

OREGON MUSIC / AUGUST 2002

Two LIVES

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By Lisa Lepine

Dave Carter, a singer and songwriter who with partner Tracy Grammer was one of the fastest-rising acts in contemporary folk music, has died July 19th of a massive heart attack in Hadley, MA. He would have turned 50 on August 13.

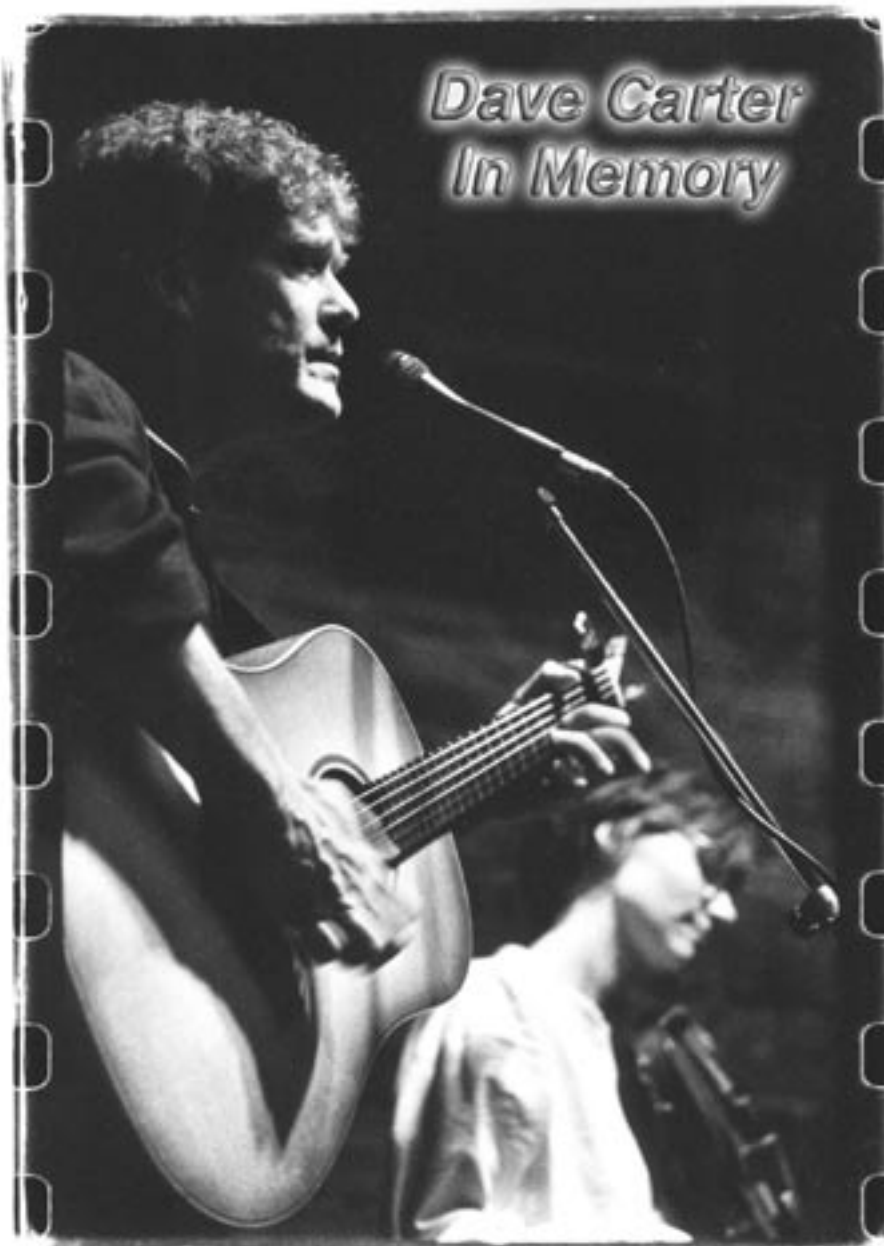
Carter had the rare ability to pen songs that were at once deeply spiritual, often mystical, and yet universal in their emotional scope and melodic allure. Many predicted Carter and Grammer would become major stars. Their latest compact disc, "Drum Hat Buddha," released on the Western Massachusetts label Signature Sounds, was seen as a major breakthrough record, prompting the Associated Press to say of Carter, who wrote the songs for the duo, "He writes songs that can stand with the best of contemporary singer-songwriters or sound like they were written 100 years ago." The Los Angeles Times announced Mr. Carter as "a major lyrical talent," and Great Britain's Folk Roots magazine said his songs were "destined to become the stuff of legend."

The duo was just becoming known outside the vibrant subculture of modern folk music. Joan Baez had recently embraced Mr. Carter's music in the same fervor with which she famously promoted the songs of Bob Dylan in the 1960s and Dar Williams in the '90s. She planned to record several of Mr. Carter's songs and to use them in a world tour, as she did nationally last spring. In a Globe profile of Mr. Carter and Grammer last fall, Baez praised Mr. Carter's ability to write intimate songs that "are available to other people." "It's a kind of genius, you know," she said, "and Dylan had the biggest case of it. But I hear it in Dave's songs, too."

A Portland memorial service will be held Friday August 16 with the location to be announced on www.daveandtracy.com

LL

photo Jeff Bizzell



LETTERS

FUNK U TOO

Dear Two Louies

Thanks for the nice review of the new FUNK SHUI, GIANT SIZED MASTERS OF record.

I don't have the magazine in front of me, so I'm sending this to the editor.

Throughout the article you referred to me as Sean Norton. I am Sean Nowland.

It seems to me while you were putting a slam of my guitar player David Murphy's singing voice in bold faced type in the center of the page, maybe you could have proof read your article and got my



Gary Fountaine goes Gold (photo: Archives)

name right instead. We all have our priorities.

Incidentally, I ran David Murphy's vocals on my PROTOOLS session files of this particular recording through my tuner on my computer, and Murphy hits his notes just fine. Perhaps you should have said that you just didn't like his voice, which is perfectly legitimate.

Just a heads up.

Love,

Sean NOWLAND (not norton) of Funk Shui
shagthe@hotmail.com

P.S. If I have sent this to the wrong person, please forward it for me.

PROJECT SNAFU

Hi gang,

I just want to let you know that I am faced with a couple of guys who went out and bought the rights to my projects name. I have met with them

Continued on page 23

Meredith Brooks' album "Bad Bad One" picked up by Redline Entertainment.



*BURRO'S
Eye View*

MANAGEMENT DEALS: THE BASIC DEAL POINTS

You wonder about people who made [and lost] a fortune, and you always think they drank it up or stuck it up their nose. That's not usually what brings on the decline. It's usually the battle to keep your creative child alive while keeping your business shark alive. You have to develop cunning and shrewdness, and other things that are not well-suited to the arts.

--Joni Mitchell

I think I'm lucky I didn't get paid enough to drown in the syrup of success.

-- Iggy Pop

Keeping one's "creative child" side and "business shark" side alive at the same time is a hard job for anyone, but especially so for successful artists who are often living in a pressure cooker type of environment.

A solid manager can greatly help an artist to balance, in a healthy way, the artist's creative needs with the artist's business needs, not to mention

artist, the manager will obviously have much more leverage than the artist will. In fact, sometimes the artist is facing essentially a "take it or leave it" situation.

Once the most basic terms of the management

contract contain provisions allowing an early termination of the management contract if the parties' respective expectations are not met. Often, for example, management agreements provide that if a record deal is not obtained within a certain period of time,



deal are agreed upon, a detailed written management agreement will then be prepared by one of the parties' attorneys. At that point, there will often then be some further negotiations between the parties concerning some of the detailed sections of the written management agreement. If so, then a revised version of the written management agreement will be prepared before the artist and manager actually sign the agreement.

Although it is not possible within the space

or if the artist does not earn a certain amount of income each year, the artist will have the right to terminate the management contract.

A manager's compensation is typically based on a percentage commission of the artist's earnings. Therefore a prospective manager will often push for a long-term management contract, so that the manager can participate in the artist's income for as long as possible. The artist, on the other hand, may not want to get locked into a long-term relationship with a manager, particularly if the artist does not know how compatible the artist will be with the manager, or if the artist is not sure how much the manager will be able to contribute to the artist's career.

2. Manager's Compensation. Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This manager's commission is separate from, and in addition to, the commissions paid to booking agencies for booking shows.

Management contracts usually contain very complicated clauses pertaining to commissions. Some management contracts, for example, provide for one particular commission percentage for income from record sales, and a different percentage for other types of income. In addition, management contracts will sometimes provide for changes in the manager's commission rate as the artist's income increases.

Incidentally, there is one aspect of manage-

"If the artist and the manager have signed a three-year management contract, and then sometime during that three years the artist signs a five-year recording contract with a record company, the manager will normally be entitled to receive a certain specified share of the future record royalties even after the three-year management contract has ended."

the many other valuable services a good manager performs. Yet, the artist-manager relationship is fraught with many potential problems for an artist, since there are many ways in which an incompetent or dishonest manager can sabotage an artist's career, intentionally or unintentionally.

