

OREGON MUSIC

Two Wives

BIG BYRD

DANDY DINNERS

TEENAGE TORNADO

DEAD MOON

CRAIG MONTOYA
TRI-POLAR

REPLICATION/LABEL GUIDE

photo Buko

Sandin Wilson

"Somewhere between the California border and Portland, Oregon, a great bassist has emerged as a true jack - of - all - trades with his first solo CD, "Into My World". He calls it "Breaking the Blueline". Most any listener calls it "Amazing bass playing.. and who's the singer?"

Few people expect a bassist to perform, record, produce, and sing. But, then again, there aren't too many Sandin Wilson's in the world.

Sarah Lewis/Ron Garrant - "Bassics" Magazine - Los Angeles, CA

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

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

SANDIN WILSON GROUP Dates...

May 28th - Jimmy Mak's 2 Shows 9 & 11pm

July 21st - Rohr Park Concert series (Lake Oswego)

Aug 17th - Britt festival (Jacksonville, Or)

METRO Dates...

May 1st - Hoppers

May 14th - Skybar in Longview

May 15th - Bacchus

21st and 22nd - Red Lion at the Quay

May 29th Rivercity Saloon - Hood River

July 24th - Fort Vancouver Fire works 2:30pm



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

CDbaby, Tower records, Music Millennium and OEbase.com

contact sandinwilson@comcast.net for bookings or info





December, 2001. The Oregon Music Hall of Fame Tribute to Billy Rancher. The standing room only scene at the Roseland Theater drew musicians and technicians from all over the country to honor local rock legend Billy Rancher and his '80s New Wave band the Unreal Gods. Rancher died of cancer in 1986 shortly after Clive Davis signed him to Arista Records. Billy's brother Lenny joined original members Jon DuFresne (guitar), Billy Flaxel (drums), Dave Stricker (bass) and Alf Rider-Wolf (keyboards) in presenting Rancher's material. Other OMHOF inductees; Jon Koonce, Jim Mesi, Turtle Vandemarr, Gary Ogan and Michael Kearsey paid tribute to Billy's music with guest appearances.

LETTERS

BIG BYRD FLYS

Dear Two Louies,

Just offered a HUGE show at the House of Blues in Las Vegas with John Waite and The Gin Blossoms for a charity fundraiser in December. Past attendance has been 1,200 - 1,500 people. It is promoted heavily in Vegas with full-page ads, radio play and sponsored by Sallie Mae. This is a very good gig for a good cause, all proceeds go to a battered women's shelter in Vegas called Shade Tree. This gig was offered as a result of the producer of the event simply listening to us at Garageband.com, where we are currently #1. They listened to the track, loved it, and called the same day.

Just talked to Robin Gibb's manager John Campell. An upcoming film called "Knuckle Sandwich" (starring Brooke Burke) wants to use my cover of the BeeGees, "How Deep Is Your Love" in their movie. Robin Gibb himself is approving this.

The legendary Pat Boone called me at home and has offered us both a publishing and a record deal! He loves the record and wants to work with us. He owns the Gold Label and owns many businesses in the entertainment industry. Merv Griffin

and Glen Campbell are also on the label. They have international distribution through Universal. The offer is being considered right now.

Russ Regan (who signed Elton John, named the Beach Boys and is responsible for over 1 BILLION records sold) called recently and said he loves the record ("Candy Shell"). He thinks track 7: "I'm in Love" is a potential top 10 hit, as well as track 11: "Frozen." Norman Ratner (co-founder of the rock and roll hall of fame and producer with a number of top 40 hits) loves "Candy Shell" and passed it along to Russ Regan as well as Pat Boone, a long

"The legendary Pat Boone called me at home and has offered both a publishing and a record deal! He owns the Gold Label and many businesses in the entertainment industry. Merv Griffin and Glen Campbell are also on the label."

standing friend. Norman thinks it's a hit record and is playing the role of my temporary acting manager. He is shopping the record and has opened many doors already.

Phil Ehart and David Austin offered me a management contract. They flew me to L.A. and I am now considering the offer. Both of them love the record and want to start shopping it to major labels right away. They have recently signed one of their acts to Universal.

Benny Mardones (singer/songwriter, hit song "Into the Night," 6 million sold) has committed to

help guide my career after seeing us live at the Roxy in L.A. We have been keeping in touch and he is simply giving good advice to help me avoid pitfalls. Very cool guy and a good mentor. He is also helping to set up a showcase.

