

OREGON MUSIC / NOVEMBER 2002

Two Louies

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Marv and Rindy Ross debut Quarterflash at The Last Hurrah. The husband and wife team were already famous in Portland for Seafood Mama's regional smash indie single "Harden My Heart". Their young lawyer manager J. Isaac went shopping in Hollywood with the masters. David Geffen's brand new publishing company wanted the tune and convinced the yet-to-release-a-product A&R

department to sign the band and make them the first act out on Geffen Records. To make that first platinum Quarterflash album Marv and Rindy dis-banded Seafood Mama and retired the acoustic guitar. They rocked out for a trio of Geffen albums producing 3 Top 20 singles; "Harden My Heart" (3), "Find Another Fool" (16) and "Take Me To Heart" (14). In 1989 they signed with Epic Records and in '90 released "Girl In The Wind" Quarterflash

featured a lineup of stellar local musicians including rhythm section bassist Sandin Wilson and drummer Gregg Williams, Doug Fraser on lead guitar and Mel Kubik adding vocals. QF played their final gig in 1996 but you can see them one night only Sunday, November 24th at the Kennedy School for the Kenny Benny (see: As The World Turntables P.13)

LL



POP CULTURE ARTIST CYNTHIA PLASTER CASTER TO SELL CASTS AND DRAWINGS TO BENEFIT MUSICIANS AND ARTISTS IN NEED THROUGH HER NEW FOUNDATION

On February 25, 1968, Cynthia Plaster Caster cast the manhood of Jimi Hendrix at the Chicago Hilton and the rest is history. "He was certainly a tough act to follow," says Cynthia who made a lasting first impression and gave a whole new meaning to band "member."

The Plaster Casters of Chicago went on to become a part of 60's pop culture with Cynthia personally "inducting" such artists as Noel Redding of the Jimi Hendrix Experience, MC5's Wayne Kramer and Jello Biafra of The Dead Kennedys.

In the 70's, Cynthia and her cohorts were further immortalized by the KISS song, "Plaster Caster." Despite penning the tune, Gene Simmons was never cast...

Almost 35 years after the Hendrix casting, Cynthia - along with partner Jason Pickleman --

"Cynthia and her cohorts were further immortalized by the KISS song, 'Plaster Caster.' Despite penning the tune, Gene Simmons was never cast..."

has founded the Cynthia Plaster Caster Foundation and is now offering her art through her website at www.cynthiacaster.org. Proceeds from the sale of her cast replicas and drawings will benefit musicians and artists in need... According to Cynthia, "Artists gave to me and I thought this would be a great way to give back to them. We're looking at covering anything from food on tour and studio time to instruments and the occasional hotel room necessary for idol worshipers. Whatever it takes for them to get their music to the public and perform

their best." Keith Richards once said, "Rock and roll isn't from the neck up, it's from the waist down." The Plaster Casters certainly believed in that theory by immortalizing Hendrix and the others...

Sales of the casts and drawings officially began in September. Casts begin at \$750 and drawings

begin at \$300. Donations above the asking price are encouraged to further assist the foundation's efforts. Eric Burdon might have said it best... "It was such a, dare I say, ballsy rock and roll thing to do."

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BURRO'S EYE VIEW



Stephanie Schneiderman at Conan's.

EIGHT DIFFERENT KINDS OF PUBLISHING DEALS: A THUMBNAIL SKETCH

People often speak of “publishing deals” in a generic way, which implies that there is only one kind of publishing deal. In fact, there are a number of different kinds of publishing deals, as described below.

In the very early days of music publishing, songwriters simply sold their songs to music publishers for a flat amount. Later, as songwriters became more business savvy and gained a little more negotiating leverage, a new kind of contract evolved, consisting of three basic elements: (1) The songwriter would assign all copyright ownership of the songwriter’s songs to the publisher; (2) The publisher would then commercially exploit the songs (e.g., by the sale of sheet music); and (3) The publisher would pay royalties to the songwriter.

Although that type of deal (which I refer to below as the “traditional publishing deal”) still widely exists today, various newer kinds of “publishing deals” have evolved over the years.

Incidentally, when I use the term “publishing deal” here, I’m using the term rather broadly, to refer to any kind of deal whereby some individual or company (other than the songwriter) obtains the right to receive a share of the songwriter’s music publishing income (for example, mechanical royalties from the use of songs on records, public performance income from BMI and ASCAP for radio airplay, and synchronization income from the use of songs in films, television shows, computer games, etc.).

In short, the eight kinds of publishing deals today are as follows: (1) The “traditional” Publishing Agreement; (2) Single Song Agreements; (3) Co-Publishing Agreements; (4) “Step Deals”; (5) Administration Agreements; (6) Income Participation Agreements; (7) Catalog Representation Agreements; and (8) Sub-Publishing Agreements.

These eight kinds of deals vary from one to the other in many respects, most importantly the following: (1) What percentage of copyright ownership, if any, is given to the publisher; (2) What share of future publishing income the publisher will get; (3) What functions the publisher will

perform; and (4) How long the agreement will remain in effect for.

For example, the first four kinds of deals mentioned above involve the transfer of at least part of the copyright ownership of the songs. Not so, usually, with the last four kinds of deals mentioned above.

Of the eight kinds of deals mentioned above, there will almost always be one particular kind of deal that will be the most appropriate type of agreement for a particular situation. By the same token, that same contract will likely be totally inappropriate for many other types of situations. For example, an Administrative Publishing deal might be the

perfect kind of deal for one situation, and totally inappropriate for a different situation. Therefore, I will outline below, for each type of deal, the kind of situations that each kind of deal is particularly appropriate for.

And now, for a thumbnail sketch of each of the eight kinds of deals mentioned above.



The “Traditional” Publishing Deal

First, of all, the term “Traditional Publishing Deal” is not a term customarily used in the music industry. I am only using that term here for purposes of distinguishing this type of deal from the other types of publishing deals mentioned below.

1. Typical Scenario. As mentioned above, this kind of deal dates back to the days of Tin Pan Alley. Today it’s used when a songwriter and a publisher want to have a long-term relationship for all of the material that the songwriter will be writing during the duration of the contract. This type of deal is usually not used when the songwriter is signed to a record deal. (See “Co-Publishing Deals” below.)

2. Material Covered by the Deal. This kind of deal will cover material written during the term of the contract, and sometimes may include certain specified songs written before the contract was entered into. Usually the contract will require the songwriter to deliver a certain number of new original songs to the publisher during each year of the contract.

3. Copyright Transferred. Normally, the writer is assigning (to the publisher) 100% ownership of the copyright of the songs covered by the contract.

4. Income Sharing. The publisher receives all income from third parties, then pays the writer one-half of that income. The publisher here is getting a larger share of the publishing income than in most

(in the range of three to six) consecutive one-year options following that initial one year.

Incidentally – and this is very important -- the “term” means the period of time during which the songwriter is writing songs for the publisher, and not how long the publisher will have rights in those songs. Normally even though the term of the agreement may be only a few years, the publisher

will be the owner of those songs for a much, much longer period of time, i.e., until they go into public domain many years later. (There is one exception here: If there is a reversion clause in the contract, then copyright ownership may revert to the songwriter at some future specified time.)

6. Advances. Established publishers usually pay a recoupable advance to the songwriter for the first year (payable in installments), often in the range of \$25,000 to \$50,000), then an additional advance each following year the publisher exercises its option to continue the contract for another year. Normally the contract will contain somewhat complicated provisions for how the amounts of the advances for the follow-up years will be calculated.

The Single Song Agreement

1. Typical Scenario. This type of agreement basically is based on the same concept and structure as the “traditional” type of deal mentioned above, but involves only one (or several) of the songwriter’s songs (i.e., songs already written). Sometimes, a relationship between a songwriter and publisher will start out this way, and later they will enter into the “traditional” type of deal mentioned above.

2. Material Covered by the Deal. Even though the title of this kind of deal would imply that it is only for one song, this kind of agreement is sometimes used for several songs at the same time.

3. Copyright Transferred. Same as with the Traditional Deal mentioned above.

4. Income Sharing. Same as with the Traditional Deal mentioned above.

5. Term. Same as the Traditional Deal mentioned above, but in the case of the Single Song Agreement, it is much more likely that there will be a reversion clause. Typically the contract will (or, at least, should) provide that the copyright ownership will revert to the songwriter if the publisher is not able to get the song recorded by a signed third party artist or used in a film, television program, etc. within twelve or eighteen months.

6. Advances. Typically there is only a very small advance paid, in the range of \$200 - \$500 per song, and sometimes no advance is paid.

Co-Publishing Deals (aka “Co-Pub Deals”)

1. Typical Scenario. This type of agreement is typically used for writers who are in groups already signed to a record deal. This type of agreement covers the original material on the group’s records. Normally all of the members of the group

of the other types of deals mentioned below. That is because, in the case of this “traditional” kind of publishing deal, the publisher’s responsibility is to proactively promote the songs involved and, theoretically at least, it is the publisher’s efforts that will cause any future success of the songs. On the other hand, in the case of many of the other types of deals involved, the publisher’s role is less promotional and proactive in nature, hence the publisher gets a small piece of the pie.

