

OREGON MUSIC / SEPTEMBER 2002

# Two Louies

**ONE BEAT**

**MUSICFEST 2**

**GRUESOME TOUR**

**DERAILERS**



photo Buko

**CRAIG MONTOYA  
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# ◀◀ Rewind 1991



photo Pat Snyder

“Calvin Walker got an actual 15 minutes of fame when a female fan—who happened to be David Letterman’s production assistant, proposed to him live on the show.”

Calvin Walker headlines the Mayor’s Ball 1991.

Calvin Walker first came to prominence playing drums with Richard Burdell’s groundbreaking jazz-fusion band Cruise Control. When Bill Feldmann left Johnny & The Distractions he drafted Calvin to play drums in his new band Puzzle with Mark Bosnian (Nu Shooz). In 1984 Calvin came out from behind the drums to front the Calvin Walker Band. He replaced himself on drums with Falcon studios owner Dennis Carter, who put out the band’s first album “Perfect Crime” on his Sectra label. Walker

got an actual 15 minutes of fame when a female fan—who happened to be David Letterman’s production assistant, proposed to him live on the show. Dave rang Calvin up on the road to put her through. The Calvin Walker Band did a second album “Just Be Good To Yourself” for Steve Landsberg’s Diamond Z Records. Calvin says he played all but one of the 8 Mayor’s Balls. “I was on the road one year,” After the road Calvin became an A-list indie producer shepherding projects for C-Dub, the Lifesavas, Pete Miser & the 5 Fingers of Funk and Michael Allen

Harrison. He spent six years at Local 99 as an AFM organizer upgrading the union’s image with his street level savvy. His current projects include shopping the just completed second album for 4th Plane Jaiant “Bipolar” and waiting for a label exec to arrive in Portland to sign his act Shamir. “The president of Shanachie is flying in to see Shamir at the Red Sea September 22nd, the general public is invited to witness the process.”

LL



Dear Two Louies,

How are ya? All is well here in Samsel Land! I was picking up mags to take with me on my up-coming six week tour to New York and read somewhere in the new issue Mark Spangler was looking for a coll club in Belgium to go to. The Banana Peel is a really great place to hear live music so if you could pass that along to him, he might really enjoy it. I’m still with Terry Evans recording and touring. I play just a little bit around town anymore, but I have been talking with Meredith’s drummer from the Angels Brian Johnsen about putting a group together to play some local gig’s. We’ll see what happens. It’s good to know your still out there pumping up the Portland music scene. Hope everything is good on

the home front. I’m leaving this Thursday and will be back October 16th. Hope to talk to ya when I get home...

Jesse Samsel

Dear Editors,

I thought for sure Two Louies would say something about the fact that this year, for the first time in 18 years, the Bite is charging a fixed admission to see the live music. Whereas, the city got to see Quarterflash go platinum up close for free you’ll be shelling out over \$25 to see Everclear. Even the local music stages cost \$5 to get in. So when I read in As The World Turntables that Everclear will headline the new “and improved” Bite I have to call bullshit. You guys are starting to sound like the Boregonian.

Michael Hokin  
Portland

Dear Editors,

Today’s popular sound of music has dealt a knockout punch to a lot of musicians who play musical instruments. Well, whatelse do musicians play? Lots! The scene these days is all about musicians who play turntables, groove boxes,

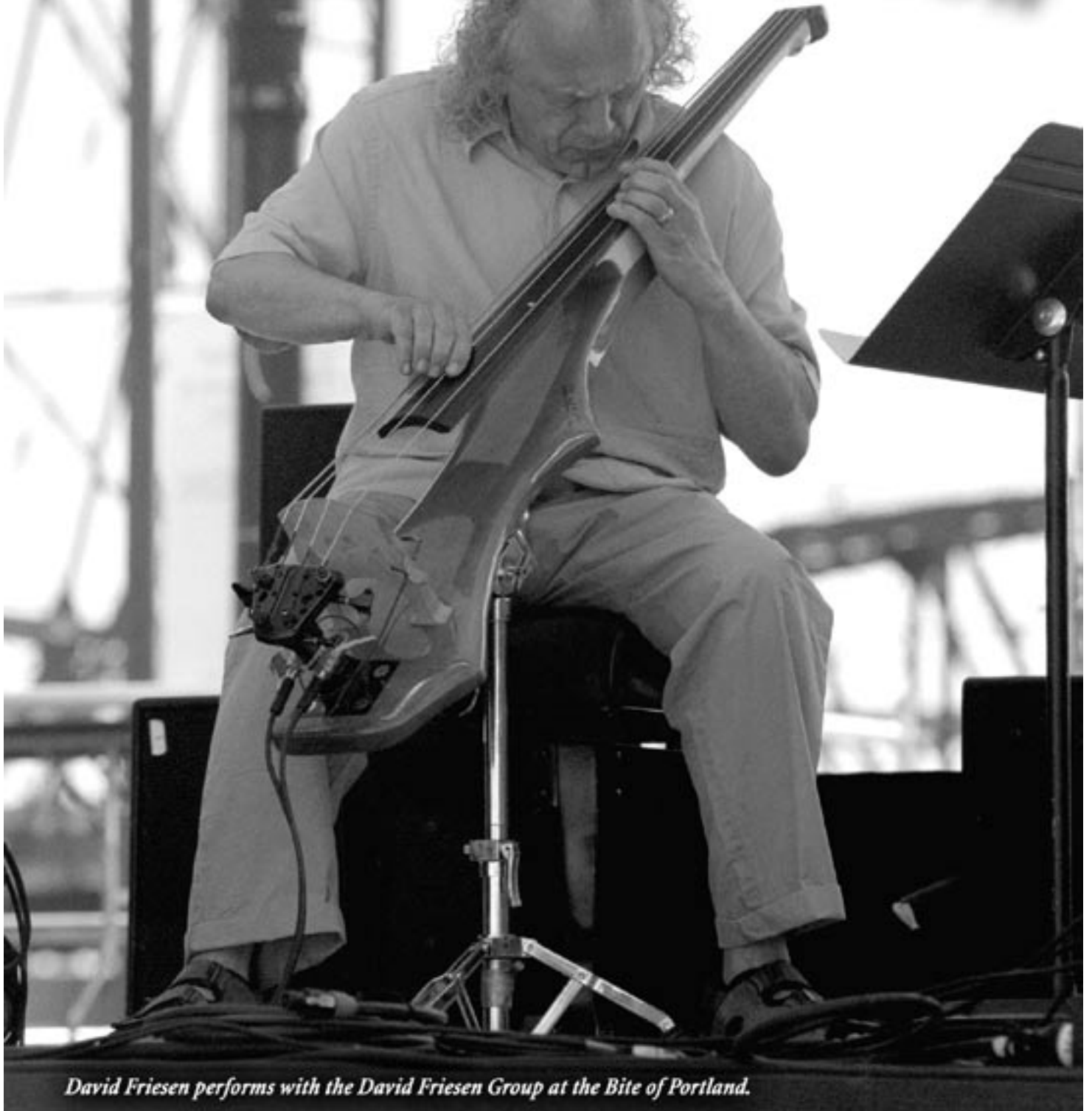
samplers, floppy drives and whatever it is that creates today’s hip sounds of popular music. Take the case of my talented musician friend Earnie the songster. He’s been hit by himself! Earnie was among the first few guitar players who switched over to keyboards with automatic bass/drums/chords, starting a ‘one man band’ trend that rendered his fellow band members redundant. The one man band scene ruled and why not? Earnie had a family to support, playing in a band could only pay half his bills, ‘being’ the band paid all his bills.

Few years down the line the popular one man band trend has given way to the ‘no man band’. One does not necessarily have to be a musician to create today’s cool sounds of popular music. DJ’ing, programing, sequencing, sampling is where it’s at baby. Today a DJ or a computer programmer creates the cool sounds that spearhead popular musics evolution. So what does my friend Earnie do now? You’ve guessed right! Alright peeps in the house, please welcome DJ Earnie who’s gonna spin some mean disc while scratching the shit out of them vinyl frisbees! And by the way, DJ’ing these days pays even next years bills!

Colin D’Cruz  
www.hullocheck.com



# BURRO'S Eye View



*David Friesen performs with the David Friesen Group at the Bite of Portland.*

## PRODUCTION DEALS WITH MAJOR LABELS

A gradual development over the past twenty or thirty years has been the increasing frequency of so-called "production deals" -- in other words, deals between record companies, on the one hand, and record producers who own their own production company, on the other hand.

There are a number of reasons for this development, but it is due in large part to the increasing clout of established producers over the years, as well as the business savvy of some of those producers.

### Some Basic Terminology

Before we get too far here, though, first a word about terminology. When I use the term "production deal" below, I will be talking about deals between producers and record companies, and not deals between producers and artists. It is important to make this distinction here, because the latter kind of deal is also often referred to as a "production deal." But they are two completely different animals.

### "Production Deals": The Basic Points

Production companies, sometimes referred to as "imprints," are companies which find and sign talent and produce records. Many are owned by producers that have reputations for turning out commercial hits. Others are vanity labels owned by successful recording artists that have been rewarded by their labels with production deals.

Usually the scenario with production deals is as follows: The production company signs artists to a recording contract, and agrees to pay royalties at a specified royalty percentage rate. The production company also signs, separately, a production agreement with the major label. This almost always

**"Most production agreements are 'first look' agreements, giving the major label the first rights to a record delivered by the production company, but the major label will not be obligated to commercially release all albums delivered by the production company."**

provides for a higher royalty rate to be paid by the major label to the production company, than the royalty rate which the production company label has agreed to pay to the artist. The production company's profit, then, is based on the difference between the royalty rate it receives from the major label and the (lower) royalty rate which it is obligated to pay its artists.

Under the terms of the usual production deal, the production company delivers master recordings to the major label, which then presses, distributes, markets and promotes the records directly or through its subsidiaries.

Often these production companies have a company name and logo which make them look like a record company, and the production company's name and logo will appear on records next to the major label's name and logo. This can sometimes give the mistaken impression that the companies have a joint venture relationship or that the production company is a stand-alone record company.

### Term of Agreement

A production deal will typically have an initial



term of two or three years, with the major label having options for an additional one to three (or more) years.

### Signing of Artists

These contracts typically limit the total number of artists the production company may sign over the entire term of the agreement and/or for each year during the term. The more established and successful the production company is, the more artists it will be entitled to sign.

