

OREGON MUSIC / FEBRUARY 2000

Two Louies

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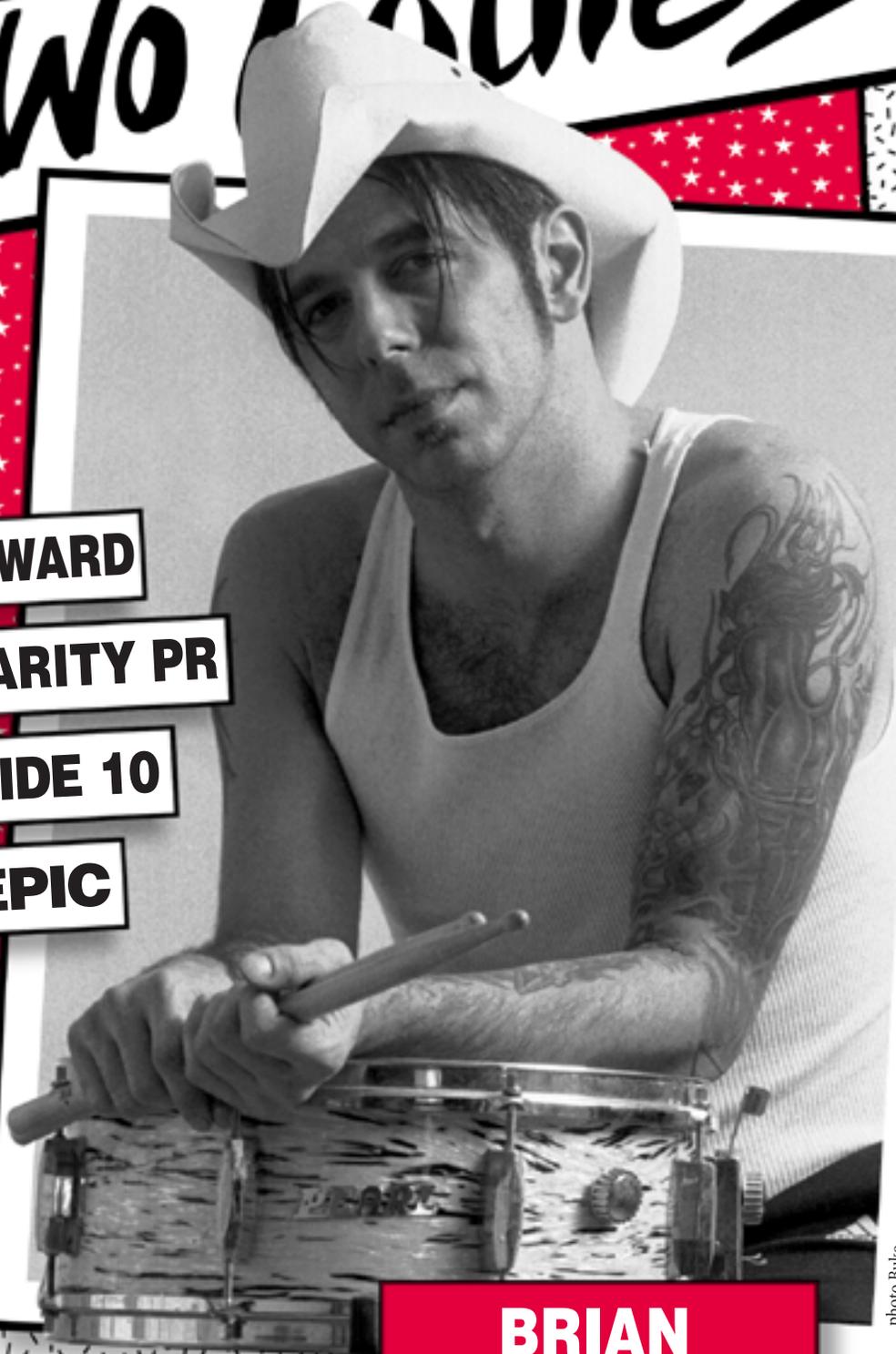


photo Bulko

**BRIAN
LEHFELDT**

OREGON LABEL GUIDE



NuShooz's Valerie Day and John Smith; '86 was their year.

photo Gustavo Rapoport

TWO Louies

December 1979 to 1999

One Long Journey Through The Portland Music Scene

By SP Clarke

Part Three: The Mid 80s (Continued)

Among the cyclical peaks and valleys which inevitably have befallen the Portland music scene over the past two decades, 1986 stands out as a particular zenith—both for the momentous achievements that transpired during the year, as well as for other significant events which ultimately became golden strands in the fabric of an entire generation of local Rock musicians. More, perhaps, than any other year, 1986 reflected the ineffably quixotic nature of not

Bosnian eventually departed, allowing percussionist Valerie Day to gradually assume the role of lead vocalist. Her winsome vocal charm allowed Smith to form a band around her that had its roots in Motown and classic Soul, with heavy elements of Funk and the thriving Urban Dance sound.

The evolution of the song “I Can’t Wait,” recorded at Cascade Studios on Northeast Vancouver Avenue in Portland, is a textbook example of how a

of the Warner Brothers label, while ringing up sales of over 12,000 for their first album, *Law And Order*. A subsequent appearance on *Star Search* and a rating by *Rolling Stone* as one of the top nine independent bands in the nation, positioned the 8s in an advantageous light. The fall 1985 release of their second album, *Nervous In Suburbia*, garnered the band further attention by selling over 6,000 units its first week in the stores. Seattle’s Rocket music publication and the Oregonian proclaimed the Crazy 8s “Northwest Band Of The Year” for 1985 in year-end features. As 1986 dawned, the 8s’ single, “Touchy Situation,” was receiving heavy airplay on radio stations in Portland and Seattle, as well as on many college stations around the country.

Saxman Danny Schaffler, who had recently migrated to the 8s from Nu Shooz, is recalled for the amazing transformation his stage personae underwent during the trek. Whereas he began his career with the Shooz looking like a reed-geek, fresh out of some New York junior college stage band, by the time of his tenure with the 8s he was sporting carefully coifed, frosted hair as well as an eye-catching wardrobe—helping immeasurably to augment the band’s stage appearance; as well as their sound with his smooth sax technique.

The Riflebirds, riding a wave of media attention, released their first single “Dreaming Of A Kiss” to immediate public response. Foj Kohler, who had

“The evolution of the song “I Can’t Wait,” recorded at Cascade Studios on Northeast Vancouver Avenue in Portland, is a textbook example of how a grassroots, hometown effort can metamorphose into a national phenomenon.”

only the music business, but of life itself.

One of the most auspicious episodes of the year took place in January of 1986, when Nu Shooz signed a contract with Atlantic Records for the distribution of their single “I Can’t Wait” in North America, Australia and the UK. The ramifications of this action reverberated throughout the year, gathering momentum, nearly week by week.

But this was no overnight success story for guitarist bandleader John Smith and Nu Shooz. By the time of their signing, he had replaced every position in the group at least once. This was quite a feat when considering that the membership usually seemed to hover around nine at any given time. Founding the band in 1979, ostensibly to try his hand at arranging horn charts in a Latin format, Smith moved through no less than four bassists, a minimum of five drummers, at least four lead vocalists, several keyboard players, an array of percussionists and countless brass and reed players; as well as innumerable backup singers. A reunion of former members of Nu Shooz would be quite the party indeed!

With each change, Smith would tinker with the band’s format and style, absorbing the strengths and weaknesses of each new replacement member. When ex-Skyriver vocalist/guitarist David Musser came on board in 1982, he played Daryl Hall to Smith’s John Oates, as the band adopted a more urban, Philly Soul presentation. When keyboardist/vocalist, ex-Burnside Bomber Mark Bosnian joined the cast, the band assumed an even glossier sheen. Musser and

grassroots, hometown effort can metamorphose into a national phenomenon. With the help of the program director at Z100, “I Can’t Wait” became a regional smash in the Summer of 1985. Through independent distribution, the single made its way to Europe, where, thanks to an extended Dutch dance mix, it became a Eurodisco hit. From Europe the song was imported back to the US, where it became a hit in New York city dance clubs. Demand for the tune was so strong in the New York indie stores that Atlantic finally got wind of the furor and entered into

“On October 3rd 1986 Nu Shooz’ Poolside was certified gold by the RIAA, with sales of over 500,000, reaching #42 on Billboard’s Top 200 album chart. They were even spotted smiling from the “Random Notes” section of a Summer issue of Rolling Stone. The year belonged to Nu Shooz from start to finish.”

the picture—and which is why the terms of the initial distribution agreement between Nu Shooz and the label were so explicit. The band had already conquered Europe on its own.

From January of 1986 onward, the fortunes of Nu Shooz remained on a sustained upward trajectory. Meanwhile, Crazy 8s were making a distinct noise of their own on the independent distribution scene, shunning development offers from the likes

recently opened the expansive and popular Pyramid club beneath I-405 in Northwest Portland, became the band’s manager and quickly set about to circulating their name in concentrically widening circles that eventually encompassed Los Angeles.

With heavy local and regional airplay for the title track from their album *More Lovin’ Less Atti-*

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The Razorbacks at the Bite.

photo David Wilds

&vo Louies

Continued from page 3

tude, the Razorbacks, a fine Rockabilly power trio comprised of slamming drummer Jeff Hudis, Upepo graduate and music writer, bassist J. Michael Kearsey and lead guitar wunderkind Chris Miller, rapidly became media favorites, reaping throngs of ravenous fans along the way, from Portland to Seattle and everywhere in between.

February brought the second Mayor's Ball, staged at the Memorial Coliseum. The event netted \$30,000 for the Oregon Foodshare project, as 7,000 music lovers crowded into a variety of spaces to see over thirty bands perform. The highlight of the evening was undoubtedly The Razorbacks' heroic rescue of Steve Bradley's 10:45 set in the Plywood Room. Just returned from a tour of London and environs, the Razorbacks had begun their night at the Mayor's Ball performing in the opening slot. Having already packed their gear away to a distant staging area, the 'Backs were undeterred when Bradley's backup band failed to show up for their engagement.

Gamely, the Razorbacks offered their services to Bradley, cobbling together available gear to allow Kearsey and Miller to plug in. However, no drums were at hand, given the tight strictures of scheduling

and usable set-up space. Valiantly, Razorback drummer Hudis fashioned a snare drum out of a cardboard box, proceeding to knock out a bombastic set with his cohorts—to the amazed joy of an appreciative swarm of sweaty spectators.

February also saw the only Billboard magazine showcase in which Portland has ever participated. Essentially a few pages of puffery provided by local scribes, interspersed between seven pages of ads purchased by regional music enterprises, Billboard's involvement in the matter largely consisted of gener-

nally formed as something of a service organization and as a sort of conduit to business contacts and information, the PMA was integral in the actualization and execution of the nightmare sound and lighting logistics for the Mayor's Balls.

Other successful early ventures included a panel discussion concerning the music publishing and legal industries headed by Marv Mattis of BMI and George Harrison's LA attorney Allen Lenard—who were imported to town just for the occasion; a songwriting workshop featuring local heavyweights;

“With heavy local and regional airplay for the title track from their album *More Lovin' Less Attitude*, the Razorbacks, a fine Rockabilly power trio comprised of slamming drummer Jeff Hudis, Upepo graduate and music writer, bassist J. Michael Kearsey and lead guitar wunderkind Chris Miller, rapidly became media favorites.”

ously furnishing the print space and cashing the checks for all those ads. Editorially, the publication remained neutral and transparent, maintaining a limp stance. Still, combined with other brief moments of media exposure, in the surrounding months, the showcase helped to open the eyes of the rest of the country to the music scene that was flourishing in Portland, Oregon.

Every artistic endeavor needs a foundation of bureaucracy. It was the Portland Music Association that rose to fill that apparent void in Portland. Origin-

and the creation of the “Roadie School” at the Oregon State Penitentiary: where big stars such as the Thunderbirds and Stevie Ray Vaughan were persuaded to perform for the entertainment hungry inmates. Yet, soon enough, internal squabbles and power struggles began to subvert the energy and direction of what had previously seemed like such a good idea.

Within the local club pond one strange band

Continued on page 7

Maryland Assembly Mulls Bill on Record Obscenity

NARM Fills Backlog of Merchandising Aids Grammy Tie-Ins Delight Dealers

MAXFIELD
National Assn

retor of special projects, says that
even with the [unclear]

see that the [unclear] was responsi-
ble, so I think this year's receipts

...from West Coast territory that
rises to the north was always perceived (if at
all) as an unknown quantity by the rest of the nation.
Rogue notions of Cascadian majesty, Pacific splendor,
and fruitful valleys seemed to surround the area. In
May of 1980, the image of Oregon—the unpro-
nounceable state—changed. Mt. Saint Helens, located
in Washington, erupted violently. Portland, Ore., 40
miles to the south—was suddenly thrust into the national
spotlight. The rest of the country discovered
that a thriving metropolis of over a million was worried
that it just might go the way of Pompeii. The concern
was unfounded, the resorters promptly went back to
sleep. But, at the same time, an eruption of another
kind took place in Portland, the reverberations of
which are still being felt today.

There were signs of a musical eruption many years
ago. In 1953, local boy Johnny Ray stole the hearts of
all Americans with "Walking in the Rain" and "The Little
White Cloud That Cried." Then, in the early '60s, a
severe harmonic tremor rocked Portland. Shortly
thereafter the world took notice. Five girls known as

Hot Rock Erupts In Portland Under Volcanic Fallout Of Mt. St. Helens

with (subtly enough) bread slices milled out of
sourd. It was at about the same time that a long stand-
ing Oregon law prohibiting music in taverns and bars
sprouting from its collective ears. In the late '70s a
funk band named Pleasers found national success
leased through Fantasy and RCA. Many members of
both bands remain in the spotlight.

Several other popular acts of the day spilled into
the current scene, the most noteworthy of which was certainly Seafood
Mama. Fronted by a Blissy Ross, 21-
minute saxstress who blew a
mean sax, and backed on guitar by
her spigittier husband Marv, Sea-
food Mama attained wide regional ac-
ceptance on the club circuit that was
developing between Portland and Se-
aside, 120 miles to the north.

As the '80s dawned, Portland
heeled up to cable. The advent of
Other aspects changed as well. In 1980 Seafood
at hit "Hardie My Heart." At the same time Johnny &
the Distractors and Shock released regionally suc-

terflash" earned the band TV appearances, and af-
forded them the opportunity of collaborating with Bart
Bacharach on the theme song for the movie "Night
Shift."

