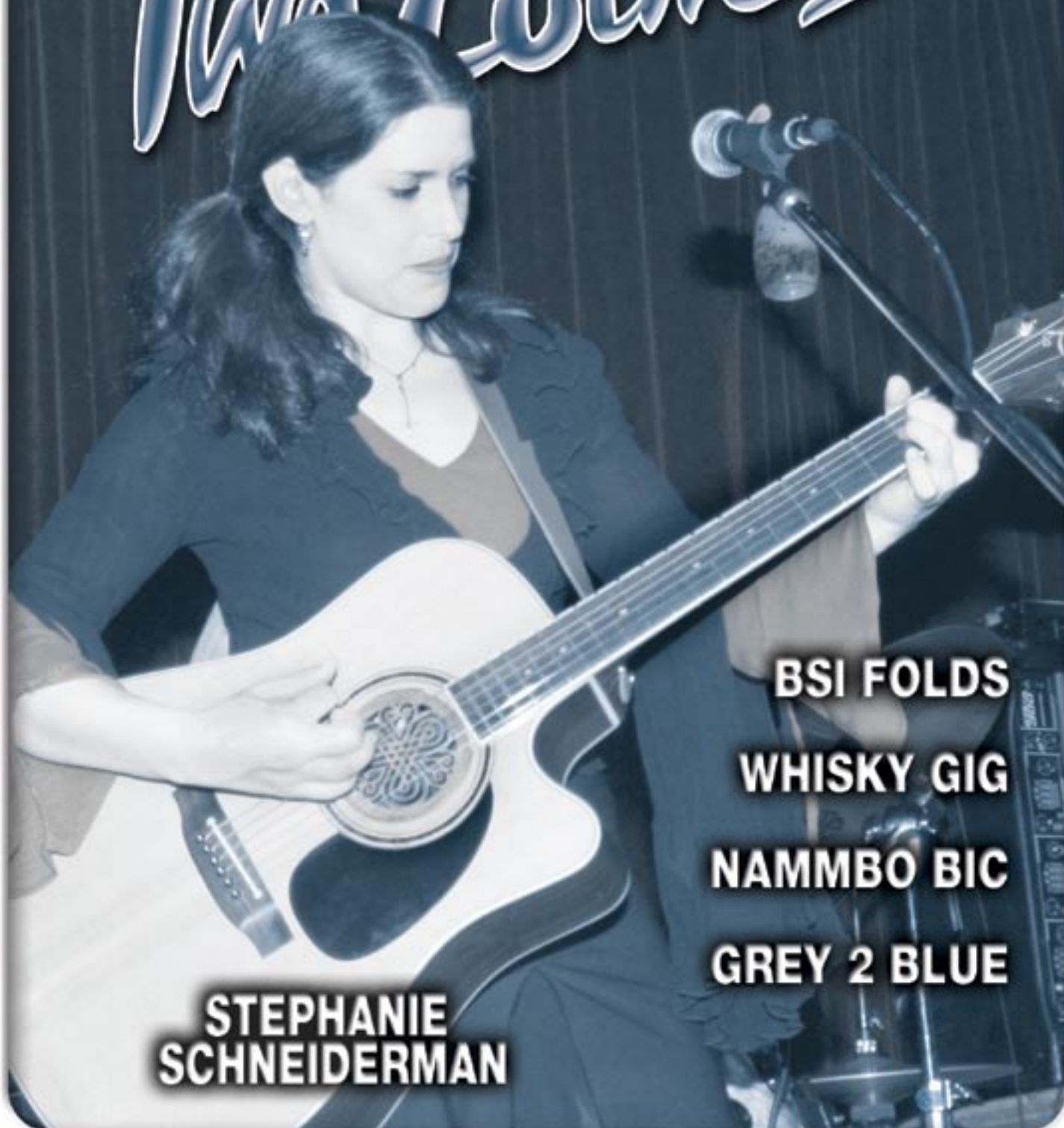


OREGON MUSIC

# Two Louies



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SCHNEIDERMAN**

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*Sludge before Grunge at the Leaky Roof. Pierre Ouellette (facing with Stratocaster) and his band the Sludge Brothers appeared only infrequently due to his high profile day gig as creative director of KVO the USA's hippest high technology ad agency. The RIAA was a client. Pierre was already famous as the guitarist for northwest icons Don & The Goodtimes and Paul Revere & The Raiders. In the 70's Ouellette pioneered the jazz-rock fusion genre in a long collaboration with famed Native American saxophonist, Jim Pepper. He also worked with internationally acclaimed jazz bassist David Friesen. In 1993 Pierre wrote the high tech novel *The Deus Machine* and optioned it to New Line Cinema. He followed with *The Third Pandemic*, a high-tech plague novel in which the germs themselves become participating characters in the plot. Pierre drew on his roots in the world of professional music to develop and produce *The Losers Club*, a film about the careers of guitarists Jim Mesi and Steve Bradley. The film premiered last month as part of the NW Film Center's Reel Music Series and played to a sold-out house and critical acclaim. The pictured Sludge Brothers drummer is Bob "Crusher" Metke of Wrinkle and The Hudson Brothers. Bob now plays with Sumo, formerly the Other Guys, who were made up of members of the Wise Guys.*



## LABEL FOLDS

Greetings Two Louies,

We are sad to announce that BSI Records and One Drop Recordings are closing up shop at the five year mark. Our primary European distributor went out of business with a massive debt to us; due primarily to this situation we can no longer continue operations. It's been a great run, with a total of 35 releases behind us, and we feel privileged and blessed to have been in the game for this long, especially during the rough economic times of the last few years. We worked with amazing artists, were blessed with a small but loyal following worldwide, and built a catalog that we can all be proud of. We want to thank all of you sincerely for supporting BSI and One Drop, and we look forward to whatever the future holds. Only The Force knows what lies ahead...

NAIL Distribution will be selling off its remaining stock of BSI and One Drop titles for

a limited time. Please contact [alicia@allegro-music.com](mailto:alicia@allegro-music.com) for wholesale inquiries, and contact me for info on stores in your area that may have stock left if you're looking for a particular title.

Forward ever!

The BSI crew: Ezra, Jason, Josh, Ryan, Tracy

## DOT COM COUP

Dear Two Louies,

I Just wanted to share this with you: For indie artists, online presence makes a differ-

***"We are sad to announce that BSI Records and One Drop Recordings are closing up shop at the five year mark. Our primary European distributor went out of business with a massive debt to us."***

ence because I just found out that I'm doing a showcase in L.A. due to online exposure: I traded shows with an L.A. artist via CDBaby and then played the ROXY with them. Benny Mardones was at the show (hit song, "Into the Night"...6 million copies sold) and loved the set. He is bringing the head of 20th century

fox and Universal to the next show at the Whiskey 2/20. William Morris was also in the house and requested 15 copies of the CD to hand out on our behalf, just to be cool. They gave it to the Hollywood reporter who loved the CD and will be at the show to do a write up as well. Universal, Sony and Epic have since let us know that they are coming to the show. Our legal reps decided to throw a pre-show party in their law offices on Sunset and offer drinks, food and rides to the show for industry. I have been featured on the front

page of Starpolish.com, CDBaby.com and Garageband.com and it seems to be paying off of late. I have sold over 200 copies of my CD just online and sales are coming in every day. Things like that actually make a difference and surely did in this case. It goes to show that

*Continued on page 23*

# Jonny HOLLYWOOD

Jonny Dufresne

## The Scott Fisher Story

Greetings from L.A. With the New Year still waking from the slumber of the holiday season, I'm sure I find you, as am I, strategizing new visions for world domination, fortune and fifteen plus minutes of media stardom. January is the time of the year to get busy, but I'm not feeling quite up to speed just yet. So with the wheels of momentum still turning slowly, I make my way down Caheunga Blvd., just left of Hollywood, feeling the chill of an early January Thursday night (wind factor 55 degrees, brrrrrrr). I'm off to catch Portland's Scott Fisher and band play an early evening set at one Hollywood's new intimate showcase venues; The Hotel Café.

Passing the riff raff, hustlers and sexual deviants that have taken up permanent residence on this corner of the world; street life drawn, no doubt to the Mecca of all things skeezy; the neighboring Spotlight bar, a drinking establishment equivalent, in my imagination, to the Black Hole of Calcutta. A dive so low, I have always been afraid to enter, even back in my "Rock-star-in-ruins" days. In the late 80's where any given night meant running the streets of Hollyweird from Raji's to Boardners, to The Gaslight to Zatar's and back to Raji's for last call, as if in some sort of drinking man's grand prix. Excuse me while I digress into cheap nostalgia.....

From the amount of mainstream press Scott Fisher has received from the Oregonian, Willamette Week and (gasp!) Two Louies, I doubt I'm introducing any of you scenesters-in-the-know to someone new. I'm sure many you were there, way back then, when Scott was all up-and-coming. But, if like me, you don't know Scott, check out

his website [www.scottfishermusic.com](http://www.scottfishermusic.com). You'll find a great introduction to the man, the music and his accomplishments, thus far. Also, a trip to the web will allow me to skip the obligatory "who-does-he-sound-like" references that seem preoccupy the journalistic output of those of us who write about all things musically new. Okay,

***"Not one to lapse into navel gazing, Scott pumps up the vibe with his 70's cool jazz harmonic sensibilities as well as the gurgling electronica of some cool sounding synths."***



photo Jeff Bizzell

here's the low down from my perspective; To categorize Scott Fisher as "eltonjohncoldplaybenfoldsfivecrowdedhousebrucehornsbys" says more about the quality of composition and performance that Scott aspires to (and yes, achieves) than the derivative nature of such comparisons. Upon repeated listenings of "Fleeing Towards Creation", Scott's latest CD (available from [www.CDBaby.com](http://www.CDBaby.com) among other fine web and retail establish-

ments) I found Anglo-esque, keyboard-driven compositions showcasing a melodic, passionate, yet slightly brooding voice and lyricism which expresses a kind of overcast contemplation of the emotional challenges felt by any of us with a pulse and penitent for introspection. Not one to lapse into navel gazing, Scott pumps up the vibe with his 70's cool jazz harmonic sensibilities as well as the gurgling electronica of some cool sounding synths. All this topped off with some "in-the-pocket" bass and drum grooves and you've got a groovy little "soundtrack-to-life" musical companion perfect for walkman-enhanced walks down rain-soaked streets in the winter brisk or late night snuggle fests, safe by the fireside while the rain outside pours down. In other words it grew on me, drawing me in without needing to win my attention.

As I roll into the gig, fashionably late as usual, I'm greeted by Scott's cover of an Elliott Smith tune, something off of "XO" I believe, Scott puts it across as if it were his own, no small feat considering the melodic complexity and emotional resonance necessary to do justice to Smith's unique brand of poetic justice. In Elliott Smith's passing, we lost the untapped musical genius of a generation. Only time will tell, but I predict in twenty years Elliott Smith will be remembered as more than just Mr. Misery.

