

OREGON MUSIC / MAY 2000

Two Louies

VOTE 4 JAKE

KID NAPSTER

ELLIOTT SMURF

EC ABORT



photo Pat Snyder

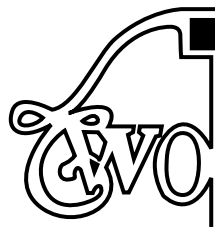
**BRANDON SUMMERS
HELIO SEQUENCE**

OREGON LABEL GUIDE



Drunk at Abi's.

photo Pat Snyder



December 1979 to 1999

One Long Journey Through The Portland Music Scene

By SP Clarke

Part Six: An Outline of the '90s

At the dawn of the final decade of the last century of the millennium, change whisked like a cloud shadow across the Portland music landscape. Three significant events served to portend that change, occurring in quick succession within the first four months of 1990. And even before that, something happened in Old Town near the end of the '80s, which seemed to set the storm into motion.

The small, shabby grocery store which sat slowly crumbling on the corner of Northwest 6th and Couch (just next door to Satyricon) served as a source of cigarettes and alcohol to all the untold countless denizens who populated the surrounding sidewalks; and was loci for an array of what city administrators portrayed as "undesirables." People from all walks of life: alcoholics, junkies, transients, the displaced, the distracted and the dysfunctional congregated at the corner in front of the

Other gossip targeted George Tahouliotis of Satyricon, although that was perceived to be a smokescreen diversion devised by Larry Hurwitz of Starry Night, who was also suspected of possible involvement. More than anyone, Hurwitz was the most aggressive in attempting to rid Northwest Sixth Avenue of its more unsavory elements. George's attitude always seemed far more conciliatory towards the minions of the streets.

Ever the impresario, Hurwitz had attempted to branch out from his Starry Night stronghold, first with the ill-fated 6th Avenue across the street, then with a brief alliance with Cisco and Pancho's, on Couch adjacent to Starry Night. Coincidentally, shortly after the store bombing, Hurwitz opened the dinner club Day For Night on the corner of Northwest 5th and Davis, next to Portland Music.

From that location, Larry was availed of a venue wherein he could stage smaller shows, featuring local

fidious biddings. Larry kept his hands clean. Larry covered his tracks. Still a pall hung over him and his feasible connection to the market bombing.

Yet, these events were mere preludes to the intrigues that were soon to follow. On the 23rd of January 1990, Paul deLay was arrested, charged with having sold over thirteen pounds of cocaine in 1988. deLay, whose local career was swinging into its third decade, found himself out of the scene and into prison for several years. His backup band, unwilling to relinquish their entitlement to the action during his absence, quickly formed the No DeLay Band to play out engagements without their leader.

Three days earlier, on January 20th, 1990 more than 180 counterfeit tickets to a John Lee Hooker show at Starry Night were discovered at the door by Chris Monlux of Monqui Productions, who were the promoters of the show. Cheated ticket-buyers fingered Larry Hurwitz as the man who sold them the bogus ducats. Characteristically, Hurwitz denied any duplicity in the matter, blaming instead one of his employees, Tim Moreau, for the crime.

Hurwitz promptly "fired" Moreau, who "disappeared" shortly thereafter, never to be seen again. In his apartment, detectives found his checkbook, credit cards and \$150 in cash. It seemed apparent that Moreau had not planned to vanish at that particular time. The detectives also uncovered evidence that "suggested a counterfeit ticket conspiracy." An accomplished contradictor of involvement, Hurwitz managed to elude charges regarding his employee's "disappearance" for most of the rest of the decade—until he was finally extradited from Southeast Asia and arrested for Moreau's murder in 1998.

Still, Day For Night did not disappear from the scene right away. It existed for another two years; and served as a launching pad for several up-and-coming bands, most notably the Eugene-based frat band the Cherry Poppin' Daddies. The Daddies, were a front for the frantic antics of singer Steve Perry, whose madcap stage personae were subject to nightly alteration—a variety of props always at hand to accommodate the metamorphoses. His giant penis costume generated a lot of talk, as did the name of the band itself.

Negative reaction to their name by labels and the general public, forced the band to change it to just the

"On the 23rd of January 1990, Paul deLay was arrested, charged with having sold over thirteen pounds of cocaine in 1988. deLay, whose local career was swinging into its third decade, found himself out of the scene and into prison for several years."

store, commingling freely with often wary Satyricon patrons—who descended from an entirely different series of social strata altogether. The resultant chaos was always very near a flashpoint of volatility, though actual violence, beyond occasional gunplay, fistfights, knifings, bottle fusillades and muggings, was a rarity.

Still, it apparently came to no one's complete surprise when late one night the market was mysteriously (and, as some contended, *conveniently*) blown to bits—leaving in its wake an empty lot. Fingers pointed in all directions as to the identity of the perpetrator(s). The police were reluctant, at best, to pursue the crime details with any real zeal, instead viewing the episode as something of a public service, all in all.

Rumors circulated that a gang was behind the bombing, an act of retaliatory terrorism waged over some sort of difference of opinion with the store owner.

bands—which would not be profitable ventures in the vastness of Starry Night. Every mindful of the mighty dollar, Hurwitz was able to serve hard liquor, a valued commodity in the immediate vicinity, because of the restaurant in the front of Day For Night. Neither Starry Night nor Satyricon served anything stronger than beer or wine from their bars. Day For Night became a point of destination in the growing Old Town configuration of clubs.

Still, Hurwitz was not without his shady past; known to be suspiciously elliptical on the subject of gate receipts, ruthlessly competitive for his share of the local music market and not beneath acts of intimidation to accomplish his aims. But Larry was no common thug. He was a sometimes rather charming, always very slippery individual who maintained a consortium of underlings at the ready to perform his per-

Continued on page 4



Hitting Birth.

Two Louies

Continued from page 3

Daddies for a while, in order not to impede their possibilities as a band on the rise. However, once their success was secured, the band subsequently changed their name back to its original innuendo-laden full length. One thing that never changed was Perry's devout reverence for Jerry Lewis' Buddy Love character in *The Nutty Professor*. Though it took some time for Perry to develop his own true personality on stage, his devotion to Swing era music and the vocal techniques of Sammy Davis Junior were clearly in evidence from the very beginning of the band's run.

But there was still more bad luck to be found around town early in 1990. On February 2nd, Tony Lash, drummer for Nero's Rome was struck in the back by a bullet fired from a gun in the street, as he sat on a couch inside the house of a friend in North Portland. The bullet traveled through the wall of the house and the back of the couch, before lodging in Lash's lung, where it remains to this day. Tony was sidelined from his Nero's drumming duties for several weeks due to his injury.

Yet even this abundant druggery, thuggery, shruggery and muggery was tame business in comparison to what was to happen next. It all began on a Saturday night at Satyricon on April 28th 1990. It began

as a peaceful enough evening. The Dharma Bums were the headliners, drawing their customary hip, sensible collegiate-type throng to the club. A packed house of 200 or so well-wishers were gathered to celebrate the Bums' increasing local and regional success.

In those days, Satyricon was not the pristine art palace that it is today. In especially poor repair were the restrooms. There were frequently long lines to get into not only the women's restroom but the men's as well— especially during breaks between performing stage acts. And so it was at 1:30 AM Sunday morning that it occurred to Satyricon owner George Tahoulitis that he really had to pee. He surveyed the prevailing restroom situation and ascertained that his best opportunity for relief might lay outside on the Old Town streets.

Accustomed to such predicaments, George knew just where to turn. He walked out the front door of the club onto the sidewalk, heading to his right. He strolled past the crowd milling outside Taki's Gyro window, to the vacant lot where the bombed out market had stood only a little more than a year earlier. George maneuvered down Satyricon's exterior wall, along the back of the vacant lot; and, feeling secure in his invisibility in the darkness, proceeded to relieve himself. It was at that point that Portland Police officer Rocky Balada entered onto the scene of the crime.

Officer Balada was no stranger to controversy. Having participated in the infamous "possum incident," and in the production of tasteless commemorative t-shirts some of the good ol' boys in the force were sporting in honor of the event, Balada had been demoted to

patrolling the mean streets of Old Town on a bicycle. And while surveilling a possible drug transaction taking place in front of Satyricon, Balada, observed George exposing himself indecently while publicly urinating on the wall in the lot of the bombed out grocery store.

At this point in his career, Balada was one Portland cop with whom not to mess. He saw any bust on his scum ridden beat as a rung on a ladder out of that hellhole. George's conspicuous misdemeanor, transpiring right before his eyes, was more than Rocky could resist. Mistaking George for just another expendable street bum, Balada began to hammer on poor George with his nightstick, screaming at him, "this isn't a public toilet."

Familiar with the wide variety of strange people who populated the area around Satyricon, George did not perceive Balada— dressed in his black spandex riding shorts, navy blue flak jacket and black bike helmet— as being an officer of the law. Apparently, in the heat of the battle, Balada neglected to inform George of this fact. Who can say?

Fearing for his well-being at the hands of some crazed clean freak, George determined that his best alternative was to retreat back into the club. He backed away from the screaming stranger and re-entered Satyricon, joining his wife in a booth not far from the door. He assumed the altercation was at an end. However, when Balada appeared in the doorway, accompanied by two other officers, George realized that he had been skirmishing with Charlie. At about the same time the cops spotted him and rushed over, wrestling him roughly to the ground, ostensibly in order to arrest him.

Photo Tom Robinson

Seeing their friend being beaten by rogue cops, Taki the Gyro cook and bartender Bruno, rushed to his aid, trying to explain that George was the owner, there must be some mistake. But Balada and his cohorts would have none of that and immediately set about roughing up Taki and Bruno as well, hauling the three of them out the door onto the street.

Questioning the tactics of the police, while occasionally spitting on them, outspoken guitarist Gilly

counter with one of the officers, resulting in his arm and nose being broken when the cop beat John with his flashlight.

At George's instruction, doorman Steven Spyrit interrupted the Dharma Bums performance and calmly informed the massive crowd that the show was over and that they were to leave the club peaceably and in an orderly fashion. A gathering herd of police cars were haphazardly strewn in the street outside. Looking for

truth above all else, the Oregonian chose to cite solely the official police account of the events, which contained overblown and erroneous claims of violence and mayhem. It was a riot. A riot in Satyricon. If not for the heroic efforts of Officer Rocky Balada, our city would have been overrun by drunken hordes of lawless bottle-tossing anarchists, urinating on every wall in Old Town. The... horror!

The resultant trials of the "Satyricon Six" found each defendant guilty of various minor infractions, trumped up to their fluffiest by overzealous crime fighters in need of sensitivity training. John Noyola, alone, was sentenced to actual jail time, for his violent beating of a flashlight with his arm and head. It was only ace Oregonian investigative journalist Phil Stanford's interest in the case that ever portrayed another (more accurate) side to the vaunted "Satyricon Riot" at the Dharma Bums show. The sheer absurdity of the official story was patently obvious to anyone who knew any of the unfortunate players.

Still, vital layers of innocence and naiveté had been abruptly peeled away from the Portland music scene in a very short period of time, exposing raw nerves and constricted sinew. A metamorphosis was imminent. Change was at hand. And, as ever, it was the new bands entering into the scene that ushered in that change.

By the turn of the decade, The Obituaries had

Continued on page 6

"Untouchable Krew were one of the first local Funk acts to incorporate Rap and Hip Hop styles into their presentation. A successful run of opening engagements for Crazy 8s helped to expose the Krew to an extensive, well-established and quite appreciative new fan base."

Hanner of Calamity Jane was grabbed by the hair by one of the cops, summarily smashed into a wall and dragged towards the door as well. Musician Steven Birch was at the bar during these events and was drawn into the disturbance, attempting to intervene on Gilly's behalf. He was subsequently arrested. Scrappy ex-doorman Lindsey Burnette entered into the fray and was promptly arrested. Bartender John Noyola attempted to leave the club and became involved in a violent en-

trouble where none more was really to be had, the police set about attempting to incite the patrons as they tried to exit the building. However the crowd remained passive, dispersing through the litter of police cars to the parking lot across the street, where they spontaneously broke into a lovely rendition of the song "Goodnight Irene."

Staunch purveyors of balanced reportage and the



Photo Peter Dokus

more or less self-combusted. Lead singer Monica Nelson left Portland altogether for New York City, to return only rarely. Meanwhile, Obit lead guitarist Rob Landoll quickly rebounded with M-99, a more streamlined Punk Metal machine, driven by lead singer Heidi Hellbinder's explosive vocal pyrotechnics. Along with M-99, a great wave of new bands, such as Sprinkler, Thrillhammer, Crackerbash, Hitting Birth, Silicone Jones and Love On Ice washed over the Satyricon scene, commanding immediate attention from the press and public.

Meanwhile, elsewhere, Untouchable Krew were one of the first local Funk acts to incorporate Rap and Hip Hop styles into their presentation. A successful run of opening engagements for Crazy 8s helped to expose the Krew to an extensive, well-established and quite appreciative new fan base. Their sound was so fresh that major indie label Enigma signed them to a contract, the first Urban/Rap act in their stable of predominantly White Alternative acts. The U-Krew songs "Ugly" and "If U Were Mine," produced by Marlon McLain, quickly shot up the Billboard Urban/Dance charts, into the Top 100.

The Krew: Larry Bell, P. Kookie Alexander, Hough-Kough Morse and brothers J. Mack McClendon and Hakim Muhammad, all hailed from Northeast

Portland where, individually and collectively, they developed a strong work ethic and an abiding respect for family and community. Bell, the primary musician and McClendon the lyricist, combined humor and pathos to create stylish musical pastiches. Aided on their record by musicians from Cool'r and McLain's Dazz Band, the Krew made the jump from local popularity to National notoriety without the slightest misstep.

Heatmiser began as a side project for Nero's Rome drummer Tony Lash, where he honed his skills as a producer and engineer, working with bassist Brandt

cally loopy gyrations manifested by their benefactor mascot Fred, who was supposedly heir to a chocolate fortune or some such thing.

Migrating to Portland from Juneau, Alaska, singer/guitarist Charlie Campbell, bassist Chuck Thompson and drummer Chris Slusarenko began their tenure in Portland first as The Elvis Coast, before changing their name to Mood Paint. The band were one of the first to expound the new Grunge sound, although it wasn't quite yet called that at the time. It was just called Alternative Rock. Still the band's potent combi-

"Heatmiser began as a side project for Nero's Rome drummer Tony Lash, where he honed his skills as a producer and engineer, working with bassist Brandt Peterson in backing songwriter/guitarists Elliott Smith and Neil Gust. Together as Heatmiser, they burned through energetically well-executed sets of emotive, finely crafted songs."