Johnny Keene and his Distractors signed with
A&M records and gained exposure through their al-
bum "Let It Rock." Sales of 250,000 units and a hea-
tore story in Rolling Stone added to the acclaim. Mean-
while, Pleasure was still cranking out the funk hits.

In reaction to popular taste, and in order to fill the
void created by the departure of three major forces
from local club action, new bands with original materi-
al sprung upon the Portland scene. Daily Rancher & the
Lizard Gods provided an echo of "Louie, Louie" with
their fabulous brand of reggae/pop. Nu Shock broke
out with a horn laden, blue-eyed soul act. Oregon State

Inspired By The Kingsmen's "Louie Louie" And The Breakthrough Of Quarterflash, Rose City Rock Trio On NuShock And Shoots Crazy 8's In '86

The Kingsmen gathered around a single microphone in
a dilapidated downtown studio and captured an epic
version of Richard Berry's "Louie, Louie." The result
has proved as the seminal inspiration for at least three
generations of rockers the world over. The party atti-
tude of "Louie, Louie" set the tone for the dynamic
Portland rock scene that evolved. The roller spirit of
fun, dance and abandon still flows freely.

Volcanic activity escalated in the '70s. In 1973 a
band called Sand created a few intercontinental shock
waves with their MGM release "Sand." While the music
was very good, this record is still remembered for its
award winning cover: a fire looking bare sandwich.

By S.P. CLARKE



Crazy 8's



Above: Quarter-
flash members
Marv and Rindy
Rise in the studio.
Behind them are
Rich Gooch (bass)
and Brian Wilke
(drums). Photo:
J. Gane



Jack Charles of
Main Street, for-
merly of Quarter-
flash and Sand.
Photo: Gane

successful albums. Within a year all three were signed to
major labels. Shock struck first on the national market
when in 1981 Fantasy released the single "Let's Get
Crackin'" which climbed the Dance/Disco charts and
sold over 100,000 units.

Seafood Mama signed with David Geffen's fledgling
label and immediately underwent a personnel change.
The Ross team added two fascinating members of
it, and bassist Rich Gooch. Reunited and singer-song-
writer with the addition of a drummer and a
keyboardist. Seafood Mama became Quarterflash.
Records. The subsequent four singles the album gen-
erated all reached the Pop Top 60 "Hardie My Heart"
generated them Top 20 status. The success of "Quer-

S.P. Clarke is the music critic for Two Louies, Ore-
gon's pop music trade magazine.



Rindy Mass,
Photo: Gane

John Smith and
Valerie Day of Nu
Shock on Atlantic

From left: Z-100's
Dan Clark, Johnny
& the Distractors,
Jan Karon; Z-100
fans.

Portland

Uels, that news the Crazy 8's migrated north from
Corvallis and set the city to dancing to their six party
inventions. The Man made the MTV Basement
waves and all-American good looks. The Rits and the
Mipers were receiving international accolades for their
happiest most popular of all, with their power pop rep-
ertoire dominated the clubs. Black & Blue slipped off
easily to sign on as Geffen Records' second catch.
The Portland music landscape expanded. Enter-
tained oriented publications such as Willamette Week,
the Downtown and Two Louies burgeoned, profes-
sional agencies flourished.

(Continued on page P-7)



Saxman Danny Schauffler of Nu Shooz and the Crazy 8's.

photo Gustavo Rapoport

LOUIES

Continued from page 4

briefly floated to the surface. The Rainy Boys were the brainchild of Lew Jones and the ex-members of the band Walkie Talkie, formed to record spontaneous music. The concept revolved around the participants gathering on a Sunday afternoon, ingesting precise quantities of mind-altering substances, starting a reel-to-reel, four-track tape deck and recording whatever music came to mind. When the forty-five

“CIA,” enlisting, at random, various audience members to perform as backup singers, all the while maintaining a steady monologue of one liners and bizarre tales.

The culmination of the set came when an unknown sax player stepped in on the last song to jam ecstatically with the band. But, despite recording over 150 original songs in just a few months, the band broke up after only a couple of gigs. Hollen, determined to open for the Mentors at Satyricon, despite the band’s outright refusal to do so, brought in another band to play the gig with her. And that was the end of the Rainy Boys. Hollen soon migrated to LA, where her talents could be better appreciated—and she was never heard from again in Portland.



Nate Phillips of Cool'r.

photo David Wilds

minute tape ended, the session was over.

Soon thereafter, Dianne Hollen replaced Jones as the ringleader. Hollen, whose previous band experience had included stints fronting George Orwell and Green Ice Cream in the early 80s, as well as flings as a journalist and occasional comedienne, proved to be extraordinarily gifted as an extemporaneous lyricist. Many of her early “Sunday-afternoon” songs, such as “Jerry Can’t Remember Things,” “Christa’s Mother” and “Ants” stand as marvelous pieces of work, thanks in no small part to the backup band’s seemingly psychic ability to change musical gears behind her.

After recording nearly one hundred songs in this manner, the band decided to try their hand at performing their magic live. And so, armed with elaborate hand signals to indicate the key in which the band would play a particular song, and buoyed by the motto: “We’re the Rainy Boys. We never play a song twice,” the troupe played their first live gig to an appreciative audience at Key Largo. Fielding song topics from the crowd, with the band swinging into strange arrangements on the fly, Hollen proceeded to make Pop genius out of subjects as arcane as “60 Minute Gourmet,” Space Needle,” “Sodomy” and

Key Largo began a long tenure as a Pop music hub when Tony Demicoli took over the reins as part-owner and full-time manager in the Spring of 1985. Having bounced around after the closure of La

warded with a perpetually reserved floorside table, a bottle of champagne chilling on ice—a tradition that Key Largo preserves to

this day. For his part, Larry Hurwitz kept his hand in the scene with the opening of 6th Avenue, a large, dimly lit club that featured all the top bands. He continued to operate Starry Night for larger shows.

But it was Satyricon that was the ground-zero proving ground for any new or veteran alternative band. In just a few short years, the old town club went from derelict, skid row dive to a derelict skid row dive that happened to be the loci for all that was new in music, fashion and culture. Owner George Tahouliotis became a cult-figure in his own right with his affably, straight-forward demeanor and righteous belief in freedom and fairness—which prompted frequent visits from the Fire Marshall as well as other city officials (especially out on 6th Avenue following volatile punk shows); insuring that George was always the center of some firestorm of civic controversy. But his shining moment in that regard was still several years in the future.

For his part, Lew Jones continued to experiment with musical forms outside of the Folk genre with which he had become closely associated. In the Spring of 1986 he founded the Lew Jones Band, a punky power trio that featured young Toby Rapp on bass and one Dan Cunneen on drums. Cunneen would later go on to distinguish himself as the drummer for the Obituaries. Today he is the drummer for the Seattle Cocktail Nation outfit the Nitecaps.

Jones was one of the first Portland musicians to receive local radio airplay when his 1979 single “I Think It’s Gonna Rain Tonight,” with Steve Bradley on lead guitar, made its way onto several stations’ playlists. To this day he remains a Folk radical, changing musical gears more frequently than Neil Young. His steadfast refusal to play the “music business” game, has often relegated him to the media periphery, despite the fact that he is one of the most prolific and original songwriters the city has ever seen.

Craig Carothers, Jones’ more accessible singer/songwriter rival in the area market, also experimented with a band format from time to time. In the early ’80s he first tested the waters with Orange, Orange and later with Go 90. Working the thriving “unplugged” scene at Aldo’s, Carothers established the Nerve with fellow singer/songwriters John Bunzow and Gary Ogan. Ogan’s resume was perhaps

“Cool’r was the most popular dance band of the day, frequently holding forth at Last Hurrah or Key Largo. They could be counted upon to deliver Funk of the highest order. Andy Stokes’ buttery vocal delivery provided all the lubrication necessary to provoke dance floor hysteria.”

Bamba, most recently at Aldo’s on 1st and Taylor, where he had instigated a very hot scene in the cramped upstairs space, Tony was more than ready to take on the responsibility of a larger venue.

Meanwhile, Last Hurrah remained the primary competition, despite inconvenient long-term construction that displaced Carlos from his shoe shop in the space above the basement club. The suave and dapper Carlos’ faithful patronage of the club was re-

the most stellar of all. In the early 70’s, Ogan and fellow Folkie Bill Lamb had a minor regional hit as Portland with “Portland Rain.” Only Providence, who had produced an album around the same time for the Moody Blues’ Threshold label could claim greater fame in that day.

Ogan, a consummate songwriter and versatile musician went on to work for several years with Leon

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CLOSE UP –

Master multi-instrumentalist, husband, father, Landscape Architect, real estate developer: Alan Glickenhau is an enigma. Tall, lean and lanky with a mop of fine curly hair. Quiet until you get him riled. A Hippie with a sometimes wicked and sometimes dry, sense of humor. He defies many presumptions. He's a family man, successful businessman, Manhattan-bred and at one point, Harvard educated, master of most stringed instruments.

His passion is making music. Lots and lots of music.

Integral co-founding member of Higher Ground. Blue Honey. Everyday Dirt. Bands that didn't receive blinks, they received nods. His track record speaks for itself. Higher Ground, especially, was nationally recognized and tens of thousands of dollars in gigs and record sales to show for it.

Musicians and bands call him up for gig and CD work: Vassar Clements ("he's my fiddle hero, the Itzhak Perlman of fiddle"), Jerry Joseph, Big Folk (members of the Jerry Garcia Band), Luther Russell, Big Brother and The Holding Company, Leftover Salmon, String Cheese Incident, Zen Tricksters, Acoustic Junction, The Neville Brothers, Clumsy Lovers from Canada, they want Alan to tour with them, The Paper Boys, Tony Furtado and Merle Saunders

When I interviewed Alan in late December, he had just returned from a full days work on the renovation of a 1910 home in Ladd's Addition, one of many which he and his wife Peggy Glickenhau renovate for re-sale. "The real-estate development is just to pay the bills," he tells me, "so that I can play music."

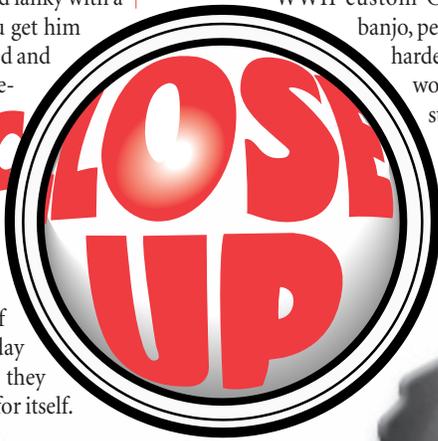
"I tried the long days working downtown as a Landscape Architect when we first moved to Portland. It sucked. I'll play music for free, it doesn't equal money to me. The real estate keeps our home life financially stable, but if I make a hundred bucks for a gig, it's sacred...it's the best hundred bucks I've ever made."

Glickenhau started playing guitar when he was 6. "My big brother had a guitar so of course I wanted one." He's been collecting instruments for well over 20 years, and was excited to show me just some of his collection of stringed instruments, each one with a story behind them. I've dubbed them his "arsenal" - a basement studio loaded with musical instruments and digital recording equipment. To name just a few: Deering 5 string electric banjo; Zeta electric violin

("my fiddle"); custom made mandolins by world-class Luthier, John Sullivan ("a great friend" who is also working on a custom acoustic guitar for Alan); pre-WWII custom Gibson Mastertone banjo, pedal steel guitar ("the hardest instrument in the world to play...this instrument takes a lifetime of learning");

try, bluegrass, jazz, rock and even metal bands. It's a highly underused instrument."

When asked about the beginnings of his musical career, there are many diversions. There's the guitar his parents gave him when he was six. Then there's how he learned to play banjo from Pete Seeger and Pete's nephew while attending a summer camp in Vermont. And another great story about coming home one afternoon to his family's Manhattan apart-



Alan Glickenhau

by Marianne Steiner



photo Buko

his first violin, which Buck Ryan played in Nashville for Don Reno; a Mastertone banjo; Ovation electric-acoustic guitar; custom-made Franklin acoustic; Dobro; electric bass; upright bass; drums; a Gibson 1970 Les Paul custom ("you gotta be willing to tough it out if you play this one because after 4 or 5 hours, your shoulder will be black and blue"); a Schecter Strat and Telecaster ("Pete Townshend has one just like this... big, loud, mean, crispy sound").

ment (the building filmed in the movie hit, "Ghostbusters"), with a "jumbo amp" that he had to get up to his apartment.

As he's wheeling it out of the elevator into the hallway, he notices he's getting some assistance from someone. Alan "peers over the top of the amp" and sees Paul Simon on the other side of it, giving a push. Simon helps Alan get the amp into the apartment and down the hall to his room, then leaves graciously. "Paul Simon's brother, Eddie, lived a few floors up." Glickenhau states, "Up until the time I was a teenager, I was more into basketball. I played music as a side interest. By the time I was 16 or so, it was much cooler to hang out with friends, playing guitar and impressing the girls. At that point, I never turned back."

In the mid-eighties, while living in Eugene (where Alan eventually received a Master's Degree from University of Oregon), Alan met Charles Neville following a Willamette Folk Festival. Neville knew Alan was a musician, and after deciding to relocate to Eugene, asked Alan if he wanted a roommate. They became housemates, friends and eventual bandmates (Flambeaux). Alan has met "lots of amazing musicians" through his friendship with Neville. In 1986, when the Neville Brothers toured with the Dead, Alan went along as a guest on the tour.

By the early 90's, when he and his family relocated to Portland after accepting a job as a Landscape Architect, he had pretty much decided to put music aside for the time being and "do the conventional thing." That didn't last long. A spontaneous urge to join in on a bluegrass jam at the old East Avenue Tavern, turned into the beginnings of Alan's first Port-

"Higher Ground fell victim to the panic, disorganization and ego-battles that bands on the verge of making it often encounter. Add to that, some questionable financial handlings by the managing band member, and Alan walked away."

Although Alan's known in musical circles as a fiddle player, he says sincerely, "I'm really a guitar player. Most people don't know that."

"I like the fiddle because, historically, it was always 'the band.' Back in the old days, someone would bring out their fiddle and everyone would dance and clap their hands. Most times, it was the only music there was. It can be played in any type of band: coun-

land band, Higher Ground. On stage that night with guitarist Dave Kronenberg, whom Alan had never met before, the duo played and made over \$200 in tips.

