

OREGON MUSIC / MAY 2002

Two Louies

MOM'S DAY

ITALIAN DANDY

DAISYCHAIN 2

UGLY FAHEY

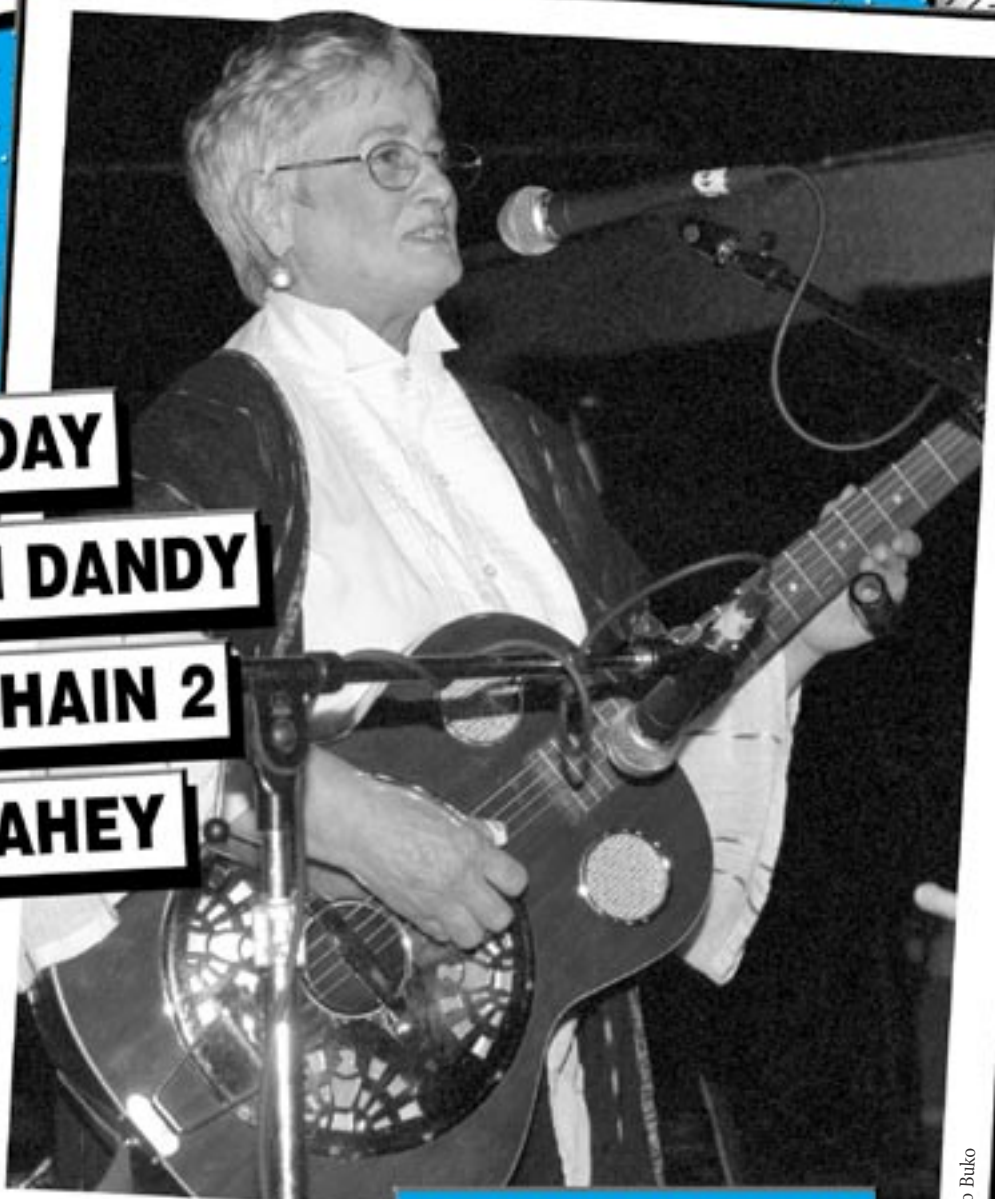


photo Buko

LORNA MILLER
HUMMINGBIRD TALES

REPLICATION/LABEL GUIDE

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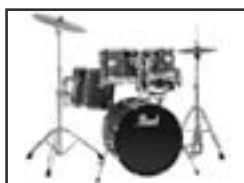
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photo David Wilds

Stevie Ray Vaughan does a free concert for the Oregon State Penitentiary. Responding to a cold call from inmate Jimmy Bernhard, Double Trouble's manager Chesley Millikin, former publicist for the Beatles, knew a good promotional opportunity when he saw one. Stevie and Double Trouble were about to

release their third album "Soul To Soul" and Milikin was looking for a hook for the national media. If it worked for Johnny Cash... MTV touted the "Stevie Ray In Serious Trouble at the Oregon State Prison" gig for weeks and USA Today splashed a big color picture of Stevie wailing in the big yard on the front cover. Before Double Trouble's arrival local

soundmen Bill Phillips and Tim Rutter traveled to the joint to establish a Roadie School to train the inmates to mix live sound on the OSP system of donated gear. The sound was great and Stevie Ray came back for an encore a year later. Vaughan died in a helicopter crash after a gig with Robert Cray and Eric Clapton on August 27, 1990. **LL**

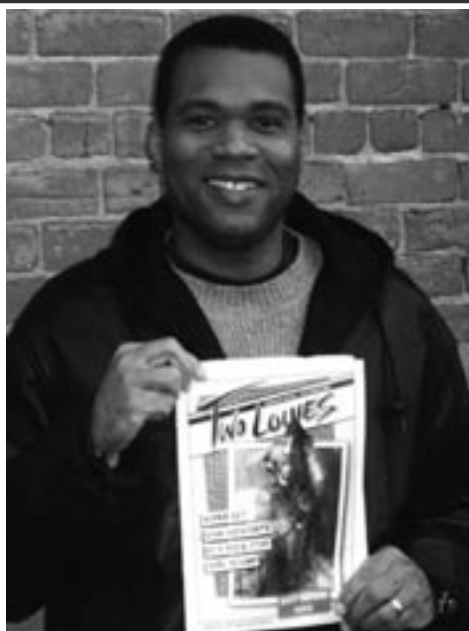


ROBERT CRAY HEY

Dear Editor,

Look what I got. A photo of Mr. Robert Cray about to read a recent copy of the Two Louies Oregon Music Magazine. I just happened to bump into him at the Water Street Music Hall in beautiful olde Rochesterville, New York state. Robert says "Hey!" to all the Portland people.

I showed the photo of the hipster (Dave Stewart) with the Bono sunglasses to Mr. Cray and asked him if he knew this man. Without a nano second of hesitation Robert responded, "...Enrico Ferrari!"



Robert Cray.

photo Dennis Jones

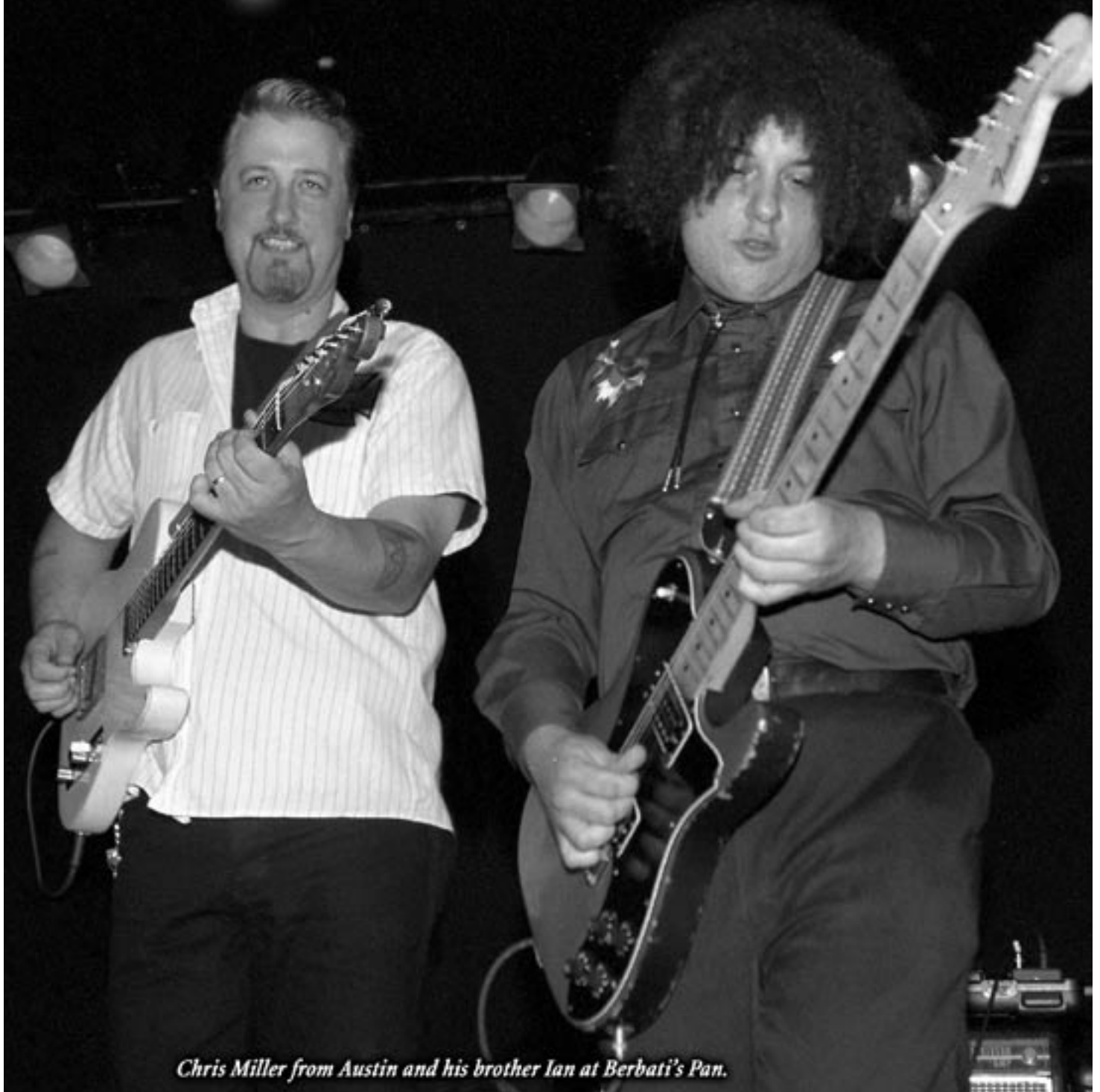
I wonder if any of the TL readers can id this way cool cat. Hint...he can be found at the Candlelight Room.

