

OREGON MUSIC

Two Louies

ROMANTIGOTH

ALF'S BRUTHERS

CARP KILLER

BOWIE DEBT

TOMMY THAYER
KISS

PRODUCTION/VENUE GUIDE

photo Buko

Sandin Wilson - CD "Into My World"

Original Contemporary Pop/Jazz

Featuring Carlton Jackson, Paul Mazzio, Jaybird Koder, Tim Bryson
and special guest Doug Fraser

Let Sandin's music make this Christmas a memorable one!



*"Sandin is a fantastic bassist/vocalist
and was a pleasure to work with
on his debut recording"*

Executive producer-Jimmy Haslip
of the Yellowjackets

*"A world class bassist/composer,
with a great singing voice, Wilson
has assembled a talented cast
for his inaugural CD as a leader."*

Wayne Thompson
Jazzscene Magazine

*"We were impressed with the fact
that Jimmy Haslip was involved.*

*Now we know why,
Sandin's music is excellent!"*

Ron Garrant - editor
Bassics Magazine

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**Pat's
Scene**
photos by Pat Snyder

Lisa Stringfield of Carmina Luna. With writer-vocalist-guitarist Lara Mitchell, pianist Jen Bernard and cellist Skip Von Kuske Carmina Luna plays reworked Carmina Piranha tunes, some very obscure covers and even a nontraditionally played traditional Renaissance song now and again. The simplicity of their sound masks complex arrangements of dark edged folk music featuring haunting vocals comparable to "Romantigoth" acts Dead Can Dance and This Mortal Coil.

THE LAST FIVE

BY DENNY MELLOR

Rose Festival battle of the bands winner The Last Five opened up the Michael Moore show at the Memorial Coliseum last month and continued to wow the crowd with there crossover pop-rock mainstream yet original performance focused style. It's nice to see young bands seek out and utilize all the tools available to help develop and promote their band as a music business competitor and not just an art or fun project. The Last Five have been playing some great venues including the Portland Art Museum and opening up for The Gin Blossoms at the Portland Rose Festival, I guess it's getting a little tougher to play live if you have band members who are under twenty one years of age because of the recent laws restricting under age musicians from working in bars or most clubs. Sean Barclay fronts the band with Nick Dorzweiler on lead guitar, Mike Roache on rhythm guitar, Josh Rose on bass and Robin Deagle on percussion. For more info. On The Last Five try thelastfive@hotmail.com

Laurel Brauns had a great CD release party at Burlingame Pizza 111 S.W. Ash recently, a great crowd made it on downtown for a sweet showcase of one of my favorite singer songwriters in Portland. Laurel always puts a lot of hard work and thought into her recording projects and her well rehearsed show is obviously handled well as well. The new CD "Periphery" holds ten beautiful cuts indeed and all the musicians recorded well. The players on "Periphery" are Laurel Brains on guitar and vocals, Erica McGee on violin, Anna Fritz on cello, John Gagne on drums, Ali Ippolito on piano and Hammond Organ, Larry Crane on bass and baritone elbow, Avery Anderson on mandolin, Luke Sales on trumpet and Bob McGee on electric guitar. Production credits include Larry Crane as co-producer along with Laurel, the CD was recorded and mixed by Larry Crane at Jackpot studios, the mastering was by Jeff Saltzman at Super Digital, the cover photo by Travis Commeau, back cover photo and booklet cover photo by my good friend Jeff Bizzel and the album art direction and design by Travis Commeau. For more info try www.laurelbrauns.com

The Juana Jam is back, this time at Burlingame Pizza every Tuesday in December starting at 8PM sharp. Miss Camerelli is displaying her finely honed hosting skills in this great listening venue by featuring other songwriters as well as herself and it really is a lot of fun, check it out. I ran into Ameer Mccaa (pronounced Amy MacKay) at the Burlingame this week and was quite blown away by her performance. Ameer seems to have developed a unique folk style that captures everyone's ears, eyes and hearts as she takes you on her lyrical song journey painting visual images as she softly sings in a clean and clear voice. Ameer is still working on her first full CD but she gave me an EP with three cuts on it, "Hard to Leave", "How" and "Behind the Wheel". "Hard to Leave" and "Behind the Wheel" were recorded and engineered at Sound Impressions by Brent Rogers, "How" was recorded and engineered at Jackpot Studios by Larry Crane. The CD was mastered by Jeff Knudson at Primordial Soup her in Portland and co-produced by Brent Rogers, Jeff Knudson, Ameer Mccaa and Music Northwest.

Music Northwest president Jim Dawson looked on proudly as Ameer played, but I did get a chance to talk to him about this unique multi-service musician's website which apparently helps musicians and bands get it together and also offers to help sell their gear if they give up in total frustration and disgust (just kidding). For more info on Ameer contact her at www.ameemccaa.com , for booking or management contact Martin Buckley at MusicNW.com at 618 N.W. Glisan st. #101 Portland Oregon 97209. (503) 517-8866



"AMEER MCCAA SEEMS TO HAVE DEVELOPED A UNIQUE FOLK STYLE THAT CAPTURES EVERYONE'S EARS, EYES AND HEARTS AS SHE TAKES YOU ON HER LYRICAL SONG JOURNEY."

LL

photo Paul Foster

LICENSING YOUR MASTERS OVERSEAS

If you are an artist or indie label, one way to significantly expand your universe is to license your master recordings to record companies outside the United States.

There are various advantages of doing so. Aside from the obvious advantage of generating additional record sales, there is also the advantage of creating

favorable to the U.S. label or artist, if its records are already selling well in the U.S. and the artists already have a significant reputation in the U.S.

BASIC DEAL POINTS

The basic deal points of the typical music licensing agreement are as follows:

1. Scope of License. The license may cover only one or a few specified recordings, or may cover your

A practical tip: As soon as the licensing agreement expires, it is a very good idea to send the label a "Notice of Termination" even if the contract doesn't require it. (It usually doesn't.) Otherwise, there is a significant risk that the foreign label will, innocently or not so innocently, continue selling your records. The risk of that happening can be significantly reduced by sending them a "Notice of Termination." Be sure to send any such notice in such a way that you have proof that it was actually received.

4. Exclusivity. Normally the agreement is "exclusive," in which case you cannot later authorize any other company in that territory to sell your records during the term of the licensing agreement.

5. Royalty Rate. Unlike the United States, where royalty rates are usually based on the *retail price* of records, the royalty rates in most other countries are based on some price that is somewhere between the wholesale price and the retail price. For example, in some countries the price is based on the "PPD" ("Published Price to Dealer") price. In other countries, like France, they often use the so-called "BIEM-IFPI" rate.

Typically, the royalty rate is in the 15% to 20% range (and sometimes more) – which is higher than the typical rate in the U.S. – because the foreign royalty rate is not based on the *retail price* as in the U.S., but instead (as mentioned above) on a price that is significantly lower. Hence, in order for you to come out roughly the same in terms of dollars and cents, the foreign royalty rate has to be higher.

In any event, here are a few random tips about evaluating the royalty rate being offered:

A. The best way to evaluate the royalty rate is to run the royalty calculations and figure out what you will be earning for each record in *dollars and cents*, rather than getting fixated on percentage rates etc. In order to do any useful number crunching, you will need to find out the exact price that the label is currently using, then convert that amount to U.S. dollars, and then do your royalty calculations based on the royalty terms contained in the proposed licensing agreement.

B. There is often a difference from one county



a relationship with a record company outside the United States who will have various music business relationships in that foreign country and who can connect you up with booking agencies, venues, festival organizers, music publishers, etc. in that territory. This may enable you to do touring and to build an audience in those countries that otherwise might not be practical to try to do.

THE BASICS OF LICENSING

When you enter into a music licensing agreement with a foreign record company, you are in essence authorizing them to duplicate and sell copies of existing masters, in exchange for paying you a royalty for each record sold. The label is responsible for paying all costs, such as the costs of manufacturing, promotion, and advertising, and it is up to the foreign label to manufacture CDs and to get those CDs distributed in their territory.

One alternative to a foreign licensing arrangement is to manufacture your CDs in the United States yourself, then export them to distributors in other countries. However, one big disadvantage in going the "export" route, at least if you do it legally, is that for most foreign countries, you will usually be paying a government-imposed tariff in those countries of 20% to 40%. Also, a distributor gets a much smaller piece of the pie, and generally is not going to do the level of proactive marketing and promotion that will need to be done to break you successfully into foreign markets.