When choosing a manager, an artist should evaluate the prospective manager's knowledge of (and connections in) the music business, the manager's personal compatibility with the artist, and the amount of time the prospective manager will be able to devote to the artist. It is also important to check out the prospective manager's background.

After the artist and the prospective manager have decided that they want to have an artist-manager relationship, they (or their attorneys) should then discuss and negotiate the specific terms of their future relationship, such as how long their relationship is to last, what the manager's compensation will be, and what the manager's specific responsibilities will be.

The outcome of these negotiations will be greatly affected by the relative bargaining power of the artist and the manager. If, for example, an experienced and well-connected manager is negotiating a management contract with an unknown

constraints of an article like this to discuss all of the important aspects of management contracts, there are several aspects which are particularly important: (1) The future duration of the artist-manager relationship; (2) The manager's compensation; and (3) If the "artist" is a band, then the possibility of personnel changes in the band.

1. Future Duration of the Artist-Manager

"Managers usually receive in the range of fifteen to twenty percent of the artist's gross income. This manager's commission is separate from, and in addition to, the commissions paid to booking agencies for booking shows."

Relationship. Management contracts generally have an initial term of one to two years, and often give the manager the option to renew the contract once a year for several more years after the initial one or two-year term expires.

Before an artist and manager enter into a management contract, they should carefully evaluate and discuss their expectations of each other. Their management contract should take into consideration their expectations and should

ment contracts that comes as a surprise to many artists, which is that the artist's financial obligations to the manager don't necessarily end when the management contract expires. This is because many (if not most) management contracts provide that even after the contract expires, the manager will continue to receive income from deals which had been entered into during the term of the management contract. If, for example, the artist and

Continued on page 21

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

Fleeing Towards Creation- Scott Fisher
Burnside Distribution Corporation

Scott Fisher comes to this project with an extensive resume and a sterling pedigree- a situation similar to (but different from) that of Thomas Lauderdale of Pink Martini: especially in the fact that both artists have a very close affiliation to France and the French culture. In Fisher's case, he comes by in genetically. His mother is French. She is a professor of French at Portland State University, as well as the Honorary Consulate of France in Portland. Scott spent a part of his childhood in France, living in Bordeaux and Paris.

Having studied piano since the age of six (for several years with an exiled German piano instructor) Fisher's musical influences are many and varied from Classical music to the works of some of the Jazz greats; such as, Miles Davis, Herbie Hancock, Steely Dan and Frank Zappa. After college, when Scott moved his band Soular to Portland in 1998, his musical pursuits were more in that vein. For, one thing is certain: Scott Fisher is a very talented pianist (as well as being quite accomplished on organ and synth).

Because of his impressive ties to France (and maternal connections, too, no doubt), as well as his impressive musicianship, Fisher was selected to represent the French Embassy, with a showcase at the Winter Olympics, entitled "French Sound Goes To The Olympics." Accord-

ing to Gregory Doucet-Lasne, cultural attaché for the French Embassy, "We wanted to showcase a modern French/American sound. Someone shiny, innovative, creative and sexy. Scott Fisher fit our needs perfectly." Machiavellian espionage at the highest levels? You be the judge.

However, nothing Fisher has released, up to now (other than last Fall's EP, which contained versions of a few of the songs found here), would prepare one for the this Pop equivalent of the second coming of Elton John.

Think of Elton John in his earliest period. Elton of Empty Sky, Elton John, Tumbleweed Connection and Madman Across the Water- full of blustery vocal mannerisms and complicated emotional energy; still formulating his singing personae.

Project that person at that stage in his career, thirty-five years into the future, to our present day, and there would be Scott Fisher. His vocal resemblance to Elton John (of that early period) is uncanny, nearly to the point of distraction. You keep waiting for Fisher to break into "Goodbye Yellow Brick Road," "Love Lies Bleeding," or "Where To Now St. Peter?"

And at times you can hear a Sting-like turn of melody, a Dave Matthews-ish idiosyncratic vocal mannerism. A hint of Lennon, a wisp of McCartney, a touch of Billy Joel. A dash of Karl Wallinger in World Party. A soupcon of

Continued on page 9



"Nothing Scott Fisher has released, up to now, would prepare one for the this Pop equivalent of the second coming of Elton John."

Photo Jeff Bizzell

The summer of 2002 has been an especially beautiful one, but it's whipping by and the nights are getting chilly. I highly recommend going to a Farmers Market and buying some berries. I've been making cobbles, shakes and trifles. More Blueberries!

I try never to advise people on marriage or children, but I admire it when they take the plunge and have families. One couple recently

the cork and everyone was sipping his or her champagne when I heard what sounded like an earthquake behind me. They went at each other with smashed champagne glasses. It took about six guys and a small rumble to tear them apart and the damage was extensive. One had her face cut up and the other got a broken nose. I later heard it was over a man. Their actual wedding was out of the park wonderful. It included a sit down dinner, cocktails, dancing, music, a puppet

in the five weeks that they were in town, that when they left, I wanted to go with them. Phantom of the Opera is still a moneymaker, but Broadway needs another hit like Phantom to really keep the masses coming to live theater. Any ideas?

I spent some time on the Waterfront at Wy-Kan-Ush-Pum (it means "salmon people"). It is a celebration for a great cause. The main idea for the two-day event is to mobilize resources, educate people, and to help the tribes prove that traditional knowledge can meld with modern science to bring fish back to the Columbia Basin. I met Don Sampson, the event chairman & executive director of the Columbia River Inter-tribal Fish Commission. He did a great job and so did Nancy Bardue, Tony DeMicoli, Bruce Higginson and many other organizers, volunteers and performers who made it a pleasure to spend time on the river. I especially enjoyed hearing Tom grant perform the Jim Pepper classic, Witchi-tai-to. Linda Hornbuckle also blew my mind with an original song of Richard Burdell's. Other notable performers were Nancy King, Bobby



took the plunge and they did it right. Peter Holmstrom, the guitar player from The Dandy Warhols wed Michelle Lowe and

show and sweet surprises. I can only add that it was the event of the season. I wish Michelle and Peter a



Courtney Taylor
@ The Viscount Ballroom



Michelle & Peter Holmstrom
with Minister Courtney Taylor

together they had a wonderful week of celebration. The planning and thought that went into every detail of this star-studded nuptial bliss was memorable and so fanciful. They threw a pre-wedding ball at the Viscount Ballroom that was wild and beautiful. The girls all dressed up in elaborate gowns and the men wore ruffled shirts, vintage ties and suits. The Dandy Warhols played a set, as well as Durango Park and Television Eye (They did a respectable version of White Wedding). Good fun and great cake was had by all. There was a little excitement during the toast, when two girls had a catfight. Courtney Taylor had just popped

happy, long and prosperous marriage.

Working Phantom of the Opera was an honor

Peter Holmstrom, the guitar player from The Dandy Warhols wed Michelle Lowe and together they had a wonderful week of celebration. They threw a pre-wedding ball at the Viscount Ballroom that was wild and beautiful. The Dandy Warhols played a set, as well as Durango Park and Television Eye Their actual wedding was out of the park wonderful.

and I still love that show. I got to spend time with a fantastic road crew, some who have been traveling with the show for nearly ten years. They're professional and so great to work with. I learned so much

Torres, Arigon Starr, Obo Addy, all the dancers, horse riders, and just about everyone who made it a cultural extravaganza!

Write to me: rosebud@teleport.com

LL

HOWDY FROM NASHVILLE



By Dennis Jones

Sitting three across I land at Nashville International Airport, promptly at 10:55AM, aboard my Continental Express flight from Rochester via Cleveland. I excitedly head for the Hertz counter to pick up my champagne colored, mid sized, air conditioned Mazda. I zoom over to East Nashville where I check into Cats Pajamas Bed & Breakfast. Later that night I hook up with Scott & Jan Gillies for Crab Cakes at the "South Street Smokehouse", and then drinks and song writer night at the "Hall of Fame". You will remember Scott as co-founder of Horseshoe Music, drummer for the Casey Nova Band, sax player for Driving Sideways, recording engineer, sound man for Concert Audio, one time European Road Manager for Greg Sage, and oh yeah, my old Portland roommate.

This is my summer vacation. A week in Nashville and surrounds, visiting with family and friends. Of course as I'm a Two Louies Snoop who's out for a scoop I'm also looking up Portland's new Tennesseans. Read on to learn news concerning Duane Jarvis, Denny Bixby, John Bunzow, Dave Berg, Brian David Willis, Caryl Mack and Scott Parker. Portland people who move on.

Tuesday, July 16, it's an all day "hang" with Duane Jarvis. There is a summer music school called the National Guitar Workshop (NGW 1-800-234-6479) that hosts week long classes on guitar, bass, drums, songwriting, etc. at college campuses all across the USA and Canada. Via telephone I arrange to sit in on the "guest speaker" songwriting session with Duane Jarvis. I must say that the NGW seems to be extremely professional, organized and courteous organization. My thanks to Paula and Emily for their cooperation & interest in my endeavors. Thank you so much.