Scott Fisher live is Scott up front, center stage, surrounded by keyboards and other assorted electronic paraphernalia masterfully commanding audience attention, working the quiet-storm dynamics, projecting an effortless, natural stage presence that compliments the music and as I found from our later meeting, not too far off from Scott's off-stage personality. The secret weapon of Scott Fisher live is the band. The band, meaning Matt Voth on Bass, Bob Dunham on Guitar and Drummer Jeff Anthony, expertly maintains the space required by the delicate nature of the

ballads and churns up a slow-simmering, controlled-burn when the groove needs to kick in. The band member's musical personalities add subtle counterpoint to Scott's spotlight, spicing the sauce and successfully broadening the humanity of the presentation beyond the singularity that a singer-songwriter dominated performance can

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## RESOLVING CO-WRITER COPYRIGHT PROBLEMS

Over the years, I have received several letters from Two Louies readers concerning problems between co-writers of songs. Here is a typical letter:

*"I am a founding member of a local band. I have contributed heavily to the music and lyrics of the group. However, the co-founder has copyrighted all the songs and refuses to let me see the registrations. Should I write any more songs with this person without a written agreement? Do I have any rights to use the material I created if I leave the band, or does this guy just get by and rip me off? If I can get him to sign an agreement, will it be valid? Maybe I should leave this band right now?"*

In this situation, it clearly does not make much sense to continue the relationship with the co-writer unless these problems are resolved promptly. Otherwise, it is like having a tire blow out on the freeway, and then to continue driving until the other three tires blow out. The best

**"Regarding the co-writer's filing of copyright applications falsely claiming that he is the sole writer of the songs, any such copyright applications are, in effect, fraudulent applications. Any person who knowingly files a fraudulent copyright application can be fined \$2,500."**

time to resolve the situation is now, before the co-writer further abuses the situation.

In short, you should have a written collaboration agreement with your co-writer in this situation, especially before writing any further songs. The collaboration agreement should cover those songs which you've already written together, and all songs which you may write together in the future. (The basic parts of a collaboration agreement are discussed below.)

Even if your co-writer is refusing to let you see the copyright registrations supposedly filed, there are various ways to find out what copyright registrations have been filed for the song. The easiest way to do this searching is to search the Copyright Office's database online, by going to <http://www.loc.gov/copyright/search> and then doing an online search. If you want some general information about copyright searching procedures, go to the Copyright Office's website (<http://www.lcweb.loc.gov/copyright>), then click on "Circulars" and look at Circular R6 (entitled "Obtaining Copies of Copyright Office Records and Deposits") and Circular R22 (entitled "How to Investigate the Copyright Status of a Work"). In any event, the main point here is that you can obtain copyright registration information with or without your co-writer's cooperation.

By the way, it is not unusual in such situations such as yours to discover that no copyright applications were actually ever filed. However, if it turns out that your co-writer has in fact obtained copyright registrations for the songs in question, any such copyright registrations have a very limited legal effect, and do not keep

an agreement with your co-writer, you are still entitled under copyright law to use any songs that you and he created together, and/or to grant *non-exclusive* licenses to third parties to use the material (for example, to record the material). But, if you do so, you must do so on commercially reasonable terms *and* also account



you from asserting your legal rights in those songs. Even if you don't end up entering into a collaboration agreement with the co-writer, you could still file your own copyright applications, in order to claim copyright ownership for the two of you. Then, the respective legal rights of you and your co-writer could be resolved either

to your co-writer for his share of any income from the song.

In any event, the best solution would be to first try to resolve your problems with your co-writer by entering into a written collaboration agreement with him.

### THE COLLABORATION AGREEMENT

Formal collaboration agreements are not common in the music business, whereas they are very common in the book publishing industry and in the Broadway theater business.

Typically, in the music business, there typically is no written agreement until the collaborators get a record deal or publishing deal, and often not even then. Often the assumption is that the co-writers will share equally any rights in the songs on which they have collaborated.

However, if there is to be a formal collaboration agreement, and ideally there should be, here are some of the issues it should cover:

**1. Identification of Songs.** The collaboration agreement can (and should) cover all songs which you and your co-writer have already co-written, and all songs which you may write together in the future.

As for those songs already written, the agreement should specifically refer to the titles of the songs. Also, two copies of a CD of the songs should be labeled with the titles of the songs

by a settlement agreement, or if necessary by the courts if the songs are valuable enough now or if they later become valuable enough to justify the legal expense involved.

Regarding the co-writer's filing of copyright applications falsely claiming that he is the sole writer of the songs, any such copyright applications are, in effect, fraudulent applications. Any person who knowingly files a fraudulent copyright application can be fined \$2,500. He can also be fined \$2,500 for attaching a fraudulent

**If it turns out that your co-writer has in fact obtained copyright registrations for the songs in question, any such copyright registrations have a very limited legal effect, and do not keep you from asserting your legal rights in those songs.**

copyright notice to any tangible copies of the songs -- for example, if he attaches a copyright notice to CDs containing the song, and the copyright notice falsely suggests that he was the sole creator of the material. (For example, ©2004 Joe Schmo).

Incidentally, even if you cannot work out

on the CD, and each co-writer should initial and date the labels on both of the CDs. Each co-writer should then retain his/her own copy of the CD in a place of safekeeping.

As for songs not yet written, the agreement should state that the collaboration agreement

*Continued on page 17*

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

**Touch Down - Stephanie Schneiderman**  
Papa J Records

A fixture on the local scene for the past five years, Stephanie Schneiderman has made great strides since the release of her sophomore album, *Unbelievably Unbroken*, in the Summer of 2001. While that album contained a number of real song gems, it also found Stephanie struggling, somewhat, to find her own true voice- at times sounding like a prisoner of the arrangements. Here, with impeccable production from Tim Ellis, and stately engineering from Bob Stark and Dave Friedlander at Kung Fu Bakery, here it sounds as if the arrangements are a result of Stephanie's songs, and not the other way around.

Schneiderman has an excellent background to be a professional singer. Having sung in musicals in high school and in the Top 40 band Hi-Fashion after, she honed her stage craft as a vocalist in Body and Soul, before embarking upon her solo career in 1999. With a girlishly reedy voice, Stephanie has the ability to sound a bit like Sheryl Crow, Dolly Parton, Stevie Nicks, Emmylou Harris, Shawn Colvin and Aimee Mann, among many more. But here, with the aid of diverse, yet cohesive arrangements, she seems far more in control of the recording process; singing with a voice much more her own- far less derivative, than in the past.

The twelve songs (and one short instrumental reprise) offered here display a unity of presentation, without being repetitious. Several songs are aided

**"With the aid of diverse, yet cohesive arrangements, Stephanie seems far more in control of the recording process; singing with a voice much more her own."**

photo Pat Snyder

by sumptuous string arrangements contributed by Dave Mills and deftly executed, with panache, by the Third Angle String Ensemble. Other great local musicians, such as drummer/producer Gregg Williams, bassist Phil Baker (the rhythm section throughout this project) and guest stars: McKinley, Lara Michell, Linda Hornbuckle, Tony Furtado and Paul Brainard, add their talents to the scintillating production.

The album kicks off with "Baffled Queen," which begins with a gentle string introduction, before breaking into a forlorn ballad. Augmented by Jean Pierre Garau's moody electric piano and her acoustic guitar, Stephanie sings in a child-like manner, reminiscent of the Sundays' Harriet Wheeler or Edie Brickell, a song about the unsure steps one sometimes takes in interpersonal relationships. A familiarly memorable chorus locks this song into one's consciousness.

Stephanie follows that with an up tempo, folk/country-tinged number, "Shadow." Over acoustic guitar, mandolin and organ accompaniment, along with subtle electric guitar phrasings (and that rock solid rhythm section), Stephanie provides a quivering lead vocal, backed with ghostly harmony vocals, that reaches into her upper register in the choruses. Pretty.

Pizzicato string arpeggios, a plaintive pedal-steel guitar and the looming suspensions of Baker's upright bass underpin "You're The One," while Stephanie adds understated acoustic guitar to a introspective, minor-key number. "Professor Sunshine" heads toward a Fiona Apple sort of arrangement with drum loopy sounding drums, roiling piano and Beatles-esque flourishes, which are perhaps not best suited to Stephanie's musical strengths, though the song does call for just such production touches and they are executed rather well.

Better is the title track, which veers closer to a Tori Amos sort of approach, with elegant strings balanced against a delicate piano progression of Bflat-F-Aflat-Eflat (somewhat similar to that of Paul McCartney's "Maybe I'm Amazed"). The melody to "Kid Domino" is borrowed directly from the "She's well acquainted with the touch of a velvet hand like a lizard on window pane" section of John Lennon's "Happiness Is A Warm Gun," with approximately the same instrumental mood to accompany the poetic sentiment. Again, Fiona Apple comes to mind, as far as the arrangement is concerned, but the smoky ambiance of this take is much better suited to Stephanie's recorded character.

"Pendulum" is a dry, arid number, sparsely appointed- another Tori Amos-like setting- which neatly captures the sublime ambivalence of Stephanie's love/hate lyrics. The laid-back down home feel of "All Gone" is accentuated by the nearly cliché I-vi-IV-V chord progression (a true relic from the '50s). Oddly enough, "Happiness Is A Warm Gun"

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In Portland, sometimes there's too much going on. This is why I missed the opening of "Girls Gone Wild," a hot new exhibit at the Basil Hayward Gallery (Powell's Books on Burnside) showcasing the work of Natascha Snellman, Kristan Kennedy, Cynthia Star, Marne Lucas, Krista Wheeler and Liz Haley. Guests are asked to come help tame the wildness, though there was one small caveat: citizen's arrests not allowed.

and sunglasses. All was fine until she walked from center stage toward the drums, which were behind her, and spotted my friend and I on the road box where we were perched. She looked at us once and then walked straight over to the stage manager. We high-tailed it outta there.

Later during Bette's show, we sat on that same road box and watched her make an impressive entrance on a white carousel pony. She did some incredible singing, backed

by a delicious brass section and three 'girls'—big, round and so full of talent and sex appeal the evening was thick. Bette still holds her own—hard as steel, petite like fine china. She chatted up the audience with an honesty and humor that endeared her to all. She said she'd recently reconnected with Barry Manilow, her old piano player, after years of distance. After the show, I spotted Mayor Vera Katz and other Portland all-stars backstage.

I noticed that Midler does the same thing Robin Williams does with his routines: these performers study up on each town they visit by taking the local headlines, writing a few jokes that are intimate to locals, and then throwing them back in our faces with verve and innuendo. It's ingenious and it works! I didn't see the whole show, but I saw

enough to know that I would love to see her again.

During a two-day sojourn in Seattle, I spent time with world famous painter Anne Grgich, who's at work on the international exhibit/happening "Internal Guidance Systems." Throughout the ages, artists have shown us how to bring meaning to life in the world. This exhibit will be sponsored by Raw Vision Magazine and curated by Collin Rhodes and Grgich who can change the world. Grgich is making the case for broader understanding and sharing of information on what she calls the process of the artist. The exhibition will travel for two years and opens right here in Portland at the Mark Woolley Gallery in the fall.

I got word from Kobe MacIonnraichtaigh about Sundance Film Festival. He works Sundance every year and says "Motor Cycle Diaries," "A Silent Love" and "Evergreen" are fantastic movies and worth seeing. He also couldn't

resist saying that Isabella Rossellini is even classier in person than on screen.