As a result of these various factors and others, the best alternative for the vast majority of U.S. indie artists and labels trying to break into foreign countries is going to be a licensing arrangement with labels based in those countries, rather than a distribution agreement in those countries.

APPROVAL RIGHTS

A U.S. label that wants to enter into licensing arrangements with one or more foreign labels must first make sure that it has the rights to do so under the terms of its recording contracts with its artists. If the label doesn't already have such rights, then the label needs to get its artists' approval before entering into any such licensing arrangements with foreign labels.

NEGOTIATING CLOUT

As a general rule, it is going to be much easier for a U.S. label or artist to get a foreign licensing deal, and especially a deal on terms that are quite

entire catalog. It is sometimes a good idea to start out with less than your entire catalog, so that you can "test drive" the relationship first, before committing your entire catalog.

2. Territory. If you are licensing masters to indie foreign labels, you will normally be licensing only for a particular county or for a particular group of countries. Often the agreement will be for so-called "bundled countries," such as Benelux (standing for Belgium, the Netherlands and Luxembourg) and GAS (Germany, Austria, and Switzerland). On the other hand, if you were entering into a foreign licensing agreement with one of the major worldwide labels, such as WEA or BMG, you might be licensing your masters to one company for *all* countries outside the United States in one fell swoop. As a practical matter, though, a deal with one of the "majors" is normally not available to a U.S. artist or label unless you already have major sales in the U.S.

Incidentally, if the territory is defined in the licensing agreement as the "European Union" or similar terminology, the territory will in effect change over time as more countries join the European Union.

3. Term. Typically the term of the agreement will be for five years, though sometimes such agreements are for three years and sometimes for seven years. Generally, the smaller the advance, the less

"The best alternative for the vast majority of U.S. indie artists and labels trying to break into foreign countries is going to be a licensing arrangement with labels based in those countries, rather than a distribution agreement in those countries."

of a justification there is for entering into a longer term.

Normally, there is also a "sell off" period added to the end of the term of the agreement, which allows the label to sell off any existing inventory for an *additional* six months to a year after the end of the term. If there is a "sell off" period included in the agreement, it is wise to add a clause prohibiting the label from manufacturing more copies of a CD during the original three, five or seven year term than they can reasonably expect to sell during that three, five or seven year term.

to the next in regards to what are considered acceptable royalty provisions. What is customary in one country is often not customary in another country. So, if you are negotiating royalty provisions for particular foreign countries, you need to know what is customary in that country. For example, in the U.S., royalties are typically not paid on promotional free goods that the record company gives away, but in some other countries that is not the case.

C. If you're comparing offers from two or more companies, you need to investigate and compare the

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

Daffodil - Brian Copeland Band
 Self-Produced

From the ashes of Pale Green Pants (why does this sound like the beginning of a Dr. Seuss book?) emerges the phoenix of the Brian Copeland Band. And while, as has often been said, it may be true that it is not necessarily wise to trust a band named after its leader (and never eat at a restaurant called "Mom's," either)- would the Syd Barrett Band be as successful today as is Pink Floyd, one wonders, especially without the services of Mr. Barrett, himself?- the Brian Copeland Band manage to avoid any of these commonly held beliefs, rising above their name (Pale Green Pants must have already been a band in Ohio, or something. There is no other explanation as to why this band changed its name) to redeem themselves as capable musicians, who exhibit a strong sense of imagination, despite the obvious lack of it they displayed when re-naming the band.

Leader, singer/songwriter/rhythm guitarist, none other than Brian Copeland, has been around the local scene, off and on, for the past ten or twelve years; working with bands such as Dashboard Mary, Funk Knot and the Furlays in the early to mid '90s, as well as Pale Green Pants. Here, Copeland is joined by his longtime PGP rhythm section of drummer Gene Ermal and bassist Rob Schrecongost (who was also a member of the Furlays). Lead guitarist Jon Taubman is a new addition, and a fine one at that. His presence frees Copeland to concentrate more on his vocals- though Brian is no slouch as a guitarist either.

The songs presented here are ten highly pol-

ished, well-recorded numbers, rife with exemplary musicianship. Copeland's classic, reedy voice resembles, somewhat, that of Kevin Griffin of Better Than Ezra, mixed with elements of REO Speedwagon's Kevin Cronin and Styx's Dennis De Young (circa Grand Illusion). The title track imparts a strong pop sensibility, reminiscent of Neil Finn and Crowded House, with undertones of Tad Bachman in the chorus. Supported by Schrecongost's supple basslines and Ermal's sure drumming, Copeland and Taubman delicately layer subtly intricate guitars threads into the embroidery of the mix Taubman's elegiac guitar nocturne buoys the verses of "What Do You Need," while the quirky choruses benefit from contrapuntal background vocals. Guest Jake McClain deftly duets with guitar in the solo section. Another well-constructed, well-wrought song.

McLain returns on the r&b tinged "Racine," creating a veritable wall of saxes. He is joined by journeyman keyboardist Wayne Thompson, as Copeland sings a song about a woman so fine, Wisconsin named a town after her. Over Schrecongost's repetitive, loop-like bassline serves as the fulcrum, while McLain teeters precariously with a daring solo. Sugarloaf's 1970 hit "Green Eyed Lady" is curiously conjured with this tune.

The melodic, jangly, modal country/folk warmth of "Ride" again invites comparisons to Neil Finn; Taubman's luminescently cumulous guitar interjections are the bed upon which Copeland layers rich harmony vocals. A winner.

Underpinned by cello and violin, the moody acoustic ballad "So Beautiful" gives a glimpse of another shade from the broad musical palette which Copeland wields.

Easily the catchiest number of the set, "Fool" is nicely augmented by Thompson's droll organ pads, while an upbeat rhythm recalls an earlier Finn incarnation with Split Enz, especially the song "One Step Ahead," though Copeland's lyrical approach to this song is more self-effacing and less paranoid, as with the Rembrandts, perhaps. Co-producer Josh Millman steps in to contribute a fiery guitar solo in the funky "Second Time Around"

"The Wait" seems modeled after a Dave Matthews production or two, with McLain's sax work emulating Leroi Moore's with the DMB. "Long Forgotten World" is a pretty waltz, with nice background vocals from Tina Wenz. Matthews and John Mayer come to mind as influences on "I Fell"; McLain's sax vying with Josh Millman's guitar ornamentations- Copeland's gritty vocals cutting through the mix.

Brian Copeland and his band offer a lot of variety, while maintaining consistency throughout the course of this album. There are no bad songs here, maybe only one or two that are even pedestrian in the least. Fans of well-played, well-executed pop music will find a great deal to appreciate in the Brian Copeland Band.

The Dimes EP - The Dimes
 Self-Produced

The Dimes are an enterprising quintet, headed by Austin transplant Johnny Clay, who pretty much lays his life out

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"Everything is as it is
 in Johnny Clay's world.
 There are no illusions nor
 allusions, only a cold,
 translucent reality."

photo Buko

My pick of the month is 'Fanfare for the Common Man' by Aaron Copland. His greatest hit's record is it.

I can't seem to find anything else powerful enough to drown out the Christmas music I'm not ready to have repeating in my head yet. Speaking of Christmas music, last night at 'The Singing Christmas Tree' the tree stopped. In the history of the 'moving' Singing Tree (which is four years), this is the first

Long Goodbye Days, The LaBamba Days, The Billy Rancher and Danse Combeau days. It is all a daze to me and I sometimes look at pictures to get a grip on the people, places and things that we participated in. Farmer is like the Paramount and the Paramount is like Portland.

I'm thinking of days gone by in Goose Hollow when we would make fires everyday because that was our heat source. I recently attended a fire pit party at Rob Burdell's

of this great enclave. It's a group of talented people who sit around a fire and mingle magically. It's what I love about being in the Northwest. You should be outside as often as possible. I diligently walk the cathedral that is Forest Park, but being in front of a roaring fire is sweet.

I heard that the Dandy Warhols are coming back to town after a successful tour with David Bowie. The Dandy's opened for Bowie and only got \$5,000 a night. But because it was Bowie, they did it even though it costs the Dandy's \$10,000 a night. Bowie sang Pete Holmstrom 'Happy Birthday' on Peter's birthday. In mid-December the Dandy's go to Australia. Rumor has it that they will not be opening for Bowie on the U.S. leg of the tour because Missy Elliot will be filling that bill.