5. Term. Normally, the agreement will be for an initial one-year period (with the writer obligated to deliver a certain number of songs to the publisher in that one year), then the publisher will have several

“If there is a reversion clause in the contract, then copyright ownership may revert to the songwriter at some future specified time.”

Continued on page 20

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

Ego <Maniac- Rubberneck
 Burnside Distribution Corp

It's been four and a half years since we last had a recorded document from Rubberneck. Headed by the brothers Ojeda- Ricardo on guitars and vocals and Pablo on bass- the band has survived numerous personnel changes, while maintaining a high standard for their Latin/Funk/Soul musical enterprise. This recording lives up to those high standards, as the band continues to forge new stylistic ground, while

"Headed by the brothers Ojeda- Ricardo and Pablo - the band has survived numerous personnel changes and has never sounded better."

solidifying the ground already tread. With this incarnation, the band has never sounded better.

Much of this is attributable to guest drummer Bruce Carter; whose work in the '80s with the premier Portland Funk band, Cool'r (as well as an earlier stint with Pleasure), ranks as some of the finest drumming ever witnessed in this city. Here, Carter absolutely nails every nuance of every song. The man is a true professional, and a great one at that. His presence, alone, here, fully escalates this project to another level.

The horn section, comprised of sax man John Morrow and trumpeter James "CJ Groove" Gregg, also contributes consistently punchy horn charts (sax solos were contributed by longtime scene veteran Tim Bryson, as well as by Josh Cliburn); executed

with expert precision. Also, mention must be made of the truly pristine recording quality provided by Falcon Studios.

The album kicks off with "With Me." Chicago-meets- Tower of Power horn lines zigzag over Ricardo's funky wah-wah rhythm guitar. Powerful duet lead vocals add depth and color to the presentation. Lyrically, the topic stays close to the usual Funk fare- an espousal of nonspecific commitments and prowess directed toward some new acquaintance, with the apparent objective of succeeding in a sexual conquest. "I would do anything/ Say anything/Be anyone, girl/To get you with me." Well there you are. However the sum effect of the entire enterprise is quite agreeable, especially Pablo Ojeda's interplay with Carter.

"That's How It Is" takes a different, more conciliatory tack. Evidently there's been some heartbreak here, with Ricardo lending the requisite shoulder upon which to cry; a touch of urgency in his vocal approach. Instrumentally, it's a stripped-down sound, with Ricardo's mournful wah-wah rhythm guitar tracing four simple chords (C-Em-Bflat-Dm) over Pablo's active bass and Carter's impeccable drumwork. Here the horns perform a standard chord-pad function: one that departed keyboardist Joey Porter would have taken better advantage of in the past.

A hint of Mexicali horns flavors "Forever," a tune that might float out into Santana-like territory, with Ricardo's vocals recalling those of Greg Rolle for Santana in his pre-Journey days of the early '70s. "I Don't Know" seems to recapitulate themes explored and expressed in the first number. Ricardo varies his vocal delivery on "Creep," as he switches between a slippery Curtis Mayfield-like falsetto and a more straight-ahead approach. "E-A-B" is titled after its signature chord progression, more a less a sort of jam tune.

"I Like The Way" is an uptempo Funk romp, with gang vocals that call to mind some of War's songs of the early '70s. Here again, the lyrical sentiment echoes those of "With Me," full of the sort of male bravado which appears necessary to properly function in today's high-pressure dance club society. "The Same" moves seductively across a very satisfying Em-Am-C-B7 chord progression on rhythm guitar. Vocally, it sounds as if Ricardo is taking a stab at the sort of finesse vocal Rob Thomas did with Santana on "Smooth." An impassioned whisper. This song is reminiscent too of the work of Nuclear Valdez- a Latino rock band from Miami that achieved some MTV airplay in the early '90s. Very nice.

The horn lines to "Right Back" seem nearly lifted, intact, from Phil Collins' '80s hit "I Missed Again," which is an interesting concept: rather than sampling a part, the band simply plays it instead. The song breaks into a sexy groove that seems similar to Terence Trent Darby's '80s hit "Wishing Well," only speeded up somewhat. Probably the strongest chorus of the lot makes this the most memorable song of the eleven presented on the album. Also, Ricardo steps out for a rare guitar solo, making this cut even more unusual.

"Either Way" seems to derive its vocal melody from Thomas Dolby's "Hyperactive," while adding Latin rhythms and dithering Funk horns. Bryson and Gregg cut loose with tasty solos in the middle. Another keeper. A further example of a smooth, Latin/Soul sound, "Desire" smolders with sensual fire.

Great arrangements and tremendous execution help to mask the fact that the material isn't particularly great here. With a couple of exceptions, "Right Back" the most notable among them, the songs lack the sort of hooks necessary to carry the day in the big leagues of the music industry. The musicianship, especially that of Bruce Carter is exemplary, with the other players rising to the high standards Bruce creates.

This is a good album from Rubberneck, but it fails to give the band a distinct personality. Ricardo Ojeda does his best to vary his delivery, trying every trick in the book to give his vocals textural diversity. But, despite all his efforts, his vocals fail too to establish a fulfilling emotional identity. Likewise the materials itself, while always above average, unfortunately never really launches itself into the next stratum. Sonically tremendous. Impeccably played. This is a fine effort from one of the city's longest running club acts. Will this album achieve for them the national exposure they have sought for so long? It's hard to say. The jury remains out on that one.

The Long Goodbye- Little Sue

Self-Produced

It's been nearly four years since we last had an album from Susannah "Little Sue" Weaver. Sue has developed a staunch following in the local Folk scene, after serving a lengthy tenure with the Crackpots in the early '90s. Over the succeeding years, she has honed her craft as a solo Folk singer, creating a body of work that speaks to matters of the heart and the human condition.

While some may think this to be a chronicle of the local club that is now called Jimmy Mak's and others might deduce from the title of this outing that it is perhaps some paean to mystery writer Raymond Chandler, it is in actuality, an extended ode to the end of a long-term relationship. It is unclear whether it is a

"Much of this is attributable to guest drummer Bruce Carter whose work in the '80s with the premier Portland Funk band, Cool'r (as well as an earlier stint with Pleasure), ranks as some of the finest drumming ever witnessed in this city."

past or present relationship; or whether she is dissecting a close, interpersonal relationship, a parent/child relationship or something else.

Whatever the case, Weaver touches on subjects such as anomie, desolation and loneliness, relationships, love and loss, remorse and regret, with touching

Continued on page 21

My musical pick of the month is an even tie with an Irish singer called Katell Keineg and Paul McCartney. Katell's four-song album called, *What's the only thing worse than the end of time?* is a listening treat. I was lucky enough to meet Katell Keineg last year, but I didn't hear her music until recently. She's very beautiful, tall, funny and sweet. Her music is haunting and her voice is like some Gaelic, goddess,

New York City. There were a lot of us at the table and we were very loud and obnoxious. We had the entire restaurant in fear of our raucous table. My father could not get a word in edgewise because someone would start pounding on the table chanting 85. Over and over again we yelled 85. As the patrons kept looking over, I noticed one couple who looked familiar.

When the gentleman finally turned in his chair to get a good look at all the commotion, I recognized Roger North, the

I read poetry on the Equinox at the Lakeside Lounge with Nancy Hoffman and David Vanadia. The special guest reader was Iris Richmond and we had a great reading with an appreciative audience of family and friends. I went to Ground Zero and smelled change in the wind. The steamy heat of September in New York was oppressive, but I never got tired of driving the wild streets of Manhattan. I made it to the Little Italy of the Bronx, the Williamsburg section of Brooklyn, the Meat district of Manhattan, Chelsea, The Apollo Theater and Times Square. I visited with such local luminaries as Jerilyn Tabor, Emily Spray, Ann Hill, Bill Plympton, David Polonoff, Larry Smith and Sara Neary. I also saw Victoria Williams do a great set at the Bottom Line. She was traveling with her husband Mark Olson (bass player from the Jayhawks) on this tour. I met the first manager for Nora Jones, Shell White backstage at the show. Shell brought Nora Jones to stardom. Shell's husband, J.C. Hopkins produced Victoria's last album, *Water To Drink*.