The Water Street Music Hall is Rochester's biggest downtown brick warehouse on the river (The Genessee flows north-like the Willamette.) converted into two all-style music clubs. Big time promoters' venue the big room and the elite of Rochester's sizeable original music scene pack the smaller "club" side. So? So, the Water Street is owned by John Chmiel who like me is another Rochester/Portland guy. John was a management type for McCormick & Schmick and a cornerstone in the Candlelight Room cooking club. That's where he met Dave Stewart (Cray Band original member now w/ Curtis Salgado). I met John and re-met Dave at the Salgado gig at The Dinosaur.

Me Gotta Go Now,
Dennis Jones

Continued on page 31

BURRO'S Eye View



Chris Miller from Austin and his brother Ian at Berbaty's Pan.

TRADEMARKING YOUR BAND'S NAME

Sometimes one of the most challenging things about starting a new band is coming up with a good band name. Usually the name selection process is not exactly methodical, as illustrated by the following comments:

If you look at all these band names, they're just really stupid names; and the more stupid the name, the more outstanding it is, I guess. Or the more memorable.

Keith Morris, The Circle Jerks

I once told this writer a story about how I met the guys in an elevator and found out that we all had the same last name, so we decided to form a band.

Joey Ramone, The Ramones

Finding the right name is, of course, very important. A band's name will often become its most valuable single asset, since a successful band's name will, in itself, sell records and draw live audiences. Unfortunately, however, many bands fail to take even the most basic and inexpensive steps to legally protect their band's name, and as a result jeopardize their rights to use the name and to keep other bands from using the same name.

There are several steps necessary to assure the maximum possible legal protection for a band's name. Some of these steps -- such as filing a federal trademark application -- can be pricey, and may not be feasible right away due to a band's limited finances. On the other hand, there are some other steps which are relatively inexpensive, and sometimes even free, but which will help a band avoid

"Legal rights to a band's name, cannot, generally speaking, be obtained merely by sending in a trademark application form. Generally speaking, legal rights to a band name can be created only by active exclusive use of the name".

unpleasant legal repercussions in the future.

For example, it is very inexpensive to file a State trademark application (for example, with the State of Oregon). (The filing fee for a State of Oregon trademark application is \$20, while the filing fee for a federal trademark application is \$325). Though a State trademark registration offers far fewer benefits than a federal registration, a State trademark registration does offer some benefits, and also will get your band into the various national trademark databases that are used for trademark searching and may, as a result, discourage another band in the future from adopt-

ing your band's name as their own.

Generally speaking, the following steps must be taken in order to seek the maximum possible legal protection of a band's name: (1) When choosing the name, try to be sure that no one else is



already using the same name; (2) Once a suitable name is selected, then have a written agreement among the various members of the band as to future legal rights to the name if the band breaks up, or if some of the members leave the band; (3) File the appropriate trademark application forms; and (4) Monitor the entertainment industry to be sure that no one else starts using the same name.

These various steps will be discussed in more detail below. But it is important to first cover a couple of basic principles of trademark law.

SOME TRADEMARK BASICS

It's important to first remember that the legal protection of groups' names is available through federal and state *trademark* laws, and *not* as a result of *copyright* law. In other words, a band's name is legally considered a kind of trademark. Often the terms "trademark" and "copyright" are used interchangeably, however they have completely different meanings. Trademark law protects *names* and *logos*, including the names and logos of *bands*.

Copyright law, on the other hand, protects such things as artwork and songs. So when we are talking about protecting a group's *name*, we are talking *trademark* law.

Here's another important fact to remember about getting legal protection of bands' names: Legal rights to a band's name, cannot, generally speaking, be obtained merely by sending in a trademark application form. Generally speaking, legal rights to a band name can be created only by active exclusive *use* of the name. There is one exception to this general rule, though. In certain circumstances, a federal trademark application can be filed even

before the name is used, due to major changes in the federal trademark statute back in 1989. This is called an "ITU" (intent to use) application.

In any event, before a band starts actually using a particular band name (or files any trade-

mark applications), it should make a serious effort to determine whether the same or a very similar name is already being used by another band. Otherwise, there is the risk that the band could spend a lot of time and energy developing public recognition of the band's name, only to find that it has no legal right to use the name. The band may also unexpectedly find itself involved in a very expensive lawsuit.

Now, back to the issue of what steps are necessary to legally protect a band name.

CHOOSING A NAME

A prospective band name should be relatively unique, since it is much easier to get legal protection for unique names like "Jimmy Eat World" than for more generic, descriptive names (like "The Band").

Another consideration is that sometimes you cannot even use your own personal name as part of the band's name, since someone else with the same name may already have exclusive trademark rights to the name. If, for example, your legal name is James Brown and you include that name in your band's name, you can be certain that you will hear from the attorney for *the* James Brown as soon as you reach any degree of recognition in the music business.

Also, as already mentioned above, it is EXTREMELY important to avoid band names that are identical to OR confusingly similar to the names of already-existing bands. Another band's name does *not* need to be *identical* to your desired name for it to cause you major trademark problems. As long as there is a *likelihood of confusion* among the public between the two names, you have a big problem.

Therefore, once you have decided on a name you like, you must then determine whether the name (or any very similar name) is already being used by someone else. For example, you should do an intensive Internet search. It's also a good idea to check record store catalogues (Phonolog, etc.) and music business directories (like the Billboard directories and Pollstar). You should also do a search on the U.S. Trademark Office's website (www.uspto.gov), but that database only

Continued on page 27

An idea surfaced to book a benefit evening featuring only female-fronted acts. Lisa Ford began booking and soon realized there were dozens of talented acts that could be used to create a bigger event.



Beth Kelly Satellite Heros.

photo Jeff Bizzell

Daisychain II

music fair

Last year's debut of the Daisychain Music Fair was the largest gathering of female-fronted acts ever staged in Oregon. It captured the imagination of participants, press and a music loving public - attracting over 1700 attendees and netting \$6500 to benefit the Old Town Clinic's Women's Safe Passage & Respite Fund. Fifty-five female-fronted acts, totaling 160 female AND male musicians, performed during the 5-day, two-stage event held at the Mt Tabor Theater. Local coverage was enthusiastic, and nationally distributed Rockgrl Magazine covered the event with a three-page review and photo feature in the June/July 2001 issue.

Daisychain Music Fair grew out of a series of

fund raisers Mt. Tabor booker Peggy Glickenhauz staged to benefit the Old Town Health Clinic. One night in the Mt Tabor lobby, she pigeon-holed Lisa Ford (former Blarney Stone booker) and Lisa Lepine (music industry consultant). An idea surfaced to book a benefit evening featuring only female-fronted acts. Ford began booking and soon realized there were dozens of talented acts that could be used to create a bigger event.

Meanwhile, the Old Town Clinic wanted to breathe new life into a fund that helps women break the chains of violence and poverty. This fund by necessity, is discretionary and non-medical in application: If a woman needs a bus ticket to leave town, or money to buy an interview suit,

or a place to stay while recovering from surgery, the fund would cover it. Clinic staff cited instances where small amounts of money judiciously applied would actually save lives. Lepine immediately envisioned how the event could link directly to the fund ("women helping women") and that a new approach to hosting a music festival would be the key to success.

Lepine says, "This year two huge jobs were undertaken by Rachel Browning, who booked all 55 acts, and Trevor Rasmussen (Big Wheel Productions), who helped facilitate marketing and promotion."

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Lisa Miller of the Trailerpark Honeys.



photo Buko

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

Vol. One— The John Fahey Trio
Jazzoo Records

Anyone familiar with or, more importantly perhaps, fond of the late Folk guitarist John Fahey (the fact that he died over a year ago is nowhere mentioned on this album, nor on any of the accompanying promotional material, but is alluded to, vaguely, in a few places) better tread lightly around this recording. It is entirely something different from the music for which he is renowned.

For the record, John Fahey died of kidney failure, following emergency heart surgery, on Feb. 22, 2001, six days before his 62nd birthday. Whether Fahey was completely cognizant of the fact that he would be releasing (posthumously) this first volume of "experimental" music, subsequent to his passing, is not entirely clear.

At this late date, one would suppose that he does not stand to gain much, monetarily, from its distribution. However, that is for the proper authorities to determine. So, though it is rather dubious as to whether we should mention it at all, in the interest of musical science, we must carry on our research.

Born and raised in Takoma Park, Maryland, John Fahey was a groundbreaking acoustic guitarist, who pioneered a whole style of Folk guitar. He adapted Delta Blues, Celtic and Indian Ragalike themes to his own idiosyncratic finger-picking techniques in the early '60s, long before they were popular. His recordings for the Takoma label (which he owned for a time) in the mid-'60s, most notably 1965's "The Transfiguration of Blind Joe Death," and his series of Christmas albums, command a loyal, if somewhat small coterie of disciples.

His influence on guitarists who followed, especially Leo Kotke, and, supposedly, Thurston Moore of Sonic Youth, is indelible and undeniable. As time wore on however, the spotlight faded for Fahey, fueled in no small part by his abuse of alcohol. Ever the prolific musician however, he is known to have recorded, literally, dozens and dozens of albums.

Somehow, for some reason, Fahey ended up migrating to Oregon, where, for reasons unknown, he eventually surfaced at the Oregon Capitol Inn in the musical hotbed of

Continued on page 24

"SOMEHOW, FOR SOME REASON, FAHEY ENDED UP MIGRATING TO OREGON, WHERE, HE EVENTUALLY SURFACED AT THE OREGON CAPITOL INN IN THE MUSICAL HOTBED OF SALEM."