I heard a whisper about my favorite band the Brian Jonestown Massacre. I guess they had an okay night at Berbat's, but then they were supposed to play the Slabtown Opening party with Telephone. Telephone, who has talented members from Satan's Pilgrims and the Dandy's are said to have the hottest rhythm section in Portland today. Anyway, Slabtown had a great turn out for the opening, but Anton and the Brian Jonestown Massacre were too out of it to play. I'm sure there was a good reason for the band not to play, but it must have been a dramatic one. That's what I love about Anton. He's dramatic and hypnotizing about everything.

Don't forget to check out Mark Woolley Gallery's 'Ten Years: One Foot after Another'. Mark Woolley has supported so many artists it's impossible to count. A group show featuring over 170 artists, salon style will grace the walls of his. Each artist contributes works 12" square. Work may be purchased off of the wall. Go see the many artists who have shown at the Woolley Gallery in the last ten years, including Jacob Pander, Marne Lukas, Lauren Mantecon and Walt Curtis. Dec. 3rd, 2003 - Jan. 31, 2003

Mark Woolley Gallery, 120 NW 9th. (2nd Floor)



time it stopped

during a performance. It was uncomfortable to say the least, but we sort of fudged it until intermission. Rescue, the acappella quartet sang a few songs as well as the conductor Jim, who led Christmas carols. The stagehands got the tree to turn and face forward, but they did not want to risk turning it again until the problem was solved. We quickly staged the rest of the performance without the tree turns. The audience politely stayed and we had many laughs from the spot booth at the Keller. There's no business like show business. Next!

I'm looking forward to the Paramount Reunion at the Roseland December 22nd. I've been talking to some of the 'old timers' and I can see that a rare bar full of folks will be enjoying themselves. Anne L. Farmer wrote that she's coming for the big event. I hear she's flying from New Orleans to Seattle, then driving down to Portland with Michael McManus.

Farmer is one of my friends from way back. She stood by me in my darkest hours and was kind no matter how crazy things got. We had some of our sweetest moments together at the Paramount. She got me into the Bob Marley show on his last tour. We were invited back stage and it was exciting to be VIP and included in this Ratafarians fun time. I remember the dressing tower of the old Paramount and climbing up the stairs unto some very tiny, dimly lit rooms. We went into one room where there was a buffet table filled with exotic foods. At a near by table sat Marley's band and their families. It was crowded and they lit up huge joints one after the other and spoke very little as the room filled with smoke. Farmer and I have shared the



Anne Farmer

"Anne Farmer got me into the Bob Marley show on his last tour. We were invited back stage and it was exciting to be VIP and included in this Ratafarians fun time."

home in Northeast Portland. There's neighborhood closeness on Thompson, Hancock and Rodney. My Studio at 333 NE Hancock falls into the perimeters

Write to me: rosebud@teleport.com

LL

JONNY HOLLYWOOD

JONNY DUTRESNE

Sooner or later life brings us full circle. For us musicians, the energy of our creative output, the bands, recordings and scenes we were once part of, continue to live on in the collective human psyche long after we have moved on. Eventually, this musical legacy catches up with us again, five, ten, fifteen even thirty years after the fact. However, like some deep space probe returning from an orbit around the sun, these legacies return transformed. Imbued with new value and relevance acquired over time, delivering new perspectives, the result of the journey through zillions of neurological transmissions between those who experienced first hand as well as those who discovered after the fact. For those of us Northwesterners who have drifted beyond PDX, this legacy is also geographic. Just as the legacy returns to the musician, the musician returns to the legacy. The lure of living in one of America's most comfortable cities is indeed strong. For Unreal God keyboardist Alf Ryder, whose recent relocation to Portland along with the re-release of his circa 1966 RCA-signed band "The Bruthers" both trajectories have indeed crossed.

For those of you who don't know Alf (and for those who always wondered) here's the back story. Alf first graded the Portland scene when he cast off

"Frank Delia's work with early video releases such as Wall of Voodoo's 'Mexican Radio' and The Ramone's 'Psychotherapy' gave the band a cutting edge 16mm cinema verite' visual impact. The result was Clive Davis signing Billy and the band to Arista Records in 1984."

his East-coast responsibilities and made his way for the West coast. Why Portland was the final destination remains unclear but Alf made it here just in time to get caught up in the "Eruption-mania" of the pre Mt. Saint Helens blast of the spring of 1980. The results of this geological hysteria resulted in Alf's participation in the release of the single "We Want Lava" which couldn't help but get some local airplay at the time.

I first met Alf in the spring of '81 as Billy Rancher was assembling the Unreal Gods. I remember we jammed with Alf in a downtown office space. The first results were less than solid. Alf was ill equipped with a Fender Rhodes piano and cheesy Yamaha mono-synth, equipment less than cutting edge in the face of the technological demands of boom-chuck music. I figured that would be the last I would see of Alf, until a few weeks later, he was back at rehearsal, this time equipped with a brand new Oberheim OBX six-voice synthesizer. I would hate to intimate it was only this state-of-the-art

keyboard that got Alf the gig in the Unreal Gods, but then again, it was always hard to tell where that keyboard's technology ended and Alf's talent began. Remember, this was the pre MIDI days where big synths were still limited to the likes of Emerson, Lake and Palmer or Kraftwerk. The Oberheim, along with the Profit 5, were the first commercial multi-voice keyboards with pre-sets. No more twisting a dozen knobs just to play a single single-note melody. It was as revolutionary as ProTools is today.

Either way Alf was in the band and that Oberheim keyboard defined the stage-right side of the URG's sound. He was the right man for the job, probably because he didn't try to be too much of keyboard player. Instead, he opted to be more a sound effects generator which worked out fine

given the twin guitars of Billy and myself. Check out the cool string patch on "Rocky Road", or the space age bleeps and blonks of "Go-Go Boots are Coming Back", or the steel drums of "Rude Buddy Holly". That's 110% Alf.

Alf was instrumental in the Goddess Au Go-Go concept of having dancers on stage. Conveniently, his girlfriend at the time was the head Goddess in the early days. Behind the scenes Alf was a definite asset in the band's business and creative affairs. As the Gods success grew, Alf stepped in and handled the bands booking resulting in all members finally getting paid on a regular basis as well as many road trips to Seattle and beyond. Also, Alf pulled in

Continued on page 17

Following the breakup of the Unreal Gods, Alf slipped in to a mix of artist management (Dan Reed Network), electro-cabaret (DaDa) and club promotions (The Paris Theater).

The the & the GOOD BAD UGLY

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for all to see through the course of the six songs tendered here. It's a stark world he presents- dry, desolate, austere and barren as a flat, wide prairie; two-dimensional and nearly colorless. His lyrics are strict narratives, void of even one single adjective, with but the barest of similes or metaphors. Everything is as it is in Johnny Clay's world. There are no illusions nor allusions, only a cold, translucent reality. And yet there is a compelling beauty withal.

A mixture of several various elements and styles coalesce. A hint of the Dave Matthews Band, an insinuation of Dashboard Confessionals, a touch of the Smiths, an ounce of the Afghan Whigs, a pound of the Cure (as it were), a hunk of Korn, a shred of Creed, even a faint wisp of Aeromith faintly distilled into the brew. All combined with thought-provokingly depressed lyrics, make for a dark passage through deep waters

Exploring the loss of a father (it is not altogether clear just how autobiographical these songs really are), "Everyday," is etched with the regret of what never came to be, a relationship which never fully bloomed to fruition. Pierre Kaiser's skittering guitar extrusions meld with Clay's muddy rhythm guitar, forming a thick nimbus, under which bassist Ryan Johnston, drummer Jake Rahner and percussionist Shawn Tuthill perambulate with steady precision.

"Stranger In My Bed" is even more chilling still. An evocatively gorgeous chorus plays against heavily intense verses, "I left for work tonight/Living in denial and a lie/With people passing by/One of them is sleeping with my wife." It doesn't get much more direct than that. Searing guitars feverishly soar above steady rhythms, as Clay's falsetto vocals achingly cry in the chorus. "there's a stranger in my bed."

Even more discouraging, perhaps, "Shawn's Song" probes a relationship in pieces, over sparse, jagged electric guitar accompaniment and sinewy

acoustic rhythm guitar. Tuthill's muted trumpet solo captures the moody ambience of the song, underscoring the despondent essence, which pervades throughout the entire project.

A glimmer of lyrical hope appears with "Oxygen." Sounding something like All Things Must Pass- era George Harrison, filtered through a 21st century shoe-gazer band, along the lines of 3 Doors Down or Puddle Of Mudd, perhaps, the song bears a certain forthrightness that is nearly uplifting, given its context Here, Tuthill's trumpet solo recalls David Mason's piccolo trumpet solo on the Beatles' "Penny Lane."