Ced Moore from Atlanta (American Skye Records) has also offered us a record deal and is wanting to work with us. Recently, Howard Rosen promotions called after seeing the positive Music Connection write up recently and requested a CD. 4 other radio promotion companies also called as a result of hearing songs on the Internet. Ed Spacek,

Bryan Farrish, Bill Jerome and Paul Loggins all called to inquire about promoting "Candy Shell" on the radio. We are in the process of coming up with a strategy.

Paul Loggins offered a great, lowered rate and invited me to the New Music Awards (June 26th in L.A.) as well. He has offered to put my CD in the gift bags at the awards show. He has also committed to doing a review in his magazine New Music Weekly.

Geoff Byrd

LL

Jonny HOLLYWOOD

Jonny Dufresne

May in Los Angeles brings 90 degree temperatures to the San Fernando Valley and Play-off mania to the Staples Center. As the Lakers make their way past an expected first round victory over the Houston Rockets, Kobe and Shaq find their team in a life and death struggle with their nemesis The San Antonio Spurs. Mother's Day, down two games, their backs against the wall, our team finds itself in a must-win position if there is to be any hope of surviving this round to go on to a fourth championship in the last five years. Like any great Rock-n-roll band, The Lakers, a team either loved or hated, always manages to spin the drama of personal achievement, team performance and sheer luck into entertainment that transcends a "game of sport" into a parable of the "game of life".

Taking a quick break from my own game of life, I find myself not in my transplanted Los Angeles, but back home in Portland for a week of re-energization and reflection. When asked what was on my list of things to do on this trip, one of the more esoteric objectives is to "Remember all that I have forgotten from the time when Portland was all I knew". I'm always surprised when I realize how much eighteen years of Los Angeles living has erased of the first twenty five odd years of memories which at one time comprised my total existence. I find, as I grow older, it is no longer possible to keep my whole life history in my head. My current routine sucks up every ounce of consciousness, putting me in the ironic position of relearning life lessons once learned. An unintended "Eternal Sunshine of the Spotless Mind". Coming back to Portland never fails to provide answers to questions yet to be asked,



photo Pat Snyder

a trip back in time to when life was a little less cynical and intuitive wisdom was all I knew. With the words "Let me know when you figure it out" ringing in my ears, I hop an early Saturday flight after a late Friday gig arriving in PDX feeling

"Saturday night Plan B - Geoff Byrd at Conan's Pub. I met Geoff a couple months back at his Industry "meet-n-greet" party in Los Angeles. I was intrigued by his release "Candy Shell" in that music this pop does not usually get my attention."

as jet lagged as if I just went trans-Atlantic.

Jet-lagged or not, it's Saturday night and I already know of a couple of hot shows I want to catch. I've been jonesing to check out some jazz and Noah Peterson's Soul-tet is playing a private party. Noah's a cool sax player working hard to keep jazz alive in the Northwest and we've been trying to catch up since I saw him last year at the now-defunct Jazz de Opus. Unfortunately, a momentary lapse of amnesia struck (I'm blamin' it on the jet lag) and that show was missed. Oh well, everyone

please catch The Soultet at The Buffalo Gap on the 23rd or Bidy McGraw's on the 25th and let me know how Noah's doing.

Saturday night Plan B - Geoff Byrd at Conan's Pub. I met Geoff a couple months back at his Industry "meet-n-greet" party in Los Angeles. I was intrigued by his release "Candy Shell" in that music this pop does not usually get my attention. As successfully achieved as the songs are, I felt there was some hidden element I couldn't quite get at through the recording. Seeing Geoff live might be the key to unlock this mystery. I'm curious as to how the technical challenges of the music and the physical challenges of the vocals will communicate in a live setting. Will the songs transcend, or will they come off as rigid artifacts?

As I make my way down Hawthorn Blvd. towards the gig, I'm reminded how great Portland's neighborhoods are. How through years of changes they are essentially unchanged from when I first discovered them so many years ago as a wide-eyed kid out of Hillsboro. Tonight the streets are surprisingly busy. The clouds have parted and the pent-up release of spring energy is reflected in those that I pass as I make my way to the club. The street people on the corner hit me up for spare change. "Here's a five brother, knock yourself out".

Entering Conan's Pub I feel as if I'm slipping into something comfortable and familiar. 11 by 17 posters of

upcoming shows greet me as I walk through the door. Pay my money, get my hand stamped and feel the mildly overwhelming feeling of walking into an unfamiliar crowded room, careful not to trip over anyone until my eyes get accustomed to the light

and my sense of equilibrium returns.