"What was so great about it" he recounts, "we were unknown. We were all recent transplants to Portland and we really didn't know each other, or anyone else for that matter. It was all about the music." Real-

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LICENSING MUSIC FOR FILM, TELEVISION, AND COMMERCIALS

Whenever a producer of a film, television show, or commercial wants to use music in a project, there are two different kinds of licenses which normally come into play: (1) A "Synchronization License" and (2) A "Master Use License."

The Synchronization License. The producer of a film, television show, or commercial must always obtain the written permission of the owner of the *underlying song*, which as a general rule is the songwriter or the songwriter's own music publishing company, assuming that the songwriter does not have a publishing deal with an outside music publisher. However, if there is a publishing deal in place covering the song at issue, then the owner of the song is normally the music publisher.

This permission which must be obtained for the underlying song is called a "*synchronization license*." Here we are *not* talking about a particular *recorded version* of a song, but instead, only the *underlying song* itself.

The terminology here can get confusing. But, to make it simpler, let's take a situation in which a song has been written by a songwriter named Joe A, and the music publisher for the song is B Music Company. Let's also say that three different bands have each recorded their own separate versions of the song, and let's call those bands X, Y, and Z. In this situation, the *synchronization license* is obtained from the B Music Company, regardless of which recorded version (i.e., X, Y or Z's) will be used.

As for the permission which needs to be obtained for the *specific recorded version* which the producer of a film, television show, or commercial wants to use, that's called a "master use license."

The Master Use License. A *master use license* needs to be obtained by the producer for whichever *recorded version* is going to be used. So, if the producer of a film, television show, or commercial wants to use Band A's version, then the producer must obtain a *master use license* from the band (if the band is unsigned), or, if the band is *signed*, then from the band's *label*. (Bear in mind, though, that even when a band is signed, the band's recording contract may very well contain provisions requiring the *label* to obtain the *band's* approval before allowing the band's music to be used in a film, television show, or commercial.)

The comments above, concerning the producer's obligation to obtain a master use license, assume that the producer wants to use an *already existing* recorded version of a song. However, there are situations in which the producer may want to have a *new* recording made, i.e., as a newly-recorded "work for hire." Sometimes, this happens because the producer cannot obtain the necessary band and/or label approvals, and sometimes it's because the already existing recorded versions do not fit the project for one reason or another.

In any event, whenever the producer is having a new version recorded as a "work for hire," the producer does not need to obtain a *master use*

license, since the producer is not going to be using a master recording owned by *someone else*. But, even then, the producer still needs to obtain a *synchronization license* from the music publisher of the *underlying song*.

COMMON "SYNCHRONIZATION LICENSING" ISSUES

There are many issues which may arise whenever a synchronization license is being negotiated between a producer of a film, television show, or commercial, and the publisher which owns the underly-

2. Television: It used to be that the territory was usually limited to certain countries. Today, most often, "worldwide."

3. Commercials: Local, regional, national, certain countries, or worldwide, i.e., depending on what the parties negotiate.

Exclusivity Versus Non-Exclusivity

1. For theatrical films and television shows: Synchronization licenses are almost always non-exclusive in regards to films and television shows. If there is exclusivity, the producer will usually be

LEGAL EASE

by Bart Day, Attorney

ing composition.

Some of the main issues are: (1) The length of "the *term*" of the license (i.e., how long the license will remain in effect for); (2) The scope of the *territory* (i.e., the geographical area in which the producer can use the song in his or her production); (3) Whether the producer will have *exclusive* rights to use the song, or instead, whether the publisher can give other producers the right to use the same song at the same time; and (4) The dollar amount of the *licensing fee* to be paid.

The Term

1. Theatrical Films: The term is generally for the "life of the copyright" (in other words, the license will last as long as the song is protected by copyright law).

2. Television: Sometimes for 2, 3, 5, or 7 years, or, currently much more common, for the "life of copyright." (There's been a rapid trend toward "life of copyright" in recent years.)

3. Commercials: Typically an initial term

paying dearly for it. Assuming there is no exclusivity, the owner of the song can license it to as many other companies as it likes.

2. For commercials: There may be exclusivity for a limited period of time. When there is exclusivity, it is most often *limited* exclusivity, limited either to the territory of the license and/or to particular products or industries.

The Amount of the Synchronization License Fee

How big the synchronization fee will be in any given situation will depend on many factors, such as the degree of public recognition of the particular music involved (for example, whether it was a hit song in the past, and if so, how recently), the nature of usage (e.g., in a film versus a television show versus a commercial, etc.), and the term of the license. Depending on the nature of the production (film versus television, etc), there will be other considerations as well. For example, in the case of a film, there are such considerations as how many times the song will be

"The band's recording contract may very well contain provisions requiring the label to obtain the band's approval before allowing the band's music to be used in a film, television show, or commercial."

of anywhere from 13 weeks to one year, often with the producer's right to renew for another equal term upon payment of an additional licensing fee (which might, for example, be 125% or more of the original fee).

The Territory

1. Theatrical Films: Typically the territory is "worldwide."

used in the film (and for how long each time), and whether the music will be used in the foreground (versus the background), or in trailers.

Even when the up-front synchronization license fee is small, there can still be some very substantial public performance monies to be eventually received by the publisher and composer from their performance rights society (i.e., ASCAP, BMI, or SESAC), as discussed in more detail below.

Continued on page 26

by Marianne Steiner

In the MIX

The Record Straight

It's been two years since EON Records showed up on the Portland Indie label scene. Founded, operated and financially backed by Thayer Brothers, Tommy and John, EON Records' self-described mission is to develop EON as a "world-class" independent record label.

In marked contrast to most of the local labels who operate on small budgets and survive month to month, EON Records has deep pockets and real connections within the music industry, evidenced by Tommy Thayer, former guitar player for 80's metal hair band, Black'n Blue who were popular on Geffen Records. He's well seasoned in the reality of the business, and continues to have close relations in the L.A. record industry.

Tommy has spent most of the last decade living and working in Los Angeles. Tightly anchored in the KISS organization. Splitting his duties as Tour Manager and Producer/Director of their last two videos.

Younger brother, John Thayer, aspiring singer/songwriter in Portland, is no stranger to business and money handling, though the experience and knowledge he brings to a label striving to become "world class" remains to be proven. Perhaps now that he has stepped down as President of The J. Thayer Company, (one of Oregon's largest independent office products and equipment suppliers, which was sold to U.S. Office Products last year) his function within the label will be more noticeable. According to Tommy Thayer, both he and John share equally in the label's A&R and business operations.

It would be safe to say that EON isn't afraid to spend significant amounts of money, on their projects. Take the label's first signed act, Generator: EON's hefty capital outlay (by local standards) for the band's first CD, yielded a product good enough for EPIC Records to want to pick up.

In a recent phone conversation with Tommy in Los Angeles, I got the skinny on the label's goings on, including the Generator deal and the legal bantering that ensued prior to

Epic's decision to pick the band up from EON.

"I'd like to give EON's side of story about the Generator deal," Tommy stated. "It seems most of what I've read has been from the Generator side and it's a bit skewed."

"Generator's management created an adversarial relationship with the label and they handled many things unethically. They undermined EON's rights to control the CD that EON had paid for."

"We were interested in Generator early on," Tommy begins, "long before anyone else was. We liked the musicians personally and thought they had a fresh sound. We offered them a deal, investing a significant amount of money. Generator signed the agreement willingly, giving EON rights to the first CD."

"Our intent was to first expose them locally & regionally, building interest before we

comfortable."

"Up to that point, we had a great relationship with the band, but it was getting increasingly hard to deal with their management. By the time EPIC became interested, it was awkward. The managers were obviously interested in furthering their own interests, losing site of EON's role in producing the band and what direction we had for the record. Next thing we know, they're telling us, 'talk to our lawyer.'"

"Basically, Generator's management created an adversarial relationship with the label and they handled many things unethically. They undermined EON's rights to control the CD that EON had paid for," Tommy says emphatically.

It was easy for EON to respond to this slighting, precisely because they had the financial ammo and industry connections to take it on. Tommy Thayer enlisted help from KISS manager and bulldog negotiator, Doc McGhee, who went to bat for EON and, according to a one-time EON associate, "chewed them (Generator's management) up and spit them out." Ultimately, EON retained their original rights to Generator's first CD and would retain joint label status on Generator's release with EPIC.

"We negotiated a good settlement and buy-out deal," Tommy offered.

Insistent that the label's relationship with the band wasn't at issue, Tommy stressed the point, "We like the guys and have great respect for them as people and musicians," but adds, "I think a lot of bad things were said about EON during that time and, down the road, I think they will find that it's not a good idea to say bad things about the people who got them started."

With the Generator squabble behind them now, EON is focusing on its complete roster. A 1998 Black'n Blue reunion album, recorded live at Key Largo, has sold 6,000 copies thus far and the label is working on international distribution, which should yield increased sales considering the group's popularity in parts of Europe and Japan. (On a side note, while visiting Paris not too long ago, Tommy found EON's Black'n Blue al-

Continued on page 26

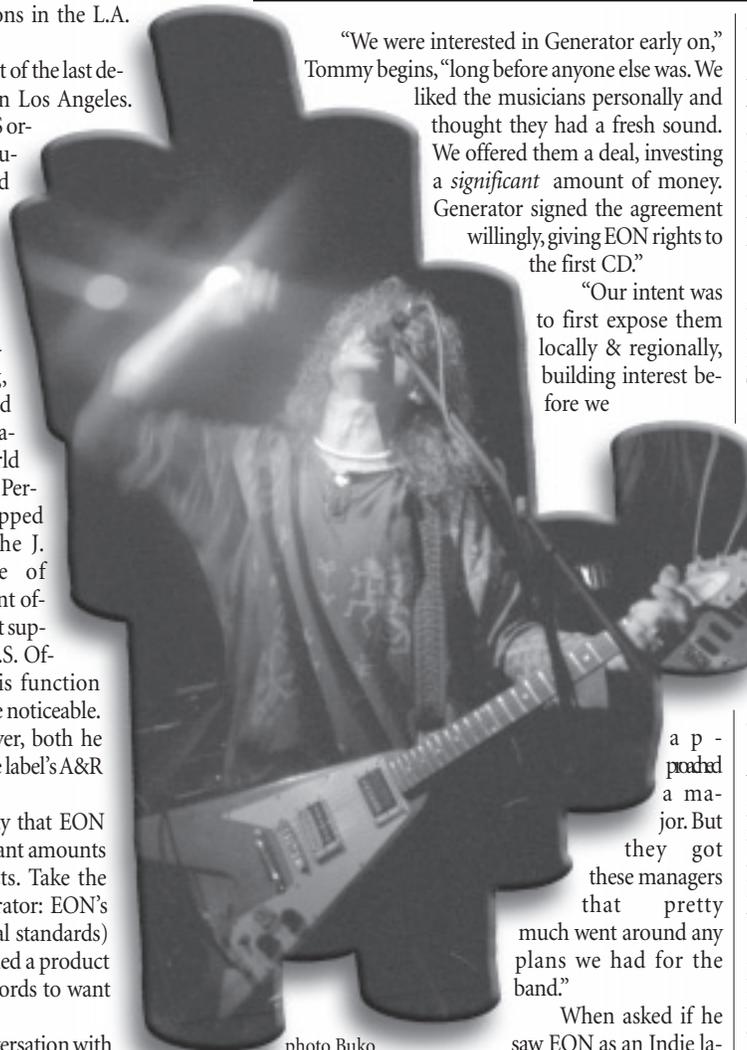


photo Buko

Jeff Labansky, 28 If.

as both." "Certainly we've established ourselves as an Indie

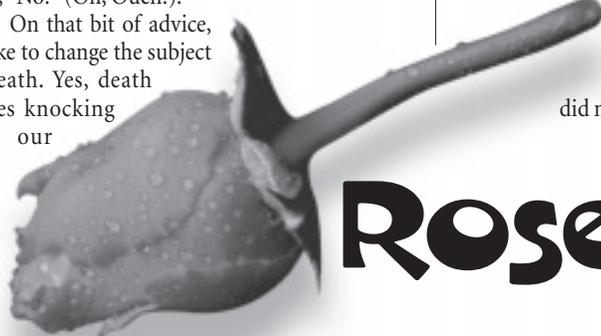
When asked if he saw EON as an Indie label or a broker label, Tommy replied, "I see it

a p - probed a major. But they got these managers that pretty much went around any plans we had for the band."

Music to my ears! That's what it sounds like when you hear the word, "Yes!". The kicker is asking the question. I encourage all Two Louies readers to ask for what you want. The worst that can happen is a big, "No!" (Oh, Ouch!).

On that bit of advice, I'd like to change the subject to death. Yes, death comes knocking on our

stray boys. Bob's main companion for the last fifteen years of his life was Beauregard Montgomery Houston(a.k.a Bud). Bud was the son that Bob never had. It was sweet to see how well they looked out for each other and how lucky Bob was to find someone who loved him the way Bud does. In Bob's decline, he lost many friends and people who did not understand how someone could



Rosebud

by Robin Rosemond

door. Lately, it's been one right after the other. My dear friend Bob Pitchlynn died early in the morning of January 1st. The W.W. recently did a story about Bob being the most famous person no one knew. I felt they gave him justice, but I want to add more about Bob in "Rosebud". Yes, Bob was our Falstaff and I loved him for his sweet, weakness. In his last years, his voice turned into a growl, his ability to walk was diminished and his persona slowly crept underground. He and I would call each other the minute someone died. Famous or local, I knew Bob would call. We exchanged wonderment when J.F.K. Jr. fell into the drink, when word came from Paris that Diana was crumpled in a speeding Mercedes and Dodi was dead, when Jack Yost didn't wake up and Tiger Warren flipped into the void of the Gorge, and lastly, when River Phoenix, who we both met and spent time with, hit the pavement outside of The Viper Room in Los Angeles. It was a morbid way to connect, but now I feel a void knowing I won't hear the phone ring to get the bad news.

Actually, Bob would call me at all hours, for any number of bizarre reasons. Whenever there was a special on PBS that interested him, or there was a sale on some crazy bulk items at The Bee Discount Grocery Store, when strawberries were in season on Sauvies Island, when he needed a ride to his favorite store(Trader Joe's), or just to tool over to the Tulip Bakery. Bob was quite the partier and we spent many a night together in the early 80's, howling at the moon

just let themselves go. How they could just cloud their entire life with drugs and alcohol? That is the question. Why do some of us just kill ourselves? What a depressing column I know, but with the Millennium of new beginnings, comes the end of a certain time.