"Douglas In A Space Suit," maintains the sense of first-person narrative, while layering a veil of third-person fiction over what appear to be autobiographical references. Above a lilting arrangement of acoustic guitars and restrained electric guitar backing, Clay describes a very specific scene: "His father's relics in a classroom/A confrontation though she wants/to be in his head. And suddenly a/revelation. We only live in two/dimensions. And Douglas explains"

Featuring a fiery lead guitar solo from Kaiser, **"Brian Copeland, has been around the local scene, off and on, for the past ten or twelve years; working with bands such as Dashboard Mary, Funk Knot and the Furleys in the early to mid '90s, as well as Pale Green Pants."**

"Numb" lyrically explores the depths with a strange sense of conviction. Despite maintaining that he is "numb to the world," Clay displays a fiery intensity in his vocal, which belies his insinuated state of absolute anesthetized insulation. Instead, it appears that he means that he has buffered himself to numbness against one person. "Breaking up" as Mr. Sedaka once said, "is hard to do."

The Dimes are a fine young band who play very well together. It might be interesting to hear what they sound like when the various songwriters in the band are in a better mood, a better psychic space. One would hope that Johnny

Clay would find a way to incorporate at least a modicum of descriptive language into his literary oeuvre, which is not without an inherent interest of its own- but is a bit too rigid and sterile, as it is. It would seem that he (and the band) has more to offer than that.

The Best CD You Now Own - Plaid
Self-Produced

Many mysteries surround singer/songwriter Andy Pribhol, starting with his last name- which may or may not actually be Pibal. He uses both names, everywhere, all the time. For several years, Andy was the guiding force behind the Plaid Pantry Project: which at one time was rumored to have cut a deal with the quik-mart chain to distribute his albums in their stores. However, with the new name for his project, it would seem that the deal may have soured, with the chain, perhaps, turning corporate after all.

Pribhol/Pibal has been absent from the local scene for the past couple of years. His website www.oregoncarp.com, is dedicated to the sport


(?) of fly-fishing for carp, at which Andy seems to imply that he is an adept. As elegant as the art of fly-fishing may be, carp are rather disgusting fish (although distantly related to goldfish and koi), and rather ungainly. Though it is no source of pride for me, as a child I once inadvertently killed a carp at Westmoreland Park, by hitting it with a stone tossed from about forty feet away I'm not sure how much sport there would be in fly fishing for one. But, Andy's website seems to imply (either directly or, possibly, euphemistically) that carp are akin to marlin in the sportfish ranks. How much

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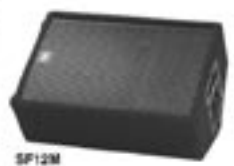
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Production

Aloha Sound
Pellegri, 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

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.

Inner Sound Electronic Service

1416 SE Morrison
Portland, Or 97214
(503) 238-1955
(877) 238-1955
Fax: (503) 238-1787
Email: inner@teleport.com
Website: 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, Razorbacks, 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
Services - Sound, lighting, stages & stage covers, power distro, generators
Years Experience - 10
Specialties - Rock, jazz, bluegrass, world, corporate.
Equipment - Yorkville TX, QSC Powerlight, Soundcraft, Allen & Heath.
Clients - Cinco de Mayo (Waterfront Park), Portland Rose Festival,
City of Lake Oswego, City of Vancouver, Portland 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 lighting design—concerts, clubs, special events, touring, Intellibeam trained, substance free.
Clients: Quarterflash, Nu Shooz, Jon Koonce, Dub Squad, Tales Untold, Blubinos, The Killing Field, Cool'r, Cal Scott, Caryl Mack, Roseland Theatre, John Bunzow & Cowboy Angels.

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 2nd
Portland, OR 97204
503-235-4424

Bacchus

3200 SE 164th Avenue
Vancouver, WA 98683
360-882-9672
Format: Fine dining and high entertainment
Booking: Lloyd
Capacity: 200
Equipment: We got it all! Sound, lights and stage.
Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes, 5 Guys named Moe, Al Perez.

Bar of the Gods

4801 SE Hawthorne
503-232-2037

Berbat'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
Booking: Joey Scruggs

Brasserie Montmartre

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: Mary
Capacity: 85
Equipment: sound system
Headliners: Craig Carothers, Jon Koonce, Reckless Kelly

Burlingame Acoustic Room

111 SW Ash St.
222.2215
Format: Acoustic, Jazz, Blues, Swing, Alt-Country,
Jam Band, Folk
Booking: Jon Self 503-730-4287
Capacity: 175
Equipment: sound system/engineer
Headliners: Pye North, Billy Kennedy, Nicole Campbel, Foghorn Strig Band, Micharl Hurley, Scott Huckabay.

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 3rd 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 3rd Ave
Portland, OR
503-226-6630

Dublin Pub

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

Fez Ballroom

316 SW 11th Ave
Portland, OR
503-226-4171
Format: Any
Booking: Blaine Peters
Capacity: 300
Equipment: PA/lights
Headliners: Dead Pres., Asylum Street Spankers,, Little Sue, Dr. Theopolis, Zen Tricksters, System Wide, Motet, Zony Mash.

Gemini Pub

456 N. State Street
Lake Oswego, OR 97034
503-636 9445
503-636-9445 (fax)

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPRY

Wiseguy sleeps with the fishes...

Eric Donaldson first saw Portland in the 70's over the footlights of the Paramount Theater while playing drums for innovative keyboardist **Gary Wright** touring behind their monster hit "Dream Weaver".

Donaldson settled in Portland and opened a pro drum shop, quickly establishing a reputation working with top tier artists like Terry Robb. He became a well-known local photographer and balloon pilot. Eventually he moved to the southwest for the flying weather.

Several months ago he returned from New Mexico after a house fire prompted him to "come back to Portland" to start his musical career over again. He landed a job at Morrison Bridge Music owned by another drummer, **Bob Wahkle**. He promoted the store-sponsored jam sessions and got a band together. He recruited name players with track records as impressive as his own. **Gary Fountaine** of **Nu Shooz** and his brother Edwin, **Rick Galarneau** of **China Watch**. He found new venues that were willing to book live music. Because of the long track records of all the players, Donaldson came up with the name **Wise Guys**.

No chumps here.

Ba-boom, ba-bing they're on the cover of **Positively Entertainment** and just like Sports Illustrated, jinxed for sure.

Donaldson says, "I received an email from **Edwin Fountaine** announcing he was the new bandleader and he and the other guys were gonna be known as **Those Guys** and take over the Tuesday gig. The gig that I created, and brought them all together for. I could stay on if I wanted for the next two weeks as severance notice, and if I did I should 'be sure to bring the PA'"

"It seems they're pissed-off about a \$40 bonus I received that I didn't share with them."

Donaldson says the Wise Guys will continue "More danceable than ever," with **Neal Grandstaff** on guitar and **Jim Solberg** on bass.

"Crusher" **Bob Metke** was brought in to replace Donaldson on drums for **Those Guys**.

Back in the day Metke played with **Wrinkle** and the **Hudson Brothers**. Back in the day *before* the day, Metke played in the house band at Gazzari's on the Sunset Strip with **Eddie James & The Pacific Ocean** behind frontman **Edward James Olmos**, now the venerable Commander Adama in the new **Battlestar Galactica** miniseries.



Geoff Byrd loved the Sunset Strip.

December 4th Geoff and the band flew to Hollywood to open at the **Roxy** for Los Angeles Music Awards, *Pop Album of the Year* winner **Katrina Carlson**. Katrina brought out the local heavyweights and Geoff made the connections. Byrd and the band were in Hollywood promoting their new CD "Candy Shell".

"Things went really well. We got an offer to come back and gig at the Whisky, February 19th. There was a director there who now wants to put one of our songs in his new movie. A William Morris agent was there and loved the show so much they submitted our CD to the Hollywood Reporter."

Geoff's next Portland date is Dante's December 20th.



Portland Trailblazer payback...

After all these years of sucking the celebrity-wattage out of the local original music community, I am *so* glad to see the Portland Trailblazers having such a horrible time. According to a front-page story in the Sunday Oregonian (12/7), "Their \$100 million loss in the 2002-03 fiscal year made the Blazers one of the most unprofitable franchises in all big-time sports."

A brand of distinction.

