

OREGON MUSIC / MAY 2003

Two Louies

Local Music

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photo Pat Snyder

The Church of Northwest Music is born on KBOO FM. Hosts Roaddah X and Fiona Martin pictured at the pulpit. In 1991 Fiona left to become a reporter for Reuters and the Crazy 8's manager Marc Baker joined Roaddah as co-host of the "Church Of Northwest Music". The next year Roaddah left to do PR for the Dalai Lama and Marc continued as the solo host for the next dozen years. This month KBOO decided there wasn't room on the schedule for the local music show that gave hundreds of northwest recording artists their first actual radio airplay.



KBOO SACKS CHURCH

Dear Two Louies,

When Rhonda Kennedy(Roaddah X) contacted me in 1990 to help her out with the NW Music Show on KBOO, I had no idea that I would be taking over the show solo the following year and carry the show as "The Church of NW Music" into the next century.

The NW Music Show was started in the late 1970's when Ronnie Noize recognized a segment of music that wasn't being heard on the airwaves, namely local music. Through the years the show has evolved, just as the local music community, distribution methods, technology and influences and support mechanisms have.

At some point in the 1980's Rhonda Kennedy and Fiona Martin inherited the show from Ronnie keeping the local music experience alive on the radio at KBOO. I first became involved with

"The NW Music Show" as manager of the Crazy 8's when booking the band for a live appearance and interview in the late 1980's. It was at that time that I believe Rhonda first became aware of my love of and prior involvement with radio through my years at KBVR at Oregon State (show host, Music Director and Station Manager), KGAL in Lebanon (Top 40 late night radio host for college fun money) and KRRC at Reed College (radio host).

"I was informed that the show's last date is Wednesday, May 14th. I have requested a final slot in June preempting at least one other show so that I can reminisce on the history of the show but do not expect that to happen."

When Fiona departed for Costa Rica I got the call from Rhonda and jumped at the chance! Through the first few months we began to explore more live performances with "Brother Jay" doing some amazing Engineering over the years.

When Rhonda departed in 1991, Jay became more of a part of the show on top of his live Engineering contribution. Engineering was always his focus though with some of his work so good it was transferred to live recordings including the first King Black Acid recording on Cavity Search

Records and "The Church of NW Music Volume 1", a sampler of 17 live performances from the show on BDC Records. I attribute much of the shows success in the 90's to Jay Bozich as well as "DatMaster Eric" Squires, who often stopped by to record the live performances as well as offer his two cents on local music. "DatMaster has got to be sitting on some amazing live radio recordings! The Engineering genius of "Harry and Barry, The

Disciples of Sound" has been very important at keeping the level of live performance work as high as possible in recent years.

An amazing variety of live performances have taken place on "The Church" including Everclear, Kelly Joe Phelps, Carmina Piranha, "Little Sue" Weaver, Pink Martini, Hazel, Golden Delicious, Pond, Fernando, Hungry Mob, Richmond Fontaine, The late John Fahey, Torcher, Bingo, The

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RELEASING YOUR OWN RECORD:
A 15-POINT LEGAL CHECKLIST

For artists who are releasing their own record for the first time, without the involvement or assistance of a label, the process can be a little intimidating. It can be easy to miss some key legal details in the process.

Therefore, here is a very basic checklist of issues to be considered when releasing a record. Bear in mind, though, that your own particular circumstances may dictate that you take certain steps that are different from, or in addition to, the various steps mentioned below. Also, it has been necessary to greatly oversimplify some of the issues discussed below due to space limitations.

1. Agreement Between Members of Group. If it is a group (as opposed to a solo artist) releasing the record, and if the group has not already formalized its relationship by way of a partnership agreement, incorporation, or limited liability company ("LLC"), there should at least be a clear and simple written agreement among the group members about how the finances of the recording project will be handled. Also, it is always a good idea to deal with the issue of the ownership of the group's name as early in the group's career as possible.

2. Investors. If there are investors involved, documents will need to be prepared in order to comply with certain Federal and State securities laws. Be especially careful here.

3. Distribution and Promotion Strategy. Think ahead about how the record will be distributed, advertised, and promoted, and how much money will be needed to effectively market the record. Sometimes all (or almost all) of the budget for a project is spent on recording and manufacturing costs, and there is little or no money left to effectively advertise or promote the record. This, of course, is not really a legal issue but is such a common (and often fatal) problem that I feel obliged to mention it here.

4. Mechanical Licenses. For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song (i.e., the song's

is one exception to this long process: If you are operating individually, and not as a company, and are initially pressing 2500 units or less, you can use their online licensing process by going to http://www.songfile.com/nonpro_search.html. That way, the licensing can be wrapped up much more quickly.

For songs not licensable through Harry Fox,



you must contact the publisher directly. Usually the easiest way to do so is to obtain the publisher's telephone number info from the "song indexing" departments at ASCAP and BMI.

5. Sampling Clearances. If you are including any samples on your record, you need to obtain sample clearances from the publisher of the musical composition being sampled AND, separately, the record label that owns the master being sampled. Do this as early as possible, as there will be some instances in which either the publisher or label will not be willing to issue a license, or the licensing fee which they require may not be affordable.

Also, some duplicators will require you to sign a form stating that either you have not used any samples, or that if you have done so, you have obtained all necessary clearances. If there is any obvious sampling done, the duplicator may require you to show them the clearance documentation.

6. "Work for Hire" Agreements. For any session people, engineers, etc. whom you are hiring, it is wise to have them sign a short and simple "work for hire" agreement, to preclude any possible future claims by them that they are owed royalties or that they have ownership rights in the masters. Do this BEFORE you go into the studio.

7. Producer Agreement. If you are using an outside producer, there needs to be a producer

performing on the record who are signed to a label, they will normally need to be credited as appearing "Courtesy Of" their label.

9. Liability Releases/Permission Forms. You need to consider the possible necessity of getting a liability release or permission form signed in any of the following scenarios: (a) If a photograph and/or artistic image of an individual outside the group is

included in the artwork; (b) If any of the artwork which you are going to use is owned by any third party; or (c) If any logos or trademarks owned by third parties appear in your artwork. There can be some tricky legal issues in this area, so be very careful here.

10. Copyright Notices for Songs. Be sure that the liner notes contain the correct copyright notices for all of the songs on the record, i.e., both for your original songs and any cover songs that you are using. Information about copyright notices can be obtained at <http://www.lcweb.loc.gov/copyright>. Also, make sure that the song credits correctly state for each song the name of the song's publisher and the publisher's performing rights society (i.e., ASCAP, BMI, etc.).

A non-legal sidenote: At the same time you are working on the artwork and the copyright notices, etc., double-check to make sure that your artwork meets all technical specs of whoever will be printing the artwork. Also, if you will be distributing the record through a record distributor, make sure that your artwork conforms to the distributor's specs.

11. Copyrighting Your Original Material. Certain copyright applications need to be filed promptly for your recordings and for your own original songs. Use "Form SR" for copyrighting the masters of the songs, "Form PA" for each of your original songs on the record, and "Form VA" for the artwork (if you own the artwork and want to copyright it). You can download the copyright application forms from the Copyright Office's website (<http://lcweb.loc.gov/copyright>).

In some instances, it is possible to file an SR form to cover both the musical composition and your particular recording of that musical composition. The instructions for Form SR discuss when and how you can do this.

12. Registering Your Original Songs with BMI/ASCAP. Assuming that the record contains one or more songs that you have written, and assuming that you are affiliated with ASCAP or BMI, or are in the course of becoming affiliated, you will need to file "title registration" forms for each of your original songs appearing on the record. This will enable your rights society (i.e., ASCAP or BMI) to monitor any airplay of your material.

13. Trademark Notices/Registrations. Be very sure that you have the legal right to use the group name and label name which you have chosen, and consider the advantages of filing trademark applications for those names. Generally speaking, it's a very

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"For any cover songs appearing on the record, you must obtain a mechanical license from the owner of the song, authorizing the song to be recorded and providing for the payment of mechanical royalties."

publisher), authorizing the song to be recorded and providing for the payment of mechanical royalties.

For many songs, the license can be obtained from The Harry Fox Agency (212/ 370-5330, or click on <http://www.nmpa.org/hfa/licensing.html>). By going to the Harry Fox website's "Songfile" search engine, you can determine whether they handle the songs that you need to license. If so, then call the Harry Fox Agency and ask them to fax or mail you the necessary forms.

Generally speaking allow six to eight weeks for the Harry Fox Agency licensing process to be completed and the license issued. However, there

agreement signed, defining (among other things) how the various costs of the recording sessions will be handled, what advances (if any) will be paid to the producer, and what producer royalties will be paid to the producer. Just as in the case of the Work for Hire agreements mentioned above, do this BEFORE you go into the studio.