Bob's death was a profound ending for me. His friendship was so meaningful to me, that I wrote a one-act play, "Shallow Grave" in 1984. It's a musical, cocaine, comedy,



BOB PITCHLYNN ON SAUVIE ISLAND



ERIN RAUCHAMP AT THE CHART ROOM.

murder, mystery. It's based on Bob's life with Bud, and I produced it at Satyricon. George let me have run of the place and we packed the house. About fifty of

Bob's Lament

I used to know what I was doing
An educated catholic boy
I am a collector
And I party with the latest toys
Life used to be so simple
When the money flowed in
Now I jump at all the shadows
Crucified by foolish sin

Do not piety
That I'm damned
To a life of
snortin, smokin, tokin, pokin
into a boring, boozing man

Am I hooked on late night action?
Trying to catch forgotten days
I'm so tired and restless, but
alone I can't stop these twisted ways.
Is here hope for one as far gone?
Or have I lost this circle game?
Someone tell me what is happening
Or does the devil
have the ticket with my name?

Martha Wainwright is playing at Berbat's Pan February 23rd and The Crocodile in Seattle, February 24th. Get out and catch this fabulous singer/songwriter, who is the sister of Rufus and the daughter of Loudon. Her new cd "Martha Wainwright", is a well produced, six song cd which sounds like a sweet blend of Ricki Lee Jones, Victoria Williams, Fiona Apple(Who's coming in April) and The Shams. It's great to see Nicholas Hill with producer credit. He's a Portland person who's doing well in Brooklyn. Anyway, Martha's got a song, "Laurel and Hardy". It's about her famous brother Rufus, and it's a brilliant tribute to her older sibling and my favorite cut.

My pick of the month has to be seeing Heather Christie and Spud Siegel at The Wet Dog in Astoria, Oregon. I've been spending more time there because it's a great feeling town. Heather Christie is a beautiful home town girl, who also happens to be a talented singer/songwriter. She has a great stage presence and her songs are incredible! She was playing with Spud, who's a legendary musician from the coast and a great singer/songwriter in his own right. When I was in Astoria taking in the local color, I also visited Erin Rauchamp at the Chart Room. Erin had just gotten her nipples pierced and was bartending to a room full of drunken men. She seemed to be handling it quite well even when a drunken, disorderly guy kept playing "Video Killed The Radio Star" on the juke box. Erin just hit her private reject button from behind the bar. We roared with laughter as he kept putting in more quarters and Erin kept hitting reject. I remember thinking how silly it was that he insisted on playing that song and I suddenly recalled the first time I'd ever visited Astoria, Bob brought me there as his guest. Write to me and tell me what's going on at: rosebud@teleport.com

"He and I would call each other the minute someone died. Famous or local, I knew Bob would call. We exchanged wonderment when J.F.K. Jr. fell into the drink, when word came from Paris that Diana was crumpled in a speeding Mercedes and Dodi was dead, when Jack Yost didn't wake up and Tiger Warren flipped into the void of the Gorge, and lastly, when River Phoenix, who we both met and spent time with, hit the pavement outside of The Viper Room in Los Angeles."

and cursing the sun that would diligently arrive to tell us that it was definitely time to call it a night. The toughest calls from Bob were the tearful ones about the tragic death of one of his beloved kittens or cats. I'm not sure what he has had more of, stray cats or

Portland's finest actors and musicians pulled off a great event which fell on Valentines Day. It's a funny, black Valentine anniversary about Bob. The following song is from the play:

LL

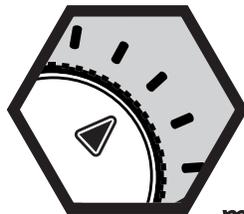
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Burnside Records

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 Taildragers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.

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

Affiliated Label:

Sideburn Records:

Types of music released: Roots Rock
 Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Candelight Records

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

Cavity Search Records

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

Cloud 99 Productions, Ltd.

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

Cravedog Records

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

Crazy Bastard Records

PMB-831
 16420 SE McGillivray, 103
 Vancouver, WA. 98683
 503-293-5409
 Email: crazybrcds@aol.com
 Owner: Andrew Bentley
 Types of deals offered: Tribute Compilations
 Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Thresher, Bastard Children of the Roman Empire, N?Ja, The Secludes,

QUARTERLY OREGON LABEL GUIDE

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 Taildragers, Paul Jones, Shade.

Diamond Z Records

16016 Lower Boones Ferry Road, Suite 5
 Lake Oswego, Oregon 97035

(503) 675-1670
 (503) 635-7355
 E-mail: DZRRecords@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
 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,

Continued on page 14

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QUARTERLY OREGON LABEL GUIDE

Continued from page 13

International Anthem, Aggro Batch, Northwest Ungrunge and Northwest Post-Grunge, compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij, Medicine Hat, Neros Rome, Rhino Humpers, Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.

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

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

Owner: Jan Celt

Producer: Jan Celt

Types of music released: Original Northwest artists and related projects.
Preferred submission formats: Demo cassettes.

Kinds of deals usually offered: Album projects, Publishing of related materials. Other services offered: producer services and bands wishing to make their own releases.

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

IMP Records

P.O. Box 34
Portland, OR 97207
Owner: John Flaming

Types of music released: Punk rock.
Kind of deals usually offered: Singles.
Artist roster: Spinanes, The Shaven, Jackknife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records

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

(800) 757-1851
Fax: (503) 239-0758

Owners: Terrance Scott, Bosco Kawte
Types of music released: Hip-Hop, R&B and any other form of good music.

Preferred submission Formats: cassettes

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

Lazy Bones Records

9594 First Ave. N.E. Suite 230
Seattle, WA 98115-2012

(206) 820-6632
Fax: (206) 821-5720

Owner: Scott Shorr

Producers: negotiable

Types of music released: Everything but Country.

Preferred Submissions: CD's & cassettes.
Kind of Deals usually offered: Full length CD.

Artist roster: Headland, Neros Rome, Turntable Bay, 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

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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
 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 Sive, 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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AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Fresh off the road with Everclear and gearing up for the *Sweaty Nipples Reunion*, Brian Lehfeldt is producing *Crooked Things* and gigging locally with TV616. In the last year and a half Brian played Woodstock with Everclear and recorded an album's worth of material with Art Alexakis.

Brian Lehfeldt wins The Keith Moon Award.

Charged with Assault in Texas for protecting Art from an unruly fan, Brian's fifteen minutes of Rolling Stone Magazine fame cast him unfairly in the role of rock-n-roll bad boy.

Art was thankful and hired a Dallas Cowboys' lawyer to keep Lehfeldt out of the pokey. Brian had to fly to Texas to surrender himself on the charges, and a mug shot was taken.

"While I was being booked, I had this giant smile on my face, because I kept thinking how it was going to look on Inside Edition," says Brian.

"The deputy said to me 'This isn't anything to be smiling about.'" and I said to him, "I know what I'm doing."

"You can tell my fans I won't be going to jail," says Brian. "I might however spend some time picking up trash on the side of the road, so ask them to look before they launch."

Lehfeldt is in line to play drums for one of the first acts on Art Alexakis' new label Popularity Records.

Art isn't very popular at Capitol Records this week.

It must be nice to have leverage, and Alexakis has loads at Capitol, where his first three Everclear albums for the label have all been huge hits. In the beginning, Capitol execs were so happy to have Art aboard they gave him an extra job as an A&R guy, with the mandate to sign six acts. But then, every time Art brought something to a meeting, it got shot down. Big artist relations mistake.

Art unloaded on the Capitol suits, January 29th in a Billboard story entitled "Alexakis, Artemis Form Label", announcing the formation of Popularity Records, Art's new label in partnership with Danny Goldberg's Artemis Records. Goldberg is the former head of the Mercury Records Group. Artemis will "fund" Popularity and the two labels will share the profits.

Popularity will be distributed by RED Distribution in the U.S. and via Sony International else-

where.

In Billboard Art poked Capitol's handling of his A&R career. "I was signed as an A&R guy for two years at Capitol, but that was basically because other people wanted to sign me. Then they wouldn't let me sign anything. They gave me a paycheck and basically told me to shut up, because they were afraid if I signed anything it would interfere with Everclear."

For Popularity, Art wants working bands.

"I'm going to sign bands and be really honest



photo Buko

Tim Ellis; building the Kung Fu Bakery.

with them about what it takes to make it," says Alexakis. "I'm looking for people with the same work ethic we had: You get your ass in the van and tour, you make a record and you don't put it out until it's great, and then you work it and work it and work it."

Billboard says Art has hired his longtime assistant Michael Dean, to serve as artist liaison. "I also want to set up a network of interns across the country who {handle grass-roots} marketing and A&R, says Alexakis, "so when a Popularity band comes to town, they can go nuts with fliers and stuff. Everclear started as a band on an indie label, and we would call ahead and talk to indie radio stations where we were headed and set stuff up and find places to sleep, and I'd like to bring that back."

The Billboard story reported Art is about to sign a band that he says sounds like a "cross between White Zombie and the Archies."

Art declined to mention the name of the act in Billboard, "until the paperwork is signed".

Scuttlebutt says it's an El Lay unit called Volcano...

Keep in mind that Art Alexakis is still a Capitol recording artist with not just one, but two Everclear albums scheduled for release in the year 2000, both dependent on Capitol's promotional support. (think Deconstructed Meredith Brooks)

Merging with Warner Brothers, Capitol executives probably have more to think about than carrying a grudge against Art for bailing out and calling bullshit...



The bucks continue to roll in for Buzz Clifford from the Beck album "Midnight Vultures" on Geffen. Buzz is the co-writer on "Milk & Honey" and the arty white faced guy on the cover. "Midnight Vultures" was certified Gold by the RIAA in January and has cruised comfortably at the top of Billboard's Internet Albums Chart since its release. BB's Top 200 Albums shows Vultures at #108 after 10 weeks. (2/12)

Buzz is shopping an album of his material recorded in Denmark in 1999. Terry Currier of Burnside Records is considering adding Clifford to the art-ist roster.

"The question with us is whether we have the time to release another artist properly," says Terry. "We're already scheduled to release nine albums this year and five for next year."

Burnside is celebrating their 10th anniversary this month.

Terry's used to dealing in the big leagues. When the word got out that Smashing Pumpkins would do a free in store promotion at Music Millennium, February 5th, everybody was impressed but nobody was surprised. Lots of big stars stop by to thank Terry and Music Millennium.

"So", says Terry, "Saturday morning these two big tractor rig trucks show up outside the store with enough equipment to fill up the Rose Garden. The Smashing Pumpkins road manager comes inside and tells the clerk that it will take all day to load in the gear, so the store will have to be closed."

"That's when I got involved," says Terry.

"I told the road manager that it would be an easy show, and that we knew how to handle it because we averaged about 200 in-stores a year. But he was a real tough guy and he said, 'ya, but you've never done a Smashing Pumpkins in-store before.'"

D TURNTABLES

BY BUCK MUNGER

"...And, I guess I never will." said Terry.

The Pumpkins drove the trucks down to Berbat's, where they set up and played.



Bands are still best.

The Rolling Stones were the top grossing act of the 90's, according to Pollstar, raking in a total of 751 million bucks. The Stones also won the coveted #1 spot on VH-1's Top 100 Greatest Rock Songs, with (I Can't Get No) "Satisfaction"

Jack Ely can't get no satisfaction.

"Louie Louie" by Portland's Kingsmen came in at #11 in the VH-1 Top 100 Greatest Rock Songs, and when the final moment of truth came in the video countdown, it wasn't.

"'Louie Louie' was the only hit the Kingsmen ever had." intoned the veejay.

VH-1 then rolled a 1964 black & white clip of the band lip-syncing "Louie Louie". In the foreground they interviewed Lynn Easton-pictured in the video as the singer-but actually the drummer on the record, guitarist Mike Mitchell-the only member of the current Kingsmen on "Louie Louie" and current Kingsmen drummer Dick Peterson. Peterson didn't play on the recording of "Louie Louie" but is pictured in the '64 video playing air drums and doing goofy Ringo-esque head shakes.

Absent to share the moment in music history was Jack Ely, the guy who actually sang "Louie Louie". In the old days Jack had his own Kingsmen, but that's another story for VH-1.



And the Grammy goes to...

Mr. Ike Nail for the music program at Sprague High School in Salem, Oregon. The famed NARAS musical statuette will be engraved for "Best High School Music Program of 1999".

The Sprague Grammy presentation won't make the network Grammy telecast. "They don't even give the awards for Classical or Jazz music on the air." says Ike.

The Sprague crew will travel to the Santa Monica Civic Auditorium to receive the award, which is chosen by a 20 member industry panel of the NARAS Foundation from audio and video submissions by 15,000 secondary school programs.

Sprague High School is named after former Oregon Governor, Charles H. Sprague.

Big awards in Eugene too...

The Cherry Poppin Daddies Mojo/MCA album "Zoot Suit Riot" was certified Multi-Platinum in January by the RIAA (2/12) denoting the sale of two million units.



Jim Mesi's drummer is royalty.

If not an actual blueblood, Justin Matz is at least the grandson of one of the most loved and respected men in the musical instrument industry, Ed Perry.

Ed Perry was the last General Manager of the L.D. Heater Company in Beaverton, Oregon, closed in the 70's. In the west, Heater exclusively represented Gibson guitars, Pearl drums, Olds & Reynolds band instruments, and literally hundreds of other in-



photo Buko

Brian Leheldt; The Keith Moon Award.

struments and accessories.

In the 60's Heater became famous in the musical instrument industry for being the first company to manufacture "copy" guitars overseas for distribution in America. The Lyle guitar line of Gibson copies was named after Heater's owner and so well received by the players it convinced the Gibson company to build Epiphone guitars in Japan. Lyle built the distributorship into an institution for Portland musicians. The perfect day job. A huge warehouse with guitars stacked to the ceiling and staffed exclusively by musicians. The guitar inspection area took up almost a third of the warehouse and featured a half-dozen benches with players tuning up and playing each instrument to grade it as a First, Second or Third.

Firsts sold at regular prices, Seconds at a significant reduction and Thirds, which were judged almost unplayable, were sold for around twenty bucks. Stories of primo instruments being marked Thirds and sold to local players and friends, were common. Only a player deserves the really good ones, right?