That feeling is soon replaced by a feeling of reconnecting with something warm and comfortable. I used to live for this. A packed club, in Portland, on a Saturday night, if my band was playing, some wild happening would surly unfold before the sun began to rise. Tonight Conan's feels connected to the lineage of great Portland clubs of years gone by; Luis's LaBamba, The Earth, The Euphoria, etc. The smell of cigarettes and beer unlocks the first

Continued on page 23

Whenever a producer of a film, television show, commercial, or computer game wants to use music in a project, there are two different kinds of licenses which normally come into play: (1) a "Synchronization License" and (2) a "Master Use License."

The Synchronization License. The producer of a film, television show, commercial, or computer game must always obtain the written permission of the owner of the *underlying song*, which as a general rule is the songwriter or the songwriter's own music publishing company, assuming that the songwriter does not have a publishing deal with an outside music publisher. However, if there is a publishing deal in place covering the song at

provisions requiring the *label* to obtain the *band's* approval before allowing the band's music to be used in a film, television show, commercial, or computer game. Also, there are certain union and guild rules that are applicable and that in some instances require the artist's consent, even when the label owns the masters.)



The comments above, concerning the producer's obligation to obtain a master use license, assume that the producer wants to use an *already existing* recorded version of a song. However, there are situations in which the producer may want

the publisher can give other producers the right to use the same song at the same time.

"For theatrical films and television shows: Synchronization licenses are almost always non-exclusive in regards to films and television shows. Assuming there is no exclusivity, the owner of the song can license it to as many other companies as it likes."

issue, then the owner of the song is normally the music publisher.

This permission which must be obtained for the underlying song is called a "*synchronization license*." Here we are *not* talking about a particular *recorded version* of a song, but instead, only the *underlying song* itself.

The terminology here can get confusing. But, to make it simpler, let's take a situation in which a song has been written by a songwriter named Joe A, and the music publisher for the song is B Music Company. Let's also say that three different bands have each recorded their own separate versions of the song, and let's call those bands X, Y, and Z. In this situation, the *synchronization license* is obtained from the B Music Company, regardless of which recorded version (i.e., X, Y or Z's) will be used.

As for the permission which needs to be obtained for the *specific recorded version* which the producer of a film, television show, commercial, or computer game wants to use, that's called a "master use license."

The Master Use License. A *master use* license needs to be obtained by the producer for which-ever *recorded version* is going to be used. So, if the producer of a film, television show, commercial, or computer game wants to use Band A's version, then the producer must obtain a *master use license* from the band (if the band is unsigned), or, if the band is *signed*, then from the band's *label*. (Bear in mind, though, that even when a band is signed, the band's recording contract may very well contain

to have a *new* recording made, i.e., as a newly-recorded "work for hire." Sometimes, this happens because the producer cannot obtain the necessary band and/or label approvals (as can be seen, for example, in some recent commercials using Beatles songs), and sometimes it's because the already existing recorded version does not stylistically fit the project for one reason or another.

In this situation – i.e., when a producer is having a new version recorded as a "work for hire" -- the producer does not need to obtain a *master use* license, since the producer is not going to be

"For computer games: Usually non-exclusive, though sometimes the license agreement will prohibit the music publisher from licensing the music to be used in other computer games for however long the license agreement will be in effect."

using a master recording owned by *someone else*. But, even then, the producer still needs to obtain a *synchronization license* from the music publisher of the *underlying song*.

COMMON "SYNCHRONIZATION LICENSING" ISSUES

There are many issues which may arise whenever a synchronization license is being negotiated between a producer of a film, television show, commercial, or computer game, and the publisher which owns the underlying composition.

Some of the main issues are: (1) The length of "the *term*" of the license (i.e., how long the license will be remain in effect for); (2) The scope of the *territory* (i.e., the geographical area in which the producer can use the song in his or her production); and (3) Whether the producer will have *exclusive* rights to use the song, or instead, whether

The Term

1. Theatrical Films: The term is generally for the "life of the copyright" (in other words, the license will last as long as the song is protected by copyright law, which, as a general rule of thumb, is today 95 years).

2. Television: Sometimes for 2, 3, 5, or 7 years, or, currently much more common, for the "life of copyright." (There's been a rapid trend toward "life of copyright" in recent years.)

3. Commercials: Typically an initial term of anywhere from 13 weeks to one year, often with the producer's right to renew for another equal term upon payment of an additional licensing fee (which might, for example, be 125% or more of the original fee).

4. Computer Games: The term is generally for the "life of the copyright," or for a 2, 3, or 5 year term. As a practical matter, there are very few computer games which will have a life span of over a year or two, and so in most instances the producer won't consider it all that important to obtain a *long term* license.

