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Rewind

July, 1982 Map Of France Mania strikes Portland.

New Wave enough for the downtown crowds and Punk enough for the suburbs, Map Of France grew out of another popular club act, the Results, which featured vocalist front man Joe Loren, guitarist Leonard Marcel, drummer Charlie DeFrank and bassist Mike Chriss. When Marcel quit the band to move to L.A. Loren and his rhythm section approached Duane Jarvis to form Map Of France. Jarvis, formerly of the Odds was leaving the J. Issac (Quarterflash) managed Mike Fingerutt band.

Things happened fast. Bassist Mike Chriss also the owner engineer of Wave studios in Vancouver, recorded Map Of France doing the Jarvis tune "Nobody's Baby" and the song was immediately picked up by radio station KGON and included on the heavily promoted "KGON '82" local music album. Map Of France's bag was described as "Big Beat Dance Music".

"Andy Gilbert at Pacific Talent got us a lot of gigs opening for Sequel and Mr. Nice Guy," says Charlie DeFrank. "We were about the only band that seemed able to go over well in both the downtown clubs and the rock houses in the suburbs."

After a year, tragedy struck. In a session at Wave studios Mike Chriss' fingertips were blown off by flash powder ignited in an ash tray. "The band never really recovered from that," says Charlie.

Mark Todd from the Distractions was brought in to replace Mike on bass. The band played that way for several months and then Duane Jarvis lobbied for a change in drummers. "Duane saw a chance to get his brother Kevin in the band, who was also coming out of the Distractions, so, to Joe it was like getting the whole Distractions rhythm section."

Map of France folded three months later when Duane Jarvis moved to Los Angeles. Joe Loren followed shortly afterwards and ended up recording in



Duane Jarvis (l.) and Joe Loren greet a fan.

photo: Wilds

L.A. with Results bandmate Leonard Marcel.

These days Joe Loren is a Chiropractor in Bellingham, Washington and Leonard Marcel runs the Arrowhead Film Festival in northern California. Duane Jarvis' dreams of musical success have been realized in stints with The Divinyls, on Virgin Records and sideman stints with, among others, Lucinda Williams, who has a Jarvis tune on her current Grammy win-

ning album. Duane has several solo albums, the most recent of which is "Far From Perfect" on Watermelon Records. Charlie DeFrank is playing in the Mary DeFrank Band and shopping the recently completed album entitled "Out Of Everything", that features performances by Mark Spangler of the Distractions and Burrell Palmer of the Tommy Tutone Band.

LL

LETTERS

Letter From The Publisher

Part 3. (In parts 1. and 2. TL publisher Jim Crumby meets Buck Munger at a Hollywood party and joins the promotional crew for Sunn amplifiers working with the Buffalo Springfield, the Who, Jimi Hendrix and Cream.)

In 1969, Sunn Musical Equipment decided to close the Hollywood office. All of us on the staff decided it was time to open our own music business production and management company. We rented an office a block up Sunset in the 6515 Building, next door to the old Blue Velvet nightclub and right down the hall from Atlantic Records. The building was full of labels, producers and music publishers. We were the first group of longhaired freaky musicians to move in.

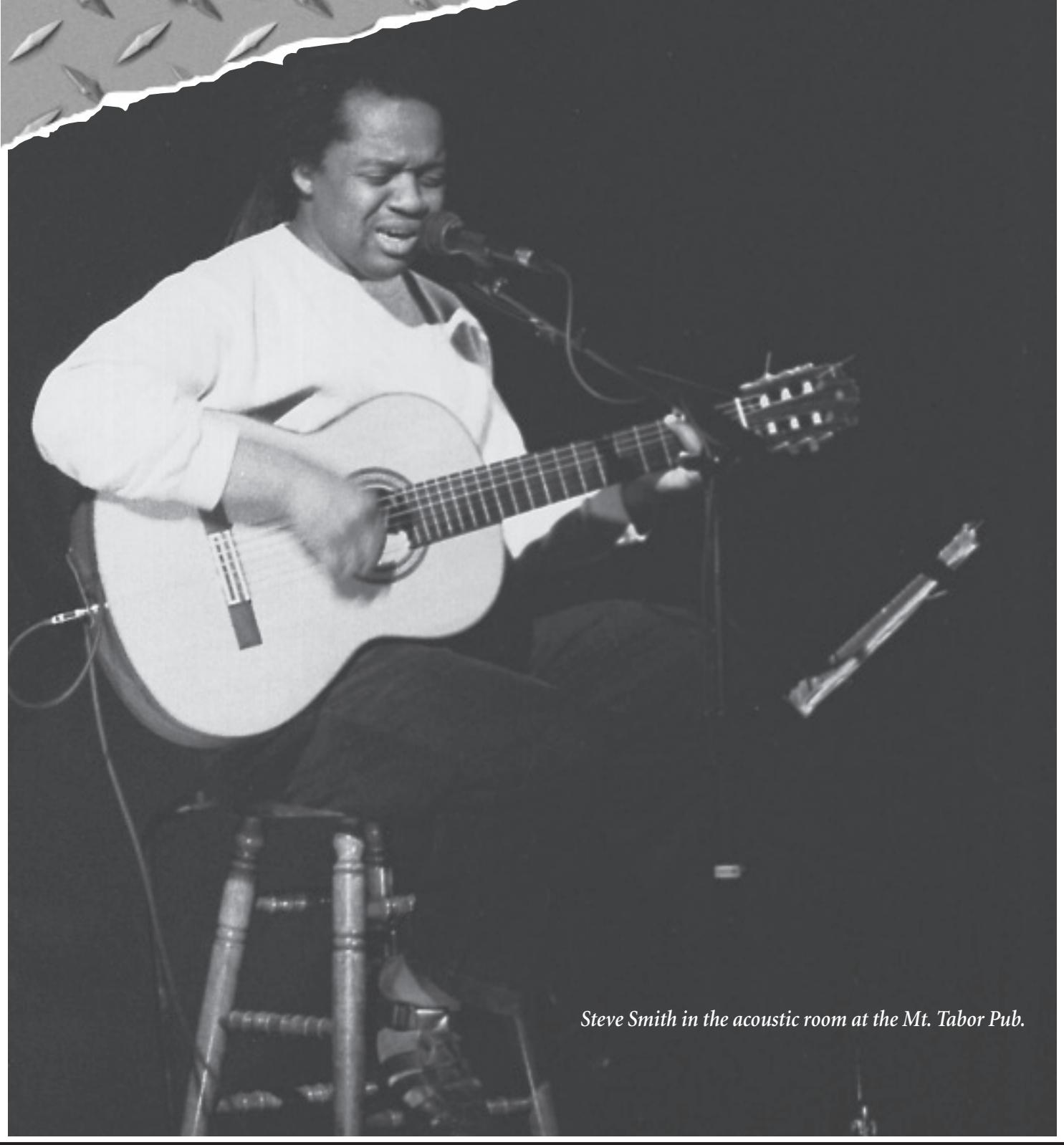
After debating on a name, we decided on Jason Ltd. after Buck's real name. The Ltd. was a nod to our British buddies. The principals consisted of myself, Buck, Sunn office manager Sheila Bernson, Jim Colby, (singer in a rock band with Buck in the Marine Corps) and Buddy Palmer; former Mousketeer on the Mickey Mouse Club (now the writer of TL's Internetworking column.) Buddy grew up in Hollywood and was extremely knowledgeable of the entertainment industry. With Jim Colby gone most of the time (touring with Dr. John the Night Tripper) Buddy filled a creative void and was eventually named a partner in the Jason Ltd. organization. When we opened the doors Buck had contracts to produce Houston Fearless for United Artists Records and signed agreements to manage Howard Roberts; the legendary jazz guitarist on Capitol Records. Besides management, music publishing and production business Jason Ltd also did marketing and promotion for musical instrument manufacturers.

For my part, I opened a subsidiary company called Concert-One-Stop. We connected with Johnny Thompson (a former SUNN Musical Equipment dealer) and Chris Sarns, former Road Manager for Buffalo Springfield who was now working with a "brand new" act called Crosby, Stills and Nash. Concert-One-Stop supplied sound equipment and road personnel to major touring bands of the time.

During this same period Jason Ltd. signed personal management contracts with several bands including the Los Angeles power trio Fat, which consisted of Bob "Crusher" Metke on drums, Kent Henry on Lead guitar and Martin Kohl on bass guitar. Kent (now the guitar tech at Apple Music) was this little skinny guitarist and Martin and Bob were huge fat guys. Kent and Bob had already released one album on Mercury Records with a band called Genesis. Fat played the Whisky regularly and turned down an

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Buko's Eye View



Steve Smith in the acoustic room at the Mt. Tabor Pub.

Tacoma, 1960, a peculiar little city, possibly the appendix of the nation. Bleached and shriveled by the silent onslaught of an eternal drizzle, the inhabitants have become masters of the art of indoor hibernation.

School's out and we pile into a '52 Olds. Its gray primer finish becomes invisible against the perpetual drizzlescape as we go to hang out at the house of a friend whose parents both work. We play records and stare blankly at the rain through the picture window.

Music is an integral part of indoor hibernation, especially in the pre-dope era. Besides, we've got a band. A bigger deal, then than now. We're listening to the unlikely combination of B.B. King, Link Wray, Bobby Blue Bland and Duane Eddy.

Somebody mentions a new band in town called the Ventures. They will later make a record called "Walk, Don't Run," which will allow them to escape the drizzle and flee to California, where they will crank out several kilotons of instrumental party music albums.

Our singer produces a shiny, virgin 45 rpm record. He heard it on a Seattle R&B station.

"Hey man, you wanna hear somethin' cool? Listen to this!"

First the metallic spong of the changer. Then a black bass voice singing a three-chord vamp. Followed by:

"Louie Louie, me gotta go!"

Yeah! You gotta go, all right! That's the worst shit I've ever heard! You can sing it all you want, but there's no way we're gonna play that in *our* band! NO WAY!

In the end, we must have played it ten thousand times.

This was the original "Louie Louie", sung by a black man named Richard Berry. He opened a musical Pandora's box that still hasn't closed.

Another band in Tacoma also heard "Louie Louie". This particular group was a greasier prototype of what was to come in the late sixties: middle-class whites playing black ghetto music, namely rhythm and blues. As an example, their guitarist Rich Dangel was a master of Freddy and B.B. King blues in the early sixties- long before anyone heard a peep from Eric Clapton or Mike Bloomfield.

The Wailers had earlier made a record called "Tall Cool One" that spasmodically bubbled under the national hot 100. The record earned the group a spot on Dick Clark's original American Bandstand, which automatically elevated them to local demigod status in the embryonic youth culture of 1959.

But now the boys were back in town. Looking for a song that would percolate all the way up the charts instead of frothing weakly underneath. They played "Louie Louie" at armory-type dances and got immediate positive response. It looked like the Big One.

In 1962, the Wailers were ready. They had formed their own record company, Etiquette. They had arranged a tried and true version of "Louie Louie" from public performances. They went into

THE MAN WHO PRODUCED



Mike Korgan aka Ken Chase; an honest man.

Louie Louie

by Pierre Ouellette

"Chase immediately did away with one of the recording industry's most solidly established procedures, overdubbing. The singer would sing and the band would play. Together. Just like in the vision. No rhythm tracks, no harmony tracks, no slick electric tricks. A single slice of reality on tape."

the studio and came out with the perfect No. 1 AM radio hit.

The new "Louie Louie" followed the basic format of the Richard Berry original, the same three chords and the same lyrics. However, the arrange-

ment was much better suited to white commercial AM radio. A saxophone was used for the opening notes instead of a bass voice. A guitar break was thrown in the middle. (Don't look for any spectacular blues solo here: The song apparently drove Dangel into a state of aesthetic despair.)

The third chord in the progression was changed from a major to a minor to add a little color, and the rhythm pattern was altered during the chorus,

With great expectations "Louie Louie" was released. Nothing happened.

Outside of a little local action, "Louie Louie" didn't catch on. There was only one explanation. "Louie Louie" addiction must be a local phenomenon. A product of subtle changes in the organic chemistry of minds shrunken and warped by the endless rain.

A collective sigh of relief went up from the area's musicians. How they hated that endless three-chord cycle! It went *nowhere*, and to make matters worse it was horrible to solo over the nagging harmonic problems of nightmare proportions.

"Louie Louie" seemed well on its way to atrophying into a small-time golden goodie. Or so everyone thought.

They were such nice boys. The kind you could have over for dinner on Sunday. Ivy League haircuts. Skinny ties. Red blazers with a sparkling little crown on the right breast pocket. Complexions that radiated that marvelous WASP shade of pink. They were a credit to their community, which was Portland of 1963, and their race, which was light pink. Why even if one of them screwed your daughter, you knew he'd have the sense to use a rubber, and a good quality rubber at that, maybe even a Four-X. And if that failed, well, he'd make a pretty damned good son-in-law after you got him a job at the phone company.

To top it off, these boys were clever. The four of them had formed a *rock and roll band!* And what did they call it? The Kingsmen, of course. Perfect! Absolutely perfect! Everybody was happy. Even high school principals. Rock music might be morally objectionable, but not when played by a band called the Kingsmen. A band with such a name would surely be a shining example of our proud British

heritage. Surfin' music had started to hang ten on the AM charts and the Kingsmen picked right up on it. High school sock hops, fraternity parties, shopping center openings, local TV shows - the

Continued on page 12

In the MIX

by Marianne Steiner

The cool thing about talking to the Indie Label people is getting to listen to the different perspectives, approaches and philosophies (as well as occasional bullshit) about their acts, their success and their staying power. Most share common opinions: they want control and autonomy. They're not out to make millions (though it'd be nice if they did) and they want to maintain their integrity through their artist roster, their ability to sell product and to tap into the pulse of the future through their acts, without seeming deliberate or band-wagony. Still, there are others who simply see their label as an extension of themselves, a vehicle to promote their own music or what they like, with less concern of whether it sells or not in the real world market. "Laborers of love," if you will. One does have to ask, however, if there is damage done to acts or artists signed to the label when that's the case. The big labels seldom want to get involved with someone on artistic merit alone. If the Indie's business approach isn't in line, no big dog is gonna be bothered by fleas. I'm sure lots of really talented and hopeful artists have been passed over by the bigger A&R people because they were signed to an Indie label that didn't inspire their confidence or didn't know how to present a

for their products. Some achieve only the modest reward of having their name permanently attached to something that they have created, and still others follow their vision by believing that what they have is good and they just keep on truckin', waiting it out and knowing when to jump on the merry-go-round if it comes around. All of this contributes to the success and failure of local Independent labels, which if you ask most musicians in this town, they would rather

all, every rock 'n roller believes s/he has what it takes to be a rock star, and unless you're an Ani Di Franco or the like, you aren't gonna be able to do it yourself.

With all that being said. Here's how some of the local Indie folk have been spending their time and money:

"Nobody's gonna care about our bands the way we do," states Christopher Cooper of Cavity Search Records, "and the label is as strong as ever." Cooper's confidence is backed up by the success of Elliott Smith's 1994 release on Cavity Search, which contained the cut, "Roman Candle," used with other Smith songs in Gus Van Sant's box office hit, *Good Will Hunting*. "The success of Elliott's release allowed us to develop other acts, and now they are taking off," Cooper proudly announced. With an impressive and seemingly loyal roster of artists, featuring: Pete Krebs solo & with The Gossamer Wings, King Black Acid, Richmond-Fontaine, Golden Delicious, Wayne Horvitz, Steve Lacy, Elliott Sharp &

Elliott Smith, the label appears to be sustaining itself and cementing its relationships with its artists, some of whom are putting out their 2nd and 3rd projects on the label. Since forming with partner Denny Swofford, in 1992, Christopher Cooper has attributed Cavity Search's successful survival to "control." "We don't spend money needlessly – we pay our own bills.

We don't have a sugar daddy.

