

OREGON MUSIC / MARCH 2000

Two Louies

SLOWRUPTURE

LEGEND OF SWEATY

HICKS LACKS

LATE EIGHTIES

JEFF LABANSKY
28 IF

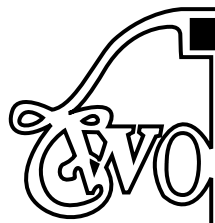
photo Buko

OREGON VENUE GUIDE



Sam Henry of Napalm Beach.

photo David Wilds



December 1979 to 1999

One Long Journey Through The Portland Music Scene

By SP Clarke

Part Four: The Late '80s

After the wild roller coaster that was 1986, it seemed only natural that 1987 would be a year of transition and retrenchment in the Portland music scene. Still, it was the year 1987 that saw the birth and rapid growth of new bands that would later go on to flourish through the end of the decade and well into the '90s, becoming forces in the local scene for some time hence.

It's indeed strange to look back upon the typical monthly music listings of 1987 to see the names of bands such as Slack, Dead Moon, the Obituaries, Killing Field, Nero's Rome and the Dharma Bums all starting the year in the traditional Wednesday "band on the rise" slot at Satyricon. It's also interesting to note that nearly all of those bands were plugged into weekend gigs by year's end.

Still it was the old, reliable bands that commanded most of the headliner gigs. Familiar names such as Nu Shooz, Crazy 8s, the Dan Reed Network, Cool'r, John Koonce, Curtis Salgado, Paul Delay, Steve Bradley and Badly Bradley, the Razorbacks and the Lloyd Jones Struggle remained the prominent figures on the scene. But a second tier of bands was quickly rising to the fore.

Nu Shooz, riding the wave of success with their '86 album *Poolside*, released on Atlantic Records; a gold record in "I Can't Wait" and a satisfactory follow-up in the ballad "Point Of No Return," garnered for themselves a Grammy nomination as "Best New Band Of 1985." They then journeyed to Minneapolis to record their second album, *Told You So*, with Prince producer David Z.

The Dan Reed Network weighed offers from Atlantic and Polydor, eventually choosing the latter, while Reed protégés RIA entertained proposals from Geffen and Warner Brothers. At first, Cool'r appeared set to sign with A&M, then seemed to settle with Epic for an album deal, before abruptly switching back to A&M again. The Miracle Workers, decade-long underground favorites, migrated to LA after signing with the indie Moxie label. Initially, the Razorbacks—who were altering their sound from Rockabilly toward a tougher, R&B style—then John Koonce, became ensnared by the mysterious Central Oregon "timber baron" Tim

Blixeth, who spoke often and broadly of big plans for his acts, with lots of money for support. But nothing ever came of the man's talk and he quickly disappeared back into the woodwork from whence he came,

Portland, often viewed as remote and ingenious by the rest of the world, was the regular victim of low-grade scams. Earlier in the decade a reptilian charlatan huckster known as Carlo Trentadue tried, on a several different occasions, to bilk a number of bands out of *something*, although his plans were so poorly conceived and inanely executed that it was never entirely clear as to what his precise intentions were or what it was he actually wanted—as, typically, he would be trying to peddle some sort of "product" in the local music stores at the same time.

Still, Trentadue talked of "contacts in LA" and "multi-album deals" frequently enough to frighten off all but the most gullible of fledgling musicians. And wildfire word of his corrupt status generally

trouble finding lucrative gigs in their home town, despite having a hit album. The same could be said for Curtis Salgado and Paul DeLay, though they fared somewhat better in the Portland clubs. Local venues were quickly being overtaken by a new energy that was emanating out of one club in particular.

Satyricon, swinging into its fourth year of existence, had spawned a vibrant alternative scene. Besides offering the most varied of musical fare possible (nearly every band in town played there at least once), perhaps paring Terry Robb and the Jackals one night, Cool'r and Ed and the Boats the next; Satyricon offered inexperienced bands, of any stylistic persuasion, the chance to play a set during Monday's "New Band Night." Those that succeeded or persisted long enough, graduated to Wednesdays, with occasional opening slots on a Thursday or maybe even a weekend.

Owner George Tahouliotis, shrewdly tolerant and tirelessly fair, became a figurehead in the alter-

"With drummer Sam Henry and bassist Dave Dillinger, Newman was laying the foundation for the entire Grunge movement with the heavy, Hendrix-influenced guitar sounds and dark lyrics of Napalm Beach"

spread with such rapidity that it is doubtful that he ever succeeded at anything other than creating a slight stir—like an ill-wind blowing off a landfill. Other spurious ventures of the sort cropped up from time to time, but little, if any, serious damage was ever visited upon the Portland musical community by these counterfeit promoters.

Crazy 8s continued their independent success, touring endlessly. They crisscrossed the country incessantly, converting students at every college campus along the way to their Ska/Funk sound. But a lot of the Blues acts were relegated to the White Eagle, with occasional nights at Key Largo, the Dandelion Pub and Last Hurrah.

The bands remained vastly popular. The Razorbacks were a huge draw in Seattle, yet had

native community. His club, located in one of the worst sections of downtown Portland, served as a safe harbor for all disenfranchised artistic types. Punks and jocks, artists and poseurs, regulars and gawkers, leather jackets and sport coats, jack boots and Nikes—all commingled in a highly charged atmosphere of danger and beer. But it was a heady ambience, to be sure.

It was in Satyricon, where anything was likely to happen, that something usually did. The volatile mix of patrons was nothing, in comparison to the often disparate natures of the performers. The Jackals were one of the top drawing bands at the club. They might share the bill with the Razorbacks or

Continued on page 4



Pig Champion of Poison Idea.

photo Buko

Two Louies

Continued from page 3

the Terry Robb Band or headline an evening with lesser known bands or touring National acts. Either way, they pretty much owned the Satyricon stage whenever they played.

The same could be said of Chris Newman's Napalm Beach; as well as their new alter-ego band Sno-Bud and the Flower People. While, with drummer Sam Henry and bassist Dave Dillinger, Newman was laying the foundation for the entire Grunge movement with the heavy, Hendrix-influenced guitar sounds and dark lyrics of Napalm Beach—they explored Chris' more playful side with Sno-Bud, whose only lyrical subject, with perhaps one exception, was weed. The joys, the woes, the highs, the lows, the love, the need for weed, glorious weed.

Local promoter and musician Jan Celt was in the midst of building a roster for his newly formed Flying Heart label, from which he had recently released an album by his own Soul revue, the Esquires. The Napalm/Sno-Bud catalog seemed as particularly well-suited for Celt as Flying Heart did for

Chris and the band. It was a marriage made if not in heaven, at least in High Times. Celt proceeded to produce a long line of recordings for one or the other of the two manifestations, beginning with Napalm's *Monster*, released mid-1987.

Celt's Polish heritage served as an excellent

quality. Profoundly gorgeous, she bore a passing resemblance to Marilyn Monroe, but with more of a European look. Still, she was a young woman besieged by demons.

Her early days as lead vocalist with the band were drunken primal therapy sessions, wherein she

"But the scene at Satyricon involved far more musical factions than the aforementioned. Bands with a surlier motif also held forth. The wholly sarcastic musings of Poison Idea—featuring the mythically menacing likes of vocalist Jerry A, guitarist Pig Champion and drummer Thee Slayer Hippie."

entré into Europe for Newman and the boys. That European connection served Napalm/Sno-Bud and several other bands quite well in the years to come. Through Celt's encouragement, Newman also created several comic books, which helped to expose his abundant talents as a cartoonist, as well as further his reputation as a true renaissance man.

The Obituaries were already developing a reputation by the end of 1986. By 1987 the band was a force to be reckoned with; as well as a wreck to be forced with. Portland had never seen, nor may never see again the likes of the enormously talented and confused Monica Nelson. Monica had star

would shriek, rant and scream, as guitarist Rob Landoll would lead the rhythm section through a high-powered onslaught. On any given evening, Monica was as likely to jump off the stage to punch out some lout in the audience as she was to simply slither down the mic-stand into a limp lump of drunkenly exhausted mush. But the raw-nerved brilliance in her occasional focused performance, flashed glimpses of the magic she could conjure.

Hockey loving Bruins fan, Rob Landoll, a street-savvy transplant from the tough side of Boston, was the anchor and guardian protector of the Obituaries. Through his musical vision, the band

developed from an erratic Punk mess into a powerful Metal-tinged machine. The additions of drummer Dan Cunneen, late of the Lew Jones Band and Final Warning, along with Terminally Hip bassist John Naylor, helped to solidify the presentation.

The Obituaries' antecedents lay in the vibrancy of bands such as X and Patti Smith, but the guts and the chutzpah belonged only to Monica and Rob. They quickly became weekend headliners at Satyricon, as well as the Long Goodbye; with periodic bigger shows at the Pine Street Theatre.

Clunking in from the Silverton area, Perfect Circle, named after an REM song, met with a smattering of attention from the Portland press in the mid-'80s, before disappearing. But when they reappeared a year or so later as the hiply named Dharma Bums, they swiftly rose through the ranks, to mandate highly coveted weekend slots at Satyricon,

Headed by dynamic lead singer Jeremy Wilson, the Bums espoused an REM-like Folk dimension in their presentation, but with far more directness, energy and electric drive than their predecessors. Wilson's onstage acrobatics were legendary. It was customary for him to leap from amazing heights: from side-fill monitors, PA stacks, lighting scaffolds, balconies, whatever was available in the moment.

Impassioned guitarist Eric Louvre, and the dependable rhythm section of drummer John Moen and bassist Jim Talstra, afforded Wilson a reliable safety net over which he could freely perform his physical and vocal gymnastics. His charisma was so robust, his magnetism so strong, his intentions so affirmative and affirming, Jeremy Wilson could do no wrong. And the Dharma Bums became the toast of the Portland alternative music scene.

But the scene at Satyricon involved far more musical factions than the aforementioned. Bands with a surlier motif also held forth. The wholly sarcastic musings of Poison Idea—featuring the mythically menacing likes of vocalist Jerry A, guitarist Pig Champion and drummer Thee Slayer Hippie; Jerry A's spinoff Oily Bloodmen, the found-sound experimentation of Michael Lastra's Smegma and the very strange Hell Cows.

The stripped down leather punk strut of Lethal Dose was memorable for the intense basswork



Dharma Bums.

photo Pat Snyder

Hood River to dish out their zany brand of twisted Rock.

Singer/guitarist Fred Cole, along with his bassist wife Toody, had struggled for several years to find the right vehicle for his broodingly paranoid Rock anthems—since drummer Louie Samora's departure from the Rats to play guitar with the Jackals. When the Coles elected Andrew Loomis, a well known figure around Satyricon, to chair the drum position in their new band Dead Moon, they could

own vinyl lathe, which allowed him to cut his own records, which he proceeded to do with clockwork regularity. The limitation of the lathe, to produce only monophonic records, was of no great hindrance for Cole, whose rough-hewn manifestos were not necessarily conducive to multi-track layers of rich stereo sound anyway.

Ed Jones, a mindful rocket in search of an astronaut, was the recurrent master of ceremonies at Satyricon. His circular monologues, vehement diatribes, humble band introductions and sometimes awkward segues between sets often lent equanimity to the otherwise chaotic proceedings that were frequently known to occur about the premises.

Ed's intentions were generally good, if at times subversive in nature. Still, he was a facilitator for the club, instigating performance art evenings and poetry readings—at a time when such things were far from fashionable or trendy. Brilliant and mercurial, Ed left and returned to Satyricon several times over the years.

Another Ed, and Satyricon regulars, Ed and the Boats, scored a major coup in March of 1987, when they somehow managed to secure the opening slot for the Pretenders concert at the Civic au-

“The Obituaries were already developing a reputation by the end of 1986. By 1987 the band was a force to be reckoned with; as well as a wreck to be forced with. Portland had never seen, nor may never see again the likes of the enormously talented and confused Monica Nelson.”

of one Regina LaRocca, who would later go on to greater things with the Obituaries. Then there was the barroom cowpunk of the Durangos, with distinctive vocals and guitar of Kal Tanner, who traveled up from Salem to make frequent appearances. Windsurfer faves the Ultronz journeyed in from

not possibly imagine the incredibly long road that was about to unfold before them.

Fred Cole's unflagging dedication to making honest, original music led to the formation of his own Tombstone record label. The envy of every musician in town, he had managed to acquire his

Continued on page 6



The Jackals load in at Satyricon.

photo David Wilds

Continued from page 5

ditorium. Iggy Pop was supposed to be the opening act. But he suddenly “took sick” mid-tour and had to cancel his Portland performance, four days before the engagement. When the promoter of the concert called old friend Sally Custer to ask for suggestions as to which among local bands might be

Ed and the Boats. Why not?. They can do it.”

And do it they did, ripping through an eight-song set that Oregonian music critic Stuart Tomlinson later termed as one of the best local performances of the year. Their appearance on that bill, as well as Tomlinson’s positive take on the Boats in his review of the Pretenders concert, served to officially introduce the quirky band to the general Portland community— despite the fact that the core of group had been in operation since 1980.

Much of this newfound exposure was directly attributable to Custer, whose gritty determination, and long list of connections compiled while work-

business representative for local bands.

Jeanna Andros, daughter of the “Great Pumpkin,” Dee Andros— one-time head coach and longtime Athletic Director at Oregon State University, guided Cool’r all the way to the label negotiation stage, dealing with Lou Adler of A&M Records. Attorney Cheryl Hodgson, called in by Tony Demicoli and Alf Rider, who had been managing the band’s local affairs, advised the Dan Reed Network at the managerial bargaining table with Bill Graham. But, ultimately, her ministrations only resulted in acrimonious recriminations and litigious disputes, although Hodgson’s primary contingencies seem to be the securing of a job with Graham

Litigious disputes seemed to be the theme at the third Mayor’s Ball in April 1987. PMA President and Ball organizer Jim Miller spent the evening in a dither, lengthening the Razorbacks’ early Main stage set, only to attempt to cut short Cool’r’s later set, even as Marlon McClain waited in the wings to join the band onstage; going so far as to demand the elimination of some bands’ Main stage performances.

This was all a concerted effort to prevent the Ball from going past the listed midnight closing time, whereupon IATSE union workers at the show would start drawing unscheduled overtime compensation for which Miller had made no provisions. Mutiny and rebellion among the volunteer staff of

“The Razorbacks were a huge draw in Seattle, yet had trouble finding lucrative gigs in their home town, despite having a hit album. The same could be said for Curtis Salgado and Paul DeLay, though they fared somewhat better in the Portland clubs.”

the right replacement opener for the show, Custer, who had only recently become the Boats’ advisor, blithely nominated her act. Unsuspecting, the promoter mulled the idea over for several minutes before consenting to the rather off-beat idea. “Yeah,

ing at the Paramount in the late ‘70s, were invaluable in gaining for the Boats a visibility they had previously been unable to achieve. Custer was one of several women in the Portland music scene who took on the administrative role of manager and



Caryl Mack.

photo Gustavo Rapoport

stage managers and crew, foiled Miller's endeavor to undo the havoc he himself had managed to create throughout the course of the evening.