I follow Duane down hwy 24 to Murfreesboro and onto the campus of Middle Tennessee State University. This is where the NGW has leased the music department's classrooms. We're early so we sit on the lawn chatting and relaxing like Southern Gentlemen.

Of course DJ was the guitar man for The



"For eight years Duane Jarvis has called Nashville home. One lesson quickly learned was not to count on local gigs to make a living. As a staff songwriter for Lieber & Stoller, Duane was paid to write a song a month."

Odds, Two Minutes Fifty, Map Of France and Mystery Date in Portland's club scene of the 80's. Since those days Dane has been on the move. First to L.A. where he met his wife to be at Moby Disc in Santa Monica. During their courtship Duane toured Australia extensively with The Divynals. Once married they decided to move. First considering Austin then choosing Nashville, as "a better touring base."

For eight years the Jarvis' have called Nashville home. One lesson quickly learned was not to count on local gigs to make a living. As a staff songwriter for Lieber & Stoller, Duane was paid to write a song a month. Being ambitious, he sent in three or four a month. Another way to bring home the bacon is to work as a touring guitar player. His resume

includes tours with John Prine, Dwight Yoakum, Rosie Flores and twenty UK dates with Michelle Shocked.

In grade school Duane took trumpet lessons. After seeing the Who on the Smothers Brothers Show it was a Quick leap to guitar. With his \$12 guitar Duane was off and running. His family moved up and down the west coast finally landing in Portland. When the Shred Era hit, Duane began writing his own songs. That is when we met him, Sonya!

Greg Horne (greghornemusic.com), the NGW songwriting instructor, shows up. Greg is a casual young man with incredibly clear, personal, colorful and picture perfect lyrics. He also possesses big vocal and guitar chops. His unassuming demeanor did not hint at his strong performance capability. Watch out for this guy!

Class begins and through student questions and conversation Duane imparts the following snippets of songwriting wisdom, all paraphrased. "The guitar serves the song and moves the song along. Ideas come from everywhere, conversations, and things written on the sidewalk. Be a title man; get titles off of bridges, signs, etc. Call yourself a songwriter, always have your antenna up, pay attention. Carry a pen, a pad and use the typewriter. Collaborate with others. Write on the telephone or Internet. Use the answering machine or go back and forth with the fax machine like Elvis Costello and Burt Bacharach. Humor is a good way to communicate. Study structure, tear apart songs that you like/dislike and analyze them. Write everyday, keep the ink flowing, edit later. Go to open mikes and network. Art of course but money counts. Get your songs covered. Simple is good. Use other instruments (piano) try different tunings. Work up a melody & lyric away from the guitar. Cross-pollinate, DJ's song "Squeaky Wheel" combines a Bo Diddley beat with a Texas two-step. Be fearless and unafraid, the good stuff is scary and that is where the great songs come from. Break the rules. Music is good medicine, communicate thru rhythm. Listen to the old and the new." Before I knew it, the class was over.

That evening I attend a performance featuring the NGW teachers followed by the student songwriters, Greg Horne and Duane were joined by Matt Smith (mandolin, lap steel, vocal) a bass player and two drummers. They burned it up on DJ's "Girl That's Hip", "Coulda, Shoulda, Woulda" (co-written by Peter Case and Kevin Bough) and "Squeaky Wheel." Armed with his favorite axe, a black Gibson Nighthawk, Duane sang & played like the seasoned touring pro that he has become. A long way from The Long Goodbye. Excellent job, cool show.

2002 is a transition year for Duane. No longer a staff writer for Lieber & Stoller he expects to take

Continued on page 21

The the & the GOOD BAD UGLY

Continued from page 6

latter-day Tears For Fears. Faint droplets of Joe Jackson and Bruce Hornsby. Brief glimmers of Radiohead, Elliott Smith, Coldplay, Ben Folds, David Gray. All the Pop piano masters, in their ways, to be sure.

But, nowhere do you hear any references to Miles or Herbie or the like. Well, almost nowhere. Scott does cut loose with some seriously resonant keyboard chops on "L'Instant Present," one of the songs he played at the Olympics. The rest of the album, however, is as musically adventurous as Captain Fantastic--which is not a knock, mind you, it is just that the perspective is colored by obvious and manifold references to Elton John.

The opening track, "Nothing" is nicely decorated by a plaintive piano figure, faintly reminiscent of McCartney's "Martha My Dear," from the Beatles' "Double White" album, before jumping into a Sting meets Elton sort of verse. Drummer Michael Partlow adds a syncopated drum pattern that helps the song turn that musical corner. Partlow has been playing in the local scene since the early CE90s, with Soul Patch. Throughout this project, his drumwork is deceptively simple, solidly in support of Fisher's songs. Here, the melody of the chorus faintly echoes that of Dolly Parton's "I Will Always Love You."

Similarly, a few strands of Zaret and North's "Unchained Melody," Sonny Bono's "Needles And Pins," and Elton John's "Daniel," among a few others, are woven into the melody of the chorus to "Couldn't Find The Words" a song accented, at times, by a sprightly, Disco sort of feel. "Struggle" begins with a serious acid jazz groove for about fifteen seconds, before slipping into a poppier setting. Fisher's rap sounds strongly reminiscent of Curt Smith's on Tears For Fears' "Sewing The Seeds Of Love" from a latter-day version of the band, with a skittering ska for a chorus.

Scott's piano arpeggio flutters around a moody progression on the title track. Burbling synths wash and warble through the mix, adding

texture, a contemporary feel and a sense of depth and space (literal and figurative). A good song. "All I See" is a singular ballad that could easily be an outtake from Elton's "Burn Down the Mission" period.

A bit of a Hancockian intro embellishes "Crisis," which has a vaguely Steely Dan-like chord progression and intimations of Dave Matthews, but still sounds like Elton John. Fisher's husky baritone is placed in precisely the same part of his throat, face and chest as Elton John in his early years. The similarity is downright eerie.

"Promises," with strings rippling through the verses, again sounds like an outtake from Tumbleweed Connection. However, a spirited

fourteen presented here, it is still a welcome change.

The aforementioned "L'Instant Present" plays on Voth's driving bassline, coupled with vibrant brass parts and Fisher's chortling electric piano expositions, redolent of Herbie and Jan Hammer. Hot! Scott imagines for "Fade" a Lennonesque piano stylization. The arrangement, replete with elegant strings and a beautiful interlude between brass and Scott's orchestral piano continues on a long slow fade.

Scott Fisher stands out as a huge talent. His piano playing is top-of-the-line. His songwriting is consistently strong. But at times the arrangements seem fragmented, as if jumping from segment to segment. Fisher displays a knack for a hook and an uncanny ability to fuse memorable melodies. But his reliance on vocal histrionics is distracting-- to the point that one cannot get at all close to Fisher's lyrics. They are simply not a factor. They are nearly incomprehensible, owing to the blather Fisher insists on incorporating into his vocal presentation.

Were Scott to discontinue his efforts to mug like Eddie Vedder, Scott Stapp (of Creed) or Dave Matthews and simply rely upon his real voice (as on "Te Perdre Encore" and

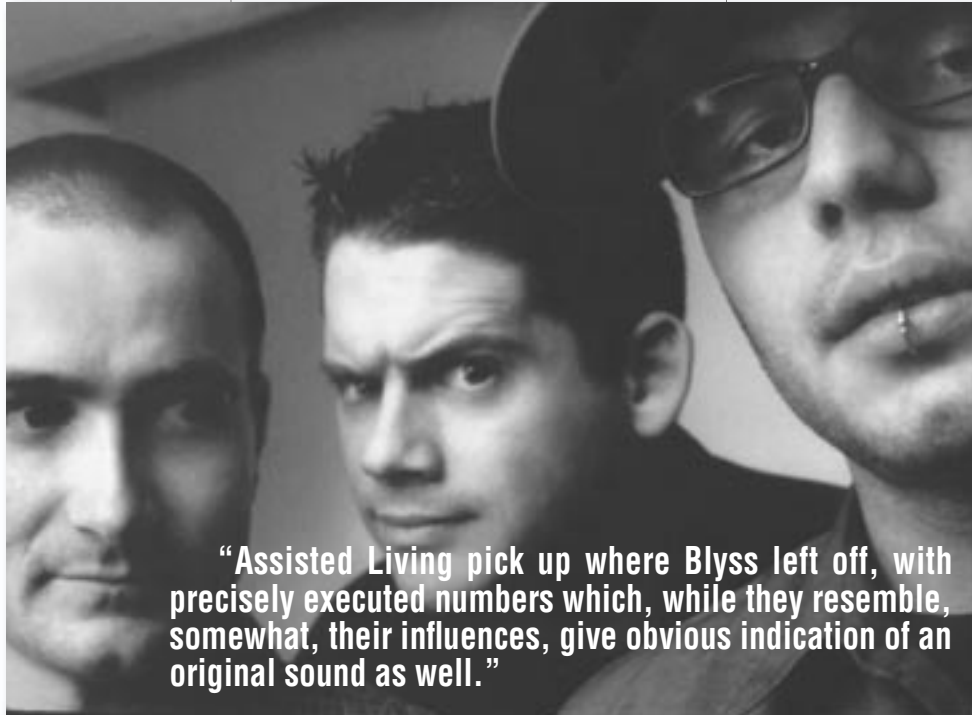
"L'Instant Present") the results would be far more pleasing and he would not sound nearly so much like Elton John. Scott Fisher could be so much more than the new Elton John.