We both have day jobs." Cooper says the label is successful enough to work with artists who sell well, which gives the label and the bands associated with it the security to avoid "that nightmare of getting swallowed up by the bigger labels."

(Beliefs shared by other promising Indie owners like Todd Crosby of Cravedog Records.) Recent releases on

Cavity Search include Pete Krebs & Gossamer Wings' *Sweet Ona Rose*. Also *The Rent*, a live double-CD by Steve Lacy, all instrumental jazz. Richmond-Fontaine's 3rd release on the label, *Lost Sun* is due out in October, as is a Pete Krebs solo EP/CD. Golden Delicious will be releasing their 3rd Cavity Search offering, yet untitled, in November. The CD was recorded live at The LaurelThirst. Christopher Cooper was also happy to tell me that Pete Krebs' solo release in October will be the 50th produced on the label. King Black Acid, who "is one of our most successful bands," according to Cooper, will be releasing their latest CD in early winter. When asked what poses the biggest threat to an Indie's success, Cooper says, "You can't recoup money from bands that fail or break up." Enough said. Look for a joint NXNW showcase this year with Cavity Search and J.Hell's (Ozone Records' owner) new label, Wicked Witch Records. The lineup will feature J Hell Band and Mandarin from

Grindstone; the hardest working band.

photo Buko

have around to promote and market their band's CD's than to do it themselves. Also, regardless of one's attitude about Indie labels, the agonizing truth is that for every one band or artist who is lucky (or unlucky)

"'Nobody's gonna care about our bands the way we do,' states Christopher Cooper of Cavity Search Records, 'and the label is as strong as ever.' Cooper's confidence is backed up by the success of Elliott Smith's 1994 release on Cavity Search, which contained the cut, 'Roman Candle,' used with other Smith songs in Gus Van Sant's box office hit, *Good Will Hunting*."

package. In looking at Oregon's Indie-labels, the differences are markedly contrasting. Some do better financially than others do, in pure dollars and sense. They know how to market and build a listener base

enough to have a local Indie label take interest in them, and god willing, help propel them toward a bigger deal, there are probably 20 to 30 other acts out there who wish themselves in the other's place. After

The GOOD the BAD and the UGLY

American Made— Pacific Wonderland
Self-Produced

Hopefully our deficient attention spans will allow us to recall the name of Steve Lockwood whom throughout the mid-'90s was the leader of local alt/country faves Haymaker. Haymaker disbanded two summers ago, amidst great sorrow and gnashing of teeth among loyal legions of faithful followers and fans. Steve took a couple years away from the scene to dabble in different musical styles and, from what we might infer from the lyrics: to commit to an extended period of intense personal assessment.

What he has come up with here is decidedly *not* "Haymaker II: The Corn Ripens," but a distinct new blend, consisting of hints at the blues and various rock flavors. Longtime fans need not worry, Steve's worn and weary blue-collar worldview remains safely intact— his alt/country roots are still growing strong. But the appeal of this material is that new elements have been incorporated, creating a much richer musical humus from which to grow anew.

He is aided in this creative pursuit by former Haymaker lead-guitarist Kevin Jerde, former Red Footed Genius bassist Tom Simonson and versatile drummer Jon Beyer. Together they form Pacific Wonderland. And while this ten song outing is filled with well-written, well-played songs; Jerde, especially, stands out for his imaginative fretwork—the sense is that this is a band that has yet to fully flesh out its

a feel similar to Tom Petty's "Running Down A Dream," as Steve interjects a stronger, more forthright lead vocal than we have come to expect from him. His sweet harmony backup vocals in the chorus nail things down nicely, Jerde adds jagged, angular riffs beneath. A winning number.

Stoney guitar figures dress up the title track, while Steve displays further vocal maturity. It's a

"Steve Lockwood is aided in this creative pursuit by former Haymaker lead-guitarist Kevin Jerde, former Red Footed Genius bassist Tom Simonson and versatile drummer Jon Beyer. Together they form Pacific Wonderland."

many strengths, nor to learn how to play to them consistently. However, one would suppose, given the pedigree of this particular outfit, that a little time is all that is necessary to remedy that small cavil.

"Bible Says" kicks off the set, with familiar, dusty strains—a lonesome electric guitar arpeggiates in the left ear, while a noisy electric accents on the right, as Steve vocalizes in the center. Lockwood bears the uncanny knack of sounding just like Glenn Frey in his early Eagles days: soulful in a laidback sort of way. A rockier tune, "Don't Give It Up" recalls Jackson Browne in his younger, less apoplectic days.

Jerde's slashing guitar licks lend the intro to "It's Alright"

murkily sensuous cut with sharp guitar solos at its core. "Waiting For You" borrows some of its melodic essence from Don McLean's "American Pie," but succeeds as a jangly piece of Pete Droege-like confection—Droege being the '90s approximation of a young Tom Petty. "This Message" has a certain Matthew Sweetness within the haunting quality of its melody.

The ensuing three tracks represent the heart of the album and neatly sum up the musical evolution Lockwood has achieved during his hiatus. "Water Tower" is a bluesy dose of swamp water, with a sleepy acoustic guitar shimmering across a militant drum beat and a flickering electric guitar motif, culminating in a 60s vibe that calls to mind the Vogues somewhat, but even more so Tommy James and the Shondells. Steve's devilishly fluid vocal is a positive delight.

"Murder" rides on Simonson's fat bassline, a snarling wah-wah guitar providing a funky underpinning. Steve's vocal duet with himself mirrors that of Mick Jagger in the Stones' "Fool To Cry," while reflecting a bit of "Lemon" with U2. A noirish tale of seduction and intrigue. Jerde unleashes a succession of fiery solo guitar salvos, adding to the tension that builds

throughout the song. Jerde is the flame beneath the kettle on the blues mood of "Come Back Baby," eliciting Neil Youngish cries from his guitar in the poignant choruses.

It's been a long road for Steve Lockwood. After building Haymaker into a band that received national attention, he retreated from the success to re-evaluate himself as a musician

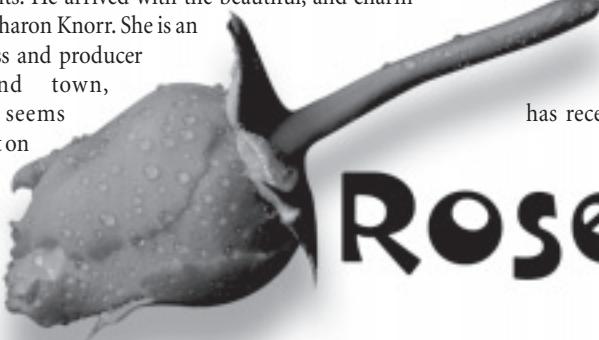
and a human being. The resultant recording serves as the perfect determination of the growth he has achieved. There is every reason to believe that his best years as a musician and songwriter lie ahead of him.

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Steve Lockwood; Best years ahead.

photo Buks

Cork Hubbard, actor extraordinary was in town for The Little People Convention. He came over for a BBQ during his visit and shared some of his incredible stories and insights. He arrived with the beautiful, and charming, Sharon Knorr. She is an actress and producer around town, who seems intent on



by Francine du Plessiz Gray.

Speaking of books, Ex-Portlander, Mikal Gilmore of Rolling Stone Magazine, and author of "Shot through the heart" has been spotted doing research in New York City. He's working on a Puff Daddy Bio. Authorized even.

In local news, Nail Distributors has recently purchased a building on SE

Rosebud

by Robin Rosemond

a spiritual journey, with a second trip to India in the works. Eight of us sat outside, eating grilled Walla Walla Sweets, and discussing the fallen Prince. Cork said one of the highlights of his Portland visit was going to a Micheal Hurley performance. He enjoyed seeing the old "Rounder" family.

Micheal Hurley's album of all new material is coming out on Field Recording, October 5th. "Weatherhole" will be distributed by Allegro, who are based in Portland. David Reisch and Hurley will soon be leaving for a tour of England, Scotland, Holland, and Sweden.

Other Rounder news is that the July 18th, Sunday New York Times Arts & Leisure section had a 1/2 page feature on The Holy Modal Rounders.

Since Steve Weber moved back east to Bucks County PA, Weber, Peter Stampfel, and Jesse Colin Young have been performing in clubs throughout Pennsylvania and New York. Their latest record, recorded last fall, is coming out on Rounder Records and is titled "Too Much Fun".

Hawthorne that the old TK Records was operating out of. Thor Lindsey has risen from the ashes, and insists that TK is alive and kicking. He's telling friends, "TK just moved to more modest digs somewhere in SE Portland, and I'm still operating." He's got stock and is selling stuff. No word on the Daniel Johnston record. On a creative note, Thor says he's working with Tom Robinson on a project that includes Tom's archival/historic/photographs.

There's Courtney Love, and then there's Courtney Taylor. Unconfirmed sources are buzzing about Courtney Loves, in-the-eyes, bleached, blond, hairdo that she was sporting on Letterman. Courtney's been accused of lifting the "in your face" hairdo from her guitar player, Eric Erlander. Eric, the token male of Hole is rumored to have been wooing Courtney Taylor's (The Dandy Warhol's) girlfriend.

Apparently, she disappeared down a rabbit hole for three nights, after attending a Hole concert in Los Angeles. Courtney Love is telling friends that Courtney Taylor is a progressive man of the late 90's, and that his much beloved girlfriend, is forgiven for her dabbling with Eric. Courtney Taylor has also been sighted in N.Y.C., where he was report-



ACTOR CORK HUBBARD.

"Eric Erlander, the token male of Hole is rumored to have been wooing Courtney Taylor's (The Dandy Warhol's) girlfriend. Apparently, she disappeared down a rabbit hole for three nights, after attending a Hole concert in Los Angeles."

Gus VanSant was recently honored in Los Angeles for being "Out There!". Gus has been saying that he still has Robin Williams in mind to play cartoonist, Callahan in a bio movie based on "He won't get far on foot". Gus is also talking about a screen version of the best seller "At Home with The Marquis de Sade"

edly, recording an acoustic thing for the Internet. He's telling folks that he's, "still working on the record", and in search of the perfect producer.

What "World Class" dance company has been bouncing pay checks?

Rosebud.

Rosebud Reviews



- Great
- Good
- Fair
- Poor

Freedom by Julie Larsen/Blyss Music/BMI



Julie Larson is such a beauty. Her music is fluid, clear, and strong. I heard about Julie through Billy Triplett. I recently worked with Billy on the Main Stage of Rose Festival. We hadn't spent that much time together since 1982, when we both worked with Tony Demicoli at Luis LaBamba. We were deep into the Portland scene, and all had a mutual love of Billy Rancher. Visions of great people, and even better music come to mind. When he gave me Julie's cd "Freedom", I listened and found that somehow, her sound reminds me of my own past, and of Billy Rancher. "It's because of the circles". Billy Triplett told me he loves Julie's music and she's great! It turned out to be true! It's always time to face the music, and Julie Larson does. This record begins with a great song called "Fly". Julie's singing is gut wrenching. "Freedom" a ballad about making it and wanting it all. You work, you try, you wish for someone to show you that it can be easy, is definitely a great song. Julie knows she's going to make it. And I believe it. "If I choose" reminds me of Tori Amos. "Loosing Control" is another astonishing composition that I appreciated. Her words, "I'm only human" touched me. "Heaven" proves Julie can sound great with a bottom end, and the rest of the record was balanced, well produced, and what can I say? Except.....Julie Larson takes me to great places with her music. She's connected to the best parts of Portland, and it's rich, musical history. Go buy it.

Monkey To The Monster



I remained remarkably calm while listening to this three song cd, that was recorded and mixed digitally by John Cluff at Track Shack. Monkey To The Monster describe their music as a combination of, "all elements artistic or otherwise" I can relate. I enjoyed the first cut, "Broken". The harmonies have a sweet sound. Reminiscent of the 80's, The GoGo's, Belinda Carlisle, and that "girl" sound. I dug the lyrics, "I could tell, you're not well". "More of This" is definitely my pick of the three. A slow, mesmerizing, down beat, with a killer crescendo guitar lead. The nearly tuning up sound at the beginning of "More", evolves into a big guitar song that matches well with Hilary's pleasant delivery. It sounds like they are just about to loose the melody at times. The words of the song keep asking, "How would you?". I would pick up the bridge. I would also add that "Broken" has hit potential, but...it could use some practice. So, when Monkey To The Monster asks, "Do you want some more of this?" I say "Yes!"

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RELEASING YOUR OWN RECORD A LEGAL CHECKLIST

For artists who are releasing their own record for the first time, without the involvement or assistance of a label, the process can be a little intimidating, and it can be easy to miss some key legal details in the process.

Therefore, here is a very basic checklist of issues to be considered when releasing a record. Bear in mind, though, that your own particular circumstances may dictate that you take certain steps which are different from, or in addition to, the various steps mentioned below. Also bear in mind that, due to space limitations here, it has been necessary to greatly oversimplify some of the issues discussed below.

1. **Agreement Between Members of Group.** If it is a group (as opposed to a solo artist) releasing the record, and if the group has not already formalized its relationship by way of a partnership agreement, incorporation, or limited liability company ("LLC"), then there should at least be a clear and simple agreement among the group members about how the finances of the recording project will be handled. Also, incidentally, it is always a good idea to deal with the issue of the ownership of the group's name, as early in the group's career as possible.

2. **Investors.** If there are investors involved, certain documents will need to be prepared, in order to comply with certain Federal and State securities laws. *Be especially careful here.*

3. **Distribution and Promotion Strategy.** Think ahead about how the record will be distributed, advertised, and promoted, and how much money will be needed to effectively market the record. Sometimes all (or almost all) of the budget for the project is spent on recording and manufacturing costs, and there is little or no money left to effectively advertise or promote the record. This, of course, is not really a legal issue, but is such common (and often fatal) problem that I feel obliged to mention it here anyway.

4. **Mechanical Licenses.** For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song (i.e., the song's publisher), authorizing the song to be recorded, and providing for the payment of mechanical royalties. In many cases this license can be obtained from The Harry Fox Agency (212/ 370-5330, or <http://www.nmpa.org>). Allow six to eight weeks for this process.

For songs *not* licensable through Harry Fox, you must contact the publisher directly. Usually the easiest way to do so is to obtain the publisher's contact info from the "song indexing" departments at ASCAP and BMI.

5. **Sampling Clearances.** If you are including any samples on your record, you need to obtain sample clearances from the publisher of the song sampled and the label which owns the master being sampled. Do this as early as possible, as there will be some instances in which either the publisher or label will not be willing to issue a license, or the licensing fee which they require may not be affordable.

6. **"Work for Hire" Agreements.** For any session people, engineers, etc. whom you are hiring, it is

wise to have them sign a short and simple "work for hire" agreement, to preclude any possible future claims by them that they are owed royalties or that they have ownership rights in the masters.

7. **Producer Agreement.** If you are using an outside producer, there needs to be a producer agreement signed, defining (among other things) how the various costs of the recording sessions will be handled, what advances (if any) will be paid to the producer, and what producer royalties will be paid to the producer.

8. **Production Credits.** Make sure that the production credits listed in the liner notes—for session

ASCAP. Assuming that the record contains one or more songs which you have written, and assuming that you are affiliated (or are becoming affiliated) with ASCAP or BMI, you will need to file "title registration" forms for each of your original songs appearing on the record. This will enable your rights society (i.e., ASCAP or BMI) to monitor the airplay of your material.

13. **Trademark Notices/Registrations.** Be very sure that you have the legal right to use the group name and label name which you have chosen, and consider the advantages of filing trademark applications for those names. Also, make sure that your liner

LEGAL EASE

by Bart Day, Attorney

people, producers, and others—conform to any contractual requirements. For example, the producer agreement will often be very specific about how the producer's credits are to be listed. For musicians performing on the record who are signed to a label, they will normally need to be credited as appearing "Courtesy Of" their label.