Peterson in backing songwriter/guitarists Elliott Smith and Neil Gust. Together as Heatmiser, they burned through energetically well-executed sets of emotive, finely crafted songs.

Hazel, a smart and hard-hitting trio comprised of drummer Jody Bleylie, bassist Brady Smith and singer/guitarist Pete Krebs rose to prominence by virtue of their engagingly volcanic stage shows. An added attraction to their performances were the spasmodic

nation of alternately dark and frenetic instrumental work and abstract lyrics, was met with mostly indifference from the listening public. A few years later the band changed its name to Pond.

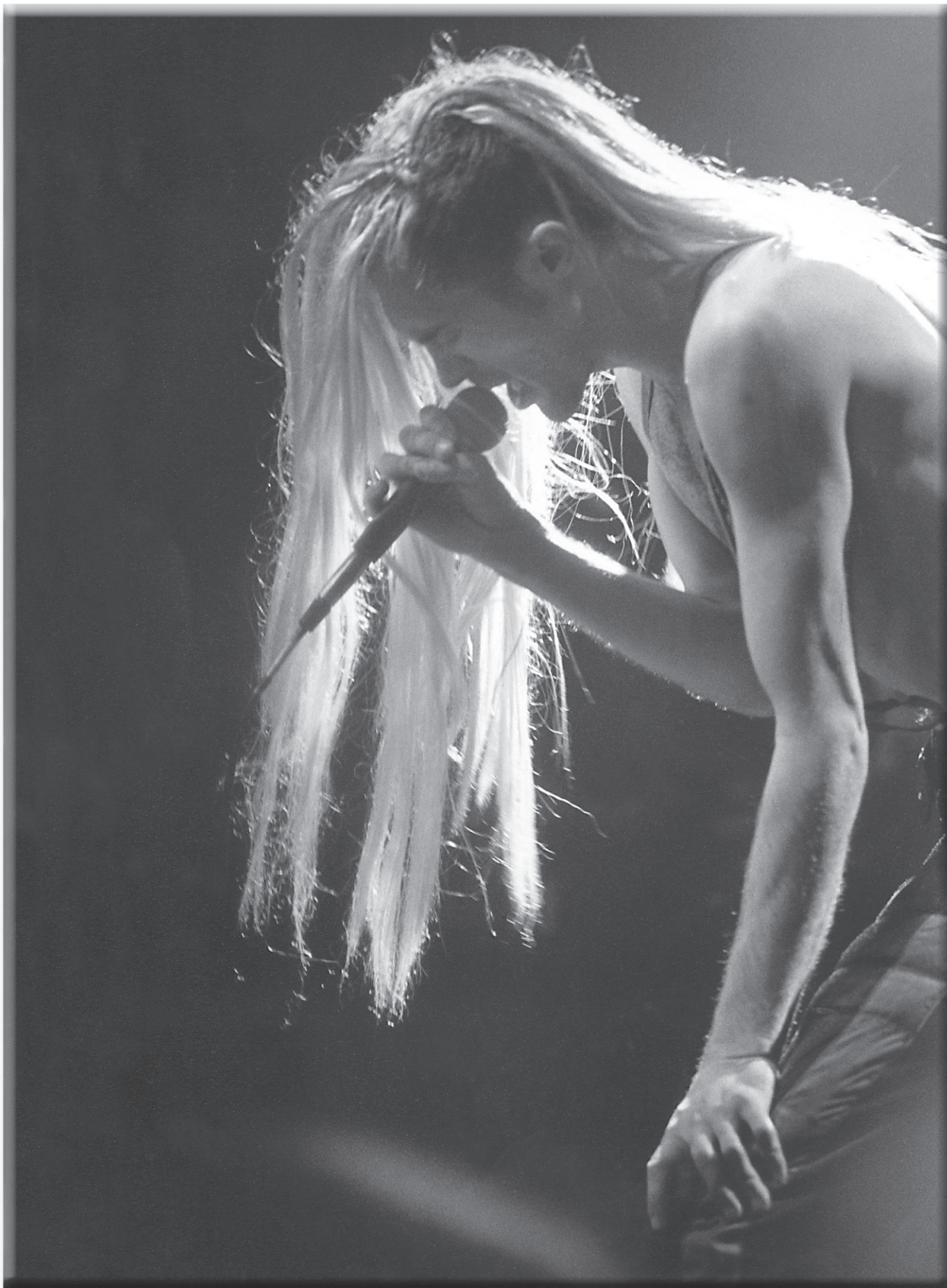
Love On Ice were one of Satyricon's most popular bands in the early '90s, with a sound derived from chunks of Metal, Funk and Jane's Addiction meets Alice In Chains Rock. Lead singer Dan Kreuger, guitarist Dirk

Continued on page 22



Kurtz Project.

photo Pat Snyder



Cherry Poppin' Daddies.

photo Pat Snyder

I told Stevie VanSant how much I enjoyed watching him on HBO's, *The Sopranos*. He replied in polite sincerity, "Thanks!" as he picked up a chocolate mousse from the buffet table. My pick of the month was the Bruce Springsteen concert at The Rose Garden. I'd never seen him live and the only Springsteen I have in my col-

a bit like a young Joseph Cotton, described the Viscount Ballroom as having four partners. He's helping with the artistic direction of the Viscount and the Sugar Foot. The partners chose this old Masonic Hall because they loved all the possibilities that the space has to offer, but mostly it was the exquisite dance floor. The Viscount is cavernous and the work must have seemed overwhelm-

I recently visited the Lemma Wine Company over on SE Market where they had a spectacular wine tasting which presented new releases of Northwest wines. It was a well attended event that had some great offerings. The highlights of the tasting were the Waterbrook Melange, Columbia Valley 1998. This blend packs a burst of respectable flavor that leaves you wanting much more of it's complex surprises. One other wine of note was Seven Hills Cabernet Sauvignon "Seven Hills Vineyard", 1997 Walla Walla Valley. Not a deal at \$20.00 a bottle, but this wine is so delicious that it can make you weak in the knees with it's perfect velvety richness. My raucous companion, Uriah Hulsey who invited me to this prestigious tasting that included the entire Lemma family, walked over to me at one point and said that he had described the Seven Hills wine to some attractive, female, fellow wine taster as "Dick Head Red!" Shocked and appalled, she walked away from him in all his sincerity. I laughed when he told about it, but told him promptly that he was an outrageous flirt and that the wine was much darker than "Dick Head Red", it was more like a "Menstruation Maroon".

I was recently introduced to master metal fabricator Rob Roy. Stephen Spyrit introduced us and I ended up on a tour of his garden and got a chance to see some of his impressive sculpture and carpentry. It was great fun and I loved hearing about and seeing the work that he's done for Brazen Bean, Fellini, a certain Trailblazer and a new club in Old Town owned by Tommy O. of Rock Candy and LaLuna fame. Rob Roy's house in Elliot is a charmer, with an impressive loft space which he designed and built. On his cement garden walkway that he poured himself, he added bits of tile, glass and glow-in-the-dark religious icons. His metal

work is big, beautiful and bold!

Heard from Melissa Rossi. She's in Spain visiting an artist community on the Mediterranean. She's hanging out with painters, potters and Salvador Dali's ex-manager called Captain. Look for her name in the



lection, is Bruce doing the title cut on the "Philadelphia" sound track. I'm from Jersey and am a Jersey girl, but I was never into Bruce. It's been decades since Bruce started out at the Stone Pony on the shores of Asbury Park, but he's proven to be a survivor. Bruce and the E Street Band put out. They played a lot of hits, worked the stage, the crowd and did a three hour concert. I have a short attention span at this jaded point in my life. To politely sit through three hours of redundant rock songs at a cost to my hearing, is just a bit of a drag. But I digress. Bruce was none of that. He's still a great performer. I especially liked when all the band members sang solos on a ballad "Wait for me". He also did a touching version of "Dead Man Walking".

Producer/promoter Heidi Snellman has been telling me for a few months that the Viscount Ballroom is the sizzling, new, hot spot. Well, she's right! What a phenomenal space, perfectly located on East Burnside. It's four floors of great potential. Heidi and I were given a delightful guided tour by owner Michael Hebb. What I saw was Hebb and his partners putting together an artistic, tasteful, innovative establishment that is a labor of love. It shows with all the fine work they've done. I'm convinced they have a direct shot at success. The Sugar Foot Restaurant which will be opening soon, sits above the ballroom in an attractive balcony area that wraps around the expansive ballroom with views of the dance floor, Burnside and even has a smoking room. It's all so incredibly beautiful, that it makes you excited knowing that good things are going on locally. They chose rich colors to adorn the walls, with luscious gold trim. An interesting chandelier hangs in the ballroom which was designed for the grand space and has hand blown, multi-colored shades that compliment the thick maroon curtains that cover the large windows. Hebb, a personable young man who looks

ing, but they knew it was something Portland desperately needed. They offer entertainment seven nights a week. The main attraction is the



dancing and they have classes and all sorts of events that center around dancing. There's poetry every Tuesday run by David Miller. "Soul Stew" is on Wednesdays where D.J. Aquaman spins disks and they offer \$2 Fosters. Coming up at the Viscount, is Lakatos Sandor Orchestra on May 7th. They are the premiere Hungar-

"Producer/promoter Heidi Snellman has been telling me for a few months that the Viscount Ballroom is the sizzling, new, hot spot. Well, she's right! What a phenomenal space, perfectly located on East Burnside."

ian Gypsy band. Viscount is co-producing this show with Three Leg Torso. Starting May 6th will be a weekly late night party from Midnight to 4 AM. Salt Lake Productions is putting it together. Check out the Viscount Ballroom and the soon to open Sugar Foot Restaurant.

Newsweek Magazine story about Spain.

Next month I'll be reporting from New York City where there are lot's of Portland people to write about. I can't wait! Please keep those cards and e-mails coming: rosebud@teleport.com.

LL

RECORDING CONTRACTS: THE BASIC CONCEPTS

There is probably no subject in the music business more frequently discussed, yet more misunderstood, than the subject of recording contracts.

As most musicians know, recording contracts are painfully long and complex. The typical U.S. major label contract is usually in the range of fifty to seventy pages, single-spaced. The contracts used by independent labels tend to be substantially shorter, often in the range of ten to thirty pages. Occasionally, however, I will encounter an independent label contract which is just as long and complicated as any major label contract, but this is fairly unusual.

There is no one standard recording contract used by all record companies; each company has its own basic form which it will use as the starting point for negotiations. Even so, the vast majority of recording contracts are structured in the same general way, employ the same general concepts, and look generally very similar, at least in the case of major label contracts. There are, however, some significant variations in recording contracts from record company to record company, since each of the various labels tends to deal differently with certain specific contract issues.

There are also some variations between the exact terms of recording contracts from one band to the next, even in the case of bands on the same label, by reason of the difference in the exact outcome of each band's recording contract negotiations with the label.

THE NEGOTIATION OF RECORDING CONTRACTS

After a record company has informally offered a band a recording contract, the "Business Affairs" department (i.e., the legal department) of the record company will then customarily prepare a first draft of the contract and send it to the band's attorney for review.

"Recording contracts are painfully long and complex. The typical U.S. major label contract is usually in the range of fifty to seventy pages, single-spaced."

The band's attorney will then make handwritten comments on the contract draft, outlining his/her objections to particular clauses in the contract. As part of this process, the band's attorney will meet with the band and the band's manager, review the contract with them, and obtain their approval as to any specific negotiating positions.

The band's attorney will then return the contract draft with his/her handwritten comments, called a "mark up," to the record company. The lawyers for the band and the record company will then discuss, usually by telephone, the various issues in dispute and try to resolve their differences. If they are able to do so, the record company's lawyer will then prepare a new version of the contract for the band attorney's approval.

Frequently, due to the complexity of recording contracts, this cycle will often repeat itself at least several times before the contract is actually finalized and signed.

The flow of these negotiations will depend on a variety of factors, such as the relative bargaining power of the particular band and record company involved, the nature of the personalities of the people involved, the size and personality of the record company itself (each company tends to have somewhat of its own personality), and the past track record of the band. These various factors will determine not only the flow of the negotiations, but

also obviously the results of the negotiations.

Incidentally, there are, on the one hand, some items in recording contracts which are almost always negotiated (for example, the royalty rates, and the size of the recording budget); but, on the other hand, there are other items which are rarely negotiated — for example, how often the record company will provide royalty accountings to the band (semi-annually).

LEGAL EASE

by Bart Day, Attorney

THE BASIC ELEMENTS OF THE TYPICAL RECORDING CONTRACT

It is a little dangerous to attempt to discuss generally and briefly the subject of recording contracts, due to the complexity of the subject. For every general statement which can be made, there are numerous exceptions. Consequently, it is important to bear in mind that the comments below must, necessarily, oversimplify the subject to a large degree.

In a nutshell, the main features of the typical recording contract are as follows:

1. **Term of Contract.** The "term" of a contract means, basically, how long the contract will last. This is usually stated in terms of how many records the contract will be for.

To get more specific, it's important to understand that the typical recording contract obligates the band to record a specified maximum number of albums. However, it is the record company *alone* which will have the

more foreign record companies for those foreign countries not covered by the band's deal with the U. S. label.

Or the band may first sign a deal with a foreign label, and then later seek a deal with a U. S. company. This will more likely be the scenario when the band's style of music is more popular *outside* the U. S. than *in* the U. S.

3. **Exclusivity.** The typical recording contract gives the record company the exclusive right to all of the band's

recorded performances during the term of the contract. In other words, the band typically cannot record any material for any other record company for as long as the contract is in effect. The typical "exclusivity" clause in recording contracts is usually very broad, and gives the record company the exclusive rights to the band's performances in, for example, long-form concert videos and musical performances in films.

There are some labels, however, which will agree to a clause in the recording contract allowing the artist to do a certain specified number of outside projects per year. Whether an artist can get this will depend on the particular label involved and the bargaining power of the artist.

Incidentally, the record company will *not* have rights to share in any of the band's *live performance* income.

4. **Artist Royalties.** It's important here to first distinguish "artist royalties" from "mechanical royalties." Put simply, *artist royalties* are paid to the band for its *recorded performances* on records. *Mechanical royalties*, on the other hand, are paid to the *publishers/songwriters* of songs on the records.

Now, back to "artist royalties." In short, the contract will specify a certain percentage *artist royalty* to be paid to the band for each record sold, usually based on a percentage of the retail list price.

Recording contracts almost always provide also that a lesser artist royalty will be paid on foreign sales than on U. S. sales — often in the range of 50%-75% of the U. S. royalty rate. Example: The U.S. royalty rate might be 14%, and the foreign sales royalty might be 1/2 of that, or 7%. More typically, though, the royalty rate structure would be something like the following: For Canada, 85% of the U.S. royalty rate; for Europe, Japan, and Australia, two-thirds to 75% of the U.S. royalty rate; and for the rest of the world ("R.O.W."), 50% of the U.S. royalty rate.