K-12- Assisted Living Self-Produced

This lively trio became Assisted Living in 2001, after guitarist/vocalist John Colgate rebuilt the band, having previously played around town under the name Blyss (whom we reviewed in November 1999) for several years. The band takes its cue from the likes of Mercury Rev and Red Hot Chili Peppers, Peter Dinklage, with maybe a touch of Nine Inch Nails thrown in. It's a heavy, Metal/Funk sound with elements of Techno/Electronica thrown in, as well. The band is air-tight, executing their arrangements with laser-like precision.

Bassist Ben Holden and drummer Jonas Marcus contribute additional vocals in the case of the former and an array of samples in that of

Continued on page 20



"Assisted Living pick up where Blyss left off, with precisely executed numbers which, while they resemble, somewhat, their influences, give obvious indication of an original sound as well."

organ/piano interplay in the first break gives an indication of what Scott can do on keyboards when he opens up a bit. The second break, a sort of tribute to the concluding suite of the Beatles' Abbey Road, is briefly impressive, before an abrupt end.

Another cool hip hop groove serves as the intro to "Words Unsaid," which captures the melodic spirit of Joe Jackson's "Stepping Out," with ringing, roiling piano flourishes rumbling underneath in a similar fashion, as well. Very cool. "Feel" has an appealing rhythmic convergence between Scott's eight-to-the-bar piano delivery and Partlow's "behind-the-beat" accompaniment. Bassist Matt Voth distinguishes himself with his energetic work on this winning number.

The French lyrics to "Te Perdre Encore" prevent Fisher from employing most of his annoying vocal mannerisms, exposing, for once, his real voice: including a pleasant falsetto that calls to mind that of Brian Wilson. Though it's not one of the stronger songs among the

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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.

Digidoc Productions

1460 East Katella
Anaheim, CA, 92805
800-344-4362
rpeter@digidocpro.com
www.digidocpro.com
Ron Peterson
Rates posted on website: NO
500 CD Package Cost: \$1,183.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Print-



ing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$100 "internet discount."
1000 CD Package Cost: \$1,448.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$160 "internet discount."

DigitalCDR.com

330 West Gray, # 135"
Norman, OK, 73069
866-669-7949
info@digitalcdr.com
www.digitalcdr.com
Rates posted at website: YES
500 CD Package Cost: \$1,395.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,495.00
5 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Disc Makers

730 Andover Park West
Tukwila, WA 98188-3322
1-800-553-8906
info@discmakers.com
http://www.discmakers.com
500 CD Package Cost: \$1,790
3-color on-disc printing, 4/1 4-panel insert and tray card, in jewel box with shrinkwrap and proofs via FedEx overnight. Includes barcode and 12-day turnaround.
1,000 CD Package Cost: \$1,890
3-color on-disc printing, 4/1 4-panel insert and tray card, in jewel box with shrinkwrap and proofs via FedEx overnight. Includes barcode and 12-day turnaround.

Diskduper.com

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

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

Dungeon Replication

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

ExpressCD.com

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

Front Porch CD

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

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPRY

Knock, knock.

Every couple of years I hear from Kim Fowley looking for original music talent.

It's always an outrageous experience.

This time Kim was calling to promote his appearance on VH-1 in the Motley Crue "Driven" segment of July 23rd. Kim was Motley Crue's first publisher. He's now doing A&R for Sire Records. Sire is a division of Warner Brothers, hot with the Hives and looking to expand the artist roster.

Kim has a long track record with over a hundred gold and platinum-records. (www.kimfowley.com). He grew up around show business with a TV star father, Douglas Fowley, who played Doc Holliday on The Life And Legend of Wyatt Earp. Kim hung around the recording studios at Selma & Argyle in Hollywood and produced his first #1 hit "Alley Oop" before he was old enough to vote. Three years later he launched the Girl Group phenom with "Popcicles And Icicles" by the Murmaids, which went to #3 in Billboard the same month the Supremes first single peaked at #23.

As an artist, Kim was packaged by RCA as a Jim Carrey version of Bob Dylan but lost in the shuffle when the label signed David Bowie and Lou Reed.

Fowley's songs have been covered by a wide variety of acts from Nirvana, Alice Cooper and Emerson Lake & Palmer to Gram Parsons, The Byrds and Leon Russell. He discovered the Runaways on the Sunset Strip, produced their album and wrote their biggest hit "Cherry Bomb."

A few years ago Kim called to complain that he had discovered this band of young brothers in Oklahoma at a music seminar, produced their first demo, shopped them to a great reaction and just lost them to an unscrupulous lawyer.

He said, "Remember the name Hanson."

Mmmm. Bop?

If you have a band and are ready for the big-time music business, this could be the sound of opportunity knocking.

Send your best stuff to: Kim Fowley 700-U E. Redlands Blvd, Box 352, Redlands, California 92373.

"Only those artists need apply who are ready for movie-star pussy, MTV exposure and Billboard stardom," says Kim.



You might also want to send that material to Portland's newest nationally distributed label Popularity Records at 818 S.W. 3rd Ave, #219, Portland, OR 97204.

Attn. Art Alexakis.

The Everclear front-man's label released its first product in July with the Minneapolis band Flipp. The first single serviced to radio is "Freak". Flipp toured with Everclear last summer and schmoozed bassist Craig Montoya with a demo, which led to the Popularity deal. Popularity is distributed by Artemis Records. (Kittie. Baha Men)

The Los Angeles band Volcanic was the first act signed to Popularity but dropped from the roster when they couldn't come up with enough songs for an album. At one point early-on, former Everclear sideman Brian Lehfeldt (tv:616) was scheduled to replace the drummer in Volcanic.

Three of the songs on the Flipp album are co-written by Art. Art has described Flipp as "a good American hard rock band."

Everclear will headline the new and improved version of The Bite, Labor Day weekend, August 30th at Waterfront Park.

Breaking-in a new guitar player...



Things didn't work out for Volcanic and Brian Lehfeldt but Brian couldn't be happier.

Tv:616 starts the day early August 10th celebrating the release of their new EP "Transfusion" with an afternoon appearance at Ozone Records Eastside location at 2:30PM.

Later that night they do "2 sets at Dante's". During the first set the band will be filming a video for "Transfusion"



Sheryl's crowd...

Musicians backstage at the Sheryl Crow concert were passing around the July 20th Billboard magazine with Jeff Trott's glowing review of his debut solo album "Dig Up The Astroturf on Black Apple Records.

BB's Christopher Walsh writes, "In his prolific collaboration with Sheryl Crow-he has co-written 15 songs on her last three albums-musician/producer Jeff Trott has amply demonstrated his songwriting chops. On this, his debut album, Trott offers a plethora of tones and textures, all in service of more superb songwriting."

"...Trott's affinity for trippy sonic weirdness, achieved with Eastern instruments and backward tape effects, is abundant, always augmenting, not overshadowing, strong songwriting."

"An auspicious debut filled with psychedelic fun, yet a thoroughly modern record."

Jeff Trott did a thirty-minute opening set for

Sheryl Crow and if you count the tunes she sang of his, it was as much his night as hers...



The bitch refuses to die...

Billboard's Melinda Newman reports Meredith Brooks is back in the bins through a



Jeff Trott; Trippy sonic weirdness.

deal between her folding indie label and one of the nations largest distribution networks.

"Meredith Brooks, whose album Bad Bad One had just been released, has moved over to Best Buy-affiliated Redline Entertainment, which is distributed via RED. The record company has already begun working a new single 'Crazy'. Brooks is also producer and co-writer of Jennifer Love Hewitt's current single, 'Bare-Naked'"

Jennifer Love Hewitt will launch her music career on the NBC Tonight Show with Jay Leno September 16th. Look for Meredith standing behind her with the Lake Placid Blue Stratocaster...

The Melissa Etheridge/ Meredith Brooks Sept 2nd show has been moved yet again to the Chateau Ste. Michelle Winery in Woodenville, Washington.



They're back...

Four years ago this month the Cherry

D TURNTABLES

BY BUCK MUNGER

Poppin' Daddies broke onto Billboard's album charts at #17 behind the genre boosting big band single "Zoot Suit Riot" about a 1943 incident when white servicemen entered Los Angeles' ghettos in mobs to attack Hispanics.

How many Hispanic Daddies, you ask? Zero.



photo Buko

The Cherry Poppin' Daddies were founded in 1989 in Eugene by vocalist and songwriter Steve Perry. They released three indie albums from '90 to '93 on their own Space Age Bachelor Pad Records.

After a two-year lay off for "clean living" the eight-piece swing punk band returns to the Crystal Ballroom, Friday, September 20th.



The Roman knows...

Back when those Cherries were starting to pop, it was Nero's Rome that was getting a lot of the action.