The Territory

1. Theatrical Films: Typically the territory is "worldwide."

2. Television: It used to be that the territory was usually limited to certain countries. Today, most often, "worldwide."

3. Commercials: Local, regional, national, certain countries, or worldwide, i.e., depending on what the parties negotiate.

Continued on page 18

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


Dead Ahead - Dead Moon Tombstone Records

The last line in "In The Waiting," the last song of this eleven-track opus, says it all- "We're never too old to learn." If "Music too tough to die" were not already their motto, that last line would serve Dead Moon quite well. Fred and Toody Cole (along with drummer Andrew Loomis) prove that they learn something new and valuable each and every day. Every one of these eleven songs drips with the emotion and intensity of living each day in this whacked out world- hanging on to life and love by just a tenuous thread.

Fred Cole has been a rocker since he was thirteen: and that was over 40 years ago, and he was Fred "Deep Soul" Cole, the "white Stevie Wonder." If anyone knows about the highs and lows of the "music business," it's Fred Cole. When, in 1967, he met his eventual wife Toody at the Folksinger coffeehouse in Portland, while trying to find a gig for his stranded and destitute, draft-evading band, the Weeds- he did not know how completely the course of his life had been altered. Toody's been playing bass in his bands since the late '70s. For his thirty-ninth birthday, she gave him the very mono disc-cutting lathe (now fifty years old) upon which was cut the Kingsmen's "Louie Louie." Fred and Toody are a team.

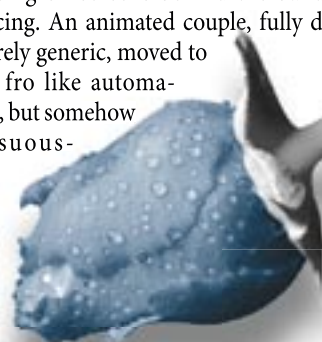
Or, as Fred so aptly puts it in the song of the same name, "I find myself in an occupation with

Continued on page 19



"As with every other Dead Moon album in existence, the driving force is Fred Cole and the classic songs he writes. And, in that regard, this is one of the strongest albums the band has ever put out."

My pick of the month is David Bowie, who I saw a few weeks ago at the Rose Garden's 'Theater in the Clouds'. The show was great! "I'm Afraid of Americans" is still stuck in my head. This Bowie/Reznor classic was enhanced by a video image dancing on screens behind the band – literally dancing. An animated couple, fully dressed and entirely generic, moved to and fro like automata, but somehow sensuous-



a commercial break. Bunnies and Bowie... who would have thought there'd be any connection. Hail the Beltane! I had no idea I was going to be participating in this pagan ritual. But there I was, floating in the middle of the Columbia River with a boat full of magical folks talking about the ancient traditions of May Day. Their words piqued my curiosity so I did a little research and found out that Beltane is the halfway point between the first day of spring and the first day of summer. It's

Rosebud

by Robin Rosemond

ness appeared in their combative steps. But this was just one backdrop to the main attraction -- David Bowie, a superb showman.

The legendary performer was personable with the crowd and wooed us with sweet comments about our city. Later, Bowie's band-mates mingled with the Dandy Warhols, who threw a couple of dinner parties in their honor. I did see the Dandies backstage after the show for a meet and greet. Peter and Michele Holmstrom looked like a million bucks, and Zia was sweet to me (I love her!). I was hanging with Joel Gburek, a rigger from Local 28, who's been letting me go up to the grid to learn and experience the rigger high. And it is such a high to be up on the beams of the Rose Garden. I observed the riggers unscrewing shackles, letting in ropes and chains, and flying all that steel.

Soon after the show I saw Bowie on The Ellen Degeneres Show. David was telling Ellen about the tour, in particular about a fan he had spotted -- a fan dressed in a pink bunny suit. On the plane to Los Angeles for Ellen's show that very morning, he saw the pink bunny again! Still in

"Later, Bowie's band-mates mingled with the Dandy Warhols, who threw a couple of dinner parties in their honor. I did see the Dandies backstage after the show for a meet and greet. Peter and Michele Holmstrom looked like a million bucks, and Zia was sweet to me."

costume, and sitting in coach. Ellen looked at Bowie with a blank look as he giggled his way through the story. With nowhere to go after that, they cut to

when the sun is released and the veil between the two worlds, (winter and summer/light and dark) is lifted. Samhain, which is the winter or, as they

refer to it, the dark counterpart of Beltane is more about the dead than the living. I loved discovering that I had been participating in something so old and full of meaning.