The contract will specify the total number of albums the production company will be required to supply for each artist. The production company (and its artists) will be obligated to ultimately deliver that number of albums, even if the term of the production agreement expires before that happens.

Most production agreements are "first look"

agreements, giving the major label the first rights to a record delivered by the production company, but the major label will not be obligated to commercially release all albums delivered by the production company. For example, the major label might reject an album or artist that the major label considers to lack significant commercial potential. As a result, the production agreement should allow the production company the right to offer any rejected artists or masters to another label.

### Royalties

Production deals provide for the major label to pay royalties to the production company, based

on a percentage of the retail price. The typical range is 16% to 18%, less the same packaging and other kinds of deductions that are standard in most recording agreements for artists.

### Advances

The major label may advance monies for administration costs and other overhead costs not necessarily attributed to any specific recording project; and/or it may advance the recording costs for each album produced. It will have the right to recoup those costs before it pays any royalties.

Recording budgets for each album project are specified in detail in the contract.

From a production company's perspective, recording costs should be recouped only on an artist-by-artist basis; the production company should avoid any cross-collateralization clause that allows the major label's recoupment of recording costs for all artists from the total amount of royalties owing for all artists. Otherwise, the monies paid by the major label to the production company may not be sufficient for the production company to be able to cover its royalty obligations to those artists whose records have been commercially successful.

### Ownership of Masters

Typically, the major label, not the production company, owns the masters of any recordings released and sold. Because the production company is not acquiring any equity interest in the masters, unlike the situation with joint venture agreements, production deals are sometimes referred to as "the poor man's joint venture."

Some production companies, however, have been successful in negotiating for a reversion of that ownership to occur sometime after the end of the term of the agreement (for example, seven to 10 years after the end of the term).

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

*Bart is also the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice-Hall Publishing (New York).*

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

LL

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

One Beat- Sleater-Kinney  
 Kill Rock Stars

Some bands peak early. Their best work is in their first few albums. And everything that comes after fails to match the former levels of energy or creativity. At that point, such a band either breaks up; or loses key members, soldiering on to a dwindling audience; or, in the oddest trajectory of all, is jettisoned into superstardom. Defying all odds, there are countless bands in this category.

However, there are a very few bands who take the road less traveled- developing slowly; maturing as musicians over a longer period of time. They don't record the same songs over and over. They progress. Sleater-Kinney most certainly fall into that category. Together for eight years, the band weathered early personnel changes, producing two albums: Sleater-Kinney in 1995 and the brilliant Call The Doctor in 1996: with the seminal underground hit, "I Wanna Be Your Joey Ramone." They toured relentlessly; a seemingly endless array of drummers, backing singer/guitarists (and chief songwriters) Corin Tucker and Carrie Brownstein- whose mutual love for Bikini Kill was a source of musical common ground when they met.

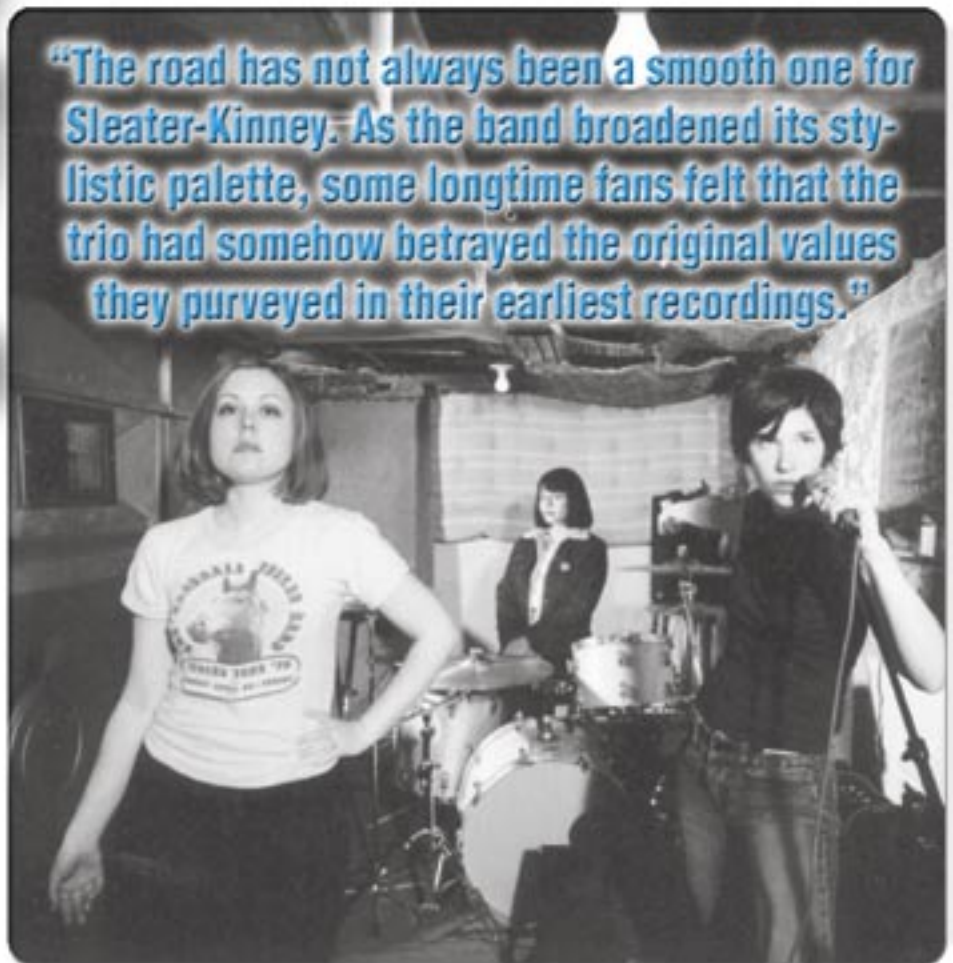
With Australian-born drummer Lora MacFarlane, the punk trio attained "Indie Darling" status through high-profile articles in the national press (Greil Marcus, of Rolling Stone fame, among their earliest fans, has written several high profile articles about the band, over the years); and further notoriety from being associated as part of the Riot Grrrl movement of the early and mid-'90s- as well as for their strong, often outspoken stances on

political and social issues. Whatever their issues and stances, they were a good, smart, young rock 'n' roll band.

However, when Janet Weiss, the former drummer for Motorgoat, Quasi and Jr. High, joined Sleater-Kinney to record Dig Me Out, their first album for the Kill Rock Stars label (released in Spring of 1997), the band began to coalesce as a musical entity. This was not solely attributable to Weiss alone, who is widely regarded as one of the better drummers in the region (think Ringo Starr). Brownstein (a classically trained pianist and a student of linguistics) and Tucker have never stopped growing or improving as guitarists or vocalists or songwriters. At about this time, they stopped sounding so much like their influences, such as Bikini Kill or the Breeders, or Bratmobile, and started sounding more like themselves: an ever-

1999, was met with criticism from the press and public alike. That album, which the band had meant as a paean to their own sense of musical freedom, adventure and experimentation; and which found the band finally fully integrated and teeming with inspiration, was largely misinterpreted and misunderstood. They were accused of selling out and going "commercial." Instead, they were simply becoming a tight, solid band: capable of executing increasingly complex and sophisticated compositions- which they were creating with growing consistency.

Perhaps as a reaction to that unexpected public response, the band did not falter nor alter their musical course one step, but continued to hold true to their artistic visions and ideals- which were clearly counter to the capitalist culture, and the "good ol' boy" network of the whole rock'n'



evolving whole, greater than the sum of its parts.

The road has not always been a smooth one for Sleater-Kinney. As the band broadened its stylistic palette, some longtime fans felt that the trio had somehow betrayed the original values they purveyed in their earliest recordings. The band has wrestled with the issue of "selling out," perhaps unnecessarily so, since Weiss joined the band. Her solid drumming helped to smooth some of the rough rhythmic edges the band previously occasionally exhibited- which, while endearing in their own way, constrained the sort of growth the band has obviously since sought to attain.

Their next album, Hot Rock, released in early

roll, major label, corporate megastructure (which, by the way, is slowly strangling the thing which it claims to represent). They remained true to themselves, as musicians and as thinking human beings; releasing All Hands On The Bad One on Kill Rock Stars, in the Spring of 2000.

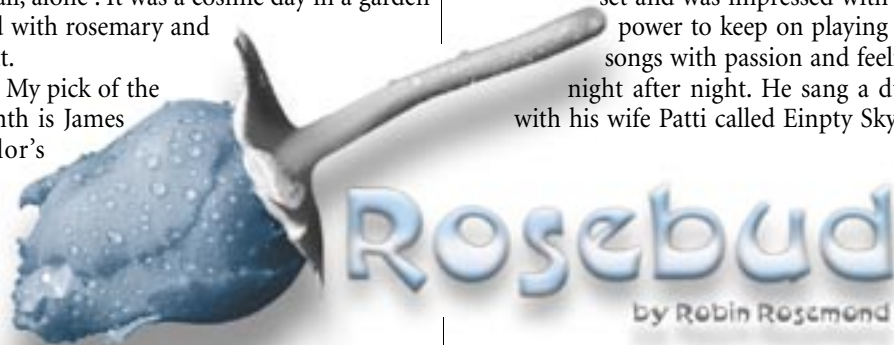
That record was not a concept album so much, as an album that subscribed to a concept. In an interview at the time, Corin Tucker elaborated, "[It] is kind about embracing "the bad one" inside you or evil, the whole idea of your worst impulses and looking at them and saying, 'well, what can I do with those?' And instead of banishing them, saying

*Continued on page 20*



Okay, this has been the nicest summer on record for a thousand years. I'm not going to argue about it. So much music and mellow, madness, marching right along with the sun. I met a Frenchman who said "Rosebud, all for one, one for all, alone". It was a cosmic day in a garden filed with rosemary and mint.

My pick of the month is James Taylor's



grid, in the dark, over a crowded house at the Rose Garden. I looked down and saw the stage that I'd been working on all-day and noted how small it looked from the ceiling. Once I got settled into my position for the show, I sat back and listened to Springsteen's two hour set and was impressed with his power to keep on playing his songs with passion and feeling night after night. He sang a duet with his wife Patti called Einpty Sky. It

long, long, time ago. He paused for a moment realizing what he had said in front of his present wife, threw up his hands in resignation and said, "What was I thinking?" Bruce also plugged the Oregon Food Bank. I dug the show and I got to take a quick shot of the entourage leaving the Rose Quarter. I snapped one of Little Stevie and the driver zipping down the ramp. I hope you like it.