Since there is so little economic justification for there to be significantly lower royalties paid on foreign sales than on U.S. sales, most attorneys for artists will resist as much as possible reducing the foreign royalty rates any more than necessary.

Incidentally, there is occasionally an independent label which will pay the same artist royalty rate on foreign sales as on U.S. sales, but such labels are not easy to find.

5. **Mechanical Royalties.** In addition to the "artist royalties" mentioned above, the band will also receive "mechanical royalties" from the record company for those songs on the band's records which were *written* by the band.

6. **Recording Costs and "Recoupment."** The record company will pay the recording costs for all recordings done for the company, subject to the specific dollar

right to determine how many records the band will *actually* end up recording. This will be handled on an album-to-album basis; after the band delivers the master of an album to the record company, the record company will then have the right to decide within a certain period of time whether it will exercise its option to have the band record the next album. This process will repeat itself for as many albums as the contract requires the band to record, unless in the meantime the record company loses interest in the band and drops the band from the label, which the record company is contractually entitled to do. (The record company must, of course, continue to pay royalties for those records which the record company continues to sell.)

2. **Territory.** The term "territory" means the geographical area in which the record company is allowed to sell the band's records.

Most recording contracts give the record company the right to sell, *worldwide*, the albums which the band records during the term of the contract. This is particularly true with major labels, which want to have "product" to feed to their worldwide distribution systems. In the case of smaller labels, however, it is frequently possible for the band to limit the record company's rights to only the U.S. rights, in which case the band will then have the right to enter into separate agreements with one or

Continued on page 30



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Greetings music makers,

I was lucky enough to attend the April meeting of the Cascade Blues Association this month, which is usually held on the first Wednesday of every month at the Melody Ballroom (downstairs, 615 SE Alder)

The CBA has to be one of the coolest organizations in town, which is probably why they throw the best gig of the year, the Waterfront Blues Festival (as if you didn't know!). Plenty of talk about the blues festival and other related events, a blues festival volunteer sign-up sheet, three giant get well cards, one each for Paul Delay, Duffy Bishop and renowned Portland blues giant-community leader Norman Sylvester who had hip surgery.

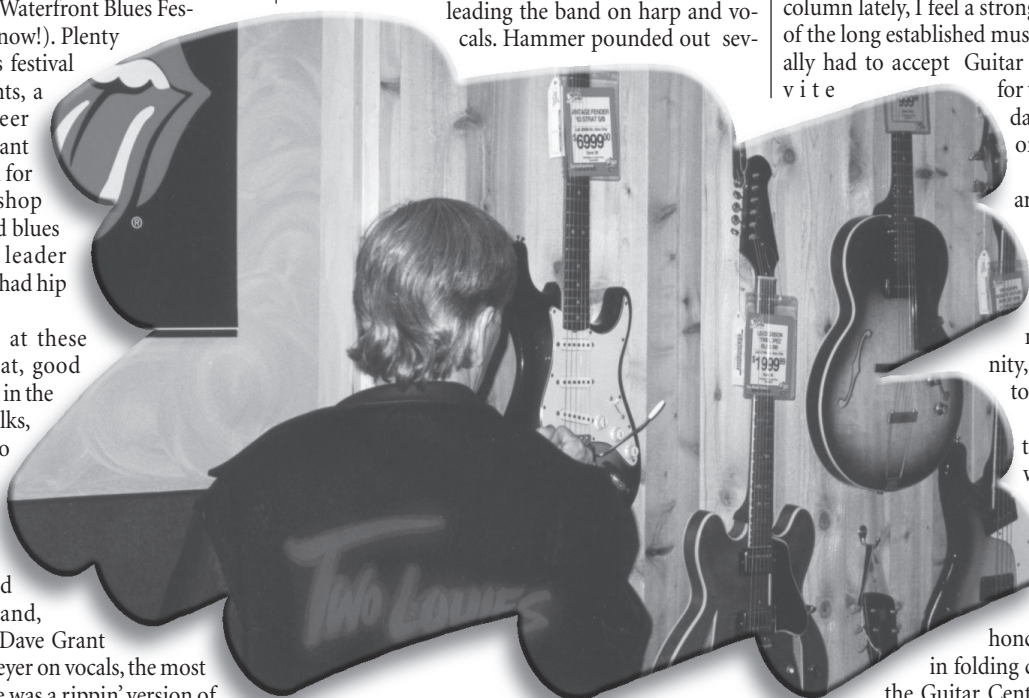
The atmosphere at these meetings is really great, good vibes great food, (booze in the adult area), friendly folks, freebies at the door, no cover charge.

The evenings entertainment started off with a fairly impressive 8-piece horn band called The Loose Cannon Band, led by trumpet player Dave Grant and featuring Carrie Meyer on vocals, the most memorable tune for me was a rippin' version of Jump and Jive supported by tight horn arrangements. Good work LCB!

Rick Hall (CBA board pres.), never stopped moving or doing the whole time, I really like to see

along.

The intermission was short but informative, Terry Currier from Music Millennium/Burnside Records gave away a whole bunch of free stuff followed by the second band showcase of the evening featuring Pipin' Hot with G.J. "hammerhead" Rose leading the band on harp and vocals. Hammer pounded out sev-



Denny at the GC opening; lose the ties guys.

eral great harp solos and really nailed that raspy "I sang in a thousand bars and smoked a million ciga-

vintage guitar expert Stu Kinzel. Lynne also mentioned that she got a endorsement deal from Hohner.

Portland area musician Phil Greek has been riding the Hawaiian music scene for about 10 years playing steel drum/keyboards on the islands and running the Treasure Tea company. Phil was the reason we got into the Beach Boys thing in the 80's and introduced a lot of us to the pan(steel drum).

Word is Phil is coming back for the summer to re-invade the turf I inherited from him when he booked for the islands, but it will be good to see him again here in the "Rose and Music" city.

Also on the subject of the pan, Barb Kitchel and the Pan Gypsies are back from the Bacchanal in Trinidad with many cool stories to tell.

Calypso and Socca music are the rock and roll of the Islands of Trinidad and Tobago and the Bacchanal is both a festival and a serious competition between neighborhood steel drum bands.

You can often here several hundred pans at once along with all the other costumes and festival chaos that is always present at Mardi Gras time.

As you might have guessed if you've read my column lately, I feel a strong sense of loyalty to most of the long established music stores in town, so I really had to accept Guitar Center's "VIP night" invite for their private function, the

day before the store opened, on April 26th.

GC has been around for a long time and they certainly know how to compete on price alone, however I'm a bit leery of long term commitments to a community, based only on the bottom line.

The exclusive invitation-only opening party was pretty lame by music industry standards. Refreshments consisted of soft drinks and the high point of the evening came when GC honchos sat the guests down in folding chairs and lectured us on the Guitar Center's warranty policy, the details of which, I sadly neglected to assimilate.

Memo to the GC brass: Lose the suits and ties. The local look is creative, not corporate.

GC's promotion for the opening created some weird vibes, offering BC Rich guitars "Free" with the purchase of a case.

As in, you get what you pay for?

BC Rich came into existence in 1975, when the L. D. Heater Music Company in Beaverton put Bernardo Rico in business. Bernardo and his father were established L.A. builders of acoustic instruments. Heater convinced Bernardo to build a state of the art active-electronics solid body guitar. It was called the "Seagull", cost about \$900, and I owned one. To some of us luthier types, BC Rich is a local phenom, and if the corporation doesn't have any respect for the instrument, at least have some for the builder.

If they really want to be part of the local scene,

"The exclusive invitation-only opening party was pretty lame by music industry standards. Refreshments consisted of soft drinks and the high point of the evening came when GC honchos sat the guests down in folding chairs and lectured us on the Guitar Center's warranty policy."

people who are totally obsessed with advancing local music interests and it does take a lot of energy and on the spot problem solving to keep things rolling

rettes" type of voice.

I also ran into Lynne Ann Hyde one of my favorite harp players in P-town, Lynne often works with

Continued on page 15

Absolutely brilliant! There is really nothing more that needs to be said for this recording. It is absolutely brilliant: from its conception, to its utterly stupendous execution; from the clever, intelligent lyrics to well-hewn melodies, to flawless arrangements, in a variety of styles— each exquisitely matched, thematically and musically. It's simply a brilliant album.

Still, a production of this stature deserves deeper analyses. And who better to expand and extrapolate than yours truly? It is an obligation which, in this case, is a true pleasure. In fact, the only quarrel one might have with this entire project is the pendulously unwieldy ponderousness of its icky moniker. If such a society were actually to exist (as it's authors claim), and lord knows there are countless secret societies in the world (which I'd tell you about, but it's... um... a secret), it seems like a difficult club to join: having to be dead and all. One supposes that's perhaps the first mystery among the 1 million.

But what's in a name? This band could be called Instant or Wishful Thinking or Just Plain Bill and would still sound as sweet. The term "band" is, like everything else that has been put forth thus far, overstated. It's really just two guys. Andrews Jenkins sings and Edmund Gelmetti plays bass. They both add an array of guitars, synths and assorted samples, including superior drum programming.

Together they create spaciouly dense, sonically vast sound collages, which incorporate elements of nearly every form of popular music from Trip Hop, Techno and Electronica to Rock and Jazz, Folk and Indo-Celtic. All of it is strained through an elaborately succinct series of filters— effects on effects and samples of samples— which, in many cases, transform the original sounds into something else, altogether different.

Jenkins and Gelmetti are no strangers to the Oregon music scene. Jenkins worked with the Cherry Poppin' Daddies in a production capacity in the early '90s, while attending college at the U of O in Eugene. Gelmetti played keyboards with several top Portland bands in the early '90s, including stints with the Beauty Stab, the Killing Field and Josephine's Ocean. The two met up in 1995 and have been working together ever since, more or less as a secret society of living dreamers. As far as we know, this is their first release.

The lead track, "One Wall," kicks off with jazzy, syncopated, brushed toms and snare beats and zoomy upright bass, which play against eerie sounds: which whoosh, whirl and wheeze with facile mechanical ease. The effect on Jenkins' vocals creates a constricted aura, across which he transmits the essential concept behind the album. The result is sort of as if Trent Reznor sang with and produced the Alan Parsons Project or Pink Floyd circa "...Crazy Diamond." Very interesting stuff.

With "Hey," the boys effectively mix a reedy,

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

drum and bagpipes corps sample of "Garryowen" or some such highland march, over hip, hyper drums and bass riffs. Meanwhile Jenkins intones, Marc Bolan-like, a simple koan—"Say what you mean and mean what you say." The infectious return of the bagpipes in the rousing chorus, punctuated with the solitary soccer cheer, "hey," make for a memorably unique atmosphere; as

chord clusters. Buzzing and humming like a crazy clockspring under a tense thundercloud of instrumentation, the song gradually unfolds into a magical chorus, before receding again into its component parts for another verse. An uncharacteristically straightforward vocal is buffeted by surfeits of string patches and pads. Gelmetti's stirring string run at the coda recalls John Paul Jones' synth work with Led Zeppelin. Simply stellar. One of the greatest songs ever produced in Portland.

Among the three instrumentals, "1756" fuses Middle Eastern rhythms and modes with Celtic changes in a brooding stew— which utilizes an array of electronically generated sound beds as its ultimate foundation. Very cool, innovative stuff. A soundtrack for time travel, to be sure. Fat drum and bass grooves and jagged arpeggiating synths wrestle for the forefront on the Techno-informed "OK," (computer?). The stormy finale, "Frenzy" whirls on a rhomboid bass synth figure, as rain-drop loops leak down the periphery; a death bell knelling solemnly across the sinister panorama. Slowly a groove descends, slapping a beat into place. Subtle variations evolve over time, as a chorus of women voice a plaintive holy chorus. A rich interpolation of sounds and moods.

"Someone Please" reprises the E-like melodicism that SSDD:MM displayed earlier with "Weight..." The tender ballad "Do You Know?" focuses on warm vocals, with thick Beach Boysish harmonies throughout. The Beach Boys spring to mind on "Think Again," as if ELO's Jeff Lynne joined Brian Wilson in crafting a gorgeous hymn, of timeless beauty. Truly wonderful. "Nevermind" could easily be a Nine Inch Nails take. Jenkins utters the vocals in a familiar, agitatedly detached cadence, over viscous layers of bubbling synth quantizations and pulsing kick drum propulsions.

Secret Society of Dead Dreamers & 1 Mil-

"Andrews Jenkins and Ed Gelmetti display a keen aptitude for writing terrific songs, when they are not exploring other avenues of musical expression. Their knack for invention and singular attention to detail thus far lacks a peer in this city."

does the clever oscillating filter effect thrown on the bagpipes in the instrumental break. Great!

On "Kaboom Baby," random electronic arpeggios ditz and dart around the auditory landscape, while a rubbery bass bounces across the horizon, with various guitar and key parts springing up and disappearing; over a sparse, but fat drum beat. A droning mantra to the apocalyptic voltaic galvinism of sexual chemistry.

Invoking the Beatles, 10CC, E, Radiohead and later-period Tears For Fears, the beautiful "Weight Of The World" captures the complete significance of this band. Splendidly constructed, Jenkins and Gelmetti build a symphony out of a haywire little four-bar sample and Rhodes piano

lion Mysteries are more complex than even their curious appellation. Their superior technical abilities are matched by the incredible imagination and ingenuity they apply to each track. Beyond that, Andrews Jenkins and Ed Gelmetti display a keen aptitude for writing terrific songs, when they are not exploring other avenues of musical expression. Their knack for invention and singular attention to detail thus far lacks a peer in this city. For, without a doubt, this record is a true work of art of profound proportions.

Continued on page 20



Dear Two Louies,
Thanks for twenty
years.
Keep adding to
the pile!

truly,
Poundhouse

www.poundhouse.com (cool crap and free concerts tickets)

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: <http://www.burnsiderecords.com>
Owners: Terry Currier & Jim Brandt
Producers: Various

Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M. Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.

Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.
Affiliated Label: Sideburn Records
Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Cavity Search Records

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

Cloud 99 Productions, Ltd.