9. **Liability Releases/Permission Forms.** You need to consider the possible necessity of getting a liability release or permission form signed in any of the following scenarios: (a) If a photograph and/or artistic image of an individual outside the group is included in the artwork, (b) If any of the artwork which you are going to use is owned by any third party, or (c) If any logos or trademarks owned by third parties appear in your artwork. There can be some tricky

notes contain a proper trademark notice for the name of your group, and (if applicable) the name of your own label. Information about trademark notices can be obtained at <http://www.uspto.gov/>.

14. **Obtaining A Bar Code.** For information about bar codes, check out the following website: <http://www.adams1.com>. Or call the Uniform Code Council at (609) 620-0200 (Lawrenceville, New Jersey). Many CD/cassette duplicators will, as part of their service, provide you with a bar code for your record. Ask about this when selecting a duplicator.

Hopefully, the above checklist will help to reduce, at least slightly, some of the stress and strain of putting out your own records. The key, of course, is to think ahead as much as possible. Some of the steps mentioned above, such as obtaining sampling clear-

"For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song"

legal issues in this area, so be very careful here.

10. **Copyright Notices for Songs.** Be sure that the liner notes contain the correct copyright notices for all of the songs on the record, i.e., both for your original songs and any cover songs which you are using. Information about copyright notices can be obtained at <http://lcweb.loc.gov/copyright/>. Also, make sure that the song credits *correctly* state for each song the name of the song's publisher and the publisher's performing rights society (i.e., ASCAP, BMI, etc.).

11. **Copyrighting Your Original Material.** Certain copyright applications need to be filed promptly for your recordings and for your own original songs. Use "Form SR" for copyrighting the masters of the songs, "Form PA" for each of your original songs on the record, and "Form VA" for the artwork (if you own the artwork and want to copyright it).

12. **Registering Your Original Songs with BMI/**

ances and mechanical licenses, can take some time, and a lack of planning can unnecessarily increase your costs and/or delay the release date.

By thinking ahead, the odds are much better that after the record is released, you will be able to spend your time and budget effectively promoting the record, rather than having to spend time doing repair damage.

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 past hit songs for film, television, commercials, and computer games.

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

Frisco Disco

by Rozz Rezabek-Wright

We partied hard at the X-GAMES in San Francisco last month. The coolest event was the STREET LUGE held out on the great highway down the steep winding curves by the CLIFF HOUSE. Did an on-camera with ESPN and got a bunch of stickers and autographs from WADE SOKEL (of team BIZO) among others. MTV was there so it must be rock'n roll related, right? Riiiiight.

Met SARAH SPICER in SF to get her debut blues rock album produced by JOHN LEE HOOKER. I was

ing at the last Arco before the Siskiyou's, we were gassing up and I noticed the middle-aged clerk eyeing me wearily, I thought maybe he was paranoid I was a robber. Then he asked me if I needed a receipt. When I said no he turned it over and handed me a pen. Then he said "you're a musician right, my wife go to

s u r -
prised to
see her driving
about in the
same 69 Fiat road-
ster I had recently
been ticketed in down
by Mavericks and Half
Moon Bay. It turns out
mutual friend bassist/pro-
ducer JAMES GORDON
from Pacifica had loaned it to
her during her stay in the States.

I thought she was from Britain and mentioned how she bore a remarkable resemblance to Xena warrior princess. At this point she told me she was from New Zealand and "This interview was now over." I guess I should have read the liner notes on the first CD. Oops!

I keep running into the mayor. Shortly after a photo

Cherry Bomb; all girl tribute to the Runaways, will be at Satyricon October 9th.

that movie you're in up in Portland last weekend." Yeah, I've done a lot of things but people seem to remember

"I asked Rockingus Randius for some hot rock gossip and the best he could come up with was 'Andrew Loomis got his phone disconnected'!"

of myself, my son Madison, and SF mayor Willie A. Brown Jr. was taken, we met again while he was posing in front of STORYVILLE jazz club next door for the neighborhood clean-up project. When the photos were done I got him to put down the broom and scribble an autograph for my kid.

Speaking of autographs I have now achieved celebrity status in Ashland Oregon. At 1:30 in the morn-

that. "I've got a new CD coming out," I replied like some stock answer. "Well, uh, could you autograph this. We don't get anyone around here. Just make it to John and Joyce." And I did. The angst and sadness in his voice when he said "We don't get anyone around here. Struck me as hilarious and we joked about it all the way North to Portland. He must not have liked Shakespeare much. If you're going that way, say hello to this night manager,

they don't get no one round there.

TO EVERYONE WHO KEEPS ASKING: I did not name this column, and no, no one in SF gets upset when you call it FRISCO, they're too busy having lives.

My breakfast with ROCKIN RANDY; THE ROCKIN RANDY REPORT may or may not become a regular part of this column. Last time I talked to ROCKIN RANDY he had left SMOOCHKNOB for KNOTSTOCK and they weaseled us on a gig at SATYRICON. I have never held it against RANDIMAN that these twenty somethin" GRUNGY-DUNGHEADS insisted on putting THEATRE OF SHEEP on the marquee to attract a crowd, then totally dissed us on the door. I found a scrap of paper afterward at the door booth and it had a bunch of figures on it...the OTHER BAND (they don't get a free plug for exploiting the dead carcass that is THEATRE OF SHEEP) \$125, KNOTSTOCK \$80, T.O.S. \$20, P.A. and LIGHTS \$100, total door \$425. If you're gonna rip me off, for gods sake don't leave an itemized accounting of it.

Anways, ROCKIN RANDY was no innocent bystander, but his ambition is an enjoyable roller-coaster ride full of amusing anecdotes...and I like the guy, warts and all. His new outfit is called

SHAPESHIFTER and they are on their way on a West Coast tour with a C.D. on PINCHIT RECORDS without having played a note in PORTLAND. AUG.12TH AT CLUB BOOMERANG IN S.F. (7 blocks from

my apt. in the Haight).

AUG.13TH at the famous WHISKEY A GO-GO,

a PINCHIT RECORDS showcase. AUG.14TH at THE GIG in West Hollywood. AUG.15TH at the TIP-TOP LOUNGE in S.F (now this is a mission

dive that I love for shows) followed by the COCODRIE AUG.16TH. Leaving S.F. for the BLUE ROOM in Chico AUG.17TH on the trip

home. The bands label is home to

GIFTHORSE, WORLD TRIBE, and the TEARAWAYS. The band has that 94.7 sound

down and their C.D. entitled TORNADO ALLEY is radio friendly. The music and lyrics are by ADAM ZWIG, drummer TRES MILES landed in Portland with JOHN DEAN (who plays the other guitar) after leaving a band called TREADMILL in ALBUQUERQUE, with good natured dudicus maximus RANDY handling bass duties. I asked ROCKINGUS RANDIUS for some hot rock gossip and the best he could come up with was "ANDREW LOOMIS got his phone disconnected". No, no, I mean good gossip like you're having sex with DAN REEDS girlfriend or something". RANDY looked at me with a straight face and announced "I'm having sex with DAN REED". When I inquired who was on top he belched "DAN REED is my BITCH!" At that point sensing we were soon to be evicted from the diner we decided it was time to find the next whiskey bar. That's

Continued on page 26

Inter Networking

by Bud Palmer

NEW KID ON THE BLOCK

The new company, Supertracks, founded by Portland software entrepreneur Charles Jennings, plans to be selling digital music on line by the end of the year.

Reluctant to divulge specifics, Jennings did say that the company is taking a "whole new approach to the thing" and indicated that the company planned to form alliances with "the whole supply chain" of music suppliers, from record labels to manufacturers of playing devices. Sounds like sort of a one-stop-shopping concept for all things related to digital music.

Initially backed to the amount of about \$2.5 million by local investor Craig Berkman, the company and its partners are currently amassing an "encrypted inventory" of songs with the intention of selling them online by Christmas. Sherry Lamoreaux, company marketing exec, says the company expects to announce its partnerships sometime during the month of September.

Ms. Lamoreaux also confirmed that Supertracks is an SDMI member.

The company also announced its newest addition to their management team. Mr. Michael Hudson, former Chief Technical Officer and Vice President of Diamond Multimedia, will assume the position of CTO for Supertracks.

Plunging into the on line digital distribution of music as a start up company at this point in time is at least a very bold move but considering their SDMI affiliation, along with the recent introduction of their new CTO, it's safe to say they have a very comfortable understanding of the entire process that's ongoing and are in a much better position than most to make a decision of this magnitude. A brave move none the less considering the current status of the SDMI (Secure Digital Music Initiative) which has only just released its first position paper on the specifications for portable digital music players. The SDMI's portable device specification Version 1.0 was ratified on July 8th. For anyone that's interested, you can find the full specification along with everything else that's new and topical on the SDMI's web site at (<http://www.sdmi.org>).

It's also a brave move because even the big five record companies haven't been able to come to terms with a commonly accepted format for the copyright

protection of their intellectual property. Never the less, faint heart never won anything and the stakes for future profit are huge. Case in point, our little friend the Rio player, with which Mr. Hudson is so intricately familiar. According to information released by Diamond, the little guy sold over 200,000 units in the last year. That's just one product in a field of products expected to explode over the next 12 months. Supertracks has also announced its participation at NxNW so be sure to stop by their booth. We applaud their initiative and wish them well.

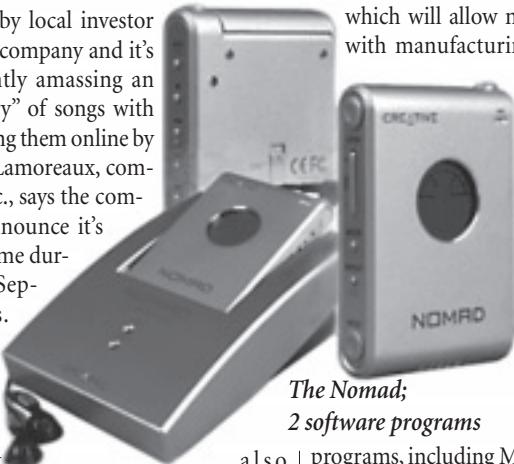
ONE STEP FORWARD, TWO STEPS BACK?

As previously mentioned, the SDMI did ratify and release their portable device specifications which will allow manufacturers to move ahead with manufacturing and distribution plans to

bring additional product to market in time for Christmas. As has been previously reported, no less than half a dozen new portable players are expected to be brought to market by the end of the year.

The first new product from Creative Labs, The Nomad, which features things like fm tuner, removable memory cards, docking station and 2 different software programs, including MusicMatch Jukebox, is already out as well as a new model of the Rio scheduled for sometime 3rd quarter.

Certainly, the portable market is where all the attention is focused in terms of the SDMI's initial impact. Having defined the specifications, manufacturers can now insure that their devices will be able to comply with whatever encryption technology they ultimately decide on. And that's really where the ultimate



*The Nomad;
2 software programs*

question is as to how this is all going to shake out. The big five record labels who were initially responsible for driving the process to form the SDMI in an attempt to respond to the raging beast known as MP3, have all decided that the process is too slow and convoluted, and have all struck out on their own to establish their own approach to digital rights management technology.

So far the leader in the arena for digital rights management technology appears to be InterTrust.

With Universal Music Group and BMG already signed on as well as major internet music sites like tunes.com, rollingstone.com, thesource.com and downbeatjazz.com.

EMI on the other hand has decided to throw it's hat into the ring with Liquid Audio, receiving shares of stock in exchange for it's use of their software to encode music from their library for digital delivery. EMI also recently agreed to license its library to custom compilation site Musicmaker.com. Sony announced very shortly after the initial formation of the SDMI its intention to form with Microsoft to pursue their digital rights management technology.

Where does this all lead? Enter Jim Burger, a partner in the law firm of Dow, Lohnes & Albertson. It is Burger's perhaps not so enviable role to act as a point person for all of the aforementioned heavyweights involved in SDMI.

In a recently released article, when questioned about how this all comes together he had the following to say. "In terms of how music will be distributed on the Internet in the future, I think it's an evolving matter," says Burger, who's careful not to invest too much in the prenatal SDMI standard. "Frankly, SDMI is just one method. Whether or not it will work isn't decided in the [SDMI] meetings. The market will make that decision. "As far as my clients are concerned, we're not wed to one solution, but we do want to see more music content on the Internet," he adds. "To a certain degree, we can get them started selling music. Whether it's [the major labels] or another player that succeeds in the market remains to be seen."

Though not exactly a ringing endorsement, Burger does think that his clients have been able to steer SDMI in a more reasonable direction that will allow for better competition and access to the digital music market. Hmm? That would appear to be a very politically correct as well as legally proper position statement. Seems to me there's either some serious back peddling here or a major rethinking of the enforceability of the SDMI all together. Especially after the butt kicking the RIAA took in last month's court decision. Insiders however, may have a totally different perspective as to the "bigger picture". Certainly, Supertracks introduction into the scene at this time suggests that.

Bottom line, he's absolutely correct, it is the market place that makes the final determination as to what they will or won't accept. Speaking from long

"So far the leader in the arena for digital rights management technology appears to be InterTrust. With Universal Music Group and BMG already signed"

standing experience, the marketplace can be a very fickle and unstable environment. Get people too confused about what to buy or what format to use and you could end up with an open revolt. If they keep this up, we could be seeing a re-enactment en masse of the famous scene from the movie "Network" (coincidence?) where we all stick our heads out the window and scream at the top of our lungs, "We're mad as hell and we're not going to take it any more". Ya think?

LL

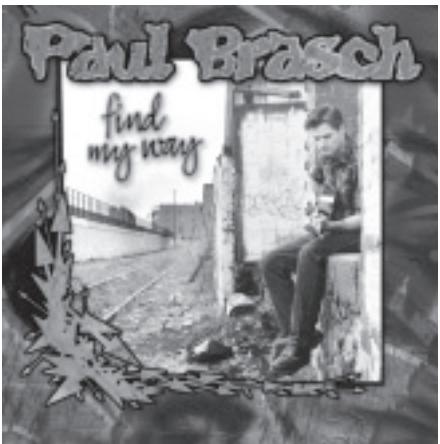
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e-mail: music@burnsiderecords.com

LOUIE LOUIE

Continued from page 5

Kingsmen had it sewed up as the exclusive local interpreters of the Beach Boys, Dick Dale et al. But the Kingsmen also had an ear to the north. They were impressed by the superior musicianship of the Wailers and tried to imitate some of their material. One tune made an instant impression. Enter "Louie Louie".

At this point, the Kingsmen's instrumentation consisted of two guitars, bass and drums. The lead guitarist, Mike Mitchell, said he'd learn the words to "Louie Louie" so they could start playing it right away. But the rhythm guitar player, Jack Ely, beat him to it. Ely's initiative assured him a permanent position in pop music history. His vocal impressions would ultimately be inscribed on eight million, five hundred thousand separate pieces of vinyl.

While the Kingsmen were toying with their new discovery, they came into association with a man named Ken Chase. People like Chase are almost nonexistent in the music business. During late night super drunk tavern booth conversations among road weary musicians, you'll hear mention of someone who sounds like him, but your survival instincts make you instantly recoil and reject the



Ken Chase as music director KISN

for the session consisted of bass, drums, guitar, electric piano and vocal. The production of this session is among the most bizarre in the annals of pop music. It establishes Ken Chase as either genius or madman. Take your pick.

To begin with, Chase had trouble with the engineers. It seems that they had some staunch conceptions about the nature of music in general. After all, they had spent years attentively listening to the

great players of the century: Glenn Miller, Harry James, Frank Sinatra and, finally the genius of Tony Bennett. When they heard the Kingsmen warm up, they recoiled in horror, but then quickly recovered. Here was the ultimate challenge to their technical virtuosity! Through electronic sorcery they would convert this savage dissonance into a truly tasteful work!

Chase's conception was drastically different. The vision of the "Louie Louie" marathon still burned violently in his cerebrum. It was the sound track from this vision that he wanted to duplicate in the studio, loud and belligerent though it was. After listening to the initial saccharine efforts of the

engineers, he took over the controls himself.