8. Production Credits. Make sure that the production credits listed in the liner notes--for session people, producers, and others--conform to any contractual requirements. For example, the producer agreement will often be very specific about how the producer's credits are to be listed. For musicians

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

Off The Rail- Higher Ground Self-Produced

Higher Ground have been distinguished members of the local acoustic music community for over a decade, playing a generally energetic brand of folk/country & western/bluegrass/Americana/blues with occasional forays into world music and even funk stylizations. Those bases are all covered (with even a jazz-tinged sax solo on one number) in this their sixth album. Leader and only remaining founding member, multi-instrumentalist Alan Glickenhau has assembled perhaps his most talented ensemble, with the four members backing him through ten original numbers and two fairly obscure covers.

With the help of Avery Anderson (apparently no longer with the band), who plays fiddle and guitar and sax in a few places, Glickenhau swaps vocal duties with newcomer Matt Demarinis (who also plays harmonica), to create a lot of musical variety. Adding electric and acoustic, dobro and pedal steel guitars, mandolin and banjo, Alan is distinctly Jerry Garcia-like in his versatility, and in what he brings to the

table for this band. In fact, this band is so versatile that their record sounds like a compilation. Thus, it is true, that there is no "Higher Ground sound." They play whatever kind of music they happen to be playing on any particular song.

Two trends do seem to run as undercurrents with Glickenhau and his cohorts, for this outing: the Grateful Dead, in all its manifold and variform incarnations, a longtime Glickenhau influence; and a sort of acoustic version of late '70s southern boogie bands, such as the Outlaws, which seems to be attributable, in part at least, to Demarinis. But from there, the mixtures and admixtures permute exponentially.

The album kicks off with the rollicking country-swing barndance "Buck And Edna." With a vocal melody (sung by Alan) that is essentially a compressed rendition of "San Antonio Rose," this tune contains Glickenhau's sterling acoustic guitar runs and stuttering banjo, along with an occasional pedal steel turn thrown in, coupled with Anderson's down home fiddle phrases and Demarinis' energetic harmonica interjections. There's room for everyone, as the players step in with their parts, then step out of the picture, like real pros.

"Cry Mercy" is a rocking delta rock tune, with Glickenhau cranking out dobro, and electric guitars against Anderson's skittering fiddle. The rhythm section of drummer Jeremy Kaplan and Romanian-born bassist Tibi Botocan, provide the steam for this fast moving riverboat of a song. "Old Gal" is another cover, cut out of Steve Goodman/Paul Seibel (whose "Louise" was a hit

for Leo Kottke, among many others) cloth: bluesy folk, with a sentimental heart beating beneath sometimes cynical lyrics. Well done.

Glickenhau's instrumental "Sunset Highway" is held down by his banjo, mandolin and electric guitar forays and Anderson's vigorous violin, while Kaplan and Botocan faithfully lay the foundation. The title track is a Deadish number, along the lines of "Me & My Uncle" or "Friend Of The Devil." Demarinis' harp adds nice texture to the track, as well.

Demarinis shares the songwriting credit with Glickenhau on "Live Here," whose arrangement resembles an acoustic version of Neil Young's "Cowgirl In The Sand" and the Outlaws' "Green Grass And High Tides." Demarinis' vocals are especially reminiscent of the Outlaws' Hughie Thomasson. Demarinis also had a hand in the writing of the bluesy "Get Me Home." His forcefully hoarse vocals lend colorful animation to song.

The magnum opus of the set, the seven-plus minute "Sandstorm," touches on many bases, featuring Glickenhau's middle-eastern flavored mandolin and Anderson's flutey saxophone. A couple of minutes in, the song metamorphoses into a funk bass infused Celtic river dance of a number. Glickenhau and Anderson trade solos-before breaking into a Grisman-like combination of bluegrass and light jazz.. Quite a production, but a little disjointed.

The Louisiana swamp stomp of "Bayou Saturday" brings the band back to more familiar territory. Glickenhau continues to show his prowess on various guitars, yanking his acoustic and slapping his dobro through a series of deft and precise fret manipulations. "Flood" could pass for the work of Jerry Garcia's former side-band Old And In The Way. A minor-key, flat-picking ramble with acoustic guitar, banjo and fiddle all playing prominent role in the production.

Latin flavors spice up the instrumental "'Slingin' The Texas Bull." Glickenhau duets with himself, playing acoustic guitar against frothy mandolin. Finally, "Concrete HWY," written by Demarinis and Glickenhau is a piece of country cornpone that sounds a lot like the Marshall Tucker Band in its prime. Glickenhau's mournful pedal steel, chirping mandolin and stout acoustic guitar and Anderson's sonorous fiddle add solid support to Demarinis' twangy vocal.

More so than ever before, Higher Ground sounds like a group of real professionals, capable of pulling off the presentation of any number of musical styles. Their two explorations of world music themes probably work well in the live format, as a display of the incredible diversity of sounds, and combinations of sounds, these guys can generate. But those departures serve more as a distraction in the recorded format-diverting attention from



"Leader and only remaining founding member, multi-instrumentalist Alan Glickenhau has assembled perhaps his most talented ensemble."

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Hello Two Louies readers! The spring and summer festivals are coming up and I suggest you get out and enjoy the offerings. It kicks off with Cinco de Mayo and then it's non-stop party. Speaking of non-stop party, I attended Lisa Hval and Juliana McMickle's birthday party @ Club 21 recently. It was a reunion of sorts. I got to spend some time with Natalie Hval and Jim Baldwin, which was

legends that have new music out. Bobby Torres has a new release called It's heaven I Surmise. I think the record is good. I especially enjoy Margaret and Mary Linn's vocals. Reinhardt Melz on drums and percussion is a fantastic addition to the sound of the record. I hear Bobby poured his money into this life long dream of his own record and I think he should be proud. He's been kicking around Portland for years. His illustrious musical history began at Woodstock as a

online at www.bobbytorres.com. The track titled Human Nature is beautiful. Bobby's music is like a heartbeat that modulates and slowly hypnotizes you into the groove. I think the conga is the loveliest sounding drum. You can see Bobby Torres perform at Sandoval's on May 4th from 3-6pm; Billy Reed's June 21st and July 12th at 8:30pm; Portland Rose festival Main Stage June 7th at 9:00pm; Sokol Blosser Winery Memorial Day Weekend May 24th, 25th & 26th from Noon-4: 00 PM.

Valerie Day from the Grammy nominated band Nu Shooz stars on a new record, Beginning To See the Light, which came out in February. I just recently heard the record and loved it. I didn't get to the gala fundraiser and kick off for Artists for the Arts (AFTA) at the Crystal Ballroom, but I heard it was a grand affair. I've always considered Valerie a great Portland talent, a beautiful woman and an all around great person. In my early days in Portland (1974), I was introduced to Valerie by my friend Glad Deese. We would visit her and John Smith at a house in Northwest Portland. John and Val were already together and the Felicidades days were in full swing. When Valerie went to college in Washington, John spent time alone at the Lawn where many of Portland's artists and musicians lived at one time or other. John would play music and pine for Val, while I told him my woes and read poetry. When John Lennon died we mourned together in disbelief that he was gone. I danced to the sounds of Nu Shooz in their early incarnation and when they hit the top forty with I Can't Wait, I was living in New York City. When the song broke, people were shocked that the voice of this soul singer was a petite thing from the West Hills of Portland. The Nu Shooz sound was perfect for the 80's. These days, the sounds that Valerie is singing is big-band jazz and the cause she's behind is Artist for the Arts which raises awareness and funding for arts education. You can help by buying a copy of Beginning to see the Light at Music Millennium

and if you're interested in making money for arts education in your school contact Vicki Poppen at vicki@artistsforthearts.org.

Also, Tom grant has a new work called Solo Piano. The record is self-produced on Tom's own record label, Nu-Wrinkle Records and it's 14 compositions of Tom and his piano. It's good and I recommend you head to his website, www.tomgrant.com, or his 24-hour hotline @ 503 768-5444 and get the latest dates to see him perform. You can catch Tom and Dave Captein at the Riverplace Hotel May 23rd & 24th from 8-11.

And one more thing ladies and gentleman, if you have a chance to see a circus, go. I recently took in the Gatti circus and although it's a low budget production, it's an eye, ear and nose full.