The summer of hot and sexy was 2002. It had the best parties, showers, BBQ's, camping trips, work parties, and weddings that I ever was invited to or participated in. Susan Reisch and Stanleigh Peterson tied the knot on the Full Moon August 22nd. They had a celebratory party at their beautiful home in the west hills. The decor was Monsoon Wedding. Marigolds hanging from the trees on orange cord, lots of pillows, rugs and pavilions. The cake was covered with orange nasturtiums and rested

new album October Road. I love it. I especially like hearing Ry Cooder on lead guitar on the title cut. I used to listen to Ry back in 1974. We all lived in a house on SW Woods Street. We would play music all night long and imitate Ry. We listened to Mexican Divorce every night until Dylan's Blood on the Tracks came out and I thought I'd died and went to heaven. Ry, James, Bob, whichever, I'm always glad to hear new tunes. James Taylor sticks to the tried and true on this nostalgic collection of originals and covers. Sweet Baby James does it for me. The tunes you can nap or clean the house to.

I will give it up for The Boss. I worked the Springsteen show and I was impressed. I believe it's the E Street Band that keeps Bruce's whole thing going on. I enjoyed seeing Bruce's extended family, the road guys, and the folks who work so hard to bring us these events. I worked House Lights and right before the show started the head Electrician and myself had to quickly go up to the grid and change

was so beautiful. At one point Bruce said hello to Portland and told us that he had been here

on a cloth of colorful silk. The wooden archway into the back yard was covered in hydrangea and a strand of beads that all the women who went to Susan's shower brought as magic gifts. Joanna Priestly had the shower at her beautiful home in Northwest Portland. It was a mystical night high up on her deck. We had fresh cosmopolitans and Chantilly Cake. Joanna did some goddess work as we all sat in a circle, lit candles and showered Susan with love and good wishes. Her Full Moon wedding was very mellow with good food and music. The Freak Mountain Ramblers were there to play for the party and they did a whole set of Susan songs. I got to visit with some of Portland's finest including; Billy Hults, Billy Kennedy, Yasha Pander, Aunt Ellen Harmon, Victoria Tyler and her Grandchildren, Gary Ewing, Rhonda Kennedy, Heidi Snellman and Family, Wade and Stephanie Evans, Benjamin Ellis, David Jester, Delores Ashkar, and many, many, more.

I'm not going to judge lest I be judged. I'm promising to just go with the flow and keep kicking it. I'll let you know how I've been doing next month. If you want to take a road trip, check out a reading by the Painterly Poets in Astoria, Oregon September 9, at The Columbia Theater under the Astoria Bridge (7:30 -9:30 PM). Walt Curtis, special guests and I will be ripping up the town with our unique brand of word and song. Also, 333 Gallery will be having an October show on the 5th & 6th. I strongly recommend you check out 333 for great art, wonderful people and a guaranteed happening.

Write me: [rosebud@teleport.com](mailto:rosebud@teleport.com)

LL

**"I will give it up for The Boss. I worked the Springsteen show and I was impressed. I believe it's the E Street Band that keeps Bruce's whole thing going on."**

the head sets, mic packs and gels on two spots. It was very exhilarating to be racing around the

before. Once get married. He looked at Patti and squirmed. He quickly added that it was a

# A Letter from New York



Text and photos by Dennis Jones

“They are going to the top ... they are the future of country music.”  
Coyote Collins, Program &

Bakersfield honky-tonk were elements of western swing, pop, rock and rock-a-billy.

Music Director, WBEE 92.5 FM, Rochester, New York State. Glee-fully I pay the extra \$4.00 to upgrade my \$4.00 fair admission to “Gold Circle” status. It wasn’t the Cavern Club but it had that twilight zone vibe that you get when you enter a gig that is real cool, real good and real cheap.

If your rock band is getting that old Eric Burdon feeling... “it’s a hard world to get a break in, all the good things have been taken,” (Atkins/Derico) why not consider taking an alternative road to success. Behold dear reader, Portland has spawned another Major Label (Sony/Lucky Dog) recording and touring act... Here Come ... THE DERAILERS.

In a nut shell the driving forces behind The Derailers, Brian Hofeldt and Tony Villanueva, were local rock band members in the Portland, Oregon area when in 1994 they got the idea to move to Austin, Texas. Legend has it that upon arrival they drove their equipment laden



The Derailers.



Tony Villanueva.

The Derailers were born.

Theresa Duane, Events Director for the MC Fair, immediately agreed to announce my presence to the band and to clear the way for an introduction. A smiling, pretty lady, Theresa amuses me with her quote... “Pure panic is a state of Rrace, for me.” True to her word I’m whisked to the backstage trailer within ten minutes of the bands arrival.

Say hello to Tony Villanueva, co-founder of The Derailers. Tony plays guitar, sings and plays harmonica. This Albany, Oregon native



Brian Hofeldt.

**“I bring up the old days in Portland and Brian tells me that he was in Naked Lunch. They played the Satyricon and all around town. He knew Billy Rancher and asked me if Koonce was still playing.”**

van from bar to bar asking “would you like a band tonight.” By now their sound was country but soon a hybrid sound emerged that was based on the Bakersfield, California sound of Buck Owens, Merle Haggard and Dwight Yoakum. Added to the

is a clean cut, dapper, pomaded, soft spoken, true grit lookin’, country western, guitar slingin’ kind of guy. He can also two-step with his guitar and kick a pointed boot tip up into the air, in time to the music. Perhaps in another reality he would be a

big rig driver or the drifter that the Harney County Sheriff asked to run the varmints out of town.

Tony sings in a rich., gorgeous tone, kind of like Roy Orbison. He can also reach those low tones as if his daddy sang bass. I snap his photo and off he goes to find Brian, I hardly got to speak with him. After the show as, Tony signs autographs, I repeated the Coyote Collins prediction quoted above. Tony responded, with a misty look in his eye, something like “you can only wonder where all of this, will take all of us.” I like the man.

Brian Hofeldt is the other co-founder of The Derailers. Brian plays guitar and sings. Originally from Salem, Oregon, Brian moved to S.E. Portland where he graduated from Cleveland High School. “Go Indians, I suppose that they have changed that by now.” Brian seems like a friendly, laid back type guy with a little Tom Petty thrown in. His lead guitar work is created on a rusty old Telecaster that has been spiffed up with sparkle paint.

I bring up the old days in Portland and Brian tells me that he was in Naked Lunch. They played the Satyricon and all around town. He knew Billy Rancher and asked me if Koonce was still playing. I respond... “Gas Hogs.” Brian was also in a few side bands such as “Dead Mans Hands,” and “The Electric Range.” As he has been out of town for a while he has lost touch with fellow band mates Chris Bond, Tina Purdy and Brian.

As the boys tune up I move to the side and begin to enjoy a couple of crew Coronas. I notice a guy who likewise is enjoying the bands hospitality, it turns out to be Brian’s brother, Chris. As we talk I find out that Chris is completing his medical residency at Albany, New York and that he drove

over to see the band and hang out with Brian. Both the boys give a shout out to their mom, Jackie Clement, who lives in the Portland area.

O.K., you’ve met Tony, Brian, Chris, Theresa, Coyote, Jackie, the former bands and have learned some former band member names. Now let’s dig a little deeper and enlarge the picture. By the way I didn’t speak to the bass or steel player. I did explain to the drummer who I was as he looked over the

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# Views & REVIEWS by Fran Gray

Dave Coey and the Tremor Guild  
Saturday September 7th at Lolas Room at the  
Crystal Ballroom from 8:30 until Midnight.

Though it marks the sad disbanding of one of Portland's most beloved rock bands, it's a new beginning for Dave Coey and the Tremor Guild, formerly four fifths of Kerosene Dream.

The Kerosene Dream saga is another one of those sad studio stories. The band goes in to work on a new project with a new producer, in this case, Kevin Welch, and a wonderful band implodes. Through this turmoil, production came to a screeching halt and it seemed "The Dream" had become a nightmare. Under the tutelage of Welch, Kerosene Dream's excellent lead singer has made the move toward a solo career, while the rest of the band has regrouped as Dave Coey and the Tremor Guild. They, along with Dan Decker of Sound Impressions Studio, have produced an incredible CD which I was fortunate enough to preview. Based on the quality of this pending release, it seems that all the turmoil may have been worth it.

Billy Scene and The Kooltones  
Under the stars with blazing guitars at the 19th  
annual Milwaukie Car Show  
August 3rd 2002

Though in 20 years Billy hasn't shown up for a single gig, the Kooltones don't seem to miss his presence. When asked how he felt about the absence, Les-Paulian guitarist Jon Lindahl said, "He hasn't been here since day one." De-facto band leader Marty McCray added, "I don't even know what he looks like." In an obvious state of denial, drummer Andy Campbell said, "You don't understand...he's not a real person!" While bassist Jeff Munkers responded with "...Huh?"

Though they pack a dance floor with Petty, the Stones and Louie Louie, band leader Marty McCray writes and performs original songs that

**"KEROSENE DREAM'S EXCELLENT LEAD SINGER HAS MADE THE MOVE TOWARD A SOLO CAREER, WHILE THE REST OF THE BAND HAS REGROUPED AS DAVE COEY AND THE TREMOR GUILD."**

have earned royalties for their regular national television appearances. With credits like that you have to wonder what Billy was thinking. Maybe he's afraid to show up now.

The band's musical presence hinges on double lead electric guitars, an anomaly in itself. Going beyond complimenting each other, the second lead guitar fires the rhythmic power plant that drives the band's sound.

So what was the show actually like you ask? It was a voluminous night under the stars. The

foam was in full bloom in the beer garden with the Kooltones surrounded by hot rods, muscle cars and exuberant beer enthusiasts. Billy would have been proud.

Catch Billy Scene and the Kooltones September 7th at the Kissin' the Summer Goodbye concert at Water Front Park.