Former NR heart-throb front-man James Angell is getting the big push from his label Psychelectic Records with a three date swing through the Big Apple in September landing at The Tonic the 15th, The Knitting Factory the 16th and the real New York City Fez Ballroom the 22nd.

Psychelectic licensed the track "Ooh Love"

from Angell's Private Player for inclusion on the second compilation CD for the Garland Appeal, a cancer fund co-founded by Paul McCartney.

A spring Garland Appeal live event is planned and James will appear with a full orchestra. Trumpet player, and veteran major label artist, Eric Matthews is writing the charts for Angell's material.

Rumors persist that David Bowie is making a "bid" on Angell's album for his own ISO label. Psychelectic just signed a distribution deal with Red Eye. "We have a 30 day right to terminate in our contract, so we are very mobile," says a label rep. Street date for the national release is September 24th.

August 8th James Angell opens for Chris Isaak in Bend at the Oregon Amphitheater.



Big Apple Obo...

Portland's revered master drummer in residence Obo Addy has been invited to perform at the world's largest cultural complex, the Lincoln Center for the Performing Arts in New York City. Addy and his two performing groups Okropong and Kukrudu will make their Lincoln Center debut August 17th and 18th.

Obo Addy is acknowledged as one of the key originators of the "Worldbeat" musical movement. After NYC Addy returns to the South Park Blocks and the 13th Annual Homowo African Arts Festival, August 24th & 25th



The artist strikes back.

The major labels have started an aggressive new guerrilla assault on the internet's underground music networks flooding online swapping services with bogus copies of popular songs that look identical to a sought-after song, but are filled with long minutes of silence, or 30 second loops of the song's chorus. Labels admit flooding Morpheus, Kazaa, and Grokster with thousands of decoy files.

The practice is called "Spoofing".

Further planned electronic counter-measures include propagating viruses. Says one prominent artist, "Hey, if you don't mind stealing my career and livelihood, I'm sure you don't mind if I destroy your hard drive."



THIS JUST IN...Mark Spangler, formerly of Johnny & The Distractions and a half-dozen other great bands is heating up in Belgium. Radio Sinaai 105.5FM there has added his

track "Trouble Today" to their Mojo Dreams, Blues & Roots Radio segment. The cut is from Sparky's latest solo album "Don't Go In The Basement" Anybody know any good clubs in Belgium?... Judas Priest picked Point Defiance to open their show at the Roseland August 20th...The Countryropolitans have had it with the Portland music scene. They're re-locating to Palm Desert...Irene Farrera from Eugene was interviewed on National Public Radio's "Latino USA" about her new album "Serenata". Says Ed Morales in Newsday, "Farrera enriches the Latin music experience by giving voice to fold traditions sometimes obscured by the popular fascination with salsa, merengue and the Cuban son."...The Boys From Ipanema hit Seattle for the first time August 24th at the Old Town Ale House. They'll be working up to the road show with gigs at the White Eagle August 7th at The Edge in Salem August 9th...Stephanie Schneiderman gets the nod to open for Chris Isaak in Portland August 11th at the Keller Auditorium. She'll perform as a duo with Dan Gilda. August 31st she'll appear at the Taste of Vancouver with a full band...Purusa plays with Ms. Schneiderman August 9th on Jax's Rooftop, 110 SW Yamhill. Their album "Spectacle" has been "selling like hotcakes" since its release in May, and KINK is still playing the track "Disappear"...The Trailer Park Honeys are almost finished with their new CD and will headline "Oh Sister Where Art Thou" at the Green Room August 24th. Spigot will also appear...Lorna Miller will headline the Hawthorne Street Fair acoustic stage August 24th...the Eric Savage Band is getting airplay on "Ain't There Enough To Go Around" on KYTE FM on the central Oregon coast. The Savage band's track is still receiving 5 plays a day after nine months...Dylan-Thomas Vance will debut a full backing band at the Sky Way Bar & Grill in Zig Zag Oregon, August 17th. The band will be called the Powerhouse Revival. Vance will also play the Left Over Salmon Festival at Horning's Hideout August 18th...Jessie Rae's band plays Saturday Market August 11th and 18th. Jessie sez new drummer Mike Crabbe "adds a funky swagger" and Jim Bronson will play the "tasty guitar licks". Doc Burris will vocalize and Kale McConathy, a 12-year old Punk Rocker will perform on the Didgeridoo on a few songs...Rich Man's Burden will play the PEAR/Ethos Benefit August 17th at the Ash Street Saloon with Funk Shui, Lea Krueger and DJ Apostle...

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QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 11

Logic General

6713 SW Bonita Rd. #210

Portland, OR, 97224

503-598-7747

www.logicgen.com

Tom Williams

Rates posted on website: NO

Data unavailable.

Luminous Flux Records

194 Cypress Street

Rochester, NY, 14620

800-726-2611

www.flux.net

Rates posted on website: YES

500 CD Package Cost: \$1,249.00

2 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.

1000 CD Package Cost: \$1,649.00

2 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Includes all film, proof and printing fees. Add \$50 for barcode. Shipping and 8.5% tax not included.

Marcan, Inc.

1800 - 112th Ave, # 205E

Bellevue, WA, 98004

800-635-7477

info@marcan.com

www.marcan.com

Jon Niedringhaus

Rates posted on website: NO

500 CD Package Cost: \$1,195.00

3-color Screenprinting packaged in Jewel Case with 4-Panel 4/0 Color Printed Insert & Tray Liner and Shrinkwrapped.

1000 CD Package Cost: \$1,950.00

3-color Screenprinting packaged in Jewel Case with 4-Panel 4/0 Color Printed Insert & Tray Liner and Shrinkwrapped.

MusicProductions.com

6337 Ivarene Ave.

Los Angeles, CA, 90068

323-465-8788

mail@musicproductions.com

www.musicproductions.com

Rates posted on website: YES

1000 CD Package Cost: \$1,537.00

3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price reflects all label and insert film fees.

MusicToday.com

3305 Lobban Place

Charlottesville, VA, 22903

877-347-2737

www.musictoday.com

Rates posted at website: YES

1000 CD Package Cost: \$1,159.00

3 colors on-disc printing, jewel box shrink wrap, black or clear tray.

Nettleingham Audio

108 E 35th

Vancouver, WA, 98663

360-696-5999

kevin@nettleinghamaudio.com

www.nettleinghamaudio.com

Kevin Nettleingham

Rates posted on website: YES

500 CD Package Cost: \$995.00

3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.

1000 CD Package Cost: \$1,295.00

3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.

Northwestern

3732 SW Moody

Portland, OR, 97201

503-223-5010

info@nwmedia.com

www.nwmedia.com

Tom Keenan

Rates posted on website: YES

500 CD Package Cost: \$1,175.00

3 color print on disc

1000 CD Package Cost: \$1,350.00

Oasis Duplication

659 Zachary Taylor Hwy

Flint Hill, VA, 22627

888-296-2747

info@oasiscd.com

www.oasiscd.com

Rates posted on website: YES

500 CD Package Cost: \$1,255.00

2 color on-disc printing, jewel boxes, shrink-wrap.

1000 CD Package Cost: \$1,485.00

2 color on-disc printing, jewel boxes, shrink-wrap.

Phylco Audio Duplication

10431 Blackwell Rd.

Central Point, OR, 97502

541-855-7484

info@phylcoaudio.com

www.phylcoaudio.com

Gail Husa

Rates posted on website: YES

500 CD Package Cost: \$936.00

2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

1000 CD Package Cost: \$1,224.00

2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

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Santa Monica, CA, 90404

310-829-3476

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5924 S.E. 47TH Ave, Portland Oregon 97206

FWIW1@JUNO.COM

WWW.FWIWIMPORTS.COM

info@rainborecords.com
www.rainborecords.com
Jim

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

Sensor Blast

1040 Shipping St. NE
Salem, OR, 97303
503-585-1741

E-mail address not on file.
www.sensor-blast.com

Eric Schechter
Rates posted on website: NO
500 CD Package Cost: \$995.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.
1000 CD Package Cost: \$1,295.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.

Super Digital

915 NW 19th
Portland, OR, 97209
503-228-2222
superdigital@superdigital.com
www.superdigital.com

Rick McMillen
Rates posted on website: YES
500 CD Package Cost: \$950.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.
1000 CD Package Cost: \$1,165.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.

SwordfishDigital.com

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

Third Wave Media

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

E-mail address not on file.
www.thirdwavemedia.com
Andrew Melzer

Rates posted on website: YES
500 CD Package Cost: \$1,059.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.
1000 CD Package Cost: \$1,299.00
Glass master, 2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

TripleDisc.com

700 Jackson Street
Fredericksburg, VA, 22401
800-414-7564
info@tripleddisc.com
www.tripleddisc.com

Rates posted on website: YES
500 CD Package Cost: \$1,275.00
Glass master, 3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.
1000 CD Package Cost: \$1,375.00
Glass master, 3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.

WeCopyCDs.com

48641 Milmont Rd.
Fremont, CA, 94538
800-833-4460
francisco@wecopycds.com
www.wecopycds.com

Tony Larkin
Rates posted on website: NO
1000 CD Package Cost: \$2,220.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Price includes all film and matchproof fees.