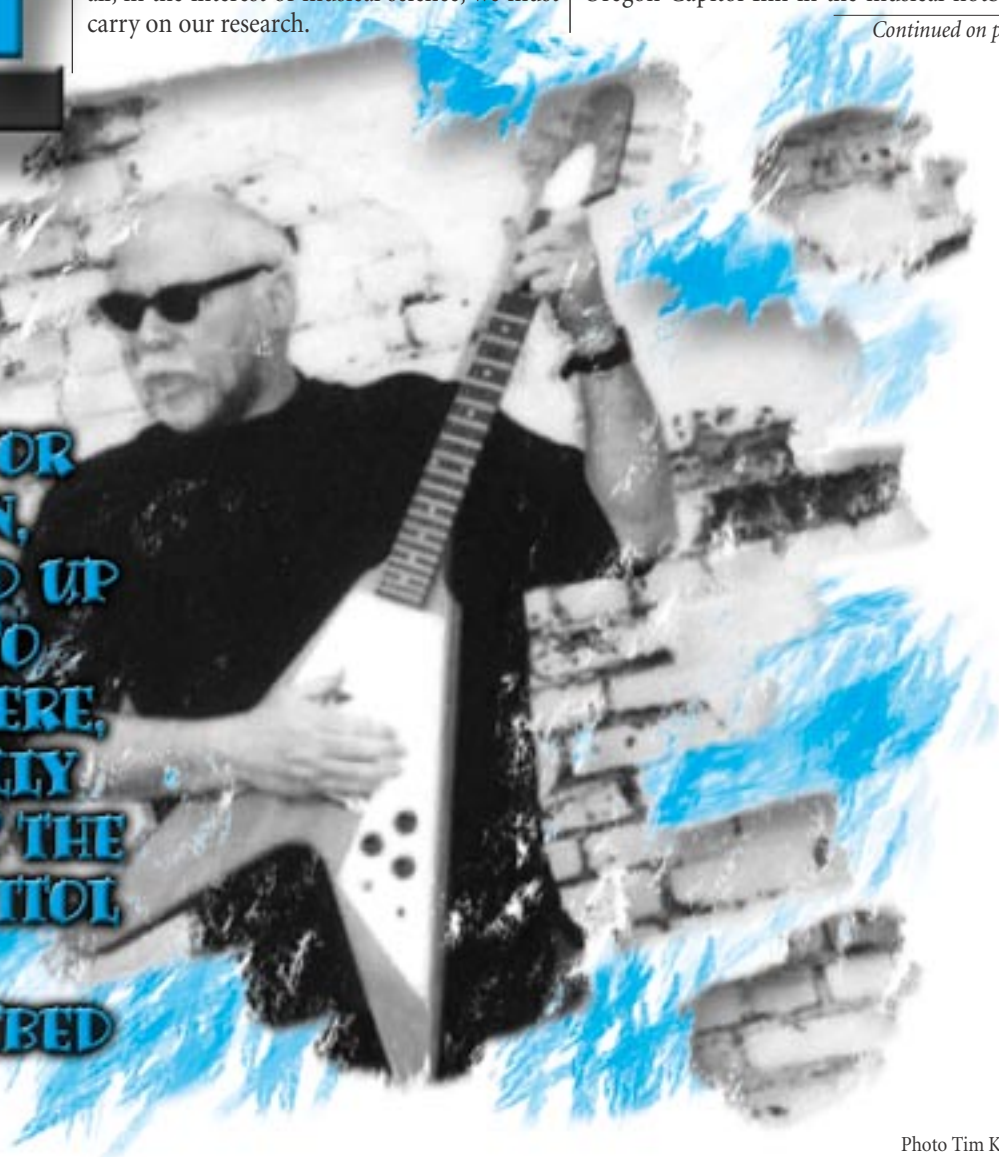


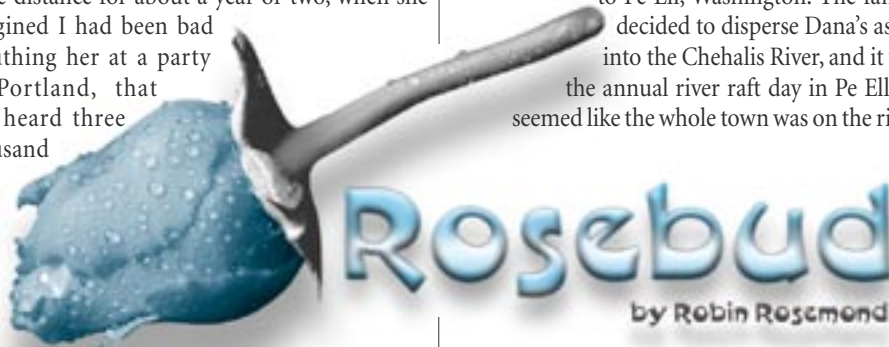
Photo Tim Knight

I've been listening to the double Sopranos CD called Peppers & Eggs. It's got some old classics and some new stuff that is killer drive time music. I like the cut by Pigeonned titled **Battle Flag**.

I finally heard from Melissa Rossi. We had some distance for about a year or two, when she imagined I had been bad mouthing her at a party in Portland, that was heard three thousand

had arrived the night before the service, and I took them to Higgin's for wine and food. After polishing off two bottles of Pinot Grigio, we drove over to 333 Studios where we looked at art, discussed the meaning of life, and West Coast versus East Coast. The next morning we drove a car caravan

to Pe Ell, Washington. The family decided to disperse Dana's ashes into the Chehalis River, and it was the annual river raft day in Pe Ell. It seemed like the whole town was on the river,



miles away at the Lakeside Lounge in lower Manhattan. Anyway, she actually apologized. I immediately forgave her because I hadn't said one bad thing about her, and I did miss our juicy conversations and wonderful visits. She's living in a small town in Holland. She talked about a beautiful water wheel and the great food. She's near the Belgium border so she travels there and has been writing furiously on world affairs. She's talking about an interview with Kadaffy. Melissa told me that the Dandy Warhols have a pop hit on the radio in Holland right now. I also heard that the Dandy Warhols are heading out for a summer festival tour of Europe and will have stops in Greece, Portugal, Italy, and France. They're big, big, big, in the U.K., and the band will be opening for David Bowie at one of the outdoor venues, and apparently Courtney Taylor and David Bowie have an e-mail relationship. Bowie came to see a couple of their shows last year and took a shinning to Courtney and the talented group. The Dandy's will be back in Portland in August when one of the band members will be getting married.

I like being busy, but I ended up getting this ugly bronchial thing from running around on the Chehalis River with old friends

and we had quite a time driving from where the rafts launched to different stops a long the way.



Tom Webb

"The Dandy Warhols are heading out for a summer festival tour of Europe and will have stops in Greece, Portugal, Italy, and France. They're big, big, big, in the U.K."

from New Jersey. We all headed up to Washington State for the funeral of Dana Darnel, a musician and all around good guy. The Jersey contingency

At the Doty Bridge, we waved to the hearty rafters and sloshed around the riverbank to get a closer view of some of the silly rafts that the townsfolk

had thrown together. After about seven hours in the wet, cold weather, we visited a local bar where I turned the Jersey crew on to Jo Jo's and Ranch, a Northwest delicacy (they were not impressed). At the end of the day, we all jumped back into our cars and went to the raft launch where we each put a little of Dana's ashes into the river. The Chehalis River is where we spent our youth, and it was really sad to look at his children and explain that we loved their dad, and that life was worth living, even though he had made the choice to end his own life and leave us all behind. Goodbye Dana, I hope you're Jammin up in heaven.

I worked on the Oregon Symphony's **Defiant Requiem**. This concert drama was conceived, written and conducted by Murry Sidlin (with Murray Horwitz, co-author). It's been quite a trip watching the Expo Center transform itself into a sound stage. Hall E had so many rags hanging in the air, that the sound turned out to be amazingly good. The

nine days that I worked on this incredible production were exhausting in many ways. Working with my own local was difficult. Pleasing the Symphony was extremely hard, and understanding the concept by Production Designer Ron Baldwin was the biggest challenge. The show was all about chairs and gaff tape, with the emphasis on chairs. After seeing the money that was involved to execute this endeavor, I was shocked when the entrance and exit of the Maestro, chorus and musicians was not staged. The production wanted a stark and harsh feel to it, but the details that were overlooked were theater 101-type stuff. No one asked for my opinion, and I was lucky to even be a part of it, but after putting out that much energy and time, I find it very discouraging that I don't know if we did a good job, or if it was a success. That is the strange thing about show business, you just never know. There are politics in everything, and it's very important to let go of the work when you walk away from the job. Do your best and know that

you can't please everyone.

I went to Mark Woolley's 50th Birthday party at Berbat's. It was the best party I've been to all year. I know it's only been four months since January, but it was a hot time. Mark Woolley is such a great person and supporter of the arts. I'm happy to report that on his invitation, he requested that we all dance and dance we did! Local notables present for the event were the Pander Brothers, Marne Lukas, Tom Webb, Walt Curtis, Lauren Mantecon, Marjorie Sharp, Kristi Turnquist, David Inkpen, Joe Wheeler, Joe Thurston, Carol Yarrow, Tom Kramer, and many other luminaries.