Doug Hoekstra  
The Past is Never the Past  
CD- Inbetween Records

With gentle eclecticism, Doug Hoekstra's breezy voice expresses his alternative musical world through the power of graceful lyrics and musical

rolling acoustic guitars on track nine "Staring out the Window", bring these "World not right" songs "right on home" to an audience. In other songs, with power and steadfastness, he sings to his storylines.

Hoekstra accesses art completely in his music; in his voice, in his lyrics, in his production. It's no wonder he has won as many awards as he has for his songwriting. Touring in Europe up to twice a year, this young songwriter and performer has a lot in front of him. As unthinkable as it seems with what he has accomplished already, perhaps he has only just begun his journey.

Jeff Trott



Diggabone.

photo Fran Gray

movements that are like waves on a summer lake; moving passively, but possessing power. While maintaining the wonderfully unusual production of his prior works, "The Past is Never the Past" still somehow manages to deliver the completely unexpected and envelop the listener in intoxicating storylines. This is art as pure as the first winter snow. "World Folk" would not begin to describe this CD, but for lack of a better term we'll leave

it there for now.

The words breezy, windy, breathy and whispering have all been used by countless journalist to describe this man's voice yet none of these terms really captures the essence of what Hoekstra is able to express when he opens his mouth to sing. Sometimes posturing his vocals with deliberate and barely detectable out of tune-ness, he expresses a world not quite right. Unlikely assemblages of instrumental movements, such as the sudden melodic clarinet solos strolling dubiously over

Dig Up the Astro turf  
CD- Black Apple

It takes humility, confidence and talent to be Jeff Trott. Having been the lead guitarist, producer and co-writer for a major rock star isn't a bad beginning, but where do you go from there? Will people give your music the listen it deserves or continue to pointlessly compare you to what you did in the past? I seriously hope not because this CD stands on its own merits.

Suffice it to say that Jeff Trott's debut release "Dig up the Astro turf" is a splendid auditory masterpiece comprised of spacious and elegant rock-n-roll songwriting, extraordinarily, gripping hook lines and stand out musicianship. Ambient instrumental fragments float across the songs as if they dropped in from outer space while Trott sings an album of three minute worlds.

Trott's brand of Rock/Pop is exemplified by an atmospheric musical surrealism in his production which includes a wide array of echoing vocal reverbs inducing trancelike moments within his songs. This is juxtaposed with and anchored by well structured pop songwriting and blistering instru-

*Continued on page 17*

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 Contact: Randy Morgan  
 Email: <http://www.teleport.com/~fixitman>  
 Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.  
 Hours: 9-6 Monday through Friday, Saturday 10-5  
 Years Experience: 27+, over 20,000 repairs  
 Specialties: electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.  
 Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

**Aloha Sound**  
 Pellegrin, Terry  
 (503) 645-5422, (503) 330-3840  
 Web Address: [www.alohasound.com](http://www.alohasound.com)  
 Email: [alohasound@earthlink.net](mailto: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

**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.  
 Speciality: Servicing the Christian community.  
 Availability: Anytime.

**Inner Sound Electronic Service**  
 1416 SE Morrison  
 Portland, Or 97214  
 (503) 238-1955  
 (877) 238-1955  
 Fax: (503) 238-1787  
 Email: [inner@teleport.com](mailto:inner@teleport.com)  
 Website: [www.inner-sound.com](http://www.inner-sound.com)  
 Contact: Jay Moskovitz, Mike Mahoney  
 Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."  
 Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1  
 Specialties: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascam, Yamaha.  
 Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

**Prescription Electronics**  
 P.O. Box 42233  
 Portland, OR 97242

**Ripplinger, Joseph**  
 (503) 655-3869  
 Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show  
 Years Experience: Pro since '81  
 Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic  
 Availability: Yes!  
 Specialties: Excellent live mix, stage management and light direction. Production efficiency.  
 Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbaks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

**Stew Dodge Sound**  
 Office - 503-286-1085 / cell - 503-860-0145  
 E-mail: [sds@easystreet.com](mailto:sds@easystreet.com)  
 Services - Sound, lighting, stages & stage covers, power distro, generators

Years Experience - 10  
 Specialties - Rock, jazz, bluegrass, world, corp Equipment - Yorkville TX, QSC Powerlight, Scraft, Allen  
 & Heath.  
 Clients - Cinco de Mayo (Waterfront Park), Por Rose Festival,  
 City of Lake Oswego, City of Vancouver, Por Trailblazers, Bonneville  
 Power Administration.

**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 lighti design—concerts, clubs, special events, tourir  
 Intelibeam trained, substance free.  
 Clients: Quarterflash, Nu Shooz, Jon Koonce Squad, Tales Untold, Blubinos, The Killing Cool'r, Cal Scott, Caryl Mack, Roseland Th John Bunzow & Cowboy Angels.

## Venues Portland

**Aladdin Theater**  
 3017 S.E. Milwaukie Blvd.  
 Portland, OR 97202  
 503-233-1994 info line  
 Format: All styles (no punk)  
 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: Miguel 360-750-0811  
 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: Ingrid  
 Capacity: 80  
 Equipment: PA, mics, lights  
 B-Complex  
 320 SW 2<sup>nd</sup>  
 Portland, OR 97204  
 503-235-4424

**Bacchus**  
 3200 SE 164th Avenue  
 Vancouver, WA 98683  
 360-882-9672  
 Format: Fine dining and high entertainment  
 Booking: Tom Anderson  
 Capacity: 200  
 Equipment: We got it all! Sound, lights and stage.  
 Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes.

**Bar of the Gods**  
 4801 SE Hawthorne  
 503-232-2037

**Berbati's Pan**  
 231 S.W. Ankeny Street  
 Portland, OR 97213  
 503-248-4579  
 503-417-1107 (fax)  
 Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock  
 Booking: Anthony: 721-0115  
 Capacity: 350  
 Equipment: PA, lights  
 Headliners: National, Regional and Local acts

**Billy Ray's Dive**  
 2216 NE MLK  
 503-287-7254

**The Blackbird**  
 3728 NE Sandy  
 Portland, OR  
 503-282-9949

**Billy Reed's**  
 2808 NE MLK Jr. Blvd  
 Portland, OR 97212  
 503-493-8127  
 Format: Jazz, Soul, Reggae, Blues, Latin  
 Booking: Fred Stevenson  
 Capacity: 250  
 Equipment: sound system  
 Headliners: Ron Steen, Norman Sylvester, Cannonballs

**Bitter End**  
 West Burnside  
 Portland, OR  
 503-517-0179

**Blue Note Lounge**  
 503 W Burnside  
 503-222-3334

**Beulahland**  
 118 NE 28<sup>th</sup>  
 Portland, OR  
 503-235-2794

**Brasserie Montmarte**  
 626 SW Park  
 Portland, OR  
 503-224-5552

**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

**Cobolt Lounge**  
 32 NW 3<sup>rd</sup> ave  
 Portland, OR  
 503-222-9066

**Conan's Pub**  
 3862 SE Hawthorne  
 Portland, OR  
 503-234-7474

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

**Crystal Ballroom**  
 1332 W. Burnside  
 Portland, OR

**Dante's Inferno**  
 1 SW 3<sup>rd</sup> Ave  
 Portland, OR  
 503-226-6630

**Dublin Pub**  
 6821 SW Beav. Hill. HWY  
 Portland, OR  
 503-297-2889

**Fez Ballroom**  
 316 SW 11<sup>th</sup> Ave  
 Portland, OR  
 503-226-4171

**Gemini Pub**  
 456 N. State Street  
 Lake Oswego, OR 97034  
 503-636-9445  
 503-636-9445 (fax)  
 Format: Blues, Jazz  
 Booking: Randy Lilya 503-556-0405  
 Capacity: 170  
 Equipment: lights  
 Headliners: Robbie Laws, Curtis Salgado, Leon Russell, Jim Mesi

**Green Room**  
 2280 N.W. Thurman Street  
 Portland, OR 97210  
 503-228-6178  
 503-228-5068 (fax)  
 Format: Acoustic Folk, Rock, Bluegrass  
 Booking: Declan O'Connor  
 Capacity: 100  
 Equipment: PA, 8 ch. board, monitors, 1 mic  
 Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

**Jasmine Tree**  
 401SW Harrison  
 Portland, OR  
 503-223-7956

*Continued on page 14*



# AS THE WORLD



## THE GRAND OL' SOAP OP'RY

Show me your riffs...

**Sleater-Kinney**, obviously Portland's most popular local band, (GBU P. 6) explodes across the pages of this week's "international newsweekly of music, video and home entertainment"...

The Billboard coverage for the week of September 7<sup>th</sup> marks the trio's first significant chart action and finally answers the question-can a truly independent band find success in today's mainstream music industry?

Youbetcha.

Can you say SoundScan?

Sleater-Kinney's "*One Beat*" on Kill Rock Stars debuted at #2 on Billboard's Heatseekers Chart and at #5 on Top Independent Albums

On the Billboard 200, SK entered at #107

Rolling Stone saw it coming.

The venerable RS gave One Beat the full four stars (9/5) "Now, after a two year hiatus...the three furries return with their sixth and most ambitious album; One Beat. Their riotous manifesto remains the same, but their musical dialect has expanded to include blues, soul and even traces of pristine Led Zeppelin-era metal".

One Beat was recorded in Portland in March and April of 2002 at Larry Crane's Jackpot Studios and produced by John Goodmanson.

Sleater-Kinney comes home to the Crystal Ballroom, Friday, September 27<sup>th</sup>.



Another indie bum...

**Jeremy Wilson** has to be independent. "That's why I plow ahead with my own vision."

Growing up in Salem, at 14 he formed a band called **The Watchmen**. "We knew 250 songs and had hundreds of fans at our all-ages gigs. A couple of years into it **Brian Berg** discovered us and started getting us some real gigs."

Then came six years with the ultra-buzzed **Dharma Bums** and a deal with Frontier Records. When the Dharmas folded, Jeremy formed **Pilot** and entered prolonged negotiations with several major labels. "I just got completely bogged down in the process, it was a constant struggle." In '94 Elektra signed the band amid a corporate merger that eventually led to their shelving. In '96 after more grueling negotiations Mercury signed Pilot, and the same corporate reorganization scene unfolded.

That was enough.

