 9 and Emerge MC's. Doors open at 7:30. For more info, check Octavia's website at www.micstrangla.com.

"Come see why people are buzzing over Fernando and Cravedog Records. Saturday the 19th is the official CD release party for Old Man Motel at Berbatis Pan. Joining Fernando to celebrate the new release will be 44 Long and Richmond-Fontaine."

music, and the Rose Festival faithfully offers up lots of that each year. Main stage highlights: Lew Jones, Alan Charing, Theresa Demarest, Tommy Tutone Band, Jamie's Rock & Roll Legends (featuring Cybele as Marilyn Monroe), Kevin Hahn, Gary Ogan, Bugs Henderson, Paul DeLay, 4th Plain Jaient, Linda Hornbuckle, Soul Vaccination, Stephanie Schneiderman, Carol Rossio, McKinley, 17 Reasons Why, Craig Carothers and Tom Grant (many more as well). Good news, as always, for acts performing at downtown venues. The crowds come into the clubs after a long day of rides, cotton candy and bad french fries, looking to down a few, dance and party on into the wee hours.

June 19th

Come see why people are buzzing over Fernando and Cravedog Records. Saturday the 19th is the official CD release party for Old Man Motel at Berbatis Pan. Joining Fernando to celebrate the new release will be 44 Long and Richmond-Fontaine. Get to the show early, 'cuz they'll be sure to run out of room before the night gets old.

'til next time

I can't write about it if I don't know about it...Gigs/Events/Releases/Big News?

E-mail me: Lovepunk@involved.com

LETTERS

Continued from page 3

had just signed and asked me to come into his office. I learned that this group of people was the band "The Who" and that they had just officially signed the endorsement contract for Sunn. Around this time the Sunn Promotional Office was kind of like a Clubhouse or a Hideout for many of the touring bands worldwide who would come into town and want to escape the label promo flaks and media types. They would come to the Sunn Office and just hang out, order food from The Room At The Top-the fruit salads were big with the English-call whom ever they wanted to talk to and visit, play chess, cards or what ever. This is where a lot of American acts (Springfield, Steppenwolf, Righteous Brothers) met the English (Hendrix, the Who, Cream) before having to go to where they were playing that night. This was a fairly normal course of events at the Sunn Promotional offices, a few weeks later when I came in Buck was once again in his office with the door closed negotiating with another band. When the door opened and this buckskin leather fringe dressed group came out (once again followed by 2 semi normal looking gentlemen - introduced as their "producers") Buck asked if I would meet them at the location they were rehearsing and help them set the equipment up and get it all working. I later found out that the two producers were Charlie Greene and Brian Stone (Sonny & Cher, The Iron Butterfly) and the musicians were called Buffalo Springfield. Working with Neil, Stephen and Bruce was a phenomenal learning experience and I made many new contacts, including a future business partner Chris Sarns who was the Road Manager for Buffalo Springfield.

END OF PART ONE

NEXT MONTH We begin producing our own acts

LL

Two LOUIES

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Two Louies Magazine

2745 NE 34th

Portland, OR 97212

(503) 284-5931

FAX: (503) 335-3633

Email addresses:

Editor: TwoLouie@aol.com

Layout: buko@buko.net

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FREE

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

Bass, Keyboard, Sax needed (vocals a plus) Covers: oldies/blues Must have own equipment Ryan 402-2027

Solid drummer seeks working band. Beatles, Stones, Bangles, B-52's, Todd Rundgren. Clay 692-8226

Guitarist seeking to join or put together electronic groove rock. Exp. only. Martin 360/735-8070

Bass player. Two plus decades working experience. Geared up ready to go. Working only please. Tom 232-7001

Singer w/ambition & dedication seeks band w/same. GodSmack, Alice In Chains. Orig only. Rick 254-2312

Drummer wanted for Caribbean band. Grooves a must. Original music. Marc 760-4798 pager 909-5441.

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

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

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

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

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

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

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

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

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

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

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

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

Heavy metal band CHRONIC seeks drummer. Have gigs, we just need you. All original. Call Chris at 349-0714

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

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

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

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

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

Wanted Alive!

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

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

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

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

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