

OREGON MUSIC / SEPTEMBER 1999

Two Louies

DECONSTRUCTION

NXNW FIVE

#99 IS 100

RILEY'S EYES

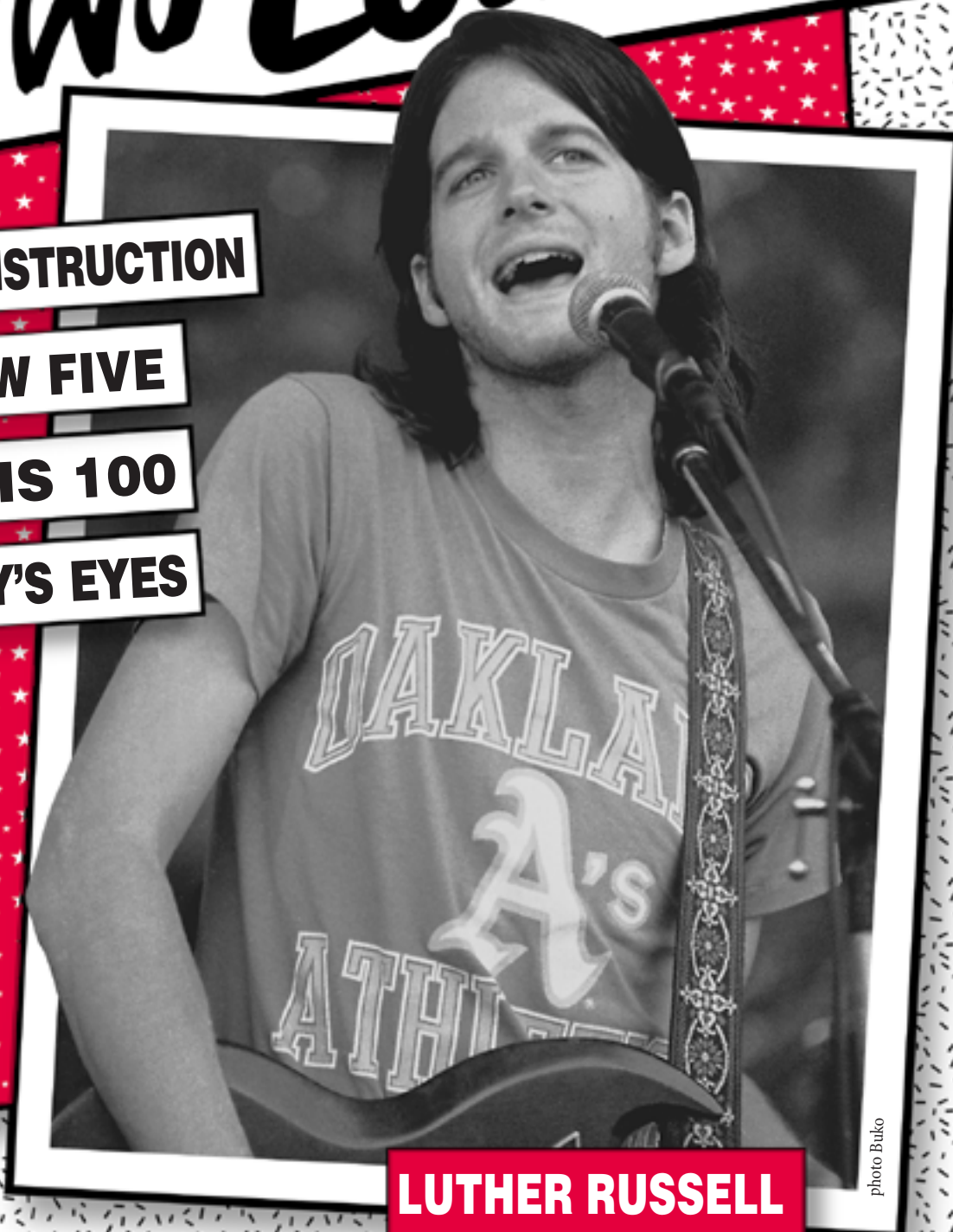


photo Buko

**LUTHER RUSSELL
FEDERALE**



and the American Federation of Musicians
Local 99 present

the Summit

NW Music & New Media Seminar

A two-day intensive seminar and trade show featuring the foremost experts on music and the Internet

September 29 and 30, 1999

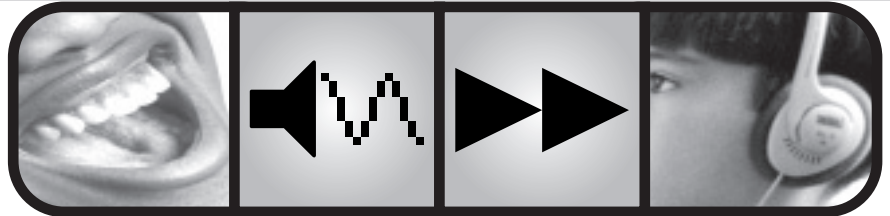
9:30 am at the Scottish Rite Ctr., 709 SW 15th Ave, Portland

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All proceeds go to the Music Education Assistance Project for music education scholarships and outreach.



Topics include:

The Relevance of Labels in the Internet Era

Distribution, Public Relations, Today and Tomorrow

Musicians' Protections and Responsibilities

Intellectual Property & Copyrights—Cautions for Use on the Internet

Featured guests: *Recording Industries Association of America, Supertracks, Liquid Audio, ASCAP, BMI, Synth-Bank, American Federation of Musicians, Recording Musicians Association, AT&T a2b music and many more!*

The Oregonian



THE REINCARNATION of TEA

The Angels Of Mercy debuted at the Last Hurrah, February 7, 1984. By then, Meredith had already had a record deal, some substantial chart action in Europe and a working knowledge of the music business in Los Angeles. In an October, '84 interview in TL she called the Portland launching of Meredith Brooks and the Angels of Mercy, "My big third round."

The Corvallis native started playing guitar at 11, graduated from high school at 15 and was in a band by 1978. Her first band, the all girl Sapphire, got a deal but nothing happened so Meredith moved to Seattle and joined Lips, from which, she was offered a solo recording deal with Trans Music Records in Paris.

"I went to Hawaii for four months on the front money," says Meredith.

In 1983, she came home to Oregon and formed Meredith & The Movers. After the Movers made some noise with "The Look", she joined X-Change, and caught the eye of Pacific Talent booking agent; Deni Hermann.

"Meredith definitely had the work ethic," says Deni. And the chops and the material. "I started looking for musicians to back her up and essentially cherry-picked the other Pacific Talent bands for players." Deni's new band, Meredith Brooks & The Angels Of Mercy, attracted the attention of J. Isaac, a Portland lawyer who had signed another female fronted act (Quarterflash) to a deal with Geffen Records that had produced a platinum album in the first release.

Isaac joined Hermann as co-manager of the band.

In early '85 Meredith and the Angels recorded a five song EP, "Animal Attraction" and prepared to shop the tape in Los Angeles. Hermann booked a string of dates south, leading to Hollywood and several showcase auditions.



1985 Meredith Brooks & The Angels Of Mercy (l. to r.) Robin Blumenstein (keys), Walter Stewart (bass), Meredith, Brian Johnson (drums), Jesse Samsel (guitar). not pictured; Jeff Little (guitar), Lew Brown (keys)

"On the way to L.A. we played Reno, Chico and Sacramento. We did showcases in Los Angeles at Madame Wong's, the Troubadour and the FM Station," says Hermann. "By then J. Isaac was pretty much out of the picture, so I ended up putting the whole tour on my Visa card."

At the Troubadour show, fate intervened Big time personal manager; Herb Cohen, (Stanley Clarke, George Duke, Billy Cobham) caught the set and cornered Meredith with some stern career advice.

"Move the act to Hollywood."

Within three months Meredith was in Los Angeles without the Angels or manager Hermann.

All by herself, Meredith Brooks is a formidable act. She writes, she sings, and most unusually, she plays electric guitar better than the standard working "lead" guitarist.

Her guitar is not a prop.

Meredith dove into the Los Angeles music business with verve. "I became the token female guitar player at the China Club, sitting-in with everybody. I'd be home watching TV, and they'd call from the club. C'mon down and play!"

During the days she hung out at the Guitar Shop in Canoga Park and schlepped Washburn guitars and Laney amps. She attracted enough attention to get a demo deal with Virgin Records.

In '89, Meredith was invited to join The Graces on A&M. It lasted three years. Although widely admired, the Graces were not commercially successful. "You can have a great song but go nowhere if the music fairies aren't sprinkling on you that day."

"I started writing full time after the Graces."

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LETTERS

Dear Editor,

Thanks for the coverage last month. It's nice to know that Portland still cares about us LA transplants. Anyway here's what new in the mix.

Genuine is currently repping 14 Producers and Songwriters. We recently received our eighth Gold or Platinum RIAA Sales Awards for projects we have

write on the first Top 10 single "Give It To You" on the Billboard Hot 100), Platinum artist "Mya" upcoming lp on Interscope (2 songs), Immature for MCA (1st single) and...

New artists: Christina Aguilera (RCA), Shaya (ELECTRA), EYC (Red Ant/BMG), Breeze (Overbrook...Will Smith's new label at Interscope), Marc Nelson (Columbia- former singer for the platinum R&B group Az Yet), Quindon (Virgin), B-Legit (Jive), Tray Knocks (Overbrook/ Interscope),

"The music biz now makes me sick with the demeaning way I see hard-working musicians treated by the few people who hold the keys to the piles of money everyone wants. I just don't have the stomach for writing about it anymore." - Cybele

been involved with. We have landed production/songs on the upcoming "NSync" lp for RCA (1 song) (currently at 7 million!), Jordon Knight from New Kids solo lp for Interscope (6 songs including a co

Aaron Skyy (Red Ant/ BMG), BB Mak (Telestar UK), Billy (Virgin- we had two #1's on this lp in the UK last summer, it is being released now in the US).

Genuine producers include former Portlander

Brion James who recently signed a worldwide publishing deal with Warner Chappell Music Publishing. As you know, Brion has produced/ written for En Vogue (Elektra) platinum, Immature (MCA), Total (Bad Boy/ Arista) gold, and is currently working on Chico DeBarge for Universal. Also has the first single on a group "Nu Flavor" (a latino Boys To Men vocal act) on Reprise/ Warner Bros later this summer. He also has two other songs on the lp. Just finished "Skinny Bones Jones" an alternative pop act for Red Ant/ BMG and the first single will be appearing in a September 10th movie release entitled "Love Stinks" starring French Stewart, Tyra Banks and Bill Bellamy. Also working on a new artist Quincy Jones just signed named "Katero" (a Maxwell meets Michael Jackson hybrid project).

As reported in As The World Turntables, Brion just built a new fully digital studio on Sunset Blvd. in Hollywood for his new home base. Includes a new Pro-Tools set-up etc... he always has been a com-

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Buko's Eye View



Jim McKenzie of Mel; opening the show, for Jim Rome in front of 16,000 fans from across the US.

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

Destination X— Dead Moon
 Empty Records

It's not certain that any one in the world knows just how many songs Dead Moon have recorded in their near 20 year run beneath that banner. Hundreds, doubtless. Perhaps thousands. Without question, Fred and Toody Cole don't know. Their music is spoken in more languages than in the UN, and bootlegged in more countries than Nike shoes.

Along with longtime drummer Andrew Loomis, and Toody on bass and occasional vocals, lead guitarist and vocalist Fred Cole has compiled an impressive catalog of rough hewn Rock songs, imbued with rebellious intensity and fiery passion. Combine the reckless vehemence of X and the swamp aspect of Creedence Clearwater with the Fred's own trenchant, hardscrabble style and Dead Moon's immemorable sound comes into clear relief.

And, on the surface anyway, this is another among twenty or so Dead Moon albums: black and white cover graphics, strictly mono recording, the three members direct to tape, raging through ten or twelve songs, no muss no fuss. And for the most part the Moonies have held to that battleplan. But dig a little deeper into what's going on musically for Fred and the band and you hear subtle changes in their style, the slightest softening around the edges, the faintest concession to recording technology. It's an indistinct change

at most, but in twenty years, it's the first.

You don't hear it at first. "Down To The Dogs" is prototypical stuff— Fred baying woefully over a jagged guitar riff, with Toody and Andrew in close pursuit. Toody's rowdy take on AC/DC's "It's A Long Way To The Top" snarls with a recognition of the truth in the lyrics that even the original lacked. Toody's raspy delivery is the absolute parallel of Fred's, just a little smaller.

Those familiar with Fred and Dead Moon have probably noticed his occasional penchant for reference to the seminal '60s punk band, the LA-based Love. With "To Nowhere Down," Fred's songwriting makes a qualitative leap as did Arthur Lee's with the Love's 1968 release *Forever Changes*. Here, Fred models his song loosely after

the lines "It's only time/It's beginning to show/I'm never the same /But does anyone know/Only have so much/ That's just the way life goes," she is singing the plain and unadorned truth. Another overdubbed solo lends further significance to the mood. of change found throughout the album.

"Bad Case" snaps back to traditional Dead Moon form, a lively, electric guitar rave-up, the riff of which the Smithereens could have inspired. But Fred's blood curdling shriek could belong to no one else. Another uncharacteristic stylistic renovation occurs on "Raise Up The Dead," where a high degree a tension is created with a minimum of instrumentation.

Above the din of Fred's truly grungy guitar, Toody

"Dig a little deeper into what's going on musically for Dead Moon and you hear subtle changes in their style, the slightest softening around the edges, the faintest concession to recording technology. It's an indistinct change at most, but in twenty years, it's the first."

Lee's "Maybe The People Would Be The Times Or Between Clark And Hilldale," Over a pensive E minor to F major 7 chord progression on guitar, Fred even emulates Arthur Lee's clipped, pinched vocal delivery, adding a heavy sense of pathos to the song. And at the chorus, what's this we hear? An overdubbed lead guitar laid over the rhythm guitar track! One is hardpressed to recall such an occurrence in the annals of Dead Moon lore. But it won't be the last time it happens on this outing.

belts out "Rescue," as her galloping bassline pushes Andrew's surfy beat. Fred contributes dueling guitars in the solo section displaying an inventive sense of adventurousness. "Only Want To Be Your Man" personates early Neil Young in structure and tone.

A decided classic Country feel invests "As Teardrops Break" with a certain burnin' yearnin', although Toody's heartfelt vocal and Fred's colorful lead guitar interjections lend authenticity to the presentation. Another melodic innovation for the band lies in Fred's descending guitar line in "Last Train." Again, a wistful reticence creeps into the lyric, a longing.

Perhaps old dogs can't be taught new tricks, but Dead Moon confirm that they can improve and diversify the ones they already know. Certain sentiments expressed

with some of the lyrics suggest that the band may be wearying, at long last, of life on the road.

This album would indicate a different, if not altogether new direction for the Coles and their music. The spirit of invention and re-invention they display, while adhering to the essential values, both musical and philosophical, by which they have lived as artists for the

past thirty years, they uphold the notion that they will continue to grow and thrive for the next thirty.

Songs For Three Days— Kaitlyn Ni Donovan
 Hush Records

For the lover of local music, Portland represents a microcosmic world where hundreds of acts of all musical persuasions vie for the attention of a limited audience and a very small coven of media "critics"— who dispense the kernels of their esteemed approval or approbation from a safe cocoon of subjectiv-

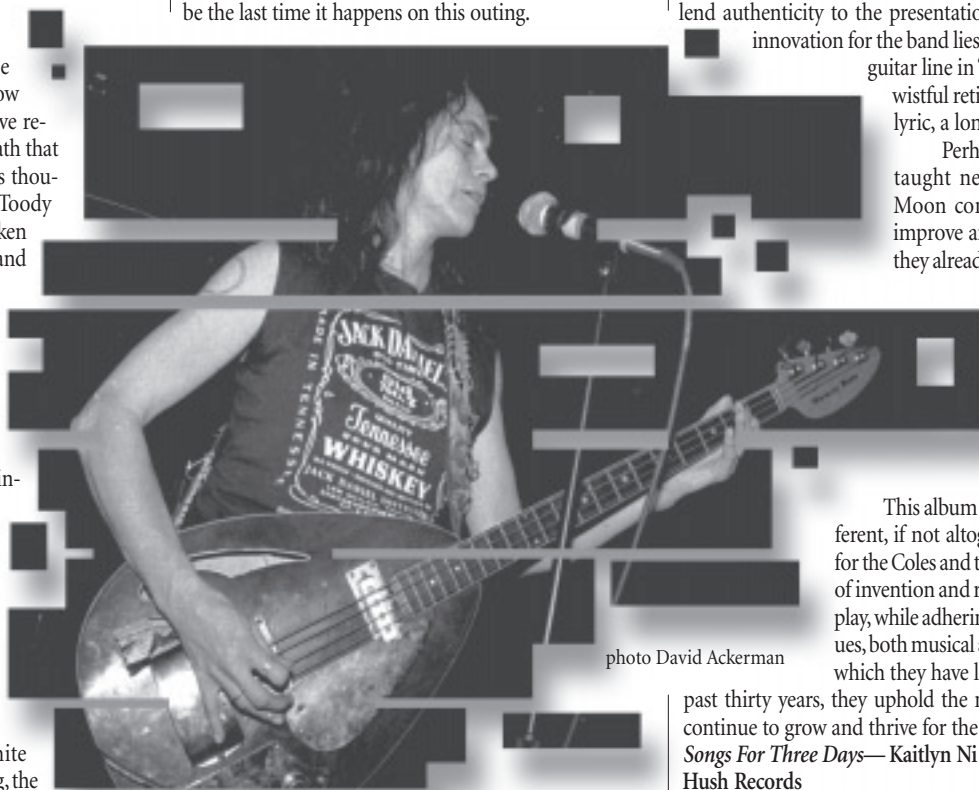


photo David Ackerman

Toody Cole of Dead Moon.

The rueful "On Another Plane" reflects a deeper transformation for the band, one that is irrecoverable at this time. The Coles are grandparents, after all, and into middle-age. When Toody replies to Fred's first verse with

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by Marianne Steiner

In the MIX

GET READY, 'CUZ
HERE IT COMES...