The acceptance of a recent invitation to the Nettle Grange took me to a Maypole dance. Getting there was half the fun. On the way, Lauren Mantecón and I stopped in at the Voodoo Room to have a Makers Mark Manhattan and pick up Jeanine Fairchild. After a proper cocktail, we headed to the AVA Gallery to see Shanon Schollian and Claudia Harper's exhibits. Check out Shanon's stump cozies (Yes, fallen tree stump cozies.) www.stumpcozies.com, and Claudia's photographic collages of old family images and buildings were haunting. Primed for the evening, we then took off toward Fort Clatsop, crossed the Lewis & Clark Bridge, and wandered out among the stars and fields of Lewis & Clark Highway. The moon was waxing and there was a big silver ring around it.

We reached Nettle Grange. Walking in we could see the May pole hanging from the center of the hall, with many colored ribbons. There was small stage with a band atop playing a pleasant country swing. The instructor (Maypole dance teacher) was trying to lead the large crowd of family and friends. Almost everyone wore a garland of flowers or ivy around their heads like a crown, and, like us, the children appeared enchanted with it all.

The instructor patiently described the three steps to the left, three steps to the right, and then the cross your partner on your left with your right shoulder. Dizzying stuff. So we watched the good-natured group struggle to make a pattern with the ribbons, while dancing a simple jig that kept everyone going in circles. Other May Day traditions include ceremony and celebration, but the day is also famous for labor rallies, a time of beginnings, new or renewed love, and nature's cleansing fires. All I know is the grange is haunted and next year I'm learning the dance!

While out in Clatsop County I ran into Dinah Urell, the publisher of Hipfish, a great monthly publication out of Astoria that covers art and culture I've missed this publication while its been on break, but Hipfish returns to local stands early June, with its June/July issue. Dinah says she's starting from scratch. Good luck and pick one up!

Last but not least I recently enjoyed a night at the Vat & Tonsure. It was girls night out with Nancy Scharbach and Julie Yocom. The food was fantastic and our waiter, Jeff Busey was a perfect gentleman and we really dished. Girls will be girls. Anyway, The Vat is still going strong so check it out!

Write to me: rosebud@teleport.com

LL

“Blair Vail’s guitar style is aggressive and dynamic. While it is still developing, she handily strums, plucks and flails like some kind of teenage tornado. Using moveable chord shapes, unison, octave, interval runs and harmonic licks she takes plenty of chances and pulls it all off without missing a beat.”

As usual I scan the entertainment section hoping that there would be a spark of excitement... and there it was. Someone named Blair Vail & Rich Mackin from Portland, Oregon would be performing at the Big Drum (singer/songwriters in the round) at the Montage Grille (Rochester’s classiest nightclub). I dug out my Two Louies’ promotional ballpoint pen, a small pad of paper and headed out for another interview knowing not what to expect.

Imagine my surprise when I found out that Blair Vail is from my hometown, Pittsford, NY and has only recently moved to the same end of the line (Portland, Oregon) that I once called home. Turns out that Rich Mackin is from Connecticut via Boston. The two met in Portland and teamed up to create a dynamic relationship that is just beginning to blossom.

The star of tonight’s show would be Blair whose original acoustic songs are sorta-kinda like a K.D. Lang vocal range combined with a guitar style akin to Ani DiFranco. Blair, who is 18, demonstrates a tremendous tonal range and extreme sonic dynamics. She easily goes from a smoky low tone or a quiet whisper to a powerful crescendo. Her high range vibrato is quite beautiful and in general her vocal styling is awe-inspiring.

Blair Vail’s guitar style is aggressive and dynamic. While it is still developing, she handily strums, plucks and flails like some kind of teenage tornado. Using moveable chord shapes, unison, octave, interval runs and harmonic licks she takes plenty of chances and pulls it all off without missing a beat. As with her vocals, Blair employs a tasteful dynamic balance and creates a joyous and soulful accompaniment for her lyric. Need I say that she is a tough act to follow.

Back in Portland these two can be found at Burlingame Pizza, Belmont Inn or Mojo’s Coffeehouse. They both do solo performances of Jazz Poetry. Rich is a Spoken Word artist, writer, poet, publisher, promo man, boyfriend, tour manager/agent, connector, sketch/layout artist and a credited back-rubber. Blair is described as a “blues and jazz inspired singer/songwriter/poet.” Now that the OLCC has relaxed its grip on underage musicians look for them at upcoming concerts and nightclubs.