LABEL GUIDE

Belinae Records

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

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503-788-4912 (fax)

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Continued on page 16

DISC MAKERS
**QUARTERLY
REPLICATION/LABEL
GUIDE**

Continued from page 15

Burnside Records

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

Sideburn Records:

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

Cavity Search Records

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

Cloud 99 Productions, Ltd.

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

Cravedog Records

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

Crazy Bastard Records

PMB-831
16420 SE McGillivray, 103
Vancouver, WA. 98683
503-293-5409
Email: crzybrcrds@aol.com
Web: www.buko.net/crazybastardrecords
Owner: Andrew Bentley
Types of deals offered: Tribute Compilations
Artist Roster Featuring: Village Idiot, Witch Throttlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The

Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomf!, WitchThrottlegush, REO Speeddealer, GBH, Fang, John Cougar Concentration Camp, Blag Dahlia, Stagger, Monkey Fur, Odorus Urungus, Dr. Know (featuring Brandon Cruz), Corey Feldman, Agent Orange, Nerfherder, The Daylights.

Criminal Records

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

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Kinds of Deals Offered:
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Distribution:

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

Eurock Records

P.O. Box 13718
Portland, OR 97213
(503) 281-0247
Fax: 281-0247
Email: apatters@teleport.com
Owner: Archie Patterson
Types of music released: License recordings by European & American artists.
Preferred submission formats: CD's.
Kinds of deals usually offered: CD's.
Artist Roster: Dweller at the Threshold, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
Portland, OR 97212
(503) 287-8045
Email: flyheart@teleport.com
Web: <http://www.teleport.com/~flyheart/>
Owner: Jan Celt
Producer: Jan Celt
Types of music released: Original NW artists and related projects.
Preferred submission formats: Demo cassettes.
Kinds of deals usually offered: Album projects, Publishing of related materials.
Other services offered: producer services and bands wishing to make their own releases.

Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.
Distribution: Burnside.

IMP Records

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

Jus Family Records

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

Lazy Bones Records

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

National Dust Records

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

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The workshop will be moderated by music business veteran and consultant **Christopher Knab**, owner of FourFront Media and Music. He is the author of *Music Is Your Business*, and the web host of 4Frontmusic.com, a pioneering web resource for musicians.

David Neuve is an independent musician and host of the popular website Musicbizacademy.com, an extensive resource for independent music marketing tips. His book *How to Promote Your Music Successfully on the Internet* is con-

sidered the most comprehensive and up-to-date book on this essential new marketing tool.

Dan Decker has over twenty years experience in audio and video production. He is the owner of Sound Impressions Studio, where the workshop will be held. He will discuss new developments in recording and marketplace considerations that can be addressed while in the studio.

Bartley F. Day is a Portland-based entertainment law attorney and is music

counsel to Vivendi Universal Games. He has wide experience in music law and today's new digital legal challenges. His is a familiar name to Portland musicians who read his monthly column "Legal-Ease" in *Two Louies Magazine*.

Mike Bailey is the Northwest Sales Rep for EMI Music Distribution. He has a strong national reputation for innovative and aggressive music marketing campaigns for such well-known acts as Coldplay, BMRK, Nikko Costa, and many other major label artists.

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Continued on page 18

QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 17

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).

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, LoveNancySugar, Sylvias Ghost, Jesus Presley, Doris Daze, Cherallee Dillon, Land of the Blind, Tree Frogs, Gravelpit, H.E.A.D., Naked Violence, Savior, Roger Nusic, New Bad Things, Shine, Pleasure Center, W.O.R.M. (Wammo), Affirmative Action, Medicine Sunday, DickFinger, The Shaven, The Refreshments, Caustic Soda, Billy Snow, Live at Laurelthirst Compilation (15 bands).

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

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P.O. Box 10494

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(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 Church of NORTHWEST MUSIC

LAST MONTH
THIS MONTH

artist/label/title

- | | | | |
|----|----|---|---|
| 1 | 1 | VARIOUS ARTISTS / R&R Camp For Girls CD..... | <i>Rock 'n Roll Camp For Girls 2002</i> |
| 2 | 2 | VARIOUS ARTISTS / Troutdale Poetry Ex CD..... | <i>Deep Roots V</i> |
| 3 | 3 | 31 KNOTS /54 40 or Fight CD | <i>A Word Is Also A picture of a Word</i> |
| 5 | 4 | RM 101 /Indecisive Records CD | <i>Half Of What You Wanted</i> |
| 12 | 5 | JOHN WEINLAND /Adam Shearer CD | <i>6 track Demo</i> |
| 8 | 6 | THE BELLA FAYES/Demo CD | <i>The Truth In A Beautiful Lie</i> |
| 9 | 7 | THE RUNAWAY BOYS / Demo CD..... | <i>You'll Shoot Your Eye Out</i> |
| 10 | 7 | DIZZY ELMER/Demo CD..... | <i>These Songs Are Not Mastered</i> |
| • | 8 | JOHN HENRY/John Henry Bourke CD | <i>American Standards Box Set</i> |
| 13 | 9 | PORTERHOUSE / Lauan Reco CD | <i>Prime Cuts</i> |
| • | 10 | FLATLAND/Demo CD | <i>Flatland</i> |
| • | 10 | JAMES LOW/JamesLow CD | <i>Black Heart</i> |
| • | 11 | VALHERE/Subtonic Records CD | <i>This Lovely Highway</i> |
| • | 12 | NO. 3 BREAKDOWN/Demo CD | <i>the plastic ep</i> |
| • | 13 | TERRY ROBB/Burnside Records CD | <i>When I Play my blues guitar</i> |
| • | 13 | FOREVER NEVERMORE/Cellojoe CD | <i>This Lovely Highway</i> |

top tracks

- | | | | |
|---|---|---|--------------------------|
| 2 | 1 | NORFOLK & WESTERN / R&R Camp For Girls CD | <i>Local Posts</i> |
| 5 | 2 | SHEMO / R&R Camp For Girls CD | <i>Boy/Girl</i> |
| 4 | 3 | DEV CAMP & NANCY HESS / Troutdale Poetry Ex CD..... | <i>Not About The Fur</i> |
| • | 4 | JOHN WEINLAND /Adam Shearer CD | <i>Scene 30</i> |
| • | 5 | 31 KNOTS /54 40 or Fight CD | <i>e for alpha</i> |



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17-Mel CD Release Party
21-Techno Night
22-Red Line Six
23-Morse Code-Demented Minds-Trash Heap
24-Public Groovement-Big Island Shindig
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The the & the GOOD BAD UGLY

Continued from page 9

the latter. Together, Colgate, Holden and Marcus forge an intricate sound that Rocks fiercely. Take for example, the lead track, "The Time Is Now." An onrushing train of rhythm section and samples propels the song, while Colgate's craggy voice and stellar guitar work ride upon the wake. Colgate's voice resembles Peter Gabriel's, a melodic mutter, gritty and gruff. Musically the track echoes Mercury Rev's penchant for industrial strength samples. Mighty!

Taking a Poppier approach with "Useless," Holden's seamless harmony vocals and Colgate's power-chord motivation behind the arrangement, lend an CE80s sensibility to the song, which is diminished somewhat by an imaginative middle-section. Still, it's an attractive cut, with a lot of swagger and bluster.

The first few verses in "Smoke & Mirrors" bear a certain sophistication reminiscent of the Police. Colgate's subtle guitar machinations are accented by Marcus' authoritative, Copelandish snare smacks. But, a couple of minutes into the song, it explodes for about forty seconds of fury before calming down, then shredding again with a tough chorus.

Further defining the extensive musical parameters this band explores, "Wake Up" careens sideways before erupting in the second verse, a stylistic device worthy of our dear departed Nirvana, transformed here into Metallic supermen. It's an impressive display. Like Nirvana's "Rape Me," with some serious rage behind it. Eek! You think Kurt Cobain was pissed... However the bridge here, is a one that Cobain could never cross-- neither musically nor personally. A transcendence, which reasons above the mundane. Impressive, to say the least.

A jackbooted anthem to all the leadfooted tailgaters of the world, "Drive Real Fast" changes lanes without signaling and passes on the shoulders, spiraling headlong towards an unknown destination. Stay to the right for faster moving traffic! Middle Eastern handdrums dance around Holden's churning bass for the brief instrumental "Jelly," which, as with some of the material in their previous incarnation, sounds like excellent ambient soundtrack material. Colgate's highly-effected voice on "Awakened" is squeezed through a muted megaphone before slowly emerging, as if, perhaps, from a dream, into a Korn-like vehemence of intensity.

"Tunnel Vision" ambles tentatively for the first verses, before asserting itself with a memorable chorus, comparable to something Live might produce. A violin-like guitar solo melts into an iniquitous, Papa Roach-like rap. Hot! Alice In Chains is evoked with the vocal harmonies of "The Way." Marcus' deft drumming pinions the structure of the song,

allowing Colgate to expound on guitar, as well as vocalizations.