North By Northwest (NXNW) 1999 is upon us. Added venues this year: Club 21 (across street from EJ's), Golden Crust Pizza Pavilion (115 SW Ash) Ground Kontrol (610 SW 12th), Seges (818 SW 1st) and Station 315 (320 SE 2nd) have been added, while one-time NXNW venues: The Mt. Tabor, 1201 Lounge, Produce Row, Balzers, Ohm and whatever they're calling La Luna now, won't be playing in the reindeer games. Cisco & Pancho's is on the roster as a new venue as well, but according to my source at OLCC, and at the time of this writing, the drug scuzzed club has been closed for service of food and liquor "immediately and indefinitely" (which was already in the works before the 187 was committed on premises last month). Who knows? Maybe they'll be able to save the day OR the NXNW folks will have to scurry to find an alternative venue. It makes things interesting nonetheless.

The daytime conference will be held at Embassy Suites Hotel downtown and wristbands for nightly shows went on sale end of last month. If you don't have the cash to buy a wristband, consider volunteering at the conference or at the clubs. According to NXNW officials, 24 hours of volunteer day duty will get you a wristband (what? You don't have three 8-hour days to spare for a \$25 buck wristband? Well, I guess you're S.O.L.) or 34 hours will get you a BADGE! (but what good is a badge if you're working the con-

they all pull out.

Interestingly, the Mt. Tabor Theater has opted to engage in a slug fest with NXNW this year, hosting a non-NXNW show with Fernando, Omar Torrez (from Seattle) and Malia Cruz on Saturday, October 2nd, a night of Rock, Latin Yeah and non-conformity, evidently. It ought to be an excellent show.... too bad I'll miss it. As I understand things, a HEFTY door prize was negotiated between Fernando y El Tabor, pero I'm skeptical that, on a NXNW night, even Fernando can pull in a packed house to match the guarantee. I'll be glad if I'm wrong. Peggy Glickenhau at Mt. Tabor says she'll be offering discounts for wristband entries and badges will get in for free. It's always nice to know there are alternatives.

Most of the conference will focus on the Internet and music. I have to admit I'm not quite interested in all the internet stuff, but when I talked to Bob Becker, drummer of *The Brainwashers*, I learned what they have been able to line up because of the internet: gigs in California and recognition from national Surf Music Mag and webzine, *Rooted* for their '98 release, *Be Careful With That Surfboard* (Rainforest Records). I'm convinced that the conference will yield good things for bands that are user friendly.

Speaking of Surf music these days.

drummer for *Dick Dale* and second-wave surf band, *John & The Nightriders*. I've been told that *John & The Nightriders* were the inspiration behind *Brainwasher* and *Surf Trio* guitarist, Pete Weinberger's initial interest in playing surf music. Dusty Watson hooked up with *The Brainwashers* on the 'net and became a fan. This could be you!
VEN-NEWS

I've always had a bias against the *Paris Theatre*. I hate the sloped dance floor, and all those Goth totems out front give me the willies. All that and no booze too? Forgetta 'bout it! Prior to July, the last show I saw there about a year and a half ago left me feeling like I'd gotten a bad dose and I swore I'd never see a show at The Paris again. However, in July, among one of my doggiest days, I was invited to see punk garage nymphs *The Donnas* and pop-punk

"Despite its obvious lack of booze, The Paris still serves-up as one of Portland's premiere all-ages punk clubs with the most bitchenist Marquee in town. With more national acts coming through to play the all-ages crowds, it's sure to give EJ's and Satyricon a run for their punk money."

ference and shows the whole time anyway? Hmmmmmmm.) Anyway, if you really are interested, it's not too late to sign up for the thrill of a lifetime. NXNW office (503) 226-2150. You know, if I didn't work for this magazine and wasn't receiving a registration, I couldn't afford to go either.

There's an impressive representation of local acts at this year's festival, some of whom are worth highlighting: *The American Girls*, *Baseboard Heaters*, *The Brainwashers*, *Cool Nutz*, *Paul de Lay*, *The Dolomites*, *Kaitlyn Ni Donovan*, *The Flatirons*, *44 Long*, *Fuckpriest Fantastic*, *The Gone Orchestra*, *Rudy "Tutti" Grayzell*, *Grindstone*, *Heavy Johnson Trio*, *The Herkemer*, *The Jimmies*, *Lew Jones*, *King Black Acid*, *Lael LeRoy & The Loved*, *Richmond Fontaine*, *Shapeshifter* and *The State Flowers*. A full schedule of bands is available on the web at www.nxnw.com or look for pull out's in the Willamette Week, *The Oregonian* or *The Rocket*... yes,

Big shot acts like R.E.M. and Tom Petty have been enlisting Surf Bands to open shows on their tours. Surf band *Los StraightJackets*, who wear mexican wrestler masks and have opened for Petty on tour, will be headlining EJ's on September 11th, with Ramones tribute band, *The Romanes*, opening. The Surf band, *The Barbie Molesters* have opened some shows on R.E.M.'s tour.

The Brainwashers landed some good gig's recently. On Saturday, September 16th, they'll play at Full Sail Brewing Co.'s Annual Distributor Convention in Portland. They'll also be at NXNW on Friday, October 1st at the Cobalt Lounge, on the same showcase with *Jesus Presley*. Then, with barely a shut eye, they'll fly down to S.F. the next morning to appear on *The Phil Dirt Surf Radio* show on KFJC. From there, they'll head to Santa Cruz to play *Moe's Alley* on Oct. 3rd, a gig that was arranged by Dusty Watson,



photo Buko

Jim Ivan; Paris mix-pertise.

Offspring/Green Day wannabe's, *Limp*, at the Paris T. Given my depressed state, I decided it would be fitting. So, I choked down my once-false pride and actually went in again. Glad to say a lot has changed. I was impressed and even turned-around by the club's new aura. Not only were the bands excellent, though not terribly original, and though the dank blackened place was PACKED, hot and musty (just like those old S.F. punk clubs I fondly recall) no one there, including myself, seemed to mind that it was impossible to breathe. It definitely captures that old-school-punk flavor of times gone by. A far cry from the cold, emotionless vibe it let off in years past. The sound system was very good as well, due in large part to set

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Ninety degrees makes our heads giddy with delight, as Portland finally has a summer! The heat wave kicked off simultaneously with the Mt. Hood Festival of Jazz. It was a glorious Sunday, and after a great lunch at Edgefield, we arrived in time to hear the last few hot songs of The Jazz Messengers. We then headed to the Voice Stream stage, where we enjoyed a late afternoon set of the Japanese pianist, Keiko Matsui, who is delightful! All her original songs started with a small story told in her halting, sweet voice. She's like a fairy from some exotic place, that mesmerizes you with her positive, rich melodies. Her record "Live" is out on Count Down Records.

Carl Hanni, poet/publicist threw a fun, 41st Birthday bash for himself at Berbat's Pan recently. He held court with tables full of beautiful women, and otherwise interesting people. The Editor/Publisher of Danzine, Teresa Dulce was handing out party favors. (Signed copies of the new issue.) She's such a beautiful and creative woman! Her slick magazine comes out quarterly, and is created by and for people working in the sex industry. Danzine is a non-profit collaboration of sex-workers whose goal is to share information that will increase their options in making informed, personal, and professional choices. The #16 issue of Danzine sported a slick cover by Arnold Pander. (That man can draw a very sexy women!) Lauren Mantecon was there sketching on napkins, and looking tanned and healthy. She's been busy teaching and painting new work for her solo art show next year. She's curating a Visual Art/Spoken Word event at Mark Woolley and The Bijou Sept. 30-Oct2. Carl will be also performing at the Spoken Word/Literary/Performance/visual Arts event. Carl is looking forward to a move to Arizona. He plans on taking his business, Mod Media with him. Mod Media handles a roster

etc....Howie B.

Bill Plympton, Cartoonist/Animator/Director was in town recently, for his yearly Beach Party on the banks of the Clackamas River. His parties are historical, and

ated space film coming out around Christmas 99. He's also signing a deal with an Internet Broadcaster to have his own channel! He says it's great because there is no censorship. Bill's original animation can be



everybody who's anybody has made it to "Bill's Beach". If you're really one of the clan, you cross the river, head to the quarry, strip naked, and wallow in the natural

completely outrageous! He's interested in having the whole process be available to the public on the web. The drawing, sound, story board, and music sessions. Much like The Blair Witch Project, which had a phenomenal amount of pre-publicity. The promoters of the Blair Witch were showing excerpts a year in advance, inspiring tons of interest.

Meanwhile, back at Crooked River Ranch. The "Voice" of The Kingsman, Jack Ely was spotted on horse back chatting about the "old days". Jack is now an expert horse trainer and lives a perfect life in Central Oregon.

Rosebud Productions, is producing the Spoken Word/Literary/Performing &

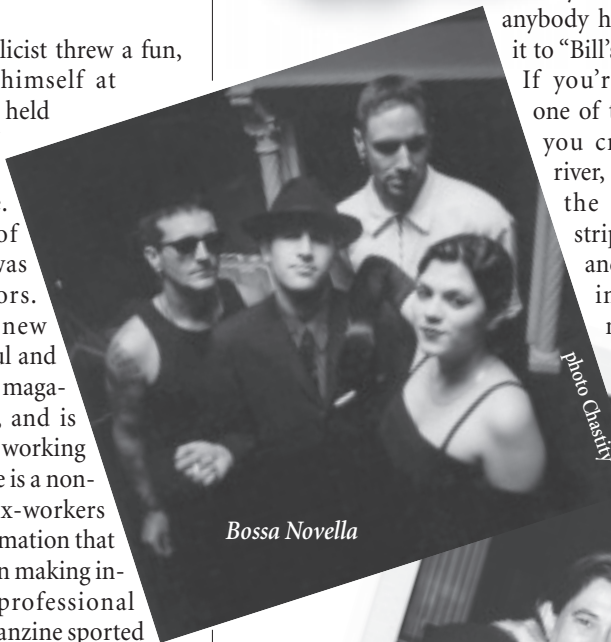
Visual Arts event, September 30-October 2nd. This year we are making exciting use of the extreme diversity in the arts, which is the ultimate goal. Parties, receptions, and performances will be held at Reading Frenzy, Mark Woolley Gallery, and The Bijou. We will be hearing from the illustrious likes of Micheal Hornberg, Melissa Rossi, Fuzzy Doodah,

Richard Meltzer, Eva Lake, Walt Curtis, Bucky Sinister, Greg Hischak and Bossa Novella, who will also be performing at The DaDa Ball, September 25th and Berbat's Septem-

ber 29th. Not to mention much, much more. Please be there!

First Thursday, September 5th is the opening night for two new spots in The Pearl District. Lisa/Bradford Salon & Bao Bab African Restaurant. These hot new establishments have redone the prime location storefronts on the Park Blocks. They're opening their doors to everyone. The party is from 6-9, featuring 3 Leg Torso, and acoustic African music. Check it out at 422 NW 8th Avenue.

LL



Bossa Novella

photo Chastity



LAURN MARTECON AND CARL HANNI AT HIS 41ST B-DAY PARTY.

photo R. Hoffmeister

"Bill Plympton, Cartoonist/Animator/Director was in town recently, for his yearly Beach Party on the banks of the Clackamas River. His parties are historical, and everybody who's anybody has made it to 'Bill's Beach'. Bill's doing well. He's working on a feature film called 'Mutant Aliens'. It's an animated space film coming out around Christmas 99."

of impressive clients, such as The Pander Brothers, and British D.J./Producer/Musician

mud bath. Bill's doing well. He's working on a feature film called "Mutant Aliens". It's an ani-

"Don't wait for people to ask who you are. Tell 'em who you are." — Rob Daiker

Things change in the music business. It was only a few weeks ago that I met with Rob Daiker, lead vocalist, songwriter and man-behind-the-band *Generator*, to do this interview. There was rumor last Spring that *Generator*, who had been signed to Epic Records in January, was likely to change their name due to trademark/copyright issues with another band in the U.S. When nothing more was spoken or written, I assumed the name would stick. An E-mail from Rob last week briefly stated, "due to legal issues, we have changed our name to *Slowcrush*."

Slowcrush...hmmm. Kinda has that rock appeal, doesn't it? I like it better than *Generator*, to tell the truth. I can't help but wonder, though, if Rob chose the name as a harbinger for things to come. You know... a little message to all the critics, myself included, who have dismissed *Generator* or who downright hate the band?...I honestly haven't seen so much vitriol slung at one band since Everclear took off. I don't think Rob Daiker is one to forget. But he is one to capitalize on it.

We meet at The Burnside Bean Coffee House, in mid August. Rob's suggestion. A good choice. No scene.

I arrive to find Rob sitting on a comfortable couch downstairs in the coffee shop. He's on his cell phone. Something about a guitar. Conversation ends when I approach and greetings are offered. I sit down on a chair, at an angle to him, study him up and down...he's lean, slight, dyed black crop and black polished nails, pale but serious hazel eyes...remnants of black eyeliner worn from the previous night's show in Eugene...either that or some dark, tired circles beginning to form... black pegged pants, "American Girls Kick Ass" T-shirt, and black w/white striped vinyl, thick single strapped wedgies...the kind you see women wearing as they shuffle toward the quik marts on MLK Blvd. mid afternoons. He looks like a rock star the day after a show.

I start out with a Q & A format, but quickly realize that the conversation has become more running commentary & random discussion. I try to regain control. Things are getting off subject. Skipping from one topic back to another. Distracting observations. Glazed eyes. I begin feeling edgy.

It's a good thing Daiker could stay on track and prod me forward....

He's an active listener. An organized thinker. He doesn't miss a question, even if fifteen other's have been

laid over it. Thoughtful, to-the-point responses. Honest. Sins of omission? Perhaps. Appearances important, but content crucial. A kind, calm voice. Quick talker. Good human being. A young man who knows what he wants and aims to get it. Evidenced by his band's 3-record deal with Epic. He gets 100% creative control. He gets to produce other Epic artists. Is he ambitious? Yes, I'd say he is.

We start out discussing his musical beginnings.

He started playing guitar and writing songs while he was in high school. An Oregon native. He played around in Top 40 bands. Learned some licks, got some chops and made some bucks. He continued doing the same for about 3 or 4 years out of high school. "I learned a lot in those Top 40 bands. I got to travel a lot, too, but ultimately I knew I wanted to do my own music."

In his early 20's, he exchanged landscaping work for recording time with Sound Impressions' Dan Decker. He tracked some songs and fiddled with synthesizers. In the late 80's, he joined Cooler, a funk band, which eventually transformed into the Andy Stokes

Band. He began writing songs for Andy Stokes. By the early 90's, he wanted to focus strictly on his own material. He recorded more tracks and approached Dan Reed, whom he had only marginally known at the time, and asked him to have a listen.

Dan liked what he heard. So did Andy Stokes. Rob

Sweden. In '96, still feeling that his music was "all over the map," he put together the Rob Daiker Band, playing gigs mainly at Key Largo and "shuffling through players." But things still weren't happening.

Then came the idea for a new rock record. He decided to do all musical parts himself and simply hire out a studio drummer to record on it. He gave Dan Pred, former DRN drummer whom he had met through Dan Reed, a demo of what he had thus far and asked if he'd be willing to drum on the project. Pred, who had pretty much stepped out of the music scene at that point, said he liked it and would play on it. Shortly after that, Blake Sakamoto, former DRN keyboardist, caught a listen and offered to work with them, too. Things evolved to the point where a bassist, John Stanford was hired. Rob still called the group The Rob Daiker Band. With most of the CD finished, and itchy to do a live gig before its release, Rob lined up a show for the new band. "Because the energy of the group was so enjoyable, I said, 'Let's make this a band.'"

In 1997, with Dan Reed as Producer, The Rob Daiker Band became *Generator* and the CD *Volume* was produced. "It was the best experience making that first record. Dan Reed brought so much to the process and really knew how to bring out elements in my material that I wouldn't have thought to do." Armed with a product he and the band were proud of, and at the same time saying, "we don't want to beat our heads against the wall getting this out there," Rob enlisted some of Dan Reed's connections at Polygram, who unfortunately, offered little interest. Other labels, Interscope and Warner Brothers, showed some interest, but nothing tangible. The CD had

been out for a year when Rob fired Stanford as bassist and hired another, Thom Barth, along with a second guitar player, Garth Parker, who came from the Seattle band, *Jackie*

on Acid. Still searching for the right bassist, Barth was out when Rob approached Caleb Spiegel, who was playing with local band blueLips. "Initially, Caleb was reluctant to join," Rob stated, "but I kept asking him, kept telling him how good it was, and finally he came on board."

In the Summer of '98, John and Tommy Thayer, owners of local indie label, EON records, approached *Generator*. "They offered to take some of our songs

"He's lean, slight, dyed black crop and black polished nails, pale but serious hazel eyes...remnants of black eyeliner worn from the previous night's show in Eugene...black pegged pants, 'American Girls Kick Ass' T-shirt, and black w/white striped vinyl, thick single strapped wedgies...the kind you see women wearing as they shuffle toward the quik marts on MLK Blvd. mid afternoons. He looks like a rock star the day after a show."

cut a self-produced CD, *Extract*, in '94, with Andy and Dan's participation, which he sold over the Internet. It was through Dan Reed connections in Europe that interest developed. They played and promoted Daiker's CD. To his surprise, he moved about 700 units just in

from *Volume*, take us into the studio and redo them, add four or five new songs and let me produce the CD, and I knew the CD was A&R appropriate."

The new release of *Volume* was completed in Fall

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SETTING UP

YOUR OWN MUSIC PUBLISHING COMPANY

I often encounter people who want to set up their own music publishing company but don't know how to go about it. They often assume that the process is much more complicated than it in fact is.

Before laying out the steps involved in starting a music publishing company, it's important to first talk very briefly and basically about what a "music publisher" does, since the term "music publisher" is sometimes misunderstood by people new to the business side of the music business. Occasionally people think that a music publisher's main function is to print sheet music. This isn't correct. In fact, most music publishers have an outside company handle the printing of their sheet music.