As the year 1987 progressed, the Portland club roster metamorphosed as well. The Last Hurrah, long a bastion of the popular music scene, was forced to close. Owing to the ceaseless pressures born upon them in contending with the bureaucracy of City Hall's urban renewal schemes, greedy landlords, rising operating costs and a gradual change in the landscape of the scene they had helped to spawn, the owners, Michael and Peter Mott, decided to retire the establishment in June of 1987.

The last of the vital clubs in the scene that erupted in the early '80s, the club whose legacy extended back into the '70s, closed. Concurrently and, as if to signal the definitive changing of the guard, Greg Sage and the Wipers released on the indie Enigma label (which had recently signed a distribution deal with BMG), *Follow Blind*, their seventh album.

In the wake of the departure of Last Hurrah from the club horizon, Key Largo supported many of the orphaned acts; while Eli's, briefly 3rd Avenue before reverting to the Eli's moniker under new ownership, was a port for others. One of the bands that migrated to Eli's was Linn. Displaced after the

breakup of Mien Street, Margaret and Mary Linn, who had acted as Jack Charles' backup singers, stepped to the spotlight with a band of their own.

The Linn sisters came from a musical family. Their older sister Susan was a well known singer, as was their older brother Dan, who fronted several bands of his own— most notably Shakey Louie. Their younger brother John was the bassist in Linn. Still, the sisters, beautiful and talented, were a hot commodity unto themselves. Their stage movements, which appeared impeccably choreographed, were actually extemporaneously intuitive. Their perfect vocal harmonies were a gift of nature. The

Continued on page 27

On the cover this month is Portland Guitar hero Jeff Labansky.

Jeff has been rockin' ever since I can remember. Now Jeff has a new CD out that he wants everyone to hear.

Its been awhile (a year and a half) but the new Jeff Labansky project 28 if is now in the record stores. This is Eon Records second release to date the first being Black'n Blue's live CD at Key Largo. 28 if is having a record release party March 17th at the Roseland Grill. Jeff opened for Gary Hoey Feb 8th at the Roseland Grill and had an absolutely fabulous reception from the crowd. Which pleased Jeff to no end. "I thought maybe they forgot who I was but it was great," Jeff mused. The first CD release party was held in Salem at Tommy John's last December. Eon flew up Eric Singer for the show, Pat Young played bass and Tommy Thayer played rhythm guitar. "We had a big heavy guitar sound in a small club it was like Tool playing my stuff," quipped Jeff.

Jeff's latest project started when Tommy Thayer an old friend (and one time band mate in Black'n Blue after Woop Warner quit) signed Jeff to Eon records. Jeff thought he had the 15 tunes ready to go for the CD. But Tommy said no and 40 songs and 3 months later Tommy, the producer of the project was able to choose the best 10. Now they were ready to record.

Originally the idea was to keep the whole project in Oregon, since Jeff and EON both call Oregon home. As it turned out just the basic tracks were recorded in Falcon Studios, here in Portland. These first sessions took a little longer than anticipated and time ran out. Falcon was booked solid and the rest of the project was finished in Hollywood. EON flew up Eric Singer of KISS fame to play the drums, and according to Jeff he was phenomenal. Just a few rehearsals and

Eric had it down, he was ready to record. The drum sound Jeff wanted was off the first Smashing Pumpkins album Gish. And between Dennis Carter, Sean Norton and Tommy they were able to get that sound from Dennis' drums. The bass tracks were laid down by Bob Esch and Jess Ruggles, both past band

hand man and the KISS production manager. Any kind of Amp or effects pedal I wanted it was there, lots of vintage stuff I wanted to try lots of things. On the song 'Jade' about my daughter I wanted a Neil Young guitar sound, like 'Southern Man' and 'Ohio', Pat Regan (who had just finished engineering Jeff Beck's and Ritchie Blackmore's latest projects,) did all the orchestration and keyboards, he knew just how to mike all these amps at once to get the right sound," says Jeff. "We used a Mesa Boogie, a Vox AC30, A Fender Twin and a Marshall. Then Pat miked all the amps at the same time and combined them all

into one channel. That's how we got the sound on Jade which is the exact sound on the beginning of 'Ohio'."

Being in Hollywood wasn't all fun and games either. Tommy worked Jeff really hard. As it turned out Tommy didn't like one of the songs. Jeff just happened to have one more stashed away called "Free". Well Tommy liked the verse but not the chorus so Jeff had to come up with five new choruses in five days until Tommy was satisfied. Just in case you are wondering, since there is no "Free" on the 28if CD the song is now called "Instigator". I asked Jeff if he thought his song writing was better now after this experience. "Definitely" was Jeff's reply, "my song writing has especially matured lyrically



Jeff Labansky

by Buko

mates of Jeff from the Salem area. Once the basic tracks were completed it was off to Hollywood where they would add the guitars and vocals, and put the finishing touches to the recording at Patrick Regan's studio New Century Media. "This is the best production I've done, I love the sound of the CD," says Jeff, "it's not an explanation tape, you know, the kind you have to explain why it doesn't sound quite right."

"Originally the idea was to keep the whole project in Oregon, since Jeff and Eon both call Oregon home. As it turned out just the basic tracks were recorded in Falcon Studios, here in Portland...it was off to Hollywood where they would add the guitars and vocals, and put the finishing touches to the recording."

Jeff used an old Les Paul that was Tommy's to put down most of the guitar tracks, the rest of the equipment in the studio the amps and various gizmos all had KISS stamped on them. "Tommy had access to all this KISS gear being Gene Simmons right

the old Labansky was really shallow boy meets girl crap. Now I have songs like "Devil" about my ex, and "Chosen One" which is an anti-suicide song. After the Seattle bands and the Cobain thing it seemed the message was that suicide was OK, and its not. "Chosen One" is a positive message, that if you fall just get back up again it will be alright.

This definitely Jeff's best work to date and he is hoping that he can get some major label interest like Slowrush. The music is a blend of the old and the new. Gene Simmons referred to it as Smashing Pumpkins meets the Beatles. So do Jeff a favor by going out and purchasing the 28if CD and you to will be pleasantly surprised by Jeff Labansky's latest endeavor.

PROTECTING YOUR BAND'S NAME

Sometimes one of the more challenging things about starting a new band can be coming up with a good name for the band. Usually the name selection process is not exactly methodical, as illustrated by the following comments:

I wake up some nights and think, "Orchestral Manoeuvres in the Dark"? What a stupid name! Why did we pick that one?

—Andy McCluskey

We didn't even know we were The Beach Boys until the [first record] came out.

—Mike Love

We didn't realize that with eleven letters in Brownsville, most of our marquee appearances at rock/hippie theaters would have our name reduced to "Brown Sta"

—Cub Koda, guitarist, on his days in Brownsville Station

[On the naming of Buddy Holly's backup band, The Crickets]: ... We did consider the name "Beetles," but Jerry [Allison] said, "Aw, that's just a bug you'd want to step on," so we immediately dropped that.

—Niki Sullivan

Yeah, they thought that we were a low-rider band—they thought we were "Die Cruisin."

—Dan Kubinski, Die Kreuzen

will get your band into the various national trademark databases that are used for trademark searching and may, as a result, discourage another band in the future from adopting your band's name as their own.

Generally speaking, the following steps must be taken in order to seek full legal protection of a band's name: (1) When choosing the name, try to be sure that no one else is already using the same name; (2) Once a suitable name is selected, then have a written agreement among the various members of the band as to future legal rights to the name if the band breaks up, or if some of the members leave the band; (3) File

legal right to use the name.

Now, back to the issue of what steps are necessary to legally protect a band name.

CHOOSING A NAME

A prospective band name should be relatively unique, since it is much easier to get legal protection for unique names like "Smashing Pumpkins," than for more generic, descriptive names (like "The Band").

Another consideration is that sometimes you cannot even use your own personal name as part of the band's name, since someone else with the same name may already have exclusive trademark rights to

LEGAL EASE

by Bart Day, Attorney

the appropriate trademark application forms; and (4) Monitor the entertainment industry to be sure that no one else starts using the same name.

These various steps will be discussed in more detail below. But it is important to first cover a couple of basic principles of trademark law.

"A band's name will often become its most valuable single asset, since a successful band's name will, in itself, sell records and draw live audiences."

If you look at all these band names, they're just really stupid names; and the more stupid the name, the more outstanding it is, I guess. Or the more memorable.

—Keith Morris, The Circle Jerks

I once told this writer a story about how I met the guys in an elevator and found out that we all had the same last name, so we decided to form a band.

—Joey Ramone, The Ramones

Finding the right name is, of course, very important. A band's name will often become its most valuable single asset, since a successful band's name will, in itself, sell records and draw live audiences. Unfortunately, however, many bands fail to take even the most basic and inexpensive steps to legally protect their band's name, and as a result jeopardize their rights to use the name and to keep other bands from using the same name.

There are several steps necessary to assure *total* legal protection for a band's name. Some of these steps — such as filing a federal trademark application — can be a little pricey, and may not be feasible right away due to a band's limited finances. On the other hand, there are some other steps which are relatively inexpensive, and sometimes even free, but which will help a band avoid unpleasant legal repercussions in the future.

For example, it is very inexpensive to file a State trademark application (for example, with the State of Oregon). While a State trademark registration offers far few benefits than a *federal* registration, a State trademark registration does offer some benefits, and also

SOME TRADEMARK BASICS

It's important to first remember that the legal protection of groups' names is available through federal and state *trademark* laws, and *not* as a result of *copyright* law. In other words, a band's name is legally considered a kind of trademark. Often the terms "trademark" and "copyright" are used interchangeably, but they have quite different meanings. Trademark law protects *names* and *logos*, including the names and logos of *bands*. *Copyright* law, on the other hand, protects such things as artwork and songs. So when we are talking about protecting a group's *name*, we are talking *trademark* law.

Another important fact to remember about getting legal protection of bands' names: Legal rights to

the name. If, for example, your legal name is James Brown and you include that name in your band's name, you can be certain that you will hear from the attorney for *the* James Brown as soon as you reach any degree of recognition in the music business.

Once you choose a name, you must determine whether the name is already being used in the entertainment business. For example, you can check record store catalogues and music business directories (like the Billboard directories and Pollstar).

If the name still seems to be available after you have checked with these sources, then it is highly advisable to have a computerized trademark search done by a trademark research company, so that you can find out whether the name is already being used by someone else. The cost for a preliminary trademark search runs approximately \$100, and a comprehensive search currently costs around \$300. This is almost always money very well spent.

Incidentally, you should also be aware of a potential problem area, which we can refer to as the problem of "below the radar screen" bands. This problem arises from the fact that there are thousands of local bands who have never filed a trademark application, and who have never released a record through an established distributor, and who have never done anything "official," like taking out a business license. As a result, these bands will typically not show up on any

"The legal protection of groups' names is available through federal and state trademark laws, and not as a result of copyright law."

a band's name, cannot, generally speaking, be obtained merely by sending in a trademark application form. Instead, legal rights to a band name can be created only by active exclusive *use* of the name. Therefore, before a band starts actually using a particular name, it should make a serious effort to determine whether the same name is already being used by another band. Otherwise, there is the risk that the band could spend a lot of time and energy developing public recognition of the band's name, only to find that it has no

trademark search reports, yet they very easily may have established trademark rights to their band name in their local or regional area. Other than doing as much research as possible, there is really no way to avoid this problem, and it is one of several risks inherent in the trademark process.

AGREEMENT AMONG BAND MEMBERS

As mentioned above, it is critical to have a writ-

Continued on page 20

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

Dizzyfish—Dizzyfish Self-Produced

You know, it was just the other day, in a discussion with a friend, I was explaining that I was beginning to feel jaded, that nothing much of the "product" I was receiving to review was totally knocking me out. "My friend replied, "Maybe it's not you at all, but the product you're receiving." I gave his notion some thought for a moment, then lamented—"I just wish Portland had bands that aspired to be Radiohead or something, anything but the new Wilco or REM."

I believe it was last November that publicist Lisa Lepine sent me Dizzyfish's four song CD. She was quite excited about the young quartet, but owing to some protracted upheavals in my real life, I was unable to listen to their album. Which is a downright shame. You see, I like to be the first to seize upon such things and Dizzyfish is precisely the band I was wishing for to

my friend. They were right under my nose all along and I didn't even know it!

Henry Curl. Remember that name. You will be tested later. No, Henry Curl is not the name of Pip's father in *Great Expectations*. Henry Curl, he of the Dickensian moniker, is the name of the lead singer, guitarist and lyricist for Dizzyfish. His approach to a song, both lyrically and vocally is quite

means by which they are delivered, calls to mind everything that is good and uplifting about bands such as Radiohead and U2.

Producer Steve Sundholm adds only the barest of keyboard flourishes to Dizzyfish's unique guitar textures. Much of what sounds like a keyboard isn't. "Pepeto" rides in on Endicott's insistent snare and a percolating guitar figure. With octave leap-

"Certainly Dizzyfish will not appeal to everyone. Nothing does. But for music lovers who prefer scrupulously artful bands with something to say and the musical means to express their clever ideas, then the new band Dizzyfish has a great deal to offer you."

akin to that of Thom Yorke of Radiohead. Availed of a supple vocal instrument with a considerable range, Mr. Curl makes evocation an avocation. He causes the rich fiber of his superb poetry to come alive in carefully woven songs.

His accomplices, Chris Hayes on guitar and occasional mandolin, Matt Rogers (presumably not the lead guitarist for the Miracle Workers, of the early '80s Portland Punk scene) and drummer Jake Endicott, are not junior Radioheads. This is not a Radiohead clone band. Not in the least. But the depth in the lyrics and the intelligently well-crafted

ing ease, Henry Curl unfurls a cynical lyric. "Calling senators and debutantes/You better watch out you might get what you want/ I had a vicious dream/Calling holy rollers, rolling on/You better think twice when you try to con the con/I had a vicious dream.../Calling migrant souls subject to youth/You better behave and disregard the truth/ I had a vicious dream." A brilliant bridge, preceded by a vibrant guitar solo make of this track a winning introduction to a great new band.

Sonorous, Country inflected guitar tones set the mood for the plaintive "Reunion." A strong chorus pulls together lolling verses, building to a succinctly pointed bridge. A short and pretty song. But the highpoint of the set is the brilliant "Grounded (Endflight)," a foreboding number augmented by jittery clavinet and eerie, heavily reverbed guitar stabs. A galloping electric rhythm guitar pushes the syncopated drums. Concise verses, carefully constructed, swell toward a gorgeous chorus and four bars of inspired guitar solo. Another verse and a double repeat of the magnificent chorus completes the song in just under three-and-a-half minutes. A true masterpiece.

piece.