Please write to me: rosebud@teleport.com



Continued from page 6

THE SCHEDULE:

WED. MAY 8
Roots/Americana

Main Room:
Little Sue Trio
Retta & the Smart Fellas
Mad Hattie
Lisa Miller & the Trailer Park Honeys
Spigot

Acoustic Room:
Cindy Lou Banks
Claire Bard
Thais Perkins
Alexa Wiley
Terra
Ditty Twisters

THURS. MAY 9
Pop

Main Room:
Julie Larson
Illume
Nicole Campbell
Stephanie Schneiderman
Kleveland

Acoustic Room:
Toni Land
Amoree Lovell
Marie Schumacher
Joy Wilson
Embra
Susie Blue

FRI. MAY 10
Pop/Groove

Main Room:
Doris Dodge
Sweet Juice
Miss Cybelvis Monroe
Sheer Bliss
Grooveyard

Acoustic Room:
Sattie Clark
Corona
Sara Shansky
Hilary Spray
Tofu Groove Girls

SAT. MAY 11
Pop/Groove

Main Room:
Fez Fatale
Moxxy
Say Uncle
Miss Cybelvis Monroe
Jellyhead
Captain Rock

Acoustic Room:
Leila Chieko
Angie Golleher
Patricia Ju
Maria Webster
Juliet Wyers
Jane Wright Band
Watsonville Patio

SUN. MAY 12
Bluegrass/Folk

Main Room:
Flat Mountain Girls
Rachel Browning & the Do Right Boys
Tracy Grammer & Dave Carter
Misty River

Acoustic Room:
Peggen Lorena
Lorna Miller
Margaret Slovak
Christine Young
Vivian's Keeper



Margaret Slovak

photo Jeff Bizzell



Braille Star at the Sah Street Saloon.

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SUPERSUCKERS MUST'VE BEEN LIVE

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 OF
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 • THUNDER • DON'T GO AWAY • MUST'VE BEEN LIVE • ONE TOGETHER AWAY
 • ALONG THE SHORES OF MARY TOWNSHIP • REMEMBER TOGETHER
 • FOR ANOTHER WINTER • ALL CHILDREN ONLY • THE WALLS OF ME
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REPLICATION GUIDE

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www.alliedvaughn.com
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212-260-0237
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www.atozmusic.com
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500 CD Package Cost: \$1,375.00
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1000 CD Package Cost: \$1,600.00
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auduplus@aol.com
www.avduplication.com
Bruce Hemingway
Rates posted at website: NO
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1000 CD Package Cost: \$1,300.00
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they do 1,000. Go figure.
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Glass Master, ISO 9002 replication, 4-color on-disc silkscreen, 4-color 2-panel tray insert, plus 2-panel tray liner with spine, jewel case, insertion and 'Cigarette' wrap and UPC Coding.

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

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503-233-7284
info@cravedog.com
www.cravedog.com
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Rates posted at website: YES
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1,000 CD Package Cost: \$1,890
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Diskduper.com

4 Jenner Street, Irvine, CA, 92618
800-397-7890
mailbox@diskduper.com
www.DiskDuper.com
Rates posted on website: YES
500 CD Package Cost: \$870.00
No full color insert and tray card. But

it does include a color label and jewell case.
1000 CD Package Cost: \$1,440.00
No reference to full color insert and tray card. But this does include a jewell case.

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

Front Porch CD

31 Central Square, #2
Keene, NH, 03431
888-949-6999
info@frontporchcd.com
www.frontporchcd.com
Rates posted on website: YES
1000 CD Package Cost: \$1,379.00
Includes CDs with 2 color disc label, printing of 4-color folder cover, 4-color tray card, jewel box, insertion, and shrink-wrap. (Shipping additional.)"

Continued on page 14

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Sideburn Records
3158 E. Burnside St., Portland, OR 97214
(503) 231-0876
or order on line: www.burnsiderecords.com
e-mail: music@burnsiderecords.com

QUARTERLY
REPLICATION/LABEL
GUIDE

Continued from page 13

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.

Luminous Flux Records

194 Cypress Street
Rochester, NY, 14620
800-726-2611
www.flux.net
Rates posted on website: YES
500 CD Package Cost: \$1,249.00
2 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.
1000 CD Package Cost: \$1,649.00
2 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.

Marcán, Inc.

1800 - 112th Ave, # 205E
Bellevue, WA, 98004
800-635-7477
info@marcan.com
www.marcan.com
Jon Niedringhaus
Rates posted on website: NO
500 CD Package Cost: \$1,195.00
3-color Screenprinting packaged in Jewel Case with 4-Panel 4/0 Color Printed Insert & Tray Liner and Shrinkwrapped.
1000 CD Package Cost: \$1,950.00
3-color Screenprinting packaged in Jewel Case with 4-Panel 4/0 Color Printed Insert & Tray Liner and Shrinkwrapped.

MusicProductions.com

6337 Ivarene Ave.
Los Angeles, CA, 90068
323-465-8788
mail@musicproductions.com
www.musicproductions.com
Rates posted on website: YES
1000 CD Package Cost: \$1,537.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price reflects all label and insert film fees.

MusicToday.com

3305 Lobban Place
Charlottesville, VA, 22903
877-347-2737

www.musictoday.com
Rates posted at website: YES
1000 CD Package Cost: \$1,159.00
3 colors on-disc printing, jewel box shrink wrap, black or clear tray.

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: \$995.00
3 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.
1000 CD Package Cost: \$1,295.00
3 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.

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

Oasis Duplication

659 Zachary Taylor Hwy
Flint Hill, VA, 22627
888-296-2747
info@oasiscd.com
www.oasiscd.com
Rates posted on website: YES
500 CD Package Cost: \$1,255.00
2 color on-disc printing, jewel boxes, shrink-wrap.
1000 CD Package Cost: \$1,485.00
2 color on-disc printing, jewel boxes, shrink-wrap.

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.
Rainbo Records & Cassettes
1738 Berkeley St.
Santa Monica, CA, 90404
310-829-3476

info@rainborecords.com
www.rainborecords.com
Jim

Rates posted on website: YES
500 CD Package Cost: \$975.00
1-color Booklet and Tray Card (from print ready film in Rainbo's specs), 1 color CD Label, Jewel Box and Shrink-wrap, and quick turnaround.
1000 CD Package Cost: \$1,249.00
1-color Booklet and Tray Card (from print ready film in Rainbo's specs), 1 color CD Label, Jewel Box and Shrink-wrap, and quick turnaround."

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 jewel case with shrinkwrap.
1000 CD Package Cost: \$1,295.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.

Super Digital

915 NW 19th
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, jewel 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, jewel case and wrap.

SwordfishDigital.com

730 Upper James Street
Hamilton, Ontario, CAN
877-543-8607
info@SwordfishDigital.com
www.SwordfishDigital.com
Rates posted on website: YES
500 CD Package Cost: \$529.00
2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.
1000 CD Package Cost: \$929.00
2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

Third Wave Media

5225 Wilshire Blvd., Suite 700
Los Angeles, CA, 90036
800-928-3231

E-mail address not on file.
www.thirdwavemedia.com
Andrew Melzer
Rates posted on website: YES
500 CD Package Cost: \$1,059.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.
1000 CD Package Cost: \$1,299.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

TripleDisc.com

700 Jackson Street
Fredericksburg, VA, 22401
800-414-7564
info@tripleddisc.com
www.tripleddisc.com
Rates posted on website: YES
500 CD Package Cost: \$1,275.00
Glass master, 3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.
1000 CD Package Cost: \$1,375.00
Glass master, 3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.

WeCopyCDs.com

48641 Milmont Rd.
Fremont, CA, 94538
800-833-4460
francisco@wecopycds.com
www.wecopycds.com
Tony Larkin
Rates posted on website: NO
1000 CD Package Cost: \$2,220.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.

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.

Continued on page 18

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503-788-4912 (fax)

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AS THE WORLD



THE GRAND OL' SOAP OPRY

Sunday, May 12th.

I don't know about you, but on **Mother's Day** I'm lighting a candle to **Sharon Osbourne**. 20 million dollars for two more seasons! 26 million from Ozzfest! 6 million viewers weekly, -bumping wrestling to become cable TV's biggest show, says Nielsen media research. As an artist's manager, this woman makes **Colonel Tom Parker** look like a carny barker. And careers for everybody else in the family! 16-year old Jack has a label and an Epic expense account. 17-year old **Kelly** is going to have a hit with a cover of Madonna's "Papa Don't Preach".

It's a bleepin' miracle, 'ow she bleepin' does it...



Light a candle for Lorna.

The closest thing we have to Sharon Osbourne in Portland is **Lorna Miller**. Lorna doesn't manage her offspring's careers but she sure gave them outstanding original music genes. The full Miller family of Lorna, Chris, Lisa and Ian played together for the first time ever at Berbat's on April 30th (See: BEV P. 4)

Lorna's critically well-received indie album "Hummingbird Tales" has produced two radio-friendly tracks, "Darlin' Of The Pines" and "Papa's Song".

Son **Chris** is a graduate of the Portland clubs (Razorbacks) and now a prominent guitarist in the Austin music community. Since turning Texan Miller has been on **Austin City Limits** twice, toured Europe and played the **Clinton White House** with BB King on the bill. He's done projects with The **Hollisters** and **Jimmie Vaughan** and tours extensively with **Wayne "the train" Hancock**. Chris just finished an album project with **Dale Watson** entitled "More Songs From Route 66".

Daughter **Lisa** fronts the booked-solid **Trailerpark Honeys**, featuring little brother **Ian** on guitar. Lisa and her band kick off this year's Daisychain music festival opening night May 8th at the Mt Tabor Theater and later in the month they'll travel to Austin for gigs including May 24th with brother Chris at



Dandy Warhols number 5 in Italy.

photo Buko

D TURNTABLES

BY BUCK MUNGER

Ginny's Little Longhorn.
Lorna Miller appears at Daisychain in the acoustic room May 12th.



Stone tribute gathers no moss...

The **Dandy Warhols** track "Bohemian Like You" has caught fire in Italy, racing up the Italian Singles chart to #5. (BB 4/20)

The title track from the band's latest Capitol album got a second wind in Europe after Vodafone used it in a commercial last winter.

The music video for "Bohemian Like You" edged out videos by artists **Liz Phair** and **Aimee Mann** to win the Jury Award for **Best Music Video** at the **South By Southwest Film Fest** in Austin. The clip was directed by Courtney and produced by Portland's **Food Chain Films**.

The bulk of the work on the new album recorded is complete and Courtney traveled to New York this month to huddle with producer **Tony Visconti** (David Bowie). A week later Courtney landed in London for talks with Duran Duran founder **Nick Rhodes**.