Instead, a music publisher's main function is to get a songwriter's material used (for example, on records and movie soundtracks), and then to collect royalties for the songwriter from record sales, etc. The publisher also has other important functions, such as processing copyright applications and various types of contracts.

As far as setting up a music publishing company goes, the formation of a music publishing company is not nearly as complicated as people often assume. By the same token, it is not a totally hassle-free proposition. Therefore, before starting your own publishing company, you should realistically and carefully evaluate the reasons for doing so. Generally speaking, it only makes sense to consider starting a music publishing company if you are going to make some very serious efforts to market your material, or if your material is on records already commercially released, or is very likely to be so in the near future.

stead can only be signed to a BMI-affiliated publisher.

Since BMI and ASCAP have different procedures for calculating royalties, you may want to obtain informational materials from these organizations before making your choice. You should also be sure that you and your publishing company will qualify for membership in the organization of your choice (i.e., BMI versus ASCAP), since these two organizations have somewhat different eligibility requirements for membership. Contact BMI at

form at one of their showcases, which are normally well attended by label A&R people and people from major music publishing companies. Taking into consideration the kind of music which you play, you might want to ask ASCAP and BMI for specific information about the dates and locations of their various showcases, and also get information about how to be considered for such showcases.

2. *Choosing and Clearing the Name.* Contact ASCAP or BMI (whichever you have chosen) and see if the name which you want to use for your

LEGAL EASE

by Bart Day, Attorney

8730 Sunset Boulevard, 3rd Floor West, Los Angeles, California 90069, Telephone: (310) 659-9109. Contact ASCAP at 7920 W. Sunset Blvd., 3rd Floor, Hollywood, California 90046, Telephone: (323) 883-1000.

The membership fees charged by these two organizations are also different, and so you will want to compare the fees which they each charge.

People often wonder which organization will pay them more. In my mind, there isn't an easy answer here. There is one scenario in which it is possible to compare, namely when a commercially successful song has been co-written by an ASCAP-affiliated writer and a BMI-affiliated writer. Yet, I have seen situations in which the ASCAP writer/

publishing company is available. You should choose several alternate names for your publishing company, since your first choice of a name may already be taken by another music publishing company.

They (BMI or ASCAP) will require you to submit a list of several names, since your first choice may not be available. You can call them first, though, and ask them to do a *preliminary* computer check on your first choice.

After your name is cleared, they can send you their membership application forms. There is one set of forms to join as a *songwriter*, and a separate set of forms to affiliate as a *publisher*. You will need both if you are a writer *and* are starting your own publishing company. (Whenever a songwriter is acting as his/her own music publisher, he/she is in effect wearing two hats — one hat as the *songwriter*, and the other hat as the *publisher* — for example, Joe Schmo (the songwriter), and Schmo Music (the music publisher).

Before proceeding further, you should also be sure the name can be used as a business name in the state where you are based. If you are based in Oregon, call the Oregon business registry people at (503) 986-2200 in Salem, and ask them whether the name is legally available for use in the State of Oregon. They can run a computer search within a few minutes. If you are based in the State of Washington, call (900) 463-6000 and follow the same procedure (there is a special charge for this service), or call (206) 753-4401 for general information.

Incidentally, it is also sometimes advisable to have a comprehensive computer trademark search done to be sure the new publishing company's name is totally clear, at least in situations where there is a very substantial financial investment involved.

Continued on page 27

“A music publisher's main function is to get a songwriter's material used (for example, on records and movie soundtracks), and then to collect royalties for the songwriter from record sales, etc.”

If you decide to start your own music publishing company, you will need to take various steps, including the following:

1. *Choose Between ASCAP and BMI.* ASCAP and BMI are two separate organizations that serve the same function — namely, collecting royalties from certain users of original material (for example, radio stations and clubs), and then distributing royalties to publishers and songwriters.


No songwriter can be a member of both BMI and ASCAP at the same time, and hence, must choose between the two. In addition, a songwriter and his/her publishing company must belong to the same organization (i.e., BMI or ASCAP). For example, a BMI writer cannot, for example, be signed to an ASCAP-affiliated publisher, but in-

publisher were paid more, and other situations in which the BMI writer/publisher were paid more.

One technique sometime used by writers and publishers is to have one co-writer join ASCAP and the other join BMI. Then, whichever writer/publisher is paid less, they go to their organization (i.e., ASCAP or BMI) and seek to have their amount bumped up to the amount paid by the other organization.

Another consideration, aside from who pays more, is who can provide you with more services and assistance. And so you should compare the material in the ASCAP and BMI brochures, as they apply to your circumstances.

One valuable opportunity which both organizations can provide is the opportunity to per-



Frisco Disco

by **Rozz Rezabek-Wright**

THE MAKING OF LOVER LEGEND LIAR

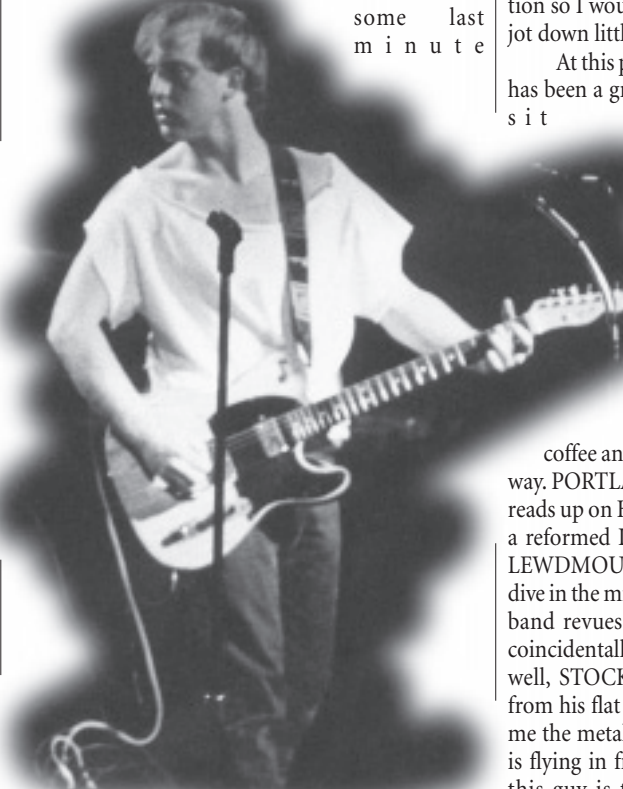
1-Pirates and poseurs.(1:37) I was on my way out the door and Jimi was hounding me to come down to the basement and play a song with Collin. I was inclined to say “no were not recording any new tracks, were mixing now” but Jimi insisted, “you gotta try out Collin’s mike, he’s got a new drum set up, just play a song so I can get levels so we can work after you leave”. So I banged out the song, guitar, drums and vocals. I didn’t even think about it till a week later when Jimi played me a mix. It sounded cool enough to include. My wife liked it, Nettleingham said it stuck in his head after the first mastering session, and lyrically its one of many short vicious attacks on Portland.

I got my NXNW rejection letter, that’s the nature of this business I feel like Susan Lucci at the daytime Emmies. Here’s an ironic note, I am moving back to the city I love to hate. PORTLAND is in my genetic code. The sooner I stop fighting it and accept the incredible lightness of being (Rozz) in Portland, the faster I will grow up. My despising my roots-they are deep and twisted.

2-I BRING THE RAIN 2:20-This cut started out as a little lounge intro bit to a song called “Fall of the wild” that I did on the flipside of a single I did with Jeff Trott back in the 80’s. After adding viola, mandolin, and violin it really took shape. It would have been my choice for the first song on the CD but I was outvoted and I kind of went with the consensus because I was very self-obsessed with this project, and my judgment became skewered by the end of the creative process-mixing, mastering, listening etc...

In my long absence from S.F. I was able to enjoy getting a tan for the first time in twenty years, it seems like anyway. At the end I realized I had been away, that is, left my wife alone too long in San Francisco
THE FRIENDLY SKIES-(about 3 minutes) I

ESQUIRE, swears we should have left original drummer KEVIN SONS on and canned all the banjo, harp, violin, sax etc... for a stripped down version. There was trouble for COLLIN COLEBANK adding drums and after bringing in a good vocal
c a l m i k e I d i d
s o m e l a s t
m i n u t e



Jimi Haskett; you rarely hear him sing.

changes on the lyrics not realizing my original vocal was on the same track as my guitar and to bury it in

“Micheal Hornberg is coming out to the big TWO LOUIES party on the 29th. He sent me his new book DOWNERS GROVE but quite honestly with all the drama I haven’t read it.”

had high hopes for this song. Everyone working on this project says its one of my best, originally contained the line, “she drugged and dragged me, the spy that shagged me”. When I was writing it for consideration in the AUSTIN POWERS soundtrack Rob O’HEARN said he might have connects to MICHEAL

the mix meant and obscure noticeable dropout so we had ‘early in the morning’ on one track and ‘early in the evening’ and guitar on the other track. After the first mastering session with NETTLEINGHAM we decided the violin was to loud and we needed a whole re-mix. JIMI pressed for time was mid-mix at 7 am

when detectives arrived to question him about a drug house next door. There was a dat malfunction (sony dat machines suck by the way) and the remix cut out after a verse and a couple choruses so being out of time and money KEV (NETTLEINGHAM) fused the 2 mixes together with a highly advanced PRO-TOOLS program and we made do with the violin being too loud at the end. It’s still a good song only a little skewered.

4-BIG EMPTY ROOM (2:08) I had a weird dream/premonition that this song was about San Francisco not Portland, and when I returned to the bay it turned out to be a reality. This is the only cut that KEVINS SONS fine drumming survives on (luckily) and only because I had a good cassette mix from an early session when the master digital 12 track got mysteriously erased.

5- COFFEE TABLE 3:36- Everyone thinks this song is about someone in particular however it is merely a composite of items I have seen on coffee tables. It was written over a number of years when I was sitting around with friends at some chicks apartment and I felt like I was dominating the conversation so I would quietly pull out a piece of paper and jot down little lists of things I saw.

At this point in my column I must divulge there has been a great tragedy in my personal life. I could sit here typing forever waiting for it to fix itself, trying to hold on to some sort of quiet dignity, that even my 3 year old can see thru, but I have to let go...wake darling MADISON KING and head off for a new life in SEATTLE. This column may not have an end..for once in the twisted soap opera that is my life, the mighty rozz is at a loss for words. bye...

That didn’t take long, a quick cup of coffee and I’m over it, for another 5 minutes anyway. PORTLAND SCI-FI WRITER JOHN SHIRLEY reads up on Haight Street tonight at 7pm. Tomorrow a reformed LEWD / LOUDMOUTHS hybrid THE LEWDMOUTHS play at EL RIO, a CAVERNOUS dive in the mission that once hosted touring mariachi band revues. LEWD guitarist BOBBY CLIC (who coincidentally played on a record I did in the 80’s as well, STOCKHOLM TODAY) called me excitedly from his flat a hundred yards down the street to tell me the metal god himself KURDT VANDERHOOF is flying in from Seattle to sit in on drums?. What, this guy is the renowned guitar god of METAL CHURCH and HALL OF FLAME, its almost worth staying till Saturday night to see the inevitable Kurt morphing as BLOBBO and strapping on the telecaster and the dog collar to wow the crowd. Now back to the making of LOVER LEGEND LIAR. If I can compose myself, doing this column unleashes this subconscious DJ/ROCK-JOCK voice stream of consciousness in my head that almost drowns out the overwhelming sadness that envelops my thoughts and the essence of the inner circuitry of my soul, almost. Not quite, anyway...

6-ROCKSTARS UNDER 30-(3:02) This one is self-explanatory. We picked up on a weird audible noise when we went to master this song. When we pulled it out of the mix it turned out to be my son

Continued on page 28

Inter NetWorking

by Bud Palmer

WINDOWS MEDIA AUDIO SECURITY CRACKED

Microsoft Corp. was the first big gun to take a shot at knocking off the pugacious MP3 with the introduction of its new secure digital download format called Windows Media Audio (WMA). With improved sound

15th Ave., the event promises to provide invaluable information and real tools and applications that will allow working musicians, music industry and new media professionals to understand and use the Internet to gain a competitive edge in the music and new media industries. The two day event will cover a broad range of subjects in the rapidly evolving business of making and marketing music. Coupled with

“Microsoft Corp’s new secure digital download format called Windows Media Audio (WMA), took hackers a day before they had completely cracked all security provisions of the new format and distributed online a file called (unfuck.exe) which completely strips all restrictions on downloaded WMA media.”

quality and higher compression, this was Microsoft’s entry into the world of the secure digital downloading of music. It took hackers barely more than a day before they had completely cracked all of the security provisions of the new format and distributed online a file called (unfuck.exe) which completely strips all restrictions on downloaded WMA media. In what many observers feel may be the line of the year, Microsoft’s chief technology officer, when pressed for a response to the development said “We don’t see this as a flaw”. What incredible confidence! I wonder if this same individual will be available for comments a week from now? The only reported site to have a copy of the new unfuck.exe file is Dimension Music at dmusic.com. Access to the sight however has been very difficult do to really heavy traffic. One word of caution should you decide to go in search of this file. Beware the Trojan horse. Situations like this are prime targets for those nasty guys that look for opportunities to plant viruses. Of course everyone that surf’s a lot and downloads lot’s of files from the internet has a really good anti virus program, right?

BIGGEST MUSIC MONTH OF THE YEAR!

With so many upcoming events, September holds promise to be the biggest music month of the year. The two main events capture most of the attention with AFM Local 99 due up first with “The Summit: NW Music & New Media Seminar” followed immediately by the premier music event of the year North by Northwest Music and New media Conference. AFM Local 99 celebrates it’s centennial milestone with an intensive seminar and trade show featuring some of the foremost experts on music and new media. Presented by the Music Education Assistance Project and AT&T, all funds will go to the non-profit Music Education Assistance Project. Scheduled for Sept. 29 & 30 at the Scottish Rite Center, 709 SW

a live broadcast of the seminar by AT&T through their cable affiliate on ED-Net Channels throughout Oregon will be a New Media Trade Show displaying and demonstrating new media wares and services. Proceeds will fund music education enrichment projects



The Wall Street Journal likes MusicMatch.

for needy students 11-18 year of age. Admission is \$50 per person in advance / \$60 at the door with free admission for all local 99 members and full time students with ID. The Pro-Jazz All stars featuring Darrell Grant will perform a free concert open to the public beginning at 12:30 p.m. on Sept. 29th.

A CHANGE IN NAME BUT THE FUN’S THE SAME

With a minor change in the name to reflect the dynamically changing music industry, this year’s 5th

annual North by Northwest (NXNW) Music and New Media Conference is scheduled for September 30 through October 2 at the Embassy Suites in Portland. In addition to one of the most impressive list of speakers yet presented, the event will feature performances by more than 300 bands and solo acts. This year’s confirmed list of speakers and panelists represents one of the best mixes of more traditional music industry leaders and new media types ever presented. For a complete list of speakers and panels check the NXNW website located at <http://www.nxnw.com>. Each night over the three day event, the NXNW Music Festival will present 300 of the best up and coming bands and solo acts from across the country and around the world presented at 20 of Portland’s best live music venues. This year’s opening keynote speaker will be Nicholas Butterworth, who has just been named President of MTV Interactive. In addition to other duties, Mr. Butterworth will oversee and restructure the existing MTV and VH1 web sites. MTV.com currently receives more than 2 million unique visitors a month. Whatever your musical goals or interests, this years 3 day festival of music, panels and trade show is where you need to be to find out the latest in trends and technology and to network with many of the leading professionals in the music industry. Now is the time and Portland is the place.

BITS & PIECES

The band Here Comes Everybody is the “Band of the Week” on collegemusic.com. The band is starting to rack up a list of top band spots on major music sites. Previously featured on MusicMatch.com and other sites, the band is definitely demonstrating a ground swell of interest and support. Speaking of Music Match, in a recent article that appeared in the

Aug. 19th edition of the Wall Street Journal, Music Match Jukebox went head to head with two of the top programs on the internet designed for use with MP3, Nullsoft’s Winamp and RealJukebox from RealNetworks. Winamp almost single-handedly started the revolution of MP3 players and has pretty much held the top spot for MP3 software popularity since it’s introduction. In a detailed comparison of the top 3 programs designed for the integrated use of MP3 files, writer Walter S. Mossberg clearly preferred Music Match Jukebox. Pointing to it’s dominance in the area of data tagging, Mr. Mossberg went on to detail the inadequacies of the other two contenders when it comes to cataloging and creating and using play lists. No surprise to us really, we have been devoted supporters of all the gang at Music Match, a Portland area company, since they were first featured here reviewing their software that was bundled with the Diamond Rio

portable MP3 player. Kudos to all the gang at Music Match.

SPECIAL NOTE

Tunes.com will provide the exclusive Web broadcast of Farm Aid ’99 on Sept. 12. The Webcast, which begins at 1 p.m., will feature performances by Willie Nelson, Neil Young, John Mellencamp, Dave Matthews Band, Trisha Yearwood, and the Mavericks, among others.

LL

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British Music Rights
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Years Experience: 27+, over 20,000 repairs
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Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

Brown, Ray

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

Services: Sound

Years Experience: 20

Music Specialties: Rock, Blues, Country, All

Availability: Any Hours.

Specialties: Excellent live mix, monitors, full production.

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

Duke Sound and Light Productions

Duke Pippitt

541-747-5660

525 Main Street

Springfield, Oregon 97477

Years Experience: 15

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

Equipment: 32 input house console, 24x8 monitor, 30x40 canvas stage roof (portable).

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

Clients: Love Load, Edgar Winter Group, Norton Buffalo, Steve Morse as well as books bands for the Mill Camp and Swingers Night Club.

I.H.S. Production

Gary Miles

(503) 731-0383

8063 SE 17th Avenue

Portland, OR 97202

Service: Promotion, Sound Recording, Video post work.

Years Experience: 12 years.

Specialty: Servicing the Christian community.

Availability: Anytime.

Letcher, Sean

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

pager

Services: Sound

Years Experience: 14+

Music Specialties: Anything but Country

Availability: Call for Schedule

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

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

Logic General, Inc.