I recently had a sweet dinner party with Lauren Mantecon and Peter 'Spud' Siegel, Portland's hot new couple who I dub my Valentine duo of 2004. We had quiche, soup and Manhattans. The food was delicious and it was sweet to see new love.

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

Oh my... The show runs through February don't miss it!

Instead of attending what must have been a "tame" opening, I worked on Portland Opera's preview of Donizetti's "Lucia DI Lammermoor," an opera about a woman who stabs her husband seventeen times, kills herself soon after, and whose lover falls on his blade after her death. But even with all the high drama, it was a happy story backstage, where us stagehands listened to the delightful singers and waited for our cues to make theater magic.

Another perk of being a stagehand is that I get to see performers up close and personal. Last night it was the Divine Miss M at the Rose Garden. Bette Midler is every bit the performer she always was except better! She's funny, beautiful and unique. Her presence is so big you instantly, and magically, feel a part of her world.

But before the performance, I found my way into sound check to listen to her rehearsing "Tenderly." She was working out parts of the song and wore a baseball cap

**"Another perk of being a stagehand is that I get to see performers up close and personal. Last night it was the Divine Miss M at the Rose Garden. She's funny, beautiful and unique. Her presence is so big you instantly, and magically, feel a part of her world."**

## Rosebud

by Robin Rosemond



Peter "Spud" Siegel

# SKINNY WHITE SHOULDER

BY DENNY MELLOR

Portland area singer/songwriter/band leader Adam Mackintosh has announced that the European release date for "Gracious Living" the eleven song album released last year by his band "Gruesome Galore" will be February 16<sup>th</sup> and handled by Alone Records in Spain. They are affiliated with another label in the Netherlands called The Stone Circle who will handle all of the distribution in that region. The record will be distributed all over Eastern Europe first, and then to Asia sometime this summer. Adam has well timed these release dates to support their upcoming tour to Spain and the Netherlands with tentative dates in Germany and Italy. This will be the third tour of this type for Adam and the band and each time they appear to be expanding their fan base and record sales. The other companies helping distribute this album are Cargo in Germany (GAS), Shellshock in the UK, Dock and Alone Records, Brainstorm in Italy, Suburban in Benelux and Border in Scandinavia. "Gracious Living" features Adam Mackintosh on guitar and vocals, Addison Elliot on bass and David Graham on keyboards. The album was produced by Rob Bartleson and Gruesome Galore, the executive producer was Judy Gailbraith. Mastering by Kevin Nettlingham, artwork by Andrea Graham. All the songs were written by Adam Mackintosh. For more info. Contact Gruesome Galore at [www.gruesomegalore.com](http://www.gruesomegalore.com)

One of the most fun and original band concepts of the past year for me is the Vagabond Opera, lead singer and accordionist Eric Stern is well supported on stage by Erin Pasco on oboe, Robin Jackson on sax, Brian Healy on acoustic bass and Jay Harris on percussion and kazoo. There sound, well?, there sound is a little bit like a European tango gone slightly awry or like something you might hear off of an old dusty "78" that you found in your grandparents attic, I guess this name really fits the band well. Any way the Vagabonds have been selling out the house pretty much every where they play, for example last week at Nocturnal on 19<sup>th</sup> and east Burnside, one of Portland's nicer venues, well maintained, a great sound system and a cool downstairs booze lounge.

Adam Mackintosh from Gruesome Galore

***"Adam has well timed these release dates to support their upcoming tour to Spain and the Netherlands with tentative dates in Germany and Italy. This will be the third tour of this type for Adam and the band and each time they appear to be expanding their fan base and record sales."***

The Vagabonds just released an album called "Get on the Train" that has fifteen excellent cuts including at least one with a "firing squad gunshot" There are several other surprises on this cd and a lot of great, great instrumental and vocal performances done in a very unique and entertaining style, this cd is definitely worth buying and if you get a chance to see the Vagabond Opera live, do it! The credits on "GET ON THE TRAIN" include Eric Stern: Lead Vocals, Accordion, Piano, and RIQ. Erin Pasco: Oboe, vocals. Robin Jackson: Saxophone, vocals. Jay Harris: Percussion, vocals and kazoo. Brian Healy: Acoustic Bass and Jason Wells on vocals. The Album Design and photos are so well done that I must tell you that Alex Pasco did the album design and Arthur Tucker shot those great photos down at the Union Train Station. This album was produced by Eric Stern and Vagabond Opera; it was recorded, mixed and mastered by Jason Wells in November at Starfish Studio here in Portland. For more info. Contact the Vagabonds at [WWW.VAGABONDOPERA.COM](http://WWW.VAGABONDOPERA.COM)

LL

# the NAMM show '04

by Sandin Wilson

I was asked to go to the NAMM show in Anaheim California by Joeygmusic.com, to showcase and play handmade basses from Europe. Joe asked me if I could bring a couple other cats to perform also, so I asked guitarist Jay Koder, and multitalented bassist Gary Fountaine to come with me. Good combination I found out .

We arrived at the Orange county airport and the Portland boys were let loose., near Disneyland.....

We went to the Anaheim convention center to meet Joe and his techs for the first time. Portland Bassist and worldclass luthier Dave Minnieweather was there also, since his basses were being showcased also. Dave is a quiet, and wonderful cat that not only builds worldclass basses but plays equally well.

To get an idea of how emmence this NAMM show is, just try to imagine 3 football fields side by side with booths of all kinds littered everywhere. SWR, Dean Markley, Conklin basses, Fender, light-wave bass sytems, Ampeg, you name it, everybody who's anybody in the music industry has a new product and wants to show off what they have to offer in 2004.

We went to the JoeyG booth and were blown away at the amount of basses we were to learn how to use and showcase in about 3 hours. 50 basses, 4, 5, 6, and 7 string beautys brought in from France, Germany, Belgium and Croatia. WE were amazed at the crushing consistancy and beautiful tone each bass had to offer. My favorites were the Ledux basses and the Marleaux 5 and 6 string. Exotic woods and state of the art electronics were the focal point of these designs.

The first day of NAMM a couple young cats heard us playing, and came over to our booth. Their names were Dave Warn and Butch Ramsey of St. Louis.

These guys pretty much set the stage for what we were in for, "super Nambo chop jocks" we called them. These guys had there \$h\*# ready and were totally pumped to pop there way into everyones memory banks. Bickity, Bickity, Bickity BIC. More chops in 2 minutes than a nightfull of Marcus Millers, Or Victor Wootenson crack.....

I was a little worried. Jay informed me that these guys were brought in to show off Phil Jones unique bass amps and cabinets filled with 5 "

speakers. Cool design, wild looking.

I started playing fretless because I don't play the way these guys do, I played some melodies and some snappy lines, they were blown at this, and then Gary Came over and did his funky thang and we were all buddies in that instant.

We all had something that we could learn from each other. That was the whole nut of the NAMM..... "shredhead super funk jocks extravaganza".

I guess everybody plays bass now, mostly funk "machinegun" like approach. Remember the song "Where is the Love?" Well Gary, Jay and Dave and I kept asking

"Where is the groove ????"

After that day we were baked mentally and Physically. That night we had a couple drinks and headed for the rooms.....blown away at the immense vastness of the whole convention.

The next day Jay and I were able to get a way for a couple hours and saw Buzz Feiten , Peter Erskine, Eric Merianthal, and Jimmy haslip perform at the D'adarrio booth. Band in a box. The NAMM show has strict volume levels that have to be followed all the time. Enclosed in glass and in a very tight area, these masters jammed on 4 or 5 tunes and could be seen jammin hard but we could barely hear them, they still sounded amazing though. It was like they were in a recording session and we were behind the glass in the control booth, very happening!!

***"I started playing fretless because I don't play the way these guys do, I played some melodies and some snappy lines, they were blown at this, and then Gary Came over and did his funky thang and we were all buddies in that instant."***

We walked around and we saw the many time award winning bassist Carol Kaye ie: "Feelin Alright", "The Way We Were", "Mash" theme, "Mission Impossible", "Hogans Heroes", "Brady Bunch." You name it, if it was in the 60's, or the 70's Carol played most of those sessions and themes. Very cool and gracious lady. She has recorded over 10,000 sessions and she taught many famous pros how to do sessions. We later met Bassist Jeff carswell of the Jaco Pastorious Big band, he came to check out the basses, he stayed an hour, (long time). Danny Carey drummer with the band "TOOL" is a good friend of mine from the middle 80's, he came by and hung out , filling us in on whats happening with TOOL and his other side projects, great cat, a monster drummer. He now owns a large home in Hollywood, too bad eh?

The next night Gary, Jay and dave were beat and decided to go back to the room after the 9 to 6

NAMMfest. I, on the other hand had other plans. I met up with my buddy and executive producer of my CD "Into My World" Jimmy Haslip, bassist and cofounder of the legendary and 16 time Grammy nominated jazz group "Yellowjackets". He had told me he was guest artist with the Jaco Pastorious Big band at the Marriot Hotel and asked me to come, good thing I went.

I had my pass and we went backstage, and all these cats were hanging around. I went to the sound stage and stood off to the side and in the crowd was Quincy Jones, sting bassist, Daryl Jones, and a host of other guys I didn't recognize. The band started and there was Jeff Carswell laying down the low end for the first couple tunes, he sounded great. I walked backstage again and Jimmy started introducing me to all these players, "Tonight shows"; Will Lee(and his beautiful wife), Eric Marianthal; Bassics Magazine's, Ron Garrant, Peter Erskine, Alphonso Johnson ... "Holy crap Batman, the Holy Grail has come !!!"

I was able to introduce myself and hang with Will Lee, one of my heros, while Jimmy played his heart out with the band. We talked for about a half hour just talking about everything, it was a dream. I also left with leaving my CD with each one in hopes they would listen and email me with there thoughts.....nice idea....Duhhh.

After Jimmy played, we went across the street to the Hilton where he was to perform with Brazilian guitarist Sandro Albert, wickidly cool guy with an accent and played similar to Pat Methaney. They were amazing also, odd time signatures were the norm for this band, but it felt so Natural....

The next day, Saturday, Jay and I had to take a plane early back to Portland to play. I performed with METRO, at Vancouver's Bacchus. Drummer

Jeff Frankle and I have put together a smoking little unit! Every Tuesday at the Candlelight a musicians delight band, very hip solo sections. We were jet lagged and I was a wild man at the gig, tired and wired, a wacky combination for me, we rocked all night, it was a dream week!!!

Yeah the NAMM show was totally cool, and the combination of chops, chicks, charts, and cheap thrills were all for the taking. The Portland boys, Jay Koder, Dave Minnieweather, Gary Fountaine, and myself made quite an impression on a lot of people in LA. We were happy to be a part of it. Please, bass guys, no bickity, bickity, bickity, BIC, bass players beware, play the melodies and killer grooves and leave the "NAMMchops to the NAMMbos", coolness.

It don't mean a thing, if it ain't got that groove.....

LL

# Sandin Wilson

Featured artist in "Bassics Magazine", avail @ (Tower records, Barnes and Noble)  
Sandin is featured with Jimmy Haslip, Victor Wooten, and Scott Spray  
on the compilation disc.