Write to me: rosebud@teleport.com



fun. Natalie hasn't aged a day and Jim is happy to be back in Portland after his stay in New York City working with www.space.com. Charles Rothchild was looking dapper; Greg McMickle was the diligent husband fetching drinks for the birthday girls. Greg recently wrote an article for the International Alliance of Theatrical Stage Employees & Studio Mechanics (488) newsletter. He told the members that they should be ashamed if they did not participate in the any peace rallies. I asked him if it counted that I attended in my car? He didn't reply. I told him that I heard he might be running for President of the 488 at the next election. He sort of huffed and puffed but didn't deny the rumor. Lisa Hval looked sexy in a perfect black dress. Her white hair and dark eyes were a brilliant contrast. I think she's such a beauty. She seemed to be handling her gin martinis well, but from time to time I would look at her and she would wink at me and tell me how great it was to see me after all these years. I call the birthday crowd at Club 21 that night the TuTu Band crowd, but they really are a collection of very talented folks from all over. These days, they all assemble for the annual Polka parties. They are having another Polka party on May 5th at the Norse Hall on NE Davis and 11th. It's a great tradition and if you are interested in

Mad Dog with Joe Cocker, and he went on to tour with Tom Jones through



Julianna & Lisa @ Club 2101

most of the 80's. He spent time in Los Angeles doing sessions with Jackson Browne, Kenny Rogers, Etta James and Arlo Guthrie, and then landed in Port-

“Bobby Torres has been kicking around Portland for years. His illustrious musical history began at Woodstock as a Mad Dog with Joe Cocker.”

being a Polkateer and dancing to the San Francisco sensation Polkacide you better get over there. If you don't make it you can always go next year.

My musical picks of the month are Portland

land where his perfect Conga playing has been a great addition to the Portland sound. I'm thrilled for him and I always enjoy seeing people make hay while the sunshine's. You can buy the record

Jonny HOLLYWOOD

Jonny DuFresne

Portland Calling

Smog-city blues make me want to holler. There's only one cure for this rat-race bender I'm on. A trip back to the root. Some much needed R&R in good ole' Portland town. Timing is on my side. A break in the action career-wise and the Seattle wedding of ex-L.A. buds Dave and Cindy Carter (congrats) provides the needed impetus to escape these sun-baked climes.

My getaway is not so easy. A back-to-back late night gig and an early morning (6:30 am, ugh!) flight out of LAX is my challenge. Sleep, we don't need no stinking sleep. A sold-out flight coupled with Code Orange, Saddam-sniffing x-ray technology equals a white-knuckle race for me and my bags to our departing flight. On board at final call, touchdown into the quite fog of Puget Sound.

Seattle is a great weekend visit. The Unreal Gods made bi-monthly pilgrimages to Jet City throughout the early 80's. Though the club scene we knew has vanished, (no Astor Park, Hall of Fame, Baby-O's, etc.), Seattle continues to deliver a unique and compelling mix of musical venues. Pioneer Square's "Single Cover for Multiple Clubs" allows one to wander the streets hoping from club to club. This evening's highlight; a set from ex-Moby Grape guitarist Jerry Miller and his Gibson fat-body Funk / Jazz / Blues jam band pyrotechnics. The band has got its groove on and the spirit is in the house tonight. Dig the hippie chick space dancing in the front row, soon to be joined by a beer drinking frat boy. As the music swirls I'm flashing back to less politically correct, more mind expanding days. Rock on brother, dance on sister. Note to self: Check out Moby Grape's back catalog, see what all the fuss was about.

From Seattle it's Amtrak to Portland. Boarding the train in the early morning mist, on a track-side platform somewhere in a field near Tacoma,

"Once upon a time in the days of disco, I was a struggling kid with a peach-fuzz, mascara enhanced moustache fronting as some sort of Jeff Beck wannabe."

I'm stepping back in time. In my mind I'm Robert Johnson on my way back to the cross roads, following a road less traveled. I hear the train is in danger of becoming a thing of the past. Maybe our government can see it's way clear to redirect a little of that airline bail-out money and save this American tradition.

First stop in Portland is Jazz DeOpus and a chance to catch the debut of The Noah Peterson

Trio. If you read last month's column then you're familiar with Noah's band "Miles Ahead". Tonight though, it's Noah on Sax, Marcus Reynolds on the Hammond Organ and Charlie Doggett on Drums. The trio blows cool and confident.

Fingers snappin', I drift off into a film noir fantasy and a clandestine meeting with a femme fatal. The band takes a break and I snap back to reality. I introduce myself to Noah who turns out to be a laid back guy who left the less than swingin' town of Billings, Montana to soak up the rainy Portland



Greg Georgeson.

photo Buko

groove.

Billings loss is Portland's gain.

Dropping in Guitar Crazy I run into my old bud Greg Georgeson. Greg and I first met back when Greg was still a prequel to Sequel and I was just a scallywag from Hillsboro. Of course, Greg's band Sequel went on to dominate the suburban

scene the same time The Unreal God's were dominating downtown back in the you-know-when. We've always enjoyed that competitive respect only two guitar players can maintain. Unlike myself though, Greg has managed to keep enough foliage on top to pull off the same hairstyle for the last 20 years. If only I could say the same. Today Greg's keeping the spirit alive jamming with Tommy Tutone, Johnny Koonce's Gas Hogs as well

puttin' down at the occasional Sequel reunion gig. It's good work and Greg gets it.

Sooner or later every trip home brings me face to face with some obscure phase of my distant past. This trip is no exception. Here's the story. Bassist Ron Reedy and I go way, way back. When Ron first got back in touch with me through a previous Two Louies article, I could only squirm in remembrance of our time on the bandstand. You see, once upon a time in the days of disco, I was a struggling kid with a peach-fuzz, mascara enhanced moustache fronting as some sort of Jeff Beck wannabe. The term "green" could only begin to characterize my limited state of musicality and overall lack of social grace at that time. Though I was obsessed with becoming a "Rock Star", I had one small problem; I couldn't get a gig to save my life.

Through determination (or because all the other Jeff Beck wannabe's were already booked) I finally landed a gig with a band the name of which is lost to the annals of time. Though I could play almost anything else off of "Blow by Blow" I hadn't a clue as how I was going to learn four sets of top forty before the first gig. Boy I needed a friend, and Ron stepped in and saved my butt. With his Michael McDonald beard and Kenny Rogers baritone, Ron was the epitome of lounge cool in those days. Under his trusty ear I learned the intricacies of "Get Down Tonight", "Play That Funky Music" and other high water marks of that era. Being vastly underage, and looking even younger, didn't help either. There I was, sporting fake ID dodging the evil eye of the club owner, his liquor license unknowingly hanging in the balance should the OLCC ever catch on to my deception. Those were the days! Catching up with Ron for the first time in 20 years gave me a chance to thank him again for that lucky break so many years ago. Hey, if you're looking for a bass player (and who isn't) in the country, rock, blues vein, drop Ron a line at rer12@attbi.com. He won't let you down.

It's my last night in town and its pissing rain. Tonight I'm off to see Fernando at The Green Room. I've seen some positive press so my spider-sense tells me Fernando is the hot gig to catch. I'm not disappointed. Fernando Viciconte and his band lay down a Gram Parsons meets Exile on Main Street vibe with a bilingual twist. With a loyal following in tow, Fernando and band are in total sync this Saturday night. If you were in New York, London, Paris or Munich you couldn't find it better than this. As the night wears on, the line between the musicians and the audience is dissolving. Everyone's dancing, singing along and feeling good. All together on the same wave length, connecting on some higher plane it's a shot of love heard 'round the universe. This is why there is music. Why it is made, why it is important.

As I board the plane at PDX, the sun is shining and there isn't a cloud in the sky. I'm feeling like I could almost move back, but I know my time in L.A. is not through yet. I hope everyone who reads this considers it as fortunate as I do to have this place, Portland, to call home, or at least a place to come home to. Feeling reconnected and rejuvenated I wonder how long this feeling will last once back in L.A. However long that is, I know I'll be back, as soon as I can, for another taste of Portland rain. Till then, Peace.

LL

In the Mix.

By Lisa Ford

Debbie Fox, director of Sisters Of The Road Café reports that they are holding the 1st Annual World's Largest Guitar Jam Benefit. They're looking for volunteers, sponsors, and guitarists to join in. Kate Power of Artichoke Music says. "In a nutshell, we brought them this idea, to set the Guinness world record for the largest number of guitar players playing for the longest time, to promote good will and raise a bucket of money for Sisters to do the good work they do. We hope to create a coalition of all the music stores in Portland to participate by spreading the word. We think there are more guitar shops in Portland per capita than anywhere. With the remarkable number of guitar players in this town, putting 3000 of them together in Pioneer Courthouse Square for an afternoon seems like a viable goal. Meanwhile, we'll be asking the "coolest of the cool" guitar players to join us and help us lead the crowd in playing Woody Guthrie's "This Land is Your Land" in the key of C for an hour." Sisters Of The Road Café has "a mission to build authentic relationships and alleviate the hunger of isolation in an atmosphere of non-violence and gentle personalism that nurtures the whole individual toward changes that will reach the root of his or her homelessness and poverty and end it forever". They are a non-profit restaurant and invite anyone to join the fight against poverty and homelessness.