6713 SW Bonita Rd #210

Tigard, OR 97224

Phone: 503-598-7747

Fax: 503-603-0141

Contacts:

Tom Dickey 503-598-7747 x301

email: tomd@logicgen.com

Paul Gusman 503-598-7747 x303

email: paulg@logicgen.com

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

Minds, Dennis

(206) 576-9007

Services: Sound.

Years Experience: 15.

Music Specialties: All.

Availability: Any hours.

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

QUARTERLY PRODUCTION GUIDE

Pro Sound and Video

Steve Hills

1020 Greenacres Road

Eugene, OR

(541) 484-4252

Years Experience: 7 years

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

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

Pellegrin, Terry

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

Web Address: www.alohasound.com

Email: alohasound@earthlink.net

Services: Sound & Lighting

Years Experience: 13

Music Specialties: Blues, jazz, bluegrass, country.

Availability: Always.

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

Equipment: JBL & Crown

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

Prescription Electronics

P.O. Box 42233

Portland, OR 97242

Ripplinger, Joseph

(503) 655-3869

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

Years Experience: Pro since '81

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

Availability: Yes!

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

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

Thomas, Dwayne

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

Fax: (503) 231-9679

Services: Lighting

Years Experience: 14

Music Specialties: Rock, all others also.

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

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

Continued on page 14

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Aladdin Theater
 3017 S.E. Milwaukie Blvd.
 Portland, OR 97202
 503-233-1994 info line
 Format: Jazz, Blues
 Booking: Mark Adler 503-234-9694
 503-234-9699 (fax)
 Capacity: 588
 Equipment: PA, lights
 Headliners: Warren Zevon, Ray Davies,
 Chic Corea, Keb Mo, Paula Cole

Arnada Cafe
 1717 Broadway
 Vancouver, WA 98665
 360-750-9596
 Format: rock, blues ,jazz, acoustic
 Booking: J.T.
 Capacity: 200
 Equipment: Full P.A., mic stands
 monitors
 Headliners: Blyss, Mel, Rustvein

Ash Street Saloon
 225 S.W. Ash Street
 Portland, OR 97205
 503-226-0430
 503-227-2403 (fax)
 Format: Acoustic, Alt. Rock, Blues,
 Funk
 Booking: Donny
 Capacity: 80
 Equipment: PA, mics, lights
 Headliners:

Bar of The Gods
 SE Hawthorne
 Portland, Oregon 97215
 (503) 232-2037
 Format:
 Booking:
 Capacity:
 Equipment:
 Headliners:

Berbatius Pan
 231 S.W. Ankeny Street
 Portland, OR 97205
 503-248-4579
 503-417-1107 (fax)
 Format: Acoustic, Alternative, Funk,

Jazz, Blues, Rock
 Booking: Tres Shannon: 721-0115
 Capacity: 350
 Equipment: PA, lights
 Headliners: National, Regional and
 Local acts

Buffalo Gap
 6835 S.W. Macadam Avenue
 Portland, OR 97201
 503-244-7111
 503-246-8848 (fax)
 Format: Soft Jazz, Folk, Rock n Roll
 Booking: Scott
 Capacity: 85
 Equipment: sound system
 Headliners: Craig Carothers, Jon
 Koonce, Reckless Kelly

Cafe Lena
 620 S.E. Hawthorne Blvd.
 Portland, OR 97214
 503-238-7087
 Format: Open Mic, Folk Acoustic
 Booking: LeAnn
 Capacity: 50
 Equipment: none
 Headliners: Billy Kennedy, Lew Jones,
 Lorna Miller

Candlelight Cafe & Bar
 2032 S.W. 5th Avenue
 Portland, OR 97201
 503-222-3378
 Format: Blues
 Booking: Joe Shore 246-4599
 Capacity: 150
 Equipment: none
 Headliners: Norman Sylvester, Linda
 Hornbuckle, Jay "Bird" Koder

The Country Inn
 18786 S.W. Boones Ferry Road
 Tualatin, OR 97062
 503-692-2765
 503-691-2675 (fax)
 Format: Blues
 Booking: Dave Phillips
 Capacity: 150
 Equipment: none
 Headliners: Paulette & Power, Cowboy
 Angels, Steve Brodie

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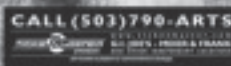
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 248-0163

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 32rd & E Burnside
 231-8926

The Drum

14601 S.E. Division Street
Portland, OR 97236
503-760-1400
503-760-1401

Format: Country
Booking: Don Lukich
Capacity: 500
Equipment: PA, minimal lighting
Headliners: Occasional national level acts

EJ's

2140 N.E. Sandy Blvd.
Portland, OR 97213
503-234-3535
503-232-7719 (fax)
Format: punk/alternative rock
Booking: Joel (503) 817-2060
Capacity: 307
Equipment: PA, lights, sound engineer
Headliners: National, Regional and Local acts

Gemini Pub

456 N. State Street
Lake Oswego, OR 97034
503-636 9445
503-636-9445 (fax)
Format: Blues, Jazz
Booking: Randy Lilya 503-556-0405
Capacity: 170
Equipment: lights
Headliners: Robbie Laws, Liquid Sky, Curtis Salgado

Green Onion

15 S.W. 2nd
Portland, OR 97205
503-227-2372
Format: Middle Eastern, East Indian, Reggae, World Music
Booking: Susan
Capacity: 180
Equipment: none
Headliners:

Green Room

2280 N.W. Thurman Street
Portland, OR 97210
503-228-6178
503-228-5068 (fax)
Format: Blues
Booking: Declan
Capacity: 100
Equipment: PA, board, monitors, 1 mic
Headliners: Linda Hornbuckle, Cowboy Angels, Norman Sylvester, Terry Robb, Duffy Bishop, Paulette & Power

Jazz de Opus

33 N.W. 2nd Avenue
Portland, OR 97205
503-222-6077
503-224-6631 (fax)
Format: Jazz

Booking: Haley
Capacity: 50
Equipment: Piano & speakers
Headliners: Mel Brown, Thara Memory, Kelly Broadway.

Jimmy Mak's

300 N.W. 10th
Portland, OR 97209
503-295-6542
503-279-4640
Format: Jazz, Blues
Booking: Jimmy
Capacity: 95-165
Equipment: none
Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet.

Laurelthirst

2958 N.E. Glisan Street
Portland, OR 97232
503-232- 1504
Format: Blues, Folk, Acoustic, Jazz
Booking: Bill Leeds: 236-2455
Capacity: 100
Equipment: PA
Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

Metropolis

311 S.W. Washington
Portland, OR 97205
503-223-7515
Format: 70s & 80s Retro
Booking: Rumi
Capacity: 500
Equipment: PA, lights
Headliners:

Mt. Tabor Pub

4811 S.E. Hawthorne Blvd.
Portland, OR 97215
503-238-1646
Format: all styles
Booking: Peggy 503-232-8813
Capacity: Main Room 339
Acoustic Room 72
Equipment: PA, Lights
Headliners: Rubberneck, Love Lode, Smooch Knob, Omar Torrez, Everyday Dirt, Kimberli Ransom, Chris Kornjack

Ohm

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



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Continued on page 18

AS THE WORLD



THE GRAND OL' SOAP OPRY

On The Cover; Luther Russell of Federale.

Portland's Greatest Heroes...

Robert Cray's debut for Rykodisc, "Take Your Shoes Off" cruising comfortably at #9 after 18 weeks on Billboard's **Top Blues Albums**.

Robert is in the studio in L.A. recording for the soundtrack of the movie "Through Riley's Eyes", written and produced by his wife, Sue Turner-Cray, and based loosely on the life of Portland musician **Richard Burdell**.

Sue met Richard nine years ago while in Portland making an "industrial film" for Nike. "I went to see some live music and he was there with his nurse. He changed my life." Burdell passed away June 21st of last year.

"Through Riley's Eyes" will be submitted to the **Sundance Film Festival**, October 1st.



Sometimes, Portland embarrasses me.

Twenty years of watching this city's reaction to success, and I'm still stumped as to why it is so difficult for Portland critics to accept the artist's transition from Local Fave to Worldwide Rave.

Without having such a piss-poor attitude about it.

Spin Magazine called Portland's music community, "Hipoisie", when locals threw a hissy, dissing, faxing fit over Art Alexakis and Everclear.

Hipoisie, indeed...

The Oregonian's coverage of **Meredith Brooks'** career has, so far, (with the exception of John Foyston, who can actually play the guitar), been handled by Big O. Hipoisie.

Ethan Machado used a few cute lines ("insert head scratch here") in his coverage of Meredith's return home for Z100's **Last Chance Summer Dance** at Waterfront Park, Labor Day weekend.

Machado was peeved that **Monica** only did three numbers because she was bumped by (insert yawn here) "Meredith Brooks playing 'Bitch' one more time." In his piece, Ethan questioned Z100's billing acts like Brooks with "some of the hottest pop bands of the moment-which often means a discrepancy between the acts with real pop potential and the pop pretenders."

"Pretenders?"

The Oregonian ears apparently didn't want to hear it, but the LCSD crowd of thousands-without any prompting-picked up the words to "Bitch", right on cue, when Meredith stopped singing.

(insert applause here)

The Last Chance Summer Dance also offered the thrill of seeing Portland's Most Famous Sound Mixer, **Billy Triplett** (Billy Rancher, Robert Cray, Prince) back on the road, at the board for **Meredith Brooks**.

While our only (insert sigh here) state-wide daily

newspaper is so dismissive of Meredith Brooks' talents, **Billboard Magazine** (insert smile here), the international music trade publication, devoted a half-page story with picture (8/28) to report "Meredith Brooks Takes Control On Sophomore Capitol Set, 'Deconstruction'"

"Deconstruction" is due out September 28th.

Meredith wrote 4 of the 12 songs on "Deconstruction" by herself and co-produced (for the first time) with David Darling (Boxing Gandhis)

The first single from "Deconstruction" is an updated "hip hop inflected" cover of **Melanie's** top ten 1970 hit "Lay Down", that features appearances by **Queen Latifa** and the **Crenshaw High School Elite Choir**.

At the Last Chance Summer Dance Meredith performed, "Lay Down", with local rapper **Octavia** and 13 teen-aged **Emanuel Temple Choir** members, from **Grant, Benson, Jefferson, Madison, Whittaker** and **DiVinci Middle Schools** under the direction of **Beverly Brazzle**, Young talent get-ting their first shot in front of a really big audience. Did they enjoy backing up the Capitol recording artist? "They were beyond happy," says Beverly. "We got to meet all the other artists and that got them all hyped up."

"They're still hyped up-three days later!"

Beverly's troops won the right to sing back-up for Meredith by sending in a tape to Z100 weeks before the gig. "Meredith and her music director, the bass player, listened to all the tapes and picked the same ones we liked," says **Dano Clark**.

Portland's Z100 claims to be the First Radio Station in the Country to play Meredith's "Lay Down".

"I wrote it down," says Dano." August 11th, 1999 at 9:25AM..."

In the **Chris Morris** Billboard story (8/28), the A&R exec who signed Meredith, **Perry Watts Russell**,



Meredith and Billy Trip

says, "There was a degree of anxiety, because she's written some great songs-it was, 'Oh God, are people going to think she can't write songs if we start with a cover?' Ultimately, we thought that the version came out so brilliantly, and is so attention-grabbing, that we thought, 'Screw it; we'll come out with the other songs that she wrote after that, but let's put what we think is our strongest foot forward."

A small step for Capitol, a giant leap for Meredith

Two weeks after Russell's quote, BB's **Chuck Taylor** reviewed "Lay Down" (9/11)... "Lay Down" marks a musically triumphant return for Brooks, who scored in 1997 with her debut, "Bitch."

"Production is cutting edge, creative, and wholly commanding, and it's without a doubt the strongest vocal we've heard yet from the artist. Here's hoping audiences will be given the chance to absorb the important message from both the original lyric and Latifah's modern-day commentary."

D TURNTABLES

BY BUCK MUNGER



photos Buko

Triplet; home for the Last Chance Summer Dance



They're baaaack on top.

Everclear popped back on Billboard's radio air-play tracking **Mainstream Rock Tracks** charts at #40 (8/28) with "The Boys Are Back In Town", their track pulled as the first single from the Mercury Records soundtrack album for the movie "Detroit Rock City"

EC played the movie's premier at the Mann Theater in Hollywood, August 9th.

The soundtrack for "Detroit Rock City" came on BB's Top 200 Album charts at #68, in the first week. (8/21)

By the second week of the movie's release (8/20), "Detroit Rock City" was #19 on EW's Top 20 Films making an average of \$358 a theater on 1,802 screens with a gross-to-date of \$3.7 million dollars.

Naturally, the critics hate it...

Entertainment Weekly says, "It sucks. A rowdy B-movie homage to the demon clown heavy metal band Kiss (and more than that, the crazed devotion they inspired), it's an utterly fake nostalgia piece-stupid and

pandering, a bad-boy teen flick that plays less like a loving look at the late 70's than a terrible movie from the late 70's."

Typical Kiss project; the critics dump on it while the shiny things that spin fly out the door...



Capitol Records' third Portland act **The Dandy Warhols** played a sold-out show at the Club Ohm, August 20th. The band debuted material from their upcoming album, engineered and co-produced by **Gregg Williams**.

Frontman **Courtney Taylor** says Dan Reed's Club Ohm is the only venue the Dandy's will play in Portland. They're scheduled to return in December.

The Ohm's full house provided a down right dandy show capped by keyboardist **Zia McCabe** running to confront a fan in front of the club to demand the return of her tamborine, taken as a souvenir...

The music life on the streets of Portland...



After a year on the streets of Music Row, **Jon Koonce** says that the music scenes of Nashville and Portland have "absolutely nothing in common".

"There's no room for the high school bullshit down there," says Jon. "Music is what they do for a living. There's no disrespect between players because of genre or generation. It's all about how you play."

Koonce underwent a career stretch in Nashville, picking up the electric bass for the first time in his playing career to hold down the bottom end for homie **Duane Jarvis'** trio.

"I went to Nashville and ended up spending a good part of the year touring Europe, for the first time, singing background and playing bass with Duane."

Back in Nashville, Jon played guitar and fronted his own band with two former Portland musicians, **Denny Bixby** (Quarterflash) on bass and **Lex Brown-ing** (Les Clams) on guitar and violin.

"Steve Ebe, **Tanya Tucker's** drummer played tubs for us," says Koonce.

Koonce brought a half-completed album of new

material back from Nashville. "The year down there was the most fruitful song writing period of my life," says Jon.

Koonce has re-assembled the **Gas Hogs** with former Hog drummer **Andy Gauthier** and new guitarist **Greg Georgeson**-both lately of the **Tommy Tutone** band.



Ahhhh September. That time of the year when Portland magically turns from sleepy hamlet to the Center of the Music Industry. When droves of heavyweights fly in to share their trade secrets and roam the streets in search of original music talent.

Thank you, North By Northwest.

This year, the schmoozing starts early...

100 years of artistry and advocacy.

The AFM's Local #99 has been serving professional Portland area musicians for a century and to celebrate, they've scheduled a two day Centennial, Wednesday, September 29th and Thursday, September 30th, entitled **The Summit** that includes an "intensive" Internet Seminar and trade show at the Scottish Rite Center (709 SW 15th Ave)

The seminar features, "the foremost experts on music and new media." Among those scheduled to speak are CEO of Allegro Distributors, **Joe Micaloff**; RIAA Executive VP, **Cary Sherman**; **Ron Sobel** of ASCAP and **Ann Chaitovitz** of AFTRA. Tickets for the event are \$50 in advance, \$60 at the door, all proceeds go to the non-profit Music Education Assistance Project.

Thursday evening, Local #99 will hold an invitation only Birthday Party & Performance at the Scottish Rites, with a musical program saluting 100 years of Oregon Music, written by, and under the direction of the inimitable **Jon Newton**.

Local #99 represents, "nearly 700 professionals in every genre."

North By Northwest Number Five gets under way September 30th thru October 2nd at the Embassy Suites. The 5th Annual event has changed its name to "**Music and New Media Conference**" to reflect the fast breaking changes in the music industry.

Download, Daddio...

This year's guest speakers include **Michael Robertson**, CEO MP3.com; **Mio Vukovic**, Sony A&R; **Jon Pikus**, Columbia A&R; **Tom Storms**, Atlantic A&R; **Dennis Mudd**, CEO MusicMatch and **Nicholas Butterworth**, president of MTV Interactive.

At night, the NxNW Music Festival "highlights 300 of the best up and coming bands and solo acts from across the nation and around the world performing at 20 of Portland's best live music venues."

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QUARTERLY OREGON VENUE GUIDE

The Rabbit Hole & Mad Hatter Lounge

203 S.E. Grand Avenue

Portland, OR

503-231-2925

Format: original acoustic

Equipment: PA

Headliners: Fernando, Luther Russell,
44 Long, Kaitlyn ni Donovan

The Red Sea

318 S.W. 3rd Avenue

Portland, OR 97205

503-241-5450

503-224-6570

Format: Reggae, World Beat

Equipment: PA

Roseland

8 N.W. 6th Avenue

Portland, OR 97209

Website: www.doubletee.com

Format: all musical styles

Booking: Double Tee/Adam Zacks

503-221-0288

503-227-4418 (fax)

Capacity: 1350

Equipment: PA, lights

Headliners: Local, Regional and
National acts

Roseland Grill

8 N.W. 6th Avenue

Portland, OR 97209

Format: all musical styles

Booking: Double Tee/Adam Zacks

503-221-0288

503-227-4418 (fax)

Capacity: 400

Equipment: PA, lights

Headliners: Local, Regional and
National acts

Rudy Tutti's

3728 N.E. Sandy Blvd.

Portland, OR 97212

503-281-5464

Format:

Booking: Rudy Grayzell

Capacity: 100

Equipment: lights

Headliners: Rudy "Tutti" Grayzell

Satyricon

125 N.W. 6th Avenue

Portland, OR 97209

503-243-2380

503-243-2844 (fax)

Format: Alternative Rock/Punk/

Variuos

Booking: Ingrid

Capacity: 250

Equipment: PA, lights

Headliners: Dead Moon, Poison Idea,
Everclear, Fernando, Flapjacks

St. Johns Pub

8203 North Ivanhoe

Portland, OR 97203

503-493-4311

Format: Blue Grass, Soft Rock

Booking: John Malloy 289-7798

Capacity: 300

Equipment: PA, lights, two stages

Headliners: Regional, National, Local
Bluegrass & Americana

The Jazz Bar at Sweetbrier Inn

7125 SW Nyberg Rd.

Tualatin, OR 97206

503-692-5800

503-691-2894 (fax)

Format: Jazz

Booking: Denny 425-454-4817

Capacity: 50

Equipment: Piano, PA

Headliners: Mary Kadderly, Dana

Lutz, Jean-Pier Gareau,

Marilyn Keller, Alyssa Schwary.