Ticket sales are plummeting, season's-ticket holders are bailing out, and probably most telling of all- the spoiled, millionaire pampered players are thumbing their noses at the Oregon DMV...

Even rock stars can't get away with that.

New Blazer president Steve Patterson knows exactly what the problem is; "It's the



Camaro Hair.

D TURNTABLES

BY BUCK MUNGER



photo Pat Snyder

ultimate result of a win-at-all-cost approach in a community that doesn't favor that as a style of operation by its corporate citizens."

He means we're a community of indie idealists.

In these two-dozen years of Two Louies we've watched Paul Allen pour millions and millions of dollars into the Blazers organization to build Portland Stars. Imagine where we'd be if he'd put his Bonzi-bucks into Mel Brown or the Damon-dough into Thara Memory?

Sleater-Kinney instead of Sheed-Wallace...

Roll over Zach Randolph, tell Stephen Malkmus the news.

With all his problems in sports Paul Allen has an artist-friendly track record in the music business. He helped the Kingsmen sue to recover the masters to "Louie Louie". He backed the Hendrix's family in the lawsuit against Alan Douglas for the rights to Jimi's music with the understanding he would have name and likeness permission to do a Jimi Hendrix Museum.

When the family won the suit and decided it might not be in their best financial interests to give away those rights he was forced to change the name to the Experience Music Project and widen the focus to northwest artists.

Which was probably a better idea anyway.

Allen hired Portland's first rock impresario J. Isaac after Isaac steered the Seafood Mama sax symbol Rindy Ross to a platinum album with Quarterflash. Isaac made Entertainment Tonight profiled as a star-maker after the band's Geffen Records single "Harden My Heart" raced to #3 on Billboard's singles chart.

The next thing you know Paul Allen has him building the Rose Garden.

In '94 the new vice president tried to get the Trailblazers involved in another Mayor's Ball style original music showcase event but pulled out when he got corporate heat for media coverage of Sweaty Nipples and the issue of free beer.

With the current Trailblazer meltdown, I'll bet J. Isaac wishes he was back trying to get

sound-checks for Quarterflash and fishing the brown M&M's out of Elton John's deli-tray.



THIS JUST IN...Deadline for **South By Southwest's** Web Awards entries is December 19th. Film and Music industry categories. Go to www.sxsw.com South By Southwest takes place in Austin, Texas March 12-21...**POH-HOP 8** December 18th at the Ash Street Saloon and December 19th at Berbat's Pan. The Ash Street date features *Women In Hip Hop*... **Tommy Thayer's** little brother **John** at the Adopt A Family Benefit at the Slammer December 12th... **Red Sector** at the Ash Street Saloon New Year's Eve...**Stephanie Schneiderman** at Jimmy Mak's New Year's Eve...**Camaro Hair** at Nocturnal December 20th, Berbat's January 15th and Conan's Pub January 30th...**Here Comes Everybody** offering a free copy of their album "Thirteen" for every copy of "Astronauts" you buy at cdbaby.com...**Brian Copeland Band** at the Green Room December 12th and the Buffalo Gap December 26th. Their new CD "Daffodil" is available at Music Millennium and cdbaby.com...The **John Henry Band** at the Laurelthirst Saturday, December 13th...**Funk Shui** at Biddy McGraw's December 19th and again New Year's Eve...**TV:616, Drumattica** and **Deflower** December 12th at the Wow Hall in Eugene. December 20th TV:616 plays the Tonic Lounge...the new Mississippi Studios at 3939 N. Mississippi brings in **Box Set** Friday, December 12...**Moonshine Hangover** at the White Eagle for Holiday Hootenany 2 December 12th...the first **Chapter's End** show with the new lineup takes place December 13th at the Club DV8 at 5021 SE Powell with **Voodoo Machine** and **Element** opening...**Jonah** gets a track in a snowboarding DVD. Producers were browsing cdbaby.com and discovered "Tremor #7 from the Safe Distance EP. Jonah is at the Tonic Lounge with **Jasmine Ash** and **Odds Against Tomorrow** December 12th...**Dr. Theopolis** at the Goodfoot December 20th...

LL



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QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 11

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

JJimmy 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 33rd
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:

The Mississippi
3552 N. Mississippi St.
503.288.3231
Format: All Styles

Booking: Philip Stanton
Capacity: 80 Pub 175 Ballroom
Headliners: Tom McNalley; Vagabond Opera;
Cam Newton.
Equipment: PA

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

The New Paris Theatre
SW 3rd & Burnside
Portland, Oregon 97204
503-224-8313
Booking: Senor Frogg (503) 236-7745
Format: Punk/Gothic/Industrial/After Hours
Dance
Headliners: Syx; Spare Lead; J five 9; Dayton; Defiance; Voodoo Machine; MRP; 36 Crazyfist

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 & Black Café
Morgan; 503.231.3899

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/David Leiken
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/David Leiken
503-221-0288
503-227-4418 (fax)
Capacity: 400
Equipment: PA, lights
Headliners: Local, Regional and National acts

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



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Capacity: 50
Equipment: Piano, PA
Headliners: Mary Kadderly, Dana Lutz, Jean-Pier Gareau,
Marilyn Keller, Johnny Martin

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: Blues jam tuesdays & special events
only
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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Continued from page 5

reputation and financial stability of each company. You can sometimes end up doing much better financially with an average deal from a relatively honest company than you will do with a great royalty rate from a crooked or financially borderline company.

D. If the licensing agreement contains any definitions of, for example, the "PPD" price, read the fine print very carefully.

6. Advances. The amount of the advance that is paid, if any, will depend on the foreign label's forecast of how many records can be sold in their territory. Advances vary wildly and can be anywhere between \$500 and \$50,000 (but sometimes higher and sometimes lower).

In some cases, it will make sense for you to enter into the licensing agreement even if the advance is minimal, if there is a good chance that your relationship with the foreign record company will significantly help you to get established in their territory. By the same token, because of the difficulty of auditing foreign countries and trying to collect money from foreign companies, often times you have to assume that the advance is the only money that you will ever see from the deal.

By the way, the advance should be described in the contract as being non-refundable (i.e., you

"Unlike the United States, where royalty rates are usually based on the retail price of records, the royalty rates in most other countries are based on some price that is somewhere between the wholesale price and the retail price."

won't have to ever pay it back). Also, the advance is normally deemed "recoupable" (i.e., the label can reimburse itself for the advance from your future royalties), so if your advance is \$5,000, and if the total royalties end up being \$15,000, the label later will pay you only \$10,000 (i.e., the \$15,000 in royalties minus the \$5,000 advance).

7. Release Commitment. You should have a clause in the licensing agreement requiring the label to release the record by a certain date, and that if they don't do so, you have a right to terminate the agreement.

For masters that already exist at the time of the licensing agreement, you will normally want to have a fixed calendar date by which time the record has to be released. For records not yet recorded, but that will be recorded and released during the term of the licensing agreement, the release commitment is usually 90-120 days within the date of your delivery of the master to the label.

You want to be careful that the contract language is very specific and precise, and you will also want to be sure to ship the masters in such a way that you will later be able to prove the exact date of delivery if necessary.

8. Sharing in Other Types of Income. Some-

times there is potential income from sources other than record sales. For example, a U.K. ad agency might want to use a track in a film, and so the licensing agreement needs to deal with this scenario. If at all possible, have the contract provide that the rights to enter into those kinds of deals stays with you and are outside the scope of the licensing agreement. By the same token it usually makes sense to give the label the piece of any such deal that they find for you, so that they have a motivation to make such deals happen.

Sometimes the contract will say that the foreign label has the rights to enter into such deals for your masters, but only for territory/countries covered by the agreement, and that in return, you will receive a share of the income from such deals.

The bottom line here: The main thing you absolutely want to avoid here is a contract that gives a foreign label the right to enter into such deals, but doesn't spell out your rights to receive a certain specified share of the income from such deals.

9. Payment. Payments are usually made semi-annually. The agreement should provide for the royalties to be wired to your account at the label's expense (as opposed to the label mailing you a check, which can cause very long delays in your actual receipt of the money and the clearing of the check).

10. Foreign Taxes. You will also normally want a clause requiring the foreign label to help you file the necessary paperwork with the foreign government(s) involved, so that the foreign label will not have to

withhold foreign taxes from the royalties that are otherwise payable to you. If that is not possible, you will at the very least want some arrangements whereby the foreign label gives you a formal statement at the end of each year as to the amount of foreign taxes that were withheld that year, so that you can claim the appropriate tax credits on your United States tax returns.