Registration will start at 10am, Sunday, June 29th and the performance starts at 2pm. The fun in-between will consist of booths from other non-

"Doctor Digital owner/engineer Mark Frethem is doing his magic both inside and outside the studio. Mark has regular on-site gigs, recording concerts for Chamber Music Northwest and Portland Baroque Orchestra."

profits, face painting, a festival atmosphere and all kinds of who-knows-what. Refer to Sisters Of The Road Café's ad in this issue for their contact information if you'd like to participate in this event.

Doctor Digital owner/engineer Mark Frethem is doing his magic both inside and outside the studio. Mark has regular on-site gigs, recording concerts for Chamber Music Northwest and Portland Baroque Orchestra. Mark is now at work on the next CD's for Portland Taiko and the Portland Gay men's Chorus. Mark says "capturing great live performances has never been better or easier". He's added six new channels of tube mic preamps and

a Mackie SDR 24/96 to his live rig. In the studio itself, he's a busy man. Mark's been doing music and sound design for DVD presentations, scored music for the short independent film "Breaking the Circle", and doing Post-Production audio work on the award-winning independent movie "Monsoon



Psychelectic Records act Garmonbozia at Music Millennium NW.

photo Pat Snyder

Wife", getting it ready for a foreign release. On the music-in-the-studio front, Doctor Digital has completed projects with Andrew Calhoun, John Twist, Earl Patrick (& Dear Francis), Victor John-

son and the duo Terra (Teri Payton and Sara Sanders). He's also worked with Heart and Hammer (Julianna Waters and Barry Crannell), and Juliet Wyers, who are finalists at this year's Kerrville Folk Festival. Paisley Pop is putting out three new releases. One of them, The Windbreakers, along with R.E.M., the dB's, and Let's Active were one of the leading lights of the southern pop edge of the 80's college music scene. The band released a handful of albums and EP's throughout the decade that found critical acclaim in Billboard and Rolling Stone. Following a reunion in 2001, the band has returned to record 2 new tracks with longtime pro-

ducer Mitch Easter included on this release along with their classics like "New Red Shoes," "Run," and "That Stupid Idea." 20 tracks in all.

Another release is Saving Graces-These Stars Are For You. Led by singer/songwriter Michael Slawter, and featuring bassist Drew Jenkins and drummer John Holoman, this Winston-Salem, N.C.-based combo has earned comparisons to Cheap Trick and The Raspberries by writing brainy and shimmering power-pop. With the release of their debut EP, "These Stars Are For You," the rest of the world will finally figure out that this is one serious band. Over five songs, The Saving Graces effortlessly blend 60s-vintage Brit-pop, bouncy New Wave-style rock and gorgeous balladry. The third release, Sunbirds, Ex-28th Day members Cole Marquis and Mike Cloward, along with Tape Op's Larry Crane (Elliott Smith, Sleater Kinney engineer) team up with producer Greg Freeman. Northern California neo-psychedelic jangle rock...Ltd Edition release. Crazy Bastards

Records' owner Andrew Bentley says the limited edition of Corey Feldman's "Former Child Actor" CD is still available...so buy it while you can. Also, Bentley has decided that the Dead Milkmen Tribute needed it's own theme to make all the different genres of music mesh..."so I decided that since the Dead Milkmen were at their best in the 80's, that the record needed an 80's feel to it.. Corey Feldman did a song, and he was at his zenith in the 80's...and Concrete Blonde (another 80's band) is doing "Dollar Signs In Her Eyes." Bentley's been talking to Real Life and The Fixx about doing songs. "And I just spoke to Curtis Armstrong (Booger from the NERDS movies) and he's very interested in doing something". "Of course all the bands won't be 80's...but it will add a little flavor". Over at Red Carpet, Little Sue and Lynn Conover are mixing their album "I'll Be Your Mirror, slated for release this spring. Red Carpet recently completed Billy Hagen's "You Should'a Been Pretty, and Hip Hopper SKEET was in town recently for a brief stay from Chicago and put 6 songs on tape. Hagen's record was the first to use their new 24 track digital

Continued on page 20

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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 shrinkwrap. 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: \$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

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

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
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1000 CD Package Cost: \$1,165.00
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AS THE WORLD



THE GRAND OL' SOAP OP'RY

Nightmare.

Imagine a Cubs fan waking up to read in the paper that Wrigley Field had new owners, and would be a soccer stadium from now on. That's how Portland music fans felt at the news of the May 17th closing of club **Satyricon**, the city's only nationally famous live-music venue.

Where Kurt met Courtney and grunge was born.



Pig flies.

The **Jicks** album "Pig Lib" continues to cruise comfortably on Billboards Top Independent Albums at #42 after 6 weeks (5/10).

Stephen Malkmus and the band just returned from memorable dates in Europe, "I was a little afraid to go over there what with our USA unilateral hubris in everyone's face..."

"...but it's true, music transcends, engulfs, entertains."

The Jicks played to an enthusiastic crowd at the El Rey Theater in Los Angeles April 29th. "I thought it was supposed to be a 'blasé-show-up-to-the-Lakers-game-in-the -2nd-quarter' type of town."

They're in Atlanta May 8th, New York May 14th and Boston May 16th.



Payback.

Portland's favorite band **Sleater-Kinney** is on the road with **Pearl Jam** and according to Billboard's Boxscore chart (5/10), posting record grosses in April.

April 15th they drew 10,472 people in Raleigh, North Carolina for a gross of \$423,004. The next day they went up the road to Charlotte, North Carolina and drew 9,392 fans for a gross of

\$365,598. Two days later in Antioch, Tennessee, they drew 9,090 for a gross of \$365,870.



Doug Cohen of Hussy

photo Pat Snyder



Fat lady sings...

After entering the Top 200 at # 33 **Everclear's** new Capitol album "Slowmotion Daydream" plummeted off Billboard's charts within weeks. The first single "Volvo Driving Soccer Mom" spent 6 weeks hanging on the Modern Rock radio airplay charts but was gone before the album arrived.

The follow-up single, a tribute to Ashley Pond and Miranda Gaddis, "The New York Times" hasn't appeared on Billboard's radio airplay radar yet...

Solution? Hit the road and do 'em live.

May is a big month for the band with headlining dates in Los Angeles, Tempe, Las Vegas, San Francisco, Seattle, Norfolk, Virginia, Vancouver, British Columbia, then home to Portland for a two-day stand, Wednesday and Thursday, May 21st and 22nd at the Roseland Theater.

Go forth and buy retail.



Capitol stalls the **Dandy Warhols**.

Release of the Dandy's new album "Welcome To The Monkey House" has been pushed back two weeks to August 5th.

The first single "Used To Be Friends" was released in Europe May 5th. The track is also available in seven-inch vinyl and DVD.

Tour support for the European release begins with 2 dates in Ireland May 14th, a night in Scotland, 5 dates in England, a night in Brussels, May 28th in Paris, Luxembourg, Bologna, 5 dates in Germany, the Netherlands, Denmark and winding up in Oslo for the Norwegian Wood Festival June 12th. The promotional Blitz will also include appearances on

the telly for the Jonathan Ross Show May 8th and Later with Jools Holland on May 20th.

According to the band the May issues of X-Ray and Bang feature "some really funny" Dandy Warhols interviews.

"If only Gore Vidal were this affable..."



Apple sells a million songs in the first week.

D TURNTABLES

BY BUCK MUNGER

"In contrast, all the a la carte download and subscription services have sold about 1 million downloads *combined* since their inception about two years ago." Says BB (5/10)

On the Apple web site **Steve Jobs** goes absolutely platinum, "In less than one week we've broken every record and become the largest online music company in the world."

Excuse me?

Wasn't it Apple that brought us the Rip, Mix & Burn advertising campaign that sold all the CD burners that ruined the recording industry in the first place?

And now iTunes is going to save the music business?

According to BB (5/10) "As far as the initial hype goes, the iTunes Music Store lived up to the billing surrounding its April 28th launch. It sold an estimated 275,000 tracks in the first 18 hours online, according to label sources."

"Despite the healthy start, industry experts remain concerned about the 99 cent price point. Sources say the major labels are charging Apple approximately 70 cents per download, so a lower price was not a viable option."

The competition is free...