Tillicum

8585 S.W. Beaverton Hillsdale Hwy.

Portland, OR 97225

503-292-1835

Format: Blues, Jazz, Rock n Roll

Booking: Cindy

Capacity: 200

Equipment: none

Headliners: Lloyd Jones, Norman

Sylvester, Jim Mesi Band, Midnight

Blue

1201 Club

1201 S.W. 12th

Portland, OR 97205

503-225-1201

503-220-8112 (fax)

Format: Rockabilly, Rock n Roll,

Retro, Funk, Jazz Cocktail

Booking: Devon

Capacity: 150

Equipment: None

Headliners: Little Sue, Surf Trio,

Fernando, Baseboard Heaters, Jesus

Presley

Tug Boat Brewery

711 S.W. Ankeny Street

Portland, OR 97205

503-226-2508

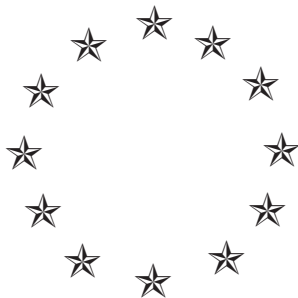
Format: acoustic rock, jazz

Booking: Megan

Capacity: 50

Equipment: mixer, speakers and mic.

Headliners: Creative Music Guild, Rob
Blakely



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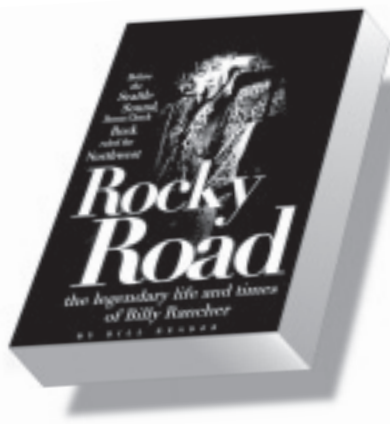
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Trails End Saloon
1320 Main Street
Oregon City, OR 97045
503-656-3031
503-656-7872 (fax)
Format: Blues Tuesday-Saturday
Booking: Randy Lilya
Capacity: 150
Equipment: P.A., lighting
Headliners: Little Charley, Paul DeLay,
Duffy Bishop

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

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

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

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

Corvallis
The Peacock Tavern
125 S.W. 2nd Avenue
Corvallis, Or
541-754-8522
Format: R & B, Alternative, Acoustic
Booking: Randy: 503-556-0405
Capacity: 350, 275
Equipment: PA, lights
Headliners: Linda Hornbuckle, Rubberneck

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

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

John Henry's
136 East 11th
Eugene, OR 97401
541-342-3358
Format: alternative, hip-hop, funk, etc.
Booking: Bruce 541-343-2528

Capacity: 300
Equipment: PA, lights
Headliners: The Daddies, Floater

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

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

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The the & the GOOD BAD UGLY

Continued from page 5

ity; whereupon, typically, they move on to the new favorite of the season. This would appear to be an ongoing process of simple evolution and, over a longer period of time, perhaps, ultimately a desirable thing. Survival of the fittest and all that.

For any contemporary musician, regardless the choice of musical genre, there exist a divergent set of pressures: the primary of which are the need to create new material, the need to record and the need to perform. Not every musician is a writer of original material (although all musicians lend their creative efforts to a composition whenever they endeavor to play it—especially if the composition in question is new and original).

Some don't do well in the studio. The sight of that red "RECORD" light, the intonation of "rolling" in the headphones, causes a clammy sweat to instantaneously form upon tensing palms. Still others are petrified to stand in front of an audience and reveal themselves—too shy or self-conscious to perform, even if it is only for the dog or cat in a bedroom.

So, for that rarest of all the various genera of the species *musician*, the true artist, the one who regards each original composition as a creative extension of the soul and psyche, finding true recognition is difficult, if not altogether impossible. Beyond even that, finding compatriot spirits with whom to share and develop this music to some vague fruition is equally uncommon. To arrive at a place where some sort of real magic occurs is the rarest and most uncommon of events. For a dream is somehow alchemically concretized within such a fusion of elements.

Such is the case for Kaitlyn Ni Donovan with her new album *Songs For 'Three Days'*. While this may be her first CD, the current musical tender of our day, this is by no means her first recording. From her first recorded effort, *Cannibal Spirit*, in early 1994, through a series of appearances on New Weave Records projects, Kaitlyn has maintained a visible position within the local community of solo acoustic musicians. Her occasional live appearance has helped as well. But first and foremost, Kaitlyn is a songwriter and a singer and musician in the grandest, most elegant sense of the words.

Her relationship to music is esoterically unique. She does not descend from a lineage of Pop music in the least. To search for such comparisons is an endless empty cul de sac. Instead, Kaitlyn Ni Donovan is a psychic conduit to a rich realm of composition, which contains indistinct references to Celtic, Jazz and Cabaret music, but most predominantly relates to Classical music in both its structure and its intricate harmonic melodicism. Obviously this is not the sort of music you are likely to dial up on your local Rockin' Z Beat radio programming. But, like a true composer, Kait seems none too concerned about that aspect in her music.

Instead, she has wisely chosen to enlist the services of our town's most brilliant producer, Tony Lash—eliciting from him perhaps his greatest achievement yet. For Kait's music is far from one-dimensional. It is not merely her complex song structures, nor her eccentrically ephemeral melodic approach, but the distinct challenge that is further imposed by the dreamy, supernatural quality of her lyrics: a rich poetry of sub-conscious imagery and dark brooding emotions, marked by the vocabulary of a true logophile. A score for the film that has been her life. Au-

dio noir at its finest. Real Gothic music as Charlotte or Emily Bronte might create, if they were around today.

Lash has risen to the task with imagination and flair, subtly coloring Kaitlyn's works with a hue of delicate majesty. Most obviously, he has listened very carefully to Kait's songs and has responded with sublimely devised instrumentation and arrangements. Each of the thirteen songs is a scene within this sonic film. And Lash has elegantly illustrated each scene with its own separate sense of cinematic grandeur. Elements of light and shadow, texture and contrast weigh heavy in Lash's production technique.

Utilizing Kait's talents on guitar, violin, mandolin—notwithstanding her incredible vocal instrument; and his own skills on the drums, guitar and keyboards, Lash further enhances the depth of his palette by incorporating the work of guitarist Jonathan Drews and bassist Eric Furlong: who arrived in Portland from the Bay area some time ago as the Canaries, before going their separate ways. Furlong especially has since distinguished himself with a number of various acts, most recently with 44 Long. Throw multi-instrumentalist Eric Matthews into the mix and the instrumental possibilities are nearly infinite.

"Aegis" is a simple lullaby. Over a whining Celtic flavoured fiddle and her gentle acoustic guitar strumming,

down like a depressed music box; gently picking up momentum with waltzing acoustic guitar and vibrato laden electric. Suddenly, the powerful chorus swoops in on the condor-like wings of black cello tones and nearly translucent drum propulsion. Truly symphonic in conception, and simply gorgeous in the rendering. Mesmerizing.

The timbre of a rickety old stand-up piano resonates rain-like notes across Kait's faintly familiar acoustic guitar chords on the instrumental "Ma Satie And Me." Strong Latin percussion grooves drive "Via Via," as Kait digs in like a Celtic Astrud Gilberto: a solo flugelhorn echoing Miles' "A Night In Tunisia" in the breaks. Delightful.

It is rare these days that an album contains the musical and cerebral interest to bear up to a complete listening its entirety, especially on a repeated basis. Radiohead's "OK Computer" comes to mind as an example of an album that succeeds on those terms. Kaitlyn Ni Donovan's *Songs For 'Three Days'* is another. For, to miss a song among the thirteen scenes presented here, or to even take a song out of sequence, is to lose entirely the cinematic brilliance of Kait's artistic vision; and Tony Lash's magnificent feat in helping her to realize so fully, such a distinct and magical creation. One of the best albums ever made in Portland.

“Kaitlyn has maintained a visible position within the local community of solo acoustic musicians. Her occasional live appearance has helped as well. But first and foremost, Kaitlyn is a songwriter and a singer and musician in the grandest, most elegant sense of the words.”

Kait sings a tale of lovers separating, as might two oarless boats cast upon divergent currents. Her angelic background vocals sound a siren song across the waters of an hypnotic plaint. Lash approaches "Ceiling Tiles" with an arrangement that echoes those of latter-day Talk Talk. An insistent Jazz drum foundation supports an opaque electric guitar arpeggio. A second layer of instrumentation is then amassed with crying Celtic fiddles and a lonely, David Lynch-like Rhodes piano motif, before receding into the vocal and building again toward a dark and sparse middle section.

Mournful cello strains cloud the horizons around "Fear Of A White Bed," where Kait's shimmering acoustic guitar flickers atop a wash of soft percussion and Kait's haunted and haunting vocal. "Awake In The Sand" dances out from a similar musical space, with memorable vocal passages and blustery cello interludes. "Fathoms" is the windswept title track. Kait recounts a starcrossed three-day encounter with a stranger on some faraway foggy moor—moodily depicted by acoustic guitar, melancholy violins, and a forlorn organ tone.

Taking an unexpected, but welcome turn, "Yves Montand" kicks off with catchy samba percussion and guitar, before exploding into a groovy, gated-snare jungle beat and exotic fuzz guitar theme; maintaining the insistent beat through the verses and the space-age chorus. Very cool. A dappled mandolin arpeggio plays against plaintive violin strains on "Electuaries." Kait's close-miked voice whispers as if it is materializing from the ether in a seance of sound, a visitation of ghosts. Moving.

"Miss Dorian Gray The Starling" is a whimsical number with a jaunty gait and pretty vocal harmonies that swirl and curl like smoke into the air. Rubbery whirly piano stabs usher in "Madeline," mechanically winding

Seconds West—Alan Charing
Lazy Bones Recording

With this follow-up to his 1997 release *A Boy and His Dog*, versatile singer/songwriter and multi-instrumentalist Charing, joined by producer/drummer Scott Schorr displays strong abilities across the board, working in several separate styles, which have their roots primarily in Folk/Rock and secondarily in Country/Rock. Charing shares stylistic similarities and poetic inclinations with greats such as Bob Dylan, Tom Petty, John Hiatt, John Prine and Loudon Wainwright; as well as with lesser knowns such as Nate Ouderkirk, Chris Chandler and Hugh Blumenfeld.

But Charing has a voice of his own. He manifests his songs into three compartments on this album. The first four songs come out with a tough musical stance. "Wake Up Elvis" with its jaundiced lyrics, snide vocal presentation and well-placed choral keyboard embellishments, is quite reminiscent of East Coast recluse Ouderkirk. "Utah Salvation" bears a matching sense of intensity and poesy: One more time around our lady of the lake for vindication/Lately there's been one more mission/There are no mistakes/One step further/just go on alone/ Give me Utah, my salvation/ Best ones go unknown."

The title track is a cartwheeling waltz that lurches in a Dylanesque manner, careening down an endless highway. "There's no answer, bad connection/Welcome to this resurrection/I'm just looking for direction/I'm just trying for imperfection/Best it gets is seven seconds west." "41 Feet Tall" moves at high speed with a purpose and benefits from a forceful chorus. And "The Fall" is more of a slash and burn waltz, with searing electric guitar and

frothy acoustic guitars.

With "50 Paces," "A Family Affair" and "Chair" the twangier Country aspects of Charing's material come to the fore, adding a sense of humor to the mix as well. Acoustic Folk motifs are explored with "Time Is It's Own Reward" and "And Now," but is best expressed with "Is This Is," Utilizing sparse, but well-placed effects on the vocals and acoustic guitar, a sense of foreboding is chillingly captured.

Alan Charing has a singular way with words. Simple accompaniment and uncomplicated arrangements. Such an approach serves to place deserved focus on the well-constructed lyrics, and Charing's emotional directness, but occasionally fails to fully flesh out the richer musical aspects of the material. Despite this shortcoming, Charing demonstrates clear abilities as a songwriter and performer and his further projects will be greatly anticipated.

**Lover Legend Liar— Rozz Rezabeck-Wright
 Self-Produced**

One of the more colorful and eccentrically intriguing characters to inhabit the local music community over the past 20 years, Rozz found fame as the vocal/focal point of Theatre of Sheep—who, along with Billy Rancher and The Unreal Gods, The Confidentials and Napalm Beach, were among the very best bands to emerge from Portland's magically fertile New Wave scene of the early '80s.

Soon after dismantling the local chapter of ToS in the mid-'80s, Rozz returned to San Francisco to seek his fame and fortune; initiating a long-term love/hate relationship with Portland; disdainfully viewing his former home as backward and provincial. Still, over the years, he has occasionally returned to visit, most recently to promote the prospect of a tell-all book regarding his bizarrely dysfunctional relationship with Courtney Love: one that extends back to his tenure as Rock God in the early '80s.

On some of those periodic visits, from time to time, Rozz would regroup with fellow Sheeper, guitarist Jimi Haskett, to gig about town. And though he has now come back to live in Portland once again, his opinion of the city seems no rosier. What has changed drastically is Wright's musical m.o.. Formerly, Rozz chose a more electric, theatrical, guitar and keyboard-dominated sound to propound. Where as now, there is nary a keyboard to be found.

But there have been larger factors to effect the direction of Rozz' music, the foremost of which was the disintegration of his long-term love relationship as part of that process. While several of the songs among the double baker's dozen presented here recapitulate some of his recorded output over the past ten years, many of the more recent recordings seem to prophesize the end of his mar-

riage, maturely and eloquently dealing with various aspects of interpersonal relationships, while subconsciously detecting the cracks forming in his own.

Despite rough, lo-fi production standards, Rozz proves himself to be availed of superior Rock songwriting instincts, while demonstrating a knack for intricate, acid-tongued lyrics that can lay waste to a whole city in the matter of a few verses. And while Rozz Rezabeck Wright's "legend" may loom most significantly in his own mind,

the season of a treason and a slumber/Genetic celebrities are stealing all of my thunder."

Two solo acoustic numbers stand out for their professional candor and emotional honesty. "Shortermemory" is a piquant song, brief and to the point. "Toast" actually has violin and viola accompaniment in the background, but Rozz again ingenuously confronts his real problems with impressive probity of thought.

Two other songs. "You'll Never Change" and "Skinny

"There is probably very little that can be said of Rozz Rezabeck Wright that he has not said himself. But, with all the hyperbole a-flyin' it's easy to lose track of one essential truth: the guy is indisputably brilliant."

there is no doubt that he is a remarkably talented individual with wry, jaded and jaundiced perceptions aplenty. This album serves as a testament to the cathartic qualities to be derived from the creation and performance of original music.

Among the 24 or 26 songs (depending on how they are counted) included on this disc, there are only a couple that fail to hit their mark. Rozz and accomplice Haskett—who plays an amazing variety of instruments throughout the compilation—have evolved between them an idiosyncratic Folk/Country/Rock sound that has the "front porch" ambience of some West Coast Bluegrass hybrid, but with a large dose of Dylanesque poetic cynicism lopped on the top.

The album kicks off with "Pirates and Poseurs," a jaunty chanty, colored by Haskett's slide guitar flourishes and banjo pluckings over Rozz' jangly acoustic twelve-string guitar. Rozz humorously enumerates many of the problem people he often encounters in his Portland endeavors. "Pirates and posers/hooligans and holy rollers/rehab forgozers/in the City of Roses/Bone crushing disco/drippin' with Crisco/no thank you man I'll stay in San Francisco." Obviously, he may be living here now, but he doesn't necessarily have to like it.

"The Friendly Skies" is a Stonesly slice of Country pie, with canny lyrical references to Bowie's "Space Oddity." A Dinosaur Jr.-like melody haunts "Empty Room," an acoustic guitar driven rocker. "Coffee Table" a chiming acoustic track, is a detailed accounting of precious objects found on the coffee table of a well-known "counterculture queen." Of course, some presumptions as to that person's identity immediately spring to mind. Nice sax work adds to the sonic mix. "Rock Stars Under 30" is a caustic chunk of Country/Rock cornpone, in which Rozz rails against a new generation of musicians. "Deep into

Bones," are distinct stylistic departures, loungey excursions which Rozz handles with surprising aplomb. The former is a moody ballad, reminiscent of Johnny Rivers' '60s classic "Poor Side Of Town." The latter, inspired by the death of Freddy Mercury, is a lonely breeze of a song, just Rozz on acoustic guitar and vocal, spilling the contents of his heart.

Recorded ten years ago, "Why Am I Still Smiling?" is a smoldering hunk of rock, more fiery, perhaps, than most of Rozz' more current work. Dating back to 1990, the suite of three short improvised songs, "Julie," "Blonde By Choice" and "Joe Velvet" are incredibly well-wrought for what they are and are terrific examples of the magnitude of Rozz' abilities as a creative artist and songwriter.

"Pockmarks And Paste" is an acerbically scathing tirade, ostensibly written from the point of view of Kurt Cobain, just before or slightly after the big event. "Suicidal/Homicidal/Sometimes I think I'm my own worst rival/ You don't want to work for this company." A raging rocker that captures the Cobainian energy and bile, while providing a heavy dose of Rozz' own characteristic sense of spleen.