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

Cravedog Records

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

Crazy Bastard Records

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

503-293-5409

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

Criminal Records

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

Diamond Z Records

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

Elemental Records

P.O. Box 1617
Eugene, OR 97440
(541) 345-1429
Fax: (503) 342-2827
Email: mail@elementalrecords.com
Web: elementalrecords.com
Owner: Jonathan Boldt
Producers: Drew Canulette, Bill Barnett (Artist's preference is negotiable.)
Types of music released: Alternative Rock (whatever that means anymore).
Preferred submission formats: Cassette; with accompanying touring / gigging information.
Kind of deals usually offered: Full-length CD projects, one-off singles for compilation projects.
Artist roster: American Girls, Sweaty Nipples, Floater, Jolly Mon, Henry's Child, Glowing Corn, Anzio Bridgehead, Dutchboy Fingers, Tao Jones, International Anthem, Aggro Batch, Northwest Ungrunge and Northwest Post-

QUARTERLY OREGON LABEL GUIDE

Grunge, compilations featuring Elemental recording artists as well as: Black Happy, Cherry Poppin' Daddies, Mommy, Rubberneck, Sadhappy, Sweaty Nipples, Thunderjelly, Village Idiot, Artis the Spoonman, Bogwan, Built to Spill, Dirt Fishermen, Fingers of Funk, Hitting Birth, Imij, Medicine Hat, Neros Rome, Rhino Humpers, Rorschach Test, Running with Scissors, and Tiny Hat Orchestra.
Distribution: Distribution North America (DNA), Valley Records, Dutch East India, Bayside, Rotz Records, Mean Street, Impact Music, Ivy Music and N.A.I.L.

EON Records

PO Box 5665
Portland, OR 97228
Email: eonrecords@aol.com
Web: <http://www.eonrecords.com>
Owners: Tommy/John Thayer
Producers: Various
Types of music released: new
Artist roster: 28 IF, Dan Reed
Distribution: Nail Distribution/Portland, OR

Eurock Records

P.O. Box 13718
Portland, OR 97213
(503) 281-0247
Fax: 281-0247
Email: apatters@teleport.com
Owner: Archie Patterson
Types of music released: License recordings by European & American artists.
Preferred submission formats: CD's.
Kinds of deals usually offered: CDs.
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212
(503) 287-8045
Email: flyheart@teleport.com
Web: <http://www.teleport.com/~flyheart/>
Owner: Jan Celt
Producer: Jan Celt
Types of music released: Original Northwest artists and related projects.
Preferred submission formats: Demo cassettes.
Kinds of deals usually offered: Album projects, Publishing of related materials.

Other services offered: producer services and bands wishing to make their own releases.
Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.
Distribution: Burnside.

IMP Records

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

Jus Family Records

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

Lazy Bones Records

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

Continued on page 14

WILL THE DEAL BE MUSIC TO YOUR EARS?

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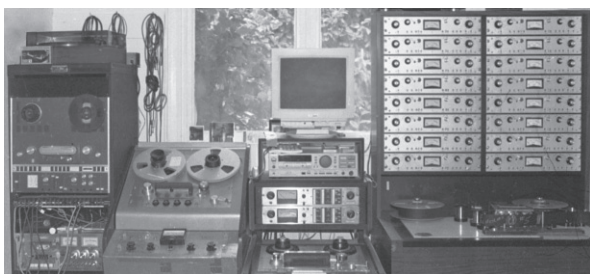
New!

New!

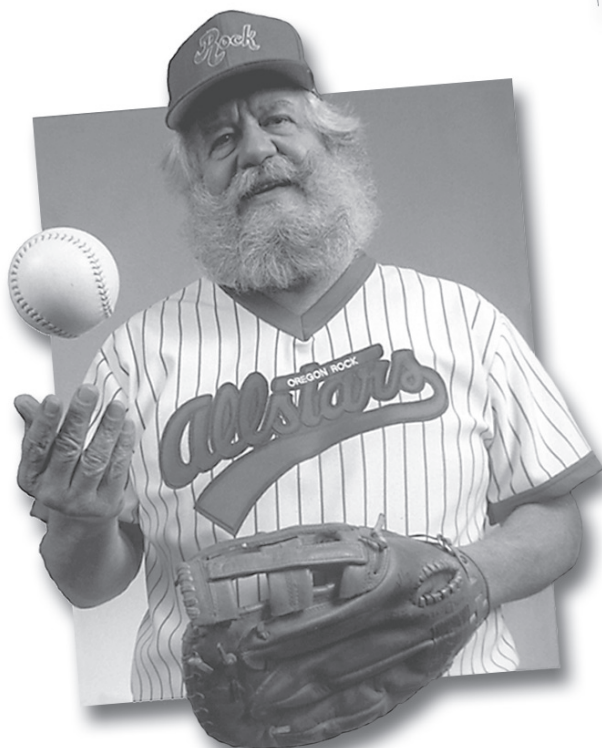
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New!

New!



New! Aloha Location w/many Advantages! • MORE racks of tube gear • Silver soldered Patch Bays • Tube Driven JBL/Alnico Mains + Near Feilds • Vintage Amps • Hammond Leslie & Grand • Massive Analog • Computer Editing • CD Burning • RCT 4x8 Tube Plate Reverb



**PLAY BALL WITH BUD
VOTE JAKE
FOR MAYOR**

QUARTERLY OREGON LABEL GUIDE

Continued from page 13

Lucky Records/Macman Music, Inc.

10 N.W. 6th Avenue

Portland, OR 97209

(503) 248-1988

FAX: (503) 227-4418

Contacts: David Leiken, Marlon McClain,

Producers: project by project.

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

Artist Roster: Dazz Band, Vail Johnson, Curtis

Salgado & Terry Robb, Dennis Springer, U-Krew,

Sequel, Dan Reed Network, Shock.

Distribution: Independent, City Hall

National Dust Records

P.O. Box 2454

Portland, OR 97208

(503) 903-0625

Contact: Shan

Producer: the bands choice.

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

Preferred submission formats: tapes/records.

Kind of deals usually offered: % of product pressed.

Artist roster: Apt. 3G, Nixon Flat, Nervous

Christians, Jimmies, Low Rent Souls, Lazy Boy.

Distribution: Profane Existence, N.A.I.L., EFA

(Europe).

Rainforest Records

PO Box 14627

Portland, Oregon 97293

(503) 238-9667

Email: Info@RainforestRecords.com

Web: RainforestRecords.com

Owner: Ray Woods.

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

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

Preferred submission formats: We no longer respond to unsolicited demos.

Kind of deals usually offered: Varies; Singles, albums, recording, production and national/int'l distribution.

Artist roster: Gone Orchestra, Silkenseed, The Brainwashers, A Nat Hema, Obscured By Clouds, Julie Jones, The Redondos, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cherallee Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst Compilation (15 bands).

Distribution: N.A.I.L., Burnside Distribution Corp., various others.

Space Age Bachelor Pad

P.O. Box 10494

Eugene, OR 97440

(541) 343-5962

Fax: (541) 683-3524

Email: Spirit@Daddies.com

Owner: Stephen Perry.

Producers: Stephen Perry.

Contact: Spirit Cole

Types of music released: Swing, Ska, Rock, Punk, Acid-Rock.

Kind of Deals usually offered: Depends on artist.

Preferred Submissions format: CD or Cassette

Artist roster: Cherry Poppin' Daddies,

Buckhorn, Billy Jack.

Distribution: N.A.I.L., DNA

Schizophonic Records

1620 SE Hawthorne Blvd.

Portland, Oregon 97214

(503) 736-3261

Fax: (503) 736-3264

Email: Mike@NailDistribution.com

Owner: Mike Jones

Producers: Drew Canulette, Tony Lash and Brian

Berg. The band decides.

Types of music released: Many.

Preferred submission formats: Cassette, DAT.

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

Artist roster: (current) Vehicle, Jackson Pollack

Sive, Svelt, Dave Allen, The Elastic Purejoy, The

Violets, Torpedo, The Jimmies, Shove, Gravelpit,

1-5 Killers compilation series features: Sprinkler,

Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic,

Marble Orchard, M99, Hitting Birth, Sugar

Boom, Drunk at Abi's, Flapjacks, Dead Moon,

Diggs, V.O.I.D., The Daddies, Killing Field,

Dharma Bums, Red Vines, Rawhead Rex,

Wicked Ones, Carl Hanni, Confidentials,

Crackerbash, Blu-binos, Hellcows, Oily

Bloodmen, Gift, K Pants, Everclear, Thirty

Ought Six, Kaia, The Wipers, Plunger, Oblivion

Seekers, Anal Solvent, New Bad Things, Cave-

man Shoestore, Oswald 5-0, Supersuckers. The

Violets, Gravelpit, Skiploader, Time Killing

Isabel, Buttermilk.

Distribution: N.A.I.L.

Ten Ton Records

625 SW 10th Suite 231-C

Portland, OR 97205

(503) 287-5502

Producer: Keld Bangsberg or bands choice.

Types of music released: alternative; all kinds.

Submission format: cassette.

Artist roster: Sweet Baby Onion, The Willies,

Trip 21.

Tombstone Records

P.O. Box 1463

Clackamas, OR 97015 U.S.A.

(503) 657-0929

Fax: (503) 631-2797

Owners: Fred & Toody Cole

Producer: Fred Cole

Types of music released: MONO ONLY!!

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

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

Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.

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

LL

SKINNY WHITE SHOULDER

Continued from page 10

GC might also consider selling more products built in, or from the northwest. Audix Microphones is a great start, Phil Garfinkel was at the GC schmoozfest representing Audix which is based in Wilsonville.

Sunn amplifiers were developed and manufactured just a stone's throw from GC, and since GC is the world's largest Fender dealer, and Fender now manufacturers Sunn, it seems like a perfect arrangement.

Portland is now regarded as a new focal point for national and global music audiences and we could soon be maxed out on retail music stores. So, while I would like to welcome GC to town, and thank them for hiring all the musicians, I would also advise a little bit of caution to you consumers when it comes to putting down that cold hard cash for your music tools based on price alone. At least until that corporate intensity is somehow balanced out with more actual community involvement.

Congratulations to Purusia for winning the 107.5 The Beat best band award. This band is on a roll!, last month a favorable Two Louies review and next month on May 11th you can check them out at the Mt Tabor. Band members are Greg Jackson, Kris Kirkman, Zach Hinkelman, Andrew Marshall and Josh Nichols.

Phantom Guitars hits it big!
Long time Portland musician Jack Charles is now selling his updated version of the old Vox Phantom guitar and his first shipment has already been scarfed up and sold out! But fear not, there are more on the way.

From what I hear this is the most talked about new guitar around and in just a few months Phantom has acquired some note-worthy endorsements from stars who actually had to pay for their own in-

The Jim Mesi Band played for a Rivera amp demo on April 14 at Portland Music's New eastside store. The store has a great indoor stage complete with a monster sound system, it's every musicians dream!

Mr. Mesi was incredible as usual. He played the snot out of an old Freddy King tune called Hide-away, and then he had us all dancing in our folding chairs to his revamped versions of Walk Don't Run and Apache.

P Music was a gracious and generous host

"The Jim Mesi Band played for a Rivera amp demo on April 14 at Portland Music's New eastside store. The store has a great indoor stage complete with a monster sound system, it's every musician's dream!"

struments... Vitamin C, Buddy Miller (Emilou Harris), Will Ray, the Fuzztones (who liked the guitar so much they reportedly all have Phantom guitar tattoos, the Insomniacs and, considering the history of the instrument, maybe the most impressive endorsee yet-Herman's Hermits.

Jack Charles is a great guy and I wish him the best. some of his past bands include Quarterflash, Sand, Mien Streets, Pilot and my personal favorite, The Echos.

I like to check out new gear as often as possible and this month

they even served free-food and booze to musicians if you can believe that.

The New Portland Music was renovated entirely by craftsmen who are also musicians, there is no way that any corporate based moxie or high volume buying power can mimic this sort of uniquely Portland based approach to retail sales in an art form based industry. I find Portland musicians are exceptionally open minded and friendly, however they are also very intuitive on matters concerning conflicts between art, money and loyalty.

LL

Portland Prowlers Season Ticket Seating Chart



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

To get your season tickets call
877-IPFL-TIX

Order Online



at our secure web server
www.portlandprowlers.com

Portland Prowlers of the Indoor Professional Football League



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Home Schedule

Friday, April 7 vs. Louisiana
Saturday, April 15 vs. Mississippi
Friday, April 21 at Omaha
Saturday, April 29 vs. Shreveport
Saturday, May 20 vs. Idaho
Friday, June 16 vs. Omaha
Saturday, July 1 vs. Mobile
Saturday, July 22 vs. Idaho
Saturday, August 5 vs. Omaha
All games 7:30pm start time

AS THE WORLD



THE GRAND OL' SOAP OPRY

On the cover: Brandon Summers of the Helio Sequence. Brandon and drummer Benjamin Weikel are "all about programming and new sounds." Playing live with midi-sequenced keyboard and bass lines, the duo fuses electronics and soul. After a high profile appearance at NxNW last year, Cavity Search signed the act and will release their first full-length album this summer. Helio Sequence plays May 26th at MeowMeow and at the Ohm June 30th.



So, are we all clear on this Internet thing?

Napster, the free for all, MP3 music file sharing search engine software company is being sued by Metallica and the RIAA for copyright infringement.

Billboard estimates Napster gets a million hits a day. That's selling a lot of software.

The RIAA alleges in its filing that Napster has "created and is operating a haven for music piracy on an unprecedented scale."

Napster is responding with a \$1.8 million free-tickets -to-the-public Limp Bizkit Tour that will play ten cities and kick-off in Chicago July 4th. The tour will run through August 6th and play 3-5 thousand capacity venues. Seattle will be the second to last show.

Metallica Against. Limp Bizkit For.

Why is Fred Durst always on the wrong side of it? He started showing no class in Portland in 1994 when his label, Interscope, actually bought airtime for the Bizkit single "Counterfeit" on KUFO radio-creating an outburst of national criticism for the Payola with stories in Billboard and the New York Times. KUFO discontinued the practice but Pay For Play worked in other markets, the song was a hit and ba-bing, Fred Durst is a Senior Vice President at Interscope.

Interscope's official position on the Napster Limp Bizkit Tour is that it's "between the band and the managers."

Right. Like Interscope isn't a member of the RIAA.

I think we'll go with Metallica over the software millionaires on this one.

The issue is intellectual property.



It might be up to The Who to save the Internet music business. The veteran British rock act is releasing "The Blues To The Bush", a live album recorded at the Chicago House of Blues and London's Shepherd's Bush Empire, available online only at Musicmaker.com.



photo Pat Snyder

Daniel Riddle; from Hitting Birth to King Black Acid.

Musicmaker.com will also sponsor the reunited band's first major North American tour since 1996. (They play George, Washington in August.)

In March Musicmaker.com released Jimmy Page & The Black Crowes' "Live At The Greek; Excess All Areas", which produced the first ever BB radio airplay chart hit by an Internet label, "What Is and What Should Never Be."

Financial editorials have questioned whether Musicmaker.com has enough cash to finance the op-

eration through the end of the year.