Jeremy moved to Seattle to re-think his future in the music biz. Years passed but now he's back in Portland with Mastan Music, a label and music

production company. Mastan's first release will be veteran singer-songwriter **Lew Jones'** "*Sublimation*"

"Lew's record will be out October 4<sup>th</sup> and we're doing a big multi-guest show at Conan's Pub that night." Joining Lew on the bill will be Jeremy "...with **Phil Washington** on guitar, slide and harmonica and **Stephanie Schneiderman** singing back-up."

"Lew is exactly the kind of artist we wanted to launch Mastan with. Somebody we knew could rock, that's been around a while and just needed more exposure. **Ezra Holbrook** (drums) and **Aaron Masonek** (bass) say these are the best rhythm-section tracks they've ever made. They're still raving about Lew and the material."

Mastan plans the release of the Jeremy Wilson solo project "*Honeymoon Life*" in the spring. "We'll be mixing all winter," says Jeremy "I'm building a whole new audio-visual studio in southeast. "*Honeymoon Life*" will be released as a 60-minute animated DVD.

Jeremy describes his new musical bag as "The Grand Ol' Opry Meets Live At The Apollo"...



Ampersand duos...

Like Marv & Rindy and John & Valerie...

Continuing Portland's tradition of popstar husband and wife musical teams, **SugarBang's Kevin Russell** and **Jimi Campbell-Russell** are ready to take the family on the road.

Kevin and Jimi are individual veterans of the northwest original music community, Kevin with dues years paid in **Gun-shy** and the Seattle-based **Bone** and Jimi with the acoustic group **Slide Hammer Mary** and later the harder rocking **Hunny**.

SugarBang also features the popular **Kevin Rankin** (On A Llama) on drums and **Kyle Nees** (Finn) on guitar. The band has recorded two albums worth of material, and are negotiating a distribution deal before setting a release date for the first CD "*Organica*".

Jimi met Millennium's Terry Currier outside the Rose Garden at the **Cher/Cyndi Lauper** concert while SugarBang music played over the outdoor speakers for the 10,000 waiting fans on the Rose Quarter Commons. "He says call him and we'll set up an instore. Yeah!" Reaction to the SugarBang background music was so positive Rose Quarter programmers played the tracks later to entertain the **Sheryl Crow** mob...

"I'm a firm believer that you have to celebrate every little success," says Jimi. "Like Sheryl sings,

'don't miss the diamonds along the way'".



Hard to believe that the music industry is finished when the **MTV Music Awards** show generated a new record for viewers of a basic cable show.

*Somebody* cares...

All the music industry celebrities were there.



*SugarBang's popular Kevin Rankin.*

**The Boss** doing his hit. **Eminem** trying to start a fight with that geek **Moby**, **Jennifer Love Hewitt** presenting **Pink** her award.

Jennifer Love-Hewitt, a rock star?

Ms. Hewitt's handlers can thank her hit-making record producer **Meredith Brooks** for that gig. At the very moment Eminem was getting booed for threatening the little guy in glasses, Hewitt was holding her own on Billboard's Adult Top 40 chart with her first Jive Records single "*Barenaked*" from the Meredith Brooks produced album of the same name.

MTV and VH-1 both jumped on the video for "*Barenaked*". After all, Ms. Love Hewitt is an actual thespian...

Jennifer's album marks a significant fork in the career path for Meredith Brooks. Producers make more money than artists. (You heard me)

An average working record producer can expect from 30 to 40-plus thousand dollars for the

# D TURNTABLES

BY BUCK MUNGER

album at a rate of \$2,500 to \$3,500 per track. The producer makes even more when the artist is also recording in the producer's studio.

Did I mention Meredith's Pro Tools studio?

September 16<sup>th</sup> Jennifer Love Hewitt will be plugging our Ms. Brooks on the NBC Tonight Show with Jay Leno.



photo Buko



And the bad news is...

"The deal with Redline Entertainment just didn't go through," says **Katherine Castro** of Meredith's Mgt. Company, W.F. Leopold in Burbank. "The plan (to re-issue *Bad Bad One* on the Best Buy affiliated Redline label) fell apart in the final stages".

Meredith Brooks may be without a label temporarily but the trades still think she's a big story. In BB's cover feature (9/7) entitled "*Adult Top 40 Opens Up To Indie Acts, New Sounds*", Steve Graybow thinks she's a trendsetter...

"...As many mid-'90s singer/songwriters find themselves unable to fit between the nu-metal and garage revival records at modern rock, adult top 40 is also becoming a home for rock acts without a base elsewhere."

"Since June alone, TVT's **Default**, Immergent's **Dishwalla**, and the now-defunct Gold Circle's **Mer-**

**edith Brooks** have all had respectable runs on the Billboard Adult Top 40 Tracks chart."

R-e-s-p-e-c-t.



Schmooze Alert.

**South By Southwest** is coming, **North By Northwest** is missing and **MusicFest** is here...

Organizers in Austin have sent out the propaganda for the 2003 SxSW but continue to be suspiciously silent about their plans for a Seattle-based North By Northwest. Organizers held their third invitation-only "Summer Mixer" August 29<sup>th</sup> at Chop Suey in Seattle but made no major announcements. "We're still in a wait-and-see mode for North By Northwest," says honcho Hugh Forrest, "There's a very strong chance we'll do something in Seattle during summer of 2003."

Meanwhile Willamette Week's replacement event MusicFestNW is good to go for September 12-14<sup>th</sup> with most of the downtown live-music venues signed up and the cream of local original music acts scheduled to play.

Even the musician's union is happy.

New AFM president **Bruce Fife**, elected just before the first MusicFest, says, "Last year they seemed to have fulfilled their commitments to the musicians, and that's our major concern."

In the North By Northwest days the musicians union, under Denise Westby, kept a running gun battle with organizers, especially after NxNW introduced a \$10 "application fee" for bands wanting to participate.

MusicFest workshops will be conducted by the **Association For Independent Music**, which will offer a *Crash Course on the Recording Industry*, Saturday, Sept 14<sup>th</sup> at Lola's Room from noon till 5PM. AFIM is a "professional trade group dedicated to ensuring the vitality of the independent music industry".

At noon *Sales, Marketing and Promotion*. Should you hire professionals? At 3PM the experts discuss *The How's and Why's of Distribution*. How to get your music in the brick & mortar retailers.

The bulk of the proceeds from MusicFestNW benefit First Octave, a non-profit fund that is specifically earmarked for music education.



A smaller share of the MusicFest proceeds go to the **Cascade Blues Association's Musicians Relief Fund**.

The CBA will celebrate its 15<sup>th</sup> Anniversary

October 27<sup>th</sup> at the Viscount Ballroom with live performances by local Blues icon's including **Paul deLay**, **Jim Mesi**, **Norman Sylvester**, **Lloyd Jones**, **Ellen Whyte** and **Robbie Laws**.

KBOO, KINK and KHMD will offer ticket give-aways.



ON THE AIR...KBOO 90.7FM & The Church of Northwest Music presents the "First Annual *Musicfest MyAss*, September 13<sup>th</sup> at the Tonic Lounge. Headlining MFMA will be **No. 3 Breakdown**, **Make Believe** and **Lead Face**... This month Columbia House, the oldest record-of-the-month-club is offering a new selection for September; **Craving Theo** (345470) for \$14.98... (12 free CDs if you join up)... Craving Theo is in pre-production for their second Columbia album. **Bob Kapka** has left the band and leader **Calvin Baty** is writing with **Dudley Taft** (Sweetwater, Second Coming) The band is scheduled to begin recording an eight-song demo for the label September 17<sup>th</sup> in Seattle. Craving Theo is now represented by Mike Renault at TBA Entertainment in Los Angeles... **James Angell's** label is scheduled for a sit-down with McCartney Publishing Ltd in New York over James' track "Ooh Love" scheduled for inclusion on the Garland Appeal comp album to be released on Paul's label. Angell plays dates in NYC at the Tonic September, 15<sup>th</sup>, Knitting Factory the 16<sup>th</sup> and the Fez Ballroom the 22<sup>nd</sup>... Angell and the Psychedelic gang plan to have a serious hang with the former Beatle when he plays the Rose Garden October 18<sup>th</sup>... **Point Defiance** tours Southern California this month with stops in Hollywood at the historic Troubadour September 10<sup>th</sup> and The Dragonfly September 18<sup>th</sup>. On their first visit to LaLa Land they'll play nine dates opening for **The Color Red**... **Tim Otto** and **Julie Nunez** play Music Millennium NW September 29<sup>th</sup> at 5PM. Otto was once the protégé of **Buddy Holly's** producer **Norman Petty** and recorded in the famous Clovis, New Mexico studio that produced "That'll Be The Day"... **Dave Coey** and the **Tremor Guild** are all former members of **Kerosene Dream**. They'll hold a CD release party at Lola's September 7<sup>th</sup>. The Tremor Guild opens for **Lyle Lovett** and **Bonnie Raitt** September 13<sup>th</sup> at the Gorge Amphitheater... **Cool Nutz** breaks the local radio barrier with "What You Do" now in regular rotation on KXJM Jammin 95.5. "What You Do" is the first single from a northwest artist to make KXJM's playlist. The Cool Nutz album "*Verbal Porn*" is available nationally through Bayside

Continued on page 23



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# QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 11

**Jazz de Opus**  
33 N.W. 2nd Avenue  
Portland, OR 97205  
503-222-6077  
503-224-6631 (fax)  
Format: Jazz  
Booking: Haley  
Capacity: 50  
Equipment: Piano & speakers  
Headliners: Mel Brown, Thara Memory, Kelly Broadway.

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

**Kennedy School**  
5736 NE 33<sup>rd</sup>  
Portland, OR  
503-288-2477  
Format: Roots Rock, singer songwriter  
Booking: Jan Haedinger  
Capacity: 100-150  
Equipment: PA provided  
Headliners: Craig Carothers, Gary Ogan

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

**Meow Meow**  
527 SE Pine  
Portland, OR  
503-230-2111

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

**Mt. Tabor Pub**  
4811 S.E. Hawthorne Blvd.  
Portland, OR 97215  
503-238-1646  
Format: all styles  
Booking: Peggy 503-232-8813  
Capacity: Main Room 339  
Acoustic Room 72  
Equipment: PA, Lights  
Headliners: Buds of May, Omar Torrez, Fernando, Ezra Holbrook, Steve Smith

**The New Paris Theatre**  
SW 3rd & Burnside  
Portland, Oregon 97204  
503-224-8315  
Booking: Senor Frogg (503) 236-7745  
Format: Punk/Gothic/Industrial/After Hours Dance  
Headliners: Written in Ashes, Grindstone, Mobius, Monkey Fur, Soy Futura, Sumerland, Good For

Nothing, Honey Rider, Mortal Clay, Faith & Disease, Fuckpriest Fantastic

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

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

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

**Rock Creek Tavern**  
10000NW Old Cornelius Pass Road  
Hillsboro, OR  
503-645-3822  
Booking: Jan Haedinger  
Format: Americana, singer songwriter, acoustic and low volume electric  
Equipment: 12 ch board, 2 monitors, 3 mics, stands and cords.