The final track, "Lunar Song," begins with lush 12-string acoustic guitar chords cascading across the glen as Henry Curl hearkens a clarion call in a delightful pastoral melody through the verses. Sweet mandolin filigrees and piquant pi-

photo Buko

Niven.

Continued on page 22

Since I fell for you. Yeah, it's clearly a time of love. Since I last wrote I've been to Vancouver B.C., Seattle, WA, won an election, started a writing gig on the Internet, saw Crosby, Stills, Nash & Young, Reba, Chris Cornell, The African Amerikan Ballet, Raisin In The Sun, Dan Hicks and Turtle, Walt Curtis,

father, Grandmother and Ona. In her sweet tones and perfect diction with no curse words or slang, she made a deep impression on me and I decided then and there, that if we went anywhere else, we were taking the girls with us. In May Siriamrit is having an exhibit of her paintings at Galeria Aritistas that will be curated by Judy

Opening for Dan Hicks meant that John played to a full house, but their contrasting styles were quite evident. Dan Hicks got on stage after Herrmann did a respectable set and started out by imitating Herrmann's last song, "My Merry Go Round". John sang very passionately the words, "say why would anybody else they want to be me. Why be anyone else but little ol' me, why would you want to be me?" Hicks did a snide imitation of Herrmann's song just long enough to have the audience in stitches, except for my friend Radar who was mortified. Radar was not amused that Dan Hicks seemed completely irreverent, jaded, bitter and frankly.....old. Radar, who's in his early twenties and likes healthy, happy, people didn't get it. Dan Hicks is not an exemplary study of hale, hearty, youth, but I tried to explain to Radar the history of humor in Dan Hicks work. It took a while for Radar to even begin to like it. In fact, I don't think he left liking Dan Hicks at all. Oh well, I saw Michael J. Kersey there enjoying the show. He was completely sweet and polite. Jamie Leopold, one of my favorite Portland people was sitting back stage with Dan enjoying the event. Jamie has seen it all and obviously loves Dan Hicks very much, they both seemed very amused with the venue and the fantastic turnout. Anyway, I like this John Andre Herrmann guy. He took Dan Hicks' mimicking like a gentleman. I love the "bad" boys of our musical world like Dan



John Andre Herrmann, Diavalo Ballet from Los Angeles and Christina Agulera (Not to mention The Sopranos). I try to get the heck out of Portland, have a change of pace and get a perspective. But now it seems like I've started a whole new lifetime in three weeks. I know that everyone else must be going through just as much in their own world, but 2000 so far, has been overwhelming. It's quickly turned from a solemn January, to a spring like February. Talk about a learning curve. Has there been a shift? You bet there has. My advice this month: Love yourself first. It's the only way you'll be good for anyone else.

I made a trip to Vancouver, British Columbia with Siriamrit Krosen, my artist/painter friend from Seattle. We went shopping and I met with John Avery, the Artistic Director of Banff Centre for the Arts in Alberta, Canada. It was a momentous trip and just going to Canada for the day and seeing that incredible city, was good for us. The drive was effortless and Siriamrit is such good company. We had lunch at a hotel where the bartender was drinking more than the customers. Apparently it's okay for bartenders to drink on duty in Canada. We met a few locals and they all had a smashing sense of humor. The Canadians have intriguing accents and smoking is still allowed.

In Seattle, I stayed at Siriamrit's house in Fremont with her two beautiful daughters Amar and Ona. We enjoyed such a girlish week end. We had a slumber party of sorts when Siriamrit's oldest daughter, Amar stayed up with us until the wee hours of the morning, having a heart to heart and many giggles. It's quite delicious to stay up late with children, who at the age of nine are like angels. Everything about them is a fine line between childhood and puberty. Amar has the sweetest face and the bluest eyes. She adores her mother and her little sister, but obviously feels like she's the responsible one. Ona, the petite little sister and who Amar freely admits will be telling stories about for the rest of her life, is actually the tough one. Amar and Siri warned me not to anger Ona because she's incredibly stubborn and can pout for days convincingly. Amar told me the most hysterical stories about her family, school and going to see Fantasia with her

Galbraith. For the show, Siriamrit is working on a new body of work that has Yoni's (the vagina) that look like Jelly Fish and are as erotic as all get out! Siri recently went to St. Marks Cathedral in Seattle where Desmond Tutu addressed the whole congregation with part of Nelson Mandela's presidential inauguration speech. The speech written by Marion Williams, talks about "Being everything you can be!". Tutu was addressing the congregation and revolutionizing the Episcopal Church by proclaiming on openly gay priest Dean of the Cathedral. Wow!

My pick of the month was seeing John Andre Herrmann open for Dan Hicks and Turtle at the

"My pick of the month was seeing John Andre Herrmann open for Dan Hicks and Turtle at the St. Johns Pub...Opening for Dan Hicks meant that John played to a full house, but their contrasting styles were quite evident...Hicks did a snide imitation of Herrmann's song just long enough to have the audience in stitches, except for my friend Radar who was mortified. Radar was not amused that Dan Hicks seemed completely irreverent, jaded, bitter and frankly..old."

St. Johns Pub. I went with my friend Radar who's a big fan of John Andre Herrmann. Radar gave me his copy of John's new cd, Elephant Country to listen to and he kept after me to come with him to see John perform live while he was on tour here in Portland. After listening to the cd the first time, I felt like John's music was almost too sweet for my taste, but then I listened again and found myself falling for his melodies. Herrmann was born in Toowoomba, Australia, the son of an exploration geologist. John lived in Bogota, Paraguay, Indonesia and Europe where he had a band 'All Quiet'. He's now a solo singer/songwriter and lives in Red Lodge, Montana and truly, is quite a man. I mean in an indie/folk/new age/foreign guy type way.

Hicks/Jeffrey Fredricks/Steve Weber/Brian Jonestown Massacre, but John Andre Herrmann is very sincere, a good singer and is sexy like you wouldn't believe. Especially for a bald guy. Man, oh man, take me to see John Andre Herrmann again and I will be singing "Why be anyone else... see all you can see c'mon angels see all you can see love all you can love try all you can try c'mon babies try all you can try live all you can live. Elephant Country is available for purchase at Amazon.com, MP3.com, BarnesandNoble.com and Riffage.com.

Adios! I'm on my way to Mexico, but write to me: rosebud@teleport.com

LL

Jammie

WITH ANICEE L. COCHRAN

I'm baack! Did ya miss me? I missed you...oh all right, enough of the mushy stuff...let's get straight to business...I think two months is a long enough time to wait, so we'll just cut to the chase!

In line up news, this city has had its hands full. After recently signing with Epic Records and releasing their latest CD, "Volume", Slowrush has said farewell to two of its original members. Blake Sakamoto (keys) and Dan Pred have departed from the band to pursue other interests. Their last show with the band was their CD release party at the Ohm on February 22nd. The band is gearing up for a tour to support their new effort, so keep your eyes peeled for dates (www.slowrush.com).

Drummer/Co-Founder, Kenn Gibney has left Logos Eye to pursue his place as drummer for Dead Red Head & his side project, Hundred Dollar Biscuit. No word as to what the future holds for Logos Eye, but check back here for the latest information.

While Here Comes Everybody is on hiatus, Rene and Michael Jarmer are both involved in side projects. Michael is currently hittin' the skins for Portland's own, Ida's Heavy Truckstop, while Rene has returned to the drums herself in a new band called Sophia Starlight with Maria Callahan (Doris Daze/King Judy). Both Rene and Michael recently played with their respective projects at the Ethos Inc. Benefit on February 25th @ PSU. Along with them, bands like Mel, Mobius, they performed to help raise money for Ethos, Inc. (www.ethos-inc.com), Portland's nonprofit multicultural music center.

"While Here Comes Everybody is on hiatus, Rene and Michael Jarmer are both involved in side projects. Michael is currently hittin' the skins for Portland's own, Ida's Heavy Truckstop, while Rene has returned to the drums herself in a new band called Sophia Starlight."

Threscher is currently on hiatus as well. Some members have started a side project with Brian Lehfeltdt (Sweaty Nipples/Everclear) called TV:616. You can catch TV:616 at their first

show on March 26th @ The Ohm and or on April 21st when they open up

for the SWEATY NIPPLES REUNION @ the Roseland Theater.

Mobius is still looking for replacement vocalist. Current vocalist Rob Fagliano is remaining with the band until they can find a suitable replacement. If you're interested, please contact Mike Krum at: mobius_havgun@msn.com.

Monkey Fur has recently resurfaced with a new drummer by the name of Joe Chiusano (Fernando/Young Eduardians).

Petal has also reformed with two new members. Katie McNealy will be replacing Jessica Spiegel on vocals, and Dave Johnson

(Nurse Diesel) is filling the shoes of long time drummer, Rob Griner. The band has headed into the studio to record their sophomore effort, tentatively titled "Kitschy Coup." Suplex added James Partch to their roster as their new bassist.

Sweet Juice retained Mike D (Miss Red Flowers) to their line up. Wes Baldwin (Area 51) has recently joined the ranks of Tripleswift as a second guitarist. Jesus Presley has had a couple of line up changes as well. SP Clarke and Bret Malmquist are no longer with the band. Meanwhile, Pete Helsan (New York) has recently stepped up to fill the position of bassist for the band. Look for all these bands in your local listings to get a listen to the changes that are taking place. get out there and show all these hard workin' musicians that the fans really do care.

Man, this mushy stuff is really startin' to get in the way, isn't it? Well, one band you won't be able to see for very much longer is local heroes, Village Idiot. The band will be performing their last show on March 10th @ the Satyricon with Witch Mountain. One act you will be seeing a lot more of is a new project headed up by Grindstone frontman, Lamar Stilwell called, Joe Pyweed.

Continued on page 29



photo Buko

Chris Mellow of Village Idiot.

All Service Musical Electronics Repair
(Formerly KMA Electronics)

617 S.E. Morrison

Portland, OR 97214

Phone/Fax: (503) 231-6552

Toll Free: 1-888-231-6552

Contact: Randy Morgan

Email: <http://www.teleport.com/~fixitman>

Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.

Hours: 9-6 Monday through Friday, Saturday 10-5

Years Experience: 27+, over 20,000 repairs

Specialties: electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.

Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

Brown, Ray

(503) 286-4687 Msg. (503) 285-2473

Services: Sound

Years Experience: 20

Music Specialties: Rock, Blues, Country, All Availability: Any Hours.

Specialties: Excellent live mix, monitors, full production.

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

Duke Sound and Light Productions

Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

Years Experience: 15

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

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

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

Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books

bands for the Mill Camp and Swingers Night Club.

I.H.S. Production

Gary Miles

(503) 731-0383

8063 SE 17th Avenue

Portland, OR 97202

Service: Promotion, Sound Recording, Video post work.

Years Experience: 12 years.

Specialty: Servicing the Christian community.

Availability: Anytime.

Letcher, Sean

(503) 771-7488; (503) 938-9626

pager

Services: Sound

Years Experience: 14+

Music Specialties: Anything but Country

Availability: Call for Schedule

Specialties: Experienced at all levels of record/music industry. Tech any and all instruments, good stage management skills, total of 15 years experience in Portland music scene. House Engineer @ Moosehead Café.

Clients: Maiden Mine, Nurse Diesel, Norman Sylvester, Hudson Rocket Band.

Logic General, Inc.

6713 SW Bonita Rd #210

Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

Contacts:

Tom Dickey 503-598-7747 x301

email: tomd@logicgen.com

Paul Gusman 503-598-7747 x303

email: paulg@logicgen.com

Services: CD Duplication Services, Including on-site CD manufacturing; CDR disk and tape duplication; graphic design, retail ready packaging services, warehousing & distribution services.

Mincks, Dennis

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

QUARTERLY PRODUCTION GUIDE

Availability: Any hours.

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

Pro Sound and Video

Steve Hills

1020 Greenacres Road

Eugene, OR

(541) 484-4252

Years Experience: 7 years

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

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

Pellegrin, Terry

(503) 645-5422, (503) 330-3840

Web Address: www.alohasound.com

Email: alohasound@earthlink.net

Services: Sound & Lighting

Years Experience: 13

Music Specialties: Blues, jazz, bluegrass, country.

Availability: Always.

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

Equipment: JBL & Crown

Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

Prescription Electronics

P.O. Box 42233

Portland, OR 97242

Ripplinger,

Joseph

(503) 655-3869

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

Years Experience: Pro since '81

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

Availability: Yes!

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

Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

Thomas, Dwayne

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

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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

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

Continued on page 14

ON SITE AUDIO



A Diamond "Z" Corp

Diamond "Z" Records Inc. Since 1987

We Bring the Studio TO YOU!

2 Track DAT

Live Recording

Choirs & Orchestras

Live Ensembles / Bands / Concerts

Books on Tape / Seminars

Sound for TV Production

(503) 675-1670

WILL THE DEAL BE MUSIC TO YOUR EARS?

WE CAN HELP PROTECT YOUR RIGHTS AND YOUR ARTISTIC FUTURE.
COPYRIGHTS • PUBLISHING • CONTRACT NEGOTIATION • DISPUTES

LAW OFFICES OF LINDA FRIEDMAN RAMIREZ

www.musicbizlaw.com

503-227-3717



MEMBER, OREGON STATE BAR SINCE 1981



Dave Stroud

What would you do if you could sing:

Without your voice cracking?

Without straining in your upper register?

With ease and flexibility?

Learn the same technique that over 120
Grammy winners use!

Mary Beth Osborn Music Studios

Presents

Dave Stroud & Speech Level Singing

deveoped by Seth Russ of LA

Master Class Workshop April 15th

Pre-Register by calling 360/260-7314

group discounts and private lessons available

RONN CHICK RECORDING

Now Open in Vancouver

Full In-House Production

10 Years Experience

(360) 571-0200

DE FUNK AUDIO /

Sonare Mastering

Sean Gilbert 288-3353
sonare@spirech.com

• Full Service Recording/Mixing/Mastering •

4531 N. Albina, Portland 97217

QUARTERLY OREGON VENUE GUIDE

Portland

Aladdin Theater

3017 S.E. Milwaukie Blvd.

Portland, OR 97202

503-233-1994 info line

Format: Jazz, Blues

Booking: Mark Adler 503-234-9694

503-234-9699 (fax)

Capacity: 588

Equipment: PA, lights

Headliners: Warren Zevon, Ray
Davies, Chic Corea, Keb Mo, Paula
Cole

Arnada Cafe

1717 Broadway

Vancouver, WA 98665

360-750-9596

Format: rock, blues ,jazz, acoustic

Booking: J.T.