Heater's Alternative Hero Heyday came in the 70's under Ed Perry's stewardship, after the Heater family sold the company to Norlin Inc., the largest

musical instrument corporation in the world in the mid 70's. Ed Perry put a group of wizards in business and became the exclusive national distributor for musical innovations including Alembic basses and electronics, QSC pro audio gear, BC Rich guitars and Emmett Chapman's "Stick". All those companies thrive today thanks to Ed Perry's foresight and early financial support.

Today at 85, Ed's music business involvement is following his grandson's career with the Jim Mesi Band. "It's just like when I played", says the former horn player, "they don't make a lot of money, but they truly love what they do."

The Mesi Band appears at the Tillicum in Beaverton every Wednesday in February and also at the Tilli, Friday and Saturday Feb. 25th & 26th. They do Thursdays in Feb at the Hot Seat Bar in Tualatin and are scheduled to appear at Hoppers, February 19th.



Ed Perry sounds like a natural to be another honoree of the Oregon Music Hall of Fame.

The Oregon Music Coalition's HOF Steering committee added two new members in Herman Joblemann and Karolyn Laster. Herman is himself a nominee to the Hall of Fame for a career playing bass in the symphony and the clubs and Karolyn is a recording artist and spokesperson for the Portland Songwriters Association.

For information dial up OregonMusicHallofFame.org.

Sometimes you love what you do and you make a lot of money...

Robert Cray's compilation from his former label Mercury Records, "Heavy Picks-The Robert Cray Collection" is #13 on BB's Top Blues Albums chart after eleven weeks. (2/12) The Mercury album's success follows close Robert's first hit album for Rykodisc, "Take Your Shoes Off", which is nominated for a Grammy this year as Best Contemporary Blues Album.

Two labels workin' the groove...

Robert played Willie Dixon's 10th Annual Blues Heaven Foundation in Chicago, January 25th with Bo Diddley, Chuck Berry and Kenny Wayne Shepherd.

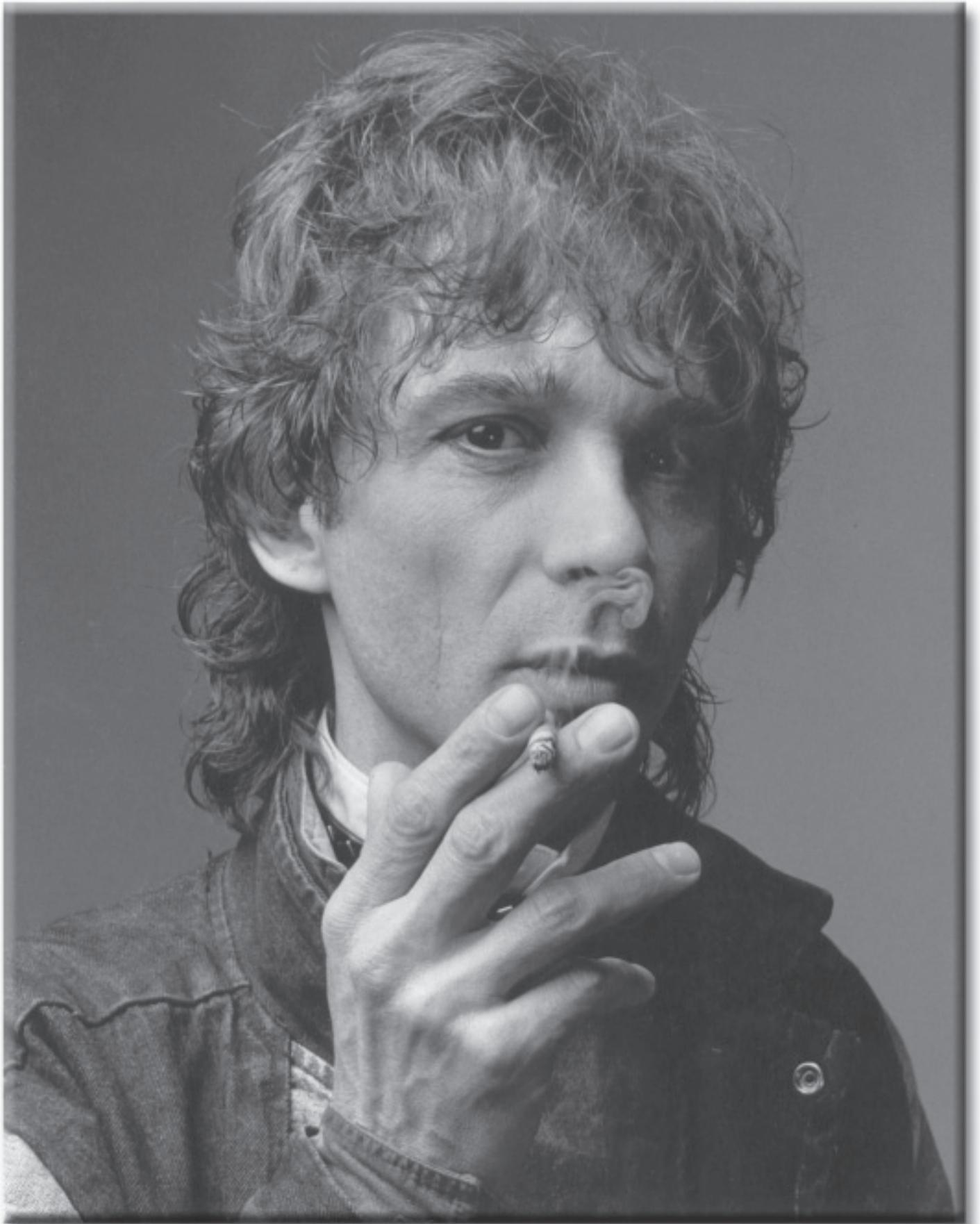
Sue Turner-Cray's film based on the life of Richard Burdell plays the Texas Film Festival in Austin, February 15th.

Shelly gets a Number One.

Songwriter Shelly Peiken's "What A Girl Wants", for teenage songstress Christina Aguilera, jumped 11 chart positions to #1 on Billboard's Hot 100 chart (1/15). Shelly's tune knocked off Santana's "Smooth".

The last trip up Billboard's singles chart took

Continued on page 30



Alf Rider of the Unreal Gods and Da Da.

photo Gustavo Rapoport



Dan Reed Network.

photo Pat Snyder

Two Louies

Continued from page 7

Russell, before returning to Oregon. The Nerve was a predecessor to today's popular "Songwriters In The Round" concept, as the members would trade songs, as well as lead and backup vocal responsibilities.. Carothers and Bunzow, certainly no slouches as songwriters or performers held their own within the trio. Although Ogan could always be counted upon to produce a memorable ballad to win the night.

Cool'r was the most popular dance band of the day, frequently holding forth at Last Hurrah or Key Largo. They could be counted upon to deliver Funk of the highest order. Andy Stokes' buttery vocal delivery provided all the lubrication necessary to provoke dance floor hysteria. Their new album, *Let's Talk About It*, while not up to par with previous Cool'r album releases, still produced the single "Dangerous," which was one of their most popular numbers ever, garnering Black Radio airplay across the country.

By May of 1986, Nu Shooz were national darlings. Atlantic penned the Shooz to an album deal on the strength of "I Can't Wait," which peaked at #3 on Billboard's Hot 100 chart and #1 on the Dance charts. For the next single off the new album, *Poolside*, the band quickly submitted a track recorded in Jeff

Lorber's LA basement studio as part of the failed Warner Brothers developmental deal. A stronger song than "I Can't Wait," the ballad "Point Of No Return" was released just as it's predecessor began a slow descent down the national charts. Appearances on American Bandstand and Solid Gold, as well as regular rotation on MTV guaranteed the band star status.

At the other end of the spectrum, Quarterflash's third release for Geffen, *Back Into Blue*, stiffed miserably, owing in part to several misguided decisions from a production standpoint. The choice to record

from the Unreal Gods, assembled Da Da, a band fronted by three gorgeous female singers, behind which the band concocted a distinct tribal love vibe, heavy on the tom-driven drum beats. Akin to Bananarama commingling with Dexy's Midnight Runners, Da Da created an immediate stir in their goings between Key Largo and Satyricon, presenting fashion shows, light exhibitions and other visual experiments that were groundbreaking at the time. Alf's job on stage chiefly consisted of playing acoustic guitar and jumping around a lot, smiling fiendishly. One of the women, Shandeen, left the band early on to

"Quarterflash's third release for Geffen, *Back Into Blue*, stiffed miserably, owing in part to several misguided decisions from a production standpoint. The choice to record the album at a chateau in France, while romantic in notion, was a logistical ordeal that bore bland fruit.."

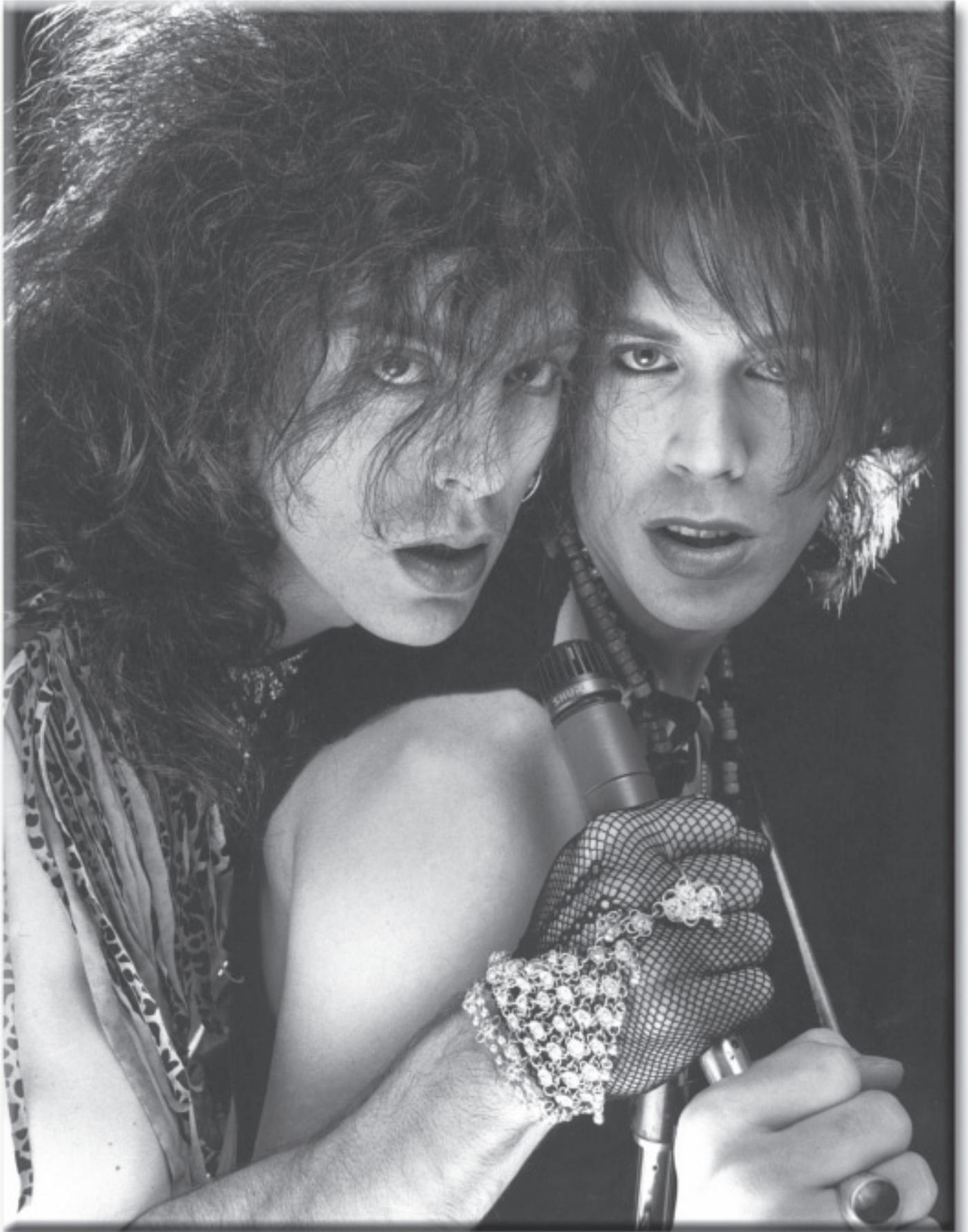
the album at a chateau in France, while romantic in notion, was a logistical ordeal that bore bland fruit. The band always insisted that the demo of the title track they recorded at Jack Barr's High Tech recorders was superior to the overwrought first single off the album that the label released. Additionally, the label A&R person working with the band, Carole Childs, took a leave of absence from her position to be Bob Dylan's girlfriend, rendering moot any label support for the album. It was doomed from the start.

Back home, Alf Rider, erstwhile keyboardist

form Roisin Dubh, a stormy Irish rock band. But Shannon and Stephanie stayed the course, more than compensating for their compatriot's departure with their increasingly resplendent onstage wardrobe.

Other bands were rising through the ranks to make names for themselves, Napoleon's Mistress led by Robert and Gina Noel received high praise for a six song EP they had recorded at High Tech. One song, "My Sin," was penned by Oregonian music critic Marty Hughley—who got his journalistic start

Continued on page 21



Drummer Billy Flaxel and guitarist John DuFresne of the Unreal Gods.

photo Gustavo Rapoport



Ed and the Boats.

Photo Jack Dean

Two Louies

Continued from page 19

with Two Louies under the name Marty Sharp.

Green Room released a five-song live recording, produced by Greg Sage. Radio Silents made their debut, to critical acclaim; featuring the songwriting and guitar work of Greg Paul, late of the Surf Cowboys, and the impassioned lead vocals of Jack Inglis. Robert Brown of Nimble Darts resurfaced with Robert Rude and the Attitude, while Curtis Salgado, back from a year on the road with Roomful Of Blues, resumed his local career with the Stilettoes.

Poison Idea ruled the punk roost at Satyricon, while the Caryl Mack Band was making its debut at Eli's. Here Comes Everybody played its first gigs, releasing a demo cassette later in the year. Never Ever, having changed its name from Arctic Circle and its format from Dead-like jammy to cutting edge synth Pop, emerged onto the scene. Slack, a charming frat Funk band made its first live appearances. Modern

Problems and the Usual Suspects were prominent. Nine Days Wonder was showing up in the Eugene area.