THIS JUST IN...The **Die Jobs** recorded 5 tracks at Jackpot studios in March. One tune will be used on the Last Chance records compilation "Kicked In The Nuts" due out in May. They play the Twilight Café May 24th. Member **Toot Moses** is a veteran of the **Flapjacks**, the **Jackals** and **Sado Nation**...**Cool Nutz** tours the campus of PSU with two shows May 9th and 11th. Friday from noon till 1pm **Cool Nutz** and **DJ Chill** play free at the PSU Smith Memorial Center Cafeteria and Sunday she

11th **Cool Nutz** is joined by **Dead Prez**, **Libretto**, **Mr. Spence**, **DJ Fresh**, **DJ Honeycutt** and more at PSU's Shattuck Hall at 7PM...**Nicole Campbell's** tune "Visions Of Red" popped up in the May 5th Lifetime channel movie of the month. "I'm finally



Die Jobs at the Twilight Cafe May 24th.

photo David Ackerman

gonna show up on ASCAP!" says Nicole...**Daisy-chain** in limbo. After two successful years at the Mt. Tabor the "gardeners" decided to "transplant" both the venue to the Masonic Temple and the traditional Mother's Day date to Memorial Day. After a lukewarm response from artists and sponsors alike the "gardeners" issued a press release announcing the postponement citing factors including the "Current Climate of Uncertainty". It probably didn't help that **Lea Krueger**, a Daisychain headliner, bad-mouthed the event for its lack of male performers on KBOO just weeks before...the boys won't be at **Girls Kick Ash II** either apparently as **SugarBang**, **The Trouble With Girls** and **Captain Rock** take over the female-fronted evening at Ash Street Saloon on May 9th. Sugarbang played the Rose Garden for the Trailblazers' playoff game 6 with Dallas. They performed as pregame and halftime entertainment on the main level and had one of their tunes played inside the arena. And the Blazers won...**Stephanie Schneiderman** is hoping for a talent scout in the crowd in Los Angeles, May

9th at the Cat Club where she is booked solo. She'll return to Jimmy Mak's with the full band May 17th...**Carlton Jackson** back from Klamath Falls where he played with **Norman Leyden** and the Oregon Symphony Pops Big Band. Carlton says they "essayed the music of Glenn Miller, Benny Goodman and the like". The Rose City's favorite drummer works with some of those same players in the **Carlton Jackson/Dave Mills Big Band** You can catch Carlton with former Portland bassist **Denny Bixby** May 23rd at Jimmy Mak's. Denny now lives in Nashville but recruited Carlton for his new CD "Fish Out Of Water". Carlton also plays on **Sandin Wilson's** new CD "Into My World" Sandin is a veteran of **Quarterflash**, **NuShooz** and the **Calvin Walker Band**. **Reinhardt Meltz** also played drums on "Into My World" joining Wilson's all-star lineup of players including Guitars **Jay Koder**, **Doug Fraser** and **John**

Standefor acoustic Piano **Tom Grant** and **Russell Ferrante**, Keyboards **Barry Aiken** and **Jim Fischer**, Saxophone **Bob Sheppard** and **Timothy Bryson**, Trumpet **Paul Mazzio**, Trombone **Jeff Usitello**. Wilson has begun distribution negotiations with Universal Music and King Records through his executive producer **Jimmy Haslip**. The CD will be available in most music stores May 23rd...**Creepy Old Trucks** CD release party at the Fez May 9th with **Stars Of Track and Field**, **Tea For Julie** and **King of Spain**...**Lisa & Her Kin** travel to North Hollywood June 13th to play The Devils Punch-Bowl on a bill of "rockabilly girrrls"...Cartoonist **John Callahan** considering a second career in music meets with producer **Jeremy Wilson** who is building a studio and is responsible for **Lew Jones'** recent musical makeover...**Purusa** at the Roseland Grill May 27th...**Hussy** doing the final mixes on their album to be out in June. "As far as straight guitar 70's rock no one can touch us"...

LL

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GUIDE

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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

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.Doehty, 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.cavitysearchrecord.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, Bomf!, Witch-Throttlegush, 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
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
www.3legtorso.com
www.lehappy.com

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Continued from page 15

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, Mudwim-
 min, 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), Burn-
 side 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 John-
 son, 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/
 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
 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
label@psychelectic.com
 William Weikart
 Artist roster: Garmonbozia, James
 Angell and Obscured by Clouds

Rainforest Records

PO Box 14627
 Portland, Oregon 97293
 (503) 238-9667
 Email: Info@RainforestRecords.com
 Web: RainforestRecords.com
 Owner: Ray Woods.
 Producers: Ray Woods, Michael
 Cubbon, and the bands.
 Types of music released: All types of
 music (no limits).

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, LoveNancy-Sugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cheralee 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.

Space Age Bachelor Pad

P.O. Box 10494
 Eugene, OR 97440
 (541) 343-5962
 Fax: (541) 683-3524
 Email: 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
 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).

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The the & the GOOD BAD UGLY

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the band's central strength: American folk music, in all its many different forms.

Still, apart from those two aberrations (which are certainly well-executed pieces in their own right), the members of Higher Ground distinguish themselves as top-notch musicians with a real grasp of how a musical ensemble should behave. Alan Glickenhau, especially, has grown into a true monster of all things stringed, and should be hereafter regarded as such, throughout the land.

The Other Side- Mission 5 Quarry Records

It's been a long and winding road for Steve Wilkinson. An extended tenure with Portland staples, Gravelpit (after a stint as the drummer for Thrillbilly in the early '90s), enabled Steve to eventually hone his chops as a vocalist and ultimately to sharpen his skills as a songwriter. When Gravelpit was forced to shut down operations in 1999, after receiving the old cease and desist from a Boston band called "The Gravel Pit," the band members went their separate ways, although former Gravelpit guitarist Grant Cumpston joined with Wilkinson to form Mission 5 in 2000.

But Cumpston ended up leaving the new band. After other personnel changes, Steve has settled in with a great band. Bassist Roland Klasen (who was the mastermind behind the short-lived Bombshack) adds fluid, sinewy lines, while guitarist Craig Stahr provides robust, orchestral accompaniment to Wilkinson's rhythm guitar.

Stahr also plays with a group called the Quags, whose drummer, John Beyer, was also an

"With a great band behind him and ten well-crafted songs, imaginatively arranged, without a lot of big production frou-frou, Steve Wilkinson displays a ruggedly brawny rock singing voice that is all his own- resembling no one else in particular."

early member of Mission 5, and who played for this recording. Beyer was replaced by Rick Barry (Haymaker) who joined the band to permanently fill the drum slot Beyer adds solid support, linking up well with Klasen.

What is immediately noticeable among the ten songs presented here is that this band is not Gravelpit. This band is a definite progression forward (while sounding a bit like Gravelpit and even Thrillbilly at times) from its predecessor, exhibiting distinct refinement, both in the conception and the presentation of the material Wilkinson's voice has matured- replacing much of his former bluster with a fuller, richer delivery. And his song writing is more judicious, more focused; less emotionally raw.

The album kicks off with "North Carolina,"

a jangly number that plays upon a two-chord, E-G progression in the verses. Steve's impassioned vocal phrasing is reminiscent of Kurt Cobain's "Polly" from Nirvana's *Nevermind*. Meanwhile, Stahr's incendiary guitar solo calls to mind David Lindley in its sonic density and intensity. Amazingly, Wilkinson really doesn't sound like anyone else, singing with a voice and perspective that is entirely all his own. A great start.

A familiar A-E-B chord progression propels the hard driving "Wreck On," fueled by Beyer's spot-on drums and Stahr's fiery guitar fills and scorching solo. Jeremy Wilson (who co-wrote the song with Steve) joins with Wilkinson to create somewhat off-handed vocals, lending a sort of beach party ambience to the song. A strong chorus, based on a C-Eflat-G sequence, sticks to the ribs on "Summertime," (co-written with Cumpston) redeeming a number that bogs down in the repetitive G-Bmin-Emin- C of the verses.

The anthemic chorus of the hymn-like "Already Gone," buoyed by Steve's soulful, gritty vocal, lodges permanently in the memory, recalling a somewhat similar song by Bad Company in the early '70s. Stahr's volume pedal technique creates a moaning cello tone in the intro, twirling in an intricate gyre in the powerful chorus. "The Other Side" is a Stonesey sort of number, with Wilkinson doing a fine update of the old Jagger vocal coarseness Beyer rocks a lot harder than Charlie Watts ever did, though. The racing heartbeat of his kick drum reverberates through the entire track.

The epic, "Mr. Plecostomus" a song about the catfish living in Wilkinson's aquarium, shimmers, with a watery production (somewhat similar to that of Flaming Lips), which incorporates many guitars, keyboards (played by Steve) and angelic background vocals by Sara Beechwood (Saddlesoap) and thick layers of sound (carefully engineered by John Cluff). The song would be appropriate coming from Klaatu in the '70s or Robin Hitchcock in the '80s, and closely resembling the Monkees'

experimental piece "The Porpoise Song," from their 1968 film (which co-starred Frank Zappa, Dennis Hopper and Jack Nicholson) *Head*.