**"Worldclass" musicianship at local venues,  
two bands you have got to hear..**

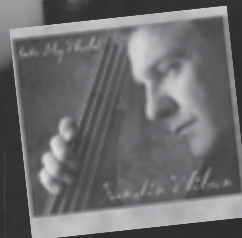
**METRO and The "Sandin Wilson Group"  
"Contemporary Music for Sophisticated Ears"**

## **METRO Dates...**

Every Tuesday - the Candlelight room  
Friday and Sat, Feb 20th and 21st - the Candlelight  
Mar 5th and 6th - Inn @ the Quay (Red Lion- Vanc)  
Mar 20th - Billy Reeds  
Mar 26th - Candlelight  
Mar 27th - Bacchus (Vanc)  
April 23rd - Bacchus  
Apr 24th - Bookies

## **SANDIN WILSON GROUP Dates...**

April 9th - The Blue Monk (32nd and Belmont)  
May 28th - Jimmy Macs 2 Shows 9 & 11pm  
July 21st - Rohr Park Concert series (Lake Oswego)  
Aug 17th - Britt festival (Jacksonville, Or)



**Sandin Wilson  
CD "Into My World"  
available at**

**CDbaby, Tower records, Music Millennium and OEBase.com**

**contact sandinwilson@comcast.net for bookings or info**

## REPLICATION GUIDE

### Allied Vaughn

1434 NW 17th Avenue  
Portland, OR, 97209  
503-224-3835  
mary.jo.hurley@alliedvaughn.com  
www.alliedvaughn.com  
Mary Jo Hurley  
Rates posted at website: NO  
500 CD Package Cost: \$1,895.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap  
1000 CD Package Cost: \$1,795.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap

### Audio Duplication Plus

5319 SW Westgate Drive  
Portland, OR, 97221  
503-203-8101  
auduplus@aol.com  
www.avduplication.com  
Bruce Hemingway  
Rates posted at website: NO  
500 CD Package Cost: \$1,050  
Retail Ready package. Descriptions unavailable.  
1000 CD Package Cost: \$1,300.00  
Retail Ready package. Descriptions unavailable.

### CD Forge

1620 SE Hawthorne,  
Portland, OR, 97214  
888-624-5462  
info@cdforge.com  
www.cdforge.com  
Rates posted at website: YES  
1000 CD package Cost: \$1,185.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Soundscan registration and upc barcode included.

### CD-ROM Works

139 NW Second  
Portland, OR, 97209  
503-219-9331  
mail@cd-rom-works.com  
www.CD-RomWorks.com  
Rates available at website: YES  
They charge the same rate for 500 CDs as they do 1,000. Go figure.  
1000 & 500 CD Pkg Cost: \$1,460.00  
3 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap.

### Co-Operations, Inc.

16698 SW 72nd Avenue  
Portland, OR, 97224  
503-646-2286  
sales@co-operations.com  
www.co-operations.com  
Rates posted at website: NO  
Rates & information unavailable.

### Cravedog Records

PO 1841, Portland, OR, 97201  
503-233-7284  
info@cravedog.com  
www.cravedog.com  
Todd Crosby  
Rates posted at website: YES  
1000 CD Package Cost: \$1,170.00  
4 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

### Dungeon Replication

877-777-7276  
info@www.dungeon-replication.com  
www.dungeon-replication.com  
Rates posted on website: YES  
1000 CD Package Cost: \$1,235.00  
Includes glass master, 3 color on-disc printing, 4/1 four panel folder, 4/0 tray card, jewell case, assembly and shrink-wrap. You supply the films.

### ExpressCD.com

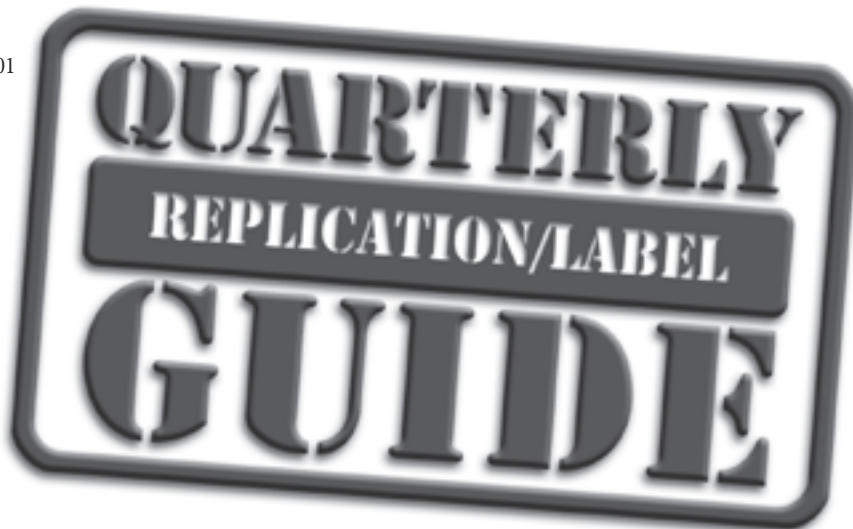
2211 NE Oregon Street  
Portland, OR, 97232  
503-235-2211  
www.expresscd.com  
Brad Danielson  
Rates posted at website: NO  
500 CD Package Cost: \$1,000.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.  
1000 CD Package Cost: \$1,890.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

### Logic General

6713 SW Bonita Rd. #210  
Portland, OR, 97224  
503-598-7747  
www.logicgen.com  
Tom Williams  
Rates posted on website: NO  
Data unavailable.

### Nettleingham Audio

108 E 35th  
Vancouver, WA, 98663  
360-696-5999  
kevin@nettleinghamaudio.com  
www.nettleinghamaudio.com  
Kevin Nettleingham  
Rates posted on website: YES  
500 CD Package Cost: \$945.00  
5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray)  
Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.  
From client supplied films and proofs.  
1000 CD Package Cost: \$1,180.00  
5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray)  
Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.



From  
client supplied films and  
proofs.

### Northwestern

3732 SW Moody  
Portland, OR, 97201  
503-223-5010  
info@nwmedia.com  
www.nwmedia.com  
Tom Keenan  
Rates posted on website: YES  
500 CD Package Cost: \$1,175.00  
3 color print on disc  
1000 CD Package Cost: \$1,350.00

### Phylco Audio Duplication

10431 Blackwell Rd.  
Central Point, OR, 97502  
541-855-7484  
info@phylcoaudio.com  
www.phylcoaudio.com  
Gail Husa  
Rates posted on website: YES  
500 CD Package Cost: \$936.00  
2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode."  
1000 CD Package Cost: \$1,224.00  
2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

### Sensor Blast

1040 Shipping St. NE  
Salem, OR, 97303  
503-585-1741  
E-mail address not on file.  
www.sensor-blast.com  
Eric Schechter  
Rates posted on website: NO  
500 CD Package Cost: \$995.00  
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.  
1000 CD Package Cost: \$1,295.00

3 color on-disc printing. 4/1  
4-panel insert + tray card, in jewell case  
with shrinkwrap.

### Super Digital

1150 N.W. 17th Ave  
Portland, OR, 97209  
503-228-2222  
superdigital@superdigital.com  
www.superdigital.com  
Rick McMillen  
Rates posted on website: YES  
500 CD Package Cost: \$950.00  
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewell case and wrap.  
1000 CD Package Cost: \$1,165.00  
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewell case and wrap.

### LABEL GUIDE

#### Belinae Records

7716 SE Clay Street  
Portland, Or 97215  
503-775-2191  
Email: through www.belinae.com  
Web: www.belinae.com  
Owners: Blake Wood, Big Wicker  
Ventriloquist; Mike Mason, Resident  
Tullster  
Types of music released: Various, original NW music & related projects  
Types of deals offered: Varies; artists' supporting artists regarding publishing, copyright, legal, ASCAP.  
Artist Roster: The Weevils, Monicas  
Dress, Billy hagen, Fabulous disasters,  
Chris Berne, BlakeWood.  
Distribution: Referred out.  
Preferred submission format: Call/email  
first. DAT, CD, cass.

#### Burnside Records

*Continued on page 14*

# AS THE WORLD



## THE GRAND OL' SOAP OPRY

Forget the Grammys...

The **Dandy Warhols'** win at the *Sundance Film Festival* will do more to promote the image of the music business in Portland than a six-pak of gilded gramophones.

This is the big-time, this is *The Movies*...

**DIG!**, the Winner of the *Grand Jury Prize* in the *Documentary Competition* of the 2004 Sundance Film Festival, is a feature-length documentary shot over seven years about musicians **Courtney Taylor**, leader of the **Dandy Warhols** and **Anton Newcombe**, head of the **Brian Jonestown Massacre**, "Star crossed friends and bitter rivals," says the propaganda.

"The Dandy Warhols and the Brian Jonestown Massacre quickly bonded over a desire to not conform to the tastes of the recording industry. Yet, the bands' choices over how to express their creativity and originality in a profit-driven industry eventually put them at irreconcilable odds."

Film critic **Tim Merrill** at filmthreat.com says "'The Dandy Warhols, from Portland Oregon and the Brian Jonestown Massacre, from San Francisco both loved booze and blow, playing tambourine and sitar, dressing up like the Beatles and/or the Byrds, and talking about the rock revolution they were getting going."

"**Ondi Timoner's** in-depth chronicle-recorded over seven years, resulting in 1,500 hours of footage-shows the results of their struggle in brain-rattling detail: for the Warhols, modest success in the U.S. including some MTV and radio airplay and decent record sales, plus superstardom in the U.K. and much of Europe. For the Brian Jonestown Massacre it's a cult of diehard fans and critics, a dozen albums released on several different indie record labels, tours of varying coherence and a revolving door through which nearly 50 band members have come and gone."

"Taylor looks up to Newcombe as some kind of demented, unheralded genius in the mold of Syd Barrett or Arthur Lee, while Newcombe looks down on Taylor as a schmoozy music biz sellout."

"Perhaps the high point of the documentary is the Brian Jonestown Massacre's disastrous showcase gig at West Hollywood's infamous Viper Room, packed with A&R reps and other music industry snakes: obviously a perfect occasion for a little public self-sabotage on Newcombe's part.

Though Newcombe is hardly the only drunk bandmember there, he is definitely the one who punches and kicks bassist Matt Hollywood until a full scale, instrument-swinging brawl erupts right there onstage- to the delight of the audience, naturally."

Naturally, Newcombe is not too happy with his image in the film and posted a rebuttal on his web site, "I was shocked and let down when I saw the end result. Several years of our hard work was reduced at best to a series of punch-ups and mishaps taken out of context, and at worst bold faced lies and misrepresentation of fact."

"A perfect example is the footage shown of me getting arrested in Georgia. The narration and editing suggest that I am being arrested for drug possession. It was actually Ondi who was arrested for possession, and rightly so, as the drugs were hers. I happened to have an expired license."

**Shawn Levy** interviewed Timoner for the *Oregonian*:

"Director Ondi Timoner agrees that the Dandy Warhols have thrived, at least in part, because of the relative calm in which they live in their hometown." 'Portland is cozy and rainy and you sleep in and everyone knows one another,' she says. 'And the Dandys have that as a home to go back to. It's an intrinsic part of their identity.' She points to the Odditorium, the recording studio/soundstage/arts center the band has built in Portland as proof of its sense of community and home."



No High School assemblies at the Odditorium...