The band is booked for music festivals across Europe in June and July. Tickets for the Dandy Warhols performance at David Bowie's **Meltdown** festival at Queen Elizabeth Hall in London June 29th are already sold out.



Bad Bad One looking good...

"Shine", the first single from **Meredith Brooks** new album on Gold Circle Records "Bad Bad One" got a featured review in BB's April 20th issue.

BB says, "While the boys in Linkin Park and Incubus were still figuring out which end is up in the mid-90's Meredith Brooks was helping forge a new path for guitar-wielding singer/songwriters."

"AC outlets should take an instant

'Shine' to this accessible effervescent record, which signals a bold and beautiful return for Brooks, who sounds particularly fresh amid today's increasingly homogenous musical landscape."

Bad Bad One hits the street May 5th...



Sheryl Crow's biggest album yet.

And **Jeff Trott** has four songs on it.

Sheryl's album "C'mon, C'mon" zaps to the top of Billboard's Top 200 album charts landing at #2 in the first week (5/4) giving her what BB calls "the largest sales week of her career."

And did we say Jeff Trott has four songs on it?

Jeff's first solo album "Dig Up The Astro turf" released last month on Black Apple Records, has pretty much been ignored by the national music press, no doubt overloaded with Sheryl hype on current guest stars (**Lenny Kravitz**, **Stevie Nicks** and **Don Henley**) and not yet interested in finding out about the low-profile Oregon songwriter quietly crafting behind her...

Did we mention Jeff's four songs on Sheryl's new album?



Another Portland Git-tar hero.

Duane Jarvis will teach two courses for the **National Guitar Workshop** in Austin (July 7-12) and Nashville (July 14-19) Entitled "The Songwriting Guitarist" the course will explore finger-picking, unusual strumming, improvisation, singing with the guitar and alternative tunings. The former member of Portland's legendary **Odds** (see Letters P. 3) is now a staff writer for rock publishing icons **Leiber & Stoller**. The NGW promotion for Duane's seminar describes him as "...not only recognized for his abilities as a songwriter, but also as a solo artist. He has performed with amazing artists including **Lucinda Williams**, **Divinyls**, **Dwight Yoakam** and **John Prine**."

Duane's newest album "Certified Miracle" was released in July of 2001.

For info 800/234-6479 or www.guitarworkshop.com



Get out the magic marker and the map...

Popular club duo **Helio Sequence** has packed the van and hit the road with **Echo Brain** on their first national tour.

This is what May looks like:

Milwaukee, Urbana, Chicago, Grand Rapids, Indianapolis, St. Louis, Cleveland, Detroit, New Haven, Boston, Washington, D.C., Philadelphia, New York City, Raleigh, Jacksonville, Atlanta, New Orleans, Houston, Dallas and they wind it up the last day of May, onstage at the Steamboat in Austin, Texas.

Deal in hand, I would wager.



"Dude, you're gettin' a Dell."

The **Bella Faye**s have just "inked a deal" with **Dell Computers** that will put the song "Trying To Find A Way" on every single Dell PC as part of a demo promoting the company's music software.

Playback Music, a national songwriters magazine photographed and interviewed the Bella Faye's for a March feature.

The band's first full-length LP "The Truth In A Beautiful Lie" is due out May 31st



Label down under...

Stephen Malkmus and **The Jicks** have agreed to appear on a tribute album for Flying Nun records, New Zealand's best-known domestic label. The label is celebrating its 21st Anniversary.

The making of the album was filmed for a documentary.

Continued on page 28

DISC MAKERS QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 15

Burnside Records

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

Sideburn Records:

Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack

Cavity Search Records

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

Cloud 99 Productions, Ltd.

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

Cravedog Records

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

Crazy Bastard Records

PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
503-293-5409
Email: crzybrcrds@aol.com
Web: www.buko.net/crazybastardrecords
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, Bomf!, 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: Paul Jones
Types of music released: Northwest Blues, R&B.
Preferred submission: We're not looking for new artists.
Kinds of deals usually offered: CD, cassette.
Artist roster: Claire Bruce, Paul DeLay Band, J.C. Rico, Linda Hornbuckle, Lloyd Jones Struggle, Dave Stewart, Jim Mesi Band, Joe Dobro, Too Slim & the Taildraggers, Paul Jones, Shade.

Diamond Z Records

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

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
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: 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: CD's.
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212
(503) 287-8045
Email: flyheart@teleport.com
Web: <http://www.teleport.com/~flyheart/>
Owner: Jan Celt
Producer: Jan Celt
Types of music released: Original 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.

IMP Records

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

Jus Family Records

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

Lazy Bones Records

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

National Dust Records

P.O.Box 2454
Portland, OR 97208
(503) 903-0625
Contact: Shan
Producer: the bands choice.
Types of music released: Punk rock, rock'n roll.
Preferred submission formats: tapes/

Continued on page 21

Photography & Graphic Design



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SKINNY WHITE SHOULDER

BY DENNY MELLOR

And the Grammy goes to Denny Mellor! (Just kidding). If I ever get invited to any of my remaining high school class reunions, I'll need to do some serious BSing about my meteoric rise to the pinnacle of success in pop music. The truth is the only pop in my career, is the sound my over worked arthritic knuckles make when I play an open G chord (the flip-off chord), and, like my mother says " don't cry, but your Grammy's been dead for years"... Thanks a lot Mom!

The last time I checked my high school buddy Grammy-count it was at five. Robert Cray is of course at the top of the list, Gregorian chant cheerleader Dave Hykes has several and, the last time I saw Dave we were skipping school with Tim Killeen who also has Grammy ties from his production/engineering work on the early Heart hits, Bob Murray with Etta James, Richard Cousins with the Cray Band and the Albert Collins/Eric Clapton album and so on. What am I the music "karma fairy"?

In case you missed it, on Sunday April 21st the Roseland hosted yet another music industry hoo-haw featuring The Pacific Northwest Branch of The Recording Academy's professional education forum or "From The Garage To The Grammy's" as it was marketed. I really liked the way the Academy hosted this event as it could easily have been a self hyping Moonie style brainwashing ego expo but instead executive director Deborah Semer directed our attention towards interaction and conversation both with the panel members Steve Berlin, Craig Brock, Bart Day, Cool Nutz, Larry Crane, Terry Currier, Alicia Rose, Tom Simonson, Glen Lorbiecki, Jeff Trott, and Vursatyl as well as the one on networking opportunities with consultants Melissa Boge on licensing and intellectual properties, Michael Cohen on entertainment law, Doug Burbrow on engineering and producing, Ken Erlick on band management, Chad Fondren on artist management, concert promotion and venue booking, Brian Harrison on marketing, media (dealing with butthead wannabee music journalists) and guitars, Bill Joseph on municipal law, copyrights and trademarks, technology disputes and product liability, Chris Knab on independent music promotion, Lisa

Lepine on professional music consultation, Amy Maxwell on band management and Kevin Welch on tricks of the trade and radio exposure.

I actually trapped some of the panel members in the green room by blocking the exit stairs so I could steal a nonchalant, unrehearsed too loooy's photo, but the only way I could get any smiles was by asking everyone if they would be the new Denny Mellor backup band? Unfortunately, twenty minuets later after the roar subsided there was no time for any interviews, but that's ok because I hate interviewing anybody that's more successful than me anyway!

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"I really liked the way the Academy hosted this event as it could easily have been a self hyping Moonie style brainwashing ego expo".



Grammy panelists, including Steve Berlin of Los Lobos(L) and Jeff Trott(center).



Brian Harrison of GC, helping out at the Roseland.

photos Denny Mellor

QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 19

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).

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

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

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

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

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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

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Portland, Oregon 97214

(503) 736-3261

Fax: (503) 736-3264

Email: Mike@NailDistribution.com

Owner: Mike Jones

Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.

Types of music released: Many.

Preferred submission formats: Cassette, DAT.

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

Artist roster: (current) Vehicle, Jackson Pollack 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.

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Artist roster: Sweet Baby Onion, The Willies, Trip 21.

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artist/label/title

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|----|----|---|---|
| 4 | 1 | I CAN LICK ANY SONOFABITCH IN THE HOUSE/In Music We Trust CD | <i>Creepy Little Noises</i> |
| 1 | 2 | KING BLACK ACID / Lakeshore Records CD..... | <i>Mothman Prophecies</i> |
| 3 | 3 | HOLY SONS/Pamlico Sounds CD..... | <i>Staying True to Ascetic Roots</i> |
| 7 | 3 | WATSONVILLE PATIO / Tequemo Records CD.... | <i>Cover the Sun with One Finger</i> |
| 7 | 4 | GODLINGS /Art Compound CD | <i>Something Shiny</i> |
| 2 | 4 | M. WARD/Future Farmers CD | <i>End of Amnesia</i> |
| 8 | 5 | AUDITORY SCULPTURE / Four Eyes CD..... | <i>Merge</i> |
| 5 | 5 | THE COUNTRYPOLITANS/Sideburn CD | <i>The Countrypolitans</i> |
| • | 6 | 31 KNOTS /54 40 or Fight CD | <i>A Word Is Also A picture of a Word</i> |
| 4 | 6 | SONS & LOVERS / Demu CD..... | <i>mixes 2/02</i> |
| 11 | 7 | KING BLACK ACID / Download CD | <i>The Other Voice</i> |
| 9 | 7 | JOHN FAHEY TRIO/Jazzoo Records CD | <i>Volume One</i> |
| 6 | 8 | LAUREL CANYON / Demu CD | <i>EP</i> |
| • | 8 | JON KOONCE AND THE HONKY TONK TRIO /Moon CD | <i>Mysterious Ways</i> |
| • | 9 | THE QUAGS /Paisley Pop Label CD | <i>Out in The Community</i> |
| 11 | 10 | JAMES ANGELL / Psychelectic Records CD | <i>Private Player</i> |
| 11 | 10 | JESUS PRESLEY /JPX Records CD | <i>Salvation Vacation</i> |
| 13 | 11 | LAUREL CANYON / Demu CD..... | <i>EP.2</i> |
| 10 | 11 | THE BOYS FROM IPANEMA / Demo CD | <i>Three Songs To Go</i> |
| • | 12 | THE RUNAWAY BOYS / Demo CD | <i>You'll Shoot Your Eye Out</i> |
| • | 13 | LEW JONES / Terwilliger Records CD | <i>American Folkie</i> |

top tracks

- | | | | |
|---|---|--|----------------------------|
| 4 | 1 | I CAN LICK ANY SONOFABITCH IN THE HOUSE/In Music We Trust CD | <i>Graveyard Song</i> |
| • | 2 | KING BLACK ACID / Lakeshore Records CD..... | <i>Half Life</i> |
| 3 | 3 | HOLY SONS/Pamlico Sounds CD..... | <i>Failure Wish Rising</i> |
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The the & the GOOD BAD UGLY

Continued from page 8

Salem. Having grown up in the DC area, perhaps John was attracted to capitols. Be that as it may, he soon fell in with Tim Knight, the longtime owner of Music Castle music store— and Knight's friend, guitarist Rob Scrivner.