Another hit wouldn't hurt.



The Kingsmen are making a killing off the Internet.

Snap.com used "Louie Louie" in a national television commercial and now that the band owns the masters, they probably made "over a hundred and fifty thousand dollars for the rights, easily," says Roger Hart, KKSX executive and manager of another legendary Portland band, Paul Revere & The Raiders.

"And the Kingsmen work for less than half what the Raiders make," says Roger



Let's get the Shameless Huckster-ism out of the way...Two Louies would like to endorse a political candidate.

May 17th, we recommend you vote for Jake Oken-Berg for Mayor.

Rock the vote. Return the Mayor's Ball.

Usually, Two Louies stays away from politics and concentrates on the skills required to make a living at music, but Jake's unique qualifications as a 19 year old college student majoring in Politics and Music, makes him just too perfect for the job.

(The guy who invented Napster is 19.)

"I'm a piano player," says Oken-Berg, whose most high profile entertainment industry supporter is piano star Thomas Lauderdale of Pink Martini.

Political professionals like Jake too.

Former Mayor Bud Clark formerly endorsed Jake at a Pioneer Square rally April 29th. The Oregonian ran a sizable story on Bud's endorsement on the cover of the Metro section April 27th, under the headline "Bud Clark Endorses Student Over Katz"

Scott Learn got good bits from Bud over the bar at the Goose Hollow. Commenting on Jake's internship in Commissioner Erik Sten's office, Bud said "Jake has more experience in City Hall than I did. I'm going to vote for Jake Oken-Berg and I'm going to support him any way I can."

Bud Clark was a big underdog winner in 1984.

Jake says, "In the primary, May 16th, we just have to keep Vera from getting 50%."

If there's anything that could be better for Portland's original music community than a Tavern Owner Mayor, it's got to be a Teenage (piano playing) Mayor.

Right?

D TURNTABLES

BY BUCK MUNGER



Entertainment Weekly says Elliott Smith has gone "Hollywood".

EW critic David Browne reviewed Smith's "Figure 8" on DreamWorks, and found it mostly derivative and trivial, but other than that, thinks it works as innocuous background music...

Grade: B minus.

Citing the influence of newly re-discovered "shrug-rock prince" Nick Drake EW says, "In the last decade, a number of equally ashen singer-songwriters have spun derivations on (Drake's) music, none more adeptly than Elliott Smith."

"Lightly strummed contemplations like "Miss Misery" Smith's Oscar-nominated song from Good Will Hunting, owed a great deal to the Drake style, and Figure 8 continues on that course. No longer a slave to low budget production values since he left behind indie labels, Smith surrounds his pasty-skinned voice with saloon pianos, polite garage-band bashings, crisp jangles, and dark castle chamber pop (much like he did on his 1998 DreamWorks debut, XO).

"Somewhere along the way, though, Smith forgot to write exceptional songs to match the sonic upgrade. His music has always straddled the line between fragility and triviality, and too much of Figure 8 falls on the wrong side of that divide."

"The album's tale of money, corruption, and movie-star debauchery-presumably inspired by his recent move from New York to Los Angeles-only succeeds in making him seem loftier than thou rather than a sympathetic figure."

Portland couldn't agree less.

Elliott Smith plays the Crystal Ballroom, Saturday, June 3rd.



Tony Lash, Elliott Smith's old bandmate in Heatmiser, (see P.6) is waiting for his own tongue-lashing by the national music critics.

Tony Lash helped Courtney Taylor engineer and produce the upcoming Dandy Warhols Capitol release "Thirteen Tales From Urban Bohemia" in a vacant parking garage-like structure in Portland in the dead of winter.

No problem.

Lash has been called in on tough Dandy Warhols' recording projects on several occasions. For the Dandy Warhols Come Down, the last from Capitol, Lash left a vacation in Italy to fly home and help the band re-record the whole album.

With the August release of the newest album pending- Capitol flacks are starting to grind out the spin on "Thirteen Tales From Urban Bohemia".

The first Capitol release, issued by "Hollywood Man About Town"- Coleman Laffoon, says, "The Dandy Warhols became known in part through their marginal Top 40 hit, 'Not If You Were The Last Junkie on Earth.' The video, directed by celebrity photographer David LaChapelle, won awards both here and overseas. Nevertheless, the bulk of their record sales have come from stoner-psy-



9 Volt Mile; shopping for a label deal.

chedelic word of mouth-except in the U.K. where they charted three major hits and sold out the same venues as Hootie and the Blowfish."

(Hootie & The Blowfish?)

In the shadow of the fabled Capitol Records Tower, just up from Hollywood & Vine, Mr. Laffoon cornered the "Cool 70's movie sex up-all-night drugs intellectual counter-culture icon"; Courtney Taylor.

Courtney says the new album is a dandy rocker. "Sometimes you just want the rock. With all the super hi-tech production going on, we felt like we needed to make the last classic rock album, a record that would be (sonically) shaped somewhere in between All Things Must Pass and Workingman's Dead."

"Music, as well as art of any form, serves a mul-

titude of purpose. The highest of these are most likely enlightenment, transcendence, shit like that. But really, I think our band is satisfied just knowing that we have the skills and the tools to give the occasional comfort to the aching, strength to the tired, etc, etc..."

Thirteen Tales From Urban Bohemia is due in stores August 1st.



Everclear launch scrubbed...

After the big story in Billboard (4/1) trumpeting the April 25th release of "Songs From An American Movie"- the first of two new Everclear albums due out by the end of the year on Capitol-Art Alexakis decided to take the project back into the studio for some final tweaking.

The new release date is July 11th.

"Songs From An American Movie" was originally intended as a solo album for Art but after hearing the final mixes Alexakis decided to re-record the whole project with Everclear members, Craig Montoya on bass and Greg Eklund on drums.

The decision to release it as an Everclear album complicated Capitol's scheduled release of "Good Time For A Bad Attitude", the already recorded EC album for 2000.

Good Time For A Bad Attitude is now scheduled for November release.

photo Pat Snyder

Capitol publicity executive Bobbie Gale says the hold on the first release was almost expected. "That April 25th date was just a 'Wish' release date."

Covered in a huge story in Billboard.

So then, no hard feelings at Capitol that Art dumped his production deal and is starting his own label, while you're having to juggle your whole release schedule to accommodate his aborted solo album?

Pause..."Everybody around here is thrilled and excited about it."

Two releases, in 120 days?

There will either be an awful lot of Everclear on the radio by Thanksgiving, or Bobbie will be the one looking like a turkey.

Continued on page 22

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Wonderland/ Organica

Thursday, May 18
Pablo Moses w/guests

Friday, May 19
Fat City/ Smokehouse/
Buds of May

Saturday, May 20
Roger Cline & the Peace
Makers/ Damnnations

Friday, May 26
Fade Out/ Purge/ Grudgen

Saturday, May 27
9 Volt Mile/ Blyss/ Gravel
Pit

June 2000

Wednesday, June 1
Clay Ashes

Benefit for the
Old Town Clinic
Friday, June 2
Off the Rail/
Rainmaker Son

Saturday, June 3
Lava DeMure/
Turning 11/
Red Room

Thursday, June 8
Gravity & Henry/
Shed Inc./
The Planet The

Friday, June 9
Hangman/
Rocken Teenage
Combo

Saturday, June 10
Rubberneck

Friday, June 16
Phat City/
Smokehouse

Saturday, June 17
Jesus Presley

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

Continued from page 17



Stick a fork in 'em...

Slowrush wishes they had a second album to release.

The band that spent years as **Generator**, whipping up a firestorm of label interest through an outstanding indie album, a string of well organized showcase gigs in Hollywood and a deal on **Epic Records**...then, losing two key players on the eve of the release...

Is probably back to Square One.

Street murmur sez **Epic** won't be releasing any more singles from the **Slowrush** album.

Bassist **Caleb Spiegel** has quit the band and is devoting all of his musical energy to **My Regret**.

And that's the good news...



Venue Alert...

At press time **T L** received notice from the **Blarneystone Pub** that the club was "changing formats" and booker **Lisa Ford** would "no longer be signing acts" to appear at the southeast Portland venue.

Memo to Artists: If you have a date booked for May or beyond at the **Blarneystone**, you better check in.

Lisa took the **Blarneystone** from a sleepy, empty Irish tavern to a favorite performance hangout of the original music crowd. **Lisa's** husband **Lyle Ford** is a veteran **James Taylor** solo performer and **Songwriters-In-The-Round** standout.

It's the old story.

Motivated, street-savvy, original musical talent scout takes over the venue's dealings with the artists, things get better fast, club owner thinks he can do it all himself, fires the booker and things go to hell in a heartbeat.

It's not as easy as it looks...



Like band management...

Take **Stephanie Salvey** for instance. **TL** met **Stephanie** when she was running for the Senate against **Bob Packwood**, back before he was exposed, as it were...

Stephanie lost, naturally, but bounced back opening **Vinnie's** Italian restaurant featuring live music upstairs and downstairs and regular performers including **Craig Carothers**, **Gary Ogan**, **Jerry Joseph**, **Tim Ellis**, **Dan Reed**, **Michael Harrison** and on and on. It was a very heavy place for good food and talented people.

Including a band called **Haymaker**.

Stephanie stepped forward and took a shot at **Career Direction**. She became the manager of record for **Steve Lockwood's** alt country unit, and the whole git-tar scene took off. "We just missed our window of opportunity," says **Steff**.

After the **Haymaker** airball, **Stephanie** got in-

volved booking the **Artichoke Music** performance room and doing a little downfield blocking for the **Thayer Brothers** label, **Eon Records**.

She attended **South By Southwest** for **Two Louies** this year (see Part 2 P. 20) and now she says she's ready to make another move.

She wants to get **9 Volt Mile** a record deal.

The record is in the can, recorded at **Seattle's** **London Bridge** and here in **Portland** at **Dead Aunt Thelma's**. "I'm just looking for an indie label to get it out."

A woman with a mission.

Stephanie is also representing **Grant Cumpston** and **Steve Wilkinson's** (**Gravelpit**) new band **Mission 5**. **Davy Hall** from **Thrillbilly** plays bass and **Jon Beyer** (**Pacific Wonderland**, **Brian Berg**, **Jeremy Wilson**) will play drums.

Mission 5 played their first big live show together April 28th at the **Crystal Ballroom** for the **Dead Moon Tribute** album release party on **Last Chance Records**. The recorded tribute features more than a dozen international bands as well as Northwest acts doing their favorite **Dead Moon** covers.

"Twenty bands performed at the **Crystal** while **Fred** and **Toody** and **Andrew** sat in the audience and drank in the great music by youngsters playing **Dead Moon's** all-time set list."

Dead Moon is a lock for the **Oregon Music Hall of Fame**.

You'd think.

They're nominated among the 50 artists listed as potential inductees to the **Oregon Music Hall of Fame**. The **Oregon Music Coalition** plans to induct 12 artists in 2000 and establish an annual induction awards event.

Maybe around **North By Northwest**.

Criteria for selection includes a minimum twenty-year professional career in music, with a significant period spent in the **Oregon** music community. A mix of commercial success and community impact will be considered.

Under those guidelines, **Dead Moon** does pretty well.

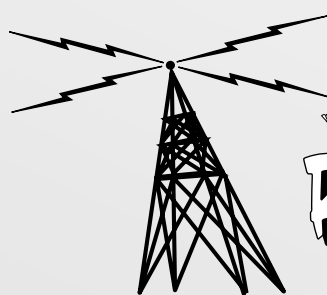
Fred Cole was making records in 1969 in **Hollywood**. He came home to **Oregon**, started several bands, built a label, built a music store and mentored several musical generations of **Portland** players...

Future Hall of Famers unite...

Cravedog Records sets the **Family Picnic** for August 5th & 6th. Talent scheduled for the outdoor camping extravaganza includes **Little Sue**, **Fernando**, **Luther Russell**, **Richmond Fontaine**, **Ian Moore**, **Old Joe Clarks** and **Jeff Trott**.

The love-in takes place at **Horning's Hideout**, a half-hour outside **Portland** on **Hwy 26** at the **North Plains** exit.

LL



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MAY 2000

LAST MONTH
THIS MONTH

ARTIST/LABEL/TITLE

2	1	HAPPY STARS Yeah It's Rock CD	Punk'n Soul
2	2	PINEHURST KIDS 4 AlarmCD	Viewmaster
3	2	A MAN CALLED SUN Ammonite/TK CD	This Land of Eldorado
4	3	WOW AND FLUTTER Jealous Butcher CD	Pounding the Pavment
5	3	PONTICELLO Ponticello CD	Dark Skies
6	4	JAMES LOW Demo CD	James Low
6	4	VARIOUS Hush CD	Mute
5	5	NIVEN Demo CD	Rain
9	5	RECLINERLAND Expanding Brooklyn CD	Reclinerland
•	6	KAYO Demo CD	Red Light Go
13	6	BLANKET Hush CD	Blanket
•	7	SYSTEMWIDE BSI Records CD	Promo-EP
10	7	WRITTEN IN ASHES Nightfeast CD	Epiphany
•	8	KIND OF LIKE SPITTING Hush CD	You Secretly Want me Dead
11	8	DOGBOY Bad Ass Johnson CD	Dogboy
11	9	CINCINNATI SON Demo CD	Cincinnati Son
•	9	JUNK TRAIN Back 40 CD	The Most Important
•	10	CXQS Bloneherdfone CD	Demo EP
•	10	THRILLBILLY Open Road CD	More Songs about Drinking
9	11	BASEBOARD HEATERS Starpool CD	Seeing Red
12	11	GRINDSTONE Grindstone CD	Nowhere Under
13	12	POLECAT Sonic Boom CD	High Pressure System
•	13	A BIRD OF PASSAGE B.O.P. CD	Mood Change of Season

TOP TRACKS

2	1	HAPPY STARS Yeah It's Rock CD	"Burn it Down"
5	2	A MAN CALLED SUN Ammonite/TK CD	"Eldorado"
5	3	WOW AND FLUTTER Jealous Butcher CD	"Breakable Doll"
•	4	PONTICELLO Ponticello CD	"Heartbreak"
•	5	JAMES LOW Demo CD	"Soledad"
•	5	PINEHURST KIDS 4 AlarmCD	"Me Wrong"

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SYMPATHY FOR TOYS AND PUPETS

dist. by Burnside Records



The Color of South Austin
Photos and text by Marsha Brady

"Welcome to South Austin" was Alejandro Escovedo's greeting to the 100 or so packed in people in the tiny backyard of Maria's Taqueria.