**Meredith Brooks** flew home to Portland to work in the studio with Beaverton High student **Bec Hollcraft**, -first artist signed to Brooks' production company, *Kissing Booth Music*. Meredith discovered Bec from demo sessions produced by **Rob Daiker** at Falcon Studios. Brooks came home to tweak the tracks in Daiker's basement studio.

As part of Hollcraft's label demo package Brooks scheduled an all day video shoot in the new Dandy Warhols' soundstage/arts center: the **Odditorium**. The Dandys and Meredith go way back, both signed to Capitol by A&R guru **Perry Watts Russell** with their first albums for that label released the same year.

But that was before *DIG!*... and Sun-



Bec Hollcraft and Meredith Brooks

# D TURNTABLES

BY BUCK MUNGER



dance...

Meredith says the homey-thing doesn't fly anymore. "Courtney apparently got pissed at his business managers for doing the deal with me and took away the venue at 5:00 the night before the shoot. Luckily the people from the Crystal Ballroom gave us the whole place all day for nothing! Awesome people. **Steve Duarte** my old lighting guy called Immy and Travis from the Ballroom and they totally came through for us."

*Kissing Booth* is big news in Hollywood.

Meredith got big props in the (1/31/04) Billboard Platinum Stars series focus on **Hilary Duff's** triple-platinum album, "Metamorphosis" on Buena Vista/Hollywood records. Meredith wrote and produced tracks for the monster release and is mentioned several times in the credits.

A year ago, **Music Connection**, the street level Hollywood music trade magazine, said, "Meredith Brooks is one of the few-with **Sheryl Crow** and **Linda Perry**-female producers making an impact."

"In an era where hit albums are made by committee and multiple production teams are the norm, Brooks harkened back to the old days by producing every track of **Jennifer Love-Hewitt's** breakthrough project."

This year, MB breaks through in Beaverton.



The **Beatles** made it first in Germany...

Another strong entry in the 2004 *Portland Happens In The Movies Sweepstakes* is a documentary by New York filmmakers **Jason Summers** and **Kate Fix** entitled, "*Unknown Passage: The Dead Moon Story*".

"Keeping one gig ahead of a day job."

World premier held in Portland at the Guild Theater, January 17<sup>th</sup> as part of the Reel Music Film Festival.

"*Unknown Passage* is the rock & roll documentary that the genre was made to tell. Beginning in 1964 with 15 year-old **Fred Cole's** early career on the Las Vegas strip, the film mirrors the history of west coast rock & roll. Fred's musical journey travels through Garage Rock, Psych Rock, Country Rock, Punk Rock and back again."

Summers and Fix started the project after reading a story in the New York Times about Dead Moon's popularity in Europe.

"They came to us about three years ago

with the idea of a documentary," says bassist **Toody Cole**. "They wanted to follow us around overseas."

**Dead Moon** first toured Europe in 1990. They've been on the same label there, ever since.

"Jason and Kate were with us for two or three weeks on the road across Europe, and then joined us again for a couple of weeks in the states doing the east coast. They had like, three or four hundred hours of footage."

The crew followed Fred & Toody home to Portland and shot Dead Moon's New Year's Eve, '02 gig.

*Unknown Passage: The Dead Moon Story* will be screened at the *New York Independent Film Festival*, April 22nd through May 2<sup>nd</sup>. Dead Moon leaves for another euro-tour March 23<sup>rd</sup>. "This will be our first trip to Poland," says Toody. The tour will support the new album, "*Dead Ahead*" on Tombstone Records in the USA and Music Maniac in Europe.



More Reel Music...

Then there's the new movie about the two Portland musicians who can't say enough nice things about each other; **Steve Bradley** and **Jim Mesi**. The two venerable guitarists are the focus of *The Losers Club*, a documentary by **Pierre Ouellette** about two brilliant musical careers spent at the "...far edge of the national spotlight."

Where the limo never shows.

Steve Bradley takes Pierre on a pickers tour of Portland, pointing out the tile covered walls where he first heard reverb and visiting his favorite hang: *Elmer's Starting Gate Lounge*, where he introduces the waitress (Kelly) and speculates on Area 51 with the regulars. Bradley offers a concise career outlook that explains his longevity. "I'm not interested in the music business at all," he says. "I just like listening to the guitar. That's all I care about. If I can get away with that, fine, plugging in and hearing that 'wonk' sound."

Wonksters unite...

Jim Mesi remembers his first major label record deal with **Wrinkle**, and his 31 hour ride down I-5 to Hollywood on the back of a Vespa with lead singer **Jim Dunlap**. Straight to the recording studio.

And how the Viet Nam war killed Wrinkle

photo Buko

Continued on page 20

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## QUARTERLY REPLICATION/LABEL GUIDE

*Continued from page 11*

3158 E. Burnside  
 Portland, OR 97214  
 (503) 231-0876  
 Fax: (503) 238-0420  
 Email: music@burnsiderecords.com  
 Web: http://www.burnsiderecords.com  
 Owners: Terry Currier & Jim Brandt  
 Producers: Various  
 Types of music released: Blues  
 Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M. Doeherty, Mick Clarke, David Friesen, Obo Addy, Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.  
 Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.  
 Affiliated Label: Sideburn Records.  
 Types of music released: Roots Rock  
 Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

### Cavity Search Records

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

### Cravedog Records

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

### Crazy Bastard Records

PMB-831  
 16420 SE McGillivray, 103  
 Vancouver, WA. 98683  
 360.936.3679  
 Email: crzybrcrds@aol.com  
 Web: www.crazybastardrecords.com  
 Owner: Andrew Bentley  
 Types of deals offered: Tribute Compilations  
 Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfl, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

### Criminal Records

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

### Diamond Z Records

16016 Lower Boones Ferry Road, Suite 5  
 Lake Oswego, Oregon 97035  
 (503) 675-1670  
 (503) 635-7355  
 E-mail: DZRRrecords@aol.com  
 Contact: Steve Landsberg

### Elemental Records

PO Box 603  
 McMinnville, OR 97128  
 503-474-1704  
 mail@elementalrecords.com  
 President: Cassandra Thorpe  
 Vice President: Robert Wynia  
 Executive Producer: Diogenes Alexander Xenos  
 Roster Management: Aaron Thorpe  
 Active Roster: Floater, TV:616, Blyss  
 Available: Jollymon, Sweaty Nipples, Henry's Child, NW Compilations



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**PEAVY 5pc. DRUM SET reg. \$699.<sup>00</sup>  
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Distribution: Direct, Burnside, Valley Records  
 Studios: Gung-Ho Studios (Eugene), Freq (Portland)  
 Submission format: CD or high quality video  
 Offering: Unusual agreements for the right bands.

#### EON Records

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

#### Eurock Records

P.O. Box 13718  
 Portland, OR 97213  
 503.281.0247  
 Fax: 503.281.0247  
 Email: apatters@teleport.com  
 Owner: Archie Patterson  
 Types of music released: License recordings by European & American artists.  
 Preferred submission formats: CD's.  
 Kinds of deals usually offered: CDs.  
 Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.  
 Distribution: DNA North America, Burnside Records.

#### Flying Heart Records

4015 N.E. 12th Ave.  
 Portland, OR 97212  
 (503) 287-8045  
 Email: flyheart@teleport.com  
 Web: <http://www.teleport.com/~flyheart/>  
 Owner: Jan Celt  
 Producer: Jan Celt  
 Types of music released: Original NW artists and related projects.  
 Preferred submission formats: Demo cassettes.  
 Kinds of deals usually offered: Album projects, Publishing of related materials.  
 Other services offered: producer services and bands wishing to make their own releases.  
 Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.  
 Distribution: Burnside.

#### Heinz Records

P.O. Box 4628  
 Portland, OR 97208 USA  
 Phone: (503)249-0808

Fax: (503)249-7842  
 Submission format: We are not accepting submissions right now.  
 Pink Martini / 3 Leg Torso / Le Happy  
[www.pinkmartini.com](http://www.pinkmartini.com)  
[www.3legtorso.com](http://www.3legtorso.com)  
[www.lehappy.com](http://www.lehappy.com)

#### IMP Records

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

#### Jus Family Records

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

#### Last Chance Records

Portland, OR  
 (503) 231-2845  
 Owner: Mark Surratt

#### Lazy Bones Records

9594 First Ave. N.E. Suite 230  
 Seattle, WA 98115-2012  
 (206) 820-6632  
 Fax: (206) 821-5720  
 Owner: Scott Shorr  
 Producers: negotiable  
 Types of music released: Everything but Country.  
 Preferred Submissions: CD's & cassettes.  
 Kind of Deals usually offered: Full length CD.  
 Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead  
 Distribution: ILS (Mercury), Burnside Distribution.  
 Lucky Records/Macman Music, Inc.  
 10 N.W. 6th Avenue  
 Portland, OR 97209  
 (503) 248-1988  
 FAX: (503) 227-4418  
 Contacts: David Leiken, Marlon McClain,  
 Producers: project by project.  
 Types of Music: Rock, R & B, Funk, Fusion, Blues  
 Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.  
 Distribution: Independent, City Hall

#### National Dust Records

P.O.Box 2454  
 Portland, OR 97208  
 (503) 903-0625

*Continued on page 14*

The Temptations, Sun Ra, Wu Shooz, Cool'r, Pleasure, Thomas Mapfumo, Belafon, Portland Association of Portland, Portland Center for the Performing Arts, Portland Parks Dept., Mt. Hood Repertory Theatre, Buck C. Jim and Jesse Brothers, Michelle John Kay Cult, Iron The Turtles, Kansas, Indian Girls, Joan Jett, Tears and the Maytalls, Mugs

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**QUARTERLY  
REPLICATION/LABEL  
GUIDE**

*Continued from page 16*

Contact: Shan  
Producer: the bands choice.  
Types of music released: Punk rock, rock'n roll.  
Preferred submission formats: tapes/ records.  
Kind of deals usually offered: % of product pressed.  
Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.  
Distribution: Profane Existence, N.A.I.L., EFA (Europe).

**Paisley Pop label**  
PO Box 8963  
Portland, OR 97207  
website: <http://www.paisleypop.com>  
email: [info@paisleypop.com](mailto:info@paisleypop.com)  
who to contact: Jim Huie  
phone: no  
Releases include Girls Say Yes, The Quags, Crack City Rockers, Foolkillers, The Windbreakers, The Broken Hearts, and TIm Lee.  
We release about 6 CDs a year in the indie and power pop, alt-country vein.  
Website also sells CDs from other labels.

**Psychelectic Records**  
P.O. Box 8133  
Portland, OR 97207  
503-295-2776  
[www.psychelectic.com](http://www.psychelectic.com)  
[label@psychelectic.com](mailto:label@psychelectic.com)  
William Weikart  
Artist roster: Garmonbozia, James Angell and Obscured by Clouds

**Space Age Bachelor Pad**  
P.O. Box 10494  
Eugene, OR 97440  
(541) 343-5962  
Fax: (541) 683-3524  
Email: [Spirit@Daddies.com](mailto:Spirit@Daddies.com)  
Owner: Stephen Perry.  
Producers: Stephen Perry.  
Contact: Spirit Cole  
Types of music released: Swing, Ska, Rock, Punk, Acid-Rock.  
Kind of Deals usually offered: Depends on artist.  
Preferred Submissions format: CD or Cassette  
Artist roster: Cherry Poppin' Daddies, Buckhorn, Billy Jack.  
Distribution: N.A.I.L., DNA

**Schizophonic Records**  
1620 SE Hawthorne Blvd.

Portland, Oregon 97214  
(503) 736-3261  
Fax: (503) 736-3264  
Email: [Mike@NailDistribution.com](mailto:Mike@NailDistribution.com)  
Owner: Mike Jones  
Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.  
Types of music released: Many.  
Preferred submission formats: Cassette, DAT.  
Kinds of deals usually offered: Depends on artist/project/deal.  
Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svelt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.  
Distribution: N.A.I.L.