11. Audits. There should be a clause allowing you to audit the foreign label's business records, and providing that if there is a discrepancy of more than 10%, they must pay your audit costs. However, as mentioned above, it very likely will not be practical for you to audit the foreign label's business records, but you want to have that option if at all possible.

MECHANICAL ROYALTIES FOR FOREIGN SALES

Mechanical royalties -- i.e., the royalties that record companies pay to music publishers/songwriters based on how many records are sold -- are handled differently almost everywhere outside the U.S. than they are handled in the U.S.

The details are really too complex to cover well here, but the main thing to remember is this: If you are an artist who is also a songwriter, or if you are a label that also operates as a music publisher, and

if your material is on records being sold outside the U.S. and Canada, and if you are not represented by a worldwide music publisher and have not entered into sub-publishing agreements with foreign publishers, then you need to take the necessary steps to make sure that you receive the foreign mechanical royalties that you are due.

HOW TO FIND

MUSIC LICENSING OPPORTUNITIES

There are a various ways to find music licensing opportunities, for example:

1. Researching Foreign Labels. You can obtain the necessary contact information from such directories as the *Billboard International Buyer's Guide*, which is available at the reference desk at the downtown public library in Portland. Also, some Internet searching can be very helpful in locating foreign labels that are appropriate for you.

Before submitting material to a foreign label, it's usually a good idea to send them a professional and non-hypey e-mail first, just to find out whether they are even interested in considering your material.

2. Tip Sheets. Tips sheets such as "New On The Charts" allow subscribers (and sometimes non-subscribers) to post a listing of masters that they have available for licensing.

3. Referrals. Check with any established artists and American labels that you know of, in case you think they might be able to turn you on to appropriate foreign labels.

4. MIDEM. There is a large international music business conference in Cannes, France every year (in late January), called "MIDEM," where people negotiate music licensing deals. The practical side of it is that unless you are a well financed artist or label, it won't be affordable to attend that conference. One alternative is to buy the MIDEM conference directory, which you can use as another resource directory to locate appropriate labels.

Incidentally, there are occasionally people who will advertise that, for a cash fee, they will shop your material at the MIDEM conference. Be very careful with any such arrangements and check those people and their track records out thoroughly. You obviously don't want to find out after the fact that you have just financed someone's vacation in the south of France and have nothing to show for it.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is VP of Business Affairs for Media Creature Music, a Los Angeles music publisher and catalog administration company. He is also outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios.

Bart is 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.

Jonny Hollywood

Continued from page 8

family connections to help the band as well. Brother Joey Delia, an accomplished New York session player, produced the Unreal Gods demos at New York's Power Station studios. Brother Frank directed and produced "The Police Told Me" video in Los Angeles. Joey's production focused the band's natural strengths tightening our stage arrangements into 3 minute symphonies. Check out "Happy Santa Claus" for Joey's "Spectorian egg-nog soaked, wall-of-sound". Pretty cool stuff. Frank's work with early video releases such as Wall of Voodoo's "Mexican Radio" (remember the face appearing out of the plate of beans) and The Ramones' "Psychotherapy" gave the band a cutting edge 16mm cinema verite' visual impact. The result was Clive Davis signing Billy and the band to Arista Records in 1984.

Speaking of Alf and his brothers, there's a backstory to this backstory. Back in the swinging sixties Alf and his brothers Joey, Frank and Mike had a band coincidentally called "The Bruthers". Based out of New York, The Bruthers were managed by Sid Bernstein, the man who brought The Beatles to Shea Stadium in 1965 and who also managed the band, The Young Rascals. The Bruthers played the East coast scene and eventually released a single on RCA "Bad Way To Go" and its flipside, "Bad Love." The single failed to put the band over the top and they were dropped with an album, left

unreleased in the can. All this would be ancient history if not for the New York re-issue label Sundazed (www.sundazed.com). Here comes the legacy part, I hope you're still with me.

Sundazed specializes in re-releasing classic, not-so-classic as well as underground, obscure and just plain weird gems from the 60's and early 70's. So, in addition to classic releases by artists such as Bob Dylan, Iggy Pop, Buck Owens and Johnny Cash you'll also find such Northwest hits as "Paul Revere and the Raiders" and "The Kingsman" as well as battle of the bands classics such as "The Sonics", "Don and The Goodtimes", "Mr Lucky and the Gamblers" to name but a few. Sundazed raided The Bruthers entire catalog from the RCA vaults and has unleashed their fuzzed out menace on an unsuspecting world. Checking out the sound clips on the Internet, I would put The Bruthers right up there with "The Seeds" or at least "The Count Five" for sheer garage-punk bliss. Check out Sundazed and The Bruthers and other cool archeological finds.

Following the breakup of the Unreal Gods, Alf slipped in to a mix of artist management (Dan Reed Network), electro-cabaret (DaDa) and club promotions (The Paris Theater). I heard things got a little dark for a while and Alf retreated back to New York to reassess priorities and regain equilibrium. The last few years found Alf playing solo piano at Yonkers Dodge, calming the pre-sales nerves of families forking over their hard savings on that new Durango. Hey, it's a gig and it sure beats working

for "the man". It also gave Alf lots of time to build a computer based recording studio and get into video production.

I suspect the seeds for Alf's return probably were probably sown two years ago at the induction of Billy Rancher and the Unreal Gods into the Oregon Music Hall of Fame in early December of 2001. The 200 plus turnout and enthusiastic good-vibes of the event was not only a homecoming for the musicians but a celebration for all those involved in the 80's downtown Portland scene. I know it reopened my heart and made me think twice about my reasons to continue to live in the L.A. rat race.

Ultimately it wasn't music that brought Alf back to Portland but love. Alf's longtime friend and Portland gal, Janey, won over his heart through a series on long distance communications. Enough of pimping Dodges and battling New York winters, once again Alf's a proud resident of this fair city. It sounds like one of those great romances only rock and roll can spark. It's amazing how connections made in the heat of moment, backstage at some gig, or at party twenty years ago can sometimes turn into a future legacy, fulfilled when we least expect them, though when we have grown to appreciate them most.

Congratulations Alf and good luck on your new life and next adventure. I luv ya like a bruther!