Some other places of interest on my East Coast sojourn was Washington D.C. where my

daughter and I packed up a jeep with all her belongings and made our way to NYC on the first day of the sniper shootings. I went to the Whitney Museum, which showcased Joan Mitchell's distinctive brand of Abstract Expressionism and a disturbing and haunting exhibition by Michal Rovner. I took a small tour of Princeton University in New Jersey, which is a sacred institution of learning that I totally honor. It feels different there, like some high places where just minds start with so much hope. I want to end with a

write out to Erin Sullivan, bartender extraordinaire at the Lakeside Lounge, Willie Albert, Peter Rich-

attended his 30th class reunion. He fussed over my father and bought our table a bottle of wine. He said he really liked my family. We topped the

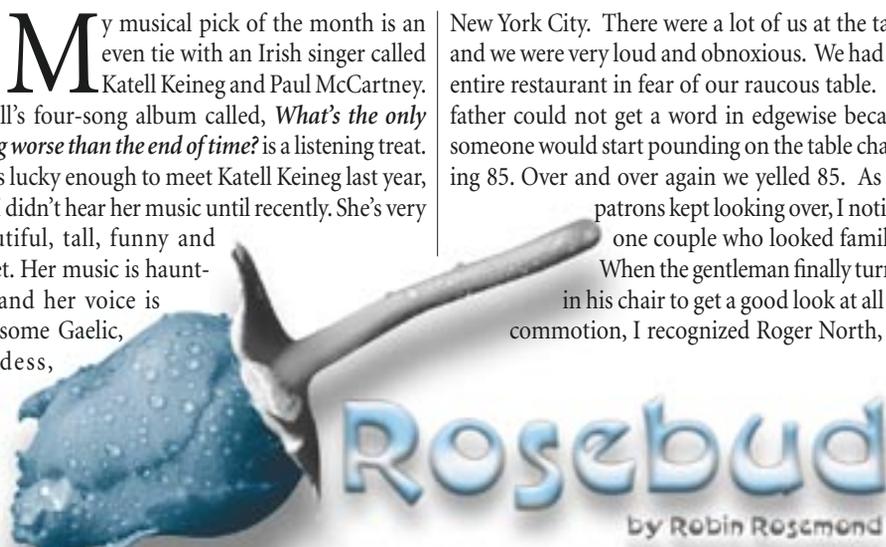
"I was sure the chefs were singing a ditty for the end of dinner service, but it got louder and louder until around the corner came Sir Paul himself with the band and a film crew who were shooting his every step toward the stage. He looked over at the balloon filling crew and pretended to shadow box the one closest to him. We all said hello and they continued on their way singing of all things, 'Hey, hey we're the Monkees!'."

evening off with a very slow rumba line out of the restaurant because my dad takes only tiny baby steps with his cane.

mond and Nicholas Hill and his beautiful family for being so hospitable to me on my visit.

Write to me: rosebud@teleport.com

LL



folk star. Her sound is timeless and I especially liked the title cut. It's available exclusively through Portland's revolutionary web distributor CDBaby.com.

Katell is darn good, but I also worked on the Paul McCartney, *Back in the US Tour* at the Rose Garden. It was a fine production with plenty of video. Paul had a great crew including Portland's own Peter Feher. McCartney served only vegetarian food to his road crew and security was tight. While I was filling balloons with helium for the big opening number, I heard some singing coming from catering. I was sure the chefs were singing a ditty for the end of dinner service, but it got louder and louder until around the corner came Sir Paul himself with the band and a film crew who were shooting his every step toward the stage. He looked over at the balloon filling crew and pretended to shadow box the one closest to him. We all said hello and they continued on their way singing of all things, "Hey, hey we're the Monkees!" Paul's new wife Heather was there in a stunning black dress with a crisp white collar. Nancy and Ann Wilson of *Heart* strolled around being very gracious to everyone, while Jay Isaac gave Marv and Rindy Ross a backstage tour. (I hear Marv and Rindy will be playing a benefit for one of the players in Wheatfield who is ill.)

I visited New York, New Jersey and Washington for two weeks and it was a very momentous trip. I began the journey at Newark airport where I rented a car and drove to my father's 85th birthday at a Portuguese restaurant in the Iron district of Newark, New Jersey called Mediterranean Manor. There I met my entire East Coast family as well as my daughter Iris, who (with the help of me) was in the midst of moving from Washington D.C. to





SKINNY WHITE SHOULDER

BY DENNY MELLOR

Play Everything! Great advice from James Brown drummer Eric Hargrove when responding to a question from drummers attending an Allegra percussion clinic held in the showroom at their S.E. Woodstock location on Tuesday night October 22nd.

Eric took a few hours out of his touring schedule to put on a show of his own by demonstrating his widely diverse drum skills on an Allegra "Transport" collapsible

Drum kit (check it out at www.allegradrums.com) with two extra snares, a ten-inch and a soprano piccolo. In between the instrumental demos performed with the able bodied aid of Chad, Drew and Benny from the Cowtrippers, Eric also fielded questions from those of us that could manage to reposition our jaws from the wide open lock they had remained in during the seemingly flawless concurrent machine gun like attack this ex-army band member laid on those poor and innocent drum heads. Most of our inquires focused on life with Mr. Brown and as we've heard before Mr. Brown can bring you down so you best not play it like a clown!

The way Eric got this gig is sort of a funny story. A friend called Eric to ask him if he wanted to take an audition referral that he couldn't do. When Eric heard that the audition was for the James Brown Band obviously he eagerly accepted and soon was flown down to Florida with instructions to meet up with another drummer to prepare for the real test, the Godfather himself. Upon arrival in Florida Eric met up with that drummer and they

enough to move on up to the next level. After a few hours of drum calisthenics Eric was suddenly told that everything sounds good and that seemed ready



Erik Hargrove demos the "Transport" with help from Cowtrippers Drew, Chad and Benny.

photos Shawn Lockhart



for tonight's gig's "WHAT!" Eric's screams in sheer musician terror. I was only told this would be an audition and if I passed there would be many many intense rehearsals before you throw me on stage

"MOST OF OUR INQUIRES FOCUSED ON LIFE WITH JAMES BROWN AND AS WE'VE HEARD BEFORE MR. BROWN CAN BRING YOU DOWN SO YOU BEST NOT PLAY IT LIKE A CLOWN!"

proceeded to run through several hours of some of the various beats and grooves necessary to play with the tightest band in the universe. Now keep in mind that Eric's mind set was that he was only there to be evaluated on weather or not he was good

with the musical equivalent of Mike Tyson! "NOPE YOU'VE GOT TO PLAY TONIGHT MAN!" was the painful response. But everything worked out well and Eric has been working with "Mr. Brown" as he calls him for five years now and works in his

own band called Painted Man in his hometown of Augusta Georgia

The best answer of the evening came in response to a question about drum influences,

His simple yet valuable answer was to suggest that we play as many different styles and in as many different formats as possible, each one can offer new techniques and skills as well as enhance what you already know and do.

Eric is a right-handed drummer and plays open-handed. Eric was supplied with a set of Allegra's during a James Brown show at the Crystal Ballroom when the other rental gear couldn't be delivered; ever since he's been playing Allegra's like a mad man. (The band reportedly was paid two hundred and fifty thousand bucks for this event!)

Las Vegas transplant Tuesday's Taken burned down this Ash Street this month. Five years of preparation was time well spent as Michael Lieberman and Adrian Gunn team up to unleash this catchy alt-pop combo on the Portland area music scene. They're three-song demo hits the mark when it comes to ear satisfaction and yet leaves you wanting more.

Check em out @tuesdaystaken.com.

It takes more than a band and a club these days and that spells p r o m o t e r. I've had good contact with Geoff Minor of NightPiper Productions. Geoff seems to care about us working stiff in the local biz as is shown at his shows at Conan's, The Tonic and several other local clubs and venues in the Portland music area. I ran into Geoff at the Ash Street

Recently for a NightPiper show and I was frankly knocked out at the turnout. Geoff also puts together singer songwriter shows around town so check out his website @NightPiper.com.

Singer Songwriter Diva Juana Camilleri has teamed up with staple Portland blues monster Bob Shoemaker in a new band called Juana Camilleri and Bob Shoemaker?

All kidding aside this is a sweet mix from a sweet mix, as you might have figured out I'm a big Juana fan basically because she can write like nobody's business compared to most of us, but with the added soulful touch Bob applies to her music it's almost too much to handle. Juana's got the gift of lyric and Bob's got the

shinny Dobros, an old tele and a lot of soul. Good Match Juana and Bob!

Good news for you Rozz fans, the word is out that this well known Portland pop personality has chosen the Mt. Tabor Theater for his much celebrated holiday party in which he performs in several different formats which should well satisfy all Rozz-aholics no matter what era they worship him from (Cort-Knee, Theater of Sheep, Negative Trend, The Rozz Band ect. ect.)

This party is set for Saturday December 21st at the Mt. Tabor Theater, see ya there!

Views & REVIEWS by Fran Gray

Bands of the Zodiac

If your band was born in late November that makes you a Sagittarius. What the heck is a Sagittarius anyway? Is that like a stegosaurus or something? For this month I'm officially changing the band sign to "Slippery When Wet" I'm pretty sure that's what Sagittarius means in Latin or Greek or whatever language Sagittarius is in.

So all you "Slippery When Wets" out there, the Holiday season is coming and you want to be performing at an optimal level so; tune up your guitar strings, make sure your egos are properly inflated, test the air pressure in the lead singer's head and check the antifreeze level in your drummer. Remember a properly tuned band will get 13% better gas mileage.

Short and Sweet CD Reviews

Matt Lax & Nearly Beloved- Hurricane and a Tumbleweed CD-Attaboy

Having played in bands like the Zulu Spears and the Zulu Exiles, Matt Lax describes his music as Afrobilly. It's a little like Bob Wills and the Kenyan Cowboys. This is what American music used to be; a blending of styles and influences from all around the world. Here on "Hurricane and a Tumbleweed," Lax subtly imparts African style guitar picking into western swing and bluegrass-flavored country jazz. That's some down home eclecticism if I ever heard it.

Lax, a veteran Nashville musician, toured as a major label artist after penning the title track for his 1991 Capital release. He now travels the road of an independent musician. Highlighting his Sowetto and Cameroon guitar influences, Lax's music takes on a whole new flavor with pedal steel, Dobro, harmonica, and B3 organ intertwining with his richly sliding, twangy voice.