**Ten Ton Records**  
625 SW 10th Suite 231-C  
Portland, OR 97205  
(503) 287-5502  
Producer: Keld Bangsberg or bands choice.  
Types of music released: alternative; all kinds.  
Submission format: cassette.  
Artist roster: Sweet Baby Onion, The Willies, Trip 21.

**Tombstone Records**  
P.O. Box 1463  
Clackamas, OR 97015 U.S.A.  
(503) 657-0929  
Fax: (503) 631-2797  
Owners: Fred & Toody Cole  
Producer: Fred Cole  
Types of music released: MONO ONLY!!  
Mostly original garage and psychedelic, raw rock 'n roll.  
Preferred submission formats: Tapes mixed down to 1/4" reel to reel. DAT-cassette or high-quality cassette.  
Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs.  
Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.  
Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

LL

Continued from page 5

will apply to all songs which you and your co-writer write together in the future. (The two of you can always agree later to *change* the specific terms of your collaboration agreement.)

**2. Best Faith Efforts.** The co-writers will agree to cooperate with each other in completing the songs, and in maximizing the commercial use of the songs. The co-writers will also typically agree that all artistic and business decisions regarding the songs will be made by the co-writers jointly, and that neither co-writer can make any artistic changes or agree to any commercial use of the songs without the other writer's consent.

**Incidentally, even if you cannot work out an agreement with your co-writer, you are still entitled under copyright law to use any songs that you and he created together, and/or to grant non-exclusive licenses to third parties to use the material. But, if you do so, you must do so on commercially reasonable terms and also account to your co-writer for his share of any income from the song.**

**3. Copyright Ownership.** Under the rules of U.S. copyright law, the legal presumption is that the co-writers of a song are considered equal 50-50 owners of a song *unless* they agree otherwise.

On a practical level, many professional songwriters take the point of view that all songs they co-write will be owned equally by the co-writers of the song, on the theory that it all balances out in the end.

However, sometime one or more of the co-writers of a song decide that they don't want a certain song to be considered equally co-written, because of the fact that one of the writers may have contributed much more to a song than the other co-writer. In that situation, the co-writers will need to agree on how the ownership will be divided up between the co-writers, percentage-wise. If they can't agree, then the song will be considered by the law to have been equally co-written (and equally co-owned).

**4. Expenses.** All expenses involved in commercially promoting the songs will be split by the co-writers, with neither writer obligated to pay any such expenses unless he agrees in advance to do so.

**5. Non-Completion of Songs.** In collaboration agreements, the co-writers normally agree

on who will own the material if the material is *not completed or published*. Sometimes, for example, the co-writers will agree that any material which they have jointly developed will be jointly owned by them, and that no use may be made of the material without the prior written consent of both co-writers.

Where there is a lyricist and composer, they will often agree that if a song is not completely developed, the lyricist will retain all rights to the lyrics, and the composer will retain all rights to the music.

**6. Warranties.** Collaboration agreements usually provide that each writer promises that the material which he contributes is original material, and does not violate anyone else's copyrights, rights of privacy, etc.

**7. Nature of Relationship.** In order to minimize their liability to third parties, the

co-writers usually agree that the collaboration agreement will not make them partners, joint venturers, agents of each other, or create any kind of employer-employee relationship between them.

**8. Ownership of Material.** The Collaboration Agreement will usually provide that any materials created during the songwriting process -- such as recordings, lead sheets, etc. -- will be jointly and equally owned by the co-writers.

**9. Duration of Agreement.** It is usually agreed that the provisions of the collaboration agreement relating to copyright ownership and sharing of income will remain in effect for the full length of the copyright term of the music covered by the collaboration agreement, or -- using copyright law lingo -- for the "life of copyright."

**10. Entire Agreement.** The collaboration agreement should provide that it (the collaboration agreement) constitutes the entire agreement of the co-writers, and that it cancels out any earlier agreements or understandings between the co-writers regarding the songs covered by the collaboration agreement.

## CONCLUSION

There are numerous issues which need to be covered by a collaboration agreement. At the very least, you should consider having a collaboration agreement prepared for at least those songs that have *already* been written.

As for whether you should *continue* your relationship with your co-writer in the circumstances described in the letter above, this would depend on whether you can again have the trust in him that is so essential, both musically and legally, to any collaborative relationship.

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

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). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).

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



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TwoLouiesMagazine.com

# The the & the GOOD BAD UGLY

Continued from page 12

is again evoked, as the chorus of that song contains exactly the same progression. Stephanie's take is shone in more of a gospel-tinted light. A great slide guitar solo (Brainard? Furtado?) adds a nice touch toward the end of the song.

The gospel flavor continues, with even more of an emphasis, on "Salty Blues." Garau adds tasty piano and organ layers, while a full-fledged vocal chorus backs Stephanie across difficult and foreign vocal terrain. She holds her own, giving it her all, while pushing herself to the extremes

**"Several of Stephanie's songs are aided by sumptuous string arrangements contributed by Dave Mills and deftly executed, with panache, by the Third Angle String Ensemble."**

of her somewhat limited projective vocal power. "Debutainted" returns to more familiar territory, with a more relaxed vocal delivery over a hip-hop-pish beat and solitary electric piano punctuations ala Dido. Nicely done.

The string section returns on the restless, quietly turbulent "How Happy." Over fragile piano ornamentation, which recalls the backing to Patti Smith's "Because The Night," Stephanie lyrically bares her soul for perhaps the first time on this album, as she inspects her feelings toward an ex-lover whose life seems to be going well. Harriet Weaver again comes to mind on the ethereal "Gypsy Soul." Another intimate song, that again speaks more deeply to Stephanie's true heart, a vitally held sentiment that easily could be a big hit at weddings. Gaurau's hypnotic electric piano embellishments add to the haunting quality of this lovely song.

Stephanie Schneiderman along with her fellow musicians, the engineers and the producer have created a lovely album, full of stellar musicianship and superb taste. As a songwriter and vocalist, it is true that she is still finding her way. But the cohesiveness and dedication displayed here can only serve to guide Stephanie in precisely the right direction.

For this was a project very well done, indeed.

*From Grey To Blue - Jasmine Ash*  
Self-Produced

Perhaps the brightest female singer/songwriter prospect to appear on the local scene in the past decade, twenty-three year old Jasmine Ash has all the tools necessary for a long and successful career in the business of music. She has a voice and style all her own. She is already a vital songwriter, despite the fact that she only began learning to play guitar a little over two years ago, writing her first song six months later. She did not even sing before that- having been tossed out of middle school choir, for lack of vocal chops. Yet, she has recorded two albums in

the past two years (this is her sophomore effort) and has her sights set on a third.

But beyond all that, Jasmine has the smarts and the heart to make it in the music world- and those are things that can neither be learned, nor taught. Her determination wouldn't mean much if Jasmine weren't talented, but she's got that covered too. Her voice has the demure quality of early Jewel, the youthful intimacy of early Kate Bush (Hounds Of Love-period); and the sweetness and purity of Bjork. Here, she is aided in her efforts by co-producers Dean Norton and the peripatetic Ezra Holbrook.

Subtly utilizing elements of electronica in the production of each number, the co-producers color each song carefully, allowing natural colors and contours to rise to the fore. Jasmine's thoughtful

songs deal primarily with interpersonal relationships. Free of cloying sentimentality, instead, Jasmine's songs traverse similar territory found in works by Sarah McLachlan and Tori Amos.

Jasmine, who plays acoustic guitar for this outing, is joined by a backing band comprised of Holbrook on drums, Aaron Masonek on bass and Jason Henry on guitar. Holbrook and Norton add occasional keyboards, as well as various loops and electronic frills. The accompaniment is succinct, not flashy, but effective- adding understated detail and nuance, without cluttering up the sonic scenery.

The album begins with "The Ride," a winsome number, which finds Jasmine singing softly, reminiscent of Bjork (or maybe Lisa Loeb a little bit) a pretty melody- which dances its way directly into the brain. While an insistent drum beat propels the rhythm section, Henry deftly layers various guitar passages. A great introduction to Jasmine Ash's music.

A whirring beat loop, and vague guitar, wash beneath Jasmine's fragile soprano vocal on "No One Came," as she harmonizes with herself in the pretty chorus. When the band finally kicks in for the second verse, it is with a great deal of force, dramatically upping the emotional ante of the song. Here's another memorable winner!

"Fall" hinges upon Masonek's elegant bass fulcrum, Jasmine's chirping acoustic guitar, and a haunting electric piano phrase. The drums finally enter in the lovely chorus, powering the tune home on an engramatic level. Another hit song. "By Accident" is a cheerful sounding ditty about breakup and betrayal, with an abrupt ending.

Returning to more familiar turf, "Somehow" is a gentle ballad, forlorn electric piano chords and a worried organ tone, along with Jasmine's acoustic guitar, anchored by a mechanical drum loop. Another piquant chorus follows, so sweet could it could charm stone. Another strong chorus drives "Dissatisfied," an uptempo rockish tune, worthy of Dido or Sarah McLachlan. Radio friendly, to be sure, this song too could easily be a hit at college radio, memorable and meaningful.

The intense waltz "Replacing," a song about cathartic growth and self-empowerment, melodically echoes old English folk ballads and singers such as Sandy Denny of Fairport Convention and Maddy Prior of Steeleye Span. But Jasmine's erudite introspection is like no one else's: "Today

**"Jasmine's thoughtful songs deal primarily with interpersonal relationships. Free of cloying sentimentality, instead, Jasmine's songs traverse similar territory found in works by Sarah McLachlan and Tori Amos."**

I felt sun in the shadows/Those shadows used to eat at me/And I've surrendered to everything I want to be/I'm everything I want to be/You may be gone/but I'm still hanging on/I will lay my head to rest/I'm standing strong/I know it won't be too long/I don't know myself in this mess." She follows that with an even more telling verse: "Everything works out/Everything falls right into place/The moment I found the world/is the moment you were replaced."

"My Thick Skin," another waltz, seems like an appropriate coda to the preceding piece. The peculiar flute-like keyboard tone found in Kate Bush's "Mother" on her *Hounds Of Love* album, is perfectly reproduced on "No Cause For Regret." Over a rattling closed hi-hat and smoky hand drum loops, occasional waves of guitar sweep by, as Jasmine outlines the domain of her exile and pain, determined to forge a new and better life.