Chase immediately did away with one of the recording industry's most solidly established procedures, overdubbing. The singer would sing and the band would play. Together. Just like in the vision. No rhythm tracks, no harmony tracks, no slick electric tricks. A single slice of reality on tape. The tune opens with a Hohner electric piano playing the

"It doesn't sound right. It's missing a certain frantic loudness, especially the vocal. Chase suspends the vocal mike from the ceiling three or four feet above Ely's head. All right, Jack... all you have to do is stand there and scream until your esophagus ruptures."

information. But for once it's true. Ken Chase is an honest man.

Chase was a DJ and music director for KISN, the local top 40 station.

On a Friday morning in May of 1963, Ken Chase and the Kingsmen entered the studios of Northwestern Inc. to record "Louie Louie". Northwestern had never produced a hit record of any kind. It would never produce another after that day. The studio was located in the basement at West 13th and Burnside, an intersection on the fading fringe of downtown. Later Northwestern moved and the building was converted into a coffee house, complete with narcotics raids and third string acid rock bands. Today, it is leased by a ballet school and several other small businesses.

The Kingsmen had recently added a fifth member, Don Galucci, on piano. So the instrumentation

three-chord vamp. The rest of the band comes crashing in like a wounded rhino. Ely starts to sing. Chase fiddles with the pots.

Wait a minute!

It doesn't sound right. It's missing a certain frantic loudness, especially the vocal. Chase suspends the vocal mike from the ceiling three or four feet above Ely's head. All right, Jack... all you have to do is stand there and scream until your esophagus ruptures.

Ely manages to do it in his incredible nasal manner. Chase nods in satisfaction. The engineers are appalled. It sounds so horrible that it defies description.

However, it's also worth several million dollars.

(Ed note: This story first appeared in Two Louies, February of 1980.)

QUARTERLY OREGON LABEL GUIDE

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: http://www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M.Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.

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

Affiliated Labels: Sideburn Records. Types of music released: Roots Rock Artist Roster: 44 Long, Rudy Tutti Grayzell

Candelight Records

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

Cavity Search Records

P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com
Website: www.cavitysearchrecords.com
Owners: Denny Swofford, Christopher Cooper
Types of Music Released: Music we like by bands and artists we like.

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

CM Records

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

Cloud 99 Productions, Ltd.

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

Cravedog Records

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

Owner: Todd Crosby.

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

Types of music released:
Various.

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

Crazy Bastard Records

PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
503-293-5409

Email: crzybrcrds@aol.com

Owner: Andrew Bentley

Types of deals offered: Tribute Compilations

Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfl, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur.

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827

Contact: Paul Jones

Types of music released:
Northwest Blues, R&B.

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

Kinds of deals usually offered:
CD, cassette.

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

Elemental Records

P.O. Box 1617
Eugene, OR 97440
(541)345-1429

Fax: (503)342-2827

Email:

mail@elementalrecords.com

Owner: Jonathan Boldt
Producers: Drew Canouette, Bill Barnet (Artist's preference is negotiable.)

Types of music released:
Alternative Rock (whatever that means anymore).

Preferred submission formats:
Cassette; with accompanying touring / gigging information.
Kind of deals usually offered:
Full-length CD projects, one-off singles for compilation projects.

Continued on page 14

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QUARTERLY OREGON LABEL GUIDE

Continued from page 13

Artist roster: American Girls, Sweaty Nipples, Floater, Jolly Mon, Henry's Child, Glowing Corn, Anzio Bridgehead, Dutchboy Fingers, Tao Jones, International Anthem, Aggro Batch, Northwest Ungrunge and Northwest Post-Grunge, compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij, Medicine Hat, Neros Rome, Rhino Humpers, Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.

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

Eurock Records

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

Email: apatters@teleport.com

Owner: Archie Patterson

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

Preferred submission formats: CDs.
Kinds of deals usually offered: CDs.
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.

Distribution: DNA North America, Burnside Records.

Flying Heart Records

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

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

Catalogue:

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

Owner: Jan Celt

Producer: Jan Celt

Types of music released:

Original Northwest artists and related projects.

Preferred submission formats:
Demo cassettes.

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

Other services offered: producer services and bands wishing to make their own releases.

Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.

Distribution: Burnside.

IMP Records

P.O. Box 34
Portland, OR 97207

Owner: John Flaming

Types of music released: Punk rock.

Kind of deals usually offered:
Singles.

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

Jus Family Records

2718 S. W. Kelly Ave. Suite 316
Portland, OR 97201

(800) 757-1851

Fax: (503) 239-0758

Owners: Terrance Scott, Bosco Kawte

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

Preferred submission Formats:
cassettes

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

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

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

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

Rainforest Records
1122 S.E. Ankeny St.
Portland, OR 97214-1324
(503) 238-9667
Fax: (503) 238-9814
Email: RainRecs@aol.com
Owner: Ray Woods.
Producers: Ray Woods, Michael Cubbon, and the bands.
Types of music released: All types of music (no limits).
Preferred submission formats:
We no longer respond to unsolicited demos.
Kind of deals usually offered:
Varies; Singles, albums, recording, production and national/int'l distribution.
Artist roster: Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cheralee Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst Compilation (15 bands).
Distribution: N.A.I.L., Burnside Distribution Corp., various others.

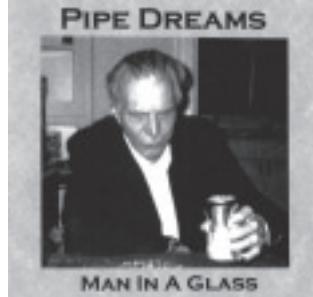
Space Age Bachelor Pad
P.O. Box 10494
Eugene, OR 97440
(541) 343-5962
Fax: (541) 683-3524
Email: Spirit@Daddies.com
Owner: Stephen Perry.
Producers: Stephen Perry.
Contact: Spirit Cole
Types of music released:
Swing, Ska, Rock, Punk, Acid-Rock.
Kind of Deals usually offered:
Depends on artist.
Preferred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

Continued on page 18

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AS THE WORL



THE GRAND OL' SOAP OPRY

ON THE COVER - Lamar Stilwell of Grindstone. The band heads in to Falcon studios this month to record, "No Where Under" with Sean Norton at the board. Lamar says the second Grindstone LP will contain "more acoustic elements".

Front page story about Portland in Billboard.

The Internet music business finally gets figured out. It's all down to content, and who already has exclusive distribution rights to the record label's musical material?

Distributors.

And Portland has one of the hippest.

The August 7th BB cover story, "Digital Rights For Sale", by Don Jeffrey, dateline New York, "Allegro Corp., a Portland, Oregon-based independent distributor of about 200 labels covering a variety of genres is packaging the digital rights from these labels into a new company that will be sold to the highest bidder."

To be called ADD.com.

"Executives will not disclose the price Allegro is seeking for the digital company. Sources say it is difficult to put a value on digital rights since no one knows what the market is going to be like or what consumers are going to be willing to pay for downloads."

"Research firm Jupiter Communications, in a recent report, estimates that sales of music from digital downloading will be only about \$300,000 this year but that in 2003 they will have grown to \$146 million..."

That \$146 million in downloads will be less than 6% of the total 2003 online music revenue.

New money for music.

"Allegro is a private company whose annual revenue is about \$40 million. Allegro's music is about 33% classical, 33% Jazz, 15% World and 19% other genres. The only types of music Allegro does not distribute are rap and alternative."

Allegro's deal will change the music business.

Speaking of how the music business changes, how about Woodstock, thirty years later?

Riots. Looting. Rapes. Forty four arrested. A hundred and fifty dollars a ticket. Four bucks for a pretzel.

"You screw people out of four dollars for water and ten bucks for a burrito, it's gonna come back and bite you on your fat greedy gluttonous ass." read a message posted on the Woodstock website, the day after.

Promoters should consider an image makeover for the event.

backstage area. It was surreal watching Puff Daddy hang out with Mini Me dressed up in an outlaw biker's vest. Everybody was cool, there were no weird attitudes. It was a blast."

Everclear is set to appear on David Letterman, August 17th. They'll play a cover of "The Boys Are Back In Town" from the Mercury Records soundtrack album of the new movie, "Detroit Rock City" -"the story of four freewheelin' teens on a mission to scam their way into a sold-out Kiss concert in 1978."

The Mercury soundtrack LP also has cuts by Marilyn Manson, Pantera, Drain STH and Kiss.

Everclear's track was chosen as the first single.

MTV added "The Boys Are Back In Town" to the playlist, July 31st. The Hollywood Film Premier for "Detroit Rock City" takes place August, 9th at the Mann Theater. Everclear will provide music for the function with Kiss and members of Cheap Trick

"The first concert I ever saw in 1977 was Kiss and Cheap Trick," says Brian. "Now here I am, about to play live with them at a movie premier."

Has rock-n-roll forever lost that lovin' feeling?

Detailing the Woodstock violence, MTV's Kurt Loder, in Entertainment Weekly ((8/6) says he "felt the first real danger on day 2 of the weekend event, during Limp Bizkit's ferocious early-evening set."

"There was a hateful, hostile feeling coming off the crowd in waves-kids were throwing bottles at each other and at security guards and stagehands."

"It was just ugly and out of control and Fred Durst just exploited that and jacked it up."

Limp Bizkit's frontman shouted from the stage, "Let's all start some shit."

Five months ago, Limp Bizkit embarrassed Portland.

Interscope Records marketing strategy for the band was the subject of a story in the New York Times, April 2, 1998.



Marlon McClain and Michael Mavrolis; precious metal in Hollywood.

Drop the Woodstock moniker, there must be another historical pop music culture event they can rip off.

Does the name "Altamont" ring any bells? Ya...the headliner from that one is still touring and maybe Harley would sponsor it...

Portland's music scene made Woodstock too...

Everclear went on at 3:30PM Saturday, following Bruce Hornsby, and "by then the crowd was ready to rock", says EC percussionist Brian Lehfeldt.

"I looked across the stage at my buddies, and then out over a sea of 175,000 faces, and man, I'm thinkin', this is a long way from Satyricon..."

"There must have been 2,000 people in the

OLD TURNTABLES

BY BUCK MUNGER

The Times revealed that Limp Bizkit's label, Flip/Interscope had paid Portland radio station KUFO \$5,000 to play the track "Counterfeit" fifty times over a five week period.

Like an Alan Freed nightmare.

According to the Times this made KUFO, "the first rock radio station to use pay-for-play in the country."

Portland...best payola in the USA...thanks loads.

Billboard weighed in on the issue of pay-for-play with in-depth coverage "Pay for play occurs when a station receives the money up front and discloses to listeners at the time of the broadcast that the song or block of programming involved has been paid for." KUFO preceded its playing of "Counterfeit" with the announcement, "Brought to you by Flip/Interscope."

Enforcement chief Charles Kelley of the FCC says that "such wording might be insufficient because it does not make clear that a cash transaction was involved, as do phrases like "paid for" and "sponsored by".

Since buying the Portland airplay, Limp Bizkit's first album climbed to #22 on BB's Top 200 Albums, and the current follow-up "Significant Other" debuted at #1 in its first week on Billboard's Top 200 charts, July 10th.

Payola works in the new Millennium...

Then there's success, the old fashioned way... Track record.

Brion James track record starts in Portland as the standout lead guitarist for Dan Reed Network. From DRN Brion split to Los Angeles where his writing and producing skills have generated gold and platinum records from En Vogue, Immature and Total.

Brion is "currently working on Chico DeBarge" for Universal.

James career is managed by home boy Michael Mavrolis, who, with his then partner, Marlon McClain, moved to Los Angeles after their hit "If U Were Mine" by U-Krew in December of 1990.

Mavrolis says Brion is tearing it up in Hol-

the Portland band Pleasure on Fantasy Records in 1974. From '76-'80, six Pleasure singles made Billboard's R&B charts.

Pleasure was "Influential".

"The last Miles Davis record looped a sample of 'Thanks For Everything'" says Marlon's manager David Leiken. "The first Sugar Hill hits were raps over Pleasure songs."

Marlon's ASCAP music publishing company, MacMan Music is administered from Double Tee's local offices. "MacMan has three songs in Kenny G's catalog," says David.

These days in Hollywood Marlon is producing an album of 70's Funk superstars including Rick James, Gap, SOS, the Ohio Players, Confunkshun and Marlon's own act, the Dazz Band.

In addition to releasing the compilation album of all new material, the bands will tour together.

Speaking of successful artists that came up through the Portland original music scene, how about that Kenny G? Now of-

ficially, the "largest selling instrumental artist" in the record business. His new album "Classics In The Key Of G", on Arista, came on BB's Top 200 at #23 w/bullet in the first week. (7/17)

Two Louies downplays Mr. Gorlick's humble Rose City beginnings because the local hardcore hiposie have threatened to torch the Two Louies mansion if Kenny's bag becomes known as the "Portland Sound"...

But remember, cloudy-town drummer Bruce Carter and local bassist Vail Johnson have played in Mr. G's band ever since.

How do you know when you've really made it?

Weird Al Yankovic does a parody cover of your hit.

The Cherry Poppin Daddies will surely get

Continued on page 29

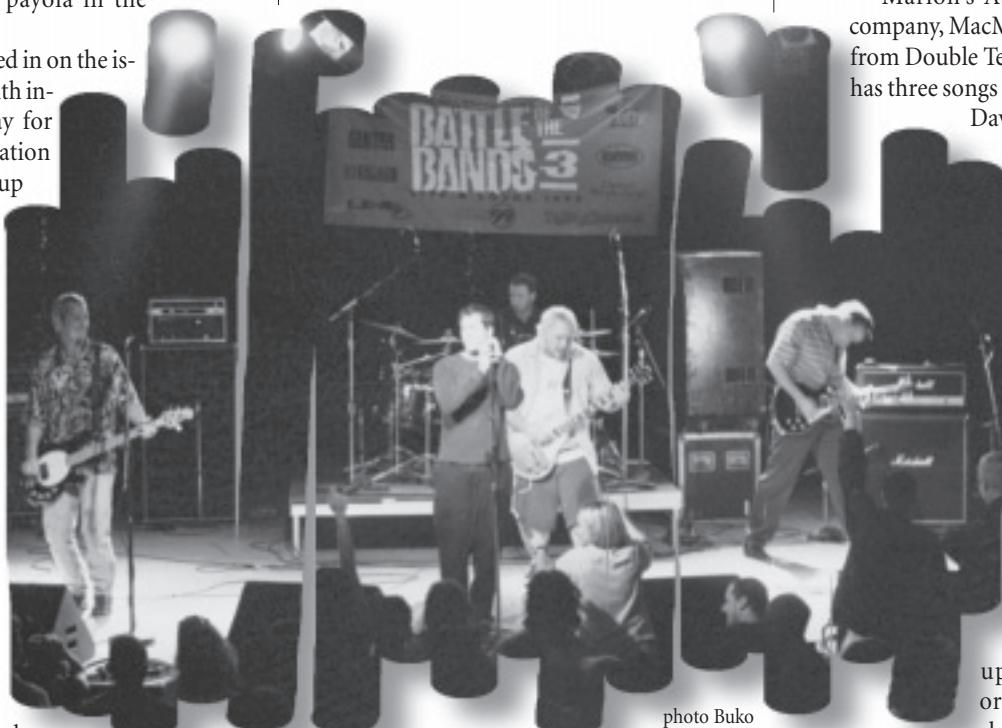


photo Buko

Mel; Ernie Ball winners.

lywood. "Every time I mention the Dan Reed Network, when I'm pitching Brion, I get an immediate positive response. Everybody knows that band-from a production standpoint as well as the material. They were Influential."

James just signed a "world wide" music publishing deal with Warner Chappell Music. (can you say *front-money*?)

Shortly thereafter, Brion opened his new home base, a state of the art Pro-Tools recording studio located on prime Sunset Blvd. real estate.

Marlon McClain found the big time in L.A. too...