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

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

**Satyricon**  
125 N.W. 6th Avenue  
Portland, OR 97209  
503-243-2380  
503-243-2844 (fax)  
Format: Alternative Rock/Punk/Various  
Booking: Ingrid  
Capacity: 250  
Equipment: PA, lights  
Headliners: Dead Moon, Poison Idea, Everclear, Fernando, Flapjacks

**Seges**  
818 SW 1<sup>st</sup> ave  
Portland, OR 503-279-0250

**Snake and Weasel**  
1720 SE 12<sup>th</sup>  
Portland, OR  
503-232-8338

**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

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Equipment: Piano, PA  
Headliners: Mary Kadderly, Dana Lutz, Jean-Pier Gareau,  
Marilyn Keller, Johnny Martin

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

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

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

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

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

**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: 12 ch board, 3 monitors, 6 mics, Lighting, Some in-house sound assistance  
Headliners: Buds of May, Steve Bradley, Jerry Joseph & Jackmormons,  
Jeff Trott, John Bunzow

#### Salem

**Boones Treasury**  
888 Liberty N.E.  
Salem, OR  
503-399-9062  
Format: Roots Rock  
Booking: Jan Haedinger  
Capacity: 75  
Equipment: PA, 4 mics, 2 monitors, 1 amp

**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, soundtech, stage manager  
Headliners: Greg Brown, Vassar Clements, NoMeansNo.

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LL



# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Portland's Gruesome Galore heads for Spain September 19th for a regional tour of clubs and venues within a two-hour radius of Barcelona. Band leader and singer/guitar player/songwriter Adam Mackintosh is enthusiastic about putting it on the line in another part of the world and I'm always impressed by people who are willing to organize what they have instead of wining about the trivial crap that can uselessly hold us back from achieving our goals in the music biz, myself included!

The cd this band recorded early this year is one of the best I've received in a long time, all eleven cuts are great especially "It's a crime" (#3) which features the sweet mix of slow descending minor chord progressions voiced with a clean bridge hum-bucking setting on one of Adams primo Gibson's (335 or a gold top Les Paul) supported by a nice fat Hammond organ patch and a clean soulful vocal track. Good Job Adam!

Gruesome Galore will be featured in the NWMusicfest in September at Fez ballroom, check the schedule for date and time.

You can learn more about Gruesome Galore, Adam Mackintosh and how they sell CD's by checking out [www.grusomegalore.com](http://www.grusomegalore.com)

Jimmy Macks hosted the long anticipated cd release party featuring a Portland band that seems to do all the right things at once, on purpose! Grooveyard a six-piece powerhouse funk/jazz explosion wasted no time during this packed house "barely room to shake it" party and dance blast.

## I'M TOTALLY A "PANTING ZOMBIE IN LOVE" WHEN IT COMES TO THE OUTRAGEOUS STUN GUN INTENSITY OF DANTE'S WEDNESDAY NIGHT APPEARANCES OF STORM,

Their cd titled "Jenn'll tell ya" is a masterpiece of accomplishment. Everything from the "cover to the cuts" has been meticulously refined with an end result that would blow away even the most critical eyes and ears. If you want learn how to do it right, compare your work to this. Grooveyard sold over one hundred and twenty cd's at this event!

"Jenn'll tell ya" was produced by Dallas Huber and was recorded and mixed at Sound Impressions, Portland 2002. Band Members include Jenn Dash-

ney-Vocals, AG Donnaloia-Electric and Acoustic Guitars, Dallas Huber-Electric Bass, Dave Muldoon-Drums and Percussion, Mike Wayland-Alto, Tenor and Baritone Saxophones and Clarinet, Russell L. Scott-Trumpet and Flugelhorn and Nate G-



Gruesome Galore

Alto Flute and Piccolo. Other guest artists include Mic Crenshaw-Vocals on Stop at Nothing and Ben O'Shea-Trombone on Wicked World Spin.

For more info check out their website [grooveyard@popstar.com](mailto:grooveyard@popstar.com)

I'm totally a "panting zombie in love" when it comes to the outrageous stun gun intensity of Dantes Wednesday night appearances of Storm, a nasty, sexy, nasty, six foot tall hot blond singer/

actor/goddess/comedian that spears the opened mouthed, wide-eyed audience with pleasant vulgarity and, sexy innuendo-like challenges cleverly sliced in between re-vamped seventies tunes like Inagoddadavida and Hopelessly Devoted To You (sung to John Travolta by Olivia Newton John in the movie Grease). If you want to see something new and fun, call Dantes for Storms next show but don't bring your mom and don't tell your dad.

LL

# Letter from NY

Continued from page 8

twenty dollar, Two Louies funny money attached to the recent issue that I sent backstage. Also, I forgot to ask where the name The Derailers came from althouA I think I heard a lyrical reference about something being powerful enough to derail a train as opposed to a bicycle part.

The music marketing experts tell us Musician types that The Derailers are "Alt Country." That would put them in the same bin as Junior Brown, BR549, Hank Williams III, Ed Burselson, Wayne Hancock and Duane Jarvis. Examining their set list and recording selections shines a little light on the "Alt."

Quoting Tony regarding their formation, the bands initial goal was "makim sure we didn't have to work a day job-the way to do that was to keep people dancing-in the early days we had to fill up some long nights playing dance halls-as a result we know a lot of songs." Yeah tell me about it, these guys are like a jukebox. During the informational, at times inspirational, stage patter delivered mainly by Brian, we are taken through country classic songwriters 101.

The Derailers met Buck Owens at his Bakersfield night club, "The Crystal Palace,"... In Nashville they hunkered down with Harlan Howard to talk about songwriting-they've gigged at the Ryman.. -they count Brad Paisley and Ricky Scaggs among their friends-they cover songs by Wyn Stewart, Rory Lee, Jim Lauderdale, Arthur Alexander & Gary Nicholson, Charlie Rich, Marty Robbins as well as Chuck Berry, War, Prince and The Beatles... getting the picture?

One detail that I found interesting, as a former manager/agent, was that The Derailers interrupted a string of Texas dates to fly up to Rochester for a one night stand. I suspect that Coyote had something to do with this as you'd expect that a county fair would be happy booking The Monkeys, Dokken or Frankie Vali let alone an upcoming alt country band poised to rocket to stardom. Time will tell. In any event while The Derailers were here they got the "royale" tour... The House of Guitars in Irondequoit and white hot dogs at Vic & Irv's in Sea Breeze (a local beach area). Similar to the tours that I gave Kevin Jarvis in '81 and Casey Nova in '82.

Brian tells me that "Portland is always the best city on the tour," but don't expect to catch them again at the Sweet Oregon Grill in Hillsboro as their fee has increased since those earlier glory days. Perhaps they will grace the stage at the Aladdin again but don't be surprised if it's a stadium show! Apparently, on occasion, you can still catch The Derailers at their home base in Austin, "The Broken Spoke."

I'll leave the record and concert reviews to the critics, let me just say that their stage show wore me out and both Brian and Tony are great, professional singers and fantastic guitar players. Encore after encore, autographs and photographs, hello and goodbyes. It's over and I feel alone, I miss 'em already. I love The Derailers. They've got four CD's, go find one and if you get a chance to hear them live, take it. Tell 'em Two Louies sent ya.

LL

# Views & REVIEWS

Continued from page 9

mental segments. Track 2, Cosmonaut, with it's celestial, Euro introduction, driving rhythm and B3 organ sounds like planet Russia gone rock-n-roll. Track 10 "Hard to Say" leads you astray with a decoy traditional, finger-picked, acoustic guitar intro that eventually lands this song somewhere in the Horse Head Nebulae.

"Dig up the Astro turf" is a trip into an unusual musical space with enough gravitational pull to keep you from drifting away.

**"SUFFICE IT TO SAY THAT JEFF TROTT'S DEBUT RELEASE 'DIG UP THE ASTROTURF' IS A SPLENDICIOUS AUDITORY MASTERPIECE COMPRISED OF SPACIOUS AND ELEGANT ROCK-N-ROLL SONGWRITING, EXTRAORDINARILY, GRIPPING HOOK LINES AND STAND OUT MUSICIANSHIP."**

End of Summer Demo Derby  
Fenway Park-3 Song Demo  
Satin Gum Records

It comes in a plain brown wrapper inside a simple plastic sleeve, but Fenway Park's three song rock demo contains enough talent to hopefully persuade this four piece band into the realm of a full length CD. It's the hard core rhythm guitar textures juxtaposed against Noah Singer's more melodic vocal delivery that provides

the element of surprise in this music. Additional surprises include a harmonica hook line played by Singer on track one, "The Mysterious Brother Willians." On "El Sueno", with segments of almost 50's sounding chord progressions amongst slamming guitar sounds, it seems those "Happy Days" reruns might still be influencing the youth of America. Meanwhile track two, "Girls Just Leave" sounds more like straight up Indie rock with fun harmonies, energy, and ultra solid punk influenced drumming by Mikey Weinstein.

Still in their early twenties, these young musicians have already overcome personal tragedy with the death of a band member from an earlier musi-

cal configuration called "Fill up Phil." But with the new Fenway Park name, they've regrouped and are once again filling clubs with their finely tuned enthusiasm, music, and fans.

Diggabone - 4 Song Demo  
CD- Diggabone Music

Diggabone exemplifies the traditional funk, Latin, rock, alt.country, jazz band. You know the kind I mean;

flaming jazz, latin guitar solos against explosive stand-up electric bass, and double drums and congas. Portland has seen a lot of bands go for this sound, but Diggabone brings it together on this demo as well as in their outstanding live show performances.