There is probably very little that can be said of Rozz Rezabeck Wright that he has not said himself. But, with all the hyperbole a-flyin' it's easy to lose track of one essential truth: the guy is indisputably brilliant. He has an inherent knack for songwriting, a savvy intellect, a biting sense of humor and an abiding connection to his deeper emotions. Clearly, this album is a hodge-podge that blurs the sentiment and feel of the more recent material. And while the album probably would have been much more focused at one-half or one-third it's length, there is no denying that Rozz is a true genius.

LL

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is someone to pound your chest about. After 2 _ years in Portland, his drum manufacturing business is booming. A seasoned businessman of 25 years, Dave has created a growing and highly respected business

business in town with raw passion, a good ear, and a third eye for business practices. "There are no more flat rates in my life," he says. "The company has grown to meet various situations (read as: festivals, weddings and conventions as well as the mainstay of down-home honky tonks). I mostly hire independents to set up and run my equipment on locations. They're people I can trust and who can develop relationships with the musicians. And it isn't cheap. I'm not in

Continued from page 6

up and mix-man Jim Ivan's ear-xpertise and owner Hugo's determination to make the place a contender. I've noticed Mikey Thrasher has been putting on LOTS of shows there, and that can't hurt one bit.

Despite its obvious lack of booze, The Paris still serves-up as one of Portland's premiere all-ages punk clubs with the most bitchenist Marquee in town. Make no mistake...it's not a place you want to take your mother or in-laws, but with more national acts coming through to play the all-ages crowds, it's sure to give EJ's and Satyricon a run for their punk money. After all, it wasn't the old-school farts like me standing in line at the merchandise counters.

It has been a while since I've touched bases with J.T., owner of the Arnada Café in Vancouver. When I spoke with him recently and asked how things were going at the club, he was happy to share the news that Arnada would be hosting its first "national" act, *Six Feet Under*, in coming months. It's been 2 _ years since the Arnada opened its doors, and though J.T. says he still struggles with getting people to come over from Portland to see shows, it's obvious from his line-ups that Portland bands have no trouble driving the short distance to play his downtown Vancouver club. J.T.'s added a new killer stage, "kinda like the Satyricon," which is roomy and can accommodate bigger bands. Acts that play the Arnada can look to 100% of the door at the end of the night, but because the club doesn't do hand bills, etc., it's up to the bands to fill the house. When asked what bands draw well at Arnada, J.T. said, "the bands who play cutting edge rock, like the Kid Rock, Korn thing, etc, always do well, though our Wednesday night open mic singer/songwriter showcase is always well attended." If you're interested in checking out some of that "cutting edge" stuff he speaks of, might I suggest the following shows at The Arnada this month: The *Cowtrippers* on Saturday, Sept. 11th or *Plane Jane & Prole* on Saturday, Sept. 25th. Be sure to wear underwear at this one, though, 'cause Prole will blast your pants off.

Well, it looks like another live music venue is going the house music route. A note on the 1201 Lounge calendar this month, stated "No more live music after September 14th." You can still get food, booze and your share of techno/electronica there, as well as bartender Jeffrey's kick-ass CD choices during the day, but NO MORE LIVE MUSIC?! My heart is broken. The 1201 was the first place I ever saw sticky sweet pop band, *The Shandies*, not to mention other kick ass shows by *Fernando*, *Jesus Presley*, *The Surf Trio*, *Silkenseed*, *The Miss U's* and many others. Well, as the saying goes, "every new beginning comes from some other beginning's end." But I'm telling

"I got to hear a few of the unmixed cuts from their second and soon-to-be-released CD, Nowhere Under, which was produced by Sean Norton who also engineered Generator/Slowcrush's Epic-signed CD, Volume."

making drums for people who (well, let's not mince words) can afford the best. Endorsements by Arthur Marbury of The Temptations, Mel Brown, as well as RJ Spangler from the Johnny Bassett Blues Insurgence, has kept the phone ringing and the tom toms kicking at Allegra. Northwest musicians Jeff Minnieweather, Brian Foxworth (of the Linda Hornbuckle Band), Jeff Knapp (Johnny Limbo & The Lugnugs) Ken Johnson (Hudson Rocket Band), Andy Uppendahl (Five O'Clock People), Carlton Jackson and Talbot Guthrie (Five Fingers of Funk) are also proud owners of Allegra equipment.

When asked what is most special about Allegra drums, Dave replied, "We've built a family of players around the brand. It's a sound that everybody loves. I've taken the technology of stadium marching band sound and transferred that to stage drum manufac-

this business to save someone else money." He adds, "When you figure in the time and labor for transport, advance set up, sound checks, mixing and tear down, you got to understand what that means in dollars and sense." Terry's clients who know this include Linda Hornbuckle, Curtis Salgado and Paul de Lay. Check out Aloha Sound's website, www.alohasound.com the next time you need house or festival sound services.

NOWHERE UNDER

"You will shit your pants when you hear the new CD," Grindstone's manager, Scott Lewman of Local Bones Mgmt., told me recently. "The most amazing thing about this new CD," he added, "is how everyone has come together behind the scenes to move this thing forward." At a recent interview with Grindstone band members, road crew and managers at frontman Lamar Stilwell's house, I got to hear a few of the unmixed cuts from their second and soon-to-be-

released CD, *Nowhere Under*, which was produced by Sean Norton at Falcon Studios. Norton, who also engineered Generator/Slowcrush's Epic-signed CD, *Volume*, seems to have a knack for pulling out the force, tightness and power of the guys' instruments, while maintaining audibly clear and viciously sharp vocals. "Sean worked our asses off!" Lamar raved. "It got pretty tense at times, but he knew what sound he was going for and he wouldn't let us stop until he pulled it out of us. He did an excellent job and we definitely want to work with him again!"

The whole Grindstone camp is charged about the project and with good reason. Added to this album are break-from-the-mold acoustics and vocals, not

to mention some awesome synth work by the band's guitarist, Chris Hyde. His work on the cut "Wired" is guaranteed to make the song a big hit with new dance audiences who might not otherwise be friendly to Grindstone's heavy rock stylings. Drummer Travis Ludhal and Bassist Tony Miller, who with Hyde, grew up in Estacada, show the obvious tightness of hardrockin' homies who know at a glance what the other's are thinking. And all are in agreement that this CD is their best chance yet for a record deal.

Bassist, Miller, who appears to be the band's most cautious and skeptical member, said, "I feel it in my gut" about the CD's appeal to a label. All are in alignment that the band's "chemistry" and the



photo Buko

Grindstone in the studio.

turing principles. Everyone says you can't beat Allegra's sound. Our equipment is extremely consistent and we rarely, if ever, have stuff come back to us because of any problems." Average retail for a kit will run about \$4,000 or \$5,000, though dealers usually offer a 30-40% discount. Snares range from \$550 to \$650. Dave added, "Portland musicians are world class and they know a good product when they hear one."

Word up for Terry Pellegrin at Aloha Sound: "You Go Boy!" This Louisiana native from the Bayou Black has built up an incredibly sound sound rental

strength of the "team" is a huge selling point. They are Class A examples of what it means to be a "band," right down to the rigid 3 nights a week rehearsals at Lamar's house, which Miller commutes from Estacada to. In my observation, the musicians, managers and road crew share equally in their roles to push the band forward and to share the spotlight together. Always in line with one another, watching the other's backs and never taking individual credit for group success.

As some of you might know, Grindstone has busted their asses for the past three years, building their following, touring throughout the Northwest, opening for acts like Motley Crue, Dokken & Slaughter and getting 10 of their songs licensed for use on Nintendo 64's *Top Gear Overdrive* and MTV's *Undressed*. Not to mention getting impressive local sponsors and building a remarkable fan base. Their management team, Local Bones' Rob Algar and Lewman, are tenacious, methodical and driven. Neither one is an in-your-face deal maker, but I don't think, either, that they're inclined to leave negotiations with much less than they came for.

In addition to the N64 & MTV deals, Local Bones has also gotten Grindstone radio play on Eugene's KNRQ and Lewiston's/ Spokane's Z Rock stations. "Portland's been the hardest market for us," said Lewman, "but things are starting to come together here. KUFO has been really difficult, despite substantial requests from fans for play. They're not giving us any airplay." Citing Sean Norton's success at getting *Nowhere Under* mastered at Bernie Grundmann's in Hollywood, (Snoop Doggy Dogg & Blink 182 have mastered their CD's there) and, in

Lamar's words, the "GIANT" assistance of Epic artist Rob Daiker from Slowcrush, who volunteered work on ProTools for the album, it's obvious that the band has surrounded themselves with people who aren't inclined to sit around and wait for things to come their way. Lamar enthusiastically added that "this whole project has been about teamwork, hard work and determination to get signed to a major."

and supporters and I'm glad to be part of it." Right on, Lamar.

Independent producer and audio engineer, Matt Messing has taken down his shingle and is now working a day job, studying computer applications in college and being a proud dad to his one and a half year old. Matt, who did lots of time at Sound Craft before they closed doors, recorded a multitude of bands as

There's an impressive representation of local acts at this year's NXNW festival, some of whom are worth highlighting: The American Girls, Baseboard Heaters, The Brainwashers, Cool Nutz, Paul de Lay, The Dolomites, Kaitlyn Ni Donovan, The Flatirons, 44 Long, Fuckpriest Fantastic, The Gone Orchestra, Rudy "Tutti" Grayzell, Grindstone, Heavy Johnson Trio, The Herkemer, The Jimmies, Lew Jones, King Black Acid, Lael LeRoy & The Loved, Richmond Fontaine, Shapeshifter and The State Flowers."

Grindstone will be debuting *Nowhere Under* at their September 18th CD release party at The Roseland (all ages show). Openers are Jollymon & Lowdown. Tickets \$8.00 in advance through Fastixx or \$10 at the door. They also landed an-all ages slot at NXNW for Saturday, October 2nd @ The Paris Theater, which Lamar stated he was glad to be a part of. "I'm tired of hearing all the whining about NXNW. Man, it's only 3 days! Look at the attention it brings. I don't share those negative attitudes about it. Last year I met people that I otherwise wouldn't have gotten to know. It was great to make new connections. I look at it as one more opportunity for us to win some new fans

an independent. Most notable was the excellent work he did on Crazy Bastard Records' *Straight From Hell* compilation tribute to GG Allin in '98 as well as Artists for a Hate Free Community comp., featuring *Sweaty Nipples*. Matt says he'd like to get involved in the computer technology-end of music in the future, but right now, "other things" have become more important. Gotta love a family man....

He's still playing and recording his own music, and is interested in getting some of his songs out for listens, but he won't be working on other people's projects for a while. I'm sure the day will come when

Continued on page 29

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Wednesday, September 1st

Arnada Cafe: Miguel's Songwriter Open Mic (Every Wednesday)
Tillicum: Jim Mesri Band (Every Wednesday)

Thursday, September 2nd

Ash Street Saloon: Loligo/Moss Backs
Washington Park Rose Garden: Son Volt/Billy Bragg

Friday, September 3rd

Arnada Cafe: Funnel/Black Label
Berbati's Pan: Mojo Nixon/The Romanes/Skidmore Elvis
E.J's: Fireballs of Freedom/Everyday Sinners/Scream'n' Furies/Death Ray
LaurelThirst: Baby Gramps
1201 Lounge: The Miss U's

Saturday, September 4th

Ash Street Saloon: Grease Cutter/Tinhorn/Platinum Rodeo
Berbati's Pan: The Red Elvis'(from Siberia)/Jeff Johnson & The Telephones/Benjamin Arthur Ellis
E.J's: SNFU/The Jimmies/Lopez
Gemini Pub: Big Monti Fairwell Bash
The Ohm: The Dragonflies
Washington Park Rose Garden: The Roots/Everlast

Sunday, September 5th

Washington Park Rose Garden: Violent Femmes/Cake

Monday, September 6th

Berbati's Pan: Carlton Jackson/Dave Mills Big Band (every Monday)
Washington Park Rose Garden: Emmylou Harris w/Linda Ronstadt

Tuesday, September 7th

E.J's: Platinum Rodeo & Guests
Tillicum: Norman Sylvester Trio (Every Tuesday)

Wednesday, September 8th

Berbati's Pan: Queens of Stone Age/Otherstarpeople/Heavy Johnson Trio
LaurelThirst: Little Sue & Friends (6pm)/Petty Cash
Rabbit Hole/Mad Hatter Lounge: Luther Russell
Snake & Weasel: Everyday Dirt

Thursday, September 9th

Rabbit Hole/Mad Hatter Lounge: Billy Kennedy & Larry Hagan (6pm)/Plumb Bob

Friday, September 10th

Ash Street Saloon: Elevated Nature/The Receders
Gemini Pub: John Koonce & The Gas Hogs
St. John's Pub: Jeff Muldaur/Fritz Richmond/Mary Kadderly
1201 Lounge: Kaitlyn ni Donovan/Pirate Jenny

Saturday, September 11th

Arnada Cafe: The Cowtrippers/Point Five Past/Logos Eye
E.J's: Los Straightjackets/The Romanes
Gemini Pub: Jon Koonce & The Gas Hogs
Mt. Tabor Theater: Jesus Presley/Big Time Rosie
St. John's Pub: Bad Livers
Tug Boat Brewery: Fez Fatale
1201 Lounge: Federeale

TWO LOUIES

LIVE MUSIC

SEPTEMBER PICKS

Sunday, September 12th

O'Connor's Rooftop: Fez Fatale/Pale Green Pants

Monday, September 13th

Candlelight Room: Linda Hornbuckle
Snake & Weasel: Anne Weiss

Tuesday, September 14th

Aladdin Theater: Richard Thompson w/Martin Sexton
Candlelight Room: Linda Hornbuckle
E.J's: Liars, Inc./Mel
The Green Room: Little Sue

Roseland Theater: Grindstone CD Release/Jollymon/Lowdown

Sunday, September 19th

St. John's Pub: Traditional Irish Music w/Lunasa
White Eagle: Dave Carter & Tracy Grammer

Monday, September 20th

Candlelight Room: Soul Vaccination

Tuesday, September 21st

Berbati's Pan: Vibrasonics
Country Inn: Jesse Sampsel

Jesus Presley @ the Mt. Tabor Pub , 9/11



Wednesday, September 15th

E.J's: Paradigm Driven/Mobius/Lava De Mure
Rabbit Hole/Mad Hatter Lounge: Luther Russell
White Eagle: Everyday Dirt

Thursday, September 16th

E.J's: Mad Hattie/Richmond Fontaine

Friday, September 17th

Ash Street Saloon: Mac Charles Band/Red Matter
Berbati's Pan: Thrillbilly/Mel
Buffalo Gap: Pale Green Pants
LaurelThirst: Buds of May
Lenora's Ghost:
The Plant: Calobo (benefit for Orlo)

Saturday, September 18th

Arnada Cafe: Nine Volt Mile/Shiny New Hats/Split Seam/Ceasil Derry
Berbati's Pan: Tony Furtado Band/Paul McAndless/Buds of May
Borders Books (dwn): Everyday Dirt
Mickey Finn's: Lisa Miller & The Trailer Park Honey's

Wednesday, September 22nd

The Green Room: Steve Michael Smith & Friends
Rabbit Hole/Mad Hatter Lounge: Luther Russell
White Eagle: Everyday Dirt

Thursday, September 23rd

Country Inn: Paul De Lay
The Green Room: Flatland
Mt. Tabor Theater: Cherry Poppin' Daddies

Friday, September 24th

Berbati's Pan: British Steel/Prole/Village Idiot
Buffalo Gap: Trick Ponies
Coffee Time: Lorna Miller
E.J's: Betty Blowtorch/New Wave Hookers/Lady Speed/8 Ball Break
Mt. Tabor Theater: Lael Leroy & The Loved/American Girls/Jeffrey Alan Band
Mt. Tabor Acoustic Room: Warren Pash/Ezra Holbrook

Saturday, September 25th

Arnada Cafe: Plain Jane/Prole/Stout
Ash Street Saloon: Radio Flyers/T Biscuits/Dragonflies
Buffalo Gap: Pagan Jug Band
Hopper's: Guitar Julie & The Rumblers
St. John's Pub: Kate MacKenzie & Frontline

Tuesday, September 28th

Hollywood Theater: Voices of The Northwest w/Stephanie Schneiderman,
Carla Kendall-Bray and Lisa Larpenteur
1201 Lounge: Asthma Hounds/Joshua James & The Runaway Trains

Wednesday, September 29th

Buffalo Gap: Jackstraw
Candlelight Room: The Vibrasonics

Thursday, September 30th

Berbati's Pan: NXNW Suplex (12am)
Cobalt Lounge: NXNW Systemwide (12am)
E.J's: NXNW The Jimmies (10pm)/The Heavy Johnson Trio (1am)
Golden Crust Pavillion: NXNW Warren Pash (10pm)
Ground Kontrol: NXNW The State Flowers (1am)
Seges: NXNW Five Fingers of Funk (1am)
Station 315: NXNW The Countryropolitans(11pm)/ Baseboard Heaters(12am)/ Lael Leroy & The Loved (1am)
Tug Boat Brewery: NXNW Lew Jones Duo (11:30pm)

Friday, October 1st

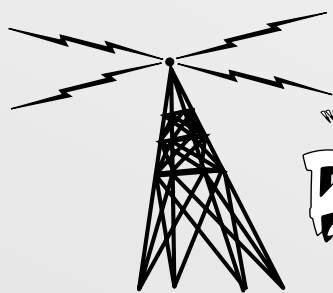
Berbati's Pan: NXNW The Sensualists (12am)
Cobalt Lounge: NXNW The Brainwashers (9pm)/Jesus Presley (11pm)
The Green Onion: NXNW The Gone Orchestra (9pm)
Ground Kontrol: NXNW Mel (11pm)
Kelly's Olympian: NXNW The Dolomites (8pm)
Jimmy Mak's: NXNW Kaitlyn ni Donovan (12am)
Mt. Tabor Theater: 4th Plain Jaiant/Big Time Rosie/Workman Project/
Red Madder
Roseland Theater: NXNW The American Girls (10pm)
Satyricon: NXNW Cavity Search Records Showcase w/
Pete Krebs (11pm)/Richmond Fontaine(12am)/King Black Acid (1am)
The Spot: NXNW The Flatirons (1am)
Tug Boat Brewery: NXNW Corrina Repp (10:30pm)