Portland's first uptown indie producer, writer and guitarist had his first national hits with



In celebration of one hundred years of advocating for musicians' rights in this business that we call MUSIC, the American Federation of Musicians, Local #99 and AT&T have put together some of the greatest minds and organizations to present to YOU the most up-to-the-minute information on

MUSIC AND THE INTERNET

What: A two-day intensive that deals with issues that affect a musician and sales of musical product on the Internet.

When: Wed. September 29th & Thurs September 30th
Where: Smith Ballroom Portland State University.

Day 1 Topics Include:

- *Intellectual Property and Copyrights
- *Performance Issues and Protections
- *Are Big Labels Relevant in the Internet Era
- *Distribution, PR and Marketing on the Net

Day 2:

*In-depth, hands-on opportunities in the areas of net technology with the leading tech. experts!

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QUARTERLY OREGON LABEL GUIDE

Continued from page 13

Schizophonic Records

1620 SE Hawthorne Blvd.
Portland, Oregon 97214
(503) 736-3261
Fax: (503) 736-3264

Email:

Mike@NailDistribution.com

Owner: Mike Jones

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

Types of music released: Many.
Preferred submission formats:
Cassette, DAT.

Kinds of deals usually offered:
Depends on artist/project/deal.
Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series

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

Distribution: N.A.I.L.
Types of music released: young, new, different bands.
Preferred submission formats: solicited 7", tapes, CD's.
Kind of deals usually offered: Standard Undercover, Inc. deal.
Artist roster: Project label inclusive of Tiger Stripes Forever, Crash Course for the Ravers: A Tribute to the Songs of David Bowie, Catpower, Birddog 7".

Types of music released:
alternative; all kinds.

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

Tombstone Records

P.O. Box 1463
Clackamas, OR 97015 U.S.A.

(503) 657-0929

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released:
MONO ONLY!!

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

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

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

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

Distribution: Get Hip, Cargo.
Midnight Records, Burnside
Distribution (CDs only).

Undercover, Inc.

P.O. Box 14561
Portland, OR 97293
(503) 230-7728

Fax: 503-239-6558

Email: Mnkyshine@aol.com
Owners: JJ Gonson, S. Donald Gonson, David Christopher.
Producers: varies.

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

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

Kind of deals usually offered: Standard Undercover, Inc. deal.

Artist roster: Project label inclusive of Tiger Stripes

Forever, Crash Course for the Ravers: A Tribute to the Songs of David Bowie, Catpower, Birddog 7".

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

In the MIX

Continued from page 6

Wicked Witch, and Richmond Fontaine, Pete Krebs and King Black Acid from Cavity Search. Criminal Records is preparing to release a full length CD by

this mag, Jan had no idea as to the whereabouts or well-being of Flying Heart mainstay, Chris Newman (Napalm Beach / Snobud & The Flower People) who left Portland to avoid jail on drug charges

early last year. Jan says Chris contacted him recently and is living in San Francisco's seediest section of the Mission District, busking for commuters at the 16th & Mission BART station. He told Jan that Beatles songs bring in the most money. As Jan offered, "Rock n' Roll has a love affair with death. Looking at Chris'

N.A.I.L. distribution. Most indicative of the growth at N.A.I.L. is that the offices for both Schizophonic and the distributor have expanded and relocated to SE 16th & Hawthorne. Currently, they're distributing for 7,000 titles and about 600 labels nationally and a few international labels. Only about 10% of those are local. Quite a growth in 5 years, having started with 3 labels and 35 titles. The staff has increased from 1 to 11. Pink Martini's *Simpatico* boasts N.A.I.L.'s largest distribution. Mike shared some thoughts on why and how N.A.I.L. decides whom they'll distribute for and whom they won't, (it comes down to numbers.)

"We select our distribution by the demand in the marketplace. For example, when Cool Nutz was putting his own stuff out on consignment in the local stores, it was selling phenomenally, so a few of the storeowners told him he should contact N.A.I.L. He came to me with the proven demand and good gigs to back it up." Basically, Jones says, "It's not realistic to distribute for everyone. Only about 10 or 15% of local bands really need distribution. Part of this process for labels is creating the demand. Look at the amount of shows a band is doing, the buzz about the record, are they touring? If a band is having a hard time keeping up with the demand on consignments, then N.A.I.L. will be ready to talk to them." By the way, you won't be seeing N.A.I.L. hosting a booth at this year's NXNW. The distributor is opting to throw

"Jan Celt at Flying Heart Records has been trying to woo Janice Scroggins into releasing a full length CD on his label. Jan is definitely blues oriented, but raves about Janice's abilities as a gospel and jazz performer as well."

Claire Bruce, former longtime keyboardist for Paul de Lay. Claire is recording at Dead Aunt Thelma's. Jan Celt at Flying Heart Records has been trying to woo Janice Scroggins into releasing a full length CD on his label. Jan is definitely blues oriented, but raves about Janice's abilities as a gospel and jazz performer as well. "She is extremely deep in her understanding of music, and I believe she's gone farther and done more with music than anyone else in town." Flying Heart's '98 Portland blues compilation, *A Taste of the Blue Rose*, was "systematically snubbed" by local reviewers and critics, according to Jan, which he says, does a huge disservice to the long history of blues talent in Portland. It is however, still one of Flying Heart's better producers as far as sales. Jan is also pleased with Flying Heart's new distribution deal with Burnside. Previously distributed through City Hall, Jan dropped the mega-distributor because "they had the most don't-give-a-fuck attitude about my catalogue. I've been with Burnside for 4 or 5 months now and they are really responsive as well as being nice people." Flying Heart is also receiving royalties from Virgin Records for a Charlie Musselwhite cover of Tom McFarland's "Voodoo Garden," which first appeared on Flying Heart. On a different note, you might remember in last month's *Rewind* feature of

pattern in music, the next logical conclusion seems to be death, yet he's still alive..." Well, amazing comebacks have been known to happen. Let's hope Chris Newman can turn things around. Lucky Records' have added J.Mack 'n Hakim to their roster, as well as distributing Patrick Lamb's newest CD. Lamb will

"We select our distribution by the demand in the marketplace. For example, when Cool Nutz was putting his own stuff out on consignment in the local stores, it was selling phenomenally, so a few of the storeowners told him he should contact N.A.I.L. He came to me with the proven demand and good gigs to back it up."

be recording another CD early next year, according to Mr. Lucky, David Leiken. Otherwise, everything is "business as usual," David states. "The label is plugging away and Mac Man (Marlon McClain) is always busy." I finally NAILed down Mike Jones at Schizophonic recently, only to find out that the label was "on hiatus" because he's been so busy with

a by-invitation-only party instead, which will occur on the Saturday night of NXNW. Shameless self-promoter, Ray Woods at Rainforest Records sent an e-mail to me recently and here are some of the highlights: "...SILKENSEED is coming back strong with a new lead singer. Expect to see them live again soon

Continued on page 23

Missed something?

TwoLouiesMagazine.com

The the & the GOOD BAD UGLY

Continued from page 7

t greer— Tami Greer
Burnside Distribution

It's been a long, circuitous career for Ms. Greer, transplanted within the past year from Vancouver, BC.

"Tami Greer confirms that she has come to Portland with a hard-won pedigree and an album that deserves far more attention and support than it has thus far received from the local community of critics."

After picking up the guitar at the relatively late age of 24, as a means to cope with her mother's death from cancer, Tami has spent the past fifteen years honing her musical and literary chops—culminating with an appearance last Summer in the Vancouver stop of Lilith Fair. What in the world would possess a woman nearing 40, the single-mother of a teenage daughter, to come to Portland to seek fame and fortune in, of all things, the music business? Well a lot of talent, for starters.

These are tunefully intelligent songs in the Vega/Crow/Colvin vein, exquisitely crafted by an artisan songwriter; expertly rendered by a superb line-up of BC sidemen, coupled with Greer's fine vocal delivery: which combines Crow's sassy sauciness with the wry deadpan of Vega and the homespun sweetness of Colvin.

Credit guitarist Luke Doucet with passionately original contributions on nearly every number, infusing each with a signature style and texture. Doucet and keyboardist David Kershaw have worked in the studio with Sarah McLachlan and they, as well as the other members of the supporting cast, lend a vibrant sheen to all of the songs.

Doucet outlines the parameters of "Full Moon Over Prague" with jagged, vibrato-laden strata of guitar, overlaid upon the fulsome foundation of bassist D. Lee and drummer V. Ditrich. Greer enters at the verse with a smoky sultriness Crow has mastered: busting into a lively chorus reminiscent of Holly Vincent from the New Wave days. "Captain love" benefits from some subtle interplay between Doucet and Lee and Greer's biting lyrics. "Blast off Captain Love/Pulsar keeps steady time/Another dead star/Cast off Captain Love/Robbed of glorious shine/You've learnt to eat your young."

"I Got A Buzz" treads nearer to the poignancy of Colvin, with a sordid tale of drugs and disillusion in the City of Angels. Colvin comes to mind again on the beautiful "Stick Horse." Acoustic guitars and hand percussion, augmented by Kershaw's gorgeous Hammond accompaniment, achieve simple elegance behind the wistful, winsome tale that Tami tells.

Colin Cripp's well-placed melodica and slide guitar fills add verve to "UFO," as Greer weaves a par-

able comprised of mysterious verses and a memorable chorus. It's a bluesy voodoo spell that fires "Gas Stove." Over Doucet's snaky guitar riffs, Tami creates a hot and bothered prairie mood akin to those purveyed by Cowboy Junkies or Paula Cole—bubbling over with a smoldering libido.

The centerpiece of the set is the viscerally wrenching "Down Deep," an open wound of a song, that recounts in chilling detail the events surrounding long term physical abuse and the mounting sense of fear, dread and desperation that inhabits such a

world. Doucet's solitary acoustic guitar is joined by Vidrich's slapping brushes on snare drum, as Tami delicately delineates a harrowing fable of thinly veiled menace and barely repressed violence. Violinist J. Zubot trades ethereal sonic embroideries with Kershaw's "Strawberry Fields" (occasionally backwards) melotron interludes through the second verse, abetted by Doucet's hard smacking electric guitar in the shudderingly incoherent chorus. An horrific gem.

"Lucky" moves closer to Vega territory, a tightly-woven character study of one of the denizens of the murky periphery, who linger at the very edges of perception—à la "Luka." The smart snap of "The Ballet" utilizes Reggae upstroke guitar in the verses, dissolving into a dizzying dither in the bridges; while Greer explores the exploitation inherent in the industry of Classical Ballet. "Perfect Fingers," the simplest song of the bunch, is a return to Greer's Country roots.

Tami Greer confirms that she has come to Portland with a hard-won pedigree and an album that deserves far more attention and support than it has thus far received from the local community of crit-

energetic power trio derives its heritage more from Pop bands such as the Ramones and Husker Dü than from Black Flag. Except for the *non-pareil* title track, these are songs about love and life, friends and family—with the occasional sci-fi potboiler thrown in for drama.

Their musical format is dedicatedly of the two-step goosestep variety; but the civility of their subject matter and the band's wholesome attitude towards it, would lead one to determine that, despite their allusions to Satan in the liner notes: 800 Octane sound very much like a Christian Punk band. And a pretty good one at that.

The obvious comparisons are to Bad Religion or a way speeded-up Green Day. But 800 Octane aren't even snotty about what they do, despite their relentless pursuit of a Punk sound: agitated, distorted guitars, bludgeoning bass and rapid-fire drumming. Inconsistent to say the least. But in reality the band does a disservice to some very catchy songs, whose full power could be better demonstrated with some variety in their arrangements.

Still, there is a lot of tuneful music here, delivered with all the subtlety of a machine gun rampage. The album kicks off with the title track, a savage onslaught, with lyric overtones of zombies and mayhem blood lust. Ooooo scary kids! Soon enough the boys desert that motif for the more comfortable surroundings of "Descend" which could easily be by (or about) Ric Ocasek of the Cars—except that the song is traveling in metronomic hyperspace.

The members of the band, have chosen anonymity (perhaps they are wanted by the law or owe on a big phone bill), other than lyricist Dave, who steps out from the shadows to take responsibility for his actions. One would guess that Dave is the singer of these words, and quite possibly the guitarist as well. That would leave the bassist and drummer as remaining entirely nameless, which, in the case of journalistic extrapolation, is limiting. The songs, however, do have names.

"Radio" is a sprightly number, with well defined

"The State Flowers, wisely enlisted the services of the best producer/engineer/multi-instrumentalist in town: Tony Lash. Without tampering in the least with the band's idiosyncratically schizophrenic nature, Lash expertly susses the right sound and texture for each song, with a sense of reverence and creativity that is truly world-class."

ics. For, here is a songwriter of finely attuned skills and a singer of strong and subtle abilities, working with a sterling crew of musicians, dedicated to providing her with the finest palette from which to construct her musical visions. She deserves more than our mere attention. She deserves our respect and admiration for her achievement.

The Kelvis—800 Octane
We Got Records

Don't let this album's ghoulish cover art or punkish musical stance fool you for a second. This

verses and choruses, crammed into a minute and twenty seconds. Both it, and the succeeding number "Still The Same," echo some of the driving melodicism of Billy Rancher and the Unreal Gods in their early years, with more of a Punk attitude, of course. "Pimp Ray" is a sci-fi send-up that seems to fuse "The Day The Earth Stood Still" with "Superfly." Very strange indeed.

The singer, evidently our friend Dave, has a distinctive vocal style, that calls to mind Danny Elfman's early stints with Oingo Boingo, nicely illustrated on

"Shaken" a tune where the band breaks into a sort of accelerated surf beat, while displaying an actual propensity for a comparative sense of dynamics. Bravo lads! "The Amazing Criswell" has some interesting historical information that seems formulated from the collective unconsciousness of the Ed Wood Fan Club.

"Alien" succeeds where "Criswell" fails with some exciting ensemble work, charging hard across a molten musical landscape. "On My Side" is a hit song, with strong hooks abounding, as scorching guitars clear a wide path for the artillery of the rhythm section. "Brand New Faces," thematically closely aligned with

John Lennon's "In My Life," changes directions with a tom-driven jungle beat intro and a memorable chorus.

Coming in with thirteen songs in just over a half an hour, 800 Octane do not waste time or effort on the superfluous. They get to the point and get off, usually in about two and a half minutes. While this would seem to correspond with their current musical pretensions, the vengeance of their presentation does not always seem befitting of the possibilities their songs exhibit. Given more variety in the arrangements of these well-written songs, with a more loving understanding of what they are meant to say, this band could reach a much wider segment of the listening public, and achieve the potential they consistently display here.

Instrumental—Everyday Dirt

Siren Music

Members of Calobo, Caleb Klauder on mandolin and Nate Query on upright bass, join forces with fiddle/banjo/guitar man Alan Glickenhaus, of Higher Ground and Blue Honey, and guitarist Al Mekel for a jaunty set of Bluegrass and Oldtime Swing tunes—divided equally between original pieces, and cover material comprised of traditional nuggets as well as renditions of standards from the likes of George Gershwin, Bill Monroe and Django Reinhardt and Stephane Grapelli. Varied fare to be sure, but delightfully rendered by this versatile quartet of craftsmen, captured from these well-recorded live performances.

The album's title is the theme here, as the group navigate expertly through the sixteen tracks, as might be expected of these seasoned veterans. Each cut contains joyous moments of spectacular interplay between the various members, utilizing a wide array of instrumental textures to create unique aural settings for each piece.

The Bluegrass breakdown "Dear Old Dixie" affords the guys the opportunity to step up for a series of solos, showcasing their talents; serving as a musical introduction to the band. Glickenhaus stands out with sterling banjo licks. Glickenhaus emulates Grapelli on fiddle while Klauder interprets on mandolin Reinhardt's characteristic style on the gypsy swing of "Minor Chord." The mournful Monroe tune, "Misty Moonlight Waltz" breaks into a dapper stride in the turnarounds as Klauder and Glickenhaus harmonize

photo Buco



800 Octane; subtle as a machine gun.

with mandolin and banjo.