As the South by Southwest cell phonies go to the Spin party and the Columbia Records sworee, the bohemians, the townies and the indie americana gang hang out across the bridges of Town Lake in south Austin. This is where the cool junk stores, art shops and killer restaurants are. It is also where many of the Austin musicians such as Alejandro live. This Austin dweller is proud of south Austin and the artists it has as denizens. And even though many of us

If there weren't too many of the Portland acts seen cruising the panels at the conference center, it was probably because they were like us, and were out swimming at Barton Springs, sleeping off a hangover, or eating and drinking beer someplace.

For each of the last four years during SxSW, my friends and I have lucked out and stayed with locals, where the food is home cooked (often by me-ask me about my migas and breakfast tacos). The other great food comes from those cool S. Austin joints which we would have never found unless staying with locals. I'm thinking about the pecan pancakes at the Magnolia Cafe and it's hurting me. Guaro's on South Congress, Shady Grove on Barton Springs and Maria's Taqueria on S. Lamar are also among the favorites. The one place to frequent that's not in S. Austin is Rapolo's pizza. It's no Escape from New York but it's open late, is available by the slice from a front window, and is located downtown on 6th street. This joint supplies the food that allows for the consumption of more Shiner Bocks, which is naturally a priority in Austin.

I got goosies twice this year at SxSW. Once was at Brian Berg's Friday night set with his band 44 Long, and the other was when Paul Brainard let wail his

blessed by the presence of Beatle Bob. There are a few things that are tradition at Southby' and Beatle Bob is one of them. Beatle Bob has a bad early 60's Beatles hair cut, a trousseau of groovy colorful, striped jackets from the 60's and 70's, a taste for good music, and some very funny dance steps. This character also



photo Marsha Brady

Mr. Cavity Search, Chris Cooper, with Brian Berg at the packed out Cavity Search showcase.

"I got goosies twice this year at SxSW. Once was at Brian Berg's Friday night set with his band 44 Long, and the other was when Paul Brainard let wail his trumpet on the first Ian Moore song at Alejandro Escovedo's down home Saturday social."

were from out of town, Alejandro, the soft spoken music veteran (Rank and File, True Believers) made everyone at home at his annual SxSW backyard picnic at Maria's.

trumpet on the first Ian Moore song at Alejandro Escovedo's down home Saturday social. Paul played the same borrowed trumpet at a half dozen private parties, but this party was special because he was

has a relentless drive to move down in front very close to the musicians. This day, St. Louis's Beatle Bob chose Paul Brainard to get down to. Ian Moore, Paul and the fellows were brilliant. For the entire set the dancing Beatle Bob, not two feet behind the unknowing Brainard, added a hilarious bonus. This puts Paul near hero status for regular SxSW goers. Paul, by the way, also had a fabulous showcase with his partners in Richmond Fontaine. They played at the Cavity Search showcase and their band had the feel that they were from south Austin. Shining on steel guitar was Brainard in his terrible yet terrific cowboy hat and shirt combo, and singer Willy Vlautin was sporting his prisoner look with his biker wallet and week old Levis. The look and sound of Richmond Fontaine is country rock and for this music fan, this is what Austin is about. Surely it is part of the reason they keep getting asked back to Austin every spring. Vlautin showed off his best Oregon country vernacular telling the crowd "I'm fucking up, I can't even drink my

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beer right."

One of the fun things about SxSW is running into the other Portland industry people in Austin. There are always a few dozen down there, and with Portland being such a tight town musically, everyone at least knows who everyone else is. The Austin people apparently think Portland is a neighborhood somewhere up north because if you tell them where you're from they spit out "so is so and so over at the horse shoe pit, you must know them". At one event the man in question was Joey Scruggs, who had managed to charm half the party as Portland's ambassador of the evening. Portland people get extra status in Austin. The town council, the musicians, the merchants and many others like to compare Austin to Portland, and will talk at great length about it. It must have a lot to do with the fact that both cities are of medium size, are liberal and art minded and are located in giant, conservative, rural states.

Another Portland surprise was when we added our names to the several hundred others in a guest book for a south Austin party. Sitting behind the book was the smiling Portland singer/songwriter Kimberli Ransom. She's been living in Austin fresh off the road from two years of national touring.

Kimberli, as a recent New York Times front page article explained, stays away from a day job by writing and recording great records and bringing her beautiful piano work and vocals to concerts and house par-

ties all over the country. Although she was in the south to work on songs and look for a producer in Nashville or Austin, we pulled her away to do the serious business of drinking. The coolest parties and shows are before and after the official conference goes on. A great example was this Sunday S. Austin heart



Songstress Kimberli Ransom stopping for a sip in South Austin with Stephanie Salvey. photo Marsha Brady

warmer, which was coined the South by South Austin Full Moon Barn Dance. They say 78704 is not just a zip code, it is a way of life and Travis County's south Austin is where it's at for musicians. Set in a

neighborhood, on an acre or so of land, this group has a party every month, but this was the big one. The party was for friends, and friends of friends; that's where we came in. The best seat in the house was behind the curtain in the candle-lit two seater bathroom made from chair backs and five gallon buckets.

Forget the Hollywoodesque parties with free food served from catered chafing dishes and those swanky drinks. The best way to hang with the industry pile is with the accompaniment of good ol' made-with-love Bar B Que and beers and a bunch of nice folks. Throw in a shit load of great Austin bands rotating through the stage, such as the fired up full moon inspired set by the Gourds, and you'll understand too that south Austinites are down to earth, fiercely independent, extremely friendly and call Bohemia home.

Next year, once again, the vans and trailers with license plates from all over the country will roll in to Austin with all their gear and dreams in tow. And I'm going to be there early to start eating the delicious food and hanging with the fine people. Then I'll stretch my visit out late so I can go to a wrap up Sunday Bar B Que or two. And if I'm lucky, I'll get invited to some

more of the south Austin parties where the locals have their get togethers to celebrate that they put on another successful citywide party that is South by South-west. **LL**

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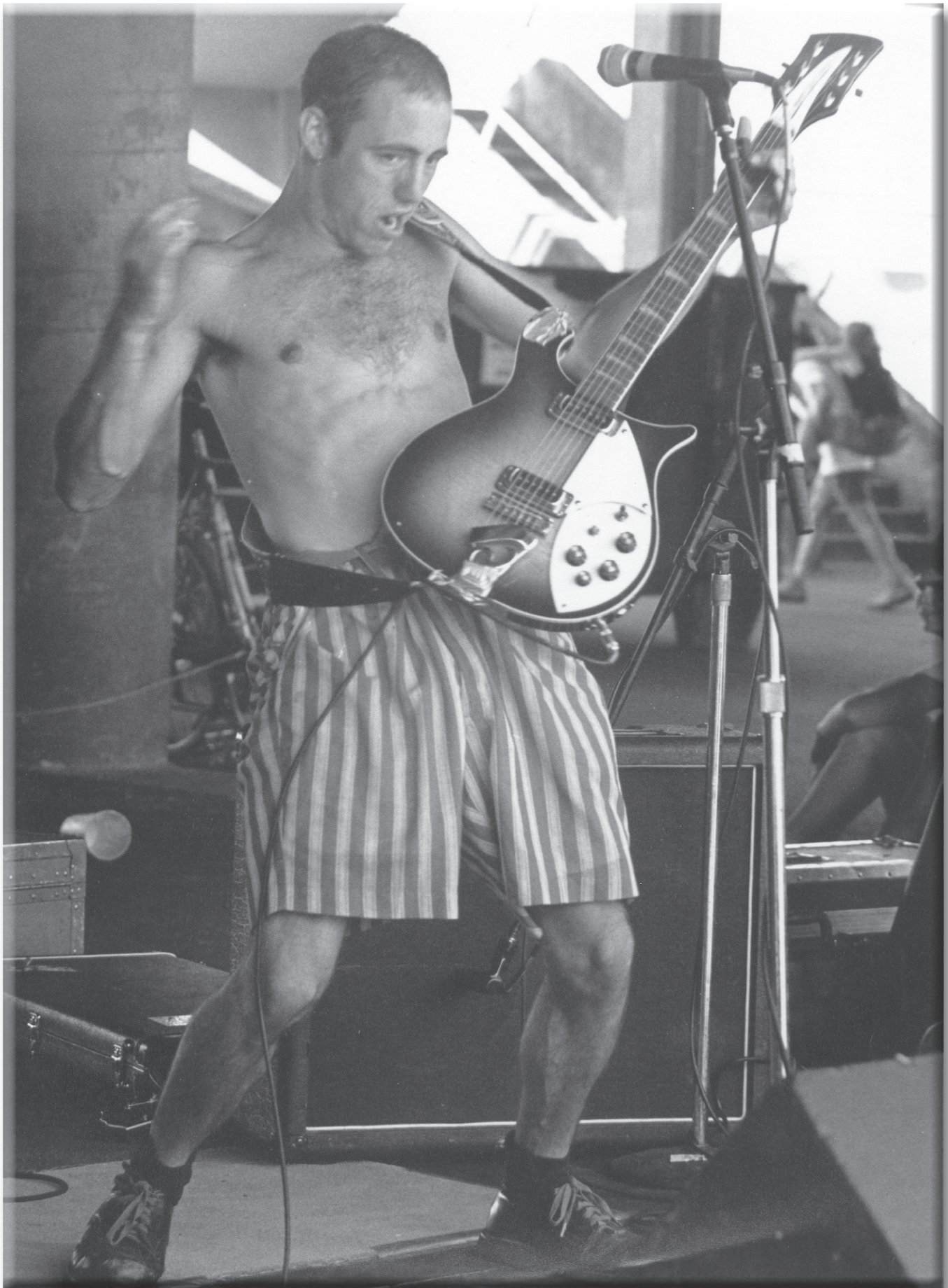
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Crackerbash.

photo Pat Snyder

Two Louies

Continued from page 6

Sullivan drummer Stan Robinson and bassist Brent Williams (brother to former Mien Street drummer Gregg Williams) originally met as music majors at Mt. Hood Community College. After a few years kicking around the region in a variety of cover bands, Love On Ice first broke out on the local scene in 1990, as a means to showcase the band for a host of indie and major labels who were responding to a four-song demo the band had recorded in Seattle. The fledgling Interscope label quickly fronted the band a couple of hundred thousand dollars to record an album. Using Satyricon as their base of affairs, the band maintained high visibility in the local scene through out the early '90s.

It was at about that time that Sweaty Nipples began to rise to the fore in the local scene. The Sweaties, brainchild of the three fundamental Nipples, drummer/vocalist Brian Lehfeldt, bassist Davey Loprinzi and vocalist Dave Merrick, started out as underagers who formed a band primarily as to afford the lads entry into Satyricon— where they were availed of the opportunity to see some of their own favorite bands. Over time, Sweaty Nipples evolved a hybrid sound. Like their contemporaries, Slack, they adopted Funk elements into the mix. But the Nipples fused popping Funk basslines with hard-hitting Thrash Metal guitar and drums to eventually arrive at a singular sound that was all their

own.

Hitting Birth grew out of Sunday night experimental performance art functions at Satyricon, masterminded by poet Stephen Spyrit, bassist/guitarist Daniel Riddle and drummer/percussionist David Parks. At first the band created a tribal industrial maelstrom of sound that incorporated amplified shopping carts among many found instruments. Spyrit soon left the fold, but the band further adopted Funk and Psychedelic motifs to further widen their amorphous sound, adding an everchanging cast of instrumentalists, singers and dancers to their intense, circus-like encounter sessions.

Another band that made a timely name for themselves in the clubs were the Beauty Stab. A Glam/Pop amalgam of estimable talent, Beauty Stab were fronted by colorful vocalist Cor E. Stafford, abetted by guitarist Jon Fell, bassist Adam Flick, keyboardist Ed Gelmetti and anchored by monster drummer Courtney Taylor. Gelmetti later joined Killing Field. Taylor parlayed his experience with the Stab (as well as a stint as a Key Largo employee) to ultimately front his own project, the Dandy Warhols, later in the '90s.

Drunk At Abi's were mainstays of the Alternative circuit. Their infectious brand of punkified Funk and Soul invoked comparisons to Simply Red on PCP. Gifted lead singer JR Pella, often wearing a skirt/kilt, added to that charged atmosphere. Sometimes seeming to channel Jazz, Soul and R&B masters from the ether, Pella would exorcise his demons, through sometimes inspired vocal excursions, delighting frenzied throngs of spectators.

The Kurtz Project were altogether a horse of a

different color. An ensemble that consisted of drums, bass and violin, the Project served as a vehicle for the manic machinations of one Richard Shannon III, better known by the monosyllabic moniker: Tres. Tres could transform a rickety version of the Moody Blues' "Nights In White Satin" into an elegant soliloquy worthy of young Prince Hamlet. Even the band's name had significance. The Kurtz in question, the original drummer, had run off to Alaska for a job on a fishing boat and had not returned. Tres and Ben Ellis, the bass player, opened the X-Ray Cafe shortly thereafter.

The X-Ray, located on Northwest 2nd Avenue near Burnside, became an all-ages haven for disenfranchised bohemians and countercultural guerrilla artistes, whose number were legion within the Portland inner-city community. Shannon utilized his unique abilities as a facilitator of the highest order, to organize peaceful political demonstrations, as well as knitting parties at the kitsch shrine known as the X-Ray. Shannon continued with his political aspirations, entering the city mayoral race later in the decade, losing to Vera Katz.

Fearing riotous bottle-throwing hordes, Katz' refused to continue to place the city stamp on the Mayor's Ball— an orgy she saw as a legacy of the lax administration of former mayor Bud Clark. This cast the entire event into jeopardy. A decision to allow sponsorship of the Ball by high-profile, corporately-owned local radio stations opened the door to other program changes.

A determination that the Ball needed a little punching-up, led to the conclusion that National acts should be brought in to the band line-up. This drew

Continued on page 26



Roaddah X and Fiona Martin, founders of the Church of NW music at KBOO.

photo Pat Snyder

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"...the only person
I've met in this town
who's crazier than I am."

- Todd Snider

"Who?"

- Bobby Womack

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The the & the GOOD BAD UGLY

Continued from page 11

Black Barrel—Black Barrel
Blue Dog Recording

Guitarist, singer/songwriter Bill Wadhams' route to Portland has been circuitous to say the least. Having dined at the table of success in '85—via huge MTV exposure with the synth Pop band Animotion (wasn't it Terri Nunn?) and the song "Obsession," a disillusioned Wadhams soon drifted away from the band rather than sell out to the music business. He eventually settled into a job at Weiden & Kennedy as a graphic artist and commercial jingle writer. It was in the latter capacity that Wadhams began working with his eventual partner, engineer and drummer Bruce Robertson. For the past three years Wadhams and Robertson have writing and working together under the name Black Barrel.

within the former model.