Capacity: 200

Equipment: Full P.A., mic stands
monitors

Headliners: Blyss, Mel, Rustvein

Ash Street Saloon

225 S.W. Ash Street

Portland, OR 97205

503-226-0430

503-227-2403 (fax)

Format: Acoustic, Alt. Rock, Blues,
Funk

Booking: Donny

Capacity: 80

Equipment: PA, mics, lights

Headliners:

Bar of The Gods

SE Hawthorne

Portland, Oregon 97215

(503) 232-2037

Format:

Booking: Kaitlyn (503) 417-5683

Capacity:

Equipment:

Headliners:

Berbatius Pan

231 S.W. Ankeny Street

Portland, OR 97213

503-248-4579

503-417-1107 (fax)

Format: Acoustic, Alternative, Funk,
Jazz, Blues, Rock

Booking: Tres Shannon: 721-0115

Capacity: 350

Equipment: PA, lights

Headliners: National, Regional and
Local acts

The Blarney Stone

Southwest corner 39th & Hawthorne

503-234-7474

Format:Acoustic, Alt. Rock, and other
original music styles

Booking:Lisa Ford 360-834-1623

Capacity:200

Equipment:PA w/Two Monitors,
Three SM-57 mic's, Lights

Headliners: X-Angels, Dave Carter/
Tracy Grammer, Mobius and many
more.

Buffalo Gap

6835 S.W. Macadam Avenue

Portland, OR 97201

503-244-7111

503-246-8848 (fax)

Format: Soft Jazz, Folk, Rock n Roll

Booking: Scott

Capacity: 85

Equipment: sound system

Headliners: Craig Carothers, Jon
Koonce, Reckless Kelly

Cafe Lena

620 S.E. Hawthorne Blvd.

Portland, OR 97214

503-238-7087

Format: Open Mic, Folk Acoustic

Booking: LeAnn

Capacity: 50

Equipment: none

Headliners: Billy Kennedy, Lew Jones,
Lorna Miller

Candlelight Cafe & Bar

2032 S.W. 5th Avenue

Portland, OR 97201

503-222-3378

Format: Blues

Booking: Joe Shore 246-4599

Capacity: 150

Equipment: none

Headliners: Norman Sylvester, Linda

Hornbuckle, Jay "Bird" Koder

The Country Inn

18786 S.W. Boones Ferry Road
Tualatin, OR 97062
503-692-2765
503-691-2675 (fax)

Format: Blues

Booking: Sunny

Capacity: 150

Equipment: none

Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

2140 N.E. Sandy Blvd.

Portland, OR 97213

503-234-3535

503-232-7719 (fax)

Format: punk/alternative rock

Booking: Joel (503) 817-2060

Capacity: 307

Equipment: PA, lights, sound engineer

Headliners: National, Regional and Local acts

Gemini Pub

456 N. State Street

Lake Oswego, OR 97034

503-636 9445

503-636-9445 (fax)

Format: Blues, Jazz

Booking: Randy Lilya 503-556-0405

Capacity: 170

Equipment: lights

Headliners: Robbie Laws, Curtis Salgado, Leon Russell, Jim Mesi

Green Onion

15 S.W. 2nd

Portland, OR 97205

503-227-2372

Format: Middle Eastern, East Indian, Reggae, World Music

Booking: Susan

Capacity: 180

Equipment: none

Headliners:

Green Room

2280 N.W. Thurman Street

Portland, OR 97210

503-228-6178

503-228-5068 (fax)

Format: Acoustic Folk, Rock, Bluegrass

Booking: Declan

Capacity: 100

Equipment: PA, board, monitors, 1 mic

Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

Jazz de Opus

33 N.W. 2nd Avenue

Portland, OR 97205

503-222-6077

503-224-6631 (fax)

Format: Jazz

Booking: Haley

Capacity: 50

Equipment: Piano & speakers

Headliners: Mel Brown, Thara

Memory, Kelly Broadway.

Jimmy Mak's

300 N.W. 10th

Portland, OR 97209

503-295-6542

503-279-4640

Format: Jazz, Blues

Booking: Jimmy

Capacity: 95-165

Equipment: none

Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet, Thara Memory

Laurelthirst

2958 N.E. Glisan Street

Portland, OR 97232

503-232-1504

Format: Blues, Folk, Acoustic Rock

Booking: Bill Leeds: 236-2455

Capacity: 100

Equipment: PA

Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

Metropolis

311 S.W. Washington

Portland, OR 97205

503-223-7515

Format: 70s & 80s Retro

Booking: Rami

Capacity: 500

Equipment: PA, lights

Headliners:

Mt. Tabor Pub

4811 S.E. Hawthorne Blvd.

Portland, OR 97215

503-238-1646

Format: all styles

Booking: Peggy 503-232-8813

Capacity: Main Room 339

Acoustic Room 72

Equipment: PA, Lights

Headliners: Buds of May, Omar Torrez, Fernando, Ezra Holbrook, Steve Smith

The New Paris Theatre

SW 3rd & Burnside

Portland, Oregon 97204

503-224-8313

Booking: Senor Frogg (503) 236-7745

Format: Punk/Gothic/Industrial/After Hours Dance

Headliners: Written in Ashes, Grindstone, Mobius, Monkey Fur, Soy Futura, Sumerland, Good For Nothing, Honey Rider, Mortal Clay, Faith & Disease, Fuckpriest Fantastic

Continued on page 18

52nd AVENUE

Sports•Bar

5201 NORTHEAST SANDY BLVD.

503/288-0313

LIVE MUSIC WEEKENDS



See **28if**

featuring **Jeff Labansky**

live at the **Roseland Grill**

Friday March 17th

+ **Jeremy Wilson** acoustic

Buy the new CD now

at these fine stores:

•**Groovacious Platters**•

4190 River Rd N Keizer

•**Viva La Revolution**•

7227 SE Milwaukie PDX

•**Ranch Records**• 456 Court St NE Salem

•**For What Its Worth**• 12795 SW Canyon Rd Beaver

•**Ozone**• 1036 West Burnside PDX

•**Fabulous Jackpot**• 3736 SE Hawthorne Blvd PDX

EON
audio

SHOWCASE

MUSIC & SOUND, INC.

Since 1977

231-7027

3401 SE HAWTHORNE

BUY • SELL • TRADE

MON-FRI 10-7 / SAT 10-6

SALES • SERVICE • LESSONS • GUITARS • AMPS • PA SYSTEMS
MULTI TRACK • KEYBOARDS • DRUMS • BAND INSTR

PEAVEY • YAMAHA • TASCAM • JBL • GIBSON • FENDER • KORG • EPIPHONE
DEX • AKAI • OVATION • GUILD • RICKENBACKER • MOST MAJOR BRANDS

SHOWCASE

FINANCING AVAILABLE

RENTALS 3401 SE HAWTHORNE • 231.7027

www.showcasemusicsoundsound.com

• **REHEARSAL STUDIOS • INSTRUMENTS • PA SYSTEMS • MULTI TRACK • KEYBOARDS**
• **STAGING & LIGHTING • KARAOKE SYSTEMS**

AS THE WORLD



THE GRAND OL' SOAP OPRY

The major label deal, in the year 2000.
Get in the van and go.

Or stay home, quit the band, pass on the pay-off and waste all the time and effort you put in to building the act and recording an album.

Blake Sakamoto and Dan Pred did just that.

Slowrush will be heading out without Blake and Dan, March 10th in a 14 passenger Econoline van with trailer, heading for the Green Room in Tempe, Arizona and at least a month's worth of touring in support of the new Epic release "Volume".

Epic has the band scheduled for shows at the Brick By Brick in San Diego March 12th, The Troubadour in West Hollywood March 13th and Slim's in San Francisco March 14th. They're booked in Sacramento, Colorado Springs, and Denver ending in Minneapolis, Minnesota on March 21st.

"We're adding dates every day," says frontman Rob Daiker. "The label is booking us in markets where the record is taking off and we're already on over 70 stations across the country."

Dan Pred wishes Rob and the new drummer the best. "I have no hard feelings whatsoever. The timing is just not right for me. When I looked at the budget and saw that no tour support or side-man salary was involved, I chose to step away."

"I have two little girls and a growing business."

Former keyboardist **Blake Sakamoto** thinks the Epic tour support budget could've been a lot more supportive but managers **Rob Erickson** and **Steve Walker** being rookies, had no idea how to work the label.

"I have contacts inside at Epic, who tell me the label thinks Rob and Steve are weenies."

"They acted like a couple of scared kids in the

negotiations and asked for nothing."

Erickson sells time for a radio station in Seattle and Walker is in regional promotion for Virgin Records.

Blake and Dan have already experienced the never ending van tour in the 80's with the **Dan Reed Network** when they toured in support of albums for Polygram. In those days DRN was managed by San Francisco legend **Bill Graham** and several times Graham surprised the guys by flying out and hitching a cross-country ride with the band. Looking out the windshield to see America unfolding while you listen to a pioneer of rock-n-roll share his insights.

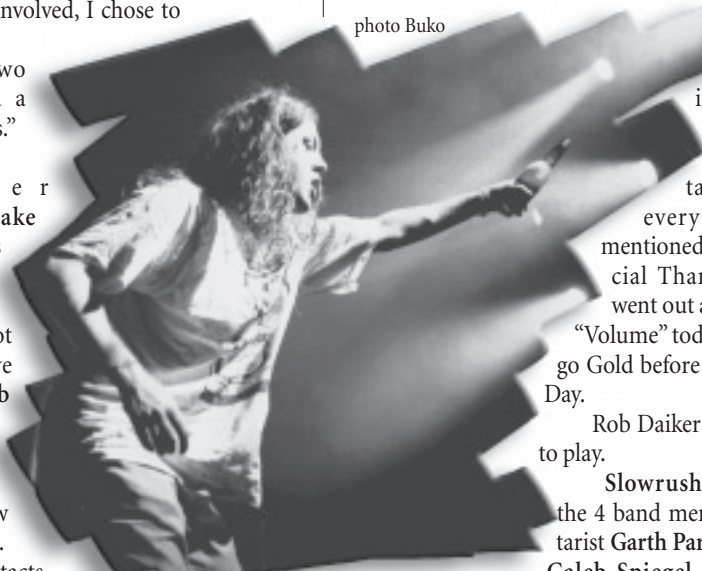
It's tough to top that experience.

Slowrush recorded "Volume" at Falcon studios with engineer **Sean Norton**. **Rob Daiker** produced. Norton and Daiker mixed the record and **Doug Rowell** did the digital editing.

"Volume" was mastered in Hollywood at **Bernie Grundman Mastering**.

If there's any doubt that "Volume" is in some small way a tribute to the **Dan Reed Network**, **Dan Reed** co-produced the four songs in the middle of the album and co-wrote three of the tunes.

photo Buko



Dave Merrick of Sweaty Nipples; banned from the Ball.

The Epic CD package is packed with credits and details, and if every person mentioned in the Special Thanks listing went out and bought "Volume" today it would go Gold before St. Paddy's Day.

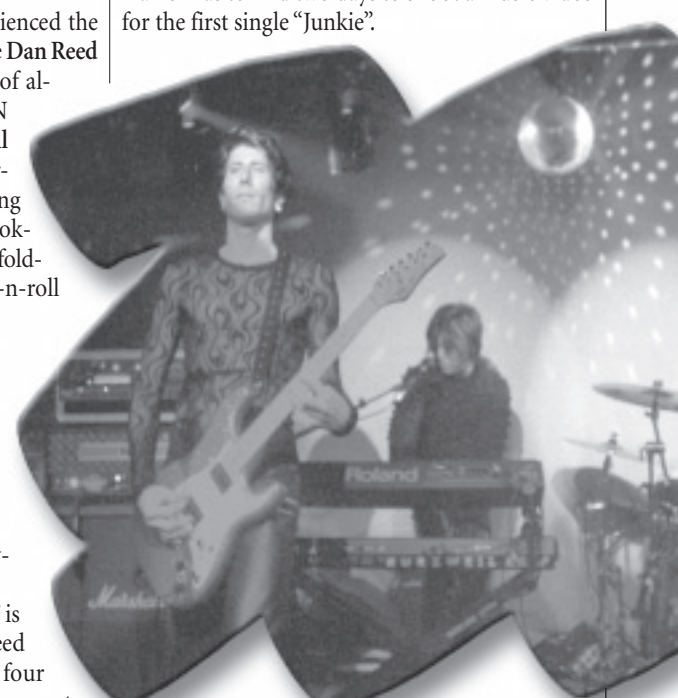
Rob Daiker is pumped to play.

Slowrush will pack the 4 band members, guitarist **Garth Parker**, bassist **Caleb Spiegel**, drummer **Adrian Ost**, Daiker and two crew personnel in the Econoline for the maiden tour.

"I'm still looking for another keyboard player and

another crew person, so we may get the total up to eight people."

Somewhere in the band's hectic schedule **Daiker** has to find two days to shoot a music video for the first single "Junkie".



Slowrush; the never ending van tour.

Y Y Y

Brian Lehfelt is busy too...

Brian is organizing the **Sweaty Nipples Reunion** at the Roseland Theater April 21st. "It was great," laughs Brian "The first day we got together to talk about it we got into a big argument, just like the old days."

Sweaty Nipples took Portland by storm a decade ago. In 1991 they became the first main stage Mayor's Ball act to actually have the plug pulled. "They not only pulled the plug on us, they arrested our lead singer for inciting a riot and towed our van," says Brian.

"Looking back on it, we were really brats."

"It was our last song and when they killed the power we kept playing our acoustic instruments and the crowd kept singing the words. It was awesome. It just went on and on. The **Dharma Bums** on the other stage had power and were told to go but wouldn't start until our crowd stopped singing."

"Security came to the front of the stage and

D TURNTABLES

BY BUCK MUNGER

arrested our lead singer, while I jumped off the back and hid under the stage."

"After it was over we got a letter from the Port-



photo Buko

land Music Association saying we were banned from the Mayor's Ball for life."

April 21st, we'll see if the lads have mellowed.

Y Y Y

When you play with Everclear, you get popular.

Art Alexakis' Popularity Records is close to signing the Los Angeles based act **Volcanic** and Brian Lehfeltd is slotted to join the band as the drummer.

Volcanic would come to Portland to record the Popularity album. Alexakis has a state of the art recording studio in his home and has recorded the Everclear Capitol projects there.

"I can't talk about it quite yet," says Brian about the Volcanic deal.

Lehfeltd will appear March 26th at the Ohm with **TV:616**, which includes the bassist from **Grotus** and two members of **Thresher** on hiatus. Brian says he and TV:616 are shopping a 4 song demo of the act.