A storm of furious instrumental solos, bouncing rhythms and clever lyrics are the components from which Matt Lax's CD "Hurricane and a Tumbleweed" is built. Expect to be swept away in a party of music.

Lindahl & McLaughlin - One By One CD-Fresh Tracks Productions

Written in the 60's, recorded in 2002, these are songs from before the turn of the century. It's been thirty something years in the making, but these things take time.

Lindahl & McLaughlin's CD "One By One" is a definite cross between the sounds of early Beatles and Simon and Garfunkel and is marked by elegantly flowing acoustic guitar finger-picking, piano, accordion and jangly tambourine hits. Everything from the song structure to the production is a blast from the past.

When asked why they chose to record songs they wrote in the 60's rather than more recent work, Jon Lindahl responded with, "we're just running a little behind," while Kevin McLaughlin said, "Songs from the 70's is scheduled for release in 2036."

Track 14, "When It Gets Back to You" has a 10 minute psychedelic jam at the end of it complete with my personal favorite sound, "backwards guitar." Good things are worth waiting for; so in 2035, I'll be looking forward to an advance copy.

Breeayn - Contemplate CD- Independent

Think breezy, like a warm summer day and soft and pastel like a field of orchids. This is the music of West Coast artist Breeayn. Her McLachlanesque voice sweetly sings you inside her life and songs. Her music has an airy, ethereal acoustic nature woven from gentle guitar sounds and textures with keyboards and interesting percussive elements. With lyrics like, "I'm going to forgive you if it's the only thing I do," you feel like you want to know this person.

Breeayn's extremely appropriately titled debut CD "Contemplate" is exquisitely fashioned with ultra-refined musicianship and enrapturing vocals and lyrics.

If you like thought-provoking story lines, beautiful, willowy vocals and music that's as good as anything you'll get on a major label... you might "Contemplate" picking up a copy of this disc.

Kaizen -Self Titled CD- Independent

It's kind of ironic that the name Kaizen means continuous improvement, because in a five member band photo, only one guy is in focus and the rest of the band is a big fuzzy blur in the background. I'm wondering, what's up with that? Kaizen... you rock in excellent band fashion; let the world see you.

Punk and rap core tunes surround Kaizen's sound, with Christian lyrics defining

the band's humble purpose. On this freshman release, slamming hard core songs are flavored with a smidge of fluid pop-influenced original music. The multi-edged vocal sword of lead singer Jordan (no last names here) is an instrument of wide expanse, effectively attacking at least three closely related genres on this CD.

Overflowing with energy, spirit and talent this band is on the road...so stop at the photo mart and get a new picture taken for your press kit.

Kaizen will be in Portland November 22nd and 23rd.

Light and Fluffy Holiday Releases

Anger Management CD preview

Born out of Portland bands Mid-Evil and Murderfest, this foursome has pumped out a lot angry musical energy in the last seven years. I remember walking into the recording studio that I was working in at the time and seeing this band wrap up a vocal track for their debut release. Lead singer Dave Bjorklund was screaming a song in the vocal booth while the rest of the band members sat anxiously at the back of the control room. The entire studio was lit in a dark blue hazy glow and I practically tripped over one of them trying to get to a chair. The studio engineer had the music enormously compressed and the volume was turned down in the control room. Bjorklund yelled out a last word as the song he was working on came to an end. The engineer said to the rest of the band, "Is he done?" Huddled in the back of the dark room like a bunch of innocent bear cubs...the guys politely said, "Leave it on...he might scream something else." I quickly deduced the dark metallic musical direction of Anger Management.

While their music is hard as nails...and sometimes a bit scary in nature...they themselves are a bunch of nice guys. If you talked to them you'd think they were in an innocuous folk band. To listen to their music, you'd think they eat bat heads for dinner.

Where does music that's this dark land a band? Well...lots of places. Try "Best Portland Band" in the year 2000 in a poll at PDX.com. Try, featured in the top three bands spot on a Portland radio battle of the bands as well as being featured in Grunge Town USA at Seattemetal Online. Anger Management has made

Continued on page 23

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Allied Vaughn

1434 NW 17th Avenue
Portland, OR, 97209
503-224-3835
maryjo.hurley@alliedvaughn.com
www.alliedvaughn.com
Mary Jo Hurlay
Rates posted at website: NO
500 CD Package Cost: \$1,895.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap
1000 CD Package Cost: \$1,795.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap

AToZMusic.com

611 Broadway, #430
New York, NY, 10012
212-260-0237
salesmarketing@atozmusic.com
www.atozmusic.com
Rates posted at website: YES
500 CD Package Cost: \$1,375.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard (1000 minimum) + Films & Matchprints.
1000 CD Package Cost: \$1,600.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard (1000 minimum) + Films & Matchprints.

Audio Duplication Plus

5319 SW Westgate Drive
Portland, OR, 97221
503-203-8101
audupplus@aol.com
www.avduplication.com
Bruce Hemingway
Rates posted at website: NO
500 CD Package Cost: \$1,050
Retail Ready package. Descriptions unavailable.
1000 CD Package Cost: \$1,300.00
Retail Ready package. Descriptions unavailable.

CD Forge

1620 SE Hawthorne,
Portland, OR, 97214
888-624-5462
info@cdforge.com
www.cdforge.com
Rates posted at website: YES
1000 CD package Cost: \$1,185.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Soundscan registration and upc barcode included.

CD-ROM Works

139 NW Second
Portland, OR, 97209
503-219-9331
mail@cd-rom-works.com
www.CD-RomWorks.com
Rates available at website: YES
They charge the same rate for 500 CDs as they do 1,000. Go figure.
1000 & 500 CD Pkg Cost: \$1,460.00
3 color on-disc printing, 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap.

CDman Disc Manufacturing

7791 Montcalm Street
Vancouver, B.C., CAN, V6P 4P1
800-557-3347
sales@cdman.com

www.CDman.com
Craig Arnatt
Rates posted at website: NO
500 CD Package Cost: \$916.00
2 color on-disc printing, 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap, includes shipping.
1000 CD Package Cost: \$1,316.00
2 color on-disc printing, 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap, includes shipping.

CDRom2go.com

21430 N. 20th Avenue
Phoenix, AZ, 85027
877-992-3766
info@cdrom2go.com
www.cdrom2go.com
Rates posted at website: YES
1000 CD Package Cost: \$1,295.00
Glass Master, ISO 9002 replication, 4-color on-disc silkscreen, 4-color 2-panel tray insert, plus 2-panel tray liner with spine, jewel case, insertion and 'Cigarette' wrap and UPC Coding.

Co-Operations, Inc.

16698 SW 72nd Avenue
Portland, OR, 97224
503-646-2286
sales@co-operations.com
www.co-operations.com
Rates posted at website: NO
Rates & information unavailable.

Cravedog Records

PO 1841, Portland, OR, 97201
503-233-7284
info@cravedog.com
www.cravedog.com
Todd Crosby
Rates posted at website: YES
1000 CD Package Cost: \$1,170.00
4 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Digidoc Productions

1460 East Katella
Anaheim, CA, 92805
800-344-4362
rpeterson@digidocpro.com
www.digidocpro.com
Ron Peterson
Rates posted on website: NO
500 CD Package Cost: \$1,183.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$100 "internet discount."
1000 CD Package Cost: \$1,448.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$160 "internet discount."

DigitalCDR.com

330 West Gray, # 135"
Norman, OK, 73069
866-669-7949
info@digitalcdr.com
www.digitalcdr.com
Rates posted at website: YES
500 CD Package Cost: \$1,395.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,495.00
5 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.



Disc Makers

730 Andover Park West
Tukwila, WA 98188-3322
1-800-553-8906
info@discmakers.com
http://www.discmakers.com
500 CD Package Cost: \$1,790
3-color on-disc printing, 4/1 4-panel insert and tray card, in jewel box with shrinkwrap and proofs via FedEx overnight. Includes barcode and 12-day turnaround.
1,000 CD Package Cost: \$1,890
3-color on-disc printing, 4/1 4-panel insert and tray card, in jewel box with shrinkwrap and proofs via FedEx overnight. Includes barcode and 12-day turnaround.

Diskduper.com

4 Jenner Street, Irvine, CA, 92618
800-397-7890
mailbox@diskduper.com
www.DiskDuper.com
Rates posted on website: YES
500 CD Package Cost: \$870.00
No full color insert and tray card. But it does include a color label and jewell case.
1000 CD Package Cost: \$1,440.00
No reference to full color insert and tray card. But this does include a jewell case.

Dungeon Replication

877-777-7276
info@www.dungeon-replication.com
www.dungeon-replication.com
Rates posted on website: YES
1000 CD Package Cost: \$1,235.00
Includes glass master, 3 color on-disc printing, 4/1 four panel folder, 4/0 tray card, jewell case, assembly and shrinkwrap. You supply the films.

ExpressCD.com

2211 NE Oregon Street
Portland, OR, 97232
503-235-2211
www.expresscd.com
Brad Danielson
Rates posted at website: NO
500 CD Package Cost: \$1,000.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,890.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Front Porch CD

31 Central Square, #2
Keene, NH, 03431
888-949-6999
info@frontporchcd.com
www.frontporchcd.com
Rates posted on website: YES
1000 CD Package Cost: \$1,379.00
Includes CDs with 2 color disc label, printing of 4-color folder cover, 4-color tray card, jewel box, insertion, and shrinkwrap. (Shipping additional.)