Together they explored a mutual penchant for experimental music, inspired by the success of the likes of Sonic Youth, with whom Fahey toured in 1996, after releasing his "dissonant collage" recording "City Of Refuge." These recordings, featuring Fahey, Knight and Scrivner, reflect

vocally offers an hallucinogenic explication of the history, geology and of his living quarters and the surrounding environs in Salem, wherein he repeatedly refers to the state as "Arra-Gawn." Poor Oregon. The only mispronounced state in the union. We, the people, learned Massachusetts, Connecticut, Kansas and Arkansas; but the nation cannot pronounce these three syllables. It is a very sad state of affairs, indeed.

The other autobiographical number, "Tina In The Rain" finds Fahey lucidly, but inaudibly telling the story of how he learned "at the feet of the old Negro, Blind Joe Death," (who eventually, ostensibly bequeathed to Fahey a guitar) his style of guitar playing, performed in a drone tuning, rather than the standard E-A-D-G-B-E tuning.

John Fahey is no longer around to explain, elucidate or enlarge upon this facet of his musi-

talents. An outstanding production enhances the depth and scope of Qwee's intelligently guileless songs.

Songs such as "Plastic Dream" and "She Isn't Here" are dead-ringers for the work of Emmett Rhodes, leader of the '60s band Merry-Go-Round, who subsequently put out a couple albums in the early '70s, capitalizing on his uncanny ability to mimic McCartney. The driving piano rhythm of "Plastic Dream" recalls that of Rhodes' minor-hit "Fresh As A Daisy." Just try to find that one!

"These Dry Eyes" has a Neil Finn quality and "Anymore" calls to mind McCartney's persistent boyishness. But beyond Qwee's apparent stylistic influences, there is an emotional thread which weaves its way through the each song. Subtly a storyline unfolds, a familiar, unhappy tale of love gone asunder— and of the wreckage such upheaval leaves in its dark wake.

This album clearly moves through Elizabeth Kubler Ross' "5 Stages Of Grief," from the Denial phase of "Plastic Dreams," the Anger of "Anymore," Bargaining with "Let Go," Depression with "Sunday Driving," "Madness In The Way," "The Paths Of Confusion" and "These Dry Eyes," towards some sort of Acceptance, which Qwee reaches with the final track, "Time Has Something In Mind." It's a transcendent journey, with, hopefully a positive outcome in the end.

Stand-out tracks include the "The Bright Moon," a Beatlesque pastiche, wherein Qwee vocally captures both Lennon and McCartney, while guest Joe Chiusano adds the vital third part to angelic harmonies. "Let Go" convenes upon a decidedly Finnian theme, waltzing in the 6/8 ballet between Qwee's acoustic guitar and Huntley's lovely arpeggiating piano figure. An intensely personal piece.

Another waltz, "The Paths Of Confusion" wheels and careens in a dizzy dance, staggering into a noirish soundscape provided by Daniel Riddle of King Black Acid. The mournful "Time Has Something In Mind," accented by Huntley's honky tonk piano accents and Eccles sparse Country-infused slide guitar volume-pedal glissades, offers a hopeful chorus among more pitiable sentiments such as "How long can you go without something worth going on for?" in the turnaround on the verses.

Qwee delineates the slings and arrows of his personal outrageous fortune, with admirable forthrightness. One would hope that he can take some solace in the fact that, while his suffering in the breakup of his relationship appears to have shattered him, he has still managed to make a cathartic piece of art as a result.

"A GIFT FOR HAUNTING MELODIC INTERLUDES STANDS AS CHIEF AMONG QWEE'S TALENTS".

Though Fahey still played the occasional Folk guitar gig, his career was clearly in a free-fall. It was Portland's own Terry Robb, a true devotee of the Blues (of which some of Fahey's music sometimes emulated) who helped to revive John's flagging prospects, producing records in the mid '90s which recalled some of his former grandeur.

And there are places, even here, such as with the lovely "Hitomi Cries," where you can hear the style for which he was famous. And "Like Being Reborn Again" intimates some of his former dobro work, in an earlier day. But the rest of it is a shapeless, free-form de-constructionist hodge-podge of disquiet and discord. It's not necessarily bad— as that. But purists have surely been horrified to discover this aspect of Fahey's musical personality. Still, that said, it is not to say that this recording is entirely without merit. But the boundaries of the new turf must be clearly defined at the outset.

There are pieces, such as the hymn-like "Things Fall Apart" and the mystical "The Center Will Not Hold" that rise above the random chaos of numbers such as "She." And "Final Song Live," which is of some archival value, features an interesting game of "sax guy in search of something to hold to," that proves the mettle of guest reedman John Flaming. Other portions of pieces sometimes sound like the Captain Beefheart Magic Band of the '80s, without Captain Beefheart.

Perhaps of greatest historical significance here is "Oregon Capitol Inn," where Fahey

cal endeavors. It is unclear whether or not he would have one day succeeded at becoming an "avant-garde" guitarist: success and avant-garde guitarist being concepts which seem oxymoronicly antithetical. Some of his ideas warrant scrutiny, other portions sound like immature anti-musical rants. But, at the point in his life that he had reached, he still felt the need to express himself, somehow, on the guitar. If this is actually the puzzling musical legacy he chose to leave, then so be it.

Qwee— Qwee

Hirngespinst Records

Qwee is the alter-ego of John Amadon, who, most recently, was the bassist for Fernando, performing on Vicente's *Dreams Of The Sun*. Joining Qwee on this project, is practically every sideman who appeared on Fernando's album, including band mates, peripatetic keyboardist Ralph Huntley (of Tony Starlight), drummer Sean Oldham (who also plays with Richmond Fontaine), drummer Scott McPherson (toured with Elliott Smith and Neil Finn), guitarist Dan Eccles and, most importantly co-producer/multi-instrumentalist Mike Coykendall. Qwee contributes bass, guitar and vocals to his songs.

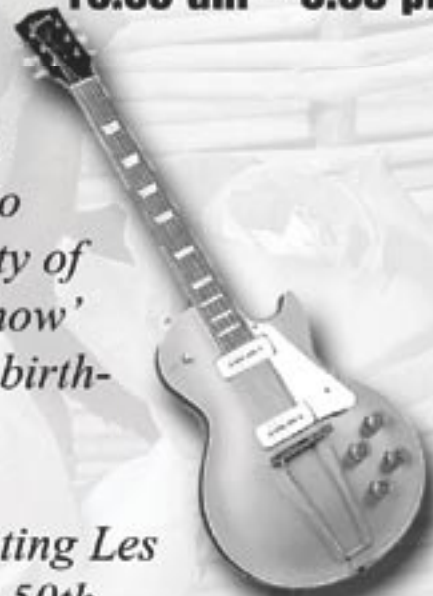
As a singer and songwriter, Qwee owes a debt to Neil Finn, who owed a debt to Paul McCartney, of course. The Beatles hover around this album as well: themes and influences shared with Elliott Smith, as well. But a gift for haunting melodic interludes stands as chief among Qwee's

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The the & the GOOD BAD UGLY

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Something Shiny—Godlings
Art Compound

Here's an promising young quintet who combine three guitars, occasional three-part vocal harmonies and strong, occasionally superb, material. Their self-professed alliance with the shoe-gazer camp, is indicative of the intricate, Lush-like layers of

“EVERY SONG HAS A CERTAIN APPEAL, PARTLY OWING TO GREER'S PLIANT VOCAL APPARATUS AND PARTLY TO SEREDA AND SPRAY'S WELL-CHOREOGRAPHED GUITAR FIREWORKS”.

guitar which chime and swirl in a maelstrom of tone. While the thirteen songs provided here are decidedly lo-fi in context (drummer Lance Paden's cymbal smashing accents consistently turn to cheese in the narrow bandwidth domain of this recording). But still, the band exhibits enough winning charm to convince the wariest of listeners.

Vocalist Willy Greer plays guitar, accompanied in his onslaught by Brian Sereda and Hilary Spray (who occasionally sings backup vocals). Bassist Aaron Santigian, a graduate of Red Footed Genius and drummer Lance Paden, a long-time veteran of the local scene, provide a strong rhythmic context. Every song has a certain appeal, partly owing to Greer's pliant vocal apparatus and partly to Sereda and Spray's well-choreographed guitar fireworks. In addition, Spray and Santigian deliver incisive backup vocals that add depth and color to the presentations.

The strongest song, by far, is “The Waltz.” Beginning as a slow, 3/4 time ballad, bagpipe-like guitars decorate the verses, before a passionate chorus explodes into the picture, blasting its way into the mind's sub-strata. Another winner is “4 AD Girl,” clearly a musical reference to the Breeders. A clever chorus turns against crunching guitars and Santigian's Deal-like basslines.

The Godlings display a propensity for thick layers of guitar frosting, that slide around the edges of periphery like a cake left out in the rain. More songs like “The Waltz” will guarantee for the band certain success.