Holden's thumb-heavy Funky bass pluckings impel "Move," a fast paced ditty, with eerie undertones and Colgate's seriously aggressive guitar phrasings. The first secret track utilizes several string synth samples, though it is unclear how they are being generated. Whatever the case, it is a wonderful song, with World beat drums and effects, as well as Colgate's best Peter Gabriel turn. Another great song. The second secret track is a wobbly rap that maneuvers drunkenly, behind a rheumy keyboard. Red Hot Chili Peppers come to mind on this one.

Assisted Living pick up where Blyss left off, with precisely executed numbers which, while they resemble, somewhat, their influences, give obvious indication of an original sound as well. The band displays a spirit of adventure and a cohesiveness that is essential for the genre they are exploring. The future, indeed, would seem bright for Assisted Living.

**The Lonely Highway- Valhere
Self-Produced**

Valhere are an enterprising young quartet, who have been together (in the case of three of the four members) around ten years. Their sound, probably intended to fall into Counting Crows territory, often recalls The Replacements, more than any other group, with vocalist/guitarist Andy Koontz doing his very best Paul Westerberg imitation, while taking a stab at Adam Duritz. The band is slightly loose around the edges, but they exude a certain charm, all the same-- working familiar Pop powerchord progressions with heartfelt earnestness, typically associated with Country music.

The band has matured since their first album, Instantly, Promise, a five-song EP, released in early 2001. Lead guitarist Scott Phillips-- who doubles as the Sunday Weatherman at KPDX-49 television (and whose career

sound engineer Bob Ludwig, and features sonic crispness and punch from start to finish. Koontz' vocals are given special prominence in the mix.

The opening track "Heartache" is straight out of the Replacements songbook and stands out as one of the catchiest songs of the set. Koontz' gravelly voice grinds out the lyric, in what could also pass for a song the Wallflowers might do. Phillips adds a fine guitar solo in the middle. A good song. Koontz exhibits a folksy twang that Adam Duritz could only feebly approximate on "Standing Around." Phillips' high harmonies add to the Counting Crows feel (although Valhere rock harder). But the mournful country motif also calls to mind the work of J. Bowman in our own late, great Thrillbilly.

Working over a "Knockin' On Heavens Door" motif, "Go Away" is a simple and straightforward ballad, noteworthy for the fact it is the oldest song on the band's playlist, dating back to their first gigs back in 1995. "Cold Hard Heart" is another keeper, though there are a few rocky rhythmic sections in a couple of places. Koontz' impassioned vocal is the loci of the song.

"Pain," as with all the songs, is a very personal song, that for Koontz has a very specific meaning. This creates an added emotional component to his vocal delivery that seems to speak directly from his heart. An oddly distorted organ and acoustic guitar mar the country-tinged title track. The acoustic version of "Come On" is superior to its electric counterpart, offering a soulful rendition that is out of the realm of what this band typically does. The secret track brings us full circle to where we began, with the band sounding a bit like the Replacements-- with chord changes bucking like an old prairie bronco.

Valhere are a "family" band. The members live together in a house in which they have built the studio in which the band recorded this project.

"Valhere are a "family" band. The members live together in a house in which they have built the studio in which the band recorded this project. They will go it together, sink or swim."

cannot feel too secure just now that the parent company of KPTV-12 has bought KPDX, and is in the process of combining news departments and other staff), is now fully integrated into the band. He adds thoughtful hooks and succinct solos on lead guitar, as well as vocal high harmonies, lending the band a sense of refinement.

Here, Valhere (the name is taken from a character in the Cameron Crow film Say anything) offer nine original songs, plus an additional acoustic version of the song "Come On." Much of the material has been in the band's repertoire for quite some time. This collection is seen by the members as an opportunity to woodshed this material and move on to new songs. The album was mastered by legendary

ect. They will go it together, sink or swim. The band has several strengths-- good songwriting and decent musicianship among them.

They have weaknesses as well, especially in the rhythm section, which is occasionally not at all solid. Some other choices the band makes within the course of this project seem misguided. But that is the recording and production process in a nutshell. It would serve this band well to spend some time around a metronome or a drum machine. They need to seriously hone their rhythmic chops. But, on the other hand, Valhere show a lot of potential and deserve recognition for their music; and encouragement to continue to grow.

LEGAL EASE

Continued from page 5

the manager have signed a three-year management contract, and then sometime during that three years the artist signs a five-year recording contract with a record company, the manager will normally be entitled to receive a certain specified share of the future record royalties even after the three-year management contract has ended. (These are commonly referred to as "tail-out" commissions.)

By the same token, most management contracts also provide that the manager's percentage share of such income will be reduced after the management contract ends, and/or that there will be an outside time limit after which the manager is no longer entitled to share in the artist's income. For example, the artist and manager might agree, among other things, that the manager will receive a share of the artist's income and royalties for only one or two years after the expiration of the management contract, even though the artist's recording contract may be generating royalties for years after that.

3. Personnel Changes. If the "artist" is a band, the management contract should anticipate the likelihood of personnel changes in the band. For example, will the contract give the manager the right to manage the careers of any departing members after they leave the band? And will the addition of new members to the band require the approval of the manager, as some management contracts provide? These types of potential problems need to be covered thoroughly by the management contract.

CONCLUSION

Management contracts can be exceedingly complex, due in large part to the complexity of the music business itself. Yet a carefully drafted contract will substantially reduce the likelihood of future misunderstandings and disputes between the artist and manager.

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

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

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

LL

HOWDY FROM NASHVILLE

Continued from page 8

it easy read some books, travel, play guitar and if the mood hits him, "invite some songs over." Duane recorded his fourth CD and will no doubt finish it this year. He is working with his friend, producer, co-writer and guitar player, George Marinelle. George has played guitar with Bonnie Raitt and co-founded The Range with Bruce Hornsby.

This untitled fourth CD joins 1988's "Far from Perfect" (Watermelon, out of print) and 1988's "Certified Miracle" (Slewfoot Records available at Barnes & Noble and no doubt at Music Millennium).

That's it. We part ways and agree to meet "further up the road" I sit alone in my gentle rental reviewing he day's activities. I make a few more notes..."Southern drummers give me the groove I need." Look for "I Long For Your Kiss" by Duane Jarvis and Lucinda Williams in "X-Men" and on the soundtrack for "Horse Whisperer". Songwriting is where it's at.

"Dave Berg is writing for Warner-Chappell Music as well as for Ken Levitan (Lyle Lovett's Manager). His current CD is entitled "Perfect Day" (Red Eye Records). Dave also has a cut, "Pain" on the new Meredith Brooks CD."

A recent E-mail to Two Louies world headquarters from Craig Carothers contained the confidential and personal telephone numbers for a hot list of Portland people. I organize my hotel workspace and jump on the phone. Let's see what I can unearth.

Dave Berg is writing for Warner-Chappell Music as well as for Ken Levitan (Lyle Lovett's Manager). His current CD is entitled "Perfect Day" (Red Eye Records). Dave also has a cut, "Pain" on the new Meredith Brooks CD. Look for Dave around Portland in August as he escapes "that brutal Tennessee heat." He sorely misses those beautiful Oregon summers.

John Bunzow (johnbunzow.com) has been living in Nashville for seven years. He teaches inner-city special ed, and gigs around town in a roots rock band. You might have caught John's recent two month long northwest solo acoustic tour or possibly Bunzow & Friends featuring Mark Spangler, Albert Reda and Tom Royer. John's current CD "Darkness & Light" is on Portland's own Sideburn Records.

Speaking of Sideburn/Burnside Records, here is a note for Terry Robb. While I type this column I listen to "Mad Dog Blues" on radio station WITR in Henrietta, 89.7 FM. Gary Reinhardt hosts this radio show. Gary loves your new CD, "When I Play My Blues Guitar," I heard him say that. So call Gary on Sunday between 11AM and 3PM (EST) at 585/475-2271. Tell 'em Two Louies sent ya.

Brian David Willis has lived in Nashville since 1995. This former Quarterflash drummer

isn't doing much drumming these days as he is doing "tons of engineering and a bit of production." His music room is where Ice Box Productions has worked on both of Brad Paisley's CD's. Also created there was "I Miss My Friend" by Daryl Worly (Dreamworks). Other clients include George Strait, comedy producer Doug Grau, artists Jeff Foxworthy, Bill Ensval and EMI producer Frank Roger.

I ask Brian for an old Quarterflash story and he tells me of the time during a Japanese concert performance that the entire road crew walked out onstage wearing trench coats. With their backs to the audience the crew "flashed" the band. Quarterflash with full frontal. Dave The Rave, eat your heart out.

I mention to Brian that I can't seem to reach Scott Parker or Caryl Mack. As it turns out Brian engineers lots of Scott's productions and he offers to fill me in. Caryl Mack Parker is doing some writing and back-up singing. Her main gig is helping Tennessee born son Noah (age three) to get up and running as well as attends to daughter Jessie.

Scott Parker. (Former bandleader and lead guitarist for the Caryl Mack Band is now a very busy producer. Some current projects are James

Otto (Mercury) a Bob Seeger-like rocker from the Tri-Cities area. Listen for the single "The Ball" out soon.