While "Taxi" seems to pursue a Dave Matthews-like form of acoustic folk Jazz, ala "What Would You Say," (without Matthews' ceaseless penchant for incessant vocal muggery), "Who Do You" hints at a sort of Steely Dan sensibility. A decent chorus informs the latter. But others among the uptempo material do not fare as well. "How You Know" and the similarly constructed "Haven't Tasted," lack any real energy, conviction or purposefulness.

Wadhams' vocal instrument is effective, but somewhat colorless, often wanting for emotional depth and scope of passion. "Nineteen" is an exception. Aimed at an older generation, the lyric reflects a sense of yearning; a father watches his son prepare to leave the family and venture out upon his own; to make many of the same mistakes his father did at the same age. "Somedays Come" nicely integrates Wadhams' signature low-string guitar line (reminiscent of the Animotion days) with a Crowded House-like presentation, and especially affective chorus. "Mr. Wrong," a pretty ballad, benefits from a well-placed 3/4 time break in the midsection.

"Wadhams and Robertson cut through a variety of musical styles, ranging from light Rock, to breezy, Jazz-tinged numbers, to introspective Folk ballads. While not all work stylistically, several songs, especially the ballads, stand out."

Theirs is a mature sound, that fits in comfortably in the Adult Contemporary market. Calling to mind at times the Rembrandts or Crowded House, while occasionally tossing in a sense of social conscience and contemplative internalization—themes for which Don Henley has become renowned, in his post-Eagles years. Wadhams and Robertson cut through a variety of musical styles, ranging from light Rock, to breezy, Jazz-tinged numbers, to introspective Folk ballads. While not all work stylistically, several songs, especially the ballads, stand out. Crisp production highlights Wadhams' vocals and sparse electric guitars, occasional acoustic guitars and an intermittent aggregate of keyboard splashes; as well as Robertson's solid drumwork and effective background vocals; and consistently muscular basslines provided by Wadhams' brother Tad on half of the tracks, Phil Baker on the other half.

"15 Minutes Of Shame" is a bit of a rocker, with chunky electric guitars, twanging like elastically supple cables. Neat synth horns in the chorus help to punctuate a lyrical storyline that seems to mirror the escapades of John and Lorena Bobbitt. Another uptempo tune, "The Difference," takes the sentiment of John Lennon's "Imagine" in a completely alternate direction: espousing the possibilities contained within the vicissitudes of the human species, rather than the unity sought

The final three songs are among the strongest of the dozen contained on the album. Perhaps the best is "1-900," a Henley-like lament, which neatly captures the loneliness and desolation which can drive an individual to solicit the advice of a phone psychic—who will respond with "whatever you want to hear." A beautiful, shimmering guitar figure guides the instrumental aspects of the song. The universality of the subject matter and a great arrangement serve to set this track apart from rest.

Although the confessional qualities of "Nothing To Hide" invoke reflections of the Gin Blossoms' or perhaps the more grown-up observations of their older brothers; they also help to create a tangible momentum in the song. And the inspirational ballad "Might Come Around" offers genuine insight into the human condition.

There is little about which to quibble with Black Barrel. Wadhams and Robertson are certainly honest in the way they present themselves musically. They are not trying to be something they are not. But, at the same time they do not push the envelope much with their presentation. Instead they are snugly sealed inside of it. Still, they are good at what they do—crafting Rock music with all the sharp edges smoothed away to complete harmlessness.

LL

STEPPENWOLF in Sheep's Clothing

by Fran Gray

Apple music has everything. I called looking for Kent Henry and they had one. Kent Henrys are hard to find. Having played in bands like *Steppenwolf*, *Blues Image* and other classic groups, they tend to have unlisted phone numbers and maintain low profiles. They are humble, maybe even a little bit shy, and there just aren't very many of them around.

(telephone rings)

"Hello, Apple music."

"I don't know if you can help me, but I'm trying to track down a musician by the name of Kent Henry."

"Who wants to know?"

"My name is Fran Gray. I want to do a story on him."

"Hold on."(pause).....my hands begin to sweat.. I start to feel really stupid... I wonder why I thought they would know..... I begin to think of my next strategy when all of a sudden....(click...click) "Hello, this is Kent."

Amazingly, not only could Apple music locate Henry, but they had one in stock and he agreed to give an interview.

Kent Henry's musical history began in 1962 with the ACCORDION incident. That's right, we all have humble beginnings. Henry's began with the accordion his parents bought him. The plans these kindly people had for the apple of their eye obviously differed from Mr. "Born To Be Wild / Ride Captain Ride" Henry. Kent's parents, remembering the lone, solitary, untouched instrument, played it safe and just rented him the guitar he asked for at Christmas. But Henry played it 5 to 6 hours a day, thereby earning himself a brand new Strat for his birthday and banishing the bad accordion vibes once and for all.

I probed further into Henry's past asking him about his post accordion...pre-*Blues Image* days when he was in a band called "*The Lost Souls*."

"It was really a neat time in Hollywood back then. They had all these little clubs....I had a '65 GTO so it was in '65. Anyway, I come crusin' up to this club that we [*The Lost Souls*] were playing in and the singer comes walking up and says there's another band playing here. And that's in the day when they didn't have opening acts in clubs. If you were the band you were the ONLY band. So being

night."

In May of 1971, Henry was with a band called *Blues Image*. He describes it as, "kind of a one hit wonder band." Their hit was "Ride Captain Ride."

"Ride Captain Ride" was kind of a fluke thing that was thrown together in the studio. The song starts with the line, "73 men sailed." Mike, the singer, had started writing the song when he was driving on route 73. So, all of a sudden in the studio he said "...73 men sailed," and that's how we came up with it. All these people thought we wrote it about

Pueblo incident. (The U S S

Pueblo was a naval vessel that was seized off the coast of North Korea in 1968.) We were like "yeah right." Mike actually wrote it for his kids. "Ride Captain Ride" is about Star Trek. We toured for several months with that song. The band was making \$50 per man per week and the roadies were making \$85. That's when you learn to order some fries and use a lot of ketchup. [and think about being a roadie instead] I remember we came back into town and everybody hated us 'cause that's all they were playing on the radio was "Ride Captain Ride."

...We were like a latin jazz band and that song came out of nowhere and really took off. We had NO idea how to follow it up because that wasn't us at all. That's where the band just couldn't hold it together."

That's when Henry got a call from the producer of *Blues Image*, *Three Dog Night*, and "*The Wolf*." Steppenwolf was looking for a guitar player.

"I went over to John Kay's house and auditioned and got it. We went into the studio and did the "For Ladies Only" album. After that, the group broke up and re-assembled a couple of times. Then John wanted to pursue his solo career. I was with them for a year and a half or something like that."

Henry was humble about his musical past, which even includes work on the Buck Munger produced "Wrinkle" album. His friend Patty Vinson, who hosted the interview, had to remind Henry of some of his other musical endeavors. She picked up an album that Henry played on in 1970 called *Lord Sutch*. It sported names like

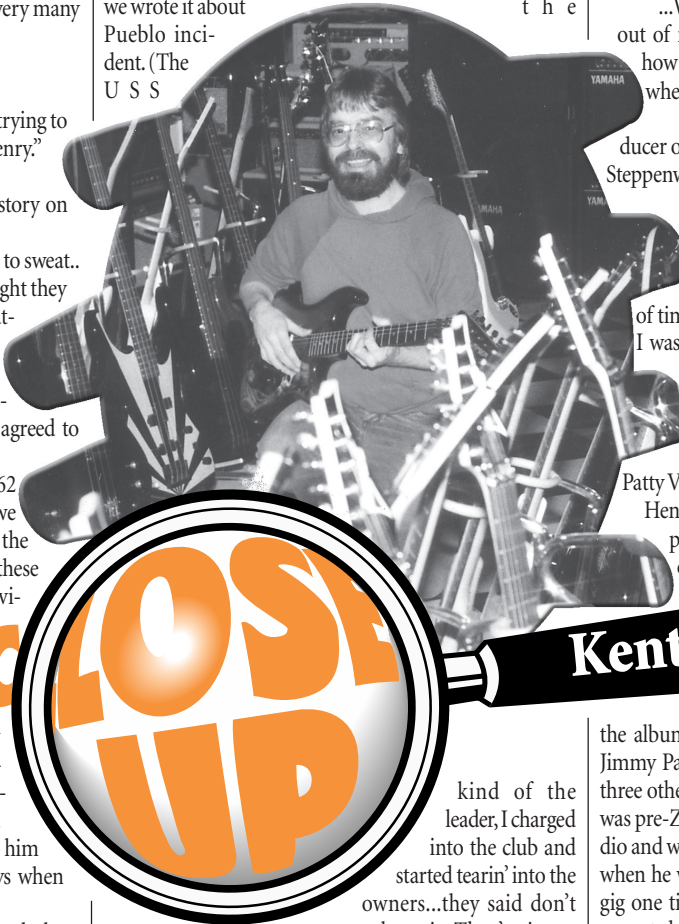
Jimmy Paige, John Bonham, Jeff Beck and Noel Redding.

"My band played three tracks on

the album" Henry continued " then I played bass with Jimmy Paige on guitar and John Bonham on drums on three other tracks. That was fun...that was really fun. This was pre-Zeppelin days. Jimmy comes walkin' into the studio and we had known each other since the *Yardbirds* days when he was just playing a Telecaster. But we played this gig one time together across from Disneyland and after we got done, Jimmy wanted to see my Les Paul which I paid \$250 for. This was before they came in and nobody knew what they were yet, but Jimmy was getting a good idea. So later when we were working on the *Lord Sutch* project...Jimmy comes walking into the studio with his new Les Paul. Jimmy paid 500 bucks for his."

Kent's been selling guitars ever since.

LL



kind of the leader, I charged into the club and started tearin' into the owners...they said don't worry about it. They're just a

brand new band, they've never played out before...they just want to try it. They're not getting paid. "okay okay," I said. I sat back and listened to 'em and thought... eh...they're okay I guess. Come to find out that the name of the band ended up being *The Doors*. That was like the first gig they ever played. I was just kind of hoe hum about it. Anyway...we got two bucks for the band for the whole



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Love on Ice.

photo Pat Snyder

Two Louies

Continued from page 23

the ire of local musicians and patrons alike, causing rifts within the local community. Further contention grew out of allegations that promotional money had been misappropriated by members of the PMA. But, notwithstanding these blemishes, the Ball continued on, well into the '90s.

At the turn of the decade, another phenomenon was noted by astute observers. Portland's Eastside, long a low-rent home to many of the musicians who played the downtown gigs, was notable for only two distinct venues: the Dublin Pub and the Pine Street Theater. And occasionally the East Avenue Tavern staged productions beyond open mic evenings.

But a growing Folk contingent established itself at the Laurelthirst tavern on Northeast Glisan at 30th. Concerts organized by Steve Hettum, former manager of Billy Rancher and the Unreal Gods, but a talented singer/songwriter in his own right, solo musicians such as Lew Jones, Billy Kennedy, Ed and the Boats' Dan Haley and Seattlite Terry Lee Hale helped to inaugurate the room. Because of its proximity to a rather politically correct high-density neighborhood, the Thirst maintained a lo-fi strategy in an attempt to avoid com-

plaints from nearby residents.

Still, the club made a resolute commitment to music by moving the pool table and video games into an adjacent room, clearing the main area of noisy distractions; and opening up the old brick hall to improved sightlines and better acoustics. And it wasn't long before small combos and quiet, acoustic bands began to perform there, ever conscious of, as at the Dublin Pub, the invocation of a definitive decibel ceiling before

earlier. In fact, Young served as a sort of muse to a whole generation of young guitar shredders and forthright song poets.

The emergence of Belmont's Inn, an expansive hard-liquor bar at the corner of Southeast Belmont at 34th, helped to solidify the expanding club scene on that side of the Willamette River. Belmont's was no recent entry into the local club scene. In the '70s the club was known to be a tough, biker Blues hang out, where

“By the turn of the decade,...a great wave of new bands, such as Sprinkler, Thrillhammer, Crackerbash, Hitting Birth, Silicone Jones and Love On Ice washed over the Satyricon scene, commanding immediate attention from the press and public.”

management or the cops would be forced to intercede.

An acoustic-tinged “Eastside Sound” rose from the ranks, borne partly out of bands practicing in basements across the area, and partly in the necessity of adherence to often strict club rules in regard to volume levels in residential neighborhood bars. And the success of bands such as the Dharma Bums, mirrored a particular national fashion trend toward flannel-shirted shoe gazers, sporting faded old Levi's, torn at the knee—a look perfected by Neil Young twenty years

the sight of a row of Harley's parked neatly at the curb was not uncommon. Later, the establishment was briefly converted into a disco inferno lounge of truly mythical stature.

But after a fleeting incumbency as “Eli's II” in the late '80s, the club lay dormant for several years, noteworthy for the tragic hit and run auto accident that killed a patron attempting to cross the intersection of 34th and Belmont late one night. But in the early '90s, Belmont's experienced a renaissance beyond anyone's

wildest expectations.

Jeanna Andros was hired as the first booking agent for the “new” Belmont’s, in an effort to give the club an image facelift, with the hope that her high-profile in local music circles would attract the name bands: who were loathe to play on the Eastside of Portland’s Willamette River. Jeanna was directly responsible for laying the groundwork at the club, booking several popular bands into well-received shows. However, much of Belmont’s revival was attributable to the inexhaustible energy and concerted efforts of a young woman named Lisa Meyer, who became Jeanna’s successor when the latter quit to marry Jazz bassist Phil Baker.

Meyer, whose only prior music business experience lay in a short-term engagement as manager for the Punk band Naked Lunch, displayed uncommon acumen and savvy in luring some of the best local bands into playing in her club on the heretofore forbidden Eastside. Slowly, but surely, she convinced one favorite band after another to take a weekend night. First, Nero’s Rome became regulars. Dub Squad and Killing Field played frequently. Then the Daddies and the Dharma Bums began to make appearances.

In addition, Meyer managed to book early performances by a touring Afghan Whigs in support of their first national indie release; as well as Seattle’s Posies, in their formative days. Each show was better attended than the last. The Daddies eventually made Belmont’s their Portland home, regularly taking in over \$2,000 in door receipts for each appearance.

Lisa was also fundamental in nurturing an im-

pressive lineup of then lesser-known bands, including Tao Jones, Orphan’s Reason, Josephines Ocean, the Willies, Big House/Ray, Gravelpit, Little Women, Heatmiser and Everclear, to fill in mid-week nights on the monthly calendar. Several of those bands swiftly ascended to local prominence, garnering a significant fan-base from triumphant gigs at Belmont’s.