Rich has put together a 26-city tour to run from April 4 to May 1, 2004. Networking his Boston contacts the tour will promote his poetry,

which I didn’t get exposed to, and Blair’s current CD entitled “Entanglement & Disconnections,” as well as her current poetry chapbook entitled “Disconnections & Entanglements.” Performing at colleges, night clubs, poetry events, ‘zine conventions and small press fairs this street gal and her manager misters’ itinerary sounds like a verse from “Route 66 ... Albuquerque, Boise, Houston, Minneapolis, Chicago (Quimby’s Book Store), Detroit (Idle Kids), Toronto, Brooklyn (Lyric Lounge), Rutgers, Sarah Lawrence, Boston, Baltimore, etc, etc., etc., pant, pant, pant... get the picture.

This is Blair’s first tour and first interview. She



would like to credit Philip Golden for his recording artistry at his “incredible sounding” Entropy Studios and guitar work on “Borthwick Song”. Go see Blair and Rich and be sure to tell ‘em...”Two Louies sent ya.” Contact info: Blair...anail@frontiernet.net Rich..., www.richmackin.org Philip...

www.magichelp.com/entropy Dennis DAJNSMP@hotmail.com. Me gotta go now

LL

TIN PAN ALLEY

BY DENNY MELLOR

This years Rose Festival MusicFest hosted once again by the Portland Music Company on MLK, featured twelve finalist high school age bands. These future hit makers toured in from as far away as Central Washington and as close in as Grant High, (GO GENERALS!). This regional band competition was started over a decade ago by Portland club and music scene icon Sir Tony DeMicoli. Judges representing the Rose Festival, Fender Musical Instruments, Portland Music Company and Two Louies had a tough time picking the winning bands; the top three get to play at the Rose Festival Fun Center as well as receiving music goody bags from Portland Music, Audix and Music Millennium and the winning band walked away with a new American Strat worth over a grand. Jazzology, a band from Gresham took first place and my personal favorite "Ben Rice and the Youth of Blues" placed third. All the bands were great and obviously worked hard to get there Good Job All!

Bob Walke of Morrison Bridge Music and Terry Robb are hosting a great jam on Monday nights from eight thirty to eleven thirty at The Longhorn on 80th and S.E. Foster Road. Just in case you haven't seen or heard Terry Robb lately I've got to tell you he really is a treat to watch and he seems to have an endless song list, the other night he went from blues to Hendrix to Sissy Strut and back to Albert Collins. Check out this jam if you feel up for a good time on a Monday night, and bring your axe or sticks.

The Mt Tabor change over seems to be going well, new owner Jason Sabola has put a new look on the interior of this famous local venue along with beefing up the sound system and reworking the acoustic room for movie viewing. Jason's focus on bringing in great national bands will probably make this one of the Northwest's hottest clubs so get on down and check out the new vibe.

For those of you that live in or near Oregon City, Adrian Guitars has been hosting live auditions at their store at 502 7th street in Oregon City, equipment provided just bring your angst. Show up between 6:30 and 9:00 pm, refreshments included and register in their

musician data base if you need to find other players to form a band with.