Maintaining a Western feel, Glickenhaus' fiddle tune "Mar Pacifico" kicks up a little dust of its own, evoking the scents of sage and creosote. Glickenhaus wisely steers his fiddle through a soulful solo before

of the Celtic-colored "Over The Waterfall/Rachel-St. Anne's Reel" is irrepressible as Klauder and Glickenhaus unite for another rousing grapple between mandolin and fiddle.

Mekel's bluesy "Parallel Blue" serves as a stylistic fulcrum between the fiddle dominated front end of the album and the more divergent aspects of the back half. Glickenhaus, playing guitar on this excursion exchanges tasty solos with Klauder's mandolin. Klauder's dizzy "E. M. Dryer" cascades like raindrops with Glickenhaus' banjo falling in tandem with the mandolin. Glickenhaus' title track, a pretty banjo tune interjects a strange Drifters-ish R&B structure into the mix.

Acoustic folk fans will find a full plate of meaty chops and salty licks with a heap helping Everyday Dirt at their musical banquet table. The boys find inventive ways to combine their various instruments, taking a detour whenever the scenery starts looking too familiar, yet all the while maintaining the direct lineage of their mentor heroes. A real fine album.

Man In A Glass— Pipe Dreams

Dreamworx Music

The initial faint promise of the layered-synth ambient instrumental "A Nightmare" soon gives way to overblown

Metalized guitar machinations of the three songs that follow. Pipe Dreams, the duo of bassist Rick Dudley and songwriter/drummer/keyboardist/guitarist/vocalist Bryce Van Patten, tread within an anachronistically dark musical labyrinth, affecting the operatic *sturm und drang* grandiosities of long-departed Gods such as Uriah Heep or really early Black Sabbath.

All three songs: the barracuda title track, the similar "Climb The Ladder" and the similar "Dog

"Coming in with thirteen songs in just over a half an hour, 800 Octane do not waste time or effort on the superfluous. They get to the point and get off, usually in about two and a half minutes."

launching into the familiar strain's of Gershwin's "Summertime." Mekel and Query (which sounds like a law reference of some sort) lend this version a decided Van Morrison, "Moondance" feel, pushing the changes a little harder than most versions. Klauder counters with a chiming solo of his own near the end.

Klauder and Glickenhaus duel in a precise duet of mandolin and fiddle on the exhilarating Django gem "Swing 42," dancing sweetly across the basic riff, while trading exemplary solos. The band's treatment

"Turd" elicit a certain White Zombie edge to the proceedings, but lack an apparent sense of humor, so elemental in Rob Zombie's personae. The musicianship here is not the problem. Van Patten is a solid drummer and a pretty fair guitarist, if only adequate as a Metalgawd vocalist. Dudley is a journeyman foil.

The problem lies in the fact that all this sort of stuff has been bludgeon to death over the decades. And unless you have an interesting new use for an

Continued on page 22

The the & the GOOD BAD UGLY

Continued from page 21

expired equine—you might dress it up as an exotic lawn ornament or try to make a ride out of it for the kids: but either way, you're pretty much stuck with a dead horse. And what's the sense of beating it with a screaming, heavily amplified guitar?

Van Patten demonstrates the raw skills on gui-

Flowers about a year and a half ago when they were known as Scenic Overdrive. But that's about all that has changed for this talented quartet. Singer/songwriter/guitarists Corinna Repp and Pete Ficht (Noisecandy, Joy Pop Turbo) are still complimented by the rhythm section of drummer Martin Thiel and bassist David Yeager—both graduates of the band Rexaco.

Here, the band has wisely enlisted the services of the best producer/engineer/multi-instrumentalist in town: Tony Lash. Without tampering in the least with the band's idiosyncratically schizophrenic nature, Lash expertly susses the right sound and texture

"Pipe Dreams tread within an anachronistically dark musical labyrinth, affecting the operatic sturm und drang grandiosity of long-departed Gods such as Uriah Heap or really early Black Sabbath."

tar, drums and keyboards necessary to fashion something different from this creature; a silk purse perhaps. But such a transformation would require a resolute commitment on his part to seek some singular spark of invention, in order to transmute into a golden statue that poor dead horse.

Third Of July—The State Flowers
Smart Guy Records

We last met up with the members of The State

for each song, with a sense of reverence and creativity that is truly world-class.

And his work here is impeccable, as usual. He helps to meld the somewhat disparate styles of Ficht and Repp, who have, inexplicably, each elected not to sing on the other's songs. This is all the more puzzling given that each is possessed of a pleasant voice that falls in a similar range and timbre. One would expect that there might be some inclination for har-

mony or even unison vocals between the two, but ne'er the twain are met.

Because of this, the album has the quality of being two EPs recorded by two separate solo performers with the same producer and the same backup band. Both of the artists have real talent. Each has a bona fide hit among the ten songs offered here. Each performs a song essentially by themselves. It is almost as if one is the perfect mirror of the other recording.

Repp leads off the set with "Wait," a sentiment she expresses at other points along the way. Here, over a bed of writhing guitars, Corinna murmurs a sinuous plaint, calling to mind the voices of Beth Orton and Sinead Lohan. Ficht follows with the jangly "Once In A While." Over chiming electric and acoustic guitars, his buoyantly boyish voice hovers, exhibiting a Pop sensibility that would seem equal parts Matthew Sweet and Elliott Smith.

Corinna sings the title track, which she co-wrote with Ficht. A driving, non-sequitur intro gives way to more restrained verses that resolve in a hook line that seems a little understated, given the bombast of the arrangement. The cool instrumental intro returns, leading one to wish the pair would have tried harder to have built a song around that segment—before resolving in a fragile bridge that features a rare moment of vocal interaction between Repp and Ficht. A strangely disjointed song, seemingly comprised of fragments, barely held together by the faintest of thematic threads.

Continued on page 28

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In the MIX

Continued from page 19

with new songs and even stronger stage presence. They still have great interest at major labels, so anything could happen.... THE BRAINWASHERS were voted having the top instrumental song of the year by a radio station (KSYM) and magazine in Texas (Rooted, also online). The band is currently hot in Austin and San Antonio. I guess in that area, the geographic heart of rootsy rock n roll, they know Real McCoy surf when they hear it! .OBSCURED BY CLOUDS is back together, with original members Bill Weikart on guitar and lead vocals, and Rainman RRay on keyboards. O.ByClouds has released their first CD, titled Bleed on Rainforest Records... This also marks the 30th release by the label, which is beginning to thrive despite the breakup of the entire music industry and financial difficulties... By the way, Rainforest Records might be the longest running local (Oregon) label that is still active (considering the end of T/K and the inactivity of other credible ones like Flying Heart). RR was established in 1990 and plans to have a big 10 year celebration in the year 2000. Says RRay: "... If we get that far! RRay also continues to play with THE GONE ORCHESTRA, who are playing lots of gigs this summer and recording a new album at Smegma Studio. New material will come out on Rainforest Records...which is moving offices to another location in SE Portland (and will continue online regardless).

IAN MOORE, the awesome former Austinite who moved to Seattle and often plays around Portland now, had his first recording session years ago with Rainforest Records. He was gracious enough to add his guitar talents to the W.O.R.M. album, the first CD produced by RRay Woods. Later, Ian released two albums for a major label, but now has gone solo with his own new indie label. Experimental noise performance art band AnatHEMA has a recent release on Rainforest Records (Kill Your Higher Power) and is going to play the Dada Ball... There is a documentary film being shot about the X-Ray Cafe (all ages

club that made a big impact on the Portland scene in the early 90s). Many local musicians and people who used to hang out there are being interviewed, including RRay and members of The Gone Orchestra...." -RRay.

I'm curious to know how those hot Brainwashers are selling in Austin and San Antonio, who the "Majors" are that are interested in Silkenseed, and who is the band's new singer?

Space Age Bachelor Pad Records in Eugene is doing well for itself, considering the success of The Cherry Poppin' Daddies frontman/label owner, Stephen Perry's rise to near stardom and bankability. The label has hired on Spirit Cole as their friendly and down-to-earth spokesperson and label manager. Spirit championed The Daddies to me, saying, "They're doing really well now. They've worked really hard and now it's paying off for them." The band is working on its next release, *Soul Cadillac* which will be co-released by Mojo Records and Space Age Bachelor Pad. They're recording with Bill Barnett at Gung Ho Studios in Eugene, where they've recorded every album they've put out. Space Age still handles the entire Daddies catalogue. Spirit told me the band will be out on a World Tour in late fall. When I heard that songwriter and former Joe Ely guitarist, Ian Moore, had started a new label, Hablador Records, I wanted to talk to him. I had to go through his Man-

put out. He started Hablador so that he could put out what HE wanted. In Ian's words, "It's a cool but difficult time in the music industry right now. People are looking at major labels and seeing that they are not about music right now. I'm doing it to put out music, my own music." Definitely an expression echoed by Portland Indies. When asked if he had intentions to bring other artists onto his label, he said, "Eventually, I'd like to add other artists, but right now my own projects need to be successful if the label is to do well in the future." Hablador is following up its first release, *Ian Moore's Got Green Grass*, with an untitled release scheduled later in the year. About Portland, Ian had this to say, "Portland has a real fresh scene. Lots of different music. I think it has integrity and it's sophisticated but without being big on attitude. People tell me it's clique-ish but I've seen a lot of intersections in the music scene there. It's the hottest place, musically, in the whole country right now."

Which leads me into my thoughts about the 1999 NXNW festival. When the festival first came to town five years ago, I remember everyone was excited about it because it put Portland on the music map, and offered hope to a large number of local acts wanting to stretch their wings. Then came the disgruntled critics who said it was taking away from Portland bands and trying to capture some of Portland's own magic and call it NXNW's. Now in line this year are

"The Cherry Poppin' Daddies is working on its next release, Soul Cadillac which will be co-released by Mojo Records and Space Age Bachelor Pad. They're recording with Bill Barnett at Gung Ho Studios in Eugene, where they've recorded every other album they've put out."

ager in Austin to get him to call me from Seattle (Vachon Island to be specific) where he lives. All the time thinking he was in Portland because he plays here quite often. If I had known otherwise, I wouldn't have bothered with the long-distance phone tag. Still, I was curious and, besides, I wanted to find out what Davey Grissom was up to these days. When asked about his new label, Ian told the story of when he was signed to Capricorn and how he felt "less and less control" over the material he liked and wanted to

the venues and other industry people who are out and out ignoring it, going as far as to plan gigs and events around it, concurrently. For the sake of argument, I think NxNW does bring notoriety to our music scene. Last year, I personally met many people attending the shows and conference that said they thought Portland's music scene was kick ass. Not NXNW's scene, mind you, but PORTLAND's scene. I even imagine some of these people have stayed in

Continued on page 27

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Sunday, August 1st

Buffalo Gap: Jackstraw

Monday, August 2nd

Berbati's Pan: Carlton Jackson & Dave Mills Big Band (Every Monday in August)
White Eagle: Jon Koonce (every Monday)

Tuesday, August 3rd

Jimmy Maks: The Mel Brown Sextet
Tillicum: Norman Sylvester (Every Tuesday)

Sunday, August 4th

LaurelThirst: Adam & Kris
Rabbit Hole/Mad Hatter Lounge: Pete Krebs

Thursday, August 5th

Arnada Cafe: A Lesser God/Mobius
Ash Street Saloon: Mossback/Loligo/
Raised By Yaks
White Eagle: Tammy Greer/Warren Pash
Band

Friday, August 6th

Arnada Cafe: Tripleswift/Gasoline Kings
Candlelight Room: Terry Robb
E.J's: Surf Trio/The 45's/Dirty Lowdowns
Mt. Tabor Acoustic Room: Drew
Norman & Christina Frederica
Satyricon: Generator/Karling Abbegate & Monks
of Love/ Love Nancy Sugar/The Brainwashers
Tonic Lounge: Mel & Special Guests

Saturday, August 7th

Ash Street Saloon: Fourth Plain Jaiant/
Point 5 Past/Pale Green Pants
Candlelight Room: Terry Robb
E.J's: Sunset Valley/Lolly/The Hang Ups
Hollywood Theater: Pamela Jordan/
Calvin Walker & Gaia Brant Trio/ Shoe-
horn & Others
Jazz de Opus: Pam Munter w/Gordon
Lee, Andre St. James & Keith Werner
Jimmy Maks: Thara Memory's Super Band
LaurelThirst: Pete Krebs
Mt. Tabor Theater: Nicole Campbell/
Stephanie Schneiderman/Brenda Dickey
Mt. Tabor Acoustic Room: Kimberli Ran-
som/Mel Kubick/Anne Weiss/Alisa Wolfe
Satyricon: King Black Acid/Starseed
Transmision/State Flowers/Rick Bain/
Genius Position
White Eagle: Jon Koonce & The Gas Hogs
1201 Lounge: Consolidated

Wednesday, August 11th

LaurelThirst: Kaitlyn ni Donovan/Amy Annelle
Satyricon: The Country Teasers/The
Compulsive Gamblers/Coco Cobra &
The Killers/The Prime Evils
1201 Lounge: Platinum Rodeo

TWO LOUIES

LIVE MUSIC AUGUST PICKS



Lava de Mure @ the Mt Tabor Pub

Thursday, August 12th

Country Inn: Vibrasonics
E.J's: The Screws/Fireballs of Freedom/SilverKings
Jazz de Opus: Patrick Lamb Duo
Oregon Zoo: Jim Pepper Tribute: Dewey
Redman/Amina Meyers/Bob Moses/Joe
Harrison/Kai Eckhardt/Karen Knight Pepper
Rabbit Hole/Mad Hatter Lounge: Chris-
tine Darling & Guests
Tillicum: Lloyd Jones
1201 Lounge: Victoria Corrigan

Friday, August 13th

Arnada Cafe: 4th Plain Jaiant/Vivid
Berbati's Pan: POH HOP 5: Karimi/ Mr.
D.O.G./No 1 Else/GOTM/ManiacLoc/
Izaya/Libretto/Brown Hornet
Buffalo Gap: Trick Ponies
Candlelight Room: Monti Amundson
E.J's: Village Idiot/Roadsaw/Fuckpriest Fantastic
Gemini Pub: Jim Mesi Band
LaurelThirst: Bingo
Roseland Theater: G Love & Special
Sauce/Dangerman
Satyricon:

St. John's Pub: Laurie Lewis/Tom Rozum
w/special guest Ann Hills

Tonic Lounge: Jive Talkin' Robots/Zuba

Saturday, August 14th

Ash Street Saloon: Radio Flyers/Flatland/Losers

Berbati's Pan: Supersuckers/Otherstarpeople
Candlelight Room: Monti Amundson
Mt. Tabor Pub: John Thayer/Big Time Pop
Oregon Zoo: Marc Cohn/Vonda Shepard
Roseland Theater: POH HOP 5: Cool
Nutz/G-Ism/DBA/Hungry Mob/Proz &
Conz/Ol'Dominion/Mackin Rob/Brotha Luv
St. John's Pub: Cajun Dance Party w/Mamou
Tonic Lounge: Nine Volt Mile/Dead Letters

Wednesday, August 18th

Berbati's Pan: John Doe/Frank Black/
Sean Croghan
E.J's: The Strike/God Hates Computers
LaurelThirst: Petty Cash

Thursday, August 19th

Arnada Cafe: Lava de Mure
Bar of The Gods: Love Nancy Sugar
E.J's: Faith & Disease/Summerland
Jazz de Opus: David Friesen Trio w/
Randy Porter & Alan Jones
Roseland Theater: Mr. Bungle
St. John's Pub: "Dames in the Dome": Anne
Weiss/Little Sue/Mel Kubik/Jess Klein-Boston
1201 Lounge: State Flowers/Charlie Bradshaw