Logic General

6713 SW Bonita Rd. #210
Portland, OR, 97224
503-598-7747
www.logicgen.com
Tom Williams
Rates posted on website: NO
Data unavailable.

Luminous Flux Records

194 Cypress Street
Rochester, NY, 14620
800-726-2611
www.flux.net
Rates posted on website: YES
500 CD Package Cost: \$1,249.00
2 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.
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2 color on-disc printing, 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.

Marcan, Inc.

1800 - 112th Ave, # 205E"
Bellevue, WA, 98004
800-635-7477
info@marcan.com
www.marcan.com
Jon Niedringhaus
Rates posted on website: NO
500 CD Package Cost: \$1,195.00
3-color Screenprinting packaged in Jewel Case with 4-Panel 4/0 Color Printed Insert & Tray Liner and Shrinkwrapped.
1000 CD Package Cost: \$1,950.00

Continued on page 14

Kenny Benny



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AS THE WORLD TURNS

THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

Ahh, the power of cheese.

Was it only a decade ago, when the global entertainment industry was fixated on Seattle's music scene and every northwest band had the tone knob set on "grunge"...



In an incredible stroke of bad luck I wasn't on the bus when ZZ Top's drummer Frank Beard had to have an emergency appendectomy in Paris, October 13th.

I should have been there when Billy Gibbons needed me.

I haven't been so bummed since Keith Moon passed out in San Francisco in '73 and a fan in the audience named Scott Halpin got to come up and finish the Who set.

Missed that chance too.

ZZ Top drum technician John Douglas got the big show-biz break and played Frank's parts in Par-ee...



Six degrees from Wheatfield.

"It's what makes the Portland music scene so cool," says Jon Koonce. "All the musicians willing to come out in support of one of their own,"

Jon's talking about the upcoming musically historic Kenny Benny for former Wheatfield drummer Kenny Sawyer at the Kennedy School Sunday, November 24th

Seven bands beginning at 5PM.

The Kenny Benny will be a reunion of many of the musicians that created the original music scene in Oregon and brought home Portland's first precious metal since the Kingsmen's "Louie Louie".

"I remember seeing Wheatfield for the first time before I ever lived in Portland," says Quarterflash songwriter Marv Ross. "I lived in Bend, they came through in about '75 and I was absolutely blown away."

"They were billed as country-rock but they played music from every genre. Folk, blues, country, 50's hits, western swing."

"Wheatfield actually became my template for Seafood Mama."

Kenny Sawyer joined Wheatfield in 1978.



Jeremy Wilson at Lew Jones' release party. photo Pat Snyder

"Their drummer wanted in off the road and I got the call in Montana," says Kenny "I was with 'em for about four years, until they broke up in '82.

"We did one album, produced by Norton Buffalo."

When Wheatfield broke up Kenny took lead singer Susan Scholz (Hammel) and bassist Kelly Stites and joined guitarist Doug Fraser to form Neon.

"I was just coming out of Orange-Orange with Craig Carothers," says Doug, "Neon was a top 40 band in the hot 80's bar scene, something we often deny even to our families."

"It was a well-respected band," says Kenny, "We had several great players pass through. When Doug went to Quarterflash and Kelly left, Mark Spangler and LaRue Todd from Johnny & The Distractions replaced them," says Sawyer.

Neon lasted a little over four years. "After Neon I joined John Lansing from the Lone Coyote Club to form The Lansings. For a

couple of years we worked steady at all the major Rodeos and Fairs. We called it the 'Dust & Corndogs Tour', 'cause everywhere we played you could buy a corndog".

"In the 90's, I got lost," laughs Kenny, "I got a call from Larue Todd that he and Jon Koonce were putting together a band with Steve Bradley called Los Lost." Bradley remembers Kenny's audition; "He brought just a snare and played really clean and tight with perfect tone".

"Ahhh..."

Los Lost played every Wednesday night at the Buffalo Gap and broke up when Koonce moved to Nashville to try his luck on Music Row.

"When Jon came back from Tennessee, I called him and told him I had (bassist) Debbie Smith from the Blubinos ready to work. We exchanged a song list over the phone and worked that night as The Honky Tonk Trio."

"When he added Paul Hirschmann and became a four-piece we just left the name the same," says Kenny.

The Honky Tonk Trio has an album out, "Mysterious Ways" and the band just returned from dates in Nashville and Austin. "Kenny wasn't up to the trip because of the chemotherapy but we got Mark Horn of the Derailers to sit in for him in Nashville." Says Koonce.

The Quarterflash Reunion set at the Kenny Benny will bring together the "Girl In The Wind" line-up that worked together a half-dozen years and camped out in New York with Epic VP Don Grierson, "the producer who engineered Heart's 'comeback' of a few years earlier."

QF's bassist Sandin Wison remembers, "We played together as a band from 1989 to 1996. The '96 Bite was our last gig, at Waterfront Park it was a thrill, thousands of people...a great way to go out."

Sandin has just finished his first solo recording project and put together his "dream band" of keyboardist Barry Aiken and drummer Scott Frost. They'll be called Gravity and debut at Sweetbriar's Nov 29th & 30th.

Continued on page 23

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QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 11

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MusicProductions.com

6337 Ivarene Ave.
Los Angeles, CA, 90068
323-465-8788
mail@musicproductions.com
www.musicproductions.com
Rates posted on website: YES
1000 CD Package Cost: \$1,537.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price reflects all label and insert film fees.

MusicToday.com

3305 Lobban Place
Charlottesville, VA, 22903
877-347-2737
www.musictoday.com
Rates posted at website: YES
1000 CD Package Cost: \$1,159.00
3 colors on-disc printing, jewel box shrink wrap, black or clear tray.

Nettleingham Audio

108 E 35th
Vancouver, WA, 98663
360-696-5999
kevin@nettleinghamaudio.com
www.nettleinghamaudio.com
Kevin Nettleingham
Rates posted on website: YES
500 CD Package Cost: \$995.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.
1000 CD Package Cost: \$1,295.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.

Northwestern

3732 SW Moody
Portland, OR, 97201
503-223-5010
info@nwmedia.com
www.nwmedia.com
Tom Keenan
Rates posted on website: YES
500 CD Package Cost: \$1,175.00
3 color print on disc
1000 CD Package Cost: \$1,350.00

Oasis Duplication

659 Zachary Taylor Hwy
Flint Hill, VA, 22627
888-296-2747
info@oasiscd.com
www.oasiscd.com
Rates posted on website: YES
500 CD Package Cost: \$1,255.00
2 color on-disc printing, jewel boxes, shrink-wrap.
1000 CD Package Cost: \$1,485.00
2 color on-disc printing, jewel boxes, shrink-

wrap.

Phylco Audio Duplication

10431 Blackwell Rd.
Central Point, OR, 97502
541-855-7484
info@phylcoaudio.com
www.phylcoaudio.com
Gail Husa
Rates posted on website: YES
500 CD Package Cost: \$936.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.
1000 CD Package Cost: \$1,224.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.
Rainbo Records & Cassettes
1738 Berkeley St.
Santa Monica, CA, 90404
310-829-3476
info@rainborecords.com
www.rainborecords.com
Jim
Rates posted on website: YES
500 CD Package Cost: \$975.00
1-color Booklet and Tray Card (from print ready film in Rainbo's specs), 1 color CD Label, Jewel Box and Shrink-wrap, and quick turnaround.
1000 CD Package Cost: \$1,249.00
1-color Booklet and Tray Card (from print ready film in Rainbo's specs), 1 color CD Label, Jewel Box and Shrink-wrap, and quick turnaround."

Sensor Blast

1040 Shipping St. NE
Salem, OR, 97303
503-585-1741
E-mail address not on file.
www.sensor-blast.com
Eric Schechter
Rates posted on website: NO
500 CD Package Cost: \$995.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.
1000 CD Package Cost: \$1,295.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.

Super Digital

915 NW 19th
Portland, OR, 97209
503-228-2222
superdigital@superdigital.com
www.superdigital.com
Rick McMillen
Rates posted on website: YES
500 CD Package Cost: \$950.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.
1000 CD Package Cost: \$1,165.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.

SwordfishDigital.com

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Rates posted on website: YES

500 CD Package Cost: \$529.00
2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.
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2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

Third Wave Media

5225 Wilshire Blvd., Suite 700
Los Angeles, CA, 90036
800-928-3231
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www.thirdwavemedia.com
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Rates posted on website: YES
500 CD Package Cost: \$1,059.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.
1000 CD Package Cost: \$1,299.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

TripleDisc.com

700 Jackson Street
Fredericksburg, VA, 22401
800-414-7564
info@tripledisc.com
www.tripledisc.com
Rates posted on website: YES
500 CD Package Cost: \$1,275.00
Glass master, 3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and match-proof fees.
1000 CD Package Cost: \$1,375.00
Glass master, 3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and match-proof fees.

WeCopyCDs.com

48641 Milmont Rd.
Fremont, CA, 94538
800-833-4460
francisco@wecopycds.com
www.wecopycds.com
Tony Larkin
Rates posted on website: NO
1000 CD Package Cost: \$2,220.00
3 color on-disc printing, 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.