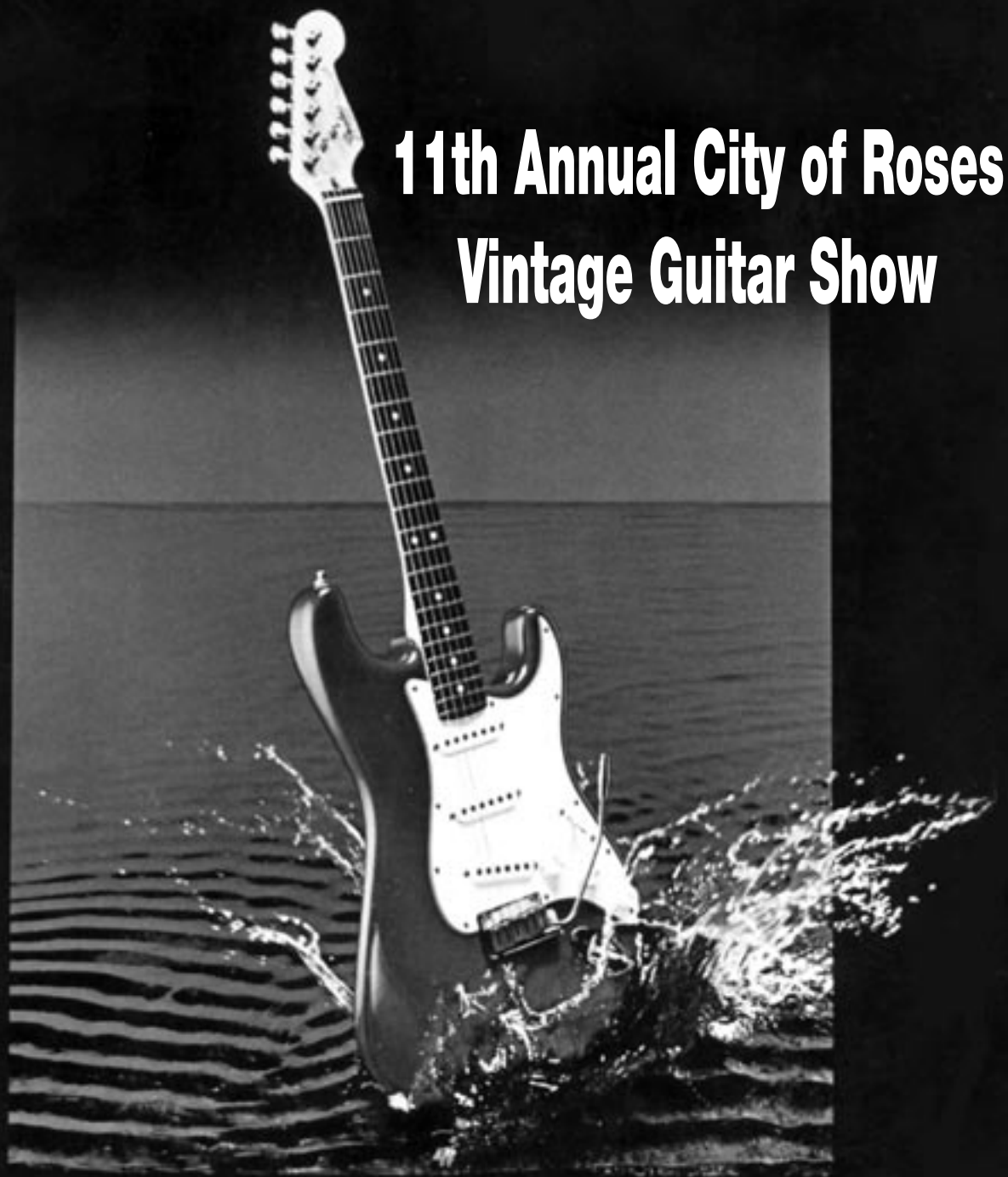
I was asked to help finish up an album for a friend by adding a steel drum track at Falcon Recording Studios and after chatting about the old days in the Portland music biz for a while I went into the big room and hammered out a few takes until I got the "thumbs up" from main man Dennis Carter. Some studios make

you feel more comfortable than others but Falcon is one that has been able to get the best out of Oregon musicians for a long time and it was certainly a treat to record there, the session was quick and clean and hopefully I'll make the final mix. For more info on Falcon Recording Studios contact Dennis Carter at falconstudios@attbi.com
See you at the jams!

LL

BEN RICE "STEALING THE SHOW" AT THIS YEAR'S MUSICFEST COMPETITION.





11th Annual City of Roses Vintage Guitar Show

Sunday, June 6th - Monarch Hotel - 10AM-5PM

The Fender Stratocaster 50th Birthday

Local Luthiers - Raffle for Ethos

Info: Pat 503/648-2916 or Mick 206/772-7331

Rapid Pulse Promotions - Guitar art by Sue Schenck

REPLICATION GUIDE

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

Audio Duplication Plus
5319 SW Westgate Drive
Portland, OR, 97221
503-203-8101
audupplus@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 regis-
tration 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 ra
for 500 CDs as they do
1,000. Go figure.
1000 & 500 CD Pkg Cos
\$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

QUARTERLY REPLICATION/LABEL GUIDE

3 color on-disc printing, 4/1 4-panel
insert + tray card, in jewell case
with shrinkwrap.
1000 CD Package Cost: \$1,890.00
3 color on-disc printing, 4/1 4-panel
insert + tray card, in jewell case
with shrinkwrap.

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

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

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

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

Phylco Audio Duplication
10431 Blackwell Rd.
Central Point, OR, 97502
541-855-7484
info@phylcoaudio.com
www.phylcoaudio.com
Gail Husa
Rates posted on website: YES
500 CD Package Cost: \$936.00
2-panel full color insert and tray
card (4/1, full color outside, black
and white inside), 2 color on CD,

Continued on page 14

Roseland
Gene Cavenaile, House Engineer for years

Crystal Ballroom
Pete Plympton, House Engineer

"I've been doing business with Pro Sound & Lighting for over ten years and I would recommend them to anyone."