Guest player Rich Landar (Jesus Presley, King Black Acid) adds piano and string arpeggios (vaguely similar to the key lines in the Verve's "Bittersweet Symphony") behind Stahr's scorching guitar interjections on "Intoxicated," a song about being "caught between the vices of everyday." Stahr's stellar guitar solo is the highpoint of the short song. "Baby" is a short and simple, good-natured love song: a good B-Side for any potential singles.

Stahr's chortling intro adds a George Harrison quality to "I Know You Know." His dynamic single-string run, coupled with Wilkinson's muscular vocals, elevate the powerful bridge to

a higher emotional plateau. "Get Outta Line" is a four-on-the-floor, pedal-to-the-metal, straight-ahead, balls-out rocker, buoyed by Wilkinson's snarling vocal.

The long road has led Steve Wilkinson to this fine album with Mission 5. With a great band behind him and ten well-crafted songs, imaginatively arranged, without a lot of big production frou-frou, Wilkinson displays a ruggedly brawny rock singing voice that is all his own- resembling no one else in particular.

His songwriting has improved dramatically since his Gravelpit days. Nearly all the songs here are memorable upon the second listening, with hooks that sound instantly familiar, without being overtly imitative. This is the sort of stuff that deserves much wider exposure, because of its easy musical accessibility. If this album is not a home-run, it's a stand up triple, without a doubt.

Nudnik- The Wayward Trio Self-Produced

The history of the Wayward Trio in the local music scene goes back over a decade, to the early '90s and a funk/soul band called Soul Patch, where guitarist Sean Gilbert and drummer Michael Partlow honed their chops. The two later went their separate ways to each participate in numerous bands over the years. The peripatetic Partlow has been especially high-profile, ever in demand for his sensitive and unique drum interpretations. Here, along with talented bassist Paul Stewart, the three explore a complex jazz/rock hybrid, creating instrumental music that is sort of out of the ordinary and not easily pigeon-holed into specific genre or styles Gilbert's guitar work at times calls to mind that of some of the jazz legends, such as Herb Ellis, Al DiMeola and John McLaughlin; mystical elements akin to Bill Frisell, a blues/rock attitude like that of Walter Becker with Steely Dan, combined with an r&b swagger reminiscent of Steve Cropper of Booker T & the MGs. In fact, many times throughout this album the band sounds like the MGs without Booker T. This ten song musical gumbo is comprised of enough meat to serve as a complete meal, without being too filling. No bloat here.

Stewart's walking bassline is at a dead run on "Not Just Friends," over which Gilbert layers some tasty jazz phrases, combining delectable chord clusters with a variety of single note presentations for a moody nocturne. Partlow's drumwork is substantial, yet unobtrusive. "Nudnik" plays off of a blues shuffle, before launching into some bebop textures in the extended guitar solo. A mild Latin ambience, replete with flickering castanets, hovers around the smoky "Bad Hair Day." Gilbert plays it straight until the whacked out little turn veers off from the norm. Some beautiful comping in the bridge, is especially noteworthy.

"The Bottom Line" is another bluesy number, vaguely similar to Cooley and Davenport's familiar gem "Fever" (made famous by Peggy Lee). A moody pastiche, in the vein Talk Talk explored in their latter stages, "Memory Book" lurches upon a simple little chord change; allowing Stewart the room for an extended Jaco Pastorius-like solo in the middle. "Ba-dat!!" is another tune that straddles

the blues/jazz fence, using a blues framework to express jazz informed ideas.

Employing a bit of the funk, "Vice Squad" jumps from Gilbert's nasty funk rhythm guitar, into multiple-note runs in tandem with Stewart. From there, Gilbert launches into a series of smoldering solos. "The Witch" recapitulates much of the same ground traversed in "Memory Book." Stewart's "Too Shy To Say," a gentle contrapuntal waltz, features a delicate melody and probably the most formal arrangement among the bunch. Stewart's Mingus-tinged solo, is nicely supported by Gilbert, with his subtle underplay and artful solo.

Whatever you might expect from The Wayward Trio, they are not what you might expect. They are too accessible to be jazz, because they are not obscure enough to be free jazz and not flaccid enough to be smooth jazz. The band seems most comfortable in the blues idiom- with extreme jazz inferences. What would really top this group off would be a sax player and/or an organist of a similar bent, with whom Gilbert could duet and exchange ideas.

Short of that The Wayward Trio are an entertaining troupe on their own: out of the ordinary and hard to pin down. Not for the faint of heart or those with no spirit of adventure. Still, this is an imaginative group who have a lot to offer the astute listener

Little Black Dress- Anny Celsi Ragazza Music

It's been about twenty years that have passed since young actress/musician Anny Celsi moved from Portland to Los Angeles with her then-new husband Duane Jarvis (Odds, Map Of France) to seek fame and fortune. While the marriage did not last long; with Duane

eventually pulling up stakes to move to Nashville, Anny stayed the course, eventually seeking to make a name for herself as a performer and songwriter. In the '90s Celsi was associated with the pop

dozen original songs, ostensibly inspired by Raymond Chandler/Mickey Spillane style (though the lead track, "T'was Her Hunger Brought Me Down" was supposedly inspired by Theodore Dreiser's *Sister Carrie*) detective stories.

Each "reference quote," selected for nearly every song, refers to the off-handed, cynical literary style made famous by the detective novelists of the mid-20th century. While it is not clear exactly from where these "reference quotes" are derived, nor who wrote them, Celsi's "story" songs do reflect a certain literary bent. Think of Victoria Williams, Aimee Mann, Suzanne Vega and Sheryl Crow mixed together and you begin to get the picture.

Anny is pretty much their equal as a songwriter. However, here, her rather thin voice, somewhat similar to Margo Timmins of

Cowboy Junkies, sometimes suffers from poor intonation, which occasionally lessens the impact of her well-written, well-played songs. Despite this, Celsi has a sultry, intimate quality to her voice that works well for her in the context of her songs (she wrote twelve of the thirteen, with Barton providing the other number). It just seems, on occasion, that someone else might do a better version of some of her songs than she could.

With Randy Weeks of the Lonesome Strangers providing banjo backing and Phil Parlapiano (Tracy Chapman, John Prine) adding accordion and piano, Celsi outlines a meeting of portent, with ultimately tragic consequences on "T'was

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"Anny Celsi is obviously a very talented woman, with a writer's eye for detail; and a wit honed from the better part of brevity."



photo Buko

band the Tearjerkers, as well as her own vehicle, Annyland- obtaining critical praise for both ventures, though perhaps not the hoped for public response. Still, despite numerous setbacks, she persevered, spending several years to record this, her first solo project.

With the help of several long time industry friends- including, Duane's brother, drummer Kevin Jarvis (Johnny & The Distractions, the Riflebirds), who co-produced and played on this album; multi-instrumentalist Marvin Etzioni (former Lone Justice), who was briefly involved with the Riflebirds in the mid-'80s, before their eventual demise; and guitarist Steve Barton, who was the impetus behind the great Bay area '80s new wave band Translator- Celsi cuts through a baker's



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Her Hunger Brought Me Down.” “No, it ain’t the fall that kills you/It’s your meeting with the ground/If it’s beauty that compels you/Then, its hunger brings you down.”

The title track is an Etzioni produced piece, whose arrangement recalls Marshall Crenshaw, but whose subject matter recalls Sandi Shaw (“Always Something There To Remind Me”) from the ‘60s, with a little Aimee Mann and Chrissie Hynde thrown in. “Summer Fling” sounds as if it were extracted wholesale from the ‘60s, as if Mary Wells had cut an unknown hit that was only now coming to the fore.

The spittin’ image of Aimee Mann, down to her shuffling cadence and wry insights, “It Hurts/My Heart/To Hear/Your Voice” lacks a strong enough chorus to put it over the top, but is a winsome broken love song, all the same. “All I’m Gonna Say” walks down noirishly dark alleys, with Carl Byron’s roiling piano fills and Barton’s simmeringly psychedelic wah-wah guitar.

Strong imagery and a brassy harmonica propel “Empty Hangers” whose powerful verses fail to lead to a melodically satisfying chorus. Still, Anny’s lyrics are intriguing “Every girl deserves a nervous breakdown/Don’t ya think she’s got what it takes/Would you listen if she told you/She was just about to fold from holding that basket of snakes,” in the verses, “She hides a heart as soft as motel soap/She glides with hands as rough as hangman’s rope/She slides a little further down the slope,” in the chorus.

Not one of her stronger songs, “Can’t Win ‘Em All” is a simple, Lisa Loeb sort of view of life, full of Sears catalog images and television commercial emotions. Anny’s reedy harmonica returns on “He’s Always Looking At The Sky,” leading to some fine interplay with Robert Lloyd on accordion, to create a sort of cabaret number, filled with sarcasm about an “important man.” Dylanesque.