Lehfeltd's early works are also starting to re-surface. "Shark Attack" recorded and released in 1985 by Brian's band **Wehrmacht** is being re-released by New Renaissance Records.

"I had a record deal before I got out of high school," says Brian.

Y Y Y

Memo from the trenches...

TL correspondent **Bart Day** covered the 42nd Annual Grammy Awards, February 23rd in Los Angeles.

After the Grammy taping at the Staple Center from 5 till 8PM, for live showing on the east coast, the assembled glitteratti moved to The Biltmore Hotel for the official NARAS After Grammy Party.

The Biltmore presented eight areas of music, each laden with free food donated by "celebrity restaurants".

Entertainment featured big name talent including **Dwight Yoakam**, **Asleep At The Wheel**, **Manhattan Transfer**, **The Barkays**, **Marty Stuart** and **Tito Puente**.

Bart's personal musical highlight of the After Grammy Party was the set by **Eric Burdon & The New Animals** in the Crystal Ballroom. **Spencer Davis** and **John Mayall** sat in with Burdon.

"Eric Burdon was great. He gave a very fresh and inspired performance and the backup band was awesome."

Y Y Y

Robert Cray won a Grammy for Best Contemporary Blues Album for "Take Your Shoes Off" on Rykodisc.

Cray's wife Sue Turner-Cray continues to travel with her independent movie, "Through Riley's Eyes", based on the life of Portland musician **Richard Burdell**.

"Through Riley's Eyes" will be shown at the Palm Beach Film Festival in March.

Muddy Waters is on the cover of the 10th Anniversary issue of Fender **Frontline** magazine, out with stories of famous Fender players and a complete line up of Fender products, including the Custom Artist series **Robert Cray Stratocaster**, available in 3 color sunburst, Inca silver or Violet.

Robert is pictured with his Inca Silver Strat.

Meredith Brooks is a favorite of the Fender company and gets a nice four color shot on page 20 cuddling with her Telecaster, along with a pitch for her Capitol album "Deconstruction" and a plug for her teenage mentoring program AMP. (Anybody's

Mentoring Program).

Rumors of a Meredith Brooks model Telecaster persist.

The Spring Frontline also devotes a few pages to the re-introduction of the Sunn amplifier line, positioned in the Fender product lineup as the ultra pro amplification gear. Sunn was founded by the Kingsmen's bassist Norm Sundholm and manufactured here. Fender acquired the company in the 1980s and built all Fender amps here till September of 1996. New Sunn units were introduced by Fender in January of 1999.

Kenny Olson of **Kid Rock** is one of the first artists to endorse the new Sunn equipment.

Y Y Y

Burnside Records, a decade later...

Ten years ago Music Millennium owners **Terry Currier** and **Don MacLeod** realized there was a large demand for **Johnny & The Distractions** product in the CD format and none available. They sent **Jon Koonce** in to the studio where he recorded Johnny & The Distractions "The Best Songs & More", Burnside Records' first release.

That was 36 albums ago...

March 31st at the Roseland Theater the public is invited to "The Burnside Records 10th Anniversary Party".

Current and former employees and artists of Portland's largest indie label will be mingling with the record buying public and industry well wishers.

Burnside artists performing will include **Duffy Bishop**, **Paul Brasch**, **Henry Cooper**, **Bugs Henderson**, **Bill Rhoades & Alan Hagar**, **Rod Price**, **Terry Robb**, **Mason Ruffner** and **Too Slim & The Taildraggers**.

Y Y Y

And on the tube...

Carrie Brownstein of **Sleater-Kinney** is seen playing guitar backing up **William Shatner** in his warped musical monologue commercials for Priceline.com.

Entertainment Week says Carrie and Mary Timony of **Helium** were cast for their "street-cred". EW interviewed Carrie for a piece on Shatner entitled **Dozed and Confused**. (2/18/00).

"Brownstein says working with Shatner was a challenge, especially when the former Star Trek captain fell asleep on the set and nothing could wake him-not even screechy guitar feedback. Adds the guitarist, "I guess he's used to tuning out anything that doesn't directly involve him."

LL

QUARTERLY OREGON VENUE GUIDE

Continued from page 15

Ohm

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

The Rabbit Hole & Mad Hatter Lounge

203 S.E. Grand Avenue
Portland, OR
503-231-2925
Booking: Bill Leeds (503) 236-2455
Format: original acoustic
Equipment: PA
Headliners: Fernando, Luther Russell, 44 Long, Kaitlyn ni Donovan

The Red Sea

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

Roseland

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

Roseland Grill

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

Satyricon

125 N.W. 6th Avenue

Portland, OR 97209
503-243-2380
503-243-2844 (fax)
Format: Alternative Rock/Punk/Vari-ous
Booking: Ingrid
Capacity: 250
Equipment: PA, lights
Headliners: Dead Moon, Poison Idea, Everclear, Fernando, Flapjacks

St. Johns Pub

8203 North Ivanhoe
Portland, OR 97203
503-493-4311
Format: Blue Grass, Soft Rock
Booking: John Malloy 289-7798
Capacity: 300
Equipment: PA, lights, two stages
Headliners: Regional, National, Local Bluegrass & Americana

Tonic Lounge

3100 NE Sandy Blvd.
Portland, Oregon 97232
503-239-5154
Format: Rock, Alternative, Goth
Booking: Devon
Equipment:
Headliners: American Girls, Asthma Hounds, Feller, Mel

The Jazz Bar at Sweetbrier Inn

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

Tillicum

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

Tug Boat Brewery

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

Trails End Saloon

1320 Main Street
Oregon City, OR 97045
503-656-3031
503-656-7872 (fax)
Format: Blues Tuesday-Saturday
Booking: Randy Lilya (503) 556-0405
Capacity: 150
Equipment: P.A., lighting
Headliners: Little Charley, Paul DeLay, Duffy Bishop

Vics Tavern

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

White Eagle

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

Salem

Tommy John's

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

Westside Station

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

Corvallis

The Peacock Tavern

125 S.W. 2nd Avenue
Corvallis, Or
541-754-8522
Format: R & B, Alternative, Acoustic
Booking: Randy: 503-556-0405
Capacity: 350, 275

Equipment: PA, lights
Headliners: Linda Hornbuckle, Rub-berneck

Albany

The Venetian Theater

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

Eugene

Good Times

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

John Henry's

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

Wild Duck Music Hall

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

The WOW Hall

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

LL

south by southwest music & media conference

SXSW2000



> COMPLETE EVENT INFORMATION

> REGISTER TO ATTEND SXSW

> READ *THE DAILY CHORD*,
A MUSIC INDUSTRY NEWS DIGEST

> WWW.SXSW.COM

"...SOUTH BY SOUTHWEST
MUSIC CONFERENCE,
THE WORLD'S BIGGEST
MUSICAL FLEA MARKET FOR
RECORD LABELS, MANAGERS,
PROMOTERS AND JOURNALISTS
TO CHECK OUT THE
UP-AND-COMING TALENT."

— *NEWSDAY*

**SOUTH BY SOUTHWEST
MUSIC & MEDIA CONFERENCE**

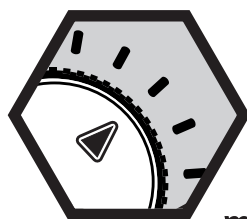
PO BOX 4999

AUSTIN, TX 78765

512/467-7979 tel

512/451-0754 fax

MUSIC@SXSW.COM e-mail



music

march 15-19
austin texas



NEXTEL



SATYRICON

125 NW 6TH
IN OLDTOWN

Portland's
Best

Live
Music

243-2380

MT. Tabor

4811 SE Hawthorne 238-1646

March 2000

Friday 3rd

Blyss/Mel/Local 808

Saturday 4th

Jesus Presley/Ohm

Friday 10th

John Brown's Body

Saturday 11th

Roger Klein & The Peacemakers/
Mobius CD release

Friday 17th

Off The Rail/Jackstraw

Saturday 18th

TBA

Friday 24th

Tom Anderson Presents

Saturday 25th

McTarnahan's Presents:
Big Time Rosie/44 Long/
Brian Berg

Friday 31st

Runaway Truck Ramp/
Ashleigh Flynn & Honda 70/
Turning Eleven

Acoustic Room

March 2000

Friday 3rd

Eric "E" Schweiderman
(from Ashbury Park)

Saturday 11th

Lew Jones/Mel Kubick/
Margaret Slovac

Friday 17th

Melomane (Fiddlin' Dave's
Cajun Band)
Hairbrained

Saturday 18th

The Whole Bolivian Army

Friday 24th

PDX New Music Showcase

Saturday 25th

McTarnahan's Presents
(TBA)

Friday 31st

Michael Berly

LEGAL EASE

Continued from page 9

ten agreement among the band members regarding who can use the name if the band breaks up, or if some of the members leave the band. Experienced entertainment attorneys routinely include such provisions whenever a written partnership agreement or incorporation papers are drawn up for a band. It is extremely important, however, that such a provision be drafted very carefully, because a poorly drafted provision usually creates many more problems than it

"it is critical to have a written agreement among the band members regarding who can use the name if the band breaks up, or if some of the members leave the band."

solves.

TRADEMARK REGISTRATION

A trademark application can be filed with the federal government if the name is being used in interstate or foreign commerce. In certain circumstances, a trademark application can be filed even before the name is used, due to major changes in the federal trademark statute in 1989.

In addition, trademark applications can be filed in any state where the band's name is being used — for example, wherever the band's records are being sold. If a federal registration has already been obtained, it is generally not necessary to also obtain state registrations, though it is sometimes a good idea to do so.

As I mentioned above, it is not absolutely necessary that a trademark application be filed in order to have legal rights to a name. Nonetheless, there are many substantial legal advantages in having a trademark registered, particularly if it is a federal registration. As a general rule, any band desiring to protect its name on a national (or even regional) level should file a federal trademark application as soon as it is financially feasible to do so. This is because the federal trademark statute says that your filing of a federal trademark application is legally considered to give national public notice of your use of the name to anyone not yet using the name. (This is referred to as the "constructive notice" provision of the federal trademark statute.)

As a result, the filing of the federal registration at the earliest possible time can give you trademark rights which you would not have had otherwise (assuming, of course, that you are issued a federal trademark registration based on your application.) In a number of instances, in which a band has filed a federal trademark application early in its career and then later confronted a trademark dispute over the name, the early filing of a federal trademark application allowed the band to keep the name which it otherwise would have lost.

Incidentally, a more detailed discussion of the advantages of early trademark filing can be found in the December, 1998 issue of *Musician* magazine, which (if you can't find it elsewhere) can be found in the magazine section of the downtown Portland public library.

FURTHER STEPS TO PROTECT THE NAME

Whenever you use your band's name — for example, on posters and record packaging — you should give notice of your trademark rights. If you have obtained a federal trademark registration, there should be the symbol ® (an encircled R) next to the band's name in a conspicuous place somewhere on the packaging and in print ads. If, on the other hand, a federal registration has not been obtained, you cannot legally use the symbol ®, but you can use the symbol ™. For example, "Metallica" ® or "The Jones." ™

It will also be necessary to renew your trademark registrations after a certain period of time — for example, after ten years in connection with federal trade-

mark registrations, and after five years for trademark registrations with the State of Oregon. In regards to federal trademark registrations, there are also some other documents which must be filed from time to time, in order to keep the federal trademark registration in effect.

Finally, you should take immediate legal action if another group starts using your band's name. Otherwise, you run the risk of losing all legal rights to the name. Names like "aspirin" and "thermos" were once legally protected trademarks, but were later lost because the trademark owners of those names failed to stop other companies from using those same names.

In short, the following steps should be considered whenever a band is trying to protect its band name as much as possible: (1) First, try to be sure no one else is using the desired name; (2) Have a written agreement among the band members as to the members' rights to future use of the name; (3) Obtain federal and state trademark registrations, if possible; (4) Be sure that your trademark registrations are renewed when necessary, and that other necessary documents are filed in a timely manner, and take immediate legal action if someone else starts using your band's name as their own.

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 internationally by Prentice-Hall Publishing (New York).

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

LL



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings music makers,

I just finished watching the Beach Boys special and actually, I rather liked it. Anytime there is a show that deals with band relations or chemistry, we should consider it a potentially helpful resource to tap into as we plow our way through the personality mucky-muck that almost always goes along with the hint of success in the entertainment industry.

In the late 80's I was working a gig in sunny (110 degrees every day) Yakima Washington when someone in the audience requested a Beach Boys song. Our response was that we didn't know any, but if they stayed until the next set we probably could pull something off. Well because of the stage lighting and room ambience we couldn't see that it was in fact several of the Beach Boys heckling us. After hearing our promise to work up a tune on the break, their response was "please don't we are the Beach Boys" and believe me that's the last thing we wanted to hear!

After messing with our heads a little more, they decided to come to the stage and introduce themselves with a smile, just to be cool.

And, after further thought, they realized that because we had a steel drum in the band, we might be of use in the next days sold out concert on a new song they just recorded call "Kokomo". So they asked me if I would like to play with the Beach Boys on that tune. My response was something like...uh? What?...uh! yeah!..yeah..yeah!! The show was a blast, the band was very nice to us, and the whole thing was a great experience.

One thing I was reminded of during their mini series was how well they used their biggest asset, their vocal harmonies. Most of will find that singers with similar speaking characteristics can achieve great harmony with little effort if given a good arrangement or song. In the case of the Beach Boys this is doubly true because most of them were related, and from the same city. Another great example, of course, would be Beatles. The Liverpool accent is very distinct and colorful, and one of the reasons they sang so well together.

The same thing is true for any part of the country or even the world for that matter. It seems to me that the trend in rock and roll over the past few years has been to focus more on the instruments and lyrics than on vocal

harmony. A smart band may be ahead of the game a little if they try to bust this trend.

Don't forget that a trio isn't just three instruments, it's six if you include all three voices. Do Ra Me Fa So La Te Doe\$

I'd like to thank the kats at Showcase Music for

"I hear Billy Kennedy has a cool band called "Billy K's sussed for success". The group features some covers along with a few killer originals and from what I hear they're "kickin' butt" at the Laurelthirst."

putting up with the Portland music scene for all these years, they've been really cool about my recent search for that "perfect" recording mike. I must have been in their store about fifty times probably asking the same stupid questions and so far I haven't been thrown out. Hawthorne Blvd. is a great music store location for us East Side bums and I'm sure it has not been easy dealing

with all of the economic development and chaos that goes along with an ever-changing inner city business district. It amazes me that they can cram so much quality gear into that corner building at 34th and S.E Hawthorne.

Also Showcase also has a well respected rental department which can be a great solution to your temporary equipment needs. So go in there and help support your local music store! I think you'll find that it will pay off in the

personal favorite "Hey Denny! If you don't turn down I'm going to ram that handmade piece of crap in one ear, and pull it out the other".