Peace

LL

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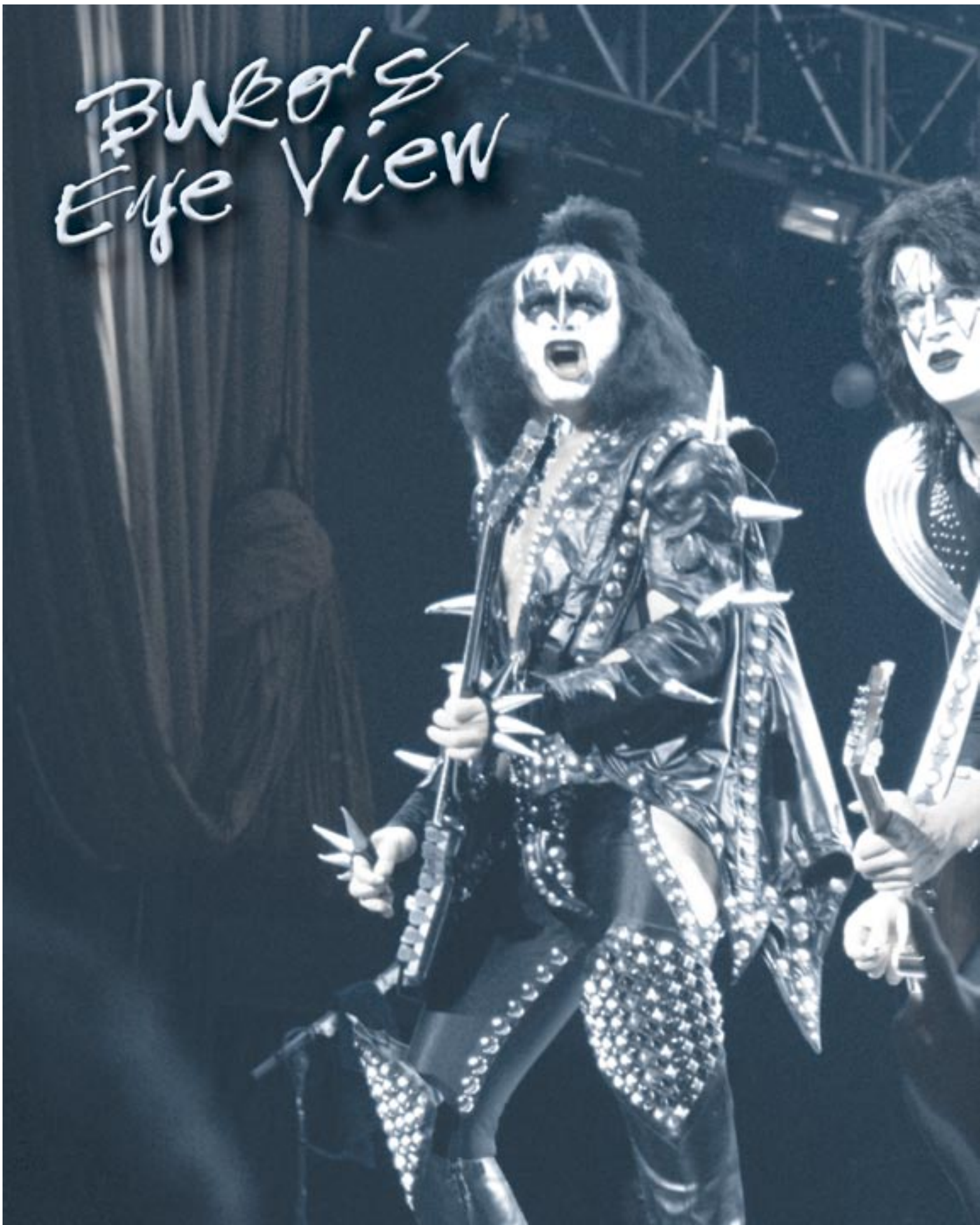
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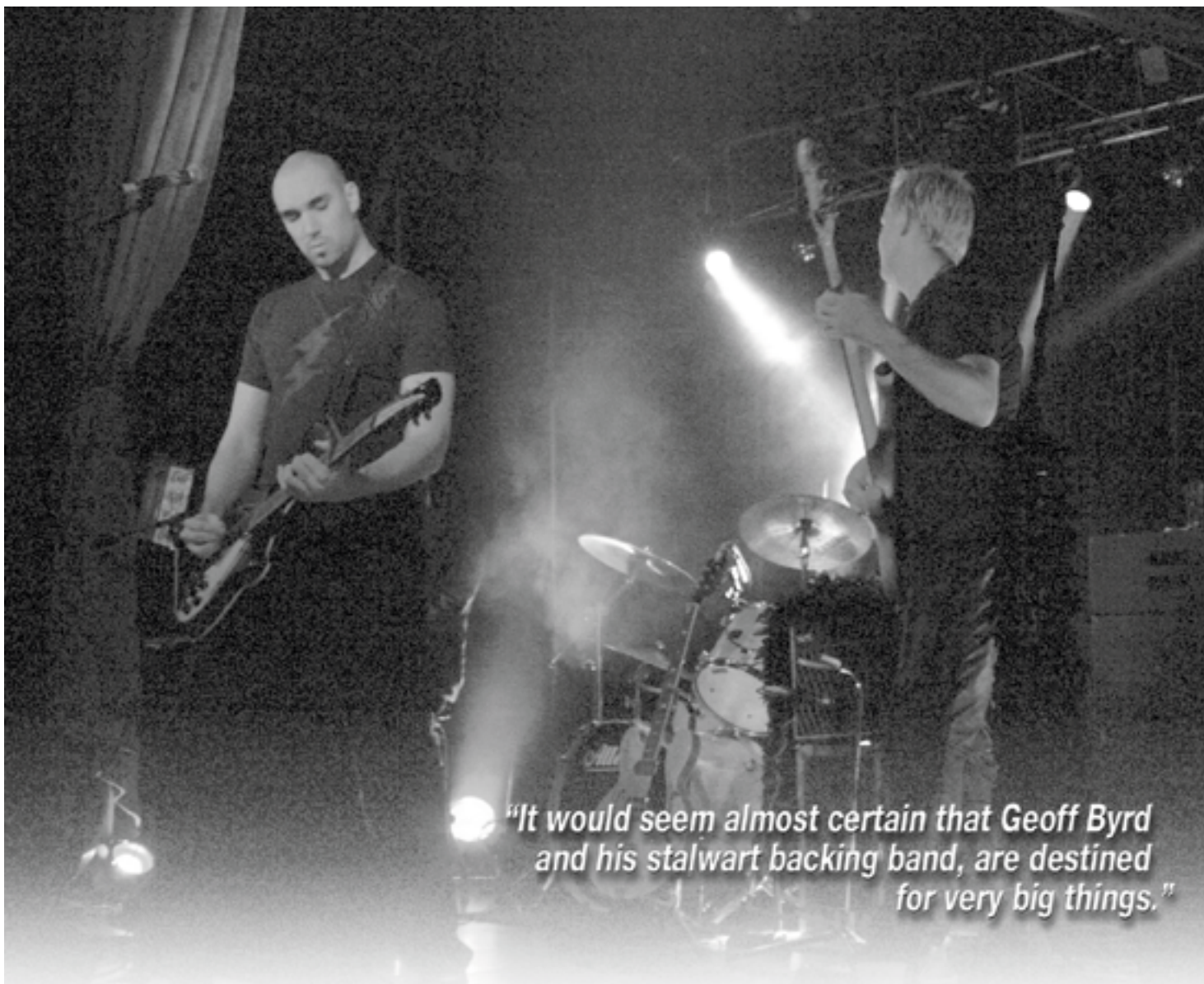
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BURRO'S Eye View





Gene Simmons, Tommy Thayer and Paul Stanley at the White River Amphitheater, the closest KISS came to Portland.



"It would seem almost certain that Geoff Byrd and his stalwart backing band, are destined for very big things."

The the & the **GOOD BAD UGLY**

Continued from page 12

of this is hyperbole, one cannot truly ascertain with Andy Pribhol/Pibal.

One thing that is certain, however, is Andy's raw talent. Here, playing all the instruments (which includes utilizing a child's drum kit as percussion, throughout) and produces a dozen off-kilter pop songs, whose insights parallel the sort of arcane observations found in the average Shins song. Think of Jonathan Richman jamming with XTC and you're on the right track. (Richman is loosely referred to in the song "Johnathan Richmond Addiction"). The boast of this album's title is more than pure jest. It's actually a pretty good record.

Andy's a pretty good drummer, even on a kid's kit (hey, it's a good kit, just the same), so all the songs kick in their own right, despite their

relative low-fi ("8-track analog") pedigree. The opening track, "Think It Over" is an accessible piece of country-flavored rock. "My Pet Rocks" is a mystical little rocker that clocks in at just over a minute and a half. "Associate Turned Partner 'Severe Oblique'" is an ominously hard-charging number. "River Thank You" is rather Beatleseque, with its droning guitars, throbbing bass tones and syncopated drum work.

Sultry guitars and a jungle beat drive the sensuous "Andy's Back," a freaky Beckish piece, which finds our hero expostulating on his own caloric heat. "Andy's a gas man/Andy's a gas again/Andy's back man/Andy's back again." Just in case you were wondering, The peculiarly touching "The Amazing Finishes From The Slow Kids Relay," is brittlely pretty, hingeing on a fiery little guitar figure, calling to mind Jeff Beck's rousing guitar line on the Yardbirds' "Over Under Sideways Down," crossed with the Rolling Stones' "Paint It Black." Hot.

The aforementioned "Johnathan Richmond Addiction" is mostly an instrumental number, but

not without compelling aspects, all the same. "Saul Discovers He's Unliked" could be a biblical parable, as Saul was the father of Jonathan, although from the lyric, this is hard to tell. Chunky guitars chortle feverishly over throbbing kinetic drums. "Corporate Slacker 'Thanks Mom'" sounds a bit like Cheap Trick's "Surrender," as if played by the Ramones.

A roiling Blue Oyster Cult-like riff propels "The Awful LAttorney," in which Andy seems to be using a cease and desist letter as the source for his lyrics, while scary sounding keyboards wail like banshees behind him. The answer to the Plaid Pantry question? One wonders... The guitar intro to "Cretin Summer Stomp" mirrors that of Ted Nugent with the Amboy Dukes on "Journey To The Center Of The Mind," a muted moaning squall of a sound. A solitary acoustic guitar serves as the sole accompaniment, as Andy ponders his existential lot in life.