Chrissie Hynde comes to mind again on the sizzling “Wicked Little Heart,” as does Julie London (if she were singing in the late 20th and early 21st century), a song about love and treachery and the tangled webs we weave. The story line to the pretty waltz “Shut Out The Shine” nearly sounds like a scene out of *Sunset Boulevard*. “Call down to room service, tell ‘em I’m sad/I want some oranges, I want ‘em bad/Sure you’ve been travelin’ longer than me/Distance is something you no longer see.” A wistful, pretty song.

Anny Celsi is obviously a very talented woman, with a writer’s eye for detail; and a wit honed from the better part of brevity. Her songs have distinct lives of their own, which dwell independent of each of their counterparts on this album, yet they proceed like a book of short stories. Obviously, this was her goal in the first place. Without a doubt, she has succeeded handsomely in her intentions

LL

In the Mix.

Continued from page 9

hard drive in this otherwise vintage tube/analog setting. Red Carpet also has a 2” 16 track they can sync to the digital machine. There’s also the Scully electronics that clients can use on the front end to give it that warm, vintage analog sound, even with the new digital format. Speaking of vintage, Nathan Bello and producer Chris Bello have been

“Jan Celt of Flying Heart Records is getting ready to release a product by the Illustrations, which is Casey Nova’s current band.”

recording a new disc “Rose City Rag”, a collection of piano pieces written from 1899 to 1950 or so. This is getting done at Lemon Studios (aka Walter Midi), owned by Jon Lemon, who is also chief engineer. It includes gems by people like Scott Joplin, Eubie Blake and James Scott. The recording includes performances of transcriptions of piano rolls by Art Tatum, the late jazz great. Listen for Bello this month on 89.1. Other projects going on at Lemon Studios include Angie Golleher, who is recording her compositions with The Procrastinators. While Mark Eubanks was learning the bassoon, all the other kids were learning guitar, piano and saxophone. Mark is now in the studio recording the first cuts for an album with the working title “Weird Instruments” and includes some duets for bassoon and hecklephone. Hecklephone? I’d like to have one of those the next time I have to go see Britney Spears. Little Lord Genius is in again recording more songs for an upcoming CD, and Hog Whitman has released his disc “Not Sold In Stores”. It’s in stores everywhere. Jan Celt of Flying Heart Records is getting ready to release a product by the Illustrations, which is Casey Nova’s current

“SuperDigital Ltd. sees an end of an era in analog cassettes. Going fully digital and reflecting their name, SuperDigital has pulled the plug on its analog audio-cassette manufacturing line.”

band. They have a wonderful project called “Looking For Lori” and we can “look for it soon” on the Flying Heart label. Flying Heart has also moved across the street to new digs. Check out the Label listings for the new address. Rainforest Ray has got 3 irons in the fire. He’s releasing DoneMamaProud (shopping out of town, naughty, naughty boy), an East Coast Act. He’s also co-producing an act called Isa & The Infidels. He emphasizes “co-producing” so as not to take all the credit. However, this must be all hush-hush, as I have no idea who the producer is, or the location of the act (Ray could not be reached by deadline; watch my June column for the mysterious missing info). Obscured By Clouds is releasing their first studio album of original material. Psychelectic Records is up and humming. Check out their web site at Psychelabel@aol.com. SuperDigital Ltd. sees an end of an era in analog cassettes. Going fully digital and reflecting their name, SuperDigital has pulled the plug on its analog audiocassette manufacturing line. Owner

Rick McMillen has reinvested in machines to make CD’s in short runs with a fast turnaround. With their in house graphics, they can print directly on the discs and package them. They provide a one-stop-shop for getting copies of any quantity made. Prices are cheaper than ever and the technology is rock solid. “We had a good 15-year- run with cassettes, but the opportunity to sell their large scale machinery presented itself, hastening our transition into digital only media. I am kinda nostalgic for the analog machines, but we are changing with the times and for the better!” Computer technology

is the dictum of the day and rather than run from it, Super Digital has jumped totally into the deep end of the digital pool. Their new workstations are all ProTools High Definition 24 bit /192kHz based and provide unparalleled sound quality.” SuperDigital’s crew has years of hands on experience and not only are nice guys, but excel at making their customers happy. “We really love the local music scene; our employees are in bands themselves so anything we can do to help Portland area musicians get heard is important to us!” Its cool that you can make a hit recording in a spare bedroom on a computer workstation, get a few hundred copies made here overnight, and conquer the music world.” Some recent clients who’ve had their projects mastered by Tony Lash at Super Digital are Fred Trujillo, Sunday’s Best, James Low, Sam Coombes, UHF, Kevin Hendrickson, Ashleigh Flynn, Sue Weaver, The Outcrowd, Delorean and The Thermals. Kevin Nettiengham is at his mastering console a lot these days getting releases ready for local artists TPS Report, Woke Up Falling, Transmission West, Mt. Hood Community College Jazz Band and the combo Los Cowtones. Kevin also mastered Jazz

pianist Ez Weiss, who tracked his CD in New York. Some other mastering jobs by Nettiengham Audio are The Moss Brothers from Astoria and the praise band of Dayspring Fellowship in Keizer. Adam Selzer, Type Foundry Studio’s engineer was in to master his band’s CD, Norfolk and Western. Kevin also sweetened tracks on Cecilia Larson and Alfredo Muro’s second CD of children’s songs entitled “Little Songs in Spanish2” and also tweaked the Windbreakers record on Jim Huie’s label Paisley Pop Records. Kevin also CEDARed and mastered the new CD from White Noise Records archiving a historical 1970’s punk rock show in San Francisco entitled “Miners Benefit”. The record features rare performances by the bands U.X.A., The Sleepers, Negative Trend and Tuxedomoon. Kevin is also tracking for his band The Martindales as well as for Tim Current. Love to you all. Lisa Ford. Email me at lsford777@earthlink.net.

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Continued from page 5

good idea to file a federal trademark application for those names as soon as possible.

Also, make sure that your liner notes contain a proper trademark notice for the name of your group, and (if applicable) the name of your label. Information about trademark notices can be obtained at <http://www.uspto.gov/>.

14. Obtaining A Bar Code. For information about bar codes, check out the following website: <http://www.uc-council.com>. Or call the Uniform Code Council at (937) 435-3870 (Dayton, Ohio). Also, many CD duplicators will, as part of their service and at no additional charge, provide you with a bar code for your record. Ask about this when getting quotes from duplicators. Also, for the reason mentioned in the next paragraph below, you may want to make sure that any bar code you obtain from a duplicator will identify your particular record, and not someone else's record.

15. Registering with SoundScan. If you anticipate significant sales and want to come to the attention of record labels, it's a good idea to register your record with SoundScan, a private company. SoundScan compiles record sales data based on the scanning of bar codes from sales at retail stores and then sells that information to its subscribers, which include all of the major record companies. You can obtain a SoundScan application form by clicking on

<http://discmakers.com/soundscan>.

If you plan on submitting a SoundScan application, be sure that you obtain a bar code specifically for your own record. If, instead, you "borrow" someone else's barcode (or the duplicator's general barcode), your sales will be credited to them and not to you.

CONCLUSION

Hopefully, the above checklist will help to reduce, at least slightly, some of the stress and strain of putting out your own records. The key, of course, is to think ahead as much as possible. Some of the steps mentioned above, such as obtaining sampling clearances and mechanical licenses, can take some time and a lack of planning can unnecessarily increase your costs and/or delay the release date.

Also, make sure that you have all of your "ducks in a row" before you schedule any record release

By thinking ahead, the odds are much better that your record release will proceed smoothly and that, after the record release, you will be able to spend your time and budget effectively promoting the record, rather than having to spend time doing repair damage.

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

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

"'Work for Hire' Agreements. For any session people, engineers, etc. whom you are hiring, it is wise to have them sign a short and simple 'work for hire' agreement, to preclude any possible future claims by them that they are owed royalties or that they have ownership rights in the masters."

event. It's not an enjoyable experience to be locked into a record release date, only to find out at the last minute that you aren't going to be receiving your CDs from the duplicator by the time of the event or that there are legal or technical problems with either the CD or the CD artwork.

(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.

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•Bass player wanted to complete 4 piece cover band. Backup/Lead vox a plus. Call Dan (503)742-1765

•Keyboard player wanted 30+ Musical education pref. Rock-Jazz-Fusion-Alt-Indie-Classical 503/644-1117

•Drummer wanted 30+ Experienced, dependable, creative for Rock-Jazz-Fusion-Alt-Indie-Classical. 503/644-1117

•Bass Player 30+read/write music bass keyboard for Rock-Jazz-Fusion-Alt-Indie-Classical 503/644-1117

•Female Vocalist looking for local "working" band. Prefer modern,

dance, pop, alternative, but will negotiate. 503/750-3857

•In search of keyboards, lead guitar other with vocals for project. Lucid, compelling, wild & swoon describes the sound. Jordan 503/880-9696

•Bass guitar player available for demos-recording projects. Professional equipment & attitude. Mature, experienced, stylistically flexible. Fretless, fretted acoustic or electric bass. Call Bruce 503/628-9120.