Logos Eye—Logos Eye
Self-Produced

Here's a four-piece band whose roots are firmly in the soil of Black Sabbath and Ozzy Osbourne, but whose branches reach out toward current bands, such as Alice In Chains, Live or Nickelback. Even some of the song titles (“Mechanoid” and “Warbird,” especially) recall Ozzy's hey-day with the Sabbath. But, though Logos Eye occasionally wear their influences on their sleeves, the band displays a degree of craftsmanship and originality which prevents them from falling into clone status.

The album kicks off with “King Of The Mountain” a hard driving number with a familiar, roiling rhythm. The recently departed Layne Staley comes to mind with the reedy, close-harmonies of vocalist Chris Gattman—who also serves as lead guitarist; although there are not of actual leads to be found. Bassist Myke Light and Drummer Roger Hammonds ably hold down the rhythm section; flawlessly executing abrupt stops and starts; pushing the beat with percussive accents.

“Contact” expresses a warm sentiment (which, in this case, may or may not be extended to extraterrestrial life forms) of greeting, that would probably work well in any setting, “Hi.

“AS A SONGWRITER AND VOCALIST, IT WOULD SEEM THAT CHRIS GATTMAN MIGHT BE ON THE VERGE OF TURNING A CORNER— OR JUMPING OFF A CLIFF”.

Hi. Hi. How are you,” which, of course, might be taken a couple of different way, all of which are expressed here. Almost Moody Blues-like (circa Search For The Lost Chord) or Pink Floydish (in the Syd era) in places. A good song,

A sign that the band is capable of wide stylistic diversity, the intro and solo section in “Fear” have a light, slightly Latin feel, before plummeting into the dark Metal abyss of thick, chunky guitar riffs and lumbering drums. As it turns out, “Mechanoid” is actually an instrumental, vaguely Billy Corganish, with Gattman delivering octave guitar chord figures over rhythm guitarist Todd Holzman's blustery overdriven rhythm guitar.

The guitar figures and Gattman's vocals in the verses of “Devil's Den” are especially Ozzylicious, with the segue, a descending Zeppelin-esque guitar motif, over which Gattman whines “Oh-oh-oh, you wanna join along now”; sounding like Layne Staley back from the grave.

The standout track of the set is “Almost Whole,” a tragic tale of a woman who has been abused, whose life has spun out of control. Though the song lacks a definitive chorus, the lyric setting is more focused here than in other instances. In addition, Gattman's vocal is impassioned and concise, and (initially anyway) in a lower register that sounds fuller; a voice that is truly his, with which to sing. This is a solid foundation upon which Gattman and the band should build. Impressive.

Drummer Hammonds demonstrates deftness with the double kick effect on “Logoseye,” another instrumental, that recalls Smashing Pumpkins, Billy Corgan, James Iha, something. The final cut, “Warbird,” breathes a little fire, with Gattman stretching out a bit vocally, displaying some power and individuality. Not bad at all.

Logos Eye have all the chops necessary to succeed in their field of Rock. As a songwriter and vocalist, it would seem that Chris Gattman might be on the verge of turning a corner—or jumping off a cliff. He's at turning point, He's at the precipice. Songs such as “Almost Whole,” and portions of other songs, give indication that he may one day soon find a point of view, and a voice to express it, that is all his own. It would

seem that there is a good possibility that such an event might one day soon take place. Now, that will be quite an album!

LEGAL EASE

Continued from page 5

contains trademarks which have been *federally registered*, and so it does not contain all the info you really need.

If the name still seems to be available after you have done your research, you should consider, as a final step, having a computerized trademark search done by a trademark research company, so that you can find out whether the name is already being used by someone else. The cost for a preliminary trademark search runs approximately \$100, and a comprehensive search currently costs around \$300-400. This is often money well spent. The advantage of obtaining a trademark search report from one of these companies is that they maintain massive databases containing, for example, all business license records of all the States.

By the same token, you should also be aware of a serious problem area in the area of trademark researching: the problem of "below the radar screen" bands. This problem arises from the fact that there are thousands of local bands who have never filed a trademark application, and who have never released a record through an established distributor, and who have never done anything "official," like taking out a business license. As a result, these bands will typically not show up on any trademark search reports, yet they very easily may have established trademark rights to their band name, at least in their own local or regional area. Other than doing as much research as possible, there is really no way to avoid this problem; it is one of several risks inherent in the trademark process.

TRADEMARK REGISTRATION

A trademark application can be filed with the *federal* government if the name is being used in interstate or foreign commerce. Under certain circumstances, a federal trademark application can also be filed even *before* the name is used, due to major changes in the federal trademark statute in 1989. This is called an "ITU" (intent to use) application.

In addition, trademark applications can be filed in any *State* where the band is doing business. If a federal registration has already been obtained, it is generally not *necessary* to also obtain *State* registrations, though it is sometimes a good idea to do so.

As I mentioned above, it is not absolutely necessary that a trademark application be filed in order to have legal rights to a name. Nonetheless, there are many substantial legal advantages in having a trademark registered, particularly if it is a *federal* registration. As a general rule, any band desiring to protect its name on a national (or even regional)

level should file a federal trademark application as soon as it is financially feasible to do so. This is because the federal trademark statute says that your filing of a *federal* trademark application is legally considered to give national public notice of your use of the name to anyone not yet using the name. (This is referred to as the "constructive notice" provision of the federal trademark statute.) In some situations, your federal trademark registration may enable you to defeat the future trademark claims of another band using the same name or a very similar name.

In short, the filing of the federal application at the earliest possible time can give you trademark rights which you would not have had otherwise (assuming, of course, that you are issued a federal trademark registration based on your application.) In a number of instances in which a band has obtained a federal trademark registration early in its career and then later confronted a trademark

should give notice of your trademark rights. If you have obtained a *federal* trademark registration, there should be the symbol ® (an encircled R) next to the band's name in a conspicuous place somewhere on the packaging and in print ads. If, on the other hand, a federal registration has *not* been obtained, you cannot legally use the symbol ®, but you can use the symbol ™. For example, Nickelback® or The Jones ™.

It will also be necessary to renew your trademark registrations after a certain period of time -- for example, after ten years in connection with *federal* trademark registrations, and after five years for trademark registrations with the *State of Oregon*. In regards to federal trademark registrations, there are also some other documents which must be filed from time to time, in order to keep the federal trademark registration in effect.

Finally, you should take *immediate* legal action if another group starts using your band's name.

"Trademark law protects names and logos, including the names and logos of bands. Copyright law, on the other hand, protects such things as artwork and songs".

dispute over the band name, the band's early federal trademark registration enabled the band to keep the band name which it otherwise would have lost.

\One final comment about the federal trademark application process: The Trademark Office's rules are strict, technical, and unforgiving, and you need to be sure you are dotting every "i" and crossing every "t". Otherwise, you can find that you have either damaged your trademark rights and/or are forfeiting your application fee without any right to a refund.

AGREEMENT AMONG BAND MEMBERS

It is CRUCIAL that you have a written agreement among the band members regarding who can use the name if the band breaks up, or if *some* of the members leave the band. Experienced entertainment attorneys routinely include such provisions whenever a written partnership agreement or incorporation or limited liability company (LLC) papers are drawn up for a band (most often, these days, it's an LLC agreement). It is *extremely* important, however, that such a provision be drafted very carefully, because a *poorly* drafted provision usually creates many more problems than it solves.

FURTHER STEPS TO PROTECT THE NAME

Whenever you use your band's name -- for example, on posters and record packaging -- you

Otherwise, you run the risk of losing all legal rights to the name. Names like "aspirin" and "thermos" were once legally protected trademarks, but were later lost because the trademark owners of those names failed to stop other companies from using those same names.

In short, the following steps should be considered whenever a band is trying to protect its band name as much as possible: (1) First, try to be sure no one else is using the desired name; (2) Have a written agreement among the band members as to the members' rights to future use of the name; (3) Obtain federal and state trademark registrations, if possible; (4) Be sure that your trademark registrations are renewed when necessary, and that other necessary documents are filed in a timely manner, and take immediate legal action if someone else starts using *your* band's name as their own.

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

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

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

LL

AS THE WORLD TURNTABLES

THE GRAND OL' SOAP OP'RY

BY BUCK MUNGER

Continued from page 17



Touchy Feely Grammy...

The high profile president of the National Academy of Recording Arts & Science, **Michael Greene** resigned April 27th at an emergency meeting of the trustees. According to a story in **USA Today**, "Neither academy chairman Garth Fundis nor Greene would comment beyond a prepared statement that said Greene had been cleared of sexual harassment charges. They said Greene quit after 'discussions between him and the organization concerning both his and the recording academy's future plans.' In February, the trustees paid \$650,000 to settle a harassment claim by a former female executive."

The LA Times has been after Mike for years.

In '98 Chuck Phillips and Michael Hilzik wrote a series of stories accusing Greene of abusing charity contributions and using the leverage of the academy's chief executive position to further his own musical career.

"Although Greene relentlessly



Helio Sequence; first national tour

photo Pat Snyder

promotes the nonprofit academy's charitable endeavors as central to its purpose, public records show that in at least one key area the organization has spent less than 10% of every donated dollar on assistance to indigent, unemployed and infirm musicians—a fraction of what the organization spends on administrative expenses."

Mike broke into the music business in the 70's as a saxophone and keyboard player. "After recording two poorly received albums, he worked in recording studios and cable TV stations, joining NARAS in 1985 as an unpaid Atlanta chapter president."

The Times stories quoted label executives accusing Mike of shopping his own album "while discussing the coveted performance slots on the Grammy telecast—worldwide exposure that could be worth millions of dollars in album sales. Greene's album was recorded over two years with a team of top musicians at some of the best studios in the nation and produced by **Phil Ramone**, who has since been named NARAS chairman."

Mercury snapped up Mike's album for \$250,000 but pulled it from distribution after the LA Times story.



Wot's th' fuss? TwoLouiesMagazine.com



President Bartley. It could happen.

With that top slot at NARAS open, I propose we draft **Bart Day** for the job. Let's face it, you've almost got to be a lawyer to even understand the issues, and there's no other lawyer in the music business like Bart Day. The information Bart gives away free in every issue of this magazine is what the other music lawyers use to pay the office rent.