It's one thing to make a few short tempered mistakes when you're an amateur musician because of our intense focus on what our idea of how the performance is supposed to go, but It's a real turn off when somebody you respect is rude in public.

I've been lucky enough to meet a few great and successful entertainers, politicians and musicians in the past few years. I've only been cussed out by a fat English has been rocker, and as is my policy, I won't give him any free press as a result of his behavior. Ha! Ha!

Generally it has been my experience that most rude behavior comes from frustrated local talent who feel they deserve the fame but they don't want to work hard to earn it. I've probably been guilty of that myself at times.

I hear Billy Kennedy has a cool band called "Billy K's sussed for success". The group features some covers along with a few killer originals and from what I hear

they're "kickin' butt" at the Laurelthirst. Along with Billy K the band features Jim Boyer from Freak Mt. Ranch on guitar, Ken Woodside on drums, mysterious David on congas, and the incredible Bobby Waddle (pronounced Wad-lee) on bass. Their next gig at the Laurelthirst is on March 25th. Check em out! I'll be there, come on down, a good time guaranteed for all!

I need to correct a miss spelled name in last month's column. The keyboard player that worked in the Swells was Michael McLean not Michael McDonald. I try to see that I don't make that type of screw up and I feel especially bad because Michael passed away several years ago.

I'm trying to encourage some band interaction with groups from the Puget Sound area and this months hot picks according to legendary sound engineer Walter Watson, are from the Tacoma area. Glamitron, which obviously flaunts a resurgence of 80's Glam rock and a group that consists of some of my old friends from Strypes who were very hot in the Portland music scene during the 80's called Groovy Times In Babylon. Lets bring them to town and check out their stuff!

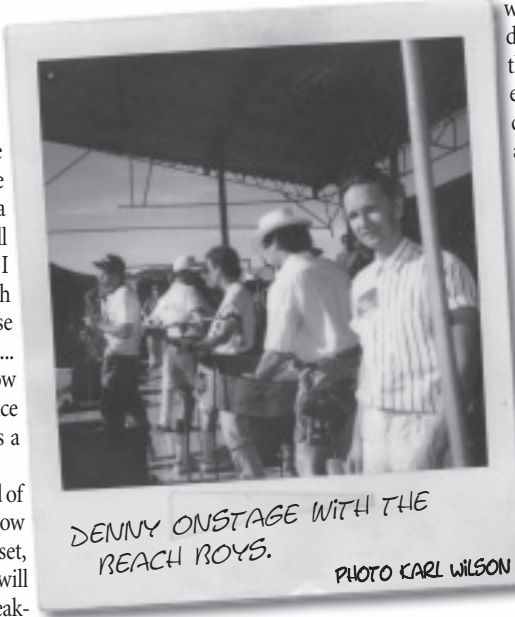
I'm lucky enough to live in a very musical neighborhood and as of late I've been hearing some great new material coming from two doors down the street. Word is Rozz has put together enough material for a follow up CD to Lover Legend Liar so why don't one of you indie labels I keep reading about think about snatching up one of the most gifted kats Portland has ever known before he gets mad at me again. Music is a great healer!

I'm waiting for Barb Kitchel of the Pan Gypsies to get back from Trinidad where she attended the Bacchanal steel drum festival. Barb is one of Portland's more underrated musicians basically because she does not self promote but believe me this lady has got some serious chops. If you get a chance to see and hear Portland's only resident steel band do it. They'll blow you away.

Well thanks for listening. Remember! The best listeners make the best musicians!

Me gotta go now,
Denny

LL



DENNY ONSTAGE WITH THE
BEACH BOYS.

PHOTO KARL WILSON

long run.

Kudo's to Carlos!

Congratulations to Santana for his slam-dunk at the Grammys, but that pales in comparison to his massive change of attitude. In one interview he openly explained, that with encouragement from his wife, he decided to attend anger management classes mainly because of, lets say, his declining "people skills abilities". Due to the understandable stresses that naturally occur in the entertainment industry, any of us are subject to an occasional release of such phrases as "go *@#! yourself or my

The the & the GOOD BAD UGLY

Continued from page 10

ano fills decorate the mournful choruses. A sweet and tender song.

Certainly Dizzyfish will not appeal to everyone. Nothing does. But for music lovers who prefer scrupulously artful bands with something to say and the musical means to express their clever ideas, then the new band Dizzyfish has a great deal to offer you.

**Niven- Niven
Self-Produced**

We caught our first glimpse of Niven last November with the song, "Great Big Nothing," which they contributed to the *Ramen Holiday* sampler distributed at last Fall's North By Northwest conference by the duplicators Northwestern Inc. As was mentioned in that review, Niven is an all-star band fronted by Chris Tsefalas, a man who more than once has drunk from the corporate pool, only to come away parched— most memorably with Crow in the early '80s.

Here, accompanied by David Stricker (former bassist for Billy Rancher and the Unreal Gods), rhythm guitarist Mark Wanaka (a veteran of Crazy 8s) and several fine drummers (notably, Carlton Jackson), Tsefalas mines jagged musical terrain. A singer/songwriter of the Michael Penn/Chris Whitley/Chris Isaak, Dark-Edged school, whose moody melodies and pensive lyrics convey the innermost feelings of a haunted psyche, Tsefalas pours his heart out through ten solid pieces of musical exposition. Lyrically, the songs tend to lack focus, oftentimes seeming merely to fill up syllabic space.

"Give Them What They Want" could pass for the work of Karl Wallinger in his pre-World Party days with the Water Boys. A mandolin-like acoustic guitar riff is underscored by a moaning, violinesque lead guitar figure, as Tsefalas mutters the lyrics in a haggard rasp. Perhaps veiled references to the aforementioned swim with the big fish float around in the lyrics of this song. The track

from the *Ramen* compilation, "Great Big Nothing," benefits from roiling organ passages and occasional violin interjections, as Tsefalas swings into a Pennish vocal mode.

More subdued, I'll Miss You" plays Chris' simple, acoustic guitar against Stricker's standup-like bass over bongos— to great effect; as Chris whispers a bittersweet declaration. A similar simplicity inhabits "Something Wonderful." Here, a the mournful wail of overdriven electric guitar washes under Tsefalas' vocals, as tension slowly builds and releases in subtle rhythmic variations. "Heart" returns to a more uptempo mood, though it is hard to grasp, exactly, what the song is about, on a lyrical level.

Bongos and a low, D-tuned acoustic guitar tinct "Caesar," another brooding number, wherein Chris appears to be pitching battle with some non-specific adversary. "The Party," rumbles in on galloping toms and a chunky electric guitar chord progression and describes in sketchy detail some affair where Chris feels he "can't say too much" in the presence of some indistinctly menacing guest.

A dark mood surrounds "The End," although, even after repeated listenings, the precise point of the drama is still unclear. A vague sense of the Doors' song of the same name pervades within the musical atmosphere, but otherwise, no particular sense of emotion or purpose is displayed. The final song, "F Street," is the only one that truly approaches a Rock stance, echoing the Replacements in tone and tenor.

blind alleys and cul-de-sacs, usually arriving at no discernible destination. This is a pity, because it would seem that he has the vocals tools to do much more, if he had something of some importance to sing about.

Also, it is highly advised that any writer use the adjectives "great" and "big" in succession only once in their careers. Tsefalas best used his allotment with "Great Big Nothing." Further usage in subsequent songs connotes a serious dereliction of duty to one's craft; settling for what is convenient rather than what is appropriate.

With another album, *Rain*, in its final stages of production, we shall soon find out how Niven progress and mature. Surely there is much to recommend in this debut effort. Still, there is the hope that the band will find something concrete and invigorating about which to construct their efforts.

**Ever Clearly— Love Nancy Sugar
Rock Kitten Records**

Carlos Santana's stunning run through this year's Grammy awards lent credence to one of the most enduring notions in show business: the resiliency of a career. A few small changes in the presentation and bam! Hip as ever and riding a wave of unparalleled success. The idea that someone could spend years and years toiling away at their craft; suddenly making a breakthrough in the eleventh hour seems as simplistic as it is far-fetched. For we all get stuck in our ruts as the years pass, trapped by our preconceptions, shackled by our

"Niven is an all-star band fronted by Chris Tsefalas, a man who more than once has drunk from the corporate pool, only to come away parched— most memorably with Crow in the early '80s."

Chris Tsefalas is availed of many musical talents, with a fine voice for the type of music he purveys with Niven. However, he fails to draw the listener into his songs on any but the most superficial of depths. His lyrics are a series of endless

limitations.

But, like Carlos Santana, Love Nancy Sugar's Gina Noell has managed to turn a stylistic corner— in her case, nearly twenty years after her musical journey had begun. She and her producer,



FREQ. MASTERING

1624 Southwest Alder Street

Portland, Oregon 97205

tel 503.222.9444

fax 503.222.6446

ryan.foster@freqmastering.com

**Uncle Joe's
GUITAR
SHOP**

15480-B SE 82nd Drive
Clackamas, OR 97015

Used Guitars & Amps

Electronic Repairs & Custom Modifications
Factory Authorized Service for all major brands
Used Equipment including vintage tube amps.
Large Tube Inventory



Joe Casimir
557-4668
Fax 557-4670

MTS

husband Michael Cubbon have assembled around her by far the most muscular backup band she has ever had.

Headed by fiery multi-instrumentalist James Long, whose sinewy guitar filigrees and burbling keyboard flourishes weave through every song, the band creates a Retro, '80s sound, akin to those purveyed by Blondie or the early Pretenders, with elements of the Eurythmics and Missing Persons thrown in. Contemporary acts such as Aimee Mann, No Doubt and Garbage also lean heavily on the works of those and other '80s predecessors, so the trend is not without its precedent.

The maturity in Gina's songwriting (co-writing with various band members, primarily Long) and singing certainly measures up to the challenge such a powerful ensemble would present. For, without a doubt, this four-song EP is the most spectacular work of her career: direct, deep and intelligent—and of the highest caliber. She is accompanied by a tight, accomplished band, with chops aplenty and abundantly savvy stylistic flair. Cubbon's years as a journeyman producer and engineer come to fruition here as well, as he forges an expansive aural environment, careful that Gina's vocals are not lost in the mix.

The lead track, "Time On My Side," is a solid illustration of all of the above. Long's edgy guitar bounces off bassist Dave Schwanke's rubbery lines and drummer Andrew Peterson's punchy beat. Gina's layered vocals recall Debbie Harry in her prime, an ineffable Euro feel pervading her style.

Long's soaring guitar leads and fills, as well as perfectly placed organ pads add to the energetic pace and thick production.

Long's Larry Fast-like synth arpeggios bubble around his angular guitar interjections on the title track, as Gina launches into a tender and tough vocal, wherein she clearly delineates her world view, with an intimation of Annie Lennox creeping into her delivery in the chorus. Long again

more robust in the choruses, a Kate Bushy angelic choir in the bridge and a dramatic guitar interlude swell to another opulent chorus and denouement.

The quartet of songs concludes with the languorously anthemic "Waiting For The Yes" whose lovely chorus seems carved straight from the Blondie songbook. Long outdoes himself with a volcanic guitar solo that scatters flaming boulders in all directions. Another memorable song.

The maturity in Gina Noell's songwriting and singing certainly measures up to the challenge such a powerful ensemble would present. For, without a doubt, this four-song EP is the most spectacular work of her career: direct, deep and intelligent.

issues forth with a vibrantly flashy guitar solo in the break, after which a nice developmental passage transpires, leading to the final verse and chorus. Very nice.

"Fade And Blur" develops a moodier milieu with Long's strident guitar glinting off a watery wash of synth strings, as Peterson's wave-like cymbals crash against the syncopated rhythm of the drums and Schwanke's animated fretwork on bass. Gina enters with a cautious vocal that becomes

This is great stuff, the culmination of years of hard work and perseverance on Gina Noell's part. Her relentlessly steadfast pursuit of an artistic vision is rewarded here with songs that linger in the mind long after the last note has faded, with productions whose thrilling immediacy enhances only further each number's individual appeal. The only shortcoming is the brevity of the set. Hopefully, there is a lot more where this came from.

LL

DRUM SHOP

OF PORTLAND

SINCE 1958

SALES

Drumsets, Cymbals,
Hardware,
Accessories, World
Percussion, Books,
Videos & CDs

Now Featuring:
Allegra Master Craft
Custom Maple
Drumsets.
The new choice of
Portland's
Professional
Drummers!

REPAIRS

A Complete
Repair Facility.
small & large repairs

Overhauls

Recovering

Bearing Edges

Complete
Refurbishing

RENTALS

All types of drums
and percussion for
Professional, Studio
or Student use

Drumsets
Congas & Bongos
Hand Percussion
Timpani
Sound Shields
& More

EDUCATION

Private Instruction
for all levels

Group Conga Classes
for Beginning &
Intermediate Players

Clinics presented
by Professional
Drummers

Call for upcoming
schedule!

DRUM SHOP • (503) 771-7789 • 5603 SE Woodstock Blvd., Portland, OR 97206



Live and Recorded Reviews

by Fran Gray

Valentines Day Weekend Live Show Review Extravaganza Feb 11-14th

The exploits began on Friday night at Portland's Roseland Theater for Severina's Fetish Masquerade Ball. Playing downstairs was the ghoulishly lavish *Wakeworld*. Wearing fiendish gas masks and sinister robes and shooting deep red hand-held lasers into the audience in a slow nightmarish blur, *Wakeworld's* musical re-enactment of an autopsy is something like instrumental death electronica. This really captures the spirit of the holiday! Remember, nothing says "Happy Valentines Day" quite like taking your date to an autopsy.

Igniting the big room upstairs with a sampling of dark, hard core rock was Portland band *Burgundy*. In a powerful, shadowy explosion this band sent some major league decibels sailing off the platform. I kept thinking to myself that I wished I had seen *Burgundy* the week before when I reviewed Portland bands *Maroon* and *Blue*. Then I could have had a live show review called *Burgundy, Maroon and Blue. Rats!*

Lava De Mure hit the stage around midnight with thundering headlining presence. Their music, a pyroclastic flow of molten vocals outlining dramatic imagery with tribal beat-laden rock-n-roll marimba and blistering guitar riffs, was humid and inviting....inviting what you ask? Well, one guy took off at least one article of clothing and cast it onto the stage. Local rock goddess *Feroshia Knight* casually plucked it from the platform and cast it back into the dark oblivion of smoke and people as if to say, "PUT YOUR CLOTHES BACK ON!"