Friday, August 20th

Country Inn: Jim Mesi
E.J's: Reload/Alien Crime Syndicate/
Knodel
Jimmy Maks: Jive Talkin' Robots
Oregon Zoo: Benefit for PACUP: Patrick Lamb Band

Satyricon: John Auer Band (Former Po-
sies)/Lolly/Nevada Bachelors

Tillicum: Steve Bradley Band

Tonic Lounge: 44 Long/Shuggie

White Eagle: Warren Pash Band

1201 Lounge: Imogene

Saturday, August 21st

Ash Street Saloon: Nymph 9

Country Inn: Jim Mesi

E.J's: Goddamn Gentlemen/Heavy

Johnson Trio/Full Bores

Gemini Pub: Jesus Presley

Satyricon: The Viles/Lady Speed

Tillicum: Steve Bradley Band

Tonic Lounge: American Girls/The Kirby Grips

White Eagle: Baseboard Heaters

1201 Lounge: Mike Johnson/Pete Krebs

Sunday, August 22nd

Buffalo Gap: Lisa Miller

RoseGarden Arena: Barenaked Ladies/Semisonic

Tuesday, August 24th

Berbati's Pan: Vibrasonics

Thursday, August 26th

Aladdin Theater: Los Lobos

LaurelThirst: Plumb Bob

Satyricon: Junk Records Showcase: The Dragons/The
Spitfires/RC5/The Weaklings/The New Wave Hookers

Friday, August 27th

Berbati's Pan: Ray Condo & His Rico-
chets/Rod Kings/Smith Ranch Boys

Buffalo Gap: Buds of May

Candlelight Room: Bill Rhoades & The Party Kings

Gemini Pub: Terry Robb Band

Jimmy Maks: Ben Fowler Band

LaurelThirst: Jim Boyer

Mt. Tabor Theater: Hanuman/Omar
Torrez/Lava de Mure

Satyricon: Monkey Fur/No Mas/Killjoy/9 Volt Mile

Snake & Weasel: Lisa Miller & Trailer Park Honey's

Tonic Lounge: Pedro Luz/Camaro Hair/Tripleswift

Saturday, August 28th

Candlelight Room: Bill Rhoades & The Party Kings

Gemini Pub: Soul Vaccination

Mt. Tabor Acoustic Room: Lael Alder-

man/Ezra Holbrook/Aaron Masonek

St. John's Pub: Baby Gramps

White Eagle: Big Time Pop

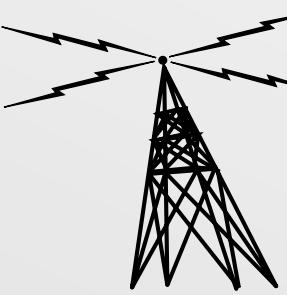
Sunday, August 29th

Buffalo Gap: Dave Carter & Tracy
Grammer

Satyricon: Giant Bug Village/Lone Wolf

Monday, August 30th

E.J's: Skinlab/Pissing Razors/36 Crazy
Fists/Pain Mechanism



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LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

2	1	IMOGENE	Imogene CD	Underdub
3	2	PETE KREBS & THE GOSSAMER WINGS	Cavity Search CD	Sweet on a Rose
2	2	VARIOUS	Kill Rock StarsCD	Drinking from Puddles
6	3	THE SENSUALISTS	The Sensualists CD	The Sensualists
4	3	44 LONG	Sideburn CD	Inside the Horse's Head
10	4	WATSONVILLE PATIO	Tequemo Records CD	Hotel Roselynn
5	4	THE WEBBERS	The Webbers CD	Oldest Whiskey In Town
8	5	WARTIME CHOCOLATE	Demo CD	Headaddressed and Merging
2	5	4 HR. RAMONA	Yeah, It's Rock CD	Pharmacy Park
8	6	PAUL BRASCH	Burnside CD	Find My Way
9	6	LAEL ALDERMAN	Demo CD	Lael Alderman
•	7	JOHN SHIPE	Involushuns CD	Sudden and Merciless Joy
9	7	MONKEY TO THE MONSTER	DemoCD	Monkey to the Monster
10	8	PACIFIC WONDERLAND	DemoCD	Pacific Wonderland
•	8	BURGUNDY	Demo CD	Burgundy
11	9	BIG TIME POP	Demo CD	Big Time Pop
11	9	THE HEAVY BROTHERS	Big Sweaty CD	Got it Covered
12	10	VELVIDA UNDERGROUND	Demo CD	2 From Rocket Songs
•	10	LYSS	DemoCD	RealSimplefeelgood
11	11	IAN MOORE	Hablador Records CD	Got the Green Grass
•	11	EVERYDAY DIRT	Padre CD	Instrumental
•	12	BELL	Yeah, It's Rock 45	Viral Love/ Unshockable
•	12	THE TAILFINS	Demo 45	Rockabilly Dream/ Spiderbite
•	13	LEW JONES	Maniker CD	Hemet III
13	13	SLAPHOG	Vio CD	A rock Slopera

TOP TRACKS

2	1	IMOGENE	Imogene CD	Bruised
4	4	PETE KREBS & THE GOSSAMER WINGS	Cavity Search CD	Sweet on a Rose
•	3	THE SENSUALISTS	The Sensualists CD	The Sensualists
•	4	44 LONG	Sideburn CD	Inside the Horse's Head
•	5	WATSONVILLE PATIO	Tequemo Records CD	Hotel Roselynn

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- Wednesday, August 4th ----- Guest Host
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Christina Frederica

Saturday August 7th
Nicole Campbell
Stephanie Schneiderman
Brenda Dickey

Saturday August 7th
Alisa Wolfe
Anne Weiss
Kimber Pansom
Mel Kubik

Friday August 13th
Smooch Knob
2 Block Wheelie
Honey Rider
CD

Friday August 13th
The Noyz
Delusions of
Inadequacy

Saturday August 14th
John Thayer
Big Time Pop

Saturday August 14th
Peter Bach & Friends

Friday August 20th
Tyes

Friday August 20th
Alan Charing

Friday August 21st
Big Time Rosie
Greater Than 5
Point 5 Past

Saturday August 21st
MacSwanky & Guests

Friday August 27th
Hanuman
Omar Lopez
Lavade Mure

Saturday August 28th
Lael Alderman
Ezra Holbrook
Aaron Masonek

Saturday August 28th
Ashbury Park
Say Uncle

Frisco Disco

Continued from page 8

when we ran into ELI JOHNSON of HEAVY JOHNSON TRIO who had knocked em out the night before (with BOZART and the KUNG FU'S) at SATYRICON. DELINQUENTS drummer MARNIE kept the stiffy's coming as we got obliterated and traded unrepeatable tales until interrupted by some chick who introduced herself as an EROTIC ENTERTAINER, yeah well "I'm a LIFE-LIKE HUMAN DILDO baby", and "DAN REED IS MY BITCH" Randy repeated again" and he's gonna kill me if he hears about this". I know, I said, 'after my column is out I'll probably never play THE OHM either.

THE BLACK HOLE OF KARMA DEPT; Months ago I gave a slight mention of a mutual friend of Buck Munger's, and neighbor of mine who I have had limited musical dealings, enough to know this guy is CAREER SUICIDE. A gig secured thru a fan named JULIE who got us in to this 4th of July rock festival in RIDGEFIELD WASHINGTON. This guy first was all knowing "you" LL never get paid by these guys at this party", then causing divisions in the band" I think this is a good chance to establish yourself without JIMI HASKETT" to being AL (I'm in charge here) HAIG going up to get our money after the band played and telling the host "Next year well bring in a reggae band with steel drums" matter of factly as if he were the band leader and I wasn't available this year, 1999. I have corroborated this account from the other acts that were there this year (the promoter asking about me) and people that were present last year when I was stabbed in the back by this lame sucko loser. So I hope that there is

can king. Inevitably, like Satan with a steel drum, he'll slip in through the cracks. Like all things truly evil it requires diligence keeping him at bay, he comes creeping back again and again like some puny no-talent Godzilla stoner hack.

This month's column began on a 1948 royal typewriter on the road and now my road trips over for 48 hours and I'm putting it together on a Power Mac at the TWO LOUIES hideout. The summers heating up. I love that ozone hole. If it's really a problem, get a rocket and some saran wrap and fix it. "THE SEXIEST MAN ALIVE" is now "THE SEXIEST DEAD KENNEDY MOST LIKELY TO HAVE HIS D.N.A. TURN UP IN THE LOBSTER BISQUE AT POPULAR MARTHA'S VINEYARD RESTAURANTS" you know I'm running out of patience for celebrities dummer than rockstars...PRINCESS DIANA. Hey honey, quit worrying about homeless waifs and landmines, and BUCKLE YOUR FUCKIN SEATBELT!!! Hey J.F.K. buddy, driving a plane in dark and foggy conditions, it's not the same as driving home on the backroads after a few too many beers. Your 5,000 feet off the fuckin ground SHARKBAIT, SUPERMAN IS THE GUY IN THE BLUE SUIT WITH THE GAY CAPE. WHAT ARE YOU ON?

I DON'T LIKE MOVIES. I DON'T GO TO MOVIES. MOST MOVIES SUCK. Especially "summer blockbusters"...meanwhile a housefly has done a dramatic 360 degrees around the rim of my coffee mug like some insect ballerina. I love summer.

Speaking of the bay, GUESS who was chosen for the examiner/Bay Guardian's best of the bay edition... more other than ANNE GALLOWSY, the category: BEST BUTCHER. She's much more than that to me... if you know who she is

NXNW party/gig/jam session of the fall season.

"Full speed ahead on THE MUTANTS C.D." says WHITE NOISE record's Keith Bollinger, having completed the paperwork for a subsequent ROZZ & NEGATIVE TREND release with me this past week. I've been flabbergasted by the positive press I've received for a 20 year old cassette demo... indulge me a moment, this has nothing to do with that other thing I'm notorious for, I don't know the reviewer, it's a coffee table book/magazine called THE BIG TAKEOVER #44/ JACKS TOP 40, ROZZ & NEGATIVE TREND #10 (Oasis was #21, ha-ha) and it says

"So unhealthily fresh it still sounds manic, committed, and sopping with excitement after 9000 lesser punk records. The "POP SESSIONS" instantly becomes the third best lp document of this incredible scene... who knew such torrid studio recordings existed? This ripping vicious wild attack with original psychotic-sounding singer ROZZ REZABEK-WRIGHT. With 9 songs in 19 minutes, nothing is wasted. The second the laser drops, this rips, slams, creams, and smacks with the sort of anarchic abandon rarely beheld since. REZABEK-WRIGHT compliments his band mates with an intelligent but unmistakable defiance. If the rest of the world and the established rock scene was slipping into morbid inertia and flatulence, these guys came off as 10 hits of speed and adrenaline, like uncatchable youth beyond its years, and most of all, they generated the kind of chaotic freedom mixed with intensity THE STOOGES had 4 years before with RAW POWER. THE POPSESSIONS proves NEGATIVE TREND were once a streaking crazy comet, caught perfectly by this frenzied ferel snapshot."

They say success is the best revenge... tell it to the bitter little bus-riding, brown nosing, nine-to-five, bud-drinking loozzers occupying barstools 4 thru 7 at ultimate loozzerville, THE VIRGINIA CAFÉ. KAREOKE BOY, you got no tricks in your bag, just a stale ham on whitebread... have another beer and tell us of your imaginary days in the C.I.A. before you catch the bus home to the lonely pathetic moral squander that is your supposed life. Wah-WAAA.

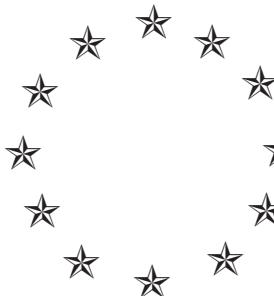
Next on sale at the ROZZ musical garage sale... THEATRE OF SHEEP songs. On such titles as "Narcotic Cabaret", "Pill City", or "Love is Never Sane" or play them in your own band... publishing and mechanical rights.

LL

"Rockin' Randy's new outfit is called SHAPESHIFTER and they are on their way on a West Coast tour with a C.D. on PINCHIT RECORDS without having played a note in PORTLAND!"

such a thing as bad publicity when I mention his name DENNY MELLOR, this actually may be the high point for a remarkably unremarkable career. This guy really tries to suck off and siphon off my fame and colorful career path and no doubt will be lobbying and weaseling to get in on the big NXNW jam session at Buck's. I would rather invite the ROB O'HEARNS, JEFF TROTTIS and legitimate Portland rockers, rather than the trash

I got a letter from the couple who left the band CHERRY BOMB informing me they're joining a new line-up, called LADY SPEED (formerly LADY SPEED STICK), and they are now happily married. Maybe we could get them to play a few tunes at BUCK'S SUPER SHINDIG which I'm ecstatic to be emceeing this year. Hopefully we will get BEN DAVIS there too, I heard he needs a guitarist if anyone is interested. It's the hippest



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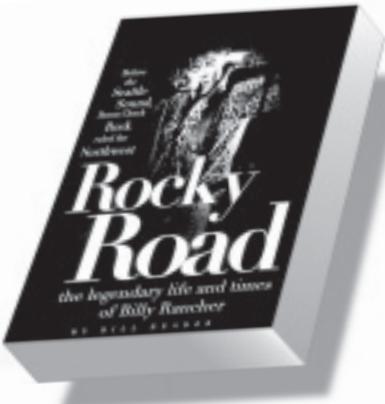
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In the MIX

Continued from page 23

contact with bands from town that they met and liked and vice versa. Maybe some out of town gigs were arranged through that connection met at NXNW last year or in prior years? What about the A&R guys that more than a few locals got to buttsniff? Maybe there's no label deal now, but when someone in the loop knows your name and who you are, they might be inclined to jump on the bandwagon if you do something spectacular. Hell, I even remember seeing Willamette Week's Richard Martin boning up to the guy from CMJ at one of last year's rag panels, and last I heard, Mr. Martin went to work for them in Seattle or something. I guess what the question really boils down to is this: Can NXNW help a band, artist or bottomfeeder become spectacular? I say it couldn't hurt.

Grindstone, hands-down, one of the hardest working bands in town, are heading into Falcon Studios this month to record their second CD, *No Where Under*, with producer Sean Norton. Sean recently engineered Generator's signed-to-Epic-CD, *Volume*, and Lael LeRoy & The Loved's new CD. Sean told me, "I really look at it as Grindstone's debut album, even though they self-produced their first one. This one is going to be a huge calling card. I'm excited about it. I like Lamar's vocals, especially his harmonies. I'm just gonna turn 'em up louder than God." The guys in the Grindstone camp are certain that their new material shows how the band has matured in the three years they've been playing and working hard together. "There are going to be a lot more elements on this album," says frontman Lamar Stilwell. "We're going to break the Alice in Chains mold that we've been in. Our guitars will be heavier but we'll still be melodic. This time, all of the band members have contributed to the songs and there are more acoustic elements included in these songs. Basically, the songs on this CD are about our experiences as a band the past two years." When asked how they decided on Sean Norton to produce *No Where Under*, Lamar and Scott Lewman (Local Bones Management) both said that Sean was "really tight" and that "three bands that he's

worked with have been signed."

Oregon Late Summer Bluegrass Festival, a first-annual Oregon event, is slated for August 19th through the 22nd at Hood River County Fairgrounds in O'Dell, Oregon. This 10 year-old and formerly Californian event, has been moved to Oregon this year to accommodate the promoter's need for Portland-based medical treatment. Dale Lawrence has put together a nice collection of Bluegrass royalty to grace the family-friendly event this summer. Featured acts will be The Austin Lounge Lizards, Laurie Lewis w/Tom Rozum and Craig Smith, The Dry Branch Fire Squad, Laurel Canyon Ramblers w/Herb Peterson and several others. The whole event sounds like a hootenanny, com-

onto the stage; right down to his Garth Brooks-style headphone and battle of the bulge torso he sported when he took off the studded leather vest he had been wearing. The audience lapped it up, shouting out lyrics to old Evil Genius/Wild Dogs/Dr. Mastermind songs and throwing out the devil fingers, as if it were second nature. I felt like I was watching metal history playing out before my eyes. The big surprise, not having seen these guys back in the old days, was when former band mate Ken Goldstein (Pushy Jew Productions) joined them onstage for "F-U-C-K YOU!", and right before our eyes, Ken changed instantly from a diminutive offstage Mr. Hyde character into a raging Dr. Jekyll bass-crippling rock star, complete with Slash hairdo. Matt has always had great complements for

"Portland has a real fresh scene. Lots of different music. I think it has integrity and it's sophisticated but without being big on attitude. People tell me it's clique-ish but I've seen a lot of intersections in the music scene there. It's the hottest place, musically, in the whole country right now." -Ian Moore

plete with Apple Pie Baking Contest, Wine and Brew Tastings, Pancake breakfasts, Chili cook-off, plus free kids games and a craft fair. And there's plenty of camping available! As local Bluegrass/Americana promoter John Malloy says, "Nobody can't like Bluegrass. You listen to it and you have to like it. Even the younger, harder crowds are getting into it." John, who gave me the heads-up on this event, has been busy promoting shows at the St. John's Pub as well as at clubs in town. Look for a pre-festival performance by Laurie Lewis and Tom Rozum (w/special guest Ann Hills) at the St. John's Pub on Friday, August 13th. Baby Gramps also plays a CD release party at "The Dome" on Saturday, August 28th.

Another engineer is hanging out his shingle in Vancouver. Ron Chick, who's recorded the likes of Lloyd Jones, Carol Mack and has recently finished Jonathan Jackson's (Luke & Laura's son, "Lucky" on General Hospital) new pop CD. Ron's advantage: Full in-house production and he can provide, "within reason" any instrumentation. Call Ron @ 360-571-0200 if you want to know what he's about.

Evil Genius gave it up at a recent Mt. Tabor show with The War Pigs. Matt McCourt, as usual, brought his larger than life musical talents and showmanship

Goldstein's musicianship, but he never mentioned that that dude has star quality! This, coupled with seeing a ghost from my past that night, actually got my heart thumping and palms sweating even before The War Pigs came on. I loved watching War Pigs' guitarist Tommy Von, up at the stage when Evil Genius was performing, mouthing every word that Matt was singing and throwing his fist into the air with all the gusto of a new found headbanger. Man, that's what I call a tribute! As they loaded out, Evil Genius' Drummer and metal vet, Pete Laufman, murmured something to me about having finally received his metal medallion that night....and as they say, the rest is history. A video of this Mt. Tabor show, featuring clips of The War Pigs, Evil Genius and opening act, Monkey Fur, will be running on public access stations throughout August. Check Matt's webpage: USMETAL.com, for play dates and times.

'til next time...

gigs/events/releases you'd like me to know about? I can't write about 'em if I don't hear about 'em.

LL

The 1999 Oregon Rock Allstars

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(crushing KGW, Willamette
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The the & the GOOD BAD UGLY

Continued from page 21

It's just Pete and his acoustic guitar on "The Door," a pretty song, distinctly Elliott Smithian in construction. Guest Kaitlyn Ni Donovan isn't given much to do on her violin solo, merely recapitulating the vocal melody through a verse section, but curiously playing no other part in the arrangement. Ni Donovan plays a more integral role on violin in Repp's "Heavy And Dragging," a song with a strong chorus, somewhat reminiscent of early, Donnelly/Hersh-period Throwing Muses. Very nice.

Lash's keyboard complimentary contributions to Repp's "Faire" and Ficht's "Cloud Factory" are deftly subliminal, adding layered depth and majesty to both compositions. A throaty organ figure and a filigree piano flesh out the former cut; windchime-like piano and stately organ pads subtly color the latter.

An infectious tom-driven drum beat propels "Our Parader," the undeniable hit of the set. Over a gritty bassline Ficht interjects occasional accents on electric guitar that evolve into a catchy riff that brings to mind "Pump It Up" - era Elvis Costello. Lash's Gary Numanish organ pastiches dress up the memorable chorus. Very cool. Repp follows with "Rocking Chair," a solo excursion on electric guitar, intelligently capturing a simple wisdom with restrained emotionality.

The State Flowers present an ineluctable conundrum. For within the band are two intelligent singer-songwriters whose style would seem sufficiently compatible as to afford the pair an unique dynamic form from which to deliver their individual messages.

Yet, for whatever their reasons, they have elected not to become involved with each others' material, beyond minor rhythm guitar roles and oohs and ahhs in a background vocal capacity. This seems like a considerable waste of available talent and a squandered opportunity to create a singularly identifiable sound. While the songs and performances here are quite commendable, one cannot help but wonder at what might be possible for this promising band.

Dog Days—See Jane Run
Self-Produced

It's been three years since last we saw an offering from See Jane Run reviewed in these pages. In

that time the band has grown in number—enlarging from a trio into a quartet with the addition of second guitarist Giles Muthersbaugh; embiggening and toughening up their rugged Pop sound in the process. Main Janer David Graham provides the gusto and bravado on lead vocals and guitar, as bassist Brad Warfield joins Muthersbaugh in the backing vocal constituency. Drummer Billy Buckmaster never fails to provide propulsive punch.

In the tradition of the best American Pop/Rock bands, *i.e.* Cheap Trick, the Knack, Bachman-Turner Overdrive (technically Canadian), the

throughout the proceedings lend every track a personality of its own, which in itself is an achievement, given the medium.

As with the opening track, "I'm The One," the band consistently strides through the material, here across a Zep-like riff, Graham snarls the vocal, supported nicely by harmony vocals in the turns and choruses. "Alone" begins with fine interplay between acoustic and electric guitars and the bass in a figure similar to that found in the Flys' "Got You Where I Want You," before kicking into overdrive in the hardhitting chorus.

"Sold Me Out" is a little vague lyrically, failing to provide enough information in the storyline to successfully connect the dots. But the chorus is a molten piece of Ramonesish rocklava. Jazzing things up a bit with a syncopated three-beat,

"Goodbye" displays a lyrical sense of humor that does not quite complete its thought, but that is good to see all the same.

"Lemon" utilizes a jagged guitar sound to its best effect over a big beat, and a fat bass bellow that picks up motion in the middle solo break. Very cool. Cool too, "Waiting" benefits from a

rousingly impressive chorus.

Probably holding together the best lyrically, "I

Pipe Dreams; new use for an expired equine.

"In the tradition of the best American Pop/Rock bands, ...the Janes make the most of four-power chords and a few familiar riffs and runs."

Ramones, the Romantics, the Cars and the Replacements, the Janes make the most of four-power chords and a few familiar riffs and runs. There sound is not particularly original, but more traditional in a Rock sense. And they execute their musings with a reverence that is incontrovertible in its own essential charm.

Graham is a strong lead vocalist with a gritty, sneer to his delivery. While the lyrics are not likely to be confused with Yeatsian stanzas, they hold together well enough, for the most part, to convey their callow world view. Still, Graham's uncanny propensity for crafting a solid Pop song is unerringly adroit, as each of the eleven (and the even the bonus track) numbers here demonstrate. Spot-on ensemble work

Don't Want To Be You" tells a story of sorts, with a sort of Mellancampy chorus. "Meaning Of It All" is entwined around a Creedence-like riff in the verses, evolving into classic chorus. Similarly "Something For Free" displays a ballsy chorus that offers real staying power.

See Jane Run are more than competent at what they do, presenting a wide array of licks and chops, far more than the quotient of the average local band. With a little more time spent on the lyrics: in an effort to make the component pieces fit together as seamlessly as the instrumental passages, this band could easily find their names listed in the pantheon amongst those of their heroes, whom they emulate so wonderfully.

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OPY



BY BUCK MUNGER

a kick out of Weird Al's take on their platinum hit, "Zoot Suit Riot", reworked as another in the string of Weird Al food jokes; "Grapefruit Diet".

Al's album "Running With Scissors" on Way Moby/Volcano is out now.

Friends in high places...

Burnside Records artists 44 Long wowed 'em out at the national DNA Convention just passed, prompting Billboard "Declarations Of Independents" columnist Chris Morris to describe them (7/17) as "the major revelation" of the national distributors' convention.

Morris also calls 44 Long his "dark horse pick of the year."

But is this the way you want to be remembered?

Tom Sinclair, writing in his EW "Hear and Now" music column (7/30) got it almost right...

"Meredith 'I'm a Bitch' Brooks upcoming disc, 'Deconstruction' includes a cover of flower child Melanie's 1970, hit 'Lay Down (Candles In The Rain)', with, of all people, Queen Latifah guesting..."

Meredith "I'm a Bitch" Brooks.?

The name of the song is "Bitch", pal...

Relaxing in the top ten...

Robert Cray's first album for Rykodisc, "Take Your Shoes Off" continues to cruise comfortably on Billboard's Blues Albums charts at #7 after 12 weeks. (7/31)

SOLO NOTES....Sometimes Portland band Reckless Kelly shows up at #6 on Billboard's unsigned talent chart. (7/10),

www.billboardtalent.com is an Internet new music showcase for talent buyers...Music Millennium re-launched their web site this month, complete with a 300,000 piece database. Ops manager Bill McNally says Millennium will be "selling digital downloads with a variety of different software including MP3 and Liquid Audio. www.musicmillennium.com also features a

"local music" page...Jesus Presley now takes credit



photo Buko

*The Lollipops; Three men and a dog,
Tres Shannon's new acapella act.*

cards for CD's & tees at the gig. JP plays a free show at Pioneer Courthouse Square August 12th at 7:00PM ...Pink Martini passed on \$45,000 to play Atwaters on New Year's Eves reports Paul Duchene in the Oregonian (7/23)...The Dandy

Warhols will be previewing the material from their new Capitol album, due out in the year 2000, at the Club Ohm, Friday, August 20th...Tony Lash produced the new State Flowers CD "Third Of July", the flowers will bloom at a live in-store at Music Millennium West, August 7th at 1:00PM...Lew Jones music video for his tune, "Terwilliger Bridge", directed by Frank Mahoney, got a favorable review in San Francisco's Zine World magazine (7/17). Lew is getting over 4,000 downloads a month on his MP3.com posted material...Steve "Pearly"

Hettum is becoming a country star in Europe without even leaving his farm in Gold Hill. Pearly's latest, "Fisherman's Ball" on Comstock Records rose to #10 on the European Country Music Association's top 40 charts, after only two weeks. Country Music Roundup "Britain's number one country music newspaper" says Pearley is "a cross between John Prine and

Jimmie Buffet...imbued with the spirit of Woody Guthrie"...the band Mel won the annual Ernie Ball Battle of the Bands held at the Roseland Theater, July 1st. Mel edged out three other semi-finalist bands to win the coveted opening slot on the '99 WARP Tour. Horseshoe Music was the local sponsor...

LL

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LETTERS

Continued from page 3

offer from Atlantic because the front money wasn't enough.

Jason Ltd also signed a 5 piece band from Portland, Oregon to a production contract. During a visit to the new offices, Who bassist John Entwistle named the band Wrinkle Wrinkle consisted of Songwriter/bassist Allan Gunter, (now in the Portland band Seymour) vocalist Jim Dunlap, drummer Jim Graziano, keyboardist Mike Parker and a 19 year old lead guitarist named Jim Mesi. The guys in Wrinkle came down to L.A. and lived on nothing but union session checks for several months while Buck produced the album for United Artists' Imperial label. Imperial had all the Fats Domino 50's hits. All five Wrinkle guys and several Wrinkle "old ladies" rehearsed in my garage, foraged through my refrigerator and zoned out on my TV set, sometimes when I wasn't home. Jim Mesi was famous for climbing in through my bathroom window to take un-scheduled showers.

Jim Crumby/publisher

Next Month: Jason Ltd starts the Oregon Rock Allstars softball team, a series of free concerts at Sunset & Vine and a national music recording trade magazine..

Dear 2 Louies,

I couldn't help notice all the negativity from the local media concerning the David Lee Roth show, Wednesday the 28th of July, at the Rose Garden Arena. The Boragonian, local radio, local TV all seemed to think that the show would be bad or was bad, depending when you heard them talk about it. I even heard them sing the praises of Bad Company who were utter crap. Yes they were Bad, as in not good. On the other hand, David Lee Roth rocked the house. It was just like having Van Halen back again. This only proves that where the singer goes so does the original sound. Just like with Ozzy. Don't get me wrong, Van Hagar has its place. My trash can. Back to Mr. Roth. Damn he was good, much better than when I saw him in '92 after he was abused by the VH brothers, he had let himself get out of shape. Wednesday, surrounding himself with youthful musicians, he looked young and full of energy, running, jumping and strutting all over the stage. His between song dialog with all the beautiful girls was in great form and he only forgot the lyrics once. He also paid homage to local bass hero Todd Jensen who has been touring with him all summer. I just happened to be lucky enough to score a couple of BS passes from a friend. Yes we got to drink the band's beer and meet Todd's parents, as well as suck up to Todd and the rest of the band, just like Bill Prescott and Bob Anchetta. Ah yes, all in good fun. So Roth rocked and why the local media didn't acknowledge this just baffles me.

Hope you print this,
Garry Dawson

Dear Editor

As one of the fortunate souls at the David Lee Roth/Bad Co. concert on 7/28, I must tell Two Louies readers about an amazing Portland export, Todd Jensen. A homegrown bassist currently on tour with David Lee Roth, Todd made a huge contribution to an outstanding show.

Todd also confirmed my belief that Portland musicians can take on big time rock and still remain generous and humble. Todd doesn't know me from Adam, but when he heard about my 21+ year quest to meet my idol Diamond Dave, he not only blessed me with tickets & backstage passes, he also seemed genuinely interested that I was enjoying myself despite not getting to meet the big guy.

For all of you who think local musicians moving on to the big time become unappreciative and pompous, think again. Todd Jensen continues to be thrilled and gracious about where much-deserved success has taken him.

C. Rosen

Bland On The Run

Dear Editor.

I am in a band with no record deal.

I recently saw Generator. Rock is dead.

With all due respect to the Dan Reedjects on stage that night, please get off. I had a better time watching Skidmore Elvis the next morning at Saturday day market.

Generator plays with all the energy and passion of a fly-fishing David Duchovny. Sure, they have a record deal, but so does Ringo Starr. My guess is that this time next year Oegonians will be:

A.) Wondering what to do with their two hundred pounds of trail mix and powdered milk and

B.) Lousy with Generators. And Generator will still be lousy.

Steve True

PS- That Ford Pearson guy is about the most butt-ugly looking goober I've ever seen. He'd best use that \$10K for lipo-suction and a haircut.



Internet pirate; 10K for a makeover.

Rosebud Reviews

Continued from page 8

Triple Swift/Fuzz/Swift Music



The power trio of rock. The trine of guitar, drums and bass. Should I list some famous three-somes? "I don't think so", but Triple Swift is a Portland band who's notion is to "keep rock pure". I listened and liked it. I'm a sucker for straight ahead rock. Their low harmonies have an attractive, sexy sound. They are well rehearsed and their practice is paying off. "We could be friends!" Up tempo segues and well mixed drumming. Very impressive. Eddie Esparza on drums, John Huddleston on bass and Paul Bond on guitar and lead vocals do a smash up job. I especially like "The way you said it". I love hearing sincere rock. It's good to hear means voices trying to sound pretty. It's good stuff. Track seven is B movie sound track stuff. A speeding classic American car on a lonely stretch of highway. (Don't go there.)

Lava de Mure-Steamy/Agent 47 Advertising



Up beat and very exotic in a Motels/No Doubt/Kitsch way. I like the sound, but the vocals are not quite mixed in. You can tell instantly that the musicians are accomplished, and I love the theatricals. It's all great music, but it feels like the ballroom dancing lessons are not far away. If this was a musical, I would "get it" more. I think they need to write an opera.

LL

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