Convenient parking behind the club, which was situated in the corner of the huge, mostly deserted Carnation dairy warehouse complex (which is now Zupan’s and upscale apartments), allowed for easy accessibility. The only nearby residents in the area were apartment dwellers above the club and other shops that lined Belmont. For the most part, noise complaints were few. This, coupled with their hard liquor license, afforded Belmont’s Inn elite status. It was the only Eastside club at the time that truly rocked.

It was not long after this that Mark Meek and his wife Cindy opened Mark’s Hawthorne Pub on Hawthorne Boulevard near Southeast 35th Avenue. The Hawthorne Pub had a capacity of about 100 people, and became a second club on the Eastside to provide for Rock music. Their calendar would always contain a balance of Rock and Acoustic acts. The club served as a cultural and musical middleground between the “unplugged” Laurelthirst ambiance and the totally plugged-in scene that was underway at Belmont’s Inn.

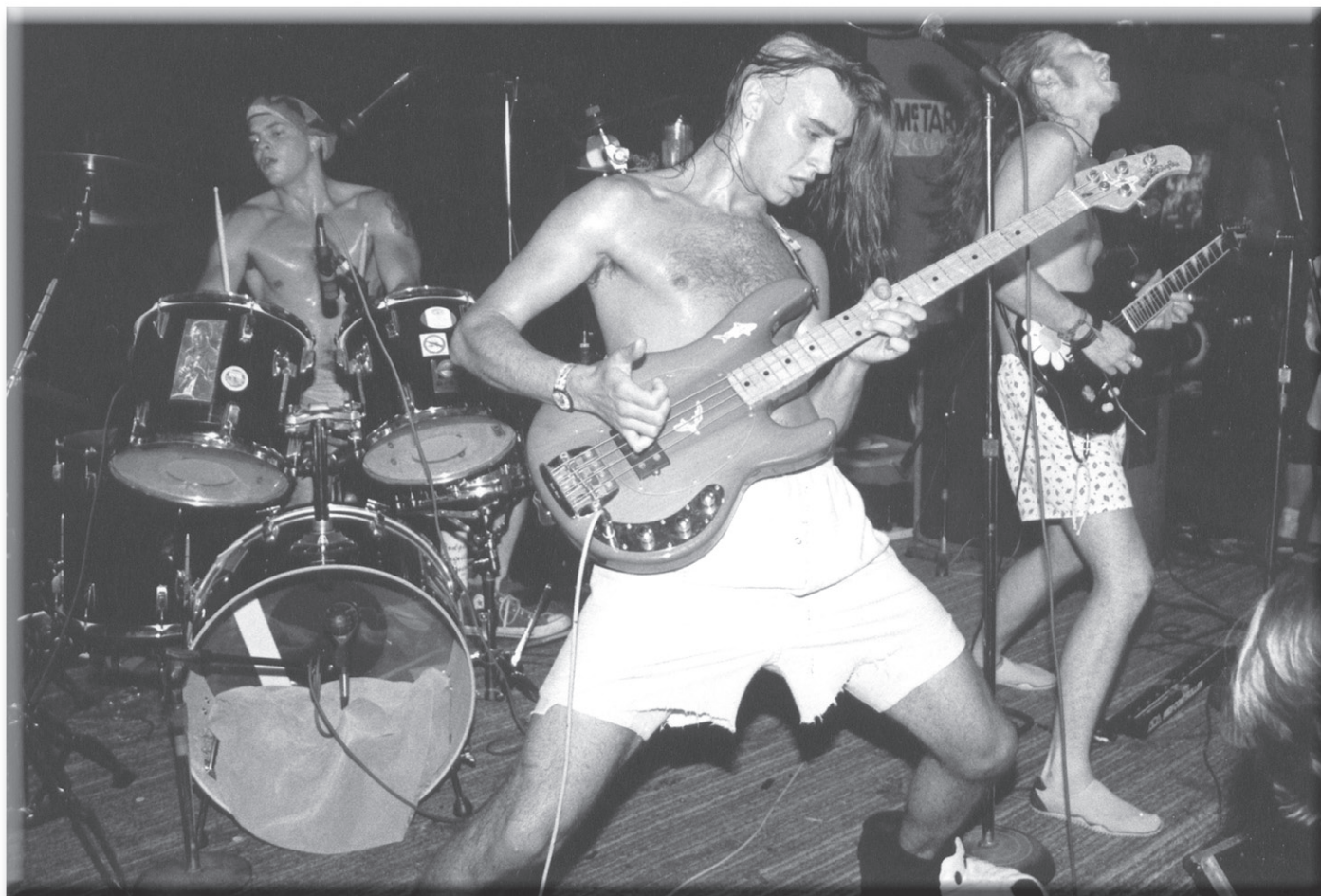
Between those three clubs, many bands were able to play a lucrative circuit on the Eastside, developing loyal followings along the way; while obviating the necessity of having to play the downtown circuit—a concept which was theretofore unthinkable for Alterna-

tive bands, who had always aspired to the top spot on a Satyricon weekend bill.

One of the first bands to emerge from that circuit were the Crackpots in Exile. The Crackpots were an off-kilter Folk/Funk outfit whose sense of humor and quirky admixture of styles, which foreshadowed Beck in some ways, were wondrous to behold. Lead singer/rhythm guitarist Beth Basile and bassist extraordinaire Billy Rudolph were recent migrants from Michigan (hence the “in exile” aspect of their name), who worked with guitarist Scott Mitchell and drummer Ian Shadburne for a time; until their regular crew, guitarist Bobby Soxx and drummer Johnny Lambert, arrived from Michigan—along with a huge contingent of émigré fans and friends. Soon singer/guitarist “Little Sue” Weaver was added and the band was complete. The Crackpots worked almost exclusively between the Laurelthirst, the Hawthorne Pub and Belmont’s Inn, always to huge crowds of enthusiastic fans.

A young fellow named Bill Leeds served a dual role, both as one of the new owners of the Laurelthirst and as the keyboard player in the Treefrogs. As with the Crackpots, the Treefrogs functioned primarily on the Eastside; although the ‘Frogs later toured the Northwest extensively, whereas the Crackpots did not. A Deadhead jam band of the highest order, the Treefrogs performed original songs written by Leeds, lead guitarist Fred Stephenson and rhythm guitarist John Henry Bourke, backed with Sean Nowland’s bass and Jeff Duffy’s drums, as well as with further solo support

Continued on page 28



Silicone Jones.

photo Pat Snyder



Beauty Stab.

photo Dave Austin

Continued from page 27

from Jeff Haigerty on harmonica and Rob Matthews on sax. Their shows were a guaranteed sell-out at the door, offering goodtime, downhome songs about livin' and lovin'.

Completely Grocery were another fun band who traveled the Eastside circuit with great regularity. Mixing aspects of Funk and Soul into their hippy-dippy

Jim Cobern, drummer Collin Colebank and singer/rhythm guitarist/songwriter Eric Levine, were named Willamette Week's "Best New Band" (certainly the name the *Willies* had nothing to do with that selection) of 1991. Levine melded wit with intensity, intelligence with humor, into oddball songs—which were comparable to the work of Andy Partridge of XTC in their depth, scope and occasional idiosyncrasy.

Motor Goat, played out rarely, but was one of the first ventures for the talented husband and wife team of Sam and Janet Coombes. Sam's clever, catchy songs and multi-instrumental accompaniments were of a quality that was a level above the reach of most local songwriters. Janet's understated, but compact

While it is difficult, even today, to imagine that such a business could survive, Locals Only managed to prosper and thrive.

In the early '90s, two enterprising women, Rhonda Kennedy and Fiona Martin established a weekly two-hour broadcast on KBOO-FM radio, dedicated solely to original music created in the Northwest: chiefly Alternative music. Kennedy had been on the local beat for sometime, both as a well-known singer and as an activist in many arenas. Martin, a brilliant young woman, had been the manager of the Obituaries, as well as one of the best music journalists ever to maintain a by-line in the pages of Willamette Week. Her astute observations, keen insights and point-perfect diction were binding forces for the radio program, where cerebrality in the music they showcased was often a scarce substance to be found. Fiona continually lent the proceedings an uniquely discerning perspective.

It was also in the early 1990s that Chris Monlux and Mike Quinn of Monqui Productions took over the Pine Street Theater from Al Salazar, remodeling the structure and renaming it La Luna. The appearance of La Luna rang the death knell for Starry Night. Though Larry Hurwitz, ever the innocent bystander swept up in a whirlwind of his own controversy, had managed to keep Starry Night propped up as a "major" venue; Monqui's reputation for being straight-shooters with sharp business savvy and good connections, lowered the final curtain on the Larry Hurwitz story in Portland, Oregon. However, unbeknownst to all, Larry would eventually return for an encore, summoned back for his involvement in what was ultimately to be uncovered as a cruelly sinister tragedy indeed.

"Another band that made a timely name for themselves in the clubs were the Beauty Stab. A Glam/Pop amalgam of estimable talent, Beauty Stab were fronted by colorful vocalist Cor E. Stafford, abetted by guitarist Jon Fell, bassist Adam Flick, keyboardist Ed Gelmetti and anchored by monster drummer Courtney Taylor."

exhibitions, the band altogether lived up to their name. Their energetic gigs were always well-received, happy parties. Ted Thieman's adroit Soul guitar stylings were a satisfying foil for John Mitchell's sometimes monotonal, stoned-out vocal musings. Ace drummer Jeff Cavanaugh created a solid foundation for the band, especially with Julie Avina, who replaced original bassist Ted Smith.

The Willies, lead guitarist S2 Carpenter, bassist

drumwork was essential to the impact of every song.

With so many bands in the stew, there was a great deal of local product to be found around. The record store, Locals Only was the first endeavor of its kind. Opening in the mid-'80s, originally in the New Market Mini-Mall that stood in the building in which La Bamba was once housed, Locals Only offered the available recordings of nearly every musical act in town. That and nothing more. No Sting, no Prince, no Faith No More.

LL

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LEGAL EASE

Continued from page 9

amount limits contained in the contract.

Although the record company will advance these costs, the record company will have the right to reimburse itself ("recoup") these costs out from the band's *artist royalties* (but *not*, normally, from *mechanical royalties*).

Example: If an album cost \$100,000 to make, and the artist royalties eventually add up to \$150,000, then the record company will reimburse itself the \$100,000 for

above. Other kinds of costs — for example, the record company's manufacturing and advertising costs — are typically *not* recoupable from artist royalties.

However, some companies, particularly some very small record companies, will sometimes try to put a clause into the recording contract, allowing the record company to reimburse itself from the band's royalties for all advertising costs, promotion costs, manufacturing costs etc., incurred by the record company. However, almost all companies, when "called" on this, will agree to drop such a clause from the first draft of the contract.

If such a clause is left in the contract, it's extremely unlikely that the band will ever receive any artist royalties from the record company. In fact, any label which has

of recording contracts has, generally speaking, been dictated by major labels, which have historically been able to control the economic structure of the record industry sheerly by virtue of their overwhelming bargaining power and financial leverage.

Although artists have long been frustrated with the financial structure of the traditional record industry, there have been no viable alternatives until recently. Now, with the alternatives which the Internet is making available, artists are better able today to give voice to their frustrations with the traditional structure of the record industry and to explore the alternatives which the Internet has made available.

This is not to say that major labels will cease to be extraordinarily powerful, or that the economic structure of the record industry or the one-sided nature of recording contracts will suddenly change, to the benefit of artists. Nonetheless, there are alternatives and possibilities for artists today which were impossible to imagine before the onset of the Internet. Hopefully the Internet will cause such changes in the record industry that artists will begin to share more equitably in the record industry pie.

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

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

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

LL

"it's important to understand that the typical recording contract obligates the band to record a specified maximum number of albums. However, it is the record company alone which will have the right to determine how many records the band will actually end up recording."

the recording costs, with the band getting the balance (\$50,000).

On the other hand, if the royalties add up to only \$75,000, the company will be "out" the remaining \$25,000 of recording costs, though it will be entitled to recoup this amount from the band's future royalties on later albums done for the company.

Put simply, the record company will be entitled to reimbursement from the band's artist royalties, and only from those royalties. To the extent those royalties are insufficient to fully reimburse the company, the record company will not be entitled to go after the band for the shortfall. In other words, the band will not be obligated to pay back the record company out of the band's own pocket.

In addition to fronting the recording costs, the record company may also make cash advances to the band. Any such advances will be recoupable by the record company from the band's future royalties, just as the recording costs are recoupable.

There are other costs which may also be recoupable by the label from the artist royalties, such as (sometimes) one-half of certain independent promotion and marketing costs and video production costs, but often only up to a certain maximum dollar amount.

such a clause in its contracts should be legally required to have a red flag, as well as a skull and bones, included in its logo.

7. Ownership of Masters. The typical recording contract will provide that the record company will own all masters recorded for the record company, and that the record company will have the right to press and sell, in perpetuity, records made from those masters. The record company will be obligated to pay the band a royalty for each such record sold, even after the band stops recording for that company.

However, there are a few wrinkles to the general rule (that the label will own the masters in perpetuity).

First of all, some established artists have the bargaining power to obtain a clause in their recording contract that the ownership of their masters will revert to them after a certain period of time. Sometimes, though, there is not such a clause in the original recording contract, but the band will obtain the rights to their masters through re-negotiations or through a lawsuit against the record company.

Secondly, it has become more and more common in recent years for recording contracts to contain a provision stating that if a record is not commercially released

"Incidentally, there is occasionally an independent label which will pay the same artist royalty rate on foreign sales as on U.S. sales, but such labels are not easy to find."

As already mentioned, the record company is customarily entitled to reimbursement (recoupment) for its recording costs (and other recoupable costs) only from "artist royalties." And not from "mechanical royalties." And, since the mechanical royalties are not affected by reimbursement to the record company, bands often start receiving *mechanical royalties* long before they see any *artist royalties*. In fact, in many, many situations, the mechanical royalties which a band receives will be the *only* money which the band will ever earn from the record deal (other than the original cash advance).

Also, it's important to remember that the record company is customarily entitled to recoup, from the band's artist royalties, only the costs and cash advances mentioned

within a certain period of time after its completion, or if it is commercially released and later the record ceases to be distributed for a certain specified period of time, or if the band is dropped, the band will then have the right to a return of their masters from the record company, sometimes in exchange for a payment by the band to the label in the amount of the recording costs for the master.

Considering the current economic climate in the record business, with numerous bands being dropped or seeing their recently-recorded records being put "on hold," this has become an increasingly important clause for the band's attorney to seek on the band's behalf.

CONCLUSION

One final comment: The general financial structure



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Drummer-vocalist. Only touring opportunities considered. PO Box 80405 Albuquerque, New Mexico 87198. or call 505/342-8033

Funky Jazz group looking for bassist, sax or trumpet player. Call Jason 331-0615

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

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