Another up tempo number, "Dear Christopher," is a dizzy dance in three, with a familiarly unforgettable chorus, again worthy of radio airplay in a just universe. Jason Henry's smoldering guitars and an array of swirling keyboard loops add to the sense of a maelstrom in the process of reaching subsidence. Jasmine's mature world view and grounded emotional center (hard won, it would seem, to be sure) is contradicted by her ingeniously youthful voice- a paradox which greatly adds to her allure as an artist and a musician.

It is her profound inner wisdom, in the face of personal upheaval, which is most evident in Jasmine Ash. Her unique voice and solid songwriting skills are beyond reproach and beyond the need to appraise or criticize. With the help of Holbrook and Norton and the other musicians who contributed to this album, she has sculpted a tribute to her heartfelt pain, erecting a true testament to her inner strength and sense personal vision.

It is rumored that Howard Rosen, the man who discovered Blondie, has taken an interest in Jasmine. He is not the first, nor will he be the last music industry magnate to hear promise in her work. She fairly exudes raw talent. With her pensively brilliant reflections and a vibrantly intuitive knowledge of her craft, Jasmine Ash is a true star in the making- someone who very soon is going to make a real impact in the music world.

**Emotional Stew - John "Lenny" Rancher**  
JLR Records

Lenny Rancher has been an integral part of the Portland music community for twenty five years. His first band was the Malchicks, formed with his brother Billy, a rowdy, raucous quintet who were known as much for their snotty behavior as they were for their music. Billy went on to forge the Unreal Gods, garnering massive critical attention, before he died of lymphoma in December of 1986. Somewhat overshadowed by his brother's success, Lenny went a different, less visible route, quietly amassing a musical legacy of

his own with an assortment of bands.

Just as important, has been Lenny's activism. Involved with environmental issues for the past decade, especially the fate of our forests (Eagle Creek), he has been at the vanguard of the protest movement. Lenny (as is a family trait), walks the walk and talks the talk. This ambitious, 2-disc, twenty-eight song canon contains many insights into Lenny's political views and experiences- as well as giving a fine aural portrait of his psyche. This is a very personal album, while being politically aware at the same time. Very few artists are as skilled at balancing between those two poles. The most successful would be Bruce Springsteen. Lenny is no slouch either.

Besides writing and singing all the songs, Lenny plays all the guitars, as well as some bass and keyboards. He is occasionally joined by former bandmates, bassist Franklin Stewart and drummer Pete Jorguson. In addition, the ubiquitous Mel Kubik on keys and sax and vocalist Emily Dahmen make several appearances- as well as other contributions from several other musicians. Greg Paul engineered the project at his Herbert House Studios.

A downhome, slightly sloppy, Stonesy groove informs "Rebirth," with Lenny's Keith-like guitar

***"This ambitious, 2-disc, twenty-eight song canon contains many insights into Lenny's political views and experiences- as well as giving a fine aural portrait of his psyche."***

interjections, playing off jangling acoustic guitar and comfortable vocals. "I'm Alright" combines a John Lennon-like sensibility with a Doobie Brothers sort of drive.

Lennon again comes to mind with the pretty ballad "Flowers In The Meadow," and in spirit anyway, on the very cool "3:30." Over a restlessly sad and slightly woozy chord progression, Lenny delivers a wry perspective: "She sees me, and she wants a piece for free//A piece for free/I'll let her run the roughshod over me/Over me." A fiery solo at the end of the song locks it in as one of the best of the first disc.

A faint reggae feel invests the insightful "True American," a song which (unfortunately) really has the basic American lifestyle pegged. And it ain't very pretty. Sax backing from Kubik and fine drum work from guest Danny Knudsen, not to mention Lenny's own sure-handed contributions on bass and guitar. Another strong song. "Emma Goldman" is a slinky rave-up rocker whose subject surely would have loved the suitably unusual treatment. A rabble rouser!

Guest Aaron Lowe's fluid harmonica fills decorate the lonely, country inflected song, Tom Pettyish "She's Not Coming Back." Dylan is the obvious influence in the conception and deliv-

ery of the apocalyptic "Machines And Streets." "Scarecrow" stylistically falls somewhere between the two.

Another bluesy rocker, "F.B.I. Blues" speaks to the state of live one acquires when one chooses to make waves in society.. "Pistol To My Face," though more subdued, speaks to the same paranoia. Tasty guitar work and nice piano phrasings frame "Waterfall" subtly espouses a political viewpoint that is well in the minority in our culture- as pertinent as it may be.

"Freddy Fired At Me," is a searing slide guitar rocker with a similar anti-establishment political stance. Lenny's guitar playing is simply superlative though out the track. The true reggae number "Belly Of The Beast" speaks directly to the problem: "I drove through the belly, the belly of the beast/ Once was forest, but now there were no trees." A very heavy song. The title cut is a vibrant piece of modal magic.

Disc Two, a softer more stripped down acoustic set, opens with the pretty little country flavored ballad "For The Dreams Of John And Mary." Lenny adds very nice acoustic slide guitar to the mix. "Sunburnt" is a tribute to those oddly heroic characters who choose to climb up old growth trees in order to prevent them from being cut down.

"Sacred Place" is a solemn prayer of a song with a Mark Knopfler feel to Lenny's well-executed solo. "This Town Alone" is a somber paean to the loss of the American Dream. "I'm A Lover" is a simple declaration of peace.

Dahmen's evocative close harmony vocals bring out the pathos in "Forest Canyon." Her vocal blend with Lenny on "Freedom" is seamless and sublime, creating an unique sound for an exquisite little gem of a tune. Finally, "How Come You're In My Dreams" is a simple song with a Zen-like philosophy playing within the lyric.

Now working in his fourth decade in the local music scene, John "Lenny" Rancher proves himself to be a consummate musician and a talented songwriter. With nearly three albums worth of material here, it is hard to do justice to the breadth and scope of Lenny's material. He cares about people and he cares about the land we live upon and he has acquired the means to express his opinions with forthrightness and intelligence.

LL

# AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OPRA

BY BUCK MUNGER

Continued from page 20

when two members were drafted...

The interview segments of the *Losers Club* are connected with live performances by the Stratocaster duo, masterfully recorded by **John Dalrymple** and **Paul Stanton** (Seymour).

While happy for the Dandy Warhols success at the Sundance Film Festival, Pierre says it doesn't bode well for the *Losers Club* there next year. "You know those films are selected by a jury," he says, "I can't exactly see them saying 'Hey great!, Here's another film about Portland musicians.'"

The *Losers Club* has been submitted to the IFP Los Angeles Film Festival, the Seattle International Film Festival and the AFI/ Discovery Channel Documentary Festival. Seventh Arts Releasing and Solid Entertainment have expressed interest in distribution.



Documentary footage wanted...

Elemental records artist **Floater** is in production on a digital video documentary and looking for fan footage. Floater followers can interview themselves regarding the influence the band's music on their lives. Favorite song, the first live show you attended, how far you traveled to see the band, where you got your Floater tattoo, all of it...Producer **Keith Brown** will make the selections. Submissions should be (in order of preference) DV Mini Cassettes, DVD, VHS. Copies will not be returned. Mail to Elemental Records Attn: Documentary, PO Box 603, McMinnville, OR 97128 or deliver in person March 27<sup>th</sup> when Floater plays the Crystal Ballroom.

Floater is in pre-production on an acoustic album due out by summer and return to the Ohm Saturday, February 21<sup>st</sup>.



So much for the afterglow...

A muggy night in Columbia, South Carolina in the *John Edwards For President* campaign. **CBS Network News** was there. Edwards' Democratic Primary win was the lead story. From headquarters the correspondent droned on, while there in the background, loud enough to be heard, "I will Buy You A New Life" by some guy in a black tee shirt, glasses and an acoustic guitar.

**Art Alexakis** hooks up with the veep to be...



How rumors get started...

Lemon Recordings in London has reissued the **Dan Reed Network** from 1988. The press release arrived last week in the offices of Music Millen-

nium:

"This album originally came out in 1988 and contains the worldwide hits "Ritual" and "Tatina" and was produced by the now late great legendary producer **Bruce Fairbairn** (Aerosmith). This is the first reissue in ten years for "The Dan Reed Network" and contains three rare bonuses remixes.

"Dan Reed Network were one of the first multi-racial rock bands to make the Billboard to 30 album charts, touring at the time with **Bon Jovi** and **The Rolling Stones**."



The nabob of sob....

**Johnnie Ray** came after **Frank Sinatra** and just before **Elvis Presley**. With young people, this guy was huge. He was the first pop vocalist to take the microphone off the stand and roam around the stage. Many historians credit him with the first rock-n-roll moves.

Like Elvis, Johnnie came from poor rural stock.

Salem, Oregon rural.



Terry Currier and Alex Sierra,

photo Bill Phillips

Here's the paragraph that got the Millennium phones buzzing:

"The now legendary Dan Reed Network are back and will be playing selected dates on the "Monsters Of Rock" sell out tour alongside Whitesnake."

No way, say the players...

"That release was originally issued last summer," says Network keyboardist **Blake Sakamoto** "Dan was trying to put together a band, Some of the old band members, and some new, but it all fell apart. I think he got a new financial backer for the Ohm and decided to do that."

In 1951 **Johnnie Ray** got a deal with Rhythm & Blues label Okeh Records and released "Cry" which overheated the juke boxes, and thanks to the new phenomenon of television, gave every standup comic in the country a routine. Parent label Columbia promptly picked him up and released "Just Walking In The Rain", which zoomed straight to #2.

In April of 1953 he landed on the cover of Confidential magazine and it was all downhill from there...Now *this* is an Oregon musician worth making a movie about. Think **Billy Bob Thornton**...

Stay tuned.



American Idle.

According to the Associated Press, contestants on American Idol are required to sign "aggressive image manipulation" agreements, which, as the contract states, "may reveal/and or relate information about me of a personal, private, intimate, surprising, defamatory, disparaging, embarrassing or unfavorable nature, that may be factual and/or fictional."

File under Dumb and Desperate Artists...



Scuze Me, While I Sue This Guy...

The **Experience Music Project** in Seattle fired 129 people in January. Not a big surprise after announcing the new exhibits and programs planned for this year include "retrospectives on **Bob Dylan** and **Bruce Springsteen** and the opening of *Experience Science Fiction*."

Like Dylan and Springsteen need the exposure.

Too bad it couldn't be the **Jimi Hendrix Experience** museum like Paul Allen wanted.

Hendrix is hot.

A national tour celebrating the legacy of Jimi Hendrix is getting a test flight. Experience Hendrix, run by Jimi's adopted sister Janie, who was 9 when he died, has scheduled shows for Seattle, Portland and San Francisco. For the Portland show February 24<sup>th</sup> at the Roseland original Experience drummer **Mitch Mitchell** and bass player **Billy Cox** will join guitar icon **Buddy Guy** to channel the right-handed strat-played left-handed...

When I met Jimi and the Experience at the peak of their popularity, I was especially interested in the drummer, since that was my instrument too. Mitch Mitchell was a hyper-jazz, fill-monster and I was really surprised, when he gave me a set of his sticks, to find they were **Ringo Starr** models.