Roger Sause divided his time between his live Hypertension shows and creating new Shock recordings. Fred Cole retooled his punk band to catch a burgeoning Cowpunk wave with the Range Rats, while Chelsea Rae rode it with Rancho Notorious; with the Silvertones and Ronnie Noize's Rebel Kind following not far behind. On the Metal front Glacier sported a European distribution deal for their recording. Mayhem and Wild Dogs had label support as well. Jeff LaBansky, Outrage, Iscariot, Ransom and Haven were the club favorites.

Other top bands, failing to make the last push to the top, broke up. Meredith Brooks and the Angels of Mercy called it quits in the early Summer, after drummer Grant Roholt (formerly of Sequel) failed to show up for a gig. At about the same time, Jack Charles turned up MIA for a gig at Last Hurrah, initiating the self-destruct procedure on that once promising act. Brooks later moved to Los Angeles, where she went through several more bands, before finally finding success under her own name. Jack Charles made a half-hearted attempt at a new band

after Mien Street, but soon retired from the scene to become a regional sales representative for several musical equipment manufacturers.

In August of 1986 Foj Kohler journeyed to LA to promote the Riflebirds. In his travels, he met with Irving Azoff, MCA Records president, who had been instrumental in the careers of heavyweights such as the Eagles. He also met up with Marvin Etzioni from the band Lone Justice, who was working on a project with Duane Jarvis. Jarvis, who had left Portland for LA after Map Of France went down earlier in the 80s, became a point of destination for Foj at the behest of Jarvis' brother Kevin who had taken over the drum duties for the Riflebirds.

While Foj was chasing butterflies in LA, mutiny was afoot among the employees at the Pyramid Club back home—who had elected to commandeer the club, ousting Foj in his absence. The OLCC also had a bone or two to pick with Kohler regarding his policy of allowing customers of any age into the club. But soon enough, Foj returned, with Marvin Etzioni in tow, to quell the insurrection at the club and bring new zeal to the Riflebirds' camp.

Continued on page 22



Napoleon's Mistress

Photo David Wilds

TWO Louies

Continued from page 21

Ed and The Boats, adding two new members to the crew, released their EP *Go Fish*, recorded at High Tech Studios. Picking up the keyboardist from the Rainy Boys, the Boats' sound was most profoundly affected by the addition of vocalist Becky Kapell whose clear, clarion tone created the perfect textural environment for Dennis Kenny and Dan Haley, the primary songwriters and vocalists. Their penchant for complex close vocal harmonies was made manifest through Becky's tremendous natural abilities.

As Autumn fell upon the city, the Dan Reed Network released their first studio effort, *Breathless*, an EP whose cover art was nearly as expensive as its sonic production. Still, the album generated local radio airplay and a public buzz that carried the band on to the next level of popularity.

On October 3rd Nu Shooz' *Poolside* was certified gold by the RIAA, with sales of over 500,000, reaching #42 on Billboard's Top 200 album chart. They were even spotted smiling from the "Random Notes" section of a Summer issue of *Rolling Stone*. The year belonged to Nu Shooz from start to finish. The year of a lifetime, which it eventually turned out to be for the band.

1986 was Billy Rancher's year of a lifetime as

well. Through the months his health gradually deteriorated, with occasional periods of relative well being that always gave rise to speculation that he might yet overcome even his most strenuous bout of cancer. After all, he was Billy. Even in an extensive interview, conducted in late September, Billy was still full of plans for the future: with intentions of marrying his longtime girlfriend Karen the following Spring, as well as for re-releasing *Flesh And Blood*, along with releasing new material and preparing for new shows.

But, within a month and a half, Billy's condition took a decided turn for the worse. Without concern for the debilitating weakness and outright pain he was experiencing, Billy, assisted by Incredible John

Ellen, a musician in Seattle, sitting next to Billy—who lay prone on the control room couch, as yellow as urine and as thin and fragile as a leaf in Winter.

Weak and wracked with pain, subdued by painkillers, Billy still led the production with visionary precision, as Jon Lindahl made the proper adjustments at the board. In three hours the song was complete, with Billy singing his tortured vocal laying flat on the couch as his mother worried for his life.

Three weeks later Billy Rancher was dead. He never heard the local radio stations play his Christmas message. His musical era had truly ended a few years earlier, when his health began its terminal decline. But his legacy as a musician and as a coura-

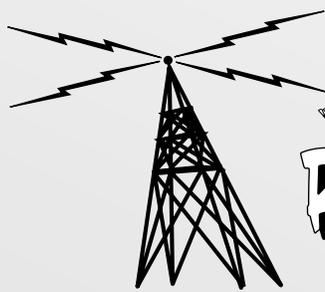
"Napoleon's Mistress led by Robert and Gina Noel received high praise for a six song EP they had recorded at High Tech. One song, "My Sin," was penned by Oregonian music critic Marty Hughley—who got his journalistic start with Two Louies under the name Marty Sharp."

Davis, summoned a close circle of friends and family to High Tech Recorders to lay down the tracks for "Make Love Not War," which was to be his manifesto for the 1986 Christmas season.

At the studio were gathered the keyboardist for Ed and the Boats, as well as keyboardist Jeff Alviani from Cool'r, Jan Celt from the Esquires and founder of Flying Heart Records was on bass, "Little Gregory" Stockert on accordion and Davis on guitar. Also among the entourage were Billy's mother and sister,

geous human being was just beginning. His fortitude and tenacity, even in the face of overwhelming odds, stand to this day as a testament to the human spirit. Billy Rancher's era was at an end, but his irreverent attitude and anti-establishment stance were poised to make a noisy return to the forefront, as an exciting new era was about to descend upon the Portland music scene.

LL



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FEBRUARY 2000

LAST MONTH
 THIS MONTH

ARTIST/LABEL/TITLE

3	1	ALAN CHARING	Lazy Bones CD	Seconds West
2	2	SUNSET VALLY	Surgarfree CD	Boyscout Superhero
4	2	VARIOUS	Hush CD	Flag
8	3	KING BLACK ACID	Starseed CD	And the Starseed Transmission
1	3	LUTHER RUSSELL	Cravedog CD	Down at Kit's
4	4	SEANTOS y ARACHNA	Torture Music CD	Buxotica Dynasty
13	4	THE HIGH VIOLETS	Demo CD	Dream Army
5	5	GOLDEN DELICIOUS	Cavity Search CD	Live at the Lauralthirst
•	5	RELOAD	Reload CD	Sex Ray
7	6	SHAPESHIFTER	Pinch Hit CD	Opiate Sea
•	6	DRYER	Dryer CD	Outside Line
3	7	PETE KREBS	Cavity Search CD	Bittersweet Valentines
7	7	LISA MILLER and the TRAILER PARK HONEYES	Demo CD	Lipstick & Beer
•	8	CINCINNATI SON	Demo CD	Cincinnati Son
6	8	CAMARO HAIR	Demo CD	Camaro Hair
10	9	WRITEN IN ASHES	Demo CD	Eclipse - EP
•	9	KDB	KDB CD	Y2KDB
9	10	FELLER	Nice CD	Furthermore
•	10	SPLIT LIP RAYFIELD	Bloodshot CD	In the Mud
11	10	LEW JONES	mp3.com CD	My Life on the South Side
•	11	RELOAD	Reload CD	Tubeway Navy
•	11	ALAN CHARING	Demo CD	Live on KCMU
•	12	HANK PLANK AND THE 2X4'S	Demo CD	Advance Copy
•	12	LOVENANCYSUGAR	Rock Kitten CD	EP
13	12	LOWER 48	Wrecking Ball CD	Lower 48
•	13	THE WHOLE BOLIVIAN ARMY	Gargantuan CD	Amnesty
•	13	SLOWRUSH	Epicl CD	Slowrush

TOP TRACKS

3	1	ALAN CHARING	Lazy Bones CD	"Wake Up Elvis"
2	2	SUNSET VALLY	Surgarfree CD	"Happily Frozen"
•	3	KING BLACK ACID	Starseed CD	"Into the Sun"
•	4	KAITLYN NI DONOVAN	Hush CD	"YvesMontard"
4	5	SEANTOS y ARACHNA	Torture Music CD	"Deform the Freeform"

The Blarney Stone

February 2000

Wednesday 16th
 Gary Ogan
 Thursday 17th
 Paul deLay featuring Janice Scroggins
 Friday 18th
 X - Angels/Brian Cutler
 Saturday 19th
 Ashbury Park/Scion
 Sunday 20th
 Jonah Howard & David Lipkind
 Monday 21st
 Sloan Wainwright/Marcha Schuyler
 Thompson 7-9pm
 Lea Kruger 9:30
 Wednesday 23rd
 Jeroan Van Achen w/ Tim Ellis
 /Warren Pash/Lyle Ford
 Thursday 24th
 Dave Carter & Tracy Grammer
 /Andrew Calhoun/John Herrmann
 Friday 25th
 Little Sue/Pig Iron
 Saturday 26th
 Porterhouse/Diggabone
 Sunday 27th
 Flatland

March 2000

Wednesday 1st
 Gary Ogan w/ Jack McDahan
 Thursday 2nd
 Jerone Van Achen w/ Tim Ellis
 Friday 3rd
 Lyle Ford/Lael Alderman/Ezra
 Holbrook/
 Alan Charing/Dave Rummans
 songwriters in the round
 Saturday 4th
 Ponticello/Forever Gold Rush
 Sunday 5th
 Jack Straw/ Hot Buttered Rum
 Wednesday 8th
 Jen Bernard/Sattie Clark/Ashleigh Flynn
 /McKinley/Lara Mitchell -show 8-11pm
 Thursday 9th
 Joe Pyweed featuring Lamar Scitwell
 Friday 10th
 Drive Headlines/ Camero Hair
 Saturday 11th
 Andrew Calhoun (Celtic)
 Sunday 12th
 Lew Jones/Mel Kubik/Margaret
 Sival/Lyle Ford
 Wednesday 15th
 Gary Ogan w/ Guests 7-9pm
 Thursday 16th
 Gone Orchestra/
 Sally Tomato (Carlos of Silkenseed)
 Friday 17th
 Tamlin & Peter Marshall (Irish traditional)
 Monday Open Mic
 Tuesday Reggae Night
 Sundays & Wednesdays shows 7-10pm
 Always a cover
 39th & Hawthorne
 234-7474



Live and Recorded Reviews

by Fran Gray

Superbowl Review

Excellent facial writhings accompanied *Faith Hill's* amazing three octave pre-recorded rendition of the National Anthem. This was followed by an insignificant brawl by groups of men dressed in strange uniforms.

Poptopia-Berbatis

Phamous Phaces, Maroons

Alien Crime Syndicate, Fastbacks

Opening the Portland leg of the West Coast *Poptopia* tour was Eugene band *Phamous Phaces*. Sporting a snappy set of the three minute, melody-oriented Beatlesque auditory confections we call pop, they unloaded 30 minutes of sleekly streamlined musical merriment and mayhem. With MP3.com stats ranking them 205th in the nation (205 out of 50,000 isvery nice) and a great CD to back them, the show would have been well worth coming to even if they had been the only ones playing. But there was more!

In a tad bit darker shade of pop, Portland band *Maroons* played next. They intertwined their set with swells of straight up rock n roll, lingering blues-ish tones and a briskly spirited brand of original pop. Then before leaving the stage, they reminded us all, at least three times, to remember that they were good. Even after the clapping had stopped...they said, "Don't forget we were good." ...and inspite of their arrogance, they were.

Seattle band *Alien Crime Syndicate* played after that, and though they put on a good show complete with smoke and lighting effects, their music was super-ignited rock and didn't seem to fit in with the "Poptopia" idea. They played only five songs and disappeared as mysteriously as they arrived. They also thanked the audience for making them number one in the nation...(ahem)

Fastbacks were the last up and worth waiting for. Their mix of pop and punk filled the dance floor and brought the late-nighters in around the stage. Their music is a juxtaposition of child-like female lead vocals against driving, throbbing fast-paced rhythm, that puts a smile on your face. You should see the guitar player toss his axe around in front of the amps as if participating in some neo-Hendrix ritual.

The Poptopia show started at 9:30 and by 2 A.M. all the bands had played. At that point I walked up to

sound guy and said...isn't there anybody else?

The Brandon Carmody Band-Take Me In EP Release-Sphere Communications LTD

This release is a lot like an Easter basket full of colorful, cushiony grass supporting a single tasty chocolate bunny. Except for the title cut, this six song EP sounds almost like an instrumental *Windham Hill* CD. Names like pianist *Liz Story* come to mind immediately. Flowing keyboard work summons majestic nature imagery and sounds like one of those Audubon Society nature CD's, complete with the sounds of running water.

Where's the chocolate bunny you ask? It's the one vocal on the disk. Sung by **Brandon Carmody**, this appropriately placed first track, entitled "Take Me In," is very much in line with the work of *Tori Amos*. Startling, trickling keyboard arpeggios trace across Carmody's whispery pop vocal; a haunting spector peeking out from the corners of his imagination.

With one vocal and five instrumentals, it's hard to say exactly what Carmody's intentions are. Regardless, this CD is a short, savory auditory journey. It takes you on a beautiful voyage and delivers you safely home.

Lindahl & McLaughlin-In My Room Tape-Independent Release

You've heard that expression, "opposite personalities attract." Here are two that define the A and B sides of this tape. With side A reflecting Kevin McLaughlin's gutsy, extremely attitudinal rock, and Jon Lindahl's songs dominating the B side with delicious Beatlesque ballads and confectionary pop, maybe *Lindahl & McLaughlin's* project *In My Room* could also be called, "You Stay In Your Room and I'll Stay In Mine."

In the ear of the beholder, what really matters is that it all works well together. On cut 1, "Brave New World," Kevin McLaughlin would like to say "hello," announcing his presence with a hair raising, tooth-curling rock and roll SCREAM...think "Revolution" here. Lindahl drops by to deliver some delectable pop on "Too Drown Out," but McLaughlin pretty much coasts across the feel of side A.

On Lindahl's side of the "Room," the title cut ballad, with its ethereal, almost hallucinogenic lyrics, boasts dreamy imagery of some personal inner sanc-

tum and is one of the finest songs I've ever heard. On the next cut, McLaughlin paints "Deep Green Eyes" with a Django Reinhardt-esque hot club mood, but generally speaking, this is Lindahl's side.

Though they fully collaborate on each other's material, with background singing and playing, it's almost as if two brothers painted a stripe down the middle of the bedroom and each one takes a turn sticking his toe over onto the other's side. This project is wonderful.