Then on Saturday night, Seattle band *Sage* opened King Black Acid's CD release at Satyricon. *Sage*, a casual rock trio of guitar, bass and drums, sent forth a set of groovacious original rock and got the job done quite nicely. Now...imagine an entire school of goldfish in a little tiny bowl....all groping and squirming for the same piece of food floating at the top and you have the crowd setting for *King Black Acid*. It was packed in there, but well worth the inconvenience. *King Black Acid* began their set with a 20 minute long ditty that spanned the entire "arrangement/feel" spectrum. Going back and forth between steamy rock ballad segments and fat punchy rhythmic explosions, you couldn't get bored with this song.

Sunday night at the Green Room, *93 Days* brought forth a shimmering set of acoustic Celtic, rock, bluegrass and folk songs that overflowed with enchanting rusticity. Why was this surprising? Because the floor was packed with dancers shaking and wiggling away to the homegrown beat of congas, phase shifted and bowed stand up bass, flute and guitar. Think Jethro Tull meets Russ Barrenburg meets Bill Monroe and the Bluegrass Boys and you get pretty close to *93 Days*.

The Valentines Day weekend extravaganza ended on Monday night when *Galaxy Quest* played to an empty house at the Milwaukie Movie Theater. I give this flick 2.5 stars... 1.5 thumbs up. The M&M's received 4 stars.

(Lava De Mure plays March 11th at the Ohm and April 1st at Dante's Inferno)

Slowrush- CD Release Party-The Ohm Feb 22

Ooh...nice party. After three years of very hard work, Portland band and recent Epic records signees *Slowrush*, performed the ceremonial unveiling of their debut *Epic* release *Volume*. CD release parties vary

widely. Some of them are perfunctory, obligatory functions that are given to satisfy expectations. Others are given, in a sense, to scam on the phrase "CD release" and sell records. This was an actual CD release with all of the party favors included. A "feed-the-third-world" sized Italian buffet was followed by a neutron accelerated, isotopically charged performance by the band. Their CD, *Volume*, was well represented: I went through a six pack of ear plugs in a 40 minute set.

The show began in a gloriously dark blur of dim lights and guitar feedback loops. The band, mere shadowy figures in front of the amps, bathed the room in excitement as the feedback built intensity. The song finally started with the band animated in strobe lights. They covered all the songs on their own CD with inspired enthusiasm. *Garth Parker* kicked off a few measures of a ZZ Top cover while band leader *Rob Daiker* was changing guitars. This side party ended abruptly; however, when Daiker returned to the microphone.

For all of the things that had to go right to get to this night, it seems ironic that the band's most unfortunate turn of events would occur on the dawning of a new era for *Slowrush*. Rob Daiker, sadly announced that long time players *Blake Sakamoto* and *Dan Pred* were giving their last performance with the group. There were no hard feelings and no falling out between band members. No fights broke out on stage. (I've seen that happen before, but not with this band.) This being a first time Epic tour for *Slowrush*, the budget slated was very low and everyone had to make their own decision. Sakamoto and Pred opted out. These creme of the crop musicians are probably best known for their work with the *Dan Reed Network*. Tours with the *Rolling Stones*, *Bon Jovi* and many very well known bands, plus a pair of high charting European singles with the Network are just some of the accomplishments of these two incredibly humble and talented veterans. With the inaugural tour beginning in March, it's impossible to imagine that their presence and musicianship won't be missed.

President's Day Weekend CD preview-review Derby

Headscope-3 song Demo Slap Company Records

It's funky, fiery and tight. It's ablaze with rainy, sliding, agile female vocals by singer "Krys No." This R&Bish, groove-rock band is a blast of the unusual. It's rhythmic and ghostly. There's a sense that No is sitting on the rings of Saturn singing her stormy woes to the stars. To *Headscope* I say..... more...we want more.

Slowrush- Volume Epic CD

Draw an imaginary line in your head. Call this the Wavering Portland Rock Band Music Line. On the right side are the bands and singer-songwriters that possess a mountain of talent, but are weak in marketing and gig getting skills. You don't hear much about them, but they're out there. On the other side of the line are bands and singer-songwriters that possess minimal talent while playing every venue within the known universe, due to their excellent promotional skills and ability to create an unsubstantiated buzz. Extending out from both the right and the left towards a small segment in the middle are the groups that are pretty good. They play a fair amount and have a decent fan base.

Now imagine a small space on this line in the middle and put the rest of the bands there. These bands create music that spin heads with the impact of an unrecoverable blow. They stand up against all of the odds, including the jabs thrown at them by their own local community of musicians. Yet they last and they go on and they imprint themselves indelibly on the face of the music scene. Put *Slowrush* there. They have had their share of problems, but this does not pollute the music and the spirit of the veteran, world class players that define this powerful beast and helped it capture the attention of several major labels.

Their Epic debut release *Volume* is pop with teeth...great big sharp teeth. It's a rocket ship blasting across space at light speed punching holes in the space-time continuum. It's a trippy interstellar tease that says, "all ahead full...engage!"

Drive- Music For Interplanetary Travel CD -Secret Decoder Records

Produced by Ezra Hollbrook, *Drive's* music is like a dreamy experimental musical landscape. Violin counter-melodies lilt and sway through the presence of a variety of guitar sounds; everything from fast and dirty to oscillating tremolo echoes. It has an atmospheric quality as if it could blow away with the next mass of wind and clouds, but is anchored down with big, FAT electric guitars. It has a produced West Coast Indie pop flavor with highly memorable melodies and male/female vocals. *Pamela Rooney's* sweeping, airy voice is a magnet to pull you into this carefully crafted, beautifully arranged and played music. This is a crown jewel.

Phamous Phaces- Suite 420 CD-Independent release

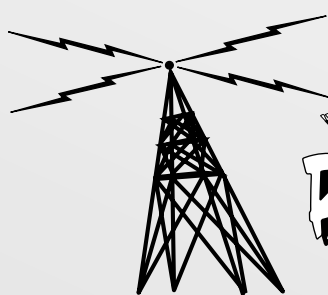
Their music is like a Harley; dangerous yet refined and it sounds really good. There's a powerful rhythmic motor pulsing beneath the shiny chrome exterior of this Eugene Band. Cool and refreshing as a mountain of raspberry slurpies, here are some songs that your music neurons will keep firing for. The "Phaces" music is Beatlesque with a hint of Magical Mystery Tour infiltrating this beefy machine. Their songs are sleek, well arranged, and come bearing attitude. Track one, "Letting Go," with electric guitar, bass, and drums is pop that packs a mean punch. And just to make sure you know that they are proud to sport their Beatles influences, they have a sitar on one song as well as a hidden track called.....well I shouldn't tell you...it is after all a hidden track. Let's just say that it's a Beatles song and its initials are, "I Am The Walrus." Even with its Beatlesque pop direction, *Suite 420* is a CD full of intrigue and mystery. This is a disk that you can't go wrong with.

The Eric Savage Band @ MP3.com 2 songs -Believer, Save Yourself

Growling, whispery Jim Morrison-like vocals drift across these cynical, "it's a crazy world," lyrics. It's power pop with a dash of bluesiness in a tight instrumental package.

Wetish, slippery keyboard sounds, beefy acoustic and electric guitars and weird vocal effects with delays get a 4.5 on the groove-o-meter. (Groove-o-meter scale 0-5)

LL



THE CHURCH OF NORTHWEST MUSIC

Wreckless Mary
Baker's Dozen
KBOO
90.7

WEDNESDAY 10:30-MID.

92.7 FM Columbia Gorge
100.7 FM Corvallis/Albany

MARCH 2000

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

3	1	KING BLACK ACID	Starseed CD	... And the Starseed Transmission
2	2	VARIOUS	Hush CD	Flag
4	2	THE HIGH VIOLETS	Demo CD	Dream Army
6	3	DRYER	Dryer CD	Outside Line
1	3	ALAN CHARING	Lazy Bones CD	Seconds West
•	4	HAPPY STARS	Yeah It's Rock CD	Punk'n Soul
2	5	SUNSET VALLY	Surgarfree CD	Boyscout Superhero
11	6	ALAN CHARING	Lazy Bones CD	Seconds West
•	6	PONTICELLO	Ponticello CD	Dark Skies
5	6	RELOAD	Reload CD	Sex Ray
•	7	PINEHURST KIDS	4 Alarm CD	Viewmaster
9	7	KDB	KDB CD	Y2KDB
•	8	NIVEN	Demo CD	Rain
12	8	HANK PLANK AND THE 2X4'S	Demo CD	Venus Hair Trap
•	9	A MAN CALLED SUN	Ammonite/TK CD	This Land of Eldorado
8	9	CINCINNATI SON	Demo CD	Cincinnati Son
•	10	GRINDSTONE	Grindstone CD	Nowhere Under
•	11	THE DOLOMITES	Advance CD	Hogshead of Whiskey
12	11	LOVENANCYSUGAR	Rock Kitten CD	EP
13	12	THE WHOLE BOLIVIAN ARMY	Gargantuan CD	Amnesty
•	13	SILKENSEED	SPA Records CD	Without Uand I.....

TOP TRACKS

3	1	KING BLACK ACID	Starseed CD	"Into the Sun"
4	2	KAITLYN NI DONOVAN	Hush CD	"Yves Montard"
•	3	THE HIGH VIOLETS	Demo CD	"Wheel"
•	4	DRYER	Dryer CD	"Preacher"
•	5	HAPPY STARS	Yeah It's Rock CD	"Tell Your Daddy Goodbye"

LIVE OFFERINGS AT THE CHURCH

Wednesday, March 8 th	PINEHURST KIDS - Live!
Wednesday, March 15 th	THE DOLOMITES - Live!
Wednesday, March 22 nd	BRIAN BERG'S 44 FRIENDS - Live!
Wednesday, March 29 th	ALAN CHARING CALTROVERSY - Live!
Wednesday, April 12 th	A MAN CALLED SUN - Live!
Wednesday, April 19 th	TELEVISION EYE - Live!

The Blarney Stone

March 2000

Thursday 9th
Joe Pyeweed featuring Lamar Stilwell
Friday 10th
Drive Headlines/ Camero Hair
Saturday 11th
Andrew Calhoun (Celtic)
Sunday 12th
Lew Jones/ Del Kubik/ Margaret Sloval/ Lyle Ford 7pm show
Wednesday 15th
Gary Ogan w/ Guests 7-9pm
Thursday 16th
Gone Orchestra/ Sally Tomato/ Carlos of Silkenseed
Friday 17th
Tamlin & Peter Marshall (Irish traditional)
Saturday 18th
Ashbury Park
Sunday 19th
Gone Orchestra/ Cheralce Dillon 9pm show
Wednesday 22nd
Michael Burley/ Warren Pash/ Caleb Klauder/ James Low/ Jon Neufeld
Darrin Craig songwriters in the round 8pm show
Thursday 23rd
Love Nancy Sugar/ Jesus Presley/ Blush
Friday 24th
Porterhouse w/ Guest
Saturday 25th
Blyss/ Big Time Pop
Sunday 26th
John Herrmann/ Lyle Ford/ James Low 8pm show
Wednesday 29th
Gary Ogan w/ Guests 7-9pm
Pigiron 9:30pm
Thursday 30th
Toca (acoustic Rubberneck)
Friday 31st
Stephanie Schneiderman/ Carmina Piranha

April 2000

Saturday 1st
X-Angels/ John Herrmann
Sunday 2nd
Heather on the Mair (Celtic)
Wednesday 5th
Stephanie Schneiderman 8pm
Songwriters in the round
Thursday 6th
Lew Jones Band
Friday 7th
Dizzyfish/ Gone Orchestra
Saturday 8th
Joe Pyeweed featuring Lamar Stilwell w/ Guests
Sunday 9th
Bill Bloomer w/ Guests
Wednesday 12th
Feller w/ Guests
Thursday 13th
Acoustic evening with Bart, Dave & Al of Kerosene Dream
Friday 14th
TBA
Saturday 15th
Orange Collection
Monday Open Mic
Tuesday Reggae Night
Sundays & Wednesdays shows 7-10pm
Always a cover

39th & Hawthorne
234-7474



Kate Lieuallen of the Riflebirds.

photo Gustavo Rapoport



Slack.

photo Jack Dean

Two Louies

Continued from page 7

band's style of dance oriented Techno Pop, with a touch of Soul, was a logical extension of the Mien Street sound.

The Caryl Mack Band was another Eli's favorite. Spurred by her husband's award winning songs (he won a PMA songwriting contest, among other commendations) Mack's vocal style was somewhat akin to that of Rindy Ross. In fact, the band generally gave the impression of being a Quarterflash in training. Professional, motivated and perseverent, the Caryl Mack Band were the consummate MOR performing act.

The Long Goodbye, revived by new owners John Drichas and John Iven, was second only to Satyricon in the adventurousness of its nightly band lineups. With separate upstairs and basement bars and stages—the new Long Goodbye witnessed the likes of the Obituaries, Ed and the Boats, Radio Silents, the Riflebirds, Billy Kennedy and Napoleon's Mistress, as well as serving as the breeding grounds for such favorites as Mike Danner's soulful Dial Memphis, Mitch Fraas' retro punks Green Room, the bar rock Batz and for the purist quartet, Surf Trio, among many others.

The emergence of the Long Goodbye helped

to offset the loss of the Pyramid club. Foj Kohler had managed to survive a takeover attempt by his staff, while he was promoting the Riflebirds in LA. But problems with the Health Department, the Fire Marshall and the OLCC, in addition to the land-

tance of the Riflebirds.

And, at first, Etzioni's presence around the band in their Portland engagements created a flurry of excitement and anticipation. But then he managed to insert himself into the mix, playing man-

“Fred Cole’s unflagging dedication to making honest, original music led to the formation of his own Tombstone record label. The envy of every musician in town, he had managed to acquire his own vinyl lathe, which allowed him to cut his own records.”

lord, drove Kohler out of what seemed like a the perfect Rock ‘n’ Roll venue.

The Riflebirds got involved with Marvin Etzioni, guitarist for Lone Justice, through drummer Kevin Jarvis' brother Duane. Duane was working out of LA, playing guitar with the Divinyls during the time he met Marvin. On a trip to LA, Kevin piqued Etzioni's interest in the Riflebirds, playing for him their single, “Dreaming Of A Kiss.”

Lone Justice had scored a national hit with “East Of Eden,” the single from their first major label album: which featured the exciting young vocalist Maria McKee. But the sophomore jinx struck on the second album and by release number three, Lone Justice was more or less adrift. It was at this point in his career that Marvin made the acquaint-

dolin and guitar. Subtly, he altered the Riflebirds' sound, a delicate balance between Folk and Beatlesque Rock. Lead singer Kate Lieuallen, always a retiring figure on stage, withdrew even further from the spotlight, diminishing the bands elegant charm.

When he eventually lost interest and left town, Etzioni took Kevin Jarvis with him— leaving the Riflebirds the task of finding a new drummer, while they tried to figure out what had happened to them. Though they went on playing for another year with a new drummer, they never fully recovered the momentum they had lost during that episode.