LABEL GUIDE

Belinae Records

7716 SE Clay Street
Portland, Or 97215
503-775-2191
Email: through www.belinae.com
Web: www.belinae.com
Owners: Blake Wood, Big Wicker Ventriloquist; Mike Mason, Resident Tullster
Types of music released: Various, original NW music & related projects
Types of deals offered: Varies; artists' supporting artists regarding publishing, copyright, legal, ASCAP.
Artist Roster: The Weevils, Monicas Dress, Billy hagen, Fabulous disasters, Chris Berne, BlakeWood.
Distribution: Referred out.
Preferred submission format: Call/email first. DAT, CD, cass.

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: http://www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul 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

Cloud 99 Productions, Ltd.

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

Cravedog Records

122 SE 27th Avenue
Portland, OR 97214
(503) 233-7284
Email: Cravedog@teleport.com
Web: www.Cravedog.com
Owner: Todd Crosby.
Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various
Types of music released: Various.
Types of deals offered: Varies.
Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell
Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.

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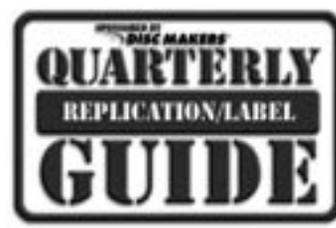
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Continued from page 16

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

Criminal Records
P.O. Box 25542
Portland, OR 97225
(503) 244-5827
Contact: Paul Jones
Types of music released: Northwest Blues, R&B.
Preferred submission: We're not looking for new artists.
Kinds of deals usually offered: CD, cassette.
Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim 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
PO Box 603
McMinnville, OR 97128
503-474-1704
mail@elementalrecords.com
President: Cassandra Thorpe
Vice President: Robert Wynia
Executive Producer: Diogenes Alexander Xenos
Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss
Available: Jollymon, Sweaty Nipples, Henry's Child, NW Compilations
Distribution: Direct, Burnside, Valley Records Studios: Gung-Ho Studios (Eugene), Freq (Portland)
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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: 503.281.0247
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: CD's.
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
Distribution: DNA North America, Burnside Records.

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

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

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

Last Chance Records
Portland, OR
(503) 231-2845
Owner: Mark Surratt

Lazy Bones Records
9594 First Ave. N.E. Suite 230
Seattle, WA 98115-2012
(206) 820-6632
Fax: (206) 821-5720

Owner: Scott Shorr
 Producers: negotiable
 Types of music released: Everything but Country.
 Preferred Submissions: CD's & cassettes.
 Kind of Deals usually offered: Full length CD.
 Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead
 Distribution: ILS (Mercury), Burnside Distribution.
 Lucky Records/Macman Music, Inc.
 10 N.W. 6th Avenue
 Portland, OR 97209
 (503) 248-1988
 FAX: (503) 227-4418
 Contacts: David Leiken, Marlon McClain,
 Producers: project by project.
 Types of Music: Rock, R & B, Funk, Fusion, Blues
 Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.
 Distribution: Independent, City Hall

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

Rainforest Records
 PO Box 14627
 Portland, Oregon 97293
 (503) 238-9667
 Email: Info@RainforestRecords.com
 Web: RainforestRecords.com
 Owner: Ray Woods.
 Producers: Ray Woods, Michael Cubbon, and the bands.
 Types of music released: All types of music (no limits).
 Preferred submission formats: We no longer respond to unsolicited demos.
 Kind of deals usually offered: Varies; Singles, albums, recording, production and national/int'l distribution.
 Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, 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.
 Kinds 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, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.
 Distribution: N.A.I.L.

Ten Ton Records
 625 SW 10th Suite 231-C
 Portland, OR 97205
 (503) 287-5502
 Producer: Keld Bangsberg or bands choice.
 Types of music released: alternative; all kinds.
 Submission format: cassette.
 Artist roster: Sweet Baby Onion, The Willies, Trip 21.

Tombstone Records
 P.O. Box 1463
 Clackamas, OR 97015 U.S.A.
 (503) 657-0929
 Fax: (503) 631-2797
 Owners: Fred & Toody Cole
 Producer: Fred Cole
 Types of music released: MONO ONLY!!
 Mostly original garage and psychedelic, raw rock 'n roll.
 Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DAT/cassette or high-quality cassette.
 Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
 Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).



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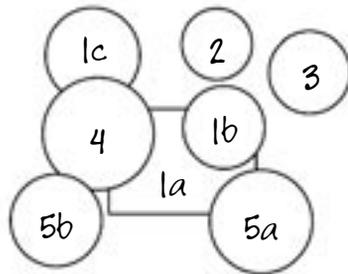


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featuring: No.3 Breakdown



NATE



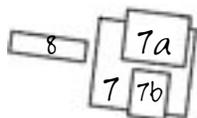
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NATE:

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- 1c. 16" floor tom
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3. Pearl Eliminator hi-hat stand w/Paiste 502 14" hats
4. Paiste 502 20" ride
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- 5b. 16" crystal crash\par

Nate plays with Vic Firth 5A wood-tipped sticks and sits on a Roc N' Soc drum throne.



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Tommy plays a Fender Jaguar with a tune-o-matic bridge and uses Dunlop Innu nylon picks.

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LAST MONTH
THIS MONTH

artist/label/title

- 4 1 DR. THEOPOLIS/PimpBionic Records CD *The Voice of the Future*
- 2 2 NO. 3 BREAKDOWN/Demo CD *the plastic ep*
- 8 3 BANKER DAVE/InIndecisive RecordsCD *Deposits of Love and Withdrawl*
- 2 3 JAMES LOW/JamesLow CD *Black Heart*
- 12 4 BLUE SKIES FOR BLACK HEARTS/VelvaFonic CD.. *This Black Heart Is Gonna Break*
- 7 4 VALHERE/Subtonic Records CD *This Lovely Highway*
- 5 LITTLE SUE/Bathtub Lily CD *The Long Goodbye*
- 7 6 THE LAWNMOWERS / Good Ink Records CD..... *Fearless*
- 8 7 PINEHURST KIDS/Promo CD..... *The Heromaker Showcase*
- 8 DIZZY ELMER/Demo CD..... *New Project w/Spud Vocals*
- 10 8 RACHEL BROWNING/Rachel BrowningCD *Good Thing Going*
- 3 9 JOHN HENRY/John Henry Bourke CD *American Standards Box Set*
- 4 9 VALHERE/Subtonic Records CD *This Lovely Highway*
- 10 HOLY SONS / Red 76 Records CD *Enter The Uninhabitable*
- 10 LISA AND HER KIN/Kinship Records CD..... *Two Weeks in Texas*
- 11 THE BROTHER EGG/Robric Records CD... *Deep Back Woods 3 Track EP*
- 12 AMELIA/Promo CD..... *Somewhere Left To Fall*
- 13 MEL/Derby CD..... *Weasel*
- 13 THE DITTY TWISTERS/Herbert House CD *Vicodin Saturday Night*

top tracks

- 1 DR. THEOPOLIS/PimpBionic Records CD *Pimpbionic*
- 3 2 NO. 3 BREAKDOWN/Demo CD *You're On Blue*
- 3 BANKER DAVE/InIndecisive RecordsCD *The Mall*
- 4 THE LAWNMOWERS / Good Ink Records CD..... *Fader*
- 5 BLUE SKIES FOR BLACK HEARTS/VelvaFonic CD *Your Old Home*

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- 20- Techno Night
- 21- One Of Each, Excessive Moderation
- 22- Miracle Enemy, The Mighty Hog
Fuel, False Prophets
- 23- Logos Eye, Jollymon
- 27- Higher Ground, 5yr Space Effort
- 28- TBA
- 29- Clumsy Lovers
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Continued from page 5

who are songwriters will be signed to this type of agreement with the same publisher.

Just to be clear here, I'm talking about a publishing deal with a publishing company not affiliated with the record company. Today, it is much less likely than it used to be that a record company will demand a publishing deal as part of a record deal.

2. Material Covered by the Deal. All of the original songs on the group's first record, then the publisher will have the right to options on the original songs on anywhere from two to four of the follow-up albums, hence for a total of 3 to 5

“Established publishers usually pay a recoupable advance to the songwriter for the first year.”

albums, with the exact number depending on what the parties negotiate.

3. Copyright Transferred. The songwriter normally transfers one-half of the copyright ownership to the publisher and retains the other one-half ownership. In other words, the song is co-published (and the copyright is co-owned 50-50) by the third party publisher and the writer's own publishing company.

4. Income Sharing. Normally, the third party publisher will collect all income and then pay to the songwriter and the songwriter's publishing company 75% of all publishing income.

5. Term. As already mentioned, co-publishing agreements are usually for a certain specified number of albums.

6. Advances. Advances are almost always paid to the songwriter in the case of co-publishing deals. For groups newly signed to major label record deals, the initial advance from a major music publisher is typically in the \$150,000 - \$500,000 range and sometimes higher, with additional advances being paid if and when the publisher exercises its options for the follow-up albums.