Saturday, October 2nd

Golden Crust Pavillion: NXNW Fez Fatale (9pm)/Pedro Luz (10pm)
Jimmy Mak's: NXNW Rudy "Tutti" Grayzell (9pm)/44 Long (10pm)
Kelly's Olympian: NXNW Shapeshifter (12am)
Mt. Tabor Theater: Fernando/Omar Torrez/Malia Cortez
Paris Theater: NXNW Fuckpriest Fantastic (11pm)/Grindstone (1am)
Rocco's: NXNW The Herkemer (12am)
The Spot: NXNW Death Cab for Cutie

Thursday, October 7th

St. John's Pub: Dan Hicks & The Acoustic Warriors



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LAST MONTH
 THIS MONTH

ARTIST/LABEL/TITLE

- 2 1 PETE KREBS & THE GOSSAMER WINGS Cavity Search CD *Sweet on a Rose*
- 1 2 IMOGENE Imogene CD *Underdub*
- 3 3 THE SENSUALISTS The Sensualists CD *The Sensualists*
- 4 AMY BLASCHKE LA Push Records CD *Red Letter*
- 4 AMY ANNELLE Hush CD *Which Ones You?*
- 5 KELLY JOE PHELPS Rykodisc CD *Shine Eyed Mister Zen*
- 5 WATSONVILLE PATIO FMA CD *Population 02*
- 6 THE BROTHER EGG Jalopy Grotto CD *The Brother Egg*
- 7 6 MONKEY TO THE MONSTER Demo CD *Monkey to the Monster*
- 7 6 JOHN SHIPE Involushuns CD *Sudden and Merciless Joy*
- 7 KAITLYN NI DONOVAN Hush CD *Songs for Three Days*
- 7 JUNK TRAIN Demo CD *No One Said it Would Be Easy*
- 8 7 PACIFIC WONDERLAND Demo CD *Pacific Wonderland*
- 12 8 BELL Yeah, It's Rock 45 *Viral Love/ Unshockable*
- 8 CORINA REPP Hush CD *The Other Side is Mud*
- 8 CLAIR VOYAGE Demo CD *Kicking Upstream*
- 9 RICHMOND FONTAIN Cavity Search CD *Lost Son*
- 10 10 VELVIDA UNDERGROUND Demo CD *2 From Rocket Songs*
- 10 JULIE LARSON Blyss Music CD *Freedom*
- 11 SWEET JUICE Iywidr CD *Sweet Juice*
- 10 11 BLYSS Demo CD *Realsimplefeelgood*
- 12 12 THE TAILFINS Demo 45 *Rockabilly Dream/ Spiderbite*
- 12 THE CATHETERS Empty 45 *The Kids Know How to Rock*
- 12 RELOAD Reload CD *Proposals for Atomica*
- 12 CHAD CROUCH Hush CD *Sway*
- 13 UHF Second Story CD *Pieces*
- 13 THE DAY THAT I FELL DOWN CDC CD *Small Favors*

TOP TRACKS

- 2 1 PETE KREBS & THE GOSSAMER WINGS Cavity Search CD *Sweet on a Rose*
- 3 2 THE SENSUALISTS The Sensualists CD *The Sensualists*
- 3 AMY BLASCHKE LA Push Records CD *First Man on Mars*
- 4 IMOGENE Imogene CD *Lady Languishing*
- 5 AMY ANNELLE Hush CD *Soft City*

LIVE OFFERINGS AT THE CHURCH

- Wednesday, September 8th ----- Fernando Live!
- Wednesday, September 15th ----- Richmond Fontaine Live!
- Wednesday, September 22nd ----- New Release Showcase
- Wednesday, September 29th ----- NxNW Special w/ X Girl & Junk Train
- Wednesday, October 6th ----- New Release Showcase

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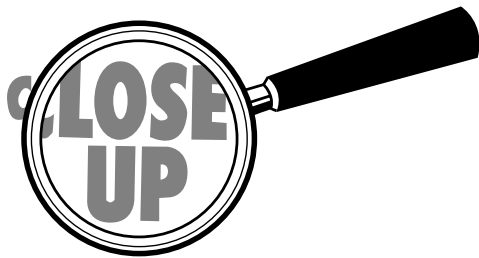
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September 1999

THEATER

- | | |
|--|--|
| Friday Sept 3rd
4th Plain Jiant | ACOUSTIC ROOM |
| Saturday Sept 4th
Buds of May | Friday Sept 3rd
Terry Everson
John Shipe |
| Friday Sept 10th
T-bisquit
Pope
Say Uncle | Saturday Sept 4th
Erica Balinger |
| Saturday Sept 11th
Jesus Presley
Big Time Rosie | Friday Sept 10th
Actual Size
Bye Bye Chinook |
| Friday Sept 17th
Atom Sane
Watsonville Patio | Saturday Sept 11th
Snap Jackson |
| Friday Sept 18th
Clumsy Lovers
Mad Hattie | Friday Sept 17th
Me and My Brother |
| Thursday Sept 23rd
Cherry Poppin' Daddies | Saturday Sept 18th
Elana Powell |
| Friday Sept 24th
Lael Leroy & the
Loved American Girls
Jeffery Alan Band | Friday August 24th
Warren Pash
Ezra Hollbrook |
| Saturday Sept 25th
Hypnotic Clambake | Saturday Sept 25th
Annie Hawkins |



Continued from page 8

'98 on EON records. Through guitarist Garth Parker, Daiker met Rob Erickson of Seattle rock station, The End. A chance listen by Steve Locker of Virgin Records resulted in Generator's new management deal with the duo in December '98. Locker and Erickson, within weeks, had lined up showcases for Generator at L.A.'s Viper Room and Hard Rock Café, where a host of A&R reps from Warner Bros., Interscope, Epic, Columbia as well as Herb Alpert & Jerry Moss of Almo Sounds, were present. "It was a crapshoot," Daiker states. "We had all these labels interested in us, but it ultimately boiled down to a gut feeling. In a lot of ways, it was like a bad car wreck. Most of the labels were driving by just to watch. At Epic, everyone was excited about the band. They meant business. You could feel their excitement and they didn't mess around. So we went with them. The same A&R team that signed 9 inch nails, Macy Gray, Tracy Bonham and Tripping Daisy signed us."

Generator signed with Epic in January of '99,

not to! Who says we have to come through the ranks and scrape around for gigs before we get noticed? Our attitude has been, 'let's start it out as a business. You do things differently then. You develop relationships with labels. The record industry is like a big hair salon, lots of gossip, everyone knows what everyone else is doing and saying. There's a huge difference between the 'music' industry and the 'record' industry, but it's all about relationships."

When asked about his band's worst critics, Daiker replies. "In Portland, so many people have this attitude that they have to be impressed. It has little to do with the music, really. They don't have to like us. It doesn't hurt my feelings. We know what our market is, and it's record buying girls. Hell, we played a gig last night in Eugene to about 300 screaming girls, who before our eyes, were thrust into puberty." At this, I had to ask, "What's your band's policy on groupies?" Rob replied quickly and seriously, "We play our gig and split!"

The roller coaster ride has just begun. Radio play will begin in Fall in specialty markets, on weekend shows. They'll be filming a video for MTV in November of '99. Epic will release *Volume* in January 2000.

Rob reminds himself, "We haven't sold a record yet. It's premature to speculate how successful we'll be. This CD has been the biggest challenge of my life in the past 5 years. I don't try to kid myself that my problems or over. It's been a fight the whole way. Fortunately, the response has been amazing." Then he adds, "Except in Portland."

live gigs," Rob tells me days later over the phone.

And I guess there's a metaphor in this about how I formed my initial opinion of Generator/



Rob Daiker for MTV.

"In a lot of ways, it was like a bad car wreck. Most of the labels were driving by just to watch. At Epic, everyone was excited about the band. They meant business. You could feel their excitement and they didn't mess around. So we went with them. The same A&R team that signed 9 inch nails, Macy Gray, Tracy Bonham and Tripping Daisy, signed us."

joining phenomenally successful Epic artists, Rage Against The Machine, Korn, Pearl Jam, and even Michael Jackson. "The buy-out with EON was messy," Daiker diplomatically offers, and nothing more is said. Epic took *Volume*, added a couple more songs and touched up some of the existing ones and the CD was complete. "Clubs just started handing us gigs." The band got radio play on The End and KNRQ. The Seattle market was big for the band. "We always draw huge crowds in Seattle," he says.

Why not Portland? I ask. Home grown, Daiker talks about the amazing caliber of musicians in Portland. "Most of whom you'll never hear from." He adds. "If a band breaks out of the Portland music scene, it's seen as bad. 'You left us! You suck!' They say you don't deserve it." He takes the opportunity to give props to those who didn't respond that way. "Dan Reed was a huge part of our success and my direction. He saw a lot of different options. He's one of the most talented guys in this town. And Clark Stiles, he's an amazing producer."

"People say, 'Oh, the only reason Generator made it is because they had connections.' To this, Daiker replies, "Hell yes we used our connections! We'd be fools

What about touring? "We've gotten lined up with Renaissance. They book for Britney Spears, Backstreet Boys and Chemical Bros., and some others I can't remember right now."

I ask Rob to summarize what he believes it took for Generator to get signed. "It's the team we surrounded ourselves with. When you hang around people who are doing it or have done it, and you listen to their advice, you learn and you're more directed."

When the interview is over, we part. Rob gives me a copy of the CD, all cuts from the master. "Listen

Slowcrush....I looked at the package and didn't like what I saw. I shook it and didn't like what I heard. When I looked inside, I found something I liked. Only then did I notice that the package was also well built.

Postscript: Days after writing this feature, I ran into Rob Daiker in Seattle at The Crocodile (Seattle's hipster equivalent to Satyricon, though a much more pitted-out version) and discovered that Generator/Slowcrush was playing a gig at Bumbershoot the next day. When I arrived late that next day at Bumbershoot and missed the Violent Femmes, I decided to catch the Generator/Slowcrush show, just to see how those Seattle crowds really responded to the band. Toward the end of a fairly decent show to a lulled and lack luster crowd of about 200, Rob says to the audience, "It's good to be home!" and then breaks into a new song.

"It's good to be home? I'm asking myself. Did I just hear him say, 'It's good to be home!?"

Not being able to investigate this, I'll hold off ultimate judgement. But I'm tellin' ya Rob, I might just have to kick some poseur glam booty in my column

"The record industry is like a big hair salon, lots of gossip, everyone knows what everyone else is doing and saying. There's a huge difference between the 'music' industry and the 'record' industry, but it's all about relationships."

to it a couple of times and tell me what you think." I was surprised he asked. He meant it, too. So I do. Most of it, I can't get into. The cut, "Star," a dreamy melodic ballad, kicks my ass. "We never play the ballads at our

next month if there's no logical or truthful explanation for that statement. Dem's fightin' words to a Portlander, ya know. Fair warning.

LL

LEGAL EASE

Continued from page 9

3. **Decide on a Business Structure.** You must decide on how your publishing company is going to do business — i.e., whether as a sole proprietorship, limited liability company, corporation, general partnership, limited partnership, etc. Then

will need to be a licensing agreement prepared.

Sometimes, people starting a publishing company will initially want to have an array of legal forms prepared, so that they will feel “armed to do business.” However, as a practical matter, you should wait to have any such contracts prepared until you have an actual need for them, in order to avoid unwarranted legal costs. Otherwise, those forms may only end up just collecting dust on a shelf.

5. **File Copyright Applications.** You should be

of the publishing income (typically in the range of ten to fifteen percent of the entire writer/publisher income). However, if you have not yet had any commercial success, it is normally difficult to find a publishing company willing to administer your catalog, since they normally won't want to take on all of the work involved unless there is some cash flow from which they can take their commission.

8. **File Any Necessary Tax Returns.** As for which specific tax returns you will need to file from time to time, this will depend on the structure of your business (sole proprietorship, corporation, etc.).

9. **Other Steps.** The steps mentioned above are the basic steps involved in setting up a music publishing company. However, for anyone setting up a publishing company, there may be circumstances, specific to their own situation, which may require that other (or even different) legal or business steps be taken.

CONCLUSION

As you can see, acting as your own music publisher does involve some time and expense. Hopefully, the guidelines suggested above, though not intended to be a comprehensive list of the steps required for every possible scenario, will nonetheless help you to decide whether the benefits of starting your own music publishing company will justify the time and expense involved.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a co-owner of ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles.

“No songwriter can be a member of both BMI and ASCAP at the same time, and hence, must choose between the two. In addition, a songwriter and his/her publishing company must belong to the same organization”

have the necessary legal paperwork prepared, and do all of the same things you would do if starting any other type of business—for example, obtaining a business license, a federal tax ID number, etc. You will need to have some of this done by the time you submit your ASCAP or BMI publisher membership application, since the application will require you to provide certain business-related information (e.g., tax ID number) on your application.

Incidentally, if you are a sole proprietorship or partnership, you will need to file for a “dba” (“doing business as”) name registration, because without a “dba” registration, most banks won't allow you to open a checking account in the name of the publishing company.

4. **Miscellaneous Contracts.** There are many different types of contracts which can potentially be involved in operating a music publishing company.

If, for example, your music publishing company is going to be handling songs composed by songwriters *other than yourself*, there will need to be appropriate contracts signed between your publishing company and any such songwriters.

Another example: If your publishing company is going to authorize someone to commercially use a song owned by your publishing company — for example, if your publishing company is granting a mechanical license to a band, authorizing the band to record and commercially release one of the songs owned by your company — there

sure that all necessary copyright applications are filed with the Copyright Office for the songs being handled by your publishing company.

There may also need to be “copyright assignments” executed, transferring copyright ownership to your new music publishing company. In certain situations, those documents will need to be filed with the Copyright Office.

6. **File “Title Registration” Forms.** Whenever a recording of your songs is going to be commercially released or broadcast, you should promptly submit a “title registration form” for each such song with the performing rights organization which you are affiliated with (i.e., ASCAP or BMI). This al-

“if your publishing company is granting a mechanical license to a band, authorizing the band to record and commercially release one of the songs owned by your company — there will need to be a licensing agreement prepared.”

lows them to monitor the airplay of your song and to pay you royalties accordingly.

7. **Consider Possible Affiliations with Other Publishers.** For purposes of convenience, you may want to consider entering into an administration agreement with a more experienced music publishing company, for that other company to handle all of the paperwork in exchange for a percentage

ALLMEDIA specializes in administering the licensing of music for film, television, commercials, and computer games.

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

mu-sic mil-len-ni-um
a place where the music & people still matter

Frisco Disco

Continued from page 10

picking up on a drum track so if you listen really close you can hear "OKAY YOU CAN STOP THIS" at the end. On the matter of taste we did our best to edit out the line "put down the gun" at the end. The song features a vocal sang thru a wah-wah pedal which sounds like a dissonant PETER-FRAMPTON voicebox trip.

Micheal Hornberg is coming out to the big TWO LOUIES party on the 29th. He sent me his new book DOWNERS GROVE but quite honestly with all the drama I haven't read it. I don't even know if I am going to be living in Portland or Seattle this month.

7-SHORTERMEMORY-2:20 This is the first of 3 solo acoustic numbers on the CD. If any song is autobiographical this is it. This is the closest thing to a radio friendly single.

8-STRANGE ANGELS- This one we were having a good old jam and when we played it back it was over 7 minutes...oops. Rozz don't write no 7 minute songs. So we added some psychedelic touches and cut it into two songs. The reprise being titled EVEN STRANGER ANGELS. The original version I recorded in San Francisco had a big dropout on the dat.

9-TOAST 2:30- This is the r.i.p. theme song of my marriage. Violins, viola, saxophone. No I don't wanna go into it. My website is up . ROZZ.NET and my new CD is out.

And then in six short days everything was gone. With a wave and a "we never talked" six years of my life was gone and I find myself a suddenly single parent. It's been a cataclysmic karma swing this time..."so much drama" as robin puts it. My son is already doing the courtship of eddies father bit, all that nickel-odeon in S.F. paid off. The making of lover, legend, liar was very costly, on a purely personal level.

I suppose a partial retraction is in order. DENNY MELLOR (like Satan) is hard to stay mad at. As this personal crisis has unfolded, he's been a boney white shoulder to lean on despite our differences. I seem to have made peace with a lot of my petty foes thru these dark incoherent hours. DENNY'S new project is called "RECENT HOMEWORK" and features surf and reggae tunes played all on instruments he created and built. His bread and butter gig is the N.E.A. sponsored "YOUNG AUDIENCES" program which has brought interactive music programs to over 60 schools. So why's this guy stealing my gigs?

Its 7:12 in the morning I don't think rockin' RANDY would be up for giving me any juicy gossip at this hour, unless he's been up all night and is drooling in his biscuits and gravy at the Cabos.

10-IN MY GENES- this cut we had written and

recorded up at MIKE SWANSONS LO-TEK STUDIO in 96. Dear friend STEVE DANGER (RIP) played some really melancholy harp on the cut. We lifted that track and a banjo track onto DAT and then tried to sync it up and dump it on to the new recording. We couldn't match it up enough to give it "that feel", harmonica is a very emotional instrument and pauses and timing are essential. In the end we decided to

bring in veteran harp player JOELY POZOLE to do blind takes and he did a wonderful job on several songs.

11 - YOU 'LL NEVER CHANGE- This is a live super louny cut recorded on DAT presumed to be recorded at the COBALT LOUNGE a year or two ago. It's most notable for JIMI HASKETT'S backing vocals. JIMI plays at least 10 different instruments on LOVER, LEGEND, LIAR but you very rarely hear him sing, and there's a good reason for that, however on this cut he

does a stellar job.