There's something very reachable about their music that often comes across simply as dance music with other bands. The depth of the songwriting ensnares you while the two guitarists and vocalists, Jeffrey White and Eric Bohne, represent a single unit with arranged electric guitars, unison solos, and harmonies. Frame drums played by Jeff Miller along with congas and percussion by Franklin Galwas create an amazing rhythmic presence anchored and defined by bassist Carter Hill.

On this 4 song demo, Diggabone's inclination towards Latin, jazz and funk co-exists on track 3 with a Johnny Cash alter-ego...and there you have it...alt. country in its full glory.

Though the release of their debut demo is marked by the tragic death of drummer Jeff Miller, the band will continue to spread its buzz and fill clubs with fine music. Catch Diggabone on Saturday September 14th at the Alberta Street Fair in Portland.

(I would like to express my condolences to Diggabone and the family of friends of Jeff Miller.)

LL



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Continued on page 17



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THIS MONTH

- 1 1 VARIOUS ARTISTS / R&R Camp For Girls CD..... *Rock 'n Roll Camp For Girls 2002*
- 3 2 31 KNOTS /54 40 or Fight CD ..... *A Word Is Also A picture of a Word*
- 10 3 JAMES LOW/JamesLow CD ..... *Black Heart*
- 8 4 JOHN HENRY/John Henry Bourke CD ..... *American Standards Box Set*
- 12 5 NO. 3 BREAKDOWN/Demo CD ..... *the plastic ep*
- 4 5 RM 101 /Indecisive Records CD ..... *Half Of What You Wanted*
- 5 6 JOHN WEINLAND /Adam Shearer CD ..... *6 track Demo*
- 11 7 VALHERE/Subtonic Records CD ..... *This Lovely Highway*
- 7 8 THE RUNAWAY BOYS / Demo CD..... *You'll Shoot Your Eye Out*
- 7 8 DIZZY ELMER/Demo CD..... *These Songs Are Not Mastered*
- 10 9 FLATLAND/Demo CD ..... *Flatland*
- 13 10 TERRY ROBB/Burnside Records CD *When I Play my blues guitar*
- 9 11 PORTERHOUSE / Lauan Reco CD ..... *Prime Cuts*
- 11 INVISIBLE DOCTORS/Demo CD ..... *Did You Lose Me?*
- 12 BANKER DAVE/Indecisive RecordsCD .... *Deposits of Love and Withdrawl*
- 12 GROOVEYARD/A7D Productions CD..... *Jenn'll Tell Ya*
- 13 13 FOREVER NEVERMORE/Cellojoe CD ..... *This Lovely Highway*
- 13 I.S./Order House CD ..... *Something To Be Heard*

**top tracks**

- 2 1 SHEMO / R&R Camp For Girls CD ..... *Boy/Girl*
- 5 2 31 KNOTS /54 40 or Fight CD ..... *e for alpha*
- 3 JAMES LOW/JamesLow CD ..... *Your So Mean*
- 4 JOHN HENRY/John Henry Bourke CD ..... *Haunted*
- 4 5 JOHN WEINLAND /Adam Shearer CD..... *Scene 30*

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- 12- McCloskley Bros Band - Honey  
Bucket
- 14- Yamagada - Fun
- 19- Martin Zeller & The Hardways
- 20- Karni Chromolly
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# The the & the GOOD BAD UGLY

Continued from page 6

‘Well, how can I channel those?’ I mean, that sounds really new agey, I know. But I think that when you’re a writer and you’re trying to think about characters, I think that definitely you can call upon ‘the bad one’ many times.” Brownstein added, “It... has to do with your relationship to evil and your relationship to the hypocrisy of forcing a morality on someone else, when you yourself are no better.”

While these are concepts not typically prevalent within the rock ‘n’ roll culture, Sleater-Kinney’s fans and critics responded to *All Hands On The Bad One* far more positively than to *The Hot Rock*. Though the band was not at all fond of the term, they had “matured.” Band members took that description to be cynical; to mean that because of their success and stature, they had somehow deserted their values- or had lost sight of them, at the very least.

But the true meaning “matured,” is meant, in this instance anyway, in the context of wisdom and insight, not in the context of an abandonment of youthful idealism. If anything, those youthful ideals have become crystallized into adult beliefs for the members of Sleater-Kinney. While the expression of these beliefs may no longer radiate with the youthful exuberance the band once displayed, that energy has been transformed into an assured muscularity and an expansive depth of

scope- which simply was not possible for the band in the earlier years.

The band toured extensively behind *All Hands On The Bad One*, through the year 2000. But, by the end of the year, Sleater-Kinney was ready for something they had never contemplated before: an extended layoff. The band pretty much took the year 2001 off., with the exception of an August show in Seattle where they shared the bill with Patti Smith. Around that time, *Time Magazine* (thanks to Greil Marcus) named them “America’s Best Rock Band,” and Carrie took an opportunity to act and collaborate in an experimental film, *Group*. Earlier in the year, in March, Corin gave birth to a son, Marshall Tucker Bangs. Later in the year, on September 11th, the entire nation was staggered by the tragic events in New York City.

The joys and upheavals of 2001 motivated Tucker and Brownstein to begin working toward their next album, collecting new songs and developing arrangements. The inspiration for their new material was of a more universal context, more mainstream than in any case in the past. The material was no less cerebral, no less anthemic, simply more accessible and more universal in it’s subject matter.

The resultant new album, *One Beat*, their sixth, and fourth produced by John Goodmanson (along with *Call The Doctor*, *Dig Me Out*, and *All Hands...*) is their most cohesive effort yet. Every song is imbued with power and gravity. Goodmanson helps the band to create majestically lush layers of guitars on nearly every song; guitars far more robust than ever before. This edition of Sleater-Kinney carries a very big musical stick

Similarly, on a visceral level anyway, in impact to Bruce Springsteen’s new album, *The Rising*, *One Beat* is rooted in catharsis and redemption. However, the Sleater-Kinney view bears a distinctively maternal focus. At the same time, the band still shoulders the staff in the march for political change, still rallying the troops; calling them to arms for a new age.

Musically, the band experiments as much as ever- here, paying tribute to many of their influences (in some cases, no doubt, unwittingly), while remaining absolutely true to their musical roots. At any given time, one can hear strains of Lena Lovich, Nina Hagan, Patti Smith, *Elastica*, *Veruca Salt*, the *Breeders*, *Belly* and *Throwing Muses*, *Siouxie Sioux*, *Joan Jett*, the *Doors*, even *Jethro Tull*; *Tom Verlaine*, *Nirvana*, *Chrissie Hynde*, *Johnette Napolitano*, *Holly Vincent*, *Lush*, the *B-52s*, *Dale Bozzio* of *Missing Persons*, *Annie Lennox*, *Aretha Franklin*, *Sinead O’Connor*, *Kate Bush*, *Alannis Morrisette* and *Melissa Etheridge* (among countless others) filtering through Sleater-Kinney’s presentations, never in imitation, always in reverence, completely assimilated and fully recombined into something original and forthright, all their own.

The album contains twelve cuts, with an additional two provided on the EP that is included at retail with the package. The title track leads off the album, setting the scene, in a way- with Weiss providing a halting tom-driven beat, while Brownstein interjects a staccato guitar figure. Tucker bellows out the vocal, sounding a bit like *Grace Slick* in her prime with *Jefferson Airplane*, a bit like *Sinead* in one of her stormy periods. In essence, the song is an open letter to the powers that be about the gen-



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erations behind them, and a subtler, subconscious plea to investigate the possibilities of nuclear fusion (as opposed to the sure-death of nuclear fission) as a power source. "Your word for me is fusion/But is real change an illusion/Could I turn this place all upside down/And shake you and your fossils out/If I'm to run the future/ You've got to let the old world go." She punctuates this with an occasional little squeal of "oh oh," reminiscent of Dale Bozzio from the New Wave, '80s band Missing Persons (she also sang on Frank Zappa's Joe's Garage trilogy).

One of the pivotal songs on the album, "Far Away," follows. Over Brownstein's whining guitar figure and Weiss' thundering drums, Tucker registers her impressions of the events of September 11th, 2001, with a shocked calmness, ruminating on the crux of the problem. Brownstein and Weiss sing the chorus in unison "Standing here on a one way road/and I fall down/No other direction for this to go/So we fall down," while Corin is screaming: "Why can't I get along/Why cant I get along/Why can't I get along with you?" Stunningly powerful.

As if to relieve the building tension, "Oh" could be about a mother/child relationship and unconditional love. Tucker sings in a clipped, sort of Valley Girl scouse "Nobody lingers like your hands on my heart/Nobody figures like you figured me out/I would be lying if I didn't say to you/No one comes close/ So don't worry, you got it!" Brownstein's skittering guitar flourishes add depth to the arrangement. Seattle producer/musician Steve Fisk adds colorful synth lines to the chorus.

"The Remainder" starts off sounding a great deal like the Doors on "The Alabama Song" from their debut release, a lurching rhythm providing propulsion. Brownstein's fiery guitar fills at the turns call to mind Jethro Tull's Martin Barre, from around the Benefit/Aqualung period, while adding Leslie-like chortling effected phrases in other places. Cello, violin and Goodmansons' e-bow interludes cast a harrowing dark nimbus over the chorus.

"Light Rail Coyote" is, on the surface, about the coyote that hopped a Max train a while back, but it convenes at the point where restless kids and lonely coyotes meet. Brownstein's angular guitar lines skid across Weiss' pummeling 3/4-time beat. Tucker's powerful verses, redolent of Johnette

Napolitano, Chrissie Hynde or Holly Vincent (whose great band of the '90s, the Oblivious, goes, sadly, unknown today) create a mood of yearning. A bubbling 4/4 chorus helps to briefly relieve the pressure, before returning to the 3/4 fusillade. Perhaps no better musical snapshot of Portland, Oregon exists in rock 'n' roll. "Oh dirty river. come let me in."

The band heads in a Soul direction with "Step Aside," calling to mind Annie Lennox on the Eurythmics' "Sister's Are Doing It For Themselves," and subscribing to the notion, perhaps best expressed by an LA based musician named Tonio K.: who, in the song "Funky Western Civilization," from his album Life In The Foodchain, released in 1978, perhaps put it best when he said, "They put Jesus on the cross/They put a hole in JFK/They put Hitler in the driver's seat/And looked the other way/Now, they've got poison in the water/And the whole world in a trance/But just because we're hypnotized/That don't mean we can't dance."