MC Mystic-Babylon Rebel Radio Independent CD

It's sort of a religious outlook these guys have. They made an entire CD devoted to the legalization of marijuana. It's a mixture of reggae, rap, rock and radio sound bites. It's hemp evangelism. This CD though, is maybe a lesson in packaging and platform. Music is a great medium for presenting ideas because it streams fluidly to the soul. So, if you're making good music you can maybe spread your vision to others. The focus of this project though, is more of a presentation of the idea of legalizing marijuana rather than being a disc about song writing and music. It's a lot of DJ ish jargon and radio clips. *MC Mystic's* main thesis is that most of the worlds ills can be cured with marijuana. Judging from the results of the album though I'd say that all the problems would still be there, but no one would notice.

Track 2, one segment in a three part series on the album called the "Legalize Movement" begins with a transer world beat rhythmic loop, but the talk and radio clips get in the way of the musical experience because there's no new insights presented. We've heard all this stuff before. There's no sparkling tid bits of information that make you want to stand up and yell "AMEN BROTHER!"

The great thing about the arts is that they're there for personal expression. And we live in a free country, one of the few where you can mass produce a CD about something illegal and then send it into a music magazine for review. Even though the *Mystics* may not see their dream realized anytime soon at least they can revel in the fact that they can express themselves openly.

LL

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Close Up

Continued from page 8

izing they were onto something, they played together again. "It was a band before we even knew it," Alan reflects.

Higher Ground turned out to be Portland's diamond in the rough. A reaction to the grunge driven and alternative music scene that was dominating the local scene, the band's influence spread like wildfire. "We were at the forefront of the acoustic jam bluegrass resurgence," he states matter of factly. "No one else was playing this kind of music at the time." Prolific songwriting, constant gigging, opening the Northwest tour for the Neville Brothers, coupled by media exposure and even interest by Celtic fiddler John Cunningham (who produced Bob Dylan and the Eagles) had placed Higher Ground in a position of musical importance, not only in Portland but nationally. There was even an offer to appear on *Good Morning America*. Cited in the 1998 book *Jam Bands (North America's hottest live groups)*, by Dean Budnick, Alan Glickenhauser received props for his work both in Higher Ground and Blue Honey, keeping good company with other bands included in the book, The Blues Traveler and String Cheese Incident, among others. But alas, Higher Ground fell victim to the panic, disorganization and ego-battles that bands on the verge of making it often encounter. Add to that, some questionable financial handlings by the managing band member, and Alan walked away. Soon

following, Higher Ground went under.

Glickenhauser followed a hunch and later joined up with Blue Honey. "Blue Honey was pretty much an experiment," he states. "It was a transitional period for me, and I didn't really feel that was the direction I wanted to go. My ultimate goal is to work within a band where everybody is on and nobody is 'the star.' I want to play with excellent musicians who want to commit to music and who really enjoy playing with each other and doing gigs." Making a big "splash" isn't what he is interested in.

Following his venture into Blue Honey, Glickenhauser formed Everyday Dirt, an instrumental old-school bluegrass band. They produced a critically acclaimed CD, *Everyday Dirt - Instrumental*. They played around town a little, but the divide between band members' obligations to other bands was more than Alan wanted to deal with. He left the band late last year and as had previously occurred with other bands, the bandmembers scattered.

It appears that Alan Glickenhauser is an adhesive. A natural musical leader. It comes without effort. An incomparable ear, sense of timing and wisdom to know when to convey his intentions to bandmates when he wants to throw in a lead or play background, is immeasurable for others playing with him. He doesn't display the need to prove himself on stage. But it comes naturally. The audience and listener NOTICES Alan Glickenhauser. Add to this, a "no fear" attitude to sing lead or backing vocals when needed, makes him the musician's musician.

A few months back, Alan had mentioned, "If you

know of any really good musicians who want to get together and make a band, I mean, REALLY commit to playing, No egos, then pass on the word. I'm itching to find that niche." Soon, it manifested. He he formed acoustic bluegrass rock band, *Off The Rail*, with Danny East from Buds of May (vocals and banjo) Al Meckles from Calobo & Everyday Dirt, (acoustic guitar and vocals); Chuck Masi from Higher Ground (upright and electric bass) and drummer Josh Biggs, also from Higher Ground. Glickenhauser plays fiddle, banjo, dobro and mandolin & electric guitar and shares vocal lead with Danny East. The five-piece premiered live last month, to a well-stocked OTR audience, many of whom showed up early to see OTR. As the lead singer and guitar player for headliner's, Fat Paw, was heard saying, "How can we go on after that?"

Indeed, Off The Rail is a bluegrass rock powerhouse, a natural expression of Glickenhauser's strives toward quality and jam-worthiness.

Upcoming shows with Off The Rail: Saturday, February 19th opening for Canada's Clumsy Lovers, and Tuesday, February 22nd opening for NRBQ. Both shows at Mt. Tabor Theatre.

When asked what he has yet to do musically, Alan responded with great enthusiasm, "I'd love to get a gig playing with someone like Jackson Browne."

It's obvious to those who've played with him, and those who've heard him play, that he'd have no trouble taking over where David Lindley leave's off.

LL

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In the MIX

Continued from page 10

bum on the racks at the Virgin Records mega store on the Champs E'lysee.)

Other projects EON is producing include Dan Reed, to whom EON easily offered to provide an in-home pro-tools recording studio with all the fixin's so that Dan could record his electronica CD, at his leisure, "with none of the time constraints of a commercial studio." Tommy explained. "Cost wise, the amount of money we're spending on Dan's CD would have turned out about the same for time in a studio." When asked about the flavor of the CD, Tommy offers, "It's almost 100% pure Dan Reed. Electronica-oriented. He's always been one of my favorite musicians, recording artists and performers."

EON's latest release, Jeff Labansky's 28 IF, is in stores now. Jeff wrote all songs and plays all guitars, but did hire out session drummer (from KISS' "unmadeup" era) Eric Singer and bass players Bob Esch and Jesse Ruggles. The nostalgia behind the title "28IF" is that it's the license plate number of the car on the Beatles Abbey Road album, and Jeff is a huge Beatles fan.

When asked what his experience has been with EON, he told me, "EON's been very supportive of my music and putting out my record. The only thing I don't understand is why it took so long for its release. It was completed a year and a half ago."

Look for 28IF's CD release on March 17th at Roseland Grill.

EON's been in recent negotiations with N.A.I.L. for distribution, which Tommy claims is "stylistically in-line with EON." Although it's not completely clear to me that EON is in this for the long run, it is beginning to establish itself as a bona-fide indie label. They do have the solid financial base to carry themselves through development and growing stages, as well as the fact that their first release yielded humble but impressive sales and their second release was picked up by a major.

I want to note that Tommy insists the label was not established to further his brother John's musical career, as some critics have claimed.

"We both agreed that it would run at cross purposes to release any John Thayer albums on our label, because we want to establish our credibility and not call our motives into question."

When asked about EON's musical niche, Tommy was quick to dispel the notion that the label was hard rock oriented. "Although we put out the Black 'n Blue CD, that's really not typical for the label. We don't want anyone to think we're focusing on metal or hard rock primarily. We are more interested in bands who have something new and fresh to offer musically and with that in mind, we'll look at a variety of people." Any new acts in the pipeline? "We're looking at someone at this time, but it's too early to say anything more than that right now."

ing up for Tommy Womack's CD release later this month in Nashville, where Terry plans to be one, among many, industry heavyweights in attendance. He's still working on a Portland release date for the Nashville singer/songwriter's CD.

Sideburn Records will also be putting out an album of previously unreleased material by Ronnie Lane, former Faces band member, due out early this year.

Clumsy Lovers

Here's your chance to catch the CD release (*Live!*) of Canadian bluegrass celtic rockers, The Clumsy Lovers. This band is a must see if you like a high-spirited jig with your brew, or if you just want to chill to a bunch of Portland-style hipsters playing some raging fiddle/guitar boogaloo. They are FUN and talented musicians, and, guaranteed, whatever your persuasion, to be con-

"The nostalgia behind the title "28IF" is that it's the license plate number of the car on the Beatles Abbey Road album, and Jeff is a huge Beatles fan."

Burnside/Sideburn Records

It's always a great pleasure to speak with Terry Courier and find out what he's got going on. I always appreciate his down-home, laid-back attitude and true fan-ness for the music he produces on his labels. As founder and CEO of Music Millineum and Burnside Distribution, you'd think Terry would be too busy crunching numbers and counting returns to be concerned with the A&R requirements of his Indie labels, yet it appears to be the driving passion of this hometown hero and it's probably what keeps his thing on straight. After all, business is business, but music is what it's ALL about where Terry Courier's concerned.

February finds Burnside Records prepping for Terry Robb's new release. Terry has just finished recording and mixing. Rod Price, slide guitar player for Foghat, is recording in New York for a summer release of a "Chicago blues album," which is being produced by Tom Davies, who previously produced two other Foghat albums, *Energized and R&R Outlaw*. In addition, Too Slim & The Tail Draggers are recording their 5th Burnside Records CD in Spokane as this is written. Mick Clarke, English blues guitarist, whom Terry's been "a BIG fan of from way, way back," is releasing his 4th Burnside CD, titled *Killing Floor*, in April.

Burnside's little brother, Sideburn Records, is gear-

tagious and set your spirits free. As a qualified musician friend told me several months back, "If you like the Buds of May, you'll LOVE the Clumsy Lovers."

Saturday, February 19th, finds the band in Portland at the Mt. Tabor Theatre. Also, on Tuesday, February 22nd, The Mt. Tabor welcomes NR&Q *Off The Rail*, opens both shows.

New and Improved

The Blarney Stone, SE's Hawthorne's newest live-music venue, has recently added a new sound and lighting system to boost the ambiance of the club's new scene. You may want to check out a couple of gigs this month: Saturday, February 12th brings California band Death Ray (featuring Greg Brown - CAKE's singer/songwriter) and local openers, The Orange Collection, a band that, despite little being known about them, draw quite a local crowd, and from what I hear, evidently rock on top of it. At least that's what my trusted advisers tell me. On Thursday, February 24th, Dave Carter & Tracy Grammer headline a night of Acoustic Folk along with Andrew Calhoun and John Herrmann.

'til next time...

Gigs/Events/Releases/Anything?

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LL



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LEGAL EASE

Continued from page 9

"MASTER USE" LICENSING ISSUES

Many of the issues mentioned above in regards to *synchronization licenses* are also issues in negotiations over *master use licenses*.

As for the amount of the licensing fee to be paid in any given situation, the amount of the *master use fee* to be charged by the *record company* is often very similar in amount to, or identical to, the *synchronization fee* charged by the *publisher* in that same situation.

In some instances, however, the record company negotiating the terms of a master use license may be more anxious (than the music publisher who is negotiating the synchronization license) to have the music used (in order to promote an artist who currently has a record out), and so the record company may be willing to agree to a lower fee than the publisher is willing to accept. On the other hand, I have seen instances in which the record company has re-

many members of ASCAP, BMI, and SESAC, particularly given the fact that many of the cable networks have become lucratively profitable for their owners.

In any event, there are still many situations in which public performance income can be quite substantial, and in those situations, the publisher is often willing to accept a synchronization license fee significantly lower than it would otherwise be inclined to accept, rather than potentially losing the deal (thereby losing not only the synchronization license fee paid by the producer, but also the "public performance" income earned from ASCAP, BMI or SESAC by reason of the broadcasts of the television show).

Bear in mind here that we are only talking about the public performance income payable to the *publishers and songwriters* of the underlying song. The same considerations do *not* apply to the owner of the *master recording* of a particular recorded version of the song—i.e., a band or its label. Under U.S. copyright law, the owners of *master recordings*, unlike the owners of the *underlying songs*, are *not* entitled to public performance income for the broadcast of their recordings in the United States. (The situation is different in some foreign countries.)

Therefore, the owner of the master recording's

"Therefore, the owner of the master recording's only source of U.S. income from the master use license will be the up-front master use fee which it receives from the producer, since it will not be receiving any public performance income from ASCAP, BMI or SESAC."

quired a higher fee than the publisher.

Sometimes, also, there is a large difference in the fees charged by the publisher and record company because of the fact that there is a small publisher or record company involved which is not very experienced in the licensing area, and which as a result has unknowingly (and unnecessarily) quoted too low of a fee to the producer.

ADDITIONAL INCOME FROM ASCAP/BMI/SESAC FOR PUBLISHERS AND SONGWRITERS

When music is "publicly performed" — as in, for example, the case of music which is broadcast as part of a television show— the *publisher* of the underlying song and the *songwriter* will be earning not only the synchronization fee which they received from the producer, but also "public performance" income from the publisher's and composer's performance rights society (i.e., ASCAP, BMI, or SESAC). This "public performance" income can be very substantial.

Sometimes, however, the public performance income can be very small—for example, when music is used in a cable show. This is because of the low rates which have been negotiated between ASCAP, BMI, and SESAC, on the one hand, and cable networks on the other hand. The fact that these rates are so low has become a controversial issue among

only source of U.S. income from the master use license will be the up-front master use fee which it receives from the producer, since it will not be receiving any public performance income from ASCAP, BMI or SESAC. As a result, the owner of the master recording may feel more of a need (than the publisher) to negotiate to receive the highest possible up-front fee from the producer.

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

Bart is also the co-author of a chapter in the new edition of *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published 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.

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SKINNY WHITE SHOULDER

BY DENNY MELLOR

Hello music makers!

I hope everyone had a nice January 2000. I'm now a year older but not a heck of a lot wiser.

This is the time of the year I try to focus on new material, this years promo kits and looking for new opportunities to exploit my marginal music skills, and I suggest everyone who wants to work do the same.

Most of the better summer events are booked by April and I'm sure bands are being looked at as of right now. Each year more and more musicians move to Portland to either work and or retire here, so if you think you're a big fish in a small pond-guess again!

I've been talking to a quite a few people about equipment lately and it has occurred to me that when we start viewing our instruments as tools as opposed to toys we are on the right track to realizing our professional goals.

If you have to play 3 or 4 hour gigs you will soon discover the design or manufacturing frailties in many cheaper instruments. Sooner or later it will become obvious that you need good solid gear.

Many bolt on necks will shift in the mortise so that there is an unequal space between the edge of the fretboard and the outer strings. Cheaper mike cords will separate at the connectors, and drum hardware will not hold up under our intense performance fervor.