“Step Deals”

This type of deal is for situations where the songwriter is not yet signed to a record deal, but may later enter into a record deal. The contract here will provide, in effect, that the deal will be the “Traditional” deal mentioned above, but will automatically transform into a Co-Publishing deal if and when the songwriter is signed to a record deal.

Administration Deals (aka “Admin Deals”)

1. Typical Scenario. This type of deal is used when the songwriter just wants a publisher to collect royalties and handle the various paperwork (for example, the BMI/ASCAP song title registrations, copyright applications, the issuance of licenses, etc.), and where the songwriter does not want or need a publisher to proactively promote his or her catalog of song. A good example of a company that does a lot of Administration Deals is Bug Music in Los Angeles.

2. Material Covered by the Deal. Most often this kind of deal covers all material written by the songwriter, or at least any material that the songwriter has not already committed to other publishers.

3. Copyright Transferred. No transfer of copyright.

4. Income Sharing. Typically, the publisher will take 10% to 20% of the income, and the pay the rest to the songwriter and the songwriter's publishing company.

5. Term. Administration deals are normally in the range of three to five years.

6. Advances. For catalogs generating a modest amount of income, usually no advance is paid. For more profitable catalogs, usually an advance will be paid, with the amount to be determined on the basis of the income that has been generated in recent years by the catalog.

Income Participation Deals

1. Typical Scenario. This type of deal is a “publishing deal” only in the sense that it involves a share of future publishing income. Usually this type of deal is used to cut someone in on a share of the publishing income – for example, to serve in effect as a “finder's fee” for having found a record deal for a songwriter. Very often the “income participant” is not even a publisher.

2. Material Covered by the Deal. Highly negotiable and varies widely. May only cover, for example, the material on the songwriter's first album.

3. Copyright Transferred. No share of copyright is transferred. Instead the “income participant” is only entitled to receive a share of income.

4. Income Sharing. Varies widely, but often is in the range of 10% to 15%.

“Today, it is much less likely than it used to be that a record company will demand a publishing deal as part of a record deal.”

5. Term. Again, highly negotiable and varies widely.

6. Advances. No advance is involved.

Catalog Representation Deals

1. Typical Scenario. This type of deal is used when a songwriter or publisher is primarily interested in getting their material used in films, television programs, etc. and want to enter into a deal with a company that specializes in doing so and has all the necessary connections. Ocean Park Music and Media Creature Music are good examples of Catalog Representation companies.

Usually those types of companies also represent record labels that want to get their masters used in films, etc.

2. Material Covered by the Deal. Typically, as the title “Catalog Representation” would imply, the songwriter or publisher's entire catalog. But sometimes the Catalog Representation company will “cherry-pick” only certain songs for representation.

3. Copyright Transferred. No copyright is transferred.

4. Income Sharing. Typically in the range of 25% - 50% of the income from any deals secured by the Catalog Representation company.

5. Term. Often in the range of two to three years, but sometimes longer, sometimes shorter.

6. Advances. Usually no advance is paid, but there are occasional exceptions.

Sub-Publishing Deals

1. Typical Scenario. This type of deal is between a U.S. publisher (including songwriters who act as their own publisher), on the one hand, and a foreign publisher, on the other hand. For a cut of the income in the applicable foreign territories, the foreign publisher will collect the income in those territories.

U.S. publishers enter into this kind of deal in order to receive their money faster from foreign territories and also to collect more of the income that has been earned in those foreign territories. (Often, for various reasons, only part of the income earned in foreign territories is actually collected. The money not collected is customarily referred to as “black box money.”)

2. Material Covered by the Deal. Usually the entire catalog.

3. Copyright Transferred. No copyright is transferred.

4. Income Sharing. The foreign sub-publisher will normally take in the range of 25% of the income off the top, then pay the balance to the U.S. publisher. The percentage taken by the sub-publisher will be significantly less for large, profitable catalogs.

5. Term. Usually in the range of three to five years.

6. Advances. Same situation as with Administration Deals.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is also music counsel for Vivendi Universal Games, the computer game division of Universal Studios.

Bart is also the co-author of a chapter (entitled “Contracts and Relationships between Major Labels and Independent Labels”) 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.

The the & the GOOD BAD UGLY

Continued from page 6

poignancy, offering brief glimpses into the darkened cave of her psyche. And beneath it all is a hard-won wisdom in which she sees her world with utter and complete clarity, without facade or illusion. It's a harrowing vision, yet starkly beautiful as well.

Produced by Ezra Holbrook (who must live in a world of 48 hour days. There is no other way to explain his peripateticity. The man is everywhere, all the time, as if working in some hyper-dimension outside the ken of mortal men), the accompaniment here is sparse at times, with an array of instrumentation, including brass and strings, flute mandolin, various keyboards and guitars; all of which add color and contrast to Sue's stark revelations.

The album begins with "Country Song," a quiet elegy that highlights the supple twang in Sue's voice, not unlike that of Nanci Griffiths. A faint, haunted keyboard string/flute pad closely follows Sue's solitary acoustic guitar, the only instruments on this sad little tune. A sauntering gait, accented by Chris Hutton's restrained drums and Bill Rudolph's dancing basslines, are supplemented by watery flutes and some kind of whirring gizmo in the mix of "I Can Wait." Beautiful three-part vocal harmonies reminiscent of those of the sirens in *Oh Brother, Where Art Thou* decorate the chorus.

Changing gears, shifting into overdrive, "Scary Places" plays hard upon a bed of gritty electric guitars and chiming piano figures, over which Sue coos like Karen Peris of *Innocence Mission*, a lyric about disappointment and lack of resolve in the face of a deteriorating relationship. In some ways it sounds like a female version of early Neil Young, circa "The Loner." The title track is similar in structure and instrumentation to "Country Song," another simple Folk tune. The final verse quickly sums up the message of the tale. "Half past two has come and gone/It's just another song/Another half-baked reply/To something that you never really said/Something I misread/But, hey, I know we really tried/That's the hardest part of the long goodbye."

Paul Brainard's pedal steel guitar dawns on "Blinded" like a saddled-up sunrise harkening orange and purple on a morning horizon, as the dusty trail of Sue's vocals winds across a lonesome prairie of a song. A real string section marches behind Sue's wayfaring vocals on "Somehow," as the lyrics create an aura of suffocating stasis: a relationship stuffed into a small, airtight stranglebox- with no hope, no future.

Capo-ed to the 4th fret, Sue Cotten-picks a delicate C-position melody in E major on the piquant little gem "Years." Delicate vocal harmonies shadow the turns in this mere slip of a song. A hint of Mick Chegwidden's mandolin flutters briefly in the middle interlude. Pretty. Pedal steel guitar tumbleweeds, bounce in the mandolin wind of "Dysfunctional Love Song." As Marilee Hord's forlorn violin wails in the distance, Sue waltzes in the dust with her acoustic guitar.

"Gone" is a ghostly number, which Sue co-wrote with Nancy Hess- almost in Aimee Mann territory, but twang-ier. Jen Conlee's Wurlitzer interjections play against electric guitar phrases in the memorable chorus. A good song. A piece of the lyric recalls the naiveté of Neil Young's "Sugar Mountain." "It happened so fast... put you in the past and in this song/I

rolled down the stairs with you unawares that we were done." Eek!

Brainard's choral brass embellishments lend "Change Your Mind" a -Beatles-like quality, as do the "oohs" and "ahhs" of the harmony vocals. "Tenderfoot" ambles slowly, drums and electric guitar punctuating the funereal atmosphere. Ethereal keyboard sounds hover in the far background, as disembodied backwards flutes provide the accents at the turns. Angular piano arpeggios tinkle down like empty wine bottles falling on a hard floor. Sue's voice creaks like an old rocking chair straining beneath an enormous weight. "We had a Cadillac... traded in for a car/Stuck in a black hole, where there once was a star."

The final track is the "truckin'" little number "Wing Nut," familiar in a way similar to Juice Newton's "Queen Of Hearts," with Brainard's slide guitar and smart, low-string electric guitar solo defining clearly the parameters of the song. The light-hearted nature of this number seems a bit out of place with the rather bleak world view put forth in the dozen songs to precede it, but, there you are. Were it not for the incongruities of human nature, what would there be?

Sue Weaver delivers a gloomy portrait of human desolation in the land of interpersonal relationships. The production on the album never overwhelms

"Little Sue' Weaver has developed a staunch following in the local Folk scene, after serving a lengthy tenure with the Crackpots in the early '90s."

her fragile voice, but serves to flesh out the musical character in her songs. The songs themselves are brief glimpses into the processes of grief and catharsis, which all humans experience at one time or another. And here we have a sad, sad scrapbook of her own dark and deep despair.

**Jenn'll Tell Ya- Grooveyard
A7D Productions**

It took me quite a while before I got the pun that is the title of this album. But, the truth is, Grooveyard lead singer Jenn Dashney sings, balls out, all the time. "Jenn'll Tell Ya"? Genitalia? Get it? Oh come on!

Jenn and her five compatriots play tight, Jazz informed Funk, maybe like an updated version of Flora Purim and her work with Return To Forever in the '70s. The band: drummer Dave Muldoon and bassist Dallas Huber, guitarist AG Donnalioa, reed man Mike Wayland, Russell Scott on the brass, along with occasional contributions from flautist Nate G, are top-flight musicians, who carve their way through some fairly rugged material like a hot knife through butter.