12-LETTER TO LISA-This is the first of 3 songs recorded in SAN FRANCISCO at POOLSIDE STUDIO'S clear back in 89. You might remember POOLSIDE'S DAVE NELSON from Portland where he played in UPEPO. At the end of mixing on the final night poor Dave went on an acid and cocaine binge and wound up all night at my S.F. apartment sitting in a dark kitchen muttering "but what about dave" over and over again. The next day he left stoically to look for his car and JIMI, BRIAN, JAMIE AND MYSELF all just looked at each other with disbelief. We were exhausted when we finally got rid of him. I don't think I've seen him since. We often speculated whether he just could've been really drunk, but I don't

RECORDED late in the night after the band had left and MIKE, DEB, and I were way drunk. This solo acoustic version is just a 12 string VENTURA guitar (which makes anyone sound good) and me caterwalling. If you play with the balance knob you'll see there's vocals on one side guitar on the other, but overall I like this version. I sound like some gay English whiner in the LEONARD COHEN school of despair.

16-DUST INNA DRESS-another solo acoustic number. Everyone assumes they know exactly who this ones about.

17-EVEN STRANGER ANGELS-The reprise to strange angels.

18-WAITRESS MAY I HAVE A GLASS OF WATER? This improvisational piece with drum machine probably shouldn't be on the C.D. but its just a funny little bit that I don't think could be duplicated if we tried to edit it, cut it into verses and choruses, and rehearse it as a song. It's just a 2 minute diatribe about hangovers.

19-OVER THE HILL-This sounds like the traveling whineburys, even with a long fade this song is long and repetitious. It features ROBERT O HEARN on key bass and is included because of fan insistence. I don't care for this one at all.

20-IMPROVISATIONAL TRILOGY; JULIE, BLONDE BY CHOICE, JOE VELVET 5:18 these 3 songs were one take wonders recorded on 4-track at the LOVE GUN LOUNGE in 1990 after I had been dumped rather hard by my girlfriend of the time.

21-VALIUM-we recorded a version of this and CHECKIN' IN and END OF THE WORLD AS WE KNOW IT in a ripper medley. However it was over 10 minutes and this is an all time crowd favorite, so we used an old version from 94' with ragtime piano. This is probably the most requested song when I play live.

22-POCKMARKS AND PASTE- this is another "ballad of Kurt and Courtney" written from the corpses point of view posthumously-suicidal/homicidal/sometimes I think I'm my own worst rival-says it all.

23-BLUE JEAN REPRISE-In loving memory of dead Steves everywhere.

24- HAUNTED HOUSE-The last song featuring a tormented distorted saxophone. This was first



Denny Mellor; a skinny white shoulder to lean on.

"Denny Mellor's new project is called 'Recent Homework' and features surf and reggae tunes played all on instruments he created and built. His bread and butter gig is the N.E.A. sponsored 'Young Audiences' program which has brought interactive music programs to over 60 schools."

think you can affect a psychotic break like that with just booze.

It's almost 9 am-maybe I SHOULD CALL THE RANDOLATOR.

13-SOLITARY SOUL-poolside, features my first attempt at a falsetto.

14-WHY AM I STILL SMILING? Poolside, 1:38 seconds of rockin' hooks.

15-SKINNY BONES- this song was first written the day FREDDIE MERCURY died, of course that's only where the title came from. After unsuccessfully attempting to record this song several times, I came across a version on tape at LO-TEK studios I

recorded in Portland in 89 with a CURE feel, now a reggae beat. This song was recorded in 3 cities, PORTLAND, S.F. and SAUSALITO.

Well that's the making of LOVER, LEGEND, LIAR NOW GO OUT AND BUY IT. FOR INFORMATION LOOK UP WWW.ROZZ.NET ON THE WEB OR GO TO LOCALS ONLY. I AM NOT SURE ABOUT MAIL ORDER BECAUSE I DONT KNOW WHERE I'M GONNA BE LIVING. SEE YOU AT BUCK'S PARTY ON SEPT.29TH A.K.A."THE GREATEST SHOW ON EARTH"...BRING YOUR ELEPHANT AND PUT ON THE GREASEPAINT.

LL

In the MIX

Continued from page 23

we see Matt back in the mix, because good talent always finds its way back home.

S2K

What?! *Sweaty Nipples* reunion gig? New Year's Eve 2000? Sheeeeeeeeeet howdy! That's right folks, I heard it from *The Crooked Thing* himself, Brian Lehfeldt, Sweaty's gorgeous and charismatic frontman, now Everclear percussionist. Now I know why Pink Martini turned down that \$45,000 to perform at Atwater's that night. They wanted to keep the night open to see Sweaty..... Update on *The Crooked Things*, Brian's new band featuring Chris Merrow from *Village Idiot* and notable others. The band is finishing up recording their EP and will have a couple of cuts on MP3 for free before Halloween. Look for a Halloween gig debuting the brand spanking new and no doubt kick-ass act.

Julie, Julie, Julie! Or! Two Degrees of Separation Got a great story here. Back in August, my friend, "downtown" Julie Brown, called me and asked me to join her for a show at the Tabor. Seems her BMW mechanic gave the heads up on a good bluesy-rock band that was playing that night, and because she was recovering from recent back surgery and dosed on Percadan, she asked if I could drive. When I asked who was playing, she didn't know. God how I hate longshots. But because she asked and because there was a Percadan in it for me, I thought, "what the hell!" I then called another friend, Lady Miss Julie Kirby, and invited her along to join us. Three's a party! When the two Julie's and I got to the Tabor, I asked, "who's on the bill?," to which, doorman Jamie replied, "Guitar Julie and The Rumlbers." We all had a good laugh on that. How many times can you say you've been in a room with THREE Julie's? When we went in, Guitar Julie and The Rumlbers were already on. They were great! No pretense, no gimmicks, no "we're going somewhere" attitude. Just good raucous bluesy rock and roll. Excellent guitars, outstanding vocals, and just a flavor of the Sheryl Crow-like foxy lady and talented too thing going on. But definitely nothing deliberate. Their stinging cover of Etta James' In The Basement reminded me of Southern Culture on The Skids. Shortly after we sat down, Julie Brown introduced me to her mechanic friend, Rick Ferrar, who, when I mentioned Two Louies Magazine, told me he used to work with Two Louies junta, Buck Munger, back in the days of L.D. Heater (circa 1975) a Norlin subsidiary. "It's because of Buck Munger that George Harrison still owes me \$18 bucks," Rick told me. Evidently, Rick did some guitar tweeking for one of George's Gibson's

back then but was never fully paid. "Shit," I replied, "that story is worth more than \$18.00!" Meanwhile, while conversing with Rick that night about Two Louies, Buck, local blues and cars, Jim Mesi's name came up. Now, Jim Mesi, by most people's ac-

they're going to know the people you're talking about!

Guitar Julie & The Rumlbers will be performing at Hopper's (112th & SE Division) on Saturday, Sept. 25th. Band members are Julie Strange (rhythm guitar & lead vocals); Andy Strange (lead guitar); Dan Collins (percussion and vocals) Ron Wood (drums)

"Well, it looks like another live music venue is going the house music route. A note on the 1201 Lounge calendar this month, stated 'No more live music after September 14th.' ...I'm telling you, that house mix DJ crap is the anti-christ. Be afraid. Be very afraid."

counts, is the best blues guitarist on the West Coast. I mentioned something to Rick about meeting him once at Buck's house and seeing that dazzling '58 shiny royal blue Ford Fairlane of his, customized out and so pristine that I said, "I'd be afraid to drive it." I mean, we're talking spotless paint job, stainfree white leather upholstery got the picture? I said to Rick, "He must do well for himself as a guitar player, because that rig must have cost at least \$60 grand." Rick then proceeded to tell me the story of some guy who wanted guitar lessons so badly from Mesi that he traded him the car for 5 years worth of lessons! "Rick Ferrar was an incredible guitar tech," Buck later told me when I

and Paul Delano (bass). As it turns out, guitarist Andy Strange plays with Jon Koonce & The Gashogs, has toured with Screamin' Jay Hawkins and also played in The Terraplanes. Let's not ask can he play guitar? I'm telling you, these guys are Fun on Wheels and whether you're a hipster, trippster or dullsville dripster, you will thoroughly enjoy their show. Check them out!

The Truth About Cherry Bomb

Of recent interest and print in Two L's regarding *The Runaways* cover band, *Cherry Bomb*, there's been some misinformation generated about this female-fronted tribute band. *Cherry Bomb* was featured in the nationally distributed indie documentary, *An Incredible Simulation*, by Russ Forster. Last month, I received a call from *Cherry Bomb*'s founding member, guitarist and singer, Christine Aebi, who wanted to set the record straight. It seems there are contradicting stories circulating as to whether *Cherry Bomb* is still an active band. I'm here to tell you they are. They're just not actively playing gigs at this time. After some initial shuffling of band members early on, (1996'ish), and the departure of co-founder Becky Miller and husband Ian (*Poison Idea*, Apt. 3G) to *Lady Speed* this past year, *Cherry Bomb*'s current lineup consists of guitarist and vocalist Aebi; "Killer" on drums (from *The 3rd Sex*); Jillian (from *Gern Blanston*) on bass and Leslie Karlson (former *Voodoo Doll*) on lead guitar and vocals, which Aebi referred to as "a rockin' ALL female lineup." When Karlson took a job in San Francisco last year, the band's active gigging was put on hold, however the group still plans to play occasional gigs and is part of a great lineup at Satyricon on October 9th, with *Guitar Wolf* (Japan), *The Woggles* (Atlanta) and local shock-rockers *The Weaklings*. *Cherry Bomb* opens this early show.

...til next time

Gigs/Events/Releases you'd like me to know about? I can't write about 'em if I don't hear about 'em. Send me your tales of NXNW. I'll quote you and make you a star! E-mail me: Lovepunk@involved.com.

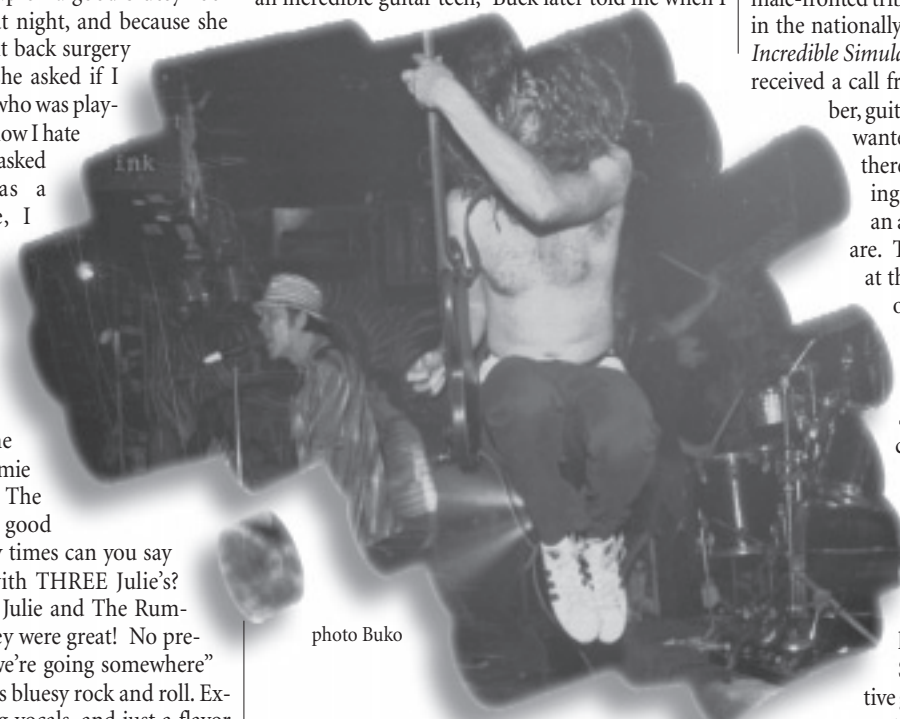


photo Buko

Sweaty Nipples to reunite.

recounted the stories, "I was surprised when I heard he was working on BMW's and no longer in the music industry." Anyway, all of this leads me to the following valuable observations: When it comes to Rock 'n Roll: A) Anything's possible babaaaaay, and it don't always got a cash price attached to it; B) Don't ever assume that because you haven't heard of a band that they won't wiggle your boat; and C) Say only good things to strangers when talking about musicians or industry people in this town because, chances are,

LL

LETTERS

Continued from page 3

puter genius!

Once again, I thank you for your continuing interest in the former P.O. Gang! We're trying our best to represent the Rose City in LA.

Best Regards,
Michael : "Mav" Mavrolas

Dear Buko & Buck,

I should have already turned in my official resignation, and I apologize for doing it over e-mail. I tried to do it over the phone a couple of times when I got up the nerve, but each time, I got voice mail & figured that was just as bad, so I hung up w/o leaving a msg. Fact is, the music biz now makes me sick with the demeaning way I see hard-working musicians treated by the few people who hold the keys to the piles of money everyone wants. I just don't have the stomach for writing about it anymore. Corporate jobs & private parties are where it's at for us at this point, & I'm not interested in promoting the nightclubs that treat their bread & butter so shabbily. I don't want to write about how to score the juicy gigs either, 'cause that's just more competition for our acts, and I feel the information will fall on deaf ears anyway, just as the info I've written about the Music Union has.

After that anonymous letter I was shocked to see in print, that proclaimed all I do in Two Louies is promote myself, I have felt too embarrassed to do THAT anymore. Since I'm not allowed to cover any of the national acts that blow me away (ex: El Vez), there's really nothing left that fits the mag's parameters for me to get excited about covering. It takes me so many days to gather material, that the per hour rate pales in comparison to the hundreds I can now earn at a Marilyn Monroe impersonation job, or even a Samsonite & Delight-Ya private gig. I prefer to focus my dwindling energies on making at least a living wage for ourselves. There are only so many hours in the day, you know.

I feel horribly bad about accepting the lovely Two Louies jacket that certainly cost a pretty penny, since I haven't turned in a column in so long. I *do* wear it quite often, and am always sure to point out how generous the fellas at Two Louies are for giving it to me, and for having my name embroidered on it so nicely.

Please accept my heartfelt apologies. It was fun for the couple of years it lasted, and I remain honored that you recruited me. I'm glad it's worked out for Marianne to come back, too :-)

-Cybele

Letter from the Publisher

Part 4. (In parts 1-3 TL publisher Jim Crummy pays his dues as the amp roadie for the Sunn promotional office in Hollywood, setting up gear for Hendrix, the Who, Cream, Buffalo Springfield and others. After two years as a team, the staff quits to form their own management & production company; Jason Ltd.)

The summer of '69 came and the Jason Ltd. office was filled to overflowing with longhaired freaky musician types. The chess board always had a crowd and the constant stream of interesting looking visitors kept the show business vibe intense. Everybody showed up at the Jason Limited door. Ghetto poets, international rockstars, studio luminaries and raucous roadies. The coffee was always on at Jason Ltd and the stereo usually featured exclusive works in progress. Of all the tenants in the 6515 building, we were probably the only ones who used our space 24 hours a day. Since we recorded deep into the night and more often till the crack of dawn, we were constantly in and out. During the making of their album, several members of Wrinkle crashed overnight in the office. The cleanup crew let them sleep while they emptied the ashtrays and vacuumed the floors. Up and down the hall the secretaries became aware of the activity and began dropping by with home cooked care packages for the starving musicians. More than one romance bloomed.

During the prep for the making of the Wrinkle album the Buffalo Springfield broke up and there was talk about adding new members. Allen Gunter was approached with an offer, but declined to stay with Wrinkle. In the recording of the three song demo for United Artists that finalized the deal, Jim Dunlap's vocal rendering of "Gin House Blues" disrupted the building and emptied the other studios as everybody followed that voice down the hall to see who it was.

For recreation we decided to go out to the local park Sunday afternoons and play softball. In the serious Los Angeles softball culture it was a well known fact that musicians were nothing but "longhaired" "freaked-out" drug addicts with no purpose in life, so when the Oregon Rock Allstars showed up on the softball field and had some pretty good athletes, people started to look past the long hair and realize we were actually people. The Allstars were a circus team. Buddy Fite out there running the base paths in his Wingtip shoes, Sheila Bernson (a scrappy 5'2" 100 lb. miniskirted Terror) keeping everyone in line (both on and off the field) and the rest of the crew; the Wrinkle guys; vocalist Jim Dunlap, drummer Jim Graziano, bassist Allan Gunter, keyboardist Mike Parker and lead guitarist Jim Mesi. Buddy Palmer, Buck and myself from the office along with occasional guest players like Kent Henry (Steppenwolf), Johnny Mathis, Bobby Hatfield (Righteous Brothers), Jimmy Walker (The Knickerbockers) and whoever else happened to be in town that weekend. After a few weekend practices it was generally decided we were pretty good as a softball team and we should join a Los Angeles fast-pitch Parks & Recreation Softball League (Big Mistake). Jason Ltd went out and bought team jerseys for everyone (I still have mine). The team won 1 game that season and that was only because the other team didn't bother showing up. We "DID" however have a lot of fun and proved that longhaired freaky people were just folks like everyone else.

Jim Crummy

REWIND

Continued from page 3

says Meredith. No more club gigs. "I got married and opened a restaurant with my husband." By '95, she was itching for another album project. For two years she assembled material with new writing partner Shelly Peiken. In early '97 she went in to City Lab Studios to demo some tunes with producer Geza X.

He liked the song "Bitch".

So did everybody else. Perry Watts Russell at Capitol Records showed up at her home at 11:30PM to offer her an album deal. She took it.

David Ricketts (David & David, Toni Childs) was brought in to produce the remaining tracks. The debut album. "Blurring The Edges" was released May 6, 1997.

It went Platinum in 60 days.

"Bitch", the first single, zoomed to #2 on Billboard's Top 100 singles chart.

By the time the dust had settled, "Bitch" was a hit around the world, the album stayed on the charts for a year and a half selling well over a million units. Meredith was nominated for two Grammy awards and asked to be a presenter on the TV show. She opened for the Rolling Stones in Europe to an unruly crowd and helped get Lilith Fair off the ground.

Fender says she's "a guitarist to watch" in the new millennium.

"Deconstruction", Meredith's second album for Capitol, is due out September 28th.

LL

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