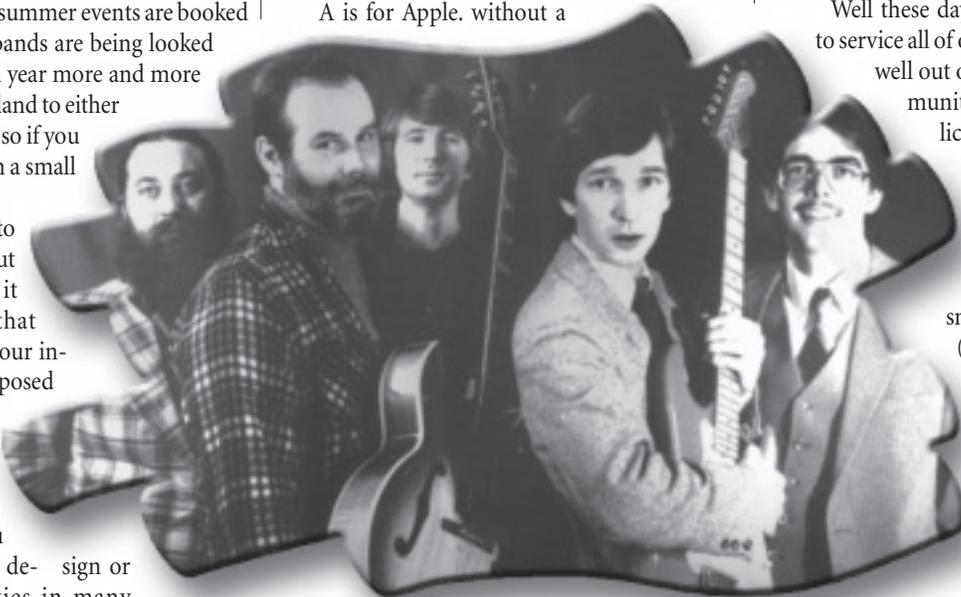
Don't forget that some Taiwan guitars are assembled by nine year old kids who are paid as little as 38 cents an hour. My advice is to get good "road tested" gear, and I've found out the best way to do that is to ask working musicians for their input before you lay down your hard earned doe-ray-me\$

I would also like to pay homage to all the music stores in the Portland area that have had to put up with our well meaning but sometimes rude attitudes as we scurry through the rows of incred-

ibly cool gear that we may or may not be able to afford, but still beg to test out as we color the air with our screeching whammy bar versions of voodoo child.

In the next few months I'm going to mention without playing favorites, some of the niches as I see it, that these stores have carved out in our city of music-Portland Oregon.

A is for Apple. without a



Buzz Clifford (2nd from L), Denny Mellor (4 from L), with the Swells.

doubt Kelly has been a very important element not only in our city but nationally by saving vintage guitars from being snatched up and sent out of the country. As you know there are way too many versions of strats, pauls and many other American instruments.

Originally the way overseas manufacturers got the specifications for these copies was simply to buy the original and literally dissect it down to it's most intimate detail, and then sell the copy back to us at a fairly high price.

If you walk into Apple Music you will basically be viewing the history of the electric guitar-just look up high, out the reach of our grimy little hands, and there they are (excuse me I'm salivating). Kelly was one of the original west regional

dealers for many great guitar companies over the years, just go in and ask him for the details.

One of my personal favorites is a round body Gibson that I believe is called a Bantar. I had the distinct pleasure of escorting this instrument along with old Les Pauls, Strats, Plexiglas Dan Armstrongs and about 10 other vintage axes to a CHEAP TRICK concert at the old Paramount theater at the request of Rick Nielson and Robin Zander. Rick also had a room full of custom Hamer's, '59 Les Pauls, early '50's Strats, double necks. I counted over 30 killer guitars, MAN WAS THAT COOL! Apple is a great full service music store and they have helped many of us get our start.

I also have some great friends at Portland Music and it seems like only yesterday (I wish), that I was wandering through their old store on S.W.3rd avenue. I remember well the time I really needed a guitar case for my old Gretch solidbody and the wonderful older gentleman who ran the store immediately came down from fifty to thirty bucks sensing I was maxing out my Oregonian paper route budget, thanks dude where ever you are!

Well these days Portland Music continues to service all of our music needs and has gone well out of their way to help this community including all levels of public and private school music departments.

P Music has a great show of vintage instruments but I'm also super impressed with their vintage mike display, smart but friendly employee's (hello Mark, Doug, Peter, Steve, Rob and Erick) and a firm commitment to backing up their product guarantees.

Let me leave you with this. When was the last time a catalog greeted you with a friendly

first name hello, offered to let you take a mike home to test on you're own

gear, even if you decide to go with something less expensive, or rent you a P.A. head for next to nothing on the spur of the moment. Think about it. Also the best way to earn respect from a music store is to buy a quality product once you decide it's right for you. This shows both that you know what you need as a pro, and you're not just "BS"ing or goofing off in a place of business.

NEVER GIVE UP ON YOURSELF! As you know from last month's mention in Turntables one of my old buddies, Buzz Clifford recently contributed a simple guitar riff from an old recording of "I SEE I AM" to help inspire what is now a gold record for BECK, which proves that this advice holds up well.

I just got done gabbing with Buzz for an hour and a half on my cell phone and heard all about

the Beck thing and it's almost too cool to believe. Buzz is one of my favorite people in the biz because when we worked together he always had the great story to tell. Buzz claims to have played on AMERICAN BANDSTAND five times in the '60's and on one occasion DICK CLARK told him that no one goes on without cufflinks! So off he marches little Buzz like a soldier in boot camp, into DC's own dressing room, he pulls out the top dresser door and personally selectcts the appropriate pair from over two hundred different sets of cufflinks. Maybe Buzz should have returned them after the show!

Anyway you can imagine just by reading Skinny White Shoulder, how much I enjoy hearing "musician-ologies", and since Buzz has been around almost as long as Buck Munger he has whole pile of them. Buzz Clifford and I actually started two bands during the mid'80's, The DRIVERS, which featured Buzz up front, Rob Shoemaker (NORMAN SYLVESTER BAND) on fretless bass, Jeff Handley on blues harp, Roy Holmes on drums, and myself on too loud guitar. The band played mostly Buzz's setlist which included cool originals like "Oceanliner" a killer R+B ballad with a hook to die for, blues shuffles, and R+B classics like "HE DON'T LOVE YOU" and "UP ON THE ROOF".

The second band which we called "The SWELLS" (Buzz's idea), was basically the same ex-

cept Jeff left the group to run his sound company which he later named DRIVER SOUND, and after helping open a halfway house to convert gang members back to good kids, Roy Holmes was hit by a speeding car and has been paralyzed ever since. This summer I reunited with Roy at the carpenters union labor day picnic held at Oaks park. He is doing better and has regained some use of his left arm and leg.

We replaced Jeff Handy with a keyboard

of weddings and the infamous yearly "STONEHENGE MULTI-CLUB BIKER ORGY" up the gorge at Goldendale. Truly the most unforgettable outdoor pagan ritual I ever worked at. I'd probably have to tell you the rest in person concerning the Stonehendge thing! Michael Macdonald was tragically killed on his motorcycle shortly after that, and the last time I saw Buzz Clifford was at his funeral.

On a brighter note, of all the info I tried to

"Buzz Clifford and I actually started two bands during the mid 80's, The Drivers, which featured Buzz up front, Rob Shoemaker on fretless bass, Jeff Handley on blues harp, Roy Holmes on drums, and myself on too loud guitar...The second band we called The Swells."

player by the name of Michael McDonald and tearfully replaced Roy with a great drummer named Bryan Naptown. Bryan and I have remained good friends ever since and currently have an instrumental surf band and CD on my label called The FLYING SHARKS.

The Swells played a lot of smoky bars, a couple

assimilate from Buzz, the one thing that stands out the most even today, is that "it only takes one song to make it", "quality" not "quantity". Ironically now Buzz has two.

to be continued.
me gotta go now.

LL

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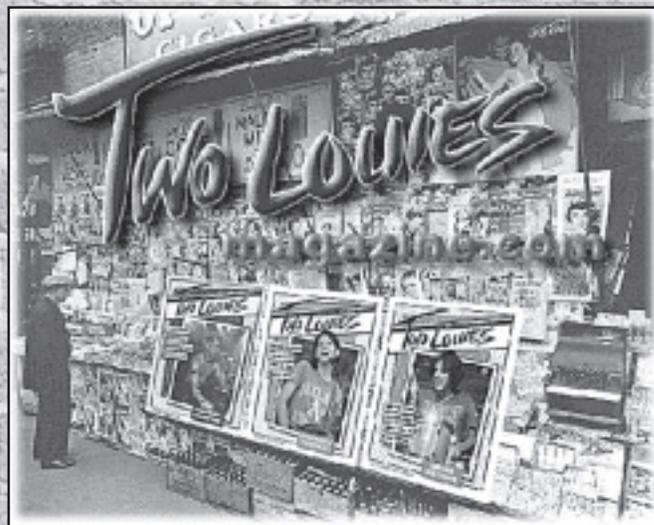
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AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

Continued from page 17

Shelly to #2 with Meredith Brooks and their co-written hit, "Bitch".

Meredith must have been opening for the Stones when Shelly called with the idea for "What A Girl Wants". I can hear Meredith doing it with a blazing guitar solo...



What a girl wants...

What Stephanie Schneiderman wanted were the best people possible and she got them in Tim Ellis, Bob Stark and Ryan Foster. Tim produced, Bob engineered and Ryan mastered her 4 song demo that ended up on my desk marked "not for review" by TL columnist Bart Day.

Since I always take my lawyers advice, I'll just say it's always pleasant to be surprised, and I was. Ms Schneiderman isn't some lame folkie chick. She writes great hooks, she has pipes and she rocks.

If this were a review, which its not, I'd have to say "New Skin Completed" is a hit.

On the demo Tim Ellis plays guitar, sitar, mandolin and synthesizer. Dave Kilner plays bass, Mike Snyder plays drums and Tom Grant plays piano. The songs were recorded in Tom's studio.

Schneiderman will appear with her 6 piece band February 26th at the Mittleman's Jewish Community Center. Tickets or info 244-0111. She does her trio stuff February 19th at the Rock Creek Tavern and a duo at the Greenroom, February 22nd.

Tim Ellis says he and Stephanie are headed back into the studio to complete an album.

I'll be looking forward to not reviewing that as well.



Too bad the Kung Fu Bakery Recording studio won't be ready...

Tim Ellis and his partner Dave Stricker have "All the Whitehorse gear including the SSL 6000, the 24 track Studer, all the speakers and even all the wire and the connectors." The partners bought the building at 3588 S.E. Division, June 28th, and thought they'd move right in and get set up "to mix at least," says Tim.

"Then we figured we'd have to move this beam and repair some concrete in the floor, so we're running a little behind."

The building, built in 1919, has been a bakery and a Kung Fu academy.



Stricker has his hands full...

The former Billy Rancher bassist and Kung Fu Bakery partner is also playing bass in Niven with songwriter guitarist Chris Tsefalas, guitarist Mark Wanaka and drummer Todd Bryerton.

Niven has a new CD out and a slick music video

on the song "Pacer" produced by Weiden & Kennedy and Food Chain Films.

Larry Crane produced the Niven album.



Dead Aunt Thelma's gets an SSL too...

The studio that Caryl Mack built is upgrading their gear, adding an SSL 4048 G+. The premier British made mixing desk is fully automated with total recall capabilities.

Thelma's has been home for the visiting stars of "The Beat" 107.5's "sound sessions" with Tori Amos, Dave Matthews, Seal and Collective Soul. Tracks from Sheryl Crow's "Globe Sessions" were recorded at Thelma's as well as Wilco's "Summerteeth".

Studio vet Mike Moore runs the outfit with assistant manager Nicole Campbell acting as his executive officer. Campbell is a well liked and widely respected recording artist who hosts a monthly "Songwriters in the Round" at the Snake & Weasel.

February 16th Oregon Public Broadcasting will be filming Nicole's guitar pull at the Weasel for inclusion in a ten week OPB art series. Appearing with Nicole will be Brenda Dickey and Jim Brunberg & Jeff Pehrson of San Francisco's Box Set.



Art Alexakis;
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Experienced guitarist and bassist looking for drums, vocals and keys. Interests; Gothic, Punk, Techno, Rock. We're looking to form something unique, not the same old crap. Call Chris (503) 244-5082, Myk (360) 260-0619.

Guitar Guy is seeking a working or forming band. Interested in blues based music. Peter Green's Mac, Derek & the D's, Stones. Guitar, harp vocals. Patrick (503) 636-7449.

I play bass and sing lead & harmony vocals. Rock, Blues & Country. 25 years experience. 45 yrs old. Can gig weekends, practice two nights a week. David (503) 648-3474

Aarrgghh. One multi-instrumentalist & one vocalist/keyboardist available for Goth, Industrial, Progressive, Tribal type thing. Help us out here! Seth or Rebecca. (503) 239-4895

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Rhythm section into Funk/Blues/Jazz grooves seeking others (horn, guitar, keys, vocals) to play. Geoff 246-1804 or Jim 287-4841.

Wanted: Bass player. Between Flea and Phil) needed for established original band w/CD release in December. Blake 775-2191 or Angela 771-6910

Let's play surf, Blues, Rock-a-Billy in the basement. Then...Keith 232-8785

Seeking drummer to complete our band. Passion required. Afghan Whigs, Jawbox, Dinosaur Jr., U2, Fugazi, Bowie, Gabriel. 654-1108

Djembe' drummer looking for group to add some African hard core. Shredding roles, signature solos and accompaniment. Bobby 360/576-9143

Bass player. blah blah blah...just call me, we'll figure it out. Dave 255-1950

Bassist wanted for Blues/Groove/Funk/Rock project. Part time. We're into talent, fun and occasional gigs. We're 30-42. Call: 417-3208!

Mobius is looking for a vocalist. Tool, Limp Bizkit, Korn influences. Guts, melody and dedication are a must. No flakes! Mike 537-6852

Seeking Rock or Celtic guitarists for jam and maybe form a band. Influences Enya, Loreena McKennit, Clannard, Def Leppard, Van Halen etc. Richard 282-9142

Wanted: Bassist, keyboardist, drummer to play originals and covers in the style of Tom Petty, Stones, Wallflowers, Fastball, Dead. 235-6976

Wanted Singer/Guitarist to form Duo with Singer/Keyboardist-guitarist to perform classic Soft Rock, Folk Rock tunes for Dinner/Lounge gigs in Bohemien atmosphere. Emphasis on vocal harmony. Chas. 653-8374

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