As mentioned earlier, Jenn Dashney has vocal chops galore. Check out the first track, "So Serious." She's all over it. Sledgehammer vocal ululations abound, mellifluous mellisma flowing like wine. Thick slick horn charts ribbon like a bright snake, slithering in the sun. Hot shit. "Wicked World Spin" sounds like a reworking of Edie Brickell and the New Bohemians' "What I Am," with the Jazz allusions of the original version here fleshed out by people who really know how to play such material. Plus, Edie Brickell couldn't shine Jenn's shoes.

A nice interplay between Donnalioa's plaintive guitar and Wayland's dusky sax, along with Scott's buffeting harmony trumpet licks, kicks off the moody

ballad "Pitiful State." A sort of reworking of Henry Mancini's "Charade" or Leon Russell's "Masquerade" (a similar song) Dashney vocally caresses the song in a way Nelly Furtado might, occasionally bursting forth with volcanic intensity.

Nate G's fluttery flute intermixes with Wayland's rumbling baritone sax, creating Be-bop textures on "This Time." Dashney sprints across the musical terrain as if barefoot on hot sand. Donnalioa's Spanish guitar stylings add distinctive flavor to "Blues For David." Jenn smolders like a pot full of hot chili, her vocals effortlessly slipping and sliding around in the mix. "A Little Less" utilizes more subtle Latin phrases, with Jenn dishing out scat vocals that would be the envy of Ricki Lee Jones: like an Ella Fitzgerald of the Funk generation. "Sonrisa de Ahya" maintains a sunnier Latin feel as well.

Donnalioa demonstrates some fine Jim Hall-like chops on jazz guitar with "What's My Motivation." Dashney too, displays further evidence of a virtuosic vocal instrument swooping and diving like a diva on a roller coaster. Flute and brass mingle with dynamic guitar passages on "Stop At Nothing." A faint Reggae undertone plays through the verses as Jenn works the vocals like Mariah Carey on anabolic steroids. Guest vocalist Mic Crenshaw throws an intelligent

rap in the middle, followed by some zesty sax licks by Wayland. Moreso than on most songs, Dashney shows a trace of restraint in her unrelenting display of vocal gymnastics.

If there is one complaint about this stalwart crew, it's that they are unyielding in the display of their virtuosity. Dashney, especially, foregoes emotional connection to the material in an inexorable exhibit of her obvious chops. Nuance and shades of subtlety are mostly laid by the wayside. The material, while obviously technically superior in the areas of arrangement and execution, is melodically bland, leaving Dashney to hyperventilate remorselessly through most of the songs. This is a waste of a great voice.

She has taken all the vocal lessons she'll ever require, now Jenn Dashney needs to learn how to really sing. As with all great musicians, she must learn that it is not how many notes that are played, but the silences in between. She must learn to balance technique with restraint. As it stands we are relegated to listening to endless displays of her awesome vocal prowess, which is impressive, to be sure, but emotionally unsatisfying and ultimately disappointing.

I would like to hear this band find more melodic songs for Dashney to sing. There is no doubt that the players would create rich, potent arrangements for such songs. Also, one would hope that Dashney would learn to curtail her ceaseless vocal noodling and learn to focus on the subtleties in a good song, while exploring the myriad possibilities offered by a modicum of restraint in her presentation. This is a very talented band with a lot of possibilities. Whether they choose to realize these possibilities is a conclusion that is theirs alone to reach.

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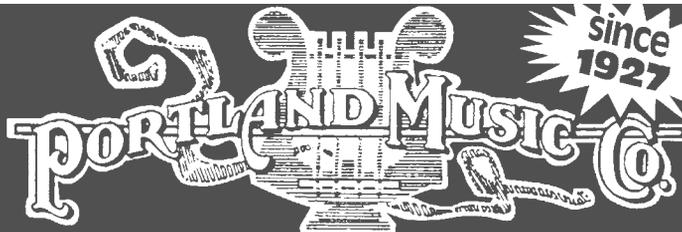
•Ex-bass player and drummer from Joe Denny, Notorious and The Bangers looking for a guitar player or players with vocals to join/form [Rock Band Frenchy 503/591-1739](tel:5035911739)

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Continued from page 9

their mark and stood the test of time. They're not going away.

Their three song sampler is a previewed taste of their Fall 2002 release that's due out soon. Keep your eyes on this band.

The "Oh No!" Live Show Review of the Month

It was just an ordinary bar gig at Nu Hings. Marty McCray, band leader of the Kooltones, had changed from the shorts and coveted Kooltones T-shirt he had arrived in, to the band's standard gig wear of jeans and comfy shirt of the evening. As the Kooltones started their set, they noticed a guy at the back of the room acting rather strangely, even for Hings. More than just drunk, he was acting...well...weird.

As the band focused on the task at hand, the odd patron was forgotten and the Kooltones got in to making their tones as cool as possible. They were in the middle of a tune when suddenly the weird guy from the back comes running across the room, flailing his arms and dressed in McCray's shorts and Kooltones T-shirt. He proceeded across the floor and out the door as the band watched in helpless disbelief, still playing on while the band leader's laundry was exiting the venue.

Now the shorts were one thing...but taking off with a band member's Kooltones shirt was over the top. At the break, McCray got a tip from the bartender that the drunken shirt thief was in the bar next door. (How do bartenders know these things?) So the band, being the connected group of individuals that they are, headed next door to find their strange new "fan" playing pool and still wearing McCray's shorts and Kooltones T-shirt. At this point, the Kooltone's seemed to transform into some sort of fearsome foursome lead by a muscle-enhanced fan who lead the negotiations and demanded that the inebriated pool shooter divest himself of his newly acquired garb; which he did, right there between the stripes and the solids.

The Kooltones then walked back over to Hings with McCray's clothes and played set number two. There was no word as to whether or not the shirtless/shortless drunk finished his game of pool.

LL

Continued from page 13

QF vocalist **Mel Kubick** now fronts the **Woolies**, which appear at Jimmy Mak's November 15th.

The Quarterflash Epic lineup produced other distinguished alumni including drummer **Gregg Williams** who went on to join **Sheryl Crow's** band for the making of the *Globe Sessions* and other album projects with **Tom Grant, Pete Droge** and **Jeff Trott**.

Gregg is also an established indie producer with credits for **The Bella Feyes, UHF, the Countryropolitans**, and the latest **Dandy Warhols Capitol lp 13 Tales From Urban Bohemia**.

Gregg and Quarterflash will play most of the hits at the **Kenny Benny**.

"We'll be doing *Harden My Heart* naturally," says **Marv Ross** "and *Take Me To Heart*, but we don't do *Find Another Fool* anymore, **Rindy** doesn't like doing it in the key it was recorded in."

Quarterflash will also perform material from *Girl In The Wind*, recorded in West Orange, New Jersey at The House of Music, "Where **Kool & The Gang** recorded all their hits." Says **Marv**.

"We're pumped for the **Kenny Benny**," says **Marv**, "Our only problem will be getting in everything we want to play."

It's just too bad somebody has to get sick to get everybody involved...



SOUND BYTES...**Lew Jones** out of the country promoting his new Mastan Music release "Sublimation" produced by former **Dharma Bum Jeremy Wilson...****Stephanie Schneiderman** brings her band to Jimmy Mak's, Saturday, November 30th... **Melody Guy** is the first country act invited to perform at the traditional Pioneer Square Christmas Tree Lighting Ceremony, Friday, November 29th from 5-7PM...**JackTown** organizing a benefit concert for young **Marcus Howard**, November 23rd at **Berbaty's** with **Kathy Walker, Rubberneck, Rich Man's Burden** and **Slam...**TV:616's **Brian Lehfeldt** made the KOIN Channel 6 News in his role with the Oregon Humane Society Oct 19th. The former Everclear percussionist is described as a "big-time animal lover"...

Charmparticles issue a 4 song EP and release party at the Jasmine Tree. Frontman **Adam Wayne** did a stint in **The Bella Feyes...****Alicia Rose** elected to the Board Of Governors of the Pacific Northwest Branch of **NARAS** based in Seattle. Alicia is Director of Sales and Marketing of **Nail Distribution** in Portland...**I Can Lick Any SOB** is back off the road "the bus broke down seven times and we spent over a grand on repairs..."**Jeff Rosenberg** hosts the **Songwriters' Showcase** every Tuesday at **Burlingame Pizza**. Jeff opens for **Tracy Grammer** November 15th at the **St. John's Pub**, in her first show since the passing of partner **Dave Carter...****Rich Man's Burden** back from a show in Minneapolis, "Montana Police gave us a couple snares-my pedal foot was a little anxious for Minnesota. **RMB** play the **Laurelthirst** November 21st... **The Boys From Ipanema** at the **Bitter End Pub** November 30th...

LL

ON THE COVER-Lisa Miller is a member of Oregon's musical First Family. Brother Chris fronted Portland's first Rockabilly band, the **Razorbacks** and mother **Lorna** is a respected singer-songwriter. Little brother **Ian** plays guitar in **Lisa's** band. Lisa changed the name from the **Trailerpark Honeys** to **Lisa and Her Kin** after a recording trip to Austin that "changed everything" and produced her new CD "Two Weeks In Texas". (photo **Buko**)



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