The aforementioned, no doubt, had a subconscious effect on Sleater-Kinney when they penned (all three members contributed to the lyrics on this song) the lines, "These times are troubled, these times are rough/There's more to

you hear it?" The ladies reply, "Disassemble your discrimination." It is a new age indeed!

Again, Lena Lovich and Dale Bozzio come to mind on "Combat Rock." With Steve Fisk's whirling, sideways organ filigrees unwinding beneath Carrie's lurching, Tull-like guitar pastiches, Weiss stomps out a lock-jawed, two-step jig and Tucker hiccups the vocals like a cockney protest singer, asking the musical question: "Where is the questioning, where is the protest song?/Since when is skepticism un-American?" Oi! Turning up the sarcasm to 11, she finishes by saying, "Show you love your country, go out and spend some cash/Red white blue hot pants, doing it for Uncle Sam." Wow.

Over Brownstein's early Edge-like guitar intro, "Oxygen" has an arrangement reminiscent of something from Boy-period U2; her overlaid basslike guitar lines driving the tune. At first, Tucker's vocal approach is somewhat subdued through the first section, with a haunting melody wafting through. The second section features a great vocal interplay between Tucker and Brownstein, the two intricately interlace their vocal parts, alternating between foreground and background, with clever complexity. An aqueous bridge bubbles

**"The band pretty much took the year 2001 off., with the exception of an August show in Seattle where they shared the bill with Patti Smith. Around that time, Time Magazine (thanks to Greil Marcus) named them 'America's Best Rock Band.' "**

come, but you can't give up/Why don't you shake a tail for peace and love." Well, there you go.

Over Brownstein's fuzzed out walking low-E string and her own four-on-the-floor rhythm guitar, Corin belts out a series of clever and incisive lyrics- "When I feel worn out, when I feel beaten/ Like a used up shoe or a cake half-eaten/There's only one way to keep on feeling/Move it up one time, in time." As horns jump into the fray with liquid lines, Corin's vocals intensify. Verse by verse, the intensity escalates. Then, in perfect Supremes-like call-and-response fashion, but saying things the Supremes could only dream of saying, Tucker sings "Janet, Carrie can you feel it?" trading lines with Carrie and Janet, singing in unison, who counter with "Knife through the heart of our exploitation." Corin sings "Ladies, one time, can

vibrantly for a brief passage, before returning to the original structure. However, Tucker's riveting performance down the homestretch of this song is simply magnificent. Her phrasing of the lines "Take my strength out/But I'm not down/Write this reverse/I'm not down," is absolutely remarkable. Empowering.

A tale of dysfunction and co-dependence, the musical foundation for "Funeral Song" lay in the Folk tradition, dating back to the middle ages and the Childe Rolande song cycles. "Stay away from the haunted heart/You swore to yourself that you'd make a new start/But you just love the demon with the poison dart." Weiss' ringing kick drum provides the bass tones in the verses. Sam Coombes of Quasi contributes a brief theramin solo in the middle section, slowly roaring into a



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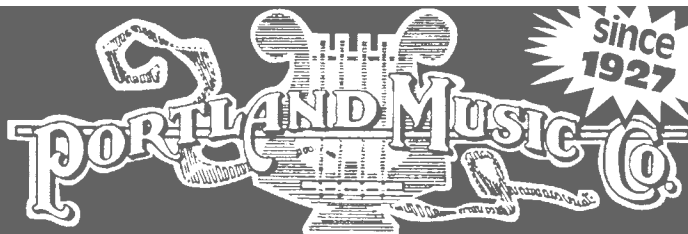
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- Country trio seeks drummer who sings. Michael 503/254-8972
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# AS THE WORLD TURNTABLES

Continued from page 13

Entertainment...Burlingame Pizza blows out a wall and renovates the 120-year-old corner in Old Town. To celebrate, owner James Bryan is bringing in the **Sweet Potatoes** and **Foghorn Leghorn (9/6)** and **Richmond Fontaine, The Kung Pow Chickens** and **Caleb Klauder (9/7)**...**Moonshine Hangover** plays the *Hicktoberfest* at Mount Tabor Pub September 27<sup>th</sup> with **Spigot** and **Lisa Miller & The Trailer Park Honey's**...



Mr. Entwistle's passing prompts more Who musing...

Twenty-four years ago this month, **Keith Moon** died. Had he lived, he'd be 56.

They found Keith dead September 7<sup>th</sup>, 1978 in flat #9, 12 Curzon Place, London, the same apartment **Mama Cass** died in years before.

He was out partying with **Paul McCartney** the night before to celebrate the opening of the movie, "The Buddy Holly Story

Keith Moon was not only a great drummer he was funny as hell in a very scary way. He was live theater and I loved to see him test the limits. Early on, it was in America's Holiday Inn bars in long hair and ruffled shirts agitating the straights.

Eventually, he took on the law.

The last time Keith played the Kingdome, The Who were given a personal security detail of spit & polished Seattle motorcycle cops in full helmets, breeches and riding boots. They stuck out like Christmas trees in the large room full of the band's guests.

I knew we were in for a performance when I noticed Moon watching them with special interest as they stood back against the wall providing "security".

Attention in the room was focused on a large television set which monitored the opening acts on the main stage. Moon walked over and leaned against the set facing his guests; he took his drink and began pouring it in the back of the set a slow drip at a time, pausing when small vapors of steam began to rise. He'd pour, then stop to survey his audience, obviously trying to get a reaction out of Seattle's finest.

My, oh my, what a professional peace officer's quandary, here was expensive equipment being willfully destroyed right in front of the law, but what to do about it?

A Keith Moon misdemeanor in motion.

If Moon had whipped out drugs, which they probably expected, their course of action would have been clear, but this was a little harder to call. Moon was enjoying the test of wills to the fullest. The cops shifted from foot to foot, glared behind their shades but stood fast and held their tongues.

The set fizzled, sparked and went dead.

Score one for Moon the Loon...

LL

# The the & the GOOD BAD UGLY

Continued from page 21

Breeders-ish chorus.

Stephen Trask, composer/lyricist of Hedwig And the Angry Inch fame, contributes the first male vocal ever tracked on a Sleater-Kinney record on "Prisntina," as well as an odd and eerie keyboard part. The lyric is the biography of a prim and proper, scholastic type who decides to join a different team after "passing a club with the music so loud." It's an entertaining little ditty, but not up to the level of the other songs on the album.

The final song, "Sympathy," returns to the maternal concerns expressed earlier on, but these are even more direct and personal still, as Tucker exposes the profound and extreme emotions she experienced in giving birth to her son, nearly two months premature. Over a solitary slide-like electric blues guitar, Corin serves her sermon, incorporating gospel elements into her vocal delivery. The lyrics are utterly soul-wrenching, coming straight from the heat, with no illusions, no allusions and no bullshit.

"When the moment strikes/It takes you by surprise and/Leaves you naked in the face of death and life/There is no righteousness in your darkest moment/We're all equal in the face of what we're most afraid of/And I'm so sorry for those who didn't make it/And for the mummies who are left with their heart breaking/Search for meaning in sores/The sentences they might form/It's the grammar of skin/Peel it back, let me in." Moving, puissant and unyieldingly honest. A hymn to the greatest of apprehensions, the peerless joy of triumph and survival; amidst tremendous upheaval- the human spirit reduced to its prime number: three.

The two songs on the EP add to the overall effect of the dozen on the main disc. Over Weiss' Keith Moon-like drum salvo, Corin focuses the vocal force of "Off With Your Head." Organ flourishes and Brownstein's meaty guitar riffs propelling a song with a strong, memorable chorus. "Lions And Tigers" is a Natalie Merchant inspired number, sincere and gently elegant.

Truly a Portland band for the first time, Sleater-Kinney have always worn their emotions on their sleeves as badges of honor. Here they prove to be as wise as they are spirited, as introspective as they are outspoken, as skilled as they are original. Few local bands, hell, few band anywhere, at any time, can claim such attributes. They just may be the best band in the world. They are certainly the most honest.

There are four other occasions when I have done it. The first time was in 1975, when Bruce Springsteen released his third album. Born To Run. I bought several copies of the album and gave it to my friends. Then again, early in 1979, I was feeling especially bad about the direction of the music business what with Disco and all, when I had the good fortune to see Elvis Costello and the Attractions, then an unknown band, play at a converted church in Eugene, in support of My Aim Is True. I immediately bought five copies of that album and gave them out to friends, my faith in rock 'n' roll revived.

ON THE COVER: Craig Montoya of Everclear at The Bite '02. The other founding member of Everclear, Craig has been in the band since "Fire Maple Song" became the first hit in '93 from World of Noise on Portland's fabled indie label Tim/Kerr Records. Capitol then released "Sparkle & Fade" in '95, which went Platinum, "So Much For The Afterglow" in '97 that went double Platinum and helped win the group Billboard's "Alternative Artist Of The Year Award" for 1998. After last year's Platinum "Songs From An American Movie" Volume One and later Volume Two, the band is back in the Kung Fu Bakery working on the sixth album for Capitol. (photo Buko)

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Then, in 1980, Peter Gabriel released his breakthrough third album, the "drippy face album," with Jerry Marrotta playing tom-heavy drums and no cymbals. I bought countless copies of that album. I kept three unopened (to this day) and gave out several to friends. Again in 1992, depressed about the fatuous nature of the rock business at the time, multiple copies of Nirvana's Nevermind went out to friends and family.

At the turn of the decade, I had begun to think that my youthful enthusiasm for rock had at last, perhaps, finally subsided, once and for all- the dulling monotony of rap finally quelling the flame. The fiery desire to share music with my friends extinguished at last, like a brief candle.

For some time, I'd been hearing about a new Sleater-Kinney album coming in August. So, out of curiosity, I went to the Kill Rock Stars website to obtain any information regarding its pending release. I was surprised to find the twelve songs on the One Beat album available on streaming audio. I downloaded the album and listened to it repeatedly. On the release date of August 20th, I went to Tower Records and bought five copies, giving out three to friends, and have been listening to this copy. One copy remains unopened. I urge you to do the same.

Sleater-Kinney command attention with smart, highly-charged material, the product of thoughtful minds and passionate hearts. They have achieved success without sacrificing their values- and they deserve wealth and fame for their efforts. They are truly a great band and three, very talented women.

LL

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