THIS JUST IN...**Geoff Byrd** heads south to the Sunset Strip for a showcase gig at Whisky, Friday, Feb. 20<sup>th</sup>. The Whisky pre-show party starts at 7:00PM and the cream of music industry tastemakers are scheduled to appear. Geoff got a call from **Ced Moore** in Atlanta offering personal management. Moore produced **Usher** and works closely with **Jimmy Jam** and **Terry Lewis**... Wednesday, February 25<sup>th</sup> **Jonah** showcases in Hollywood at The Gig...**Odds Against Tomorrow** hooked up with L.A. producer **Rogers Masson** to record "*Nights. Not End*" a 17 song album due for release in April. Tracking was done in Portland at Dead Aunt Thelma's and mixing took place at Westlake Audio. Masson mixed **Marilyn Manson's** last DVD and produced the album on the **Crickets** Reunion organized by **Sheryl Crow**...former members of the **Baseboard Heaters** **Jason Krzmarzick** and **Matt Souther** have opened Overkill Design, an industrial-strength custom furniture

company at 239 S.E. 6<sup>th</sup> Ave. The first hit product; coffee tables in the shape of Fender peg heads. Approved and advertised in the Fender propaganda. Both Stratocaster and Telecaster models available, \$689.orders 503/235-6143 or on the web at [www.overkilldesign.com](http://www.overkilldesign.com) ...**Sequel** members surprised to find their new album of old tracks on Lucky Records burning up the AOR airwaves and making waves in Europe. The Sequel release "*Daylight Fright*" is a pick at AOR Heaven CD Mail-order in Altheim, Germany. See [www.aor-heaven.com/](http://www.aor-heaven.com/) ...**Lucky Records**, owned by Double Tee's CEO **David Leiken** is also getting action on long time Portland recording artist **Roger Sause's** new release "*Freestyle Funk*". Roger recorded early on with his band **Shock**, then joined another local musician; Kenny Gorlick. They shortened the name of the act to **Kenny G** and by 1987's fourth album *Duotones*, were superstars. The first single on Sause's new album is a Gorelick-Jeff Lorber tune "*Tierra Verde*," that first appeared on Lorber's 1981 album "It's a Fact"...an all star lineup turned out at the Bitter End for a medical benefit for stage manager stroke victim **Alex Sierra**. Sierra is best known for running the South Stage at the Waterfront Blues Festival. Acts appearing for Alex included **The Paladins**, **Too Slim & The Taildraggers** and the **Strangetones** plus special guests **Curtis Salgado**, **Paul delay**, **Lloyd Jones**, **Norman Sylvester**, **Bill Rhoades** and **Peter Dammann**...**Lorna Miller** at the Mississippi Pizza February 28<sup>th</sup>...Whole Note Entertainment signs singer/songwriter **Myrrh Larsen**. Whole Note is owned by veteran producer **Steve Diamond**...The **Decemberists** are the highest profile Portland act booked so far for *South By Southwest* March 17-21 in Austin. In the SxSW propaganda the Decemberists are listed as being from Portland, Washington...**Stars of Track and Field** at Conan's Pub Saturday, Feb 21<sup>st</sup> and at Club Ohm March 13<sup>th</sup>...**Gina Noell** at the Ohm February 20<sup>th</sup>...**Smoochknob** on KNRK (94.7) February 20<sup>th</sup>, 6AM till 10AM live in the studio on the Marconi Show. They play the Tonic Lounge that night celebrating Pauly Smoochknob's birthday...**tv616** recording their new full-length album as we speak...**The Wanteds** new CD coming March 1<sup>st</sup>...Cdbaby.com is running an incentive program for their artists in February: the top selling artists will be included on a compilation CD that will be sent to 5,000 customers...**Dr Theopolis** at the Club Ohm Friday, March 12<sup>th</sup>...**Camaro Hair** on the verge of signing with a label. They play Dante's February 20<sup>th</sup>...**Brian Copeland** Band at Imbibe February 21<sup>st</sup>...**Lea Krueger** is one of three Grand Prize Winners in the CSN 2003 Songwriters Producer Project Contest. In February Lea flies to L.A. to record with Grammy Award winning producer **Ed Cherney** at The Village recording studio

## Jonny Hollywood

Continued from page 4

sometime become. The band is definitely committed to Scott's vision. Not that Scott's hogging the show. Jeff and Matt instinctively shine in their roles. In fact, Scott tells me he's gently pushing guitarist Bob to step out more. Judging from the jazz-blues phrasing and pure, unaffected tone of Bob's show closing guitar solo, I would encourage this behavior. As one guitar player to another, I would suggest Bob's guitar voice be developed as a melodic foil and musical counterpoint to Scott's lead. I know Scott values the band's musical contribution and loyalty. It's refreshing to see a musical unit that pulls it off in such interpersonal harmony and musical cohesion.

So what's secret behind building the Scott Fisher success story? In my follow-up telephone conversation with Scott I was curious to find out if there were hidden "Industry" puppet-masters pulling behind-the-scenes strings or show-biz family nepotism opening the doors and greasing palms. Minutes into the call, those myths were dispelled. Catching Scott hot off a series of long-distance calls to club bookers illustrated to me the "Scott Fisher" method. Musical talent and an appealing product coupled with a professional presentation and backed by Scott's humble, yet confident business sense and hard work ethic. With more than a year and half invested in recording *Fleeing Towards Creation* and another year and half of promoting to college radio and countless gigs from Portland to Seattle, throughout California, and as far away as Arizona it's apparent that this momentum is being built through good ole hard work and determination. It takes a lot of guts to weather the challenges of promoting ones self without a big-time manager or booking agent to shield the rejections. I've worked with artists who adopt an alter manager-persona, complete with fake "phone name" just to be able to do business without compromising their artistic integrity. Somehow, I'm sure the integrity Scott projects allows him to negotiate the business better than most musicians with out having to resort to shucking and jiving.

So we've heard this story before and it's always worth hearing again; the proverbial overnight success, years in the making scenario (hopefully without the cliché rise-fall-rise-again "Behind the Music" voice over). With the added energies of other industry professionals such as publicist Lisa Lepine, Scott is building his dream team, beginning to focus on a new release, AAA radio exposure, expanding the band's live-performance geographic. It's all in a day in the life's work for Scott Fisher. Stay true to course, young brother. Somehow, I know you will.

LL

Peace!

LL

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•Spoken Word Performer seeks artists who can play/ no musicians! Ambient noise and weird rhythm Jordan at [biglineagepres@hotmail.com](mailto:biglineagepres@hotmail.com)

•Black Sabbath Ozzy Tribute band needs drummer & bass. Serious people only. Call: Ian 503/520-0632.

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•Working Singer/Songwriter soloist CarlyDiggs seeking musicians to form a band. Contact manager Brent 503-274-2119

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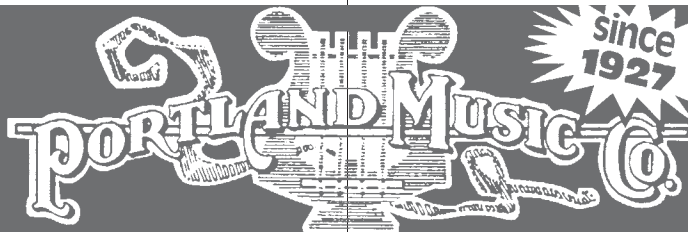
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# LETTERS

Continued from page 3

the other artists can be powerful allies as well. People seem to forget that they have a huge resource there.

Our dress rehearsal show will be at Conan's on Feb. 13th 9:00pm and then we are off to L.A. to play the showcase gig at the Whiskey. Just touching base and letting you know my friends.

I am also co-producing an EP with artist Justin Hopkins (who opened for John Mayer and Jason Miraz and worked with Counting Crows in the studio). Steve Sundholm is co-producing (Jonah, Rick Bain, Sundholm

***"Only assholes refer to 80's music as Hairbands, or Buttrock. In the case of Sequel, the title 'Power Pop' is much more accurate...Maybe high & mighty dweebs like you & that kook Bono should take a lesson on how to entertain & have fun from bands like Sequel."***

acoustics, formerly Sunn Amplifiers). He is a very promising artist and I have made a new years resolution with 5 bands/artists early this year:

Portland is known for great talent but ambition and motivation is always traditionally lacking. So 5 of us have banded together, no pun intended to make a dent this year. We have decided that sticking together will be much more beneficial than infighting or competition.

Here are the bands: Scott Fisher, Geoff Byrd, The Superficials, Red Sector, Justin Hopkins.

We are all banding together as friends and artists who have a great deal of mutual respect for each other in getting some degree of regional success in music. We all love making music and simply want to make a living doing it and creating a vibrant local music scene for good independent artists. This is the goal for 2004. Thanks again for the great write up in December and I hope to meet you sometime. Cheers!

G

## SEQUEL FAN SQUEELS,

Dear S.P.,

I had occasion to pick up your magazine recently. I was drawn to the Sequel 2 heading on the cover. After reading your article, I felt motivated to write a response. I'm not sure where you got your information, or what your reasoning is for hating 80's music so much.

Every time I hear someone slam the 80's for fashion, music, or mind-set it amazes me. I'm guessing while the rest of us were out getting laid, partying our brains out, and having what would be fondly remembered as the time of our lives, you sat in your cold basement playing pong, listening to Helen Reddy, and probably masturbating to Erik Estrada on Chips.

Lets face facts S.P., only a loser fag like you would be such a sour-puss towards such a great time in history. I've known Greg for over 20 years, and he and the rest of the band

are not only talented, but with a minor break here or there would've been all over MTV, and touring the world. For your information, they were unique & talented enough that Geffen Records offered them a deal in 1982 or 83. Unfortunately, Todd Jensen left the band around then, and the deal fell through.

I was at their most recent release show, as well as the benefit they contributed in last June. This is a band that is timeless, tight, and very talented. Friends of mine who don't even like their style of music marvel at how professional they look, sound, and act.

Really, only assholes refer to 80's music as Hairbands, or Buttrock. In the case of Sequel, the title "Power Pop" is much more accurate. Why in the name of rock & roll do critics always want to read more into what a band stands for than there is? You stated that Sequel (their music) is even less pertinent now than it was then. Guess what? most people just want to have a good time when they go to a show, or listen to music. Maybe high & mighty dweebs like you & that kook Bono should take a lesson on how to entertain & have fun from bands like Sequel. Live Rock shouldn't be so preachy, and arts-y that it loses it's true meaning.....having fun!!!!

In closing, Sequel to what? Sequel to the great 80's decade, a blast at nearly every live show, and thanks for the memories, guys.

Sincerely,

Roger Staich

rstaich1@netzero.net

## BROOKS BREAK

Dear Two Louies,

I read a letter from Meredith Brooks stating that she is looking for hot young girls who can really sing. I don't know how old that letter is but I would like to write to her regarding a fifteen year-old artist who also is starring on a hit sitcom on the WB network.

Her name is Scarlett Pomers and she has a website with some vocal clips. She also plays guitar and writes with others. She is currently working on new material and has strong interest from some major labels.

Her web address is: scarlettpomers.com

Could you pass this info on to Ms. Brooks or possibly give me some type of contact info?

Thanks for your time,

Rebecca Woodruff

ON THE COVER: Stephanie Schneiderman releases "Touch Down" on Papa J Records produced by Tim Ellsis and engineered by Dave Friedlander at Kung Fu Bakery. S.P. Clarke says "Touch Down" is a "lovely album, full of stellar musicianship and superb taste." (photo Buko)

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