"At Pro Sound & Lighting I always find the right equipment at the right price."

PRO
SOUND & LIGHTING

Specializing in the Sales and Rental of PA and Lighting Equipment. 503.232.4889 3511 SE Belmont Portland OR www.prosoundonline.com

AS THE WORLD



THE GRAND OL' SOAP OP'RY

Best of 2003-4.

The nominees for Top Group/Duo are:

No Doubt, Outkast, Evanescence, 3 Doors Down, Sugar Ray and that hard working indie label husband and wife team from Portland, Oregon, **Sheer Bliss**.

Nice company.

New Music Weekly, a radio trade publication covering the formats: Top 40, Adult Contemporary, Modern AC and Hot AC nominated **Sheer Bliss** based on the performance of the last three singles from their latest independent album "Living On Dreams".

The three tracks accumulated 121,000 spins over 160 stations nationally.

The envelop please...

The **New Music Weekly Awards** show takes place in Hollywood, June 26th at the Key Club Theater on the Sunset Strip, the old location of the fabled Gazzarri's nightclub; launching pad for the **Doors, Byrds, Buffalo Springfield, Van Halen** and scores of others.

The red carpet beckons...

To **Sheer Bliss'** **Chad** and **Rachel Hamar** success meant hitting the road for nine and-a-half months visiting radio stations across the country.

"Going in and playing for those guys and having the chance to chat with them one on one can make a huge difference in them deciding to play your music or not," says Chad.

"They like the grass roots story of just the two of us traveling in a glorified RV going from station to station and playing acoustic shows along the way."

The second single "See You In The Clouds" went to #1 on NMW chart with over 50,000 spins on 160 radio stations and the third single "Picture Perfect Dream" climbed to #2 with over 56,000 spins.

"See You In The Clouds" is what kept us on the road for so long. Everything sort of snowballed with that single and we were playing shows with **Stereofuse** and **Elliot Sloan** from **Blessid Union Of Souls**. All of those shows were put on by the radio stations that were playing our singles."

Tickets for the New Music Awards are available for \$75 at 310-325-9997. Pre-Awards VIP cocktail party tickets are an extra \$50.

Unfortunately, due to a prior commitment Chad and Rachel can't be there in Hollywood to bask in the flashbulbs. Rachel's brother is graduat-

ing from the Merchant Marine Academy in New York.

That's when you *know* you're a success.

When you can "pass"...



Everclear's divorce getting messy...

Former EC bassist **Craig Montoya's** new band **Tri-Polar** is shopping a demo with a tune that slams Art Alexakis and his music in no uncertain terms.

"Brand new Art...tragic, pathetic, stuck in a rut...so clear, so Everclear to me...I hate your rock-n-roll..."

Tri-Polar drummer **Brian Lehfeldt** says aside from the "obvious Everclear jabs" in the song, "Pup-pets" is, "As much about the suck-ass rap bands and boy bands and pop punk/boy bands and Nu Metal bands and...and...and...all the other contrived clones out there clogging the air waves!"

Tri-Polar is in a new bag.

"I really think we could cross-over to this Jet-type thing, the classic Nirvana/Soundgarden stuff," says Brian. "With Rock radio switching its format to early 90's rock and new school stuff like Jet, I think we've got a good chance."

Montoya, Lehfeldt and guitarist **Scott Heard** (Sweaty) have already changed the name of the band from **Thick As Thieves** to **Stripsearch** and now **Tri-Polar**. "We got the domain name so we're pretty sure that will be it. The band has just finished two new songs at the Kung Fu Bakery with Lars Fox engineering.

Tri-Polar plays July 3rd & 4th with **Red Sector** & **New Black** at Berbat's Pan.



Art's bag right now is chops...

The 2004 Regional Seminars **Music Business Chops** comes to Portland Friday, May 21st at Lola's, 1332 W. Burnside from 12:30pm-6:30pm.

The afternoon seminars are led by **John Steirnberg** author of *Succeeding In Music* and cover topics including, "how to find a place in the newer revenue sources, such as gaming and ring-tones, as well as the powerful independent artist's movement, and its effects on the new legal needs of songwriters' licensing and publishing."

"One on one demo evaluations by record producers, and mentoring by industry veterans will be available."

Admission is free on a first come, space available basis.

Joining Steirnberg on the panel will be **Art Alexakis** of Everclear, **Terry Currier** of Music Millennium, **Jim Brunberg** of Mississippi Studios, **Mark Baumgarten** of Willamette Week, **Bart Day** Entertainment Attorney and TL columnