

OREGON MUSIC / AUGUST 2000

Two Louies

CRAY CREW

HOLE TRUTH

DOT COMMIES

ESPY'S TICKER

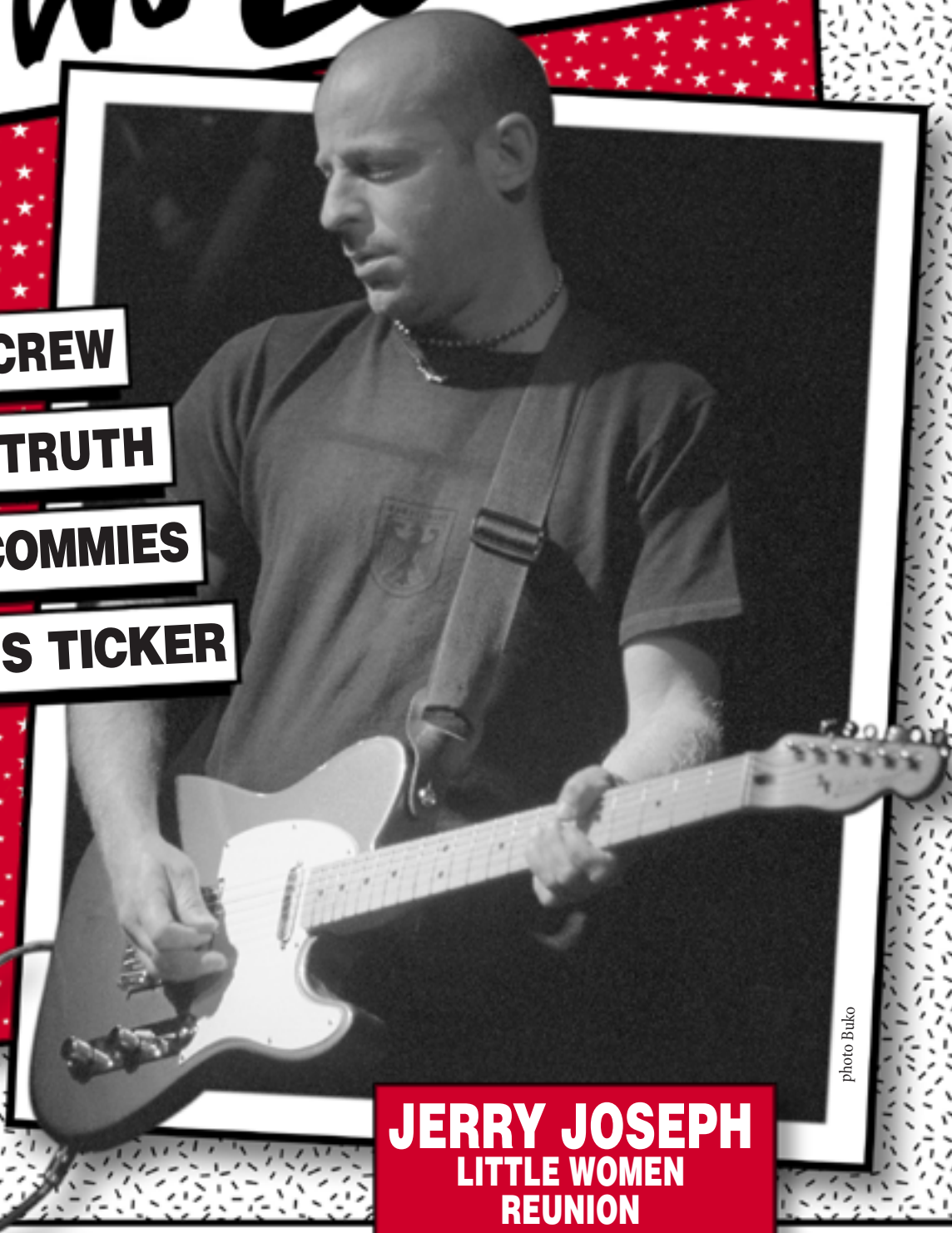
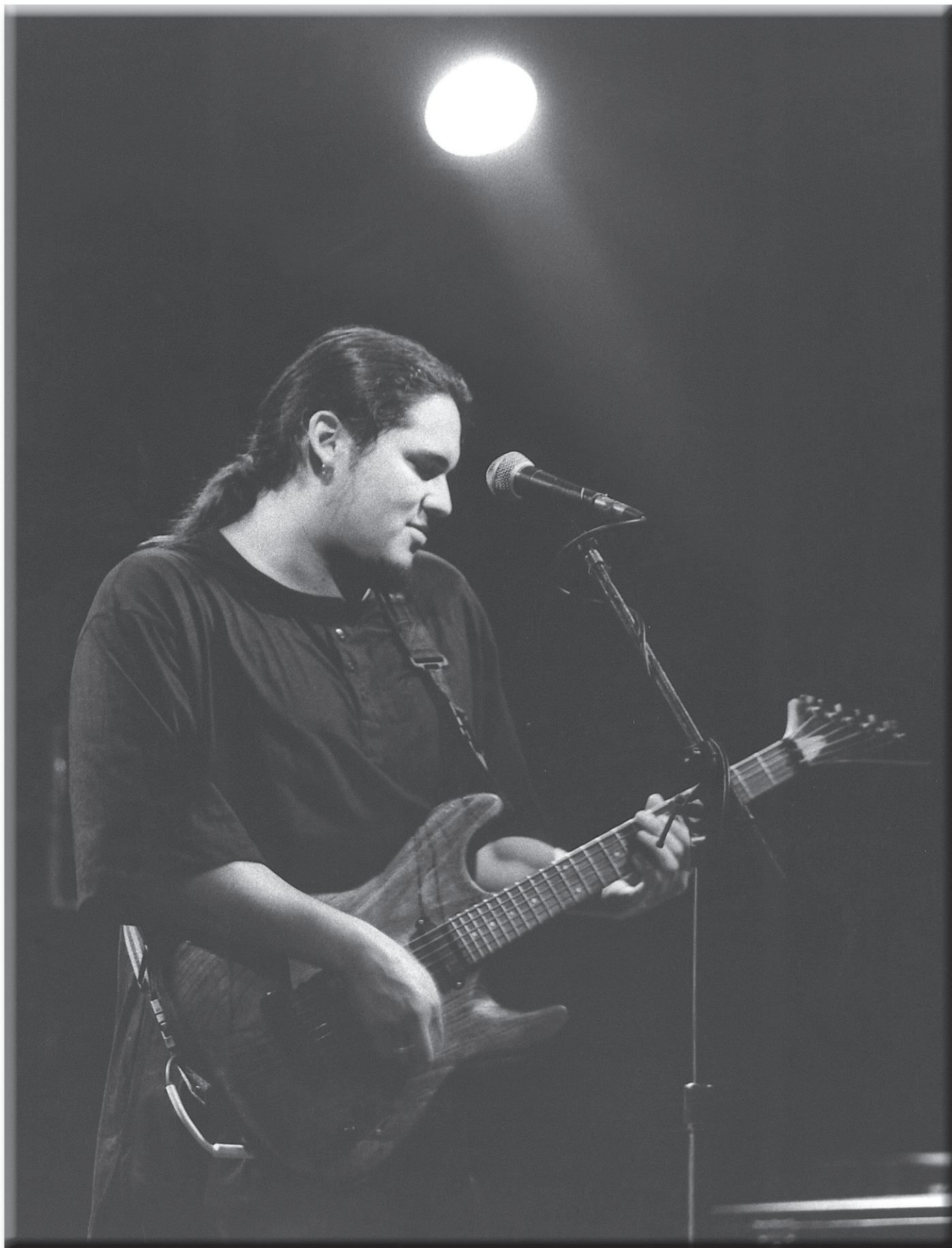


photo Buko

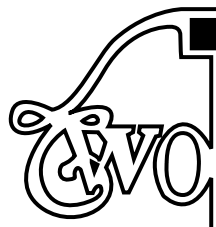
JERRY JOSEPH
LITTLE WOMEN
REUNION

OREGON LABEL GUIDE



Ricardo Ojeda of Rubberneck at Berbat's Pan.

photo Buko



December 1979 to 1999

One Long Journey Through The Portland Music Scene

Part eight: By SP Clarke

The Grunge movement began its decline in early April of 1994, when Kurt Cobain elected to blow out his brains. In Portland, the Grunge movement had never been particularly strong. But, with the diminishment of the Grunge influence in Popular music, a new, “unplugged,” acoustic sound began to arise in its wake. Eastside bands such as Thrillbilly and Haymaker best represented that “Alt-Country” style, while Gravelpit maintained the Grunge standard. All three bands found life at Belmont’s and met with success at the Tabor, as the Eastside scene gradually transitioned from the one club to the other.

Hip Hop was another style coming into play within the larger music community. Rapper Pete Ho formed Pete Mizer and the Five Fingers of Funk. Pete’s intelligent and clever raps dealt with social and interpersonal issues and met with widespread acceptance, especially at Berbatti’s Pan.

Located on the corner of Southwest Third and Ankeny Street, the Pan was managed quite expertly by Tony Hansen, who fell into the job after Dub Squad broke up. Utilizing his managerial skills honed in dealing with the Squad, and after a brief stint with

Rubberneck’s sound combined a vibrant horn section with solid Soul organ charts to create highly danceable songs. The public swiftly took note, pronouncing Rubberneck one of the favorite local bands for the rest of the decade.

Another spot which served as a proving ground, especially for solo acoustic performers, was the eclectic bistro, Cafe Lena. Founded by poet Leann Grabel, the cafe, located on the corner of Hawthorne Boulevard and Southeast 23rd Avenue, was a haven for artists and poets of all persuasions. Kelly Joe Phelps played several memorable gigs at Cafe Lena, as did Lew Jones, Billy Kennedy Kaitlyn Ni Donovan and Cheralee Dillon.

Kaitlyn Ni Donovan and Cheralee Dillon also made regular appearances in the waning days of the East Avenue Tavern, located on Northeast Burnside, near Ninth Avenue—as did Doris Daze, fronted by talented singer/songwriter Maria Ortizi (ne Callahan). East Ave Tav, long a stronghold for Irish troubadours and hardcore Folkies, was introduced into the realm of Rock with the help of Lisa Lepine. Lepine was a well-known local entrepreneur and promotional maven (as well as the manager of a band or

an overwrought and clichéd fashion statement.

The mid ‘90s were witness to other changes within the hierarchy of the local music scene. Hitting Birth broke up, with founders Daniel Riddle and David Parks splitting off to form their own projects. Riddle initiated the hypnotically experimental King Black Acid, while Parks became a member of the Hip Hop crew Hungry Mob. Shortly before that, the Dharma Bums had broken up.

After coming so near to achieving national recognition through a series of well placed indie releases, the Bums ran out of mutual gas, splintering into multiple factions. At first, drummer John Moen and bassist Jim Talstra briefly fell in with Mark Sten’s Oblivion Seekers, before leaving to form their own band the Maroons. Meanwhile, guitarist Eric Louvre spawned Springtooth. Lead singer Jeremy Wilson moved to Seattle to establish Pilot.

Perhaps the one to benefit most from the breakup of the Bums was Rebecca Gates, their former manager. While the actual members of the band seemed to spiral in disarray, Gates was suspiciously composed, forming her own band, the Spinanes, with ace drummer Scott Plouff. With hardly a live performance under their collective belts, Gates parlayed her business connections to secure for the Spinanes a recording contract with Sub Pop records.

Before her two-year stint as the Bums manager, Gates had worked for Monqui Productions for a time. In addition, she had a radio show on KBOO. While the Bums were negotiating a deal with Epic Records, tensions within the band grew so impassioned that they broke up. “It was weird,” guitarist Eric Louvre said, a few years after the breakup. “Mine and Jeremy’s frustration at the time of the breakup was that we needed a full-time manager and it was obvious that Rebecca wanted to be a musician rather than a manager. Then she got that deal with Sub Pop for the Spinanes...”

In May of 1994, the Spinanes released their first album, *Manos*, immediately becoming the darlings of alternative media. The success of the single “Noel, Jonah and Me” helped to propel the Spinanes upon a wave of popularity they shared with other alternative female performers such as Liz Phair and Julianna Hatfield. An appearance on the Conan O’Brien Show and in-depth articles in Spin magazine ensued. A year and a half later they released their follow up Sup Pop

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“The Pan was the location for a transcendent gig by a then-unknown Alanis Morissette, beginning her tour in support of Jagged Little Pill. So impressed was Morissette with the club, she returned at the end of her tour for a triumphant encore performance.”

the McMenamin’s empire as special events coordinator at the new Edgefield Manor complex, Hansen quickly opened Berbatti’s Pan up to a lot of new music. The Pan was the location for a transcendent gig by a then-unknown Alanis Morissette, beginning her tour in support of *Jagged Little Pill*. So impressed was Morissette with the club, she returned at the end of her tour for a triumphant encore performance.

One of the first bands to call the Pan home was Rubberneck. Utilizing Latin rhythms over Soul structures, with Funk elements thrown in for good measure. The 1993 brainchild of lead vocalist/guitarist Ricardo Ojeda and his bassist brother Pablo,

two). She helped to create and supply a circuit of acoustic acts between the East Ave and the Laurelhurst Pub that was integral to the development of several artists’ careers.

Kaitlyn Ni Donovan also played a role in the opening of another club, serving as the manager for the 1201 Club at 1201 Southwest 12th Avenue near Jefferson Street. The 1201 a ‘50s style bar, replete with tuck and roll upholstery and red velvet wallpaper, was the perfect locale for Kaitlyn’s own moody offerings, as well as for those of chanteuse McKinley. In addition, the 1201 was on the cutting edge of the entire “Cocktail Nation” trend well before it ever became



Five Fingers of Funk at the Satyricon.

photo Buko

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album *Strand*, to lukewarm critical response. By early 1997, they had broken up, so that Rebecca could be free to pursue a solo career—which, three and a half years later, has yet to come to fruition.

A similar career trajectory was experienced by Pete Droge. A Folkie from the Seattle area, Droge hardly played any gigs in Portland before he was signed in 1994 to a contract with Rick Rubin's indie label American Records. A friend of Droge's, Pearl

catchy song "If You Don't Love Me (I'll Kill Myself)" on the soundtrack to the Jim Carrey movie *Dumb And Dumber*. This led to an appearance for Pete on the David Letterman Show and short-lived fame. In the Summer of 1996 he released a second album, *Find A Door*, on the American Records label. Since that time, little else has been heard from Pete Droge.

Small, locally-operated independent labels were nothing new in the Portland Rock music scene. They had been in existence as early as the 1960s. But a label can often be just a mantle and little more. The chief drawback to being an independent label lies in the word "independent." In order to distribute (in hopes of selling) a recording, a label requires a distribution network, which would make that recording available to every one-stop, chain retailer and independent

In Portland in the mid-90s, there were several vibrant labels, Tim/Kerr, Cravedog, Candyass, Rainforest, Flying Heart, Elemental, Burnside and Schizophonic, among them, which were flourishing locally and regionally; but had been excluded from entering into the vaunted "Valley (one of the nation's largest one-stops) database."

To have a title listed in the Valley database meant that the recording was available to any Tower, Best Buy, Camelot, Wherehouse, Barnes & Noble, or Borders store in the country, as well as to any number of local and regional chains. Without that, an indie label could only hope for sales via mailorder through reviews and advertisements in alternative publications, or through word of mouth.

For an indie label without distribution connections, sales of a few thousand copies of a title would be rated as spectacular. With distribution channels in place, sales of 20,000 would be quite respectable and warrant sniffage from major label corporate dogs. Sales of 100,000 units would be a hit that would make a few people rich. Ani Di Franco has managed to maintain her career as a true independent musician and label in this fashion.

With their success in turning over Everclear's *World Of Noise* album to Capitol Records, Tim/Kerr Records was set to follow the Sup Pop 'finders of the new hitmakers' lead in their attempts at hitting the Rock'n'Roll jackpot. Burnside Records, by way of their affiliation with the Music Millennium indie retail chain, was able to reverse market their product "back upstream," to the source one-stops across the nation. Smaller, less well-positioned local labels were not so fortunate.

"Perhaps the one to benefit most from the breakup of the Bums was Rebecca Gates, their former manager. While the actual members of the band seemed to spiral in disarray, Gates was suspiciously composed, forming her own band, the Spinanes, with ace drummer Scott Plouff."

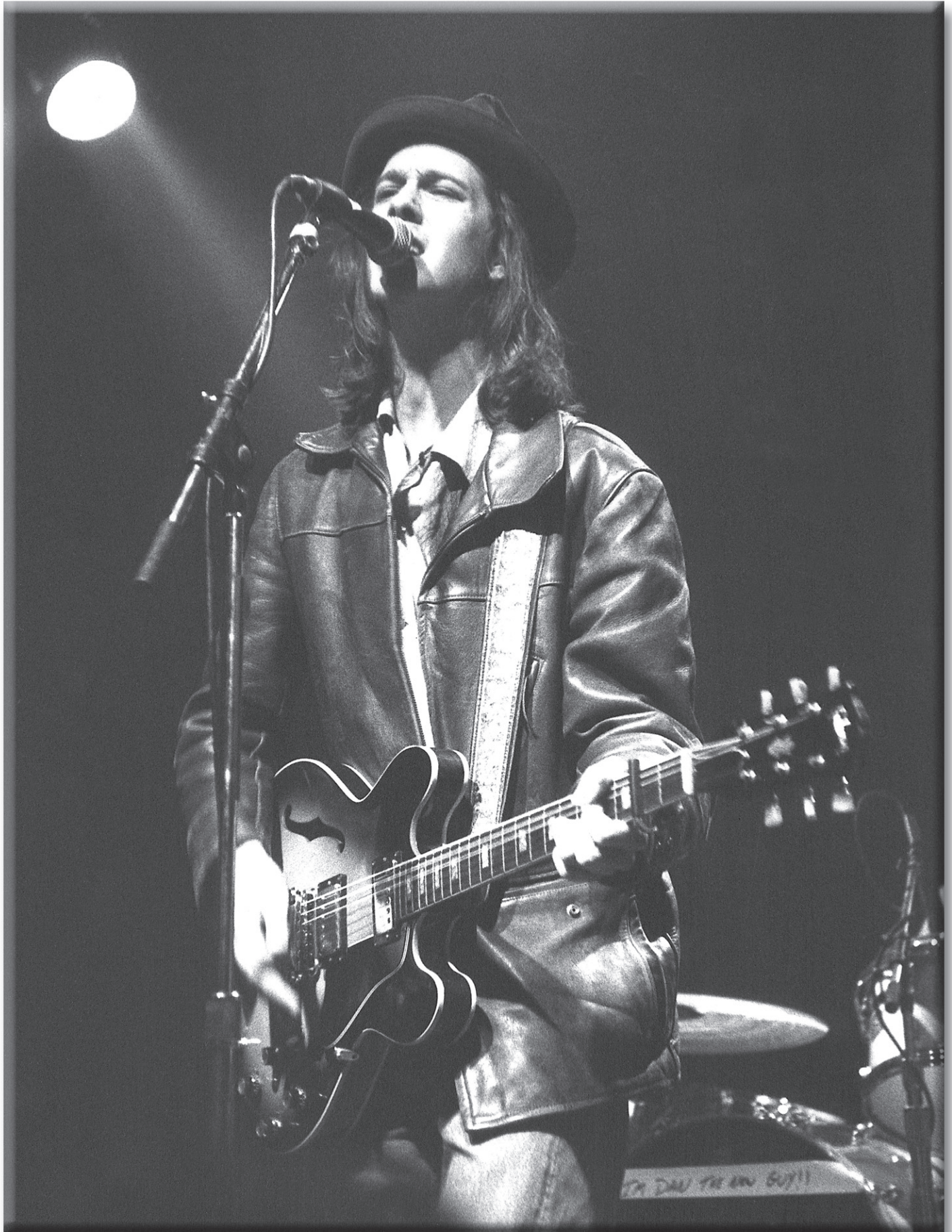
Jam's Mike McCready recommended Pete to Pearl Jam manager Kelly Curtis, who contacted producer Brendan O'Brien (Stone Temple Pilots, Black Crowes) to do a demo.

Within a year Droge was touring, opening for Tom Petty to coliseum-sized crowds. His debut album, *Necktie Second*, never did crack the Billboard Top 200 album chart. But Droge was able to place the

record shop in the country.

In the past, this was possible for an indie label to accomplish only by aligning itself with a major label. The successful independent labels of the day all had handholding agreements with major labels. The owners of the Sup Pop label got rich in that way. And that was the way business was traditionally done—until the advent of the internet in the late '90s.

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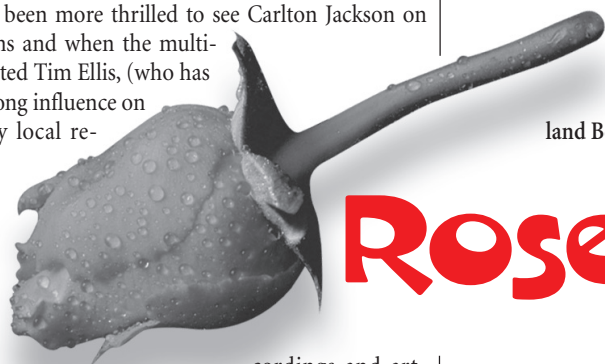
Pete Droge at La Luna.

photo Buko

Toni Land is Good For Me. That also happens to be the first cut on her CD, *Deep In Diamonds*. I saw Toni Land and her magnificent band perform at Rose Festival. I couldn't have been more thrilled to see Carlton Jackson on drums and when the multi-talented Tim Ellis, (who has a strong influence on many local re-

ing that the world is not interested in what you may feel and it could possibly be, that graciousness is more important than your own desires. Another good song evokes the question: What powerful woman doesn't feel like The Devil's Twin, once in a while?

The Charlie Bradshaw Trio/Island Below The Sea



Rosebud

by Robin Rosemond

cordings and artists) arrived, I knew I was in for some great music. I'm of the belief that all genres of music can be great and that great music is good for you. That's how I feel about Toni Land and her music, which is really Good For Me. Of course, there's the powerful woman sound that rings out during *Better With A Gun*, but the humor and playfulness that she demonstrates is impeccable. Toni's I'm not afraid to show it attitude can be daunting, but it certainly hooked me that she keeps her gun in her yellow cardigan. I had to laugh.

Toni is a storyteller and her lyrics alone or with Tim Ellis are catchy, meaningful and deep. I guess gushing is what you'd call this review, but I've listened to *Deep In Diamonds* around ten times and it still sustains my interest. Happy and straight-ahead. That's how I describe it. *Girl*, is a beautiful ballad with hints of Lucinda Williams. Is that so wrong?

Lynda, a

Charlie Bradshaw was born and raised in Portland. I've seen him around for years and he's always been charming, polite and respectful, so when I listened to *island below the sea*, I wanted to like the mu-

"John Brodie still continues to manage Pink Martini who are playing in Paris and Taiwan this summer. Brodie has moved his office digs from Studio 333 to Monqui Presents in Northwest Portland."

sic. I do like *island below the sea*, but I found two things disturbing. The first thing I noticed was Charlie's deep singing voice. I wondered why his

banks describes it perfectly when Charlie writes, "Down by the muddy banks of hell yeah. Demon's came, ran around your house. There's nothing you couldn't ever live without. Well you save your soul, and it's all been done again. Yeah you think your smart, but brother never wins."

These days, it's almost socially incorrect to be happy. If you don't have some horrible, hidden, subtext going on in your life, you're somehow missing out on a meaningful existence. Charlie has a Leonard Cohen/Elliott Smith sound. I know I shouldn't try and deduce music to its common denominator, but that's not all of what Charlie's music is. The big plus is his potential and I believe some of his songs are hits. It's all about the way Charlie's career goes, who he knows, what he chooses to get involved with and so on and so on. I do feel a certain depression spring from his work and somehow, I hope that humor finds a way into his life. I'm not saying he's got to put out a comedy record or anything, but it's pretty sad stuff. I think his music is beautiful. I relate to his stranded, self-



Slowrush plays the Rose festival.

photo Robin Rosemond

female lament, actually motivated me to dance with my husband in the living room. Who knew? My favorite song from the CD this minute is, *Fake It For Love Sake*. Toni and Tim tell it like it is in the lyrics, "Fake it that you love me. Fake it that you'll help me. Fake it that you're doing fine." It's the rude awaken-

voice doesn't quite match his face? Charlie is young, so I guess he'll grow in to it, but on my time, he sounds completely different than he does on some of the other cuts like, *nothing*. It could be that Charlie's a chameleon/contortionist with his vocals. The second thing is, he's got the depressed, tortured, cool sound down. Apparently, the late 70's, anguished youth still proliferate in Portland. By the

conscious poetry with its delicate, garage quality, but Charlie sounds confident one minute, then pulls back the sound as though he knows someone is listening. Haunting and sometimes boring, I have complete confidence that Mr. Bradshaw will break into some completely different musical experience very soon. When Charlie cheers up, it'll be fantastic!

Slowrush/Volume

These guys are hard to pin down to any one sound. It seems that some bands want to cover all the bases. I think that's good, but at some point it has to be your own sound that prevails. Slowrush had some good sounds, but it's kind of muddy. I'm impressed with their slick CD and I was impressed seeing them live at Rose Festival. They're good looking bunch of boys/men. They had the hair-do's, vinyl clothes, blue sunglasses and the early 80's seem to be a prevailing part of their demeanor. Despite the way too interested in how they look stuff, they did put on a good show and seemed to genuinely get the crowd going. It was one of the only times back stage, where I had to stop the in flow of entourage and actually say, "Hey, too many people back here. Security!"

Their CD didn't knock me out as much as their outfits, but I do like their power rock potential with the effects boxes. *Star* is a beautiful song and my favorite cut on the CD. Slowrush have worked hard on their vocal harmonies and it pays off on both *Breath* and *Vanilla*, which are both respectable rock songs.

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RECORDING CONTRACTS AND "RECOUPABLES"

As mentioned in previous articles, the typical recording contract will allow the record company to reimburse itself (recoup) certain specified costs from the artist's future royalties, before any artist royalties are actually paid to the artist.

For example, if an artist is due \$100,000 in royalties, and at the same time \$80,000 of recoupable expenses have accumulated, the record company will reimburse itself the \$80,000 off the top, and pay the artist the remaining \$20,000 (i.e., the \$100,000 minus the \$80,000).

If, on the other hand, the artist's future royalties are \$30,000, and the total recoupable expenses are \$80,000, then the record company customarily will have to eat the \$50,000 shortfall (i.e., the \$80,000 minus the \$30,000), and will not be entitled to go after the artist personally to collect from the artist any part of the shortfall.

When negotiating a recording contract, it is of course in the artist's best interests to limit as much as possible the costs which the record company can later recoup from the artist's royalties. The outcome of such negotiations on the issue of recoupable expenses will depend in part on the artist's negotiating clout, and on the particular record company involved. Even

vance may be treated as a non-recoupable signing bonus.

3. *Production Costs of Music Videos.* Typically, one-half (50%) of the cost of producing music videos will be recoupable from the artist's future *record sales* royalties. Recording contracts often also provide that the other one-half of the video production costs are recoupable from video-related monies potentially payable by the record company to the artist — for example, royalties payable to the artist from across-the-counter music videos sales (though as a practical matter such royalties are rarely generated in

concert tours was almost always totally *non-recoupable*. Today, however, tour support is often one hundred percent (100%) recoupable.

The 100% recoupability of tour support for *concert tours* is to be distinguished from tour support for so-called "*talk tours*," where the record company at its own expense sets up tours for press interviews, radio station visits, "meets and greets," in different locations, not involving any concert performances. Due to the high cost of performance touring, these "talk tours" have become increasingly common in recent years for certain genres of artists. The cost of

LEGAL EASE

by Bart Day, Attorney

any significant amounts, except in the case of very successful artists).

4. *Independent Promotion.* If the record company hires outside ("*independent*") promotion people to promote a record to radio stations, usually one-half (and sometimes *all*) of the "*independent promo-*

tion" costs will be recoupable. The exact percentage will depend on the artist's negotiating leverage. If the artist has any negotiating clout at all, recoupability can usually be kept to 50%, and if possible, independent promotion costs should be totally non-recoupable.

7. *Artwork.* Artwork costs are generally not recoupable. However, many recording contracts provide that if the label incurs extra and unusual expenses due to the fact that the artist has requested or approved "special" artwork or packaging, the label will be entitled to recoup the additional and non-standard costs involved.

RED FLAG ISSUES

Sometimes one will encounter an independent label contract providing that the record company will be entitled to recoup not only the various expenses mentioned above, but also *in-house* promotion expenses, and even sometimes the cost of *mastering* and (in extreme cases) the cost of *manufacturing* records.

These types of costs (particularly *manufacturing costs* and *in-house promotion costs*) should, of course, never be recoupable. If they are, it is extremely likely that the artist will never earn a significant amount of royalties, if any at all. In effect, what the record company is doing here is making the artist shoulder the large bulk of the total costs from the

"When negotiating a recording contract, it is of course in the artist's best interests to limit as much as possible the costs which the record company can later recoup from the artist's royalties."

so, there are some customary parameters on what can be negotiated on the various issues relating to recoupables, and there are customary limits beyond which record companies will generally not negotiate.

The most common recoupables are as follows:

1. *Recording Costs.* The most common traditional recoupable item is recording costs. This usually includes not only the recording studio's time charges and recording materials (such as tape and outboard gear), but also rehearsal studio expenses, session fees paid to session musicians, the cost of transporting equipment, and miscellaneous other recording-related expenses. However, "mastering" is often not considered a recoupable expense.

In some situations, the producer's fees will also be treated as a recoupable expense, depending on how the deal is structured.

2. *Personal Cash Advances.* Major labels often pay cash advances to artists above and beyond the actual recording costs. For example, the advance for an album might be \$150,000, with \$125,000 of that amount allocated to the estimated out-of-pocket recording costs, and the remaining \$25,000 to be considered a cash advance to the artist, to be used by the artist for living expenses, etc. These personal advances are almost always recoupable from future royalties, at least for new artists. However, if the artist has substantial negotiating clout, some or all of the cash ad-

tion" costs will be recoupable. The exact percentage will depend on the artist's negotiating leverage. If the artist has any negotiating clout at all, recoupability can usually be kept to 50%, and if possible, independent promotion costs should be totally non-recoupable.

It should also be mentioned that typically *none* of the costs of the record company's own *in-house*

"Sometimes, also, a review of a royalty statement will indicate that the record company is attempting to recoup an expense of questionable recoupability."

normal promotional efforts should ever be considered recoupable.

5. *"Special Promotion."* Some contracts will provide that "special promotion" expenses (but not "normal" promotion expenses) will be recoupable. It is very important that the term "special promotion" be *specifically* defined in the contract. Otherwise, there are likely to later be disagreements between the artist and record company, as to whether particular expenses should in fact be considered "special promotion" expenses (as opposed to "normal" promotion expenses), and hence recoupable.

6. *Tour Support.* Years ago, tour support for

artist's relatively small share of the total record sales income. No reputable record company will try to recoup manufacturing costs and in-house promotion costs from the artist's royalties.

The comment just made assumes, however, that the contract involved is an *artist-record company recording agreement*, which typically gives the artist a royalty of somewhere between twelve percent (12%) and sixteen percent (16%) of the list price of records sold. However, there are *other* types of common agreements in the music business, such as "artist-producer development agreements," "artist-label joint

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Kaitlyn Ni Donovan at the eclectic bistro, Cafe Lena.

photo Buko

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Mike Jones of Schizophonic Records, well aware of the aforementioned potholes in the road to success, conceived of an unique plan to overcome those obstacles by forming the *Northwest Alliance of Independent Labels* or NAIL, late in '94. The idea was that NAIL would act as an umbrella: broker and one-stop distributor for a host of small labels.

It was a breakthrough concept, which helped to open the door to wider distribution, nationally and worldwide, for many regional independent labels and artists. NAIL is still in operation today. Meanwhile Jones' Schizophonic Records label (possibly in conjunction with Tim/Kerr) was about to embark on a Tim/Kerr-like voyage of its own, with a little-known band called Skiploader.

Skiploader took a different tack from that of most bands. Rather than spend months in the local trenches, getting their act together, playing Thursday night gigs to an audience of thirty, in order to build a following, Skiploader skipped all that. They rehearsed their Smashing Pumpkins-influenced material to perfection and hired then-fledgling, producer *wunderkind* Tony Lash to produce their album, *Sprainy*.

The release of *Sprainy* on Schizophonic in the Summer of 1994 was met with universal critical en-

thusiasm— with "Album Of The Year" recommendations from several local pundits. Frontmen, vocalist/guitarist Thomas Ackerman and lead guitarist Kevin Higgins, seemed the perfect tandem for conveying their moody, muscular music. Soon, major labels such as Geffen, Columbia, Epic and London were making inquiries.

The band flew to LA in the Fall of 1994 to perform a series of showcase performances, drawing thirty-six label flaks to a Wednesday night gig at a place called Bob's Frolic Three. In January of 1995,

"It was personal differences between me and Kevin. It was obvious he wanted out of the band for a while. But rather than just quit, he decided to make my life miserable by being a jerk on tour.

"Geffen wasn't taking the band seriously. It didn't make sense to me to be an indie band on a major label. They just wanted us to tour forever and do their work for them, without spending any money on us. Also the rhythm section was pretty much useless. I would have been willing to tolerate the poor job situation if the songs sounded the way I wanted

"Mike Jones of Schizophonic Records, well aware of the aforementioned potholes in the road to success, conceived of an unique plan to overcome those obstacles by forming the Northwest Alliance of Independent Labels or NAIL, late in '94."

Geffen Records (Quarterflash's old home) signed the band to a contract for "one EP, two albums, firm."

Culling songs from *Sprainy*, Geffen released the five-song Skiploader EP *Anxious, Restless* in April 1995; with little promotional support, other than to send the band out on tour and front them enough money to record their first contracted album.

That album, *From Can Through String*, was released in February 1996. A month and a half later the band broke up with Ackerman at odds with Higgins.

them to. But they didn't. And I no longer wanted to have a professional relationship with people who didn't contribute anything but complaints.

"I think what I learned most from Skiploader is that if you are trying to make it in the entertainment business, 'Professional' comes first. Its called 'Show Business' not 'Show Buddies'. This business is too hard and you have no true friends." And that was the end of that.

LL

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

*The Sophia Starlight- The Sophia Starlight
Demo (Self-Produced)*

Here's a wonderful little suite of three songs contributed by a new quartet of scene veterans. The Sophia Starlight is something of an all-star team, comprised of Doris Daze front-woman, guitarist/vocalist Maria Callahan, stalwart drummer Rene Ormae-Jarmer from Here Comes Everybody and two lesser-known players: solid bassist Mel Poe, who plied her craft with Messinger for several years in the mid-'90s; and vocalist Susie Blue, who created a brief stir in a stint with Sweet House in the latter '90s.

Together, they create a smooth, laid-back sound that does not lack for energy. But there is an easy assurance to the way they play together. Production mastermind Callahan and co-producer Danny O'Hanlan have devised a seductively mellow mood around Ms. Blue's extraordinary vocals. Those familiar with Sue's vocals for Sweet House, would recall that she was a Joplin-esque Soul singer, who was mostly over the top most of the time.

But here, reined-in and as restrained as a smoldering fire on the verge of exploding, Blue defines her world with such brilliant vocal finesse, that it is impossible for the listener not to be ensnared into involvement. Her talents are world class, and it is her great achievement to have evolved as a singer to finally realize them; and to Callahan's credit for eliciting from her such an impressive performance.

The first song, the winsome "Queen Henry," chugs along like early, *Exile*-period Liz Phair, Blue's evocative voice blowing like a warm wind across subtle instrumentation— layers of refined guitars, acoustic, electric, even Harrison-like electric 12-string in places; over smart work by the rhythm section.

"Sour" has a folksy vocal feel, while the rhythm section ramps on a suave Soul groove. Mel's graceful bass sprint and Rene's insistent snare snap augment Maria's bluesy guitar solos and clever keyboard interjections, as Susie almost matter-of-factly identifies the nature of an imperfect relationship. A song of great, harnessed power.

The rockier tune among the three, "Slip" again recalls the best of Liz Phair, with a strong, memorable chorus over a big drum beat, jagged guitars and roiling piano/organ passages. Susie's plaintive vocal calls to mind Tracey Thorn of Everything But The Girl, adding a haunted, haunting quality to the arrangement.

In the right hands this demo could have the same impact as Liz Phair or Juliana Hatfield did with their debut recordings. Blue's voice is eminently original, accessible and intimate. A superlative job of arranging each tune with well-executed instrumentation only adds to the effect. This is a wonderful recording that displays a great deal of promise. One might wish it were longer, but that would be the only complaint one could have about this recording.

*Hell Toupee— Perry Combover
Self-Produced*

You know, maybe it's old age catching up with me, but it took me a while to catch the joke in this band's name. I knew there had to be a joke there, I just couldn't figure it out right away. But it's kinda clever.

The music here is straight-forward, Country-tinged Rock. Singer/guitarist Matt Johnson addresses each lyric with sort of a thick, hicky drawl. Lead guitarist Chet Chavez adds chiming slide-chords that sometimes have a pedal steel guitar tonality. The lyrics tend to have a wry twist and a sense of humor. It's well played stuff if not exactly doctoral thesis mate-

high degree, with witty kiss-off lyrics and more tasty licks from Chavez. "Cash" has a rockier chord progression, crisper execution, but maintains the hayride all the same. "Down" works off a nice progression as well, with a cool swing section in the middle solos. But the lyrics remain in the trailer park. "I put on the Who, to see me through/I got Jack Daniels, I got Keith Moon/But if I drink too much liquor/I put on my vinyls of Twisted Sister."

The brief ballad "Duke" is a horse of a different color. Moody and stripped down to just two guitars, it is more direct than the other songs. Less elliptical in its approach. This would be a direction that Johnson and his mates should further explore and integrate into their sets.

For, much of the music here, while deftly played and sincerely rendered, is repetitious in structure and presentation. Perry Combover have some real strengths: Johnson's unique vocal stylings and Chavez' impressive lead guitar work the chief among them. But the band must resist the temptation to gravitate toward the familiar—to what is safe. They must challenge themselves to create better songs, that utilize their strengths most succinctly. If they can do that, there is reason to believe that they might one day realize the potential they exhibit on this debut album.

*Get Me Out Of This Place— David Andrews
Padre Productions*

Hopefully the title of this album is not some Freudian cry for help, for this album comes from one of Calobo's primary movers: singer/songwriter/guitarist David Andrews. Though he uses none of his Calobo comrades on this outing, it is not as if Andrews is trying to reinvent the wheel on his first solo venture. especially effective are lap steel monster Chris Funk, the fiddle and mandolin work of Chris Murphy and the Emmylou flavored harmonies of Stephanie

"Sophia Starlight is something of an all-star team, comprised of Doris Daze front-woman, guitarist/vocalist Maria Callahan, stalwart drummer Rene Ormae-Jarmer from Here Comes Everybody and two lesser-known players: solid bassist Mel Poe and vocalist Susie Blue."

rial; which tends to deal, good-naturedly, with the subjects of drinkin' and a thankin'.

Bassist Phil Lousy and drummer Michael McCurdy provide ample support in the rhythm section, behind Johnson and Chavez' perky guitar formations. In many ways the band sounds like Creedence Clearwater Revival fronted by Lee Hazelwood—who worked with Nancy Sinatra in the '60s. In other ways, it's Son Volt/Wilco territory.

The first five songs of the half dozen presented here are essentially interchangeable. Most start with a little flat-picked riff that evolves into the chords of the song. From there Johnson opines methodically through the lyrics. "Chore Pride," the first track, is an "unrequited love" song, that percolates through the verses on a jaunty little riff, before turning darker in the choruses. Chavez' nifty slide work echoes that of master David Lindley at times.

"Maybe Not" maintains the cornpone level to a

Schneiderman. Overall, the musicianship is a bit more sophisticated than one would anticipate from the parent band. So maybe the title is more apt than anyone might suspect.

Andrews is nothing if not an earnest young man. His humble, homespun didactic discourses cover familiar home and hearth subjects; maintaining a high level of craft through each of the ten songs submitted—if not as high a level of emotional commitment.

The album starts off strong with "Runnin' Away Again," an uptempo number that calls to mind Jackson Browne, with a dash of Lindsay Buckingham and a little Jimmy Buffet thrown in. Bassist Ted Camp and drummer Sean Shaklett commingle with lead guitarist Dan Balmer to create a substantial foundation, over which Andrews' lays his twangy, reedy tenor voice, joined at the choruses by Schneiderman's high har-

Continued on page 14

On the Road in NY

by Dennis Jones

The Robert Cray Band

Harro East Ballroom

Portland produces some great bands and the Rose City is home to many, road support technicians. In fact the word is "Portland has the muscle to put the show on the road." With this in mind I'm off to Harro East Ballroom to see the Robert Cray Band.

Who Was There- Steve Selid; monitors and production from McMinnville, Gary Newell; front end, 20 years with Cray. A fisherman and guitar player from Eugene. Zaccaria; guitar tech, 13 years with Cray, from Portland (Vibroworld.com) Bob White; keyboard tech from Portland, formerly the bass player for Rising Tide. Robbie Zuuring; lighting tech from Seattle, best buddies with early TL punk writer Otis P. Otis. Dave Draper, road manager from Whidbey Island. 29 years in the business. The band is made up of Jim Pugh on keyboards from San Francisco, Karl Severeid on bass from San Francisco, Kevin Hayes on drums from San Francisco and, oh yeah, Robert Cray on guitar. Nobody said where he lived.

Where - Big old style, fancy 3 story solid hard wood ballroom, standing only, portable bars along one wall. Handicap seating available in the balcony. No elevator. Don't ask me, I don't know and I didn't see anything.

How - A fan points out Steve who turns out to be a very cool guy and thanks to him I met everybody I needed to meet. Steve also comped me and he seemed like a guy with a lot to say. Steve introduced me to Dave who listens to my big idea of having Mr. Cray hold up the TL issue with Curtis Salgado on the cover (4/00) while I snap the photo. In a very polite tone of voice Dave explains that it can't happen. Cray

has been interviewed all day by newspapers and networks. All interviews are set up at the agent's office.



Robert Cray's crew; local muscle.

photo Dennis Jones

He whips out a pen and gives me agent Kathy Johnson's telephone numbers. Luckily Steve reminded me earlier that Bob was in Rising Tide. I blurt out

"Robert Cray's Musicians live in San Francisco, road management lives in Seattle but the muscle to put a show on the road, the technical and artistic staff, live in Portland."

something about Bob White and Dave sez, "Good idea, the whole crew is from Portland."

I gotta tell you, trying to start up a crew conversation at dinner time is harder than trying to bathe a cat. Zack was nawing on a slab of meat, Bob's looking at me funny wondering who the hell I am, Greg looks starved, Steve jumps in as I struggle to get a conversation flowing. "We can't tell you the good stuff."

(funny, that's what Salgado's crew told me.) "Lightning hit the pole just as we finished striking the stage in New Bedford." (note: for the past two months the east has been deluged with cold miserable downpouring rain. Sorta like Portland in the late 70's.)

I found out that the Cray organization has several long-term crew members and offers full time, year round work. The band tours for about two weeks at a time and then returns home to the west coast. This goes on for about a year and a half, then the band takes six months to record an album.

"So what do you guys do during those six months? Zack runs an internet musical parts & service company that actually makes money. "Home of the Magnatone Archives." Gary fishes and strums guitar. Robbie is the house electrician at the Moore Theatre in Seattle. I mentioned Otis P. Otis (TL punk writer, poser and Lieberman Enterprises N.W. stock boy.) and Robbie freezes and breaks out in a big grin. Best friends, still up in Seattle, married with two kids doing well. What!!! No Johnny Thunder style ending for Portland's premier pop proto punk poser? O.P.O. Roolz!! At this point the Portland connection is made, the vibe is on but I can't help but notice that the guys are edging off towards the dining room. I inquired as to the menu; peach pie, dirty rice, green salad, smothered pork chops (onions and peppers) and Rochester's own Petrillo's white bread fat boy rolls.

As Steve was kind enough to comp me I should mention the show (I usually don't review or criticize music or bands but...) the crowd was 40s - 50s. lots of hot bodied women and men with beards. Great sound, in spite of massive hard walls. The room was packed. Cray opened with "Smoking Gun" and talked to the crowd between songs. Great show, great rapport, great musical performances. The crowd was loving it just like those early 80's Monday nights at Sack's Front Avenue. Cray with Salgado; live and in yo' face.

So, what did we learn? Musicians live in San Francisco, road management lives in Seattle but the muscle to put a show on the road, the technical and artistic (audio & visual) staff, live in Portland. When they come to my hometown I hunt 'em down, interview 'em and try to honor them with the credit that hard working professionals deserve.

LL

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SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings Music Makers,

Northern Exposure! While visiting friends in Roslyn Washington, the town that hosted the filming of Northern Exposure, I took a stroll down to the Brick, which is much the same as it was in the popular TV show. Complete with running water under the barstools, free coffee and lots of celebrity photos on the walls, the Brick also offers live music on weekends. Roslyn is a quaint mountain town on the East Side of the cascades in central Washington but on the weekends it serves well as a party spot for several neighboring colleges. If you loved the show and you have a good rock and roll dance band, you might dig playing there. So call them up and send off your best bar promo.

Southern Exposure! For those of you that haven't been down to Salem for a while might be quite surprised to see how well their waterfront park events are going. We played the World Beat Festival again and I'm happy to see the wide array of focus on cultural and ethnic influences in music and art. We had to blow out of there immediately to do an arts festival in Roseburg three hours later, we had four gigs in twenty seven hours, hard but fun!

I caught a couple of shows at the Rose Festival main stage, Carol Rossio had a great set that featured David Rolin on percussion, Dale Davis on upright bass, Dave Grasser on guitar Skip von Kuske on cello, and the incredible Steve Blackman on wailing jazz guitar. Steve is one of my favorites, he has a habit of laying back until it's time for his solo only to explode into a wiggling gray suit frenzy of laser fast scale manipulation tempered by a subtle tone setting and a well immersed delay and big hall echo.

After Carol's set the Eric Savage Band took stage and proceeded to rock those rainy blues away. Tony D always books a good old rock and roll band to balance out the day and the Eric Savage Band featuring Lofty on bass and the always ready Michael Joseph on skins, delivered the prescribed music-therapy in spades. I only caught the first few tunes but I liked Eric's style and I hope and expect to hear more from them in the coming year. Eric played a white Strat through a Fender Blues Deville, Lofty used an Aria SB 100 through an Hartke 3000/500 6x10, I don't know what type of kit Michael played but he could probably make coffee cans sound like cannons. Catch the Eric Savage Band at the Mount Tabor Theater on August 19th.

what many people feel is the best blues festival on the west coast, I spent the majority of my energy bug-ging organizers, stage managers, stage hands, sound engineers and anybody else that anything to do with this monster music event, just to get a feel for how they pull it off.

I learned a lot, everything from how the south stage was constructed over a period of a weeks time by an elite group of stage hands that call themselves SPAM?, to the timing of the fire works display at the end of the event.

I was lucky enough to be on stage for the Jay Koder/Sweet Baby James set in which I stole several new Koder riffs for my collection. Jay was playing his red Tele-like axe built by renowned luthier Chris Brandt of the 12th Fret on SE Belmont here in Portland (cherry red with cream binding and an ebony fret board (oh! baby!). Oh yeah the set was incredible to say the least.

A bit later Sista Monica hit the south stage to be joined a short time later by Larry McCray playing a really cool tobacco sunburst Gibson Flying V. Larry burned it up and pretty much spanked every guitar player on the block.

Next up for me was Portland based Kelly Joe Phelps. Kelly lays his guitar on his lap and finger picks as if his life depended on it and his vocal style is enough to kill for...I was knocked out cold by this guy's talent.

The highlight of the evening for me was hang-

"Next up for me was Portland based Kelly Joe Phelps. Kelly lays his guitar on his lap and finger picks as if his life depended on it and his vocal style is enough to kill for...I was knocked out cold by this guy's talent."

Waterfront Blues Festival Skinny (part 1)

Opening night at the Waterfront Blues Festival presented 10 great acts including Steve Cameron and Dave Mathis, The Vibrosonics, Jay Koder & the Kats with Sweet Baby James, Shiela Wilcoxson and Steve Cameron, Sista Monica, with Larry McCray, Kelly Joe Phelps, Robert Bradley's Blackwater Surprise, Bill Roads and the Party Kings and Dr. John.

This year in addition to enjoying the music at

ing out with Dr. John before his set. I'm a big fan of second line blues and Dr. John is well known as a master of this style. The Dr. was, however, wearing a bandage on one hand, and when I asked him what happened he calmly answered in his trademark south-ern drawl "I scawlded it"

Well in this writers opinion everyone who played at this years blues fest "scawlded it".

LL

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AS THE WORLD



THE GRAND OL' SOAP OPRY

S.P. Clarke has a broken heart...

Two Louies' music critic of 16 years suffered a massive heart attack June 17th, while mowing his yard. Doctors at Providence Hospital say the damage is so extensive, a heart transplant will be required within two years.

Like most musicians, S.P. doesn't have any medical insurance. Friends and former band-mates will gather at the Mt. Tabor Pub, July 25th to roast Steve and establish a medical fund. Mr. Clarke first appeared in the pages of Two Louies in January of 1984. Over the years he played keyboards for Walkie Talkie, Ed & The Boats and most recently, Jesus Presley.

For information on how you can help, call 234-4914.

But is it Art?

Everclear's "Songs From An American Movie" hit the stores July 11th with strong pull-through from the first single, "Wonderful", which shot up Billboard's Modern Rock charts to #3 and was the Most Added to radio the week before release.

Entertainment Weekly (7/14) made "Songs From An American Movie" their featured review giving it a page and a half of in-depth analysis.

"Everclear's Art Alexakis has never been your typical rock & roll slacker. He's a decade older than the majority of his alt-rock peers and he's more enterprising than most of them."

EW's David Browne says the album is "adventurous", but dings it with faint praise, awarding a bottom-line B-minus.

"A loose-knit concept album-something only Alexakis and earlier generations would even remember...(Art's) confessions of drug busts and drinking binges take on a knowing realism in light of the now-sober musician's one-time addiction."

"Unfortunately, ambitious themes and lyrics do not a great album make. Everclear's success has always been a bit thorny: It's gratifying that someone of Alexakis' age (he was 33 in 1995, when the band scored its first smash) can resurrect himself amid such a youth-driven market, but baffling that he's accomplished it with music that's been, to be kind, mundane. As funny and laconic as he can be, Alexakis nevertheless has an ordinary, faded flannel voice and composes predominantly standard issue power punk."

Fortunately, it's not what they say about you that counts, but how much space they take to say it.

Dandys declared darlings...

The Capitol Records promotion people are getting pumped for the pending release of the Dandy

Warhols' sophomore effort, "Thirteen Tales From Urban Bohemia" due out the second week of August.

In a Capitol press release (7/12), the label promo folks report the Dandy's are "Already the darlings of the British press, who've dubbed them 'the debauched nephews and niece of Uncle Lou and Auntie Iggy'."

The band just completed an eight city tour through Bristol, London, Northampton, Oxford, Sheffield, Woverhampton, Manchester and Glastonbury.

Capitol is offering a download of the first single from the album, "Godless" at <http://hollywoodandvine.com/thedandywarhols>. the site also offers a look at the video for the single and streaming audio of three more new tracks.

The Dandys return to play Portland, August 6th at KNRK's Big Stink 5 at Portland Meadows and then again August 10th at the Roseland Theater.

"Shoulder Of The Road" and "I'm Understanding". The album was recorded in Bill Feldmann's Hillsboro studios. Feldmann was the original guitarist for Johnny & The Distractions.

Johnny & The Distractions were signed by A&M Records and did two albums for that label.

"I started this album with Craig Carothers producing but his songwriting career took off and he moved to Nashville before we got it finished." Carothers currently has his second charted country hit with Kathy Mattea's "BFD".

Koonce has also produced a television pilot for a new live music show for Oregon Public Broadcasting called "Rivertown Sessions." The 55 minute pilot show features the very un-Distractions-like Pink Martini.

Craig Carothers also helped Gary Ogan with his new album project. "Craig came up with the title 'Barcelona', and did the cover concept, artwork and graphics," says Ogan.

"Barcelona" is Ogan's first solo CD and his latest release since the highly acclaimed 1991 compilation, "Voices." Early in his career Ogan was signed by Elektra Records and moved to L.A. in 1977, to record for Leon Russell's Paradise/Warner Brothers label.

Gary will hold a record release party at the Buffalo Gap July 23rd and open for Steve Forbert at the St. John's Pub, August 4th.

Courtney loves controversy.

Maybe it's because she's a movie star now and doesn't have to count on the music industry establishment to pay her bills, or, maybe it's just because she's always been an outspoken, independent rock-n-roll rebel since her days in the Portland music scene. Whatever the case, Courtney Love's rant on Napster and internet distribution has been the buzz of the music biz since she addressed a Los Angeles Digital Music Conference weeks ago.

Following are some highlights...

"Today I want to talk about piracy and music. What is piracy? Piracy is the act of stealing an artist's work without any intention of paying for it. I'm not talking about Napster-type software. I'm talking about major label recording contracts."

"This is a story about a bidding war band that gets a huge deal with a 20 percent royalty rate and a million dollar advance."

"What happens to that million dollars?"

"They spend half a million to record their album. That leaves the band with \$500,000. They pay \$100,000 to their manager for 20 percent commission. They pay \$25,000 each to their lawyer and business manager."

"That leaves \$350,000 for the four band members



Courtney Love (c) Portland, 1987.

photo David Ackerman

It's all about track record.

Two of Portland's most distinguished recording artists are set to release new albums.

Jon Koonce and Gary Ogan were already prominent artists when Two Louies came into being in December of 1979. Both were top draws on the local club circuit, both were being courted by major labels and both eventually moved to Nashville to pursue publishing deals.

Both came home.

Jon Koonce's newest 12 song acoustic album "Train Fare Home" includes three of the songs that made Johnny & The Distractions famous, "My Desire",

D TURNTABLES

BY BUCK MUNGER

to split. After \$170,000 in taxes, there's \$180,000 left. That comes to \$45,000 per person. That's \$45,000 to live on for a year until the record gets released."

"The record is a big hit and sells a million copies."

"So, this band releases two singles and makes two videos. The two videos cost a million dollars to make and 50 percent of the video production costs are recouped out of the band's royalties."

"The band gets \$200,000 in tour support, which is 100 percent recoupable."

"The record company spends \$300,000 on independent radio promotion. You have to pay independent promotion to get your song on the radio; independent promotion is a system where the record companies use middlemen so they can pretend not to know that radio stations-the unified broadcast system-are getting paid to play their records."

"All of these independent promotion costs are charged to the band."

Since the original million dollar advance is also recoupable, the band owes \$2 million to the record company.

"If all of the million records are sold at full price with no discounts or record clubs, the band earns \$2 million in royalties, since their 20 percent royalty works out to \$2 a record."

"Two million dollars in royalties minus \$2 million in recoupable expenses equals...zero!"

"How much does the record company make?"

"They grossed \$11 million."

"It costs \$500,000 to manufacture the CDs and they advanced the band \$1 million. Plus there were \$1 million in video costs, \$300,000 in radio promotion and \$200,000 in tour support."

"The company also paid \$750,000 in music publishing royalties."

"They spent \$2.2 million on marketing. That's mostly retail advertising, but marketing also pays for those huge posters of Marilyn Manson in Times Square and the street scouts who drive around in vans handing out black Korn T-shirts and backwards baseball caps. Not to mention trips to Scores and cash for tips for all and sundry."

"Add it up and the record company has spent about \$4.4 million."

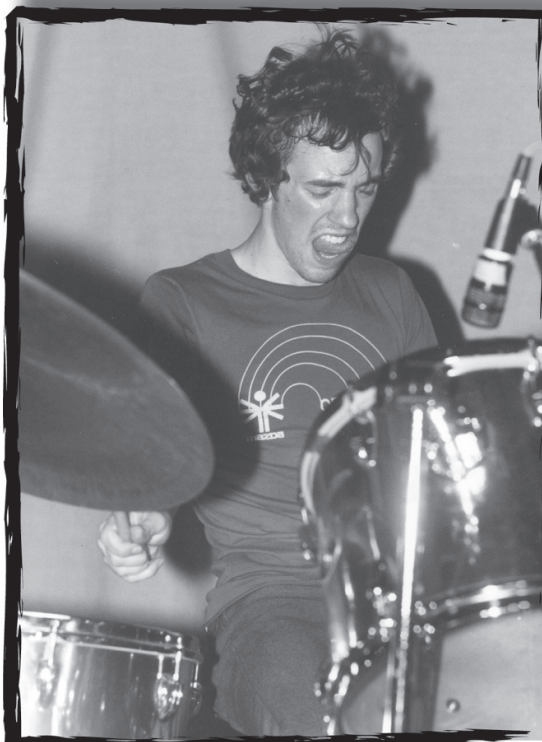
"So their profit is \$6.6 million; the band may as well be working at a 7-Eleven."

"Of course, they had fun. Hearing yourself on the radio, selling records, getting new fans and being on TV is great, but now the band doesn't have enough money to pay the rent and nobody has any credit."

"Worst of all, after all this, the band owns none of its work...they can pay the mortgage forever but they'll never own the house."

"When you look at the legal line on a CD, it says copyright 1976 Atlantic Records or copyright 1996 RCA

Records. When you look at a book, though, it'll say something like copyright 1999 Susan Faludi, or David Foster Wallace. Authors own their books and license them to publishers. When the contract runs out, writ-



Helios Sequence; the album is finished. photo Pat Snyder

ers get their books back. But record companies own our copyrights forever."

"The system's set up so almost nobody gets paid."

"Artists want to believe that we can make lots of money if we're successful. But there are hundreds of stories about artists who are broke because they never made a dime from their hit records. And real success is still a long shot for a new artist today. Of the 32,000 new releases each year, only 250 sell more than 10,000 copies and less than 30 go platinum."

"Story after story gets told about artists-some of them in their 60s and 70s, some of them authors of huge successful songs that we all enjoy, use and sing-along in total poverty, never having been paid anything. Not even having access to a union or to basic health care. Artists who have generated billions of dollars for an industry die broke and un-cared for."

"And they're not actors or participants. They're the rightful owners, originators and performers of original compositions."

"This is piracy."

"Technology is not piracy."

Ms. Love also had some advice for the dot-commies.

"I feel this obscene gold rush greedgreedgreed vibe that bothers me a lot when I talk to dot-com people about all this. You guys can't hustle artists that well. At least slick A&R guys know the buzzwords. Don't try to compete with them. I just laugh at you when you do! Maybe you could a year ago when anything dot-com sounded smarter than the rest of us but the scam has been uncovered."

"When you people do business with artists, you have to take a different view of things. We want to be treated with the respect that now goes to Web designers. We're not Dockers-wearing Intel workers from Portland who know how to 'manage our stress.' We don't understand or want to understand corporate culture."

Cutting Room Floor... Luther Russell joins Los Lobos, John Hiatt, The Goners and Wilco at Pioneer Square July 28th. Music starts at 5:15PM...Terry Robb's CD release party happens at the Gemini Bar & Grill, July 29th...Stephanie Schneiderman was the only Portland based act selected to play NARAS' Grammy In The Streets showcase July 8th in Seattle...The Orange Collection from Vancouver, Washington also played the Grammy showcase...Mike Thrasher of Thrasher presents was invited to speak on the NARAS panel...Helio Sequence has finished their first album for Cavity Search Records. The CD, entitled Com Plex contains nine songs and will be in the stores September 5th. The duo plays Ohm July 20th and again August 7th...Sattie Clark, formerly of 17 Reasons Why has a new trio, the Sattie Clark 3, with guitarist/singer Lara Michell (Carmina Piranha) and cellist Dieter Ratzlaf. They play their first gig together at the Salem Art Fair July 22nd...later that night Sattie's trio joins former Hummingbird frontperson Deb Talan at the Mt. Tabor Theater Acoustic Room. Talan has been living in Boston for the past year and returns with a new solo album...Paul McCartney's lead guitarist from Wings, Laurence Juber joins Portland guitarist Mark Hanson in concert August 12th at Marylhurst University's St. Anne's Chapel. The concert will be the culmination of a week-long guitar seminar presented by Hanson's company Accent On Music. For information call 503/699-1814...Nicole Campbell returns from 8 days in NYC where she appeared in "Lady M" an avant rock opera. Nicole played her new Gibson SG and says the show sold out in NY and will play Portland sometime in October. Nicole also was invited to appear on the Portland stop of Capitol's "Girls Room Tour" at the Aladdin Theater July 11th with Capitol acts Tara McLean, Amy Correia and Kendall Payne...Gary Fountaine, former Nu Shooz bassist has moved to Hollywood to give it a go. Send his Christmas card to 1802 Crenshaw Blvd, Los Angeles, California 90019...

LL

The the & the GOOD BAD UGLY

Continued from page 9

monies. Funk, and Mike Walker on Hammond organ, come in at the second verse to fill out the sound. A nice song.

The title track takes a stab at Don Henley's target demographic, but Andrews lacks the Eagle's cynicism and ability to cut to the chase. Walker's organ tones, Funk ethereal slide work and Schneiderman's tight harmonies add to the dense, hymn-like tone of the song. Murphy's sonorous fiddle nearly passes for a sax on "Mistress Of The Moon," a tune that begs for a strong chorus, building up several times toward something, but never quite reaching it.

Murphy manages to educe unusual tones from his mandolin on "2000 Miles," managing to create a sound that resembles the bell-like tones of a marimba or an electric keyboard. A Nice touch on a perky tune. "I Believe," provides a litany of Andrews' creeds and convictions—"I believe in waiting for the setting sun/ Take your chances coz livin' easy's never done/ And in the morning don't wake me til the dream is done." Hmmm....

"Ballad Of The Sad Cafe" has a Neil Young, *After The Goldrush*-period ring to it, without the pertinence perhaps. Whereas "Make Me Happy" runs closer to *Everybody Knows This Is Nowhere*. Something closer to a Calobo jam tune, "The Little Things" maintains that Doobie Brothers "Listen To The Music"

rhythm guitar, which drives the song with a relentless good vibe.

Murphy somehow makes his fiddle sound like Paul Horn's flute in the Taj Mahal on "Stitched In Wool." Meanwhile Andrews strums his capo-ed acoustic guitar and relates a story, possibly autobiographical, in song where little touches of African chant bubble up at the turnarounds..

Given Calobo's incredible sales success at Locals Only, there is every reason to believe this record-

der the auspice of lead singer Tony Mandella, often sounded like a Styx clone.

Gone is Mandella. Baty now stands at the vocal mic to act as front man for Craving Theo. From the first bars of the first track, "Hold Me Down," it is instantly obvious that someone in the organization had some money to spend on the project. Hiring Rick Parashar (Alice in Chains, Soundgarden, Blind Melon) to produce it couldn't have come cheaply. But, without a doubt, Baty and his sidekicks—bassist

"Given Calobo's incredible sales success at Locals Only, there is every reason to believe this recording will sell equally as well. Top-knotch musicianship gives every song a fighting chance, even those that have not much else going for them."

ing will sell equally as well. Top-knotch musicianship gives every song a fighting chance, even those that have not much else going for them. Still, David Andrews is an engaging performer, if not particularly electrifying. His easygoing demeanor is not likely to offend anyone, though it's not likely to blow anybody away either.

World Of Mine—Craving Theo
Self-Produced

Guitarist Calvin Baty has been on the local scene for some time now, spending several years with Glass Chunk (which later became just plain old Chunk) a band that, un-

Brian McMullen, drummer Jason Dunn and second guitarist/backup vocalist Bob Capka, got their money's worth. Craving Theo sounds like any of the aforementioned three bands, with maybe a hint of Stone Temple Pilots thrown in.

And if this were 1990 that would be a groundbreaking sound. But a decade later, the musical terrain has changed drastically. So, while the sound is very big, very ballsy, it's not exactly fresh and new. Still, it's an album of which the band can be proud.

Sounding uncannily like Alice In Chains. the

Continued on page 22

S P Clarke's Roast & Benefit Party



Long time music critic, musician and all around snappy dresser needs some help and lovin'.

Bring your check books and money.

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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 & Rock Bottom.
Affiliated Label:
Sideburn Records:
Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Cavity Search Records

P.O. Box 42246
Portland, OR 97242
Email: csr@teleport.com
Web: <http://www.cavitysearchrecords.com>
Owners: Denny Swofford, Christopher Cooper
Types of Music Released: Music we like by bands/artists we like.
Artist Roster: Pete Krebs, Pete Krebs & Gossamer Wings, King Black Acid, Richmond Fontaine, Golden Delicious, Wayne Horvitz, Steve Lacy, Elliott Sharp, Elliott Smith

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

pops Contemporary, M.O.R. and children's albums.

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

Cravedog Records

122 SE 27th Avenue
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(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: crzybcrds@aol.com
Web: www.buko.net/crazybastardrecords
Owner: Andrew Bentley
Types of deals offered: Tribute Compilations
Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N?jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomf!, Witch Throttlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

QUARTERLY OREGON LABEL GUIDE

Criminal Records

P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Contact: Paul Jones
Types of music released: Northwest Blues, R&B.
Preferred submission: We're not looking for new artists.
Kinds of deals usually offered: CD, cassette.
Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim Mesi Band, Joe Dobro, Too Slim & the Taildraggers, Paul Jones, Shade.

Diamond Z Records

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

Elemental Records

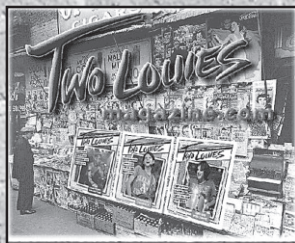
P.O. Box 1617
Eugene, OR 97440
(541) 345-1429

Fax: (503) 342-2827

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

Continued on page 16

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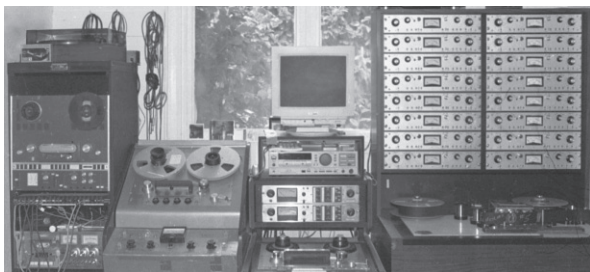
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QUARTERLY OREGON LABEL GUIDE

Continued from page 15

pact Music, Ivy Music and N.A.I.L.

EON Records

PO Box 5665

Portland, OR 97228

Email: eonrecords@aol.com

Web: http://www.eonrecords.com

Owners: Tommy/John Thayer

Producers: Various

Types of music released: new

Artist roster: 28 IF, Dan Reed

Distribution: Nail Distribution/Portland, OR

Eurock Records

P.O. Box 13718

Portland, OR 97213

(503) 281-0247

Fax: 281-0247

Email: apatters@teleport.com

Owner: Archie Patterson

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

Preferred submission formats: CD's.

Kinds of deals usually offered: CDs.

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

Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.

Portland, OR 97212

(503) 287-8045

Email: flyheart@teleport.com

Web: http://www.teleport.com/~flyheart/

Owner: Jan Celt

Producer: Jan Celt

Types of music released: Original 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, Jack-

knife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records

(800) 757-1851

Owners: Terrance Scott, Bosco Kawte

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

Preferred submission Formats: cassettes

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

Lazy Bones Records

9594 First Ave. N.E. Suite 230

Seattle, WA 98115-2012

(206) 820-6632

Fax: (206) 821-5720

Owner: Scott Shorr

Producers: negotiable

Types of music released: Everything but Country.

Preferred Submissions: CD's & cassettes.

Kind of Deals usually offered: Full length CD.

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

Distribution: ILS (Mercury), Burnside Distribution.

Lucky Records/Macman Music, Inc.

10 N.W. 6th Avenue

Portland, OR 97209

(503) 248-1988

FAX: (503) 227-4418

Contacts: David Leiken, Marlon McClain, Producers: project by project.

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

Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.

Distribution: Independent, City Hall

National Dust Records

P.O. Box 2454

Portland, OR 97208

(503) 903-0625

Contact: Shan

Producer: the bands choice.

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

Preferred submission formats: tapes/records.

Kind of deals usually offered: % of product pressed.

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

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

Rainforest Records

PO Box 14627

Portland, Oregon 97293

(503) 238-9667

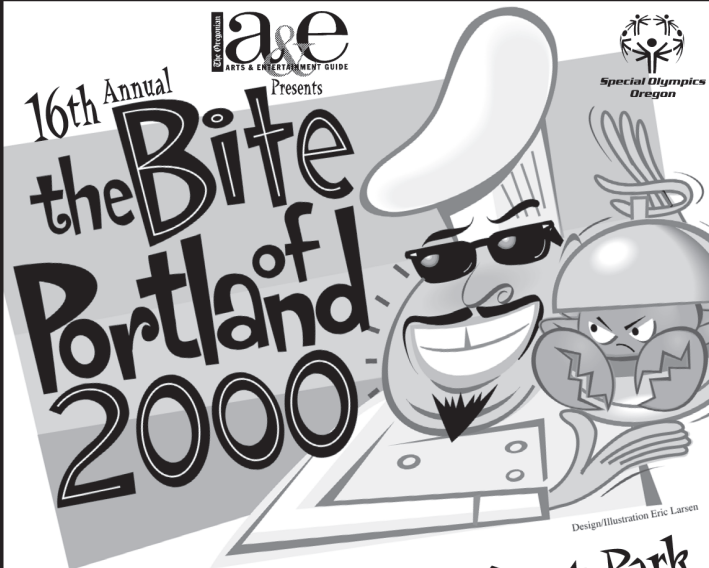
Email: Info@RainforestRecords.com

Web: RainforestRecords.com

Owner: Ray Woods.

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

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



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Preferred submission formats: We no longer respond to unsolicited demos. Kind of deals usually offered: Varies; Singles, albums, recording, production and national/int'l distribution.

Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, 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

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.

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

Artist roster: (current) Vehicle, Jackson

Pollack Five, 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, Confidential, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.

Distribution: N.A.I.L.

Ten Ton Records

625 SW 10th Suite 231-C

Portland, OR 97205

(503) 287-5502

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

Submission format: cassette.

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

Tombstone Records

P.O. Box 1463

Clackamas, OR 97015 U.S.A.

(503) 657-0929

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

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

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

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

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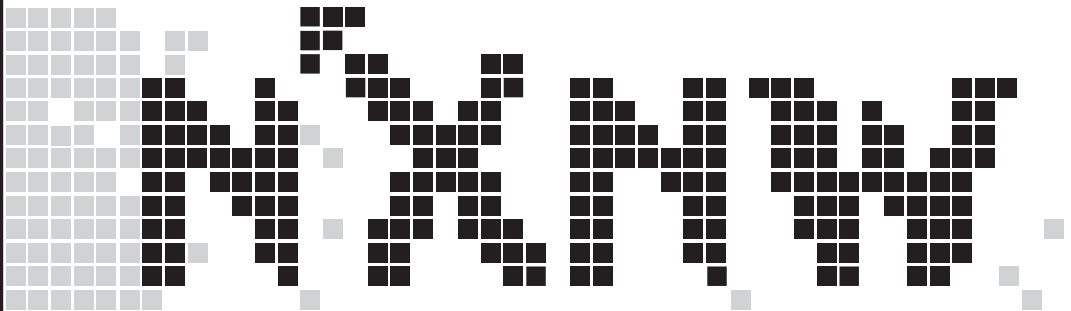
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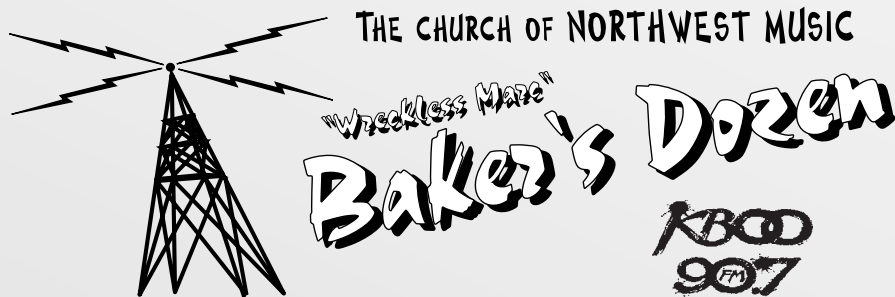
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AUGUST 2000

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100.7 FM Corvallis/Albany

ARTIST/LABEL/TITLE

2	1	WOW AND FLUTTER	Jeealous Butcher CD	Pounding the Pavment
2	1	JAMES LOW	Demo CD	James Low
6	2	SYSTEMWIDE	BSI Records CD	Promo-EP
5	2	KAYO	Demo CD	Red Light Go
7	3	DIZZY ELMER	Texas Squid CD	This Bad Dog
1	3	A MAN CALLED SUN	Ammonite/TK CD	This Land of Eldorado
•	4	SYSTEMWIDE	BSI Records CD	Osmani Stepper Ed
7	4	KIND OF LIKE SPITTING	Hush CD	You Secretly Want Me Dead
•	5	CAPTAIN BOGG & SALTY	Demo CD	Bed time Stories for Pirates
6	5	WRITTEN IN ASHES	Nightfeast CD	Epiphany
1	6	PINEHURST KIDS	4 Alarm CD	Viewmaster
10	6	CALEB KLAUDER	Demo CD	Sings Out
•	7	TOO SLIM & THE TAILDRAGGERS	Burnside CD	King Size Trouble Makers
9	7	THE SOPHIA STARLIGHT	Demo 40 CD	3 song EP
•	8	31 KNOTS	Ranghok CD	Climax Anti/Climax
8	8	JUNK TRAIN	Back 40 CD	The Most Important
3	9	PONTICELLO	Ponticello CD	Dark Skies
4	9	NIVEN	Demo CD	Rain
•	10	DIRTY LOWDOWNS	Dirt Poor CD	U.S. of A.
10	10	CXQS	Bloneherdfone CD	Demo EP
•	11	SPACE BREATH	Demo CD	Space Breath
•	11	ERIC SAVAGE BAND	Demo CD	Eric Savage Band
•	12	TERRY ROB	Burnside CD	Heart Made of Steel
•	13	MR. ROSEWATER	Demo CD	Mr. Rosewater
•	12	BOSSAMBA	Demo CD	Bossamba
•	13	CRAVING THEO	Demo CD	Craving Theo

TOP TRACKS

2	1	WOW AND FLUTTER	Jeealous Butcher CD	"Breakable Doll"
3	2	JAMES LOW	Demo CD	"Soledad"
•	3	SYSTEMWIDE	BSI Records CD	"Osmani Stepper"
•	4	KAYO	Demo CD	"Gaston"
•	5	DIZZY ELMER	Texas Squid CD	"16 Tons"

LEGAL EASE

Continued from page 7

venture agreements," and "pressing/distribution ("P&D") agreements," which *do* allow the recoupment of costs not normally recoupable under the traditional recording contract. However, these other types of contracts are structured very differently than the typical artist-record company recording contract, and the artist's royalty percentage share is usually much higher under those other types of agreements.

Therefore, when determining what is reasonable and what is not reasonable in terms of recoupable costs, it is extremely important to know exactly what *kind* of contract you are looking at, since the appropriate percentages will vary dramatically from one kind of contract to the next. You'll just need to "crunch the numbers," and on that basis determine whether the deal makes economic sense for you or not.

Also, it is *extremely* important to remember that any recoupable expenses are normally recoupable only from "artist royalties," and not from "mechanical royalties" (i.e., those royalties paid by a label to band members because they have written songs on the band's records). As a result, band members who wrote material on the band's records will typically start receiving *mechanical royalties* before they receive any *artist royalties*. These "mechanical royalties" should never be affected by a label's recoupment rights.

RECOUPABLES AND ROYALTY ACCOUNTINGS

It is important for an artist (and/or his/her manager or accountant) to review *very* carefully all royalty statements received from the record company, since record companies sometimes try to recoup expenses which are clearly not properly recoupable under the terms of the recording contract.

Sometimes, also, a review of a royalty statement will indicate that the record company is attempting to recoup an expense of *questionable* recoupability. In other words, the recording contract may not be particularly clear about whether or not that particular expense may properly be recouped by the record company under the terms of the recording contract. In this situation, the issue will need to be negotiated and resolved with the label.

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

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

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

LL

Portland Prowlers Season Ticket Seating Chart



- Chairman - \$35.00 game \$272.00 season
- VIP - \$25.00 game \$192.00 season
- Preferred - \$15.00 game \$112.00 season
- Reserved - \$10.00 game \$80.00 season

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Rosebud

Continued from page 6

Velvet Self could be a tribute to Prince, the Artist formerly known as. The lead guitar on Pain is commendable and Weight must be about why these guys look like they never eat. It starts out sounding like a nightmare sound track, then segues into a soft rock song which talks about feeling small, but at the same time feeling big in an ugly place. Sounds like an eating disorder cloaked in the guise of a love song. Slowrush has some trained professionals in its ranks, so I look forward to their next incarnation.

≡≡≡≡≡

In the weeds! I've been fighting like mad to get the yard under control, but I'm losing the battle. I surrender to Morning Glory and Blackberry. The inspirational tunes I listen to while clipping and pulling are Paul deLay's "Nice & Strong" CD, as well as Bob Dylan's "The Bootleg Series 1-3". What a collection of classics. You gotta be nice and strong to survive in style this summer of 2000.

Another Rose Festival has come and gone and it was a wet and cold one. The second coldest summer on record for the parade. Our "Main Stage" crew hung in there and observed the tradition called Rose Festival. I refuse to believe it's cursed, it's just June in

Brodie has moved his office digs from Studio 333 to Monqui Presents in Northwest Portland. I hear he has the basement suite. He's also got a couple of restaurants in the works. One on Belmont Street near the booming neighborhood with Sit Babe Sit, Alto Lounge and Belmont's Inn. Also, unnamed sources are mentioning a crepe place in North West Portland. Hunh? I guess crepes are a good idea, although I haven't had many that I thought were worth paying for. But I kid! I love crepes. The Alto Lounge, on the other hand has taken over where The Vat & Tonsure left off. It's a simple format with decent noshes, respectable wine selections, and traces of the old crowd who frequented the Vat, which is one of Portland's most beloved spots of old. I'm not sure they will be able to imitate the Cornish Game Hens the way Rosemary used to cook them, but the smoking room in the back is a hoot.

I ran into Marne Lukus and Teresa Dulce there looking fabulous in pink, white leather and cowboy hats. Marne is getting ready for her show at Mark Woolley Gallery that she's doing with one of the Pander brothers. She's also helping on a fundraiser for Teresa Dulce's magazine "Danzine", all about the sex workers of the world. It's at Berbat's Pan in August. Lauren Mantecon is getting her "Veil" show at Mark Woolley Gallery together for August. Come to the opening party at Mark Woolley Gallery on August 3rd! There will be a guaranteed awesome collection of folks attending her solo premiere.

"Toni is a storyteller and her lyrics alone or with Tim Ellis are catchy, meaningful and deep."

Portland. Some things never change. The musical highlights for me were The Navy Band (Who turned out to be very talented musicians and endearing guys), Paul deLay (Gracious as ever.), Toni Land Band (Who's CD release party was July 6th at Kennedy School), Carol Rossio (Who sings most of her repertoire in French), and Pora Cora (Go Brian!), which really brightened the gloomy weather with a beautiful version of "Samba de Orpheus". The intense part of Rose Festival was working with the amazing, Tony DeMicoli, Peter Mott and my Assistant Stage Manager, Tai Cripps. I hate to say it, but this summer I again realize that politics are everywhere, even at Waterfront Park. It was a complete blast and I want to compliment Stu Dodge Sound for their great attitude and all the help they gave me running the Tesoro Main Stage. I have to commend the team at Studio Concepts again this year for a spectacular job putting on the parade, building those incredible floats, and wrangling them into the Festival of Floats. I spotted Greg Tamblyn working his ass off and I want to plug the Original show, "Rock Star" that he's directing at The Lakewood Theater in Lake Oswego and opens July 7th.

John Brodie, Lauren Mantecon, Mark Woolley, Marne Lukus, Teresa Dulce and Jim Cuomo are my illustrious, happening, Portland people of the month. John Brodie still continues to manage Pink Martini who are playing in Paris and Taiwan this summer.

Mantecon's new work is magnificent! I recently heard from famous composer, computer wizard and francophile Jim Cuomo. He's been kind enough to introduce my daughter Iris, to Paris while she's visiting this summer. He wrote to me after their night out and said they had a cool evening. It was the premiere of a film, for which Cuomo played the saxophone solos, plenty of them. He said, "It wasn't until I actually saw the film with Iris and when I noticed how many hoity-toitys were there, that I realized what a big deal it was. It is a documentary about Daniel Pomereuille, artist, who has been avant-garde since the sixties ... So we had a good time. Iris was a hit. She and I will surely see some other sites soon. I will be putting the narration to my new film on July 5 ... then it's finished ... (quite a well known actor will be doing my voice for the French version)...about Portland (sort-of) very cool ... I'm a lucky bachelor ... I won't give away the title yet...but soon!!!" Meanwhile, Cuomo has tons of demos, propositions, ideas, projects, like always but in Paris only some of them happen! He will be performing July 20th at CITHEA in Menilmontant. If you're in France, check him out!

As usual, if you want to be mentioned and have anything to share with "Rosebud", write me: rosebud@teleport.com.

LL

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Thursday, July 20 Chris Bernes CD release/ Micheal Burley/ Nan alman	Saturday, August 5 Jam Magazine Show line up TBA
Friday, July 21 Jiggle the Handle/ Jack Straw	Friday, August 11 Succatash/ X-Angels/ Red Dance Clan
Saturday, July 22 Off the Rail/ American Girls/ Drive	Saturday, August 12 Clumsey Lovers/ Higher Ground
Wednesday, July 26 Moss Backs/ Red Dance Clan	Friday, August 18 RainForest Records presents Obscured by Clouds Brain Washers
Thursday, July 27 Gringo Stars/ Easy	Saturday, August 19 Pepper with special guests
Friday, July 28 TBA	
Saturday, July 29 Linda Hornbuckle	

The the & the GOOD BAD UGLY

Continued from page 14

band storms through "Hold Me Down" (there are two versions of this song on the album, with only slightly different mixes between them), working a familiar circuitous riff to its logical extreme. The title track works a dark, metallic guitar riff, as Parashar utilizes a number of studio tricks to break the tune up; preventing it from becoming repetitious.

Continuing the onslaught, "Sky" is a tough sounding number, which features a ghostly guitar solo in the middle section. "Freak City" is a change of pace ballad that works nicely. A memorable chorus and another strong solo by Baty helps to set this track apart. "Lie" is quite reminiscent of early STP: forebodingly dark, menacing and angry.

An array of well-placed effects help to set the

pable as those other bands. What they lack are their fanbases. Whether or not the world is ready (or desirous of) another act in that stable, only time will tell.

Rain- Niven

Self-Produced

Last March I took long-time scene veteran Chris Tsefalas to task with the debut album by his band Niven. Chris, whose music tends toward the pensive Michael Penn/Chris Whitley school of introspection, drew criticism for the lyrical short-cuts he seemed to be taking with his songs.

But this sophomore venture by the band seems far more congealed on all levels— both from the standpoint of the tight ensemble work by the band— and especially from the care Chris has taken with the words, to concoct a heady brew of eleven standout songs (and two great instrumentals) that stick in the subconscious like memorable dreams. This is a great album that would instantly appeal to fans of the aforementioned, as well as those of Elliott Smith, E and Crowded House.

"Given Calobo's incredible sales success at Locals Only, there is every reason to believe this recording will sell equally as well. Top-knotch musicianship gives every song a fighting chance, even those that have not much else going for them."

mood in "Push Away," creating an atmosphere rife with tension. "Ezra" is another curveball, a jangling number with folk roots— calling to mind Lynyrd Skynyrd (with Layne Staley fronting them). Echoing Blue Oyster Cult, "When" works off a snakey "Don't Fear The Reaper" guitar lick that is quite infectious and enormously effective. One of the strongest cuts.

"What Do You Want" sustains the sense of variety, while maintaining a definitive "sound" for the band. That sound may be derivative, but it is nonetheless impressive for its precision and muscularity. "All I Am" takes a "Peter Gunn" riff, torques it up to triple-speed, adds fluttering kick drums and a guitar onslaught that calls to mind the best work of Sponge.

The heaviness continues with the chunky guitars of "You Say," which adds a strong vocals on the verses, while the choruses are pure Alice. The same could be said of "Say Anyway," which could be the follow up to Alice's "Rooster." The instrumental "You Got It" is something of a departure, with a straight-ahead big beat and it's antecedents perhaps in Johnny Winters' "Frankenstein."

There is something to be said for hiring a big-gun to produce your recording project. For one thing, industry honchos are sure to take notice of your product. For another it more or less guarantees a big time sound. Craving Theo certainly sound as if they are in the big leagues with *World Of Mine*. All the accouterments and adornments are in just the right places.

But just the same, Rick Parashar's place in all of this would be moot if the band were not up to the challenge. Craving Theo are a very capable band with good songs and stellar ensemble work. What remains to be seen is whether the band can catch up to the bands they emulate: who have many years and several albums as a head start. CT are certainly as ca-

Along with bassist David Stricker, guitarist Mark Wanaka and keyboardist Jean Pierre Garan, Chris and company have enlisted the aid of several drummers to complete this project: primarily John Moen, late of the Dharma Bums, but also Carlton Jackson and Todd Bryerton as well. While Stricker's work with Billy Rancher and the Unreal Gods and Wanaka's stint with Crazy 8s have been well documented, it is Garan who is the biggest surprise here, adding wonderful Hammond organ flourishes to nearly every cut.

The level of Tsefalas' songwriting is quite sophisticated. Though his songs sound as if they were obviously written by the same guy, they do not sound at all similar to one another, other than through their arrangements and presentations. Most of the songs center around a Tsefalas guitar riff or a chord progression, but he somehow manages to present each with a special color, which allows it to stand uniquely apart from the others.

The album begins with "My First Date (Sicily)," a seductive number, that's wrapped in Chris' warm, sinewy open string guitar figure. The song unfolds slowly, as instruments enter the sonic picture very subtly. It is fully a minute and a half before the band finally breaks free, to hit a hard stride. When the instruments drawback in denouement, a cleverly placed drum loop picks up the beat through the resolution.

A smart, violin-toned slide guitar provides the motif in "Whig It," a reference no doubt to Afghan Whigs, Tsefalas' roiling guitar, coupled with Stricker's molten bassline resembles that of the Whigs. Chris sounds like Peter Gabriel's little brother— in perhaps his best vocal performance ever. Impassioned.

"I Will" kicks off like Neil Young's "Ohio," but heads in a different direction, especially in the fervor of the chorus. "One Sad Song" plays out with an

acoustic guitar over the relentless waltz of a drum machine, as Chris emotionally utters "It's the poison you drank/The stuff in your tank/The fish ever walk that same plank as your heroes."

Working from a ballsy groove, Garan provides thick organ textures to "Tall Dark Girls," jagged discord in the turnarounds, chunky pads in the verses. Chris lays ethereal backwards guitar down in the solo. "Going To The Moon," works off a Hendrix-like figure, with a chorus that could easily be by the Finns of Crowded House. "Coming Back" is a driving instrumental.

A flowing momentum guides "Where Are You," in a style that would appeal to Elliott Smith fans. Keith Moonish drums in the second half help to propel the song. The title track plays a skittering 3/4 guitar riff in the verses against 4/4 time in the chorus, what sounds like Wurlitzer electric piano tones percolating underneath. A very cool track.

The Wurlitzer tones inaugurate "Save Me" before the rest of the instruments fall into place; developing into a big beat affair, with grand organ embellishments in the chorus. "DM" has a Whigish feel to it as well, with Garan's Hammond swelling in the dramatic choruses. That tune segues into the second instrumental of the set, the moody "Red Wine." Jangly guitar chords play against slide guitar plateaus and dense clusters of organ tones, as Chris utters a happy lullaby.

There is no doubt that this is Chris Tsefalas' most coherent and cogent work, ever. This is saying quite a bit, as the man has headed several other label worth bands in his years on the local scene. But here with *Rain*, he has hit upon a definitive sound that he can call his own. he no longer sounds like a clone of his influences. He is instead, the sum of them. This record deserves to be heard by a much larger audience than this city can produce.

LL

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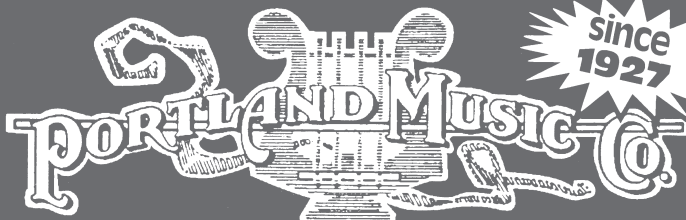
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