Most of the songs here are short pieces of exposition. The entire album was recorded (multiple overdubs and all) in a single evening. The

songs bear that rushed, hurried sensibility, not necessarily to their detriment, as most of them have an off-the-cuff sense of spontaneity about them. Andy Pribhol/Pibal displays unquestionable talent, if not signs of ADD. The extemporaneous quality in his material does not leave a lot of room for nuance or subtlety- not that those are any sort of requisites in this medium. But just the same, it seems that none of his ideas are ever more than rudimentarily explored. And in some cases than way, that seems like an outright shame.

Candy Shell - Geoff Byrd
Self-Produced

Immaculately recorded by Steve Sundholm (of the Sunn amplifier clan), this album features the singing and songwriting of Geoff Byrd, who briefly played locally with Geoff Byrd and the Sentenels. Byrd's music synthesizes the styles of such great pop acts as Dave Matthews, John Mayer, Peter Gabriel, the Bee Gees, Fine Young Cannibals, U2 and a host of others.

But his work is far from imitative. On the strength of his songwriting alone, this guy could be a huge success. But he has one of those voices, like Roland Gift of FYC, or Seal or Gabriel, or Mayer and Matthews (without some of the annoying vocal contrivances of the latter two) that is readily identifiable. He has the vocal grit of the aforementioned, with the clarity of Bono and the nasal honk of a Gibb family member. A great pop

music voice. Nuance up the ying yang, breathy sincerity like you read about.

And among the eleven songs presented here, every one is a winner. In fact the weakest entry of the lot is his rendition of the Bee Gees' "How Deep Is Your Love," to which he adds very little. The other ten original numbers are standout examples of finely crafted pop songs, peerlessly wrought by the top quality rock band with which Byrd has surrounded himself.

The lead track, "Versus The World," has a hook big enough to land a marlin Over Byrd's four, dancing acoustic guitar chords, Colby Hendricks' thumping bass and Eric Storm's big beat, tubular bells chime; while Matt Burnett adds prudently spartan piano phrasings and Keith Sommers, but the barest of wah-wah guitar. The uplifting chorus is automatically memorable, Byrd's crooning style evoking Seal. With "Silver Plated," Byrd reveals an effortless falsetto which, through the course of the album, he tends to overuse nearly to the point of cliché.

With a McCartney-like piano intro, the verses of "I Will Be There" echo Fine Young Cannibals' "She Drives Me Crazy," while the general feel of the arrangement calls to mind the Bee Gees' "Jive Talkin'." A sterling horn section adds muscular body to the production. Shawn Mullins' "Lullaby" is reflected heavily on "Elusive Butterfly."

Byrd's falsetto comes into play again in the pretty waltz "I'm In Love." Over Burnett's lovely,

cascading piano arpeggios and delicate strings, Geoff croons mellifluously, the overall quality of production, beyond reproach. "Wait For Me" maintains a feel similar to McCartney's "Let 'Em In." That McCartneyesque eight-to-the-bar piano style is the basis for the rave-up "Brighter Day." The beefy horn section returns to again add substance to the mix.

If Geoff Byrd has a weakness, it is in the area of his lyrics, which, on paper, mostly scan like new age blather and adolescent platitudes. However, in the course of their delivery in the midst of a song, they fit quite indelibly. So it would seem that, as a songwriter, the words come after the melodies have been written for Geoff Byrd. Perhaps the occasional input of a Bernie Taupin-like lyricist would help Geoff to add a bit of lyrical depth to his songs.

But other than that small quibble, it would seem almost certain that Geoff Byrd (and his stalwart backing band) are destined for very big things. His songs are memorable, the arrangements are tight as a drum. Geoff is an evocative vocalist, perhaps a bit over-wrought at times, but gifted with a facile instrument, availed of a remarkable vocal range and depth of emotion. Success seems not so much a possibility for this

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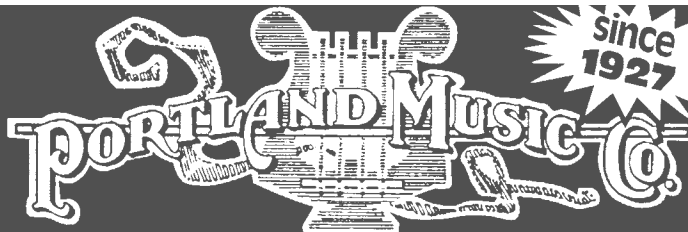
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The the & the GOOD BAD UGLY

Continued from page 12

talented young man, as a certainty. *Rain On The Marshland* - Lew Jones
Self-Produced

The recent discovery of the long-lost masters of this 1981 recording (originally a vinyl-only release) led to its eventual re-release in the CD format. It's a genuine wonder to behold. Jones' recording career is nothing if not somewhat spotty and erratic. Among his twenty or thirty albums, this is by far the best. And, if nothing else, it serves as definitive proof that not only has Lew long been a vital force in the Portland folk music scene; but that this album was

"Jones' recording career is nothing if not somewhat spotty and erratic. Among his twenty or thirty albums, this is by far the best. And, if nothing else, it serves as definitive proof that not only has Lew long been a vital force in the Portland folk music scene; but that this album was at least twenty years ahead of its time"

at least twenty years ahead of its time: because it sounds as fresh and pertinent, as contemporary, as the day it was recorded.

Among the eleven pieces presented here, at least six stand out as some of Jones' best work. On top of that, for this session, Lew surrounded himself with some of the best musicians in town at the time, including guitarist Al MacLeod (Country Al & His Pals) and bassist Don "The Rock" Weiss (Sleazy Pieces) and several notable solo performers, such as saxophonist Dominic Lombardi and longtime scene mainstay Neil Gilpin on violin (an instrument he promptly abandoned shortly after this recording).

The title track is a sprawling sprint which neatly captures the wind and weather of Oregon in the winter time. The full ensemble is at hand from the start, captured mid-stride rushing headlong into the howling squall. MacLeod's chicken pickin' through the verses helps to punctuate the breezy aspects of the tune, like flecks of straw driving themselves into a phone pole. And a series of stinging guitar solos eventually give way to solos by Lombardi and Gilpin, giving way to a nice interplay between MacLeod and Lombardi.

"Terwilliger Bridge" a longtime Jones mainstay, which he has recorded several times, here receives a stately reading. Dan Linn's liquid slide guitar provides a skittering wash behind Lew's clear, cool delivery. That coolness spills over into the smoky jazz of "You've Got To Know What

You're Doing." With a nod to Jaco Pastorius, Weiss' silken basslines luxuriously lay across the soft bed of Michael Weissenfluh's gently brushed drums, while Lombardi and MacLeod trade tasty solos. Vocally, Lew sounds a bit like Art Garfunkel here, his satiny tenor smoothly blanketing the mix.

Another nugget from the Jones goldmine, "I Think It's Gonna Rain Tonight," which has also been recorded a number of times, here benefits from a relaxed arrangement, which allows Country Al the opportunity to throw out a series of smoldering licks, reminiscent of James Burton and Mark Knopfler in the tidy compactness of their presentation. "Caught In A Dream" is a dreamily chromatic number with it's antecedents in some of John Lennon's early post-Beatles solo work. Lew's acoustic guitar and Lombardi's sparse sax interjections serving as the only accompaniment.

The Dylanesque apocalyptic vision of

"Watching Rome Burn" even more appropriate today than it was at the dawn of the dear old Reagan years, when Saddam Hussein was still but a loyal friend of our government and the corporate world had yet to feed at the trough of the US economy for their own gluttonous private gains; and terrorists had yet to bring down twin symbols of power for that corporate world. Clearly Lew could see the chaos which lay ahead in the coming decades. "Watching the buildings go, one by one. Along the roadside, the people laughing outside/Watching Rome burn to the ground." Later he makes the observation: "Ya got H-bombs big and small/All these countries trying to make us crawl/I tell you now it comes straight from the heart/All these power hungry people trying to keep us apart."

Finally, "Nothing Left But Laughter" is a touching little statement as to the quality of Lew's life twenty years ago. It is, however, very strange to think that little Justin Jones, Lew's young son, who is captured laughing at the end of this song, is now in his mid-twenties.

It is truly fortuitous that this important album has been re-discovered; because it is a great compendium of early Lew Jones songs, as well as a personal artistic high water mark- which stands as a stunning achievement, even twenty-two years after the fact.



intoxicating

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ON THE COVER: Tommy Thayer of Kiss. Portland's most famous Kabuki guitarist is out with Aerosmith and topping Billboard's Boxscore charts with a whopping \$1,475,570 at Madison Square Garden November 16 and \$1,231,375 in Boston on November 26th. (photo Buko)

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