Another popular band among the alternative set was Slack. Slack sprung out of the Reed College

Continued on page 28



The Linn sisters.

photo Gustavo Rapoport

Continued from page 27

dorms, where bassist Steve Lew and drummer Yorck Franken regularly jammed after classes. Soon sax player Sam Hagerman started joining in on their sessions, creating a sound that incorporated Funk and Rap influences. Rap was just starting to break into the white musical culture via the exuberant rants of the Beastie Boys.

Not long thereafter, guitarist/vocalist Kermit Rosen entered the fold and the band began to play out around town. Slack soon became all the rage on the Satyricon/Long Goodbye circuit, with their goodtime stage presence and endless party dance atmosphere. Joyous throngs of inebriated young revelers swarmed to their shows. In addition, Slack

introduced a form of music that was new to the Portland underground, opening the door for countless local bands that followed after them—proounding an admixture of Funk and Rap balanced with Metal and Rock.

of like minded individuals in Bruno, a gypsy Fagin sort, who acted as the de facto in-house comedian—and Stephen Spyrit, the owner of the enterprise. An astutely intellectual young man, availed of tremendous abilities to organize and unify diverse assem-

“The Caryl Mack Band was another Eli’s favorite. Spurred by her husband’s award winning songs (he won a PMA songwriting contest, among other commendations) Mack’s vocal style was somewhat akin to that of Rindy Ross. In fact, the band generally gave the impression of being a Quarterflash in training.”

Resurfacing after a recent tiff with Satyricon owner George Tahouliotis, Ed Jones presently became a fixture at the Stadium Inn near Northwest 20th on Burnside. There, Jones found a confederacy

blies of people, Spyrit, as well as Bruno, would later become unwitting participants in one of the most infamous incidents ever recorded in the annals of Portland music.

LL

Jammin'

with ANCEE L. COCHRAN

Continued from page 12

Lamar is accompanied by Arty Mays in the project. He says it's nothing like Grindstone and calls the sound "modern-day Cat Stevens/Harry Chapin." They have been recording demos and have hopes to release a CD this Summer.

Did someone say CD? Oh, it was me! Well,

at the Arnada Café on the 26th. Land of the Blind's third release, entitled "Ordinary Magic" is due in May. In the meantime, they urge fans to check out their newly released two-song single. The release features the song, "Church of the Holy Trees" which was accepted for the soundtrack of "Treesit", the documentary of EarthFirst "Treesitter" Julia Butterfly Hill. (Hill recently came down from LUNA, the redwood where she lived for almost 2 years.) Info on the film can be found by contacting Headwaters Action Video Collective, havc@havc.org, www.havc.org. The second song, "Tribe" was recently filmed live at Burn-

music from their start in '91 to present day. Local punk act, All Out just finished recording at Egg Studios with Conrad Uno (Nashville Pussy, Zeke, Gas Huffer). Look for the release on Last Chance Records in May. They also contributed "54/40" to the upcoming Dead Moon Tribute album (also on Last Chance). Blyss is currently working on a demo of some new songs at Falcon studio with producers Sean Norton, who engineered their freshman effort, 'Realsimplefeelgood', and Rob Daiker from Slowrush. They've also had some label interest from the likes of Epic and Virgin, let's keep our fingers crossed for the fellas!

Written In Ashes and Plain Jayne both have new recordings tentatively scheduled out in April. Mobius is having their CD release party at Mt. Tabor Pub on March 26th. Last but not least; Dead Red Head is working on a remix of their current album entitled "Eta Carinae". Now folks I gotta say if that doesn't satisfy your upcoming need for new CD's, well, hell, you're more driven than me. What a truckload of goodies to look forward to!

With a quick look at touring, Suplex will find themselves further down I-5 in California March 17-26. Southern Nights is set for a mini coast tour, stopping by the Wayfarer 3/18 in Cannon Beach, and Café Uniontown 3/19 in Astoria and Land of the Blind will be in

"One act you will be seeing a lot more of is a new project headed up by Grindstone frontman, Lamar Stilwell called, Joe Pyeweed. Lamar is accompanied by Arty Mays in the project. He says it's nothing like Grindstone and calls the sound 'modern-day Cat Stevens/Harry Chapin.'"

since we're on the subject why not talk about all the releases on their way to our lovely music stores for your purchasing pleasure? Sounds like a good idea to me! The Rev. Tony Hughes is about to shock us all with his first solo release. The upcoming full-length release entitled, "Brand New World" on JPX Records is scheduled to come out March 4th. Tony says "its porngroove, and by all means as radio unfriendly as it gets." This is one person that is definitely looking forward to it. Suplex has been busy on the release side as well. They've got a split 7" with Mars Accelerator on M-Theory Records, a split 7" with Sputnik on P.O.W.! Records, and an upcoming split 7" on Fabrikmusic (Sweden), only to be available in Sweden with a tentative Summer release. Whew!

Vancouverites, Smirk released their 2nd full length CD in February with a CD release

ing Man '99 and will be premiered on a Spring PBS special on tribal living. They were the "house band" for the Oregon Country Fair site at Burning Man, performing 2 sets daily as

"Craving Theo is currently recording their debut album in Seattle at London Bridge Studios with world-class producer, Rick Parashar (Pearl Jam, Alice in Chains). Look for the release later this Spring."

part of the huge desert festival, which hosted 23,000 this year.

Craving Theo is currently recording their debut album in Seattle at London Bridge Studios with world-class producer, Rick Parashar (Pearl Jam, Alice in Chains). Look for the release later this Spring. Thresher is currently planning an upcoming anthology featuring

California throughout march with a NW tour to follow.

In other news, PSA Showcase Awards shows are now being hosted at Lola's. Contestants do not have to be members of the Portland Songwriters Association and anyone can

Continued on page 30

MUSIC MILLENNIUM



30 YEARS OF MUSIC

NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32nd & E Burnside
231-8926



INNER SOUND

Pro Audio Repair
since 1978

Factory Authorized Service:

Alesis Denon Fender Fostex Korg Marshall
Peavey Roland Sony Tascam Yamaha
and most other brands

1818 SE Division Street • Portland • OR 97202 • 503-238-1955 • email:inner@teleport.com

Jammin'

with ANICEE L. COCHRAN

Continued from page 29

enter - over 21 (since Lola's is a bar). For more information contact Karolyn Laster (Green Swing Productions) @ 998-7813. There are three music industry judges, and recording time prizes at some of the major local studios. The PSA 2000 National Song Contest will begin March 1st and go until sometime in August. Call 727-9072 for details.

Greg Gilbert, Manager for the band Mel, has recently stepped into the booking arena and is taking over booking Friday and Saturday nights at the Cobalt Lounge in March. Think that's enough? Full plate? Well, neither do I, so to add to his already full schedule, Greg is to be the sole booking agent for new club, Dante's Inferno. Check this column next month to find out more updates on Gregs adventures and news on the band Mel.

So what's the latest with local heavies, Anger Management you ask? Well, it looks as though the guys have retained sponsorship

from none other than Captain Jacks Tattoo Studio. This will elicit new merchandise from the band, and some gift certificates for free tats and piercings at their shows. Way to go guys!

One thing I would like to mention is a favorable "plug" for the new club, The Blarney Stone. Once again this journalist finds herself clueless because she's been spending too much time with a certain Tony Hawk video game, and has yet to visit the club. However, the comments I have received in the past month from over 50 people have been booming with the sounds of success! If this club is half of what I've been told, I truly think we're looking at a great asset to our local community. I cannot stress enough, how much we desperately need good venues in this town. If you've spent anytime going to live events, you don't need me to tell you that.

Well, I have exhausted my typing fingers for yet another issue, so I'm gonna sign off for now. Remember, if I don't know about it, I can't write about it! If you have any questions/comments/concerns, drop me a line: poolgrrl74@uswest.net

Always remember "If you don't stand for something, you'll fall for anything."

LL

Two Louies

Established 1979

Publisher

James E. Crummy

Editor

Buck Munger

Director of Photography

Buko

Writers

Marc Baker

Anicee L. Cochran

S.P. Clarke

Bart Day

Bud Palmer

Robin Rosemond

Marianne Steiner

Photographers

David Ackerman

Gustavo Rapoport

Layout & Graphics

Buko

Printer

Oregon Lithoprint

Two Louies Magazine

2745 NE 34th

Portland, OR 97212

(503) 284-5931

FAX: (503) 335-3633

Email addresses:

Editor: TwoLouie@aol.com

Layout: buko@buko.net

© 1998 by Two Louies Magazine. May not be reproduced in any form without the expressed written consent of the publisher. Two Louies is available by subscription. Send \$35.00 for one year, postpaid to: 2745 NE 34th Portland, OR 97212

THE NEW PARIS THEATRE

New Sound and Lighting

Senor Frogg Presents

Portland's
hardest
Rock

TICKETS AT

TICKETMASTER
ONLINE

OZONE

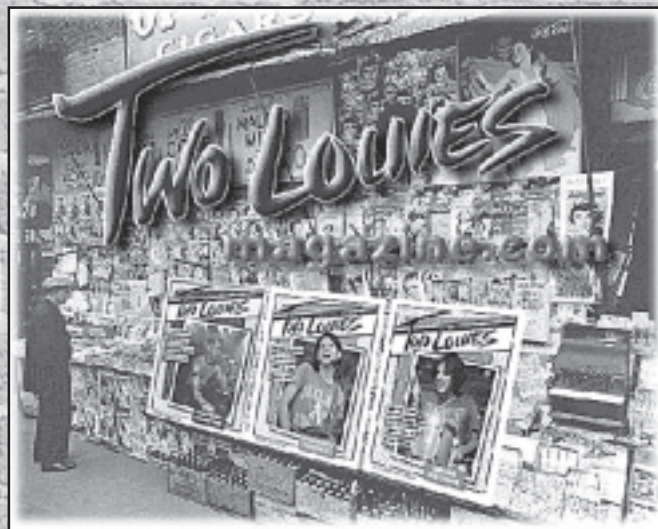
MORE THAN JUST A RECORD STORE

6 SW 3rd Ave Portland 224-8313

For booking information contact Senor Frogg

381-4846 or 236-7745

Cover Charges Apply



Two Louies Knows Hits.

Exclusive Advance Copy

Back Issues

Band Links

Banner Advertisements

TwoLouiesMagazine.com

FREE

MUSICIANS CLASSIFIEDS

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

Guitarist looking to form or join band. Influences Pantera, Overkill, Exodus. Also a sound engineer. Rich (503) 786-9886

Vocalist looking for all original hard rock band. Influences Godsmack, Powerman 5000, Filter, AC/DC etc. Call Rick (360) 883-3780

Guitarist looking for a band or people to start a band. Influences Van Halen, Queensryche, various others. I have my own gear. Clayton (503) 356-0400

Wanted: Experienced Bass player. The band plays Country, Classic Rock and more. We have gigs. (503) 266-1818.

Looking to form or join 3 or 4 piece acoustic band. I play bass & acoustic guitar. I also write and sing lead and harmony vox. David (503) 648-3474

Slipsand searching for versatile musician with multi-instrumental talent for already moving and active rock (Jazzish, Funkish, etc) band. Joe (503) 228-7088

Keyboardist, we need you ASAP. Call: (503) 698-5580

Looking for a reggae guitar player. Must be serious to be in this band, own transportation and definitely have an open mind. David (503) 257-4792

Yer Cheatin Heart. Country Guitarist Telecaster Tex. (503) 245-5116.

Experienced drummer seeks creative mature musicians to form or join band. Mix of influences & styles. Jazz, Funk, Rock, Serious Only call (503) 675-0206

Bass Player can sing, will travel, call Gene (503) 245-5116

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

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

Drummer looking for working band. I'm powerful, dynamic in all styles. Can travel. (503) 358-7937

Drum lessons. All ages, levels. Affordable rates. Daryl (503) 692-8186

Guitarist available. 34 yrs old. 15 yrs experience. Classically flavored electric pro-gear, tone, attitude. For heavy melodic project. Have demo CD. John (503) 381-6621

Female vocalist-guitarist with soulful style looking for like male vocalist-guitarist for songwriting, open mics etc. Many originals call Deb @503/525-9514

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

EASTSIDE

19151 S.E. BURNSIDE

667•4663

3rd AVENUE

520 S.W. 3rd

228•8437



SINCE 1927

BEAVERTON

10075 S.W. B/H HWY

641•5505

5th AVENUE

125 N.W. 5th

226•3719

Jody's

NE 122nd & Glisan.
255-5039

&

Club Cabos

SE 18th & McLOUGHLIN
232-3799

"WE LOVE BACHELOR PARTIES"
*Featuring the most beautiful
dancers in the Northwest*

Come on by for
CHAR BROILED STEAKS

BREAKFAST, LUNCH or DINNER

Open Daily 7am - 2am

we have

OREGON LOTTERY GAMES TOO!!

GRAND OPENING SALE!

531 SE MARTIN LUTHER KING

CASH
FOR MUSICAL
INSTRUMENTS!

**STRAT STYLE
ELECTRIC GUITAR
\$99!**

**JOHNSON
GUITAR
\$89!**

**GUITAR
STANDS -
\$9.95**

**GUITAR
STRINGS -
ELECTRIC \$2.50
ACOUSTIC \$3
BASS \$9**

PRICES GOOD TILL 3/31/00

GUITARS

KEYBOARDS

AUDIO

KIDS' 1/2 SIZE ACOUSTIC \$39

**D'ARMOND BY FENDER
M65 ELEC GUITAR \$179**

**C.F. MARTIN USA
D-1 ACOUSTIC..... \$749
D-1R ACOUSTIC..... \$849**

**Fender® USA STANDARD
STRATOCASTER
BLACK W/CASE..... \$749**

**ZOOM 234
DRUM MACHINE... \$319**

**ALESIS QS6.1
SYNTHSIZER..... \$729**

**ROLAND XP 80
SYNTHSIZER... \$1799**

**E.M.U. SAMPLER
ESI 4000 RACK..... \$699**

ESI 4000 TURBO RACK..... \$899

**ENSONIQ AVISTA
HIP HOME PIANO \$749**

SHURE SM57 \$89

**AUDIO TECHNICA
HH WIRELESS MIC... \$169**

**PRO 10 SPACE RACK
ANVIL STYLE..... \$199**

**JBL TR125 15 X 2
PA SPEAKER..... \$279**

**FENDER 112XP
FLOOR MONITOR..... \$199**

ART STEREO 15 BAND EQ \$149

**GRESHAM
19151 S.E. BURNSIDE
667-4663**

**DOWNTOWN
520 S.W. 3rd
228-8437**



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

**BEAVERTON
10075 S.W. B/H HWY
641-5505**

**PORTLAND
531 SE MLK BLVD
226-3719**