Brian had to go as he was in the final mix for a CD by Wes Hutchinson. This pop-rock act was produced by and will be shopped by...you guessed it Scott Parker. Something's gotta hit! As we say goodbye Brian gives a shoutout to the old gang in Portland. He returns home every few years but mainly stays in Nashville with his "nose to the grindstone."

I couldn't get Denny Bixby on the phone but I did get Sally Dudman. Sally filled me in, another busy man with a busy schedule!

Denny moved to Nashville in September of 1997 with Gail Davies & Wild Choir. Soon he switched to Nancy Griffith, and then on to Mary Chapin Carpenter. A tour with Chet Atkins included a performance at Carnegie Hall. His band Great Plains has a deal with Sony.

Currently Denny is with Suzy Boguss, Rodney Crowell and Cathy Matea. He has a new jazz CD coming out soon on which he wrote all of the songs and played bass. Denny flew Carlton Jackson in for the sessions. When back in Portland you will find Denny sitting in with Terry Robb.

Whew!!! A lot going on with these Portland people. It's been a great two and a half day run. Now it's time to crank up the air-con and head out Hwy 40 to Hurricane Mills, the Jones homeland, to visit my country cousins. See you all, soon!

LL

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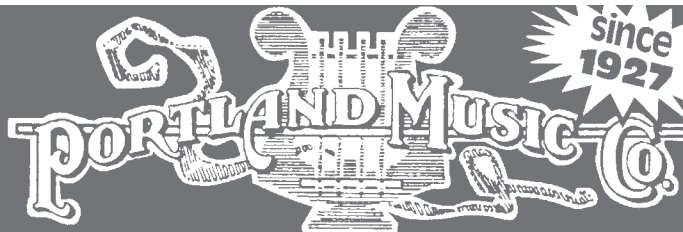
- Guitarist/Vocalist w/bass seeks band. Can do most classic rock tunes. Into Original, Blues and Rock. Call: Reedy 503/869-9335
- Drummer wanted for old time CW/R&R band. Brushes a must, vocals a plus. Be relaxed. Michael 503/254-8972
- Female R&B singer/songwriter seeks musicians and producers to work original material. Pam or Tracy 503/644-1641
- Male vocalist seeks aggressive modern metal band. I'm serious about joining a professional completed band. Influences: Disturbed, Drowning Pool, a God Smack. Tracy 503/720-9469
- Bass player can sing & travel. Also play guitar & drums. (but too dumb to write down a number)
- Sunset Red cover band needs lead guitarist. Booked weekends through 2002. Vocals a plus. Bob or Jeff: 503/244-5319
- Looking for musicians with vocals. Steel and fiddle a plus for road work and videos. Call TNT Productions 503/372-8685

- Country trio seeks drummer who sings. Michael 503/254-8972
- Craig George Jazz guitarist moved up from San Francisco. Interested in teaching reading, fingerboard, harmony, theory and performing. 503/258-0496 or cell: 503/318-7988
- Ex-bass player and drummer from Joe Denny, Notorious and The Bangers looking for a guitar player or players with vocals to join/form Rock Band Frenchy 503/591-1739
- Seasoned band looking for Keyboards, drummer and front vocalist. Must be dependable, ambitious clean. Pro gear a must. Euro/Latin rock call: 503/526-8781
- Band seeks serious drummer. Influences: Cure Smiths, Jane's Addiction, Trans Am. Call Jason Inihhi 503/236-7941.
- Bass player wanted for Classic Rock Band, Age range 30-50. We gig and are looking for more. Know your instrument and practice Saturdays in Beaverton. John 503/645-2297
- Adult girl drummer interested in joining or forming band. My

- practice room is open for rehearsals. Gaylene 503/292-4743.
- Bettie Mayhem & The Disasters needs a permanent guitarist. Psychobilly, rockabilly, punk. Costumes & theatrics with Go Go dancers. Bettie 503/286-3601
- Lead Vocalist wanted for established band with lead electric violin, bass and drums. Influences: U2, Sting, Dave Matthews, Peter Gabriel. 503/293-2390
- Guitarist seeking band or guys to jam with. I like Blues, 50's, 60's & 70's Rock. I have pro gear. Todd 503/913-4333
- Rock & Roll Trio seeks keyboardist/vocalist w/2 set repertoire. 50's-60's- 70's rock, blues, ballads Patrick 503/636-7449
- Creative bass player w/chops looking for people with similar tastes. Yes, Grand Funk, Kid Rock, G&R, Parliament, Beasties, Tribute Band or mix-it-up. Collyman 503/658-2113
- Drummer needed for rock band. We have tons of original material. Firehose, Meat Puppets, White

- Stripes, Nirvana, John Fahey Joe 503/239-4712
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- Pro drummer available now for working bands only! All styles. Pro gear & attitude. Can travel. Call Dan 503/358-7935
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- Wanted bassist for hard core band. Complete our pissed-off lineup. Good equipment, skill & attitude. Call Matt: 503/723-3735 evenings

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LETTERS

Continued from page 3

and they are uncooperative and have business on their site as supporting their project that don't even exist! I presented them with all of my information and they would not give me an address for a legit biz or the project headquarters!

I have spoken with 2 lawyers that say though they registered the name I have published it first so this is a fight I can win legally it is called: "First in time, first in right."

They are going to give me the go around though and I want the people in the music industry to know that they are scamming this from me. I told them that I don't give a hoot if they do their project as it is enough different than mine but I do care that they stop using my project name. They are not buying it right now. Please tell people not to be fooled by their project.

My site: theportlandmusicproject.com

Their site: portlandmusicproject.com

Check it out. It is so sad that people are like this.

I met with these two last Friday. I found out about them after my first show in June. The funny part about his is that I asked them for printed information and they could not produce anything except (after I nagged them long enough) a rough brochure that was poorly put together and poorly written. Now that they have my proposal in hand they are drawing up their paperwork which one of them admitted they did not have before.

Thanks for your help and support.

Rowan DeSantis rowandesantis@attbi.com

RANCHER FAN

Dear Two Louies,

After recently digging up an old Album of "Billy Rancher And the unreal Gods", I decided to jump on line to see if I could find out what ever happened to them. You see I live on the east coast and had the pleasure of seeing them play live 20 years ago when they came to N.Y.C/N.J. Anyway, I just have to say hats off to you at Two Louies for providing some interesting info. Very shocked and saddened by Billy's passing{I had no idea}. Anyway, I'm wondering if it would be possible to obtain an e mail address for the Unreal Gods guitarist, Jon DuFresne as I would be very interested in making contact.

Any and all info you could provide would be greatly appreciated.

Sincerely,

C. Fiori FIORI115@aol.com

WHO SEZ WHAT

Dear Editor,

I went to a Two Louies party in the 80's at a big house in northeast Portland and John Entwistle was there with his road manager. Being the first rock star I ever got to observe up close I was impressed with how friendly he was and how much humor he made at his own expense. I remember the musicians were in complete awe and there were at least two dozen crowding in on him hanging on every word, which became harder to understand with every drink because of his accent which got thicker and thicker. Eventually I couldn't understand a word he said but we all stood there transfixed by the melodious sound of his British accent. It took me more than a few minutes but I finally realized he was sending us up with mumbled cockney double-talk. I think I was the only one in the group that got the joke.

Chris Geller
Gresham



photo: Rapoport

Gear buddies John Entwistle and TL editor '89.

SHOOZ NEWS

Dear Editor,

Whatever happened to Nu Shooz? I saw that Gary Fountaine is in Los Angeles playing with Ronnie Montrose but whatever happened to John and Valerie and all the other guys in the band? Nu Shooz worked the clubs for years and years and when they finally got their hit and went big they took a lot of fans with them. Get your Rewind editors on the case. Let's have an update.

Andy McFarlane
Milwaukie

ON THE COVER: Lavender Tommy. After just a handful of gigs the power duo No. 3 Breakdown has created a ferocious buzz on the street. Their 3-song demo has attracted the attention of professional managers and nationally distributed labels. Glendale, California native Lavender Tommy AKA Tommy Harrington was 21 when he picked up the guitar. "I came to it late," he says. Too much of the Hollywood Party Life drove Tommy to Portland last year, opening Lavender Lab recording studios. "Then I met Nate (Chambers) I closed the studio and decided to devote my life to the band." Experience the phenomenon for yourself August 14th at Satyricon and August 18th at Dante's Sinferno. (Photo: Buko)

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THEATER ASLEEP

Dear Two Louies,

I'm writing to you with regards to the Portland group Theatre of Sheep. This desperate attempt is part of an on going internet search a few of us from the official sonic youth message board are undertaking. So far we have uncovered absolutely nothing and are nothing short of saddened and frustrated. Would you be able to give us any advice at all as to how we might track down any music on tape or video or cd by Theatre of Sheep. Auctions are drawing a blank not that we have much money anyways and we wouldn't even mind a duplicate/burned copy of anything available just so we can share this defunct group's sadly unavailable output. I'd be happy to pay any postage blank disc/ video/ tape costs and any transfer cost etc... No problem if you are unable to help. Thanks very much for reading this.

Kind regards - Glenn
Blueskymotel@aol

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