Bart truly serves the artist.

He's been instrumental in the development of the Northwest NARAS Chapter and active in national music industry issues, serving on a variety of boards and committees. Bart speaks at most of the educational seminars organized by the Seattle NARAS branch, including the recent "From The Garage To The Grammys" in Portland (See: SWS P.10) at the Roseland Theater.

The promotion for which, vexed me.

The tag line on the Garage To The Grammys radio commercial promised information on "entering your stuff and voting" as if somehow, buying a membership in NARAS gives you a better chance of winning a Grammy.

Too tacky.



Image is important in show biz.

The competition for credibility in Seattle among music organizations is stiff. Long before NARAS came to town to establish a chapter, local recording artists and entrepreneurs formed **JAMPAC** (Joint Artists And Music Promotions Political Action Committee) to lobby for the music industry.

JAMPAC stirs it up and takes on issues. Like any real music corporation, they are quick to sue.

Former **Nirvana** bassist **Krist Novoselic** is listed as President and Founder of JAMPAC and appears on the web site (www.jampac.com) in a suit and tie looking more like an Enron junior accountant than a legendary popstar musician.

JAMPAC has some heavies.

Stone Gossard of **Pearl Jam** is on the board of Directors with several Seattle club owners and a representative from the **Experience Music Project**. **Art Alexakis** of **Everclear** and **Hilary Rosen** of the **RIAA** are on the Advisory board.

April 29th U.S. District Court Judge Robert Lasnik ruled against JAMPAC in **JAMPAC vs. The City of Seattle**, upholding

the City's Teen Dance Ordinance stating that the seventeen-year-old ordinance "regulates conduct and not speech."

Executive Director **Angel Combs** says JAMPAC will file an appeal and "look into our legislative options."



Job security Grammy.

I became a voting member of NARAS in Nashville when I worked for Billboard. The editor there asked me to join when he found out I had the qualifying production background, since the brass at the magazine kept close track of the nominees, had definite favorites, and preferred staff members vote in a block. In fact, everybody in the music industry voted in a block. If you worked for Warner Brothers you voted for the Warner Brothers product. Everybody voted their business interests, not necessarily their taste buds, which probably explains the sometimes-embarrassing winners.

Voting members today have to pledge not to form alliances.

Right. Like the DreamWorks engineer is not going to vote for every piece of DreamWorks product.



THIS JUST IN...Andrew Bentley's Crazy Bastard Records set to release the first album by actor **Corey Feldman**. (Goonies, Stand By Me) Corey plugged the deal on the **Howard Stern** radio show. Crazy Bastard last released the **GG Allin** Tribute...two gatherings of the Jam-Band Scene at Horning's Hideout scheduled for July 12th and August 9th to be hosted by **Morf**...The **Epoxies** are on a tear. The first pressing of their new album was gone in 3 weeks says Dirtnap Records. Stations in Berkeley (KALX) and LA (ROQ) are spinning the Epoxies...the **John Henry Band** will release their new album, "American Standards" July 18th...**tv:616** is bringing a souped-up PA for their gig May 11th at Doc's at 30th & Powell...**Tinhorn** will release their second CD May 25th at the Mt Tabor theater. Tinhorn was formed in '97 by guitarists Todd Tolles and Shaner Applegate. Drummer Arik Williams, bassist John St. Germain and vocalist Tony Blankenship round out the quintet...The **Furleys** bass player Rob Schrecongost has joined **Pale Green Pants** who plan to release their second full-length CD in the Fall...KNRK is playing "Union Of Nothing" by **Point Defiance**...**Doc Severinsen** comes home to Portland June 8th at the Schnitzer Hall.

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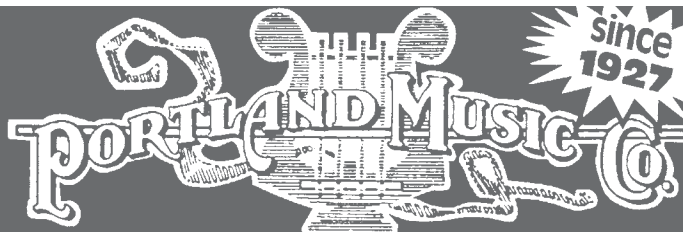
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 - Free Jam Session Wednesdays 8PM at the Gresham Inn, 117 N. Main
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 - Singer needed. Rehearse once a week. We have 2 guitars bass & drums and are in our 40's. Variety of music covers & originals. 503/289-4234 or 503/775-2677.
 - Guitarist seeking Blues/R&B band with steady work. Also harp, vocals & keys. Pro gear. Gary (503) 693-9837.
 - Looking for female singer to work on recording. Guitarist & song writer with 24 track digital studio. Free tapes & cds. Call Peter: 503/359-0928.
 - Guitar player, plus vocals and blues harp, looking for 50s/60s band, working or forming. Weekly practice. Monthly gigs. Experienced and dependable. Pat. 503/636-7449.
 - Local original rock band looking for a bass player. We have great material and are getting ready to gig.

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LETTERS

Continued from page 31

HOLLYWOOD MF

Dear Two Louies:

Here's what's been going on for me in Hollywood... As I'm writing this I'm getting ready to go and play a show with Keith St John. Keith is the new singer with Ronny Montrose (Sammy Hager, Edgar Winter group) also at the show I will be playing with one of the guitar players from Gene Loves Jezebel. The odd thing about gigs down here is everyone is from a project that you've heard of. And everyone has heard of Portland's Nu Shooz.

I recently played 3 weeks in Tahiti with Bobby Borg (warrant) who is currently is writing a book on the music biz for Billboard publications Bobby is also one of my best friends in Hollywood also in Tahiti were Nard Berings a great rock guitar player from Holland Paul Lawrence Washington who use to be in a band from Seattle called Hit Explosion. I'm also starting an R&B project with a phenomenal singer named James Kinney who also hails from Portland/Seattle. I've been playing a lot with a group that includes Doug Aldrich who is going out on tour next week with Ronnie James Dio, Chris Fraser who has worked with Steve Vai and who is going out on tour with Edgar Winter...

At another recent fun night was at a jam session at Miles and Ian Copland's club called the Backstage Cafe I was jamming with C, C. Deville from Poison at the end of one of the songs he says to me "You are the badest M..... F....ing bass player in ten years" I said "I'm quoting you on that" (chuckle).

As a side bar something I'm really proud of my son Evan "NonStop" Fountaine recently completed a Hip Hop project with "Tall can" artist and A&R for Siccmade Muzicc, which is the label for "Brother Lynch" an underground Hip Hop star. Evan had been talking to Lynch for a while and he went down to Sacramento to "do one with boys".

Buck thanks for always being there for me and especially for being there for Portland music

Gary Fountaine (Nu Shooz)

DORIAN JARVIS

Dear Two Louies:

A friend sent me the item you printed in Two Louies regarding my inclusion on the SIBL CD. Thanks so much for keeping me on your pages! Now & then I do come up with something newsworthy. The song is also going to be on the new CD, which Kevin is helping me produce, and hopefully done by around June (when I'll be up to play at the Portland Arts Festival). I'll be sure & shoot you an advance copy when we have something worth listening to.

By the way, Kevin wanted me to let you know that, notwithstanding the horribly aging portrait which Duane keeps in his attic, he is still Duane's younger brother (not older, as reported).

All the best,
Anny Celsi

DIZZY DUDE

Dear Two Louies:

Thanks again for putting us on your cover!! That was very cool of you. We will make y'all proud someday--promise.

We sent you out a copy of the 4-song EP so you should get it tomorrow. We've got so much more music coming down the pike. Prepare yourself, buddy. We can't be stopped. In case you'd like to know, here's some band info (this requires a new paragraph or two, to be sure).

We Dizzys started out life as an early '60s Ventures-like instrumental band out on the coast in a secluded cabin in the forest. Our only electricity was a 2000 watt generator. We arm-wrestled for our respective instruments and Skeeter won the drums. Nobody wanted the guitar because of what it did to Keith Richards (physically) (maybe mentally). I lost, so that should explain everything. The first event we played was a big hippy bash in the hills and by the end of our first song, we were the only three people with clothes on.

We looked at each other and thought, "Hhmmm".

About two years ago we all moved together to Portland and adopted a manager. The manager thing went well but we could never convince him that a record-label-deal-traveling-the-world-shooting-for-the-top-becoming-the-biggest-band-in-the-world was a healthy ambition. So we split up.

Lately, Gilby Clarke (of Guns'n'Roses fame) took three of our songs, re-mixed them and gave us a little clever advice. We've been shopping these songs around and are currently working with two manager/attorney types who believe in us as much as we do, and are drumming up some interest beyond Portland - as we speak.

We are a clear-thinking group of boys (and one gal) with HUGE ambitions and the energy to pull it off. If you check out our website (or

you probably already have), you'll find some cool photos, audio clips, and even a video clip of Spud's bass on fire - which happens now and then. www.dizzzelmer.com For the first time in our lives, we now know why we was born.

Dizzy-Freekin-Elmer.

Hope to meet you in person soon, Buck, shake your hand, and thank you for putting out so much effort in the local scene, pal.

Jethro Grady

HIGH FLYIN' RAG

Dear Two Louies:

You're a grand old rag and a high flyin' rag. Thanks for being a veritable encyclopedia of local music industry contacts, and a telegraph wire singing with all the news of the local band happenings. You're not too big, too small, too shy or too angry, and you always get the word out. Yes, Billboard is worth the nickels, and Two Louies is twice the value at less than half the price. (Well, free is less than half of...oh nevermind.) We music folk here in PDX love what you do. We recognize your labor of love, and say Huzzah!

Bill Keenom

co-author, "Michael Bloomfield - If You Love These Blues"

On the cover: Lorna Miller. Cruising in the wake of her critically well received first album "Hummingbird Tales" Lorna assembles the family for a historic gig at Berbat's April 30th with the Razorbacks' guitarist, LA denizen Chris Gaffney and the Trailerpark Honeys drivin' like a train.

(Photo: Buko)

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