•Bass player looking for a gig. Originals preferred. Influences: Maiden, Sabbath. No drop "D" dwellers. Old School perfect. Craig 503/656-0582

•Looking 4 fresh talent: to work on progressive minded originals. 70's British influence. Call Stuart 503/253-1915

•Big Island Shindig.com needs the right bass player. Working band very serious. Call Noah 503/244-6733.

•Bass Player Wanted Guitarist, drummer & vocalist seek solid serious bassist. We have a cheap rehearsal space for Wed & Sun. If you dig Q.O.T.S.A., Audioslave, Foo

Fighters & Led Zep you'll dig us. Call: 503/672-7644

•Lyricist & Poet seeks band. I sing and play guitar. Call Lex Talions (Chris L.F.) @ pgr. 503-204-0935 or eve only 503 348-8318

•2 cent Solution seeks new vocalist. Pro only. Call Stacy @ 503-614-9338 or go to www.2centsolution.com

•WANTED: Bass, Rythm guitar and keyboards for Brit pop influenced band. Walking bass lines preferred James 503-730-2774

•WANTED: UNDERASSISTANT West Coast PROMO PERSON to work with East Coast mgmt promoting a Portland area original VH 1 type band w/new CD. Don't be shy, this band could become your life. dajnsmp@hotmail.com

•Guitarist/Songwriter pro looking to start or join band. Can shred the blues or rock with ease. Into mostly originals. Strong voice and can play well enough to fill a 3 piece. No flakes or burnouts

Mike 503/234-2634.

•Keyboard player for Women In Blues gives lessons in improv. How to jam and much more. Bonnie Lee

Bluestone 503/293-6072

•Guitarist seeks Ragtime keys to start prog band.

Call Kevin 503/221-4297.

•Band needs bass & keyboards. M or F Us: 3 guys and a gal w/jobs & fams. Gig 1 or 2 times a month. 503/775-2677 or 503/289-4234

•Producer / Songwriter seeks female pop/R&B vocalist for original project. Tony 503/737-2244

•Rhythm guitarist. Little experience but lots of potential, ambition and balls. Metal influences mostly but open-minded. No Country. Jason 503/247-7492, 503/680-2467 cell

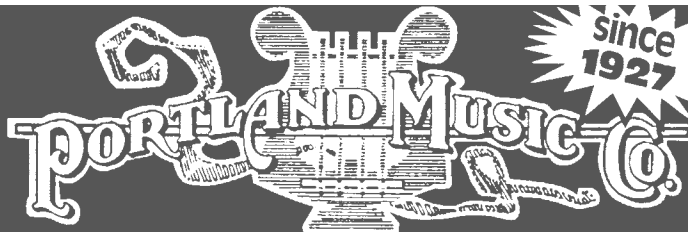
•Lead vocals, bass player into blues, Jass, R&B, standards and originals. Looking for working group. Pro gear, pro attitude, team player. L. Kay 503/692-4676, 360/687-7741.

•Mana Machine seeks Female vocalist. Original material, drums, guitar, bass, computer loops. Pop to Techno Call: Jason 503/684-1023 or Erik: 503/846-0530

•Drummer available for studio work. 20 plus years, solid, tasteful and in-the-pocket. All styles. Bryan Anderson 503/781-DRUM

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LETTERS

Continued from page 3

Countryropolitans, Chris Newman, Jay Collins, Rubberneck, The Flatirons, King Black Acid, Jeremy Wilson, Cheralee Dillon, Pirate Jenny, Chad Crouch, Lara Michell, Mary Kadderly, Carmaig De Forest, Amy Annelle, Amy Kent, Rick Bain and the Genius Position, Land of The Blind, Steve James, Cool Nutz, Terry Robb, Curtis Salgado, M. Ward, The Freak Mountain Ramblers, Velveta Underground, Wow and Flutter, Written in Ashes, The Violets, Jeff Trott, Dahlia, Rachel Browning, Caleb Klaunder, The Sauvie Island Moon Rocket Factory, Sunset Valley, McKinley, Lea Kruger, Jesus Presley, Joe Davis, The Pinehurst Kids, A Man Called Sun, The Baseboard Heaters, Kaitlyn ni Donovan, Dizzy Elmer, Mad Hattie, Spigot The Old Joe Clarks, The Atoms, Dutch, Roger Nusic, The Tree Frogs, Alphabitch, Smokelahoma, Annyland, Headland, Can Can Dynamite, Luther Russell, Pacific Wonderland, Sweet Baby Onion, Sugarboom, Rollerball, Haymaker, The Francis Farmer Gals and many more.

Specials on "The Mayors Ball", David Parks "Po Hop", "NxNW" and "Daisychain" became annual occurrences.

In the last 13 years, over 1,000 local artists have had their music played on "The Church" over the years and hundreds of local artists have performed live on the show. Without an outlet like "The Church of NW Music" I believe many of these folks would have never had a chance to be heard on the radio.

Over the years an amazing group of folks

"In the last 13 years, over 1,000 local artists have had their music played on 'The Church' over the years and hundreds of local artists have performed live on the show."

have not only supported the show, but put their money where their mouth is through underwriting grants to "The Church". This group of local music supporters includes Music Millenium, The Laurelthirst Public House, The Rabbit Hole Restaurant and Mad Hatter Lounge, The Ash Street Saloon, Willamette Week, The Rocket, Cravedog Records, The Oregon Country Fair, The NxNW Music Convention, The Mercury, Really Good Stuff and Two Louies.

In recent years, "the vibe" has changed in regard to the relationship between "The Church" and KBOO radio. First was the loss of "Brother Jay" as a full time part of the program due to issues between KBOO Management and Jay. Two years ago an accusation was made by KBOO members to Program Director Chris Merrick that "The Church of NW Music" didn't feature an appropriate proportion of women to men when it came to the programming of the show. After a good laugh, a

one year chart was put together featuring a column of women that had performed live vs. a column of men. There were more women than men on the list but perhaps a shot was fired over "The Church's



Marc Baker presiding over the church at KBOO.

bowe in regard to the future of the show. I guess it helps to listen prior to complaining.

As the year 2002 came to a close, I came to a realization that it was getting tougher and tougher with my personal and professional schedule to be able to continue the show each week so I proposed to KBOO Program Director Chris Merrick that perhaps a system be set up in regard to "The Church of NW Music" in which I continue with the first two Wednesdays of each month while another programmer(s) do the remaining weeks each month. After all, other shows on KBOO have multiple hosts rotating shows and this could give different perspectives on what was happening with local music. The show has evolved on KBOO for over 25 years. KBOO is billed as "community radio" and what could be more "community" than the local music community when it comes to music played or performed on KBOO. The Portland music community is as strong as any nationally

Wednesday, May 14th. I have requested a final slot in June preempting at least one other show so that I can reminisce on the history of the show but do not expect that to happen.

It seems ironic that an outlet that portrays itself as "community radio" and a place where "free speech" and people's rights to voice an opinion are so important, that in fact very little reason or reasoning has been put forth as to why this decision was made. I had received no warning that the show was even remotely in jeopardy of being cancelled.

Thanks to everyone including KBOO for the opportunity to help spread the word about what a great music community exists in the Portland area.

photo Buko

I hope that a future local music show is able to develop (on Portland radio) that can offer the same window of opportunity to the local music community that "The Church" has tried to do with it's weekly 90 minutes of all ages, smoke free, no cover charge focus on local music both pre-recorded and live in it's setting. I hope that the show ends up on a better time slot and takes place MORE than once a week.

LL

ON THE COVER: KBOO disc-jockey Marc Baker is sacked and The Church of Northwest music will be off the air after May 14th. The listener-sponsored, volunteer powered, non-commercial community FM radio station is turning its back on local recording artists after decades of support. (photo Buko)

Two Louies

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and the underwriting support has been in place for years generating funds for KBOO. It's a win, win situation for everyone. The music community, the listenership and KBOO.

I was asked to appear before the KBOO Programming Board recently to explain my proposal. I was asked if I still had a commitment to continue the show in which I answered yes. I also was asked if I played R&B music in which I replied I that I receive very little R&B music to preview. Those were the only questions I received from the Board. It was a very tense meeting in which one gentleman was told to "shut up" on a couple of occasions. A chainsaw would have been required to cut the tension that was felt while I was at this meeting.

I received a phone call from Chris Merrick roughly a month after the meeting informing me that not only did my idea not fly, but that in fact the show is cancelled. While I have received nothing in writing, I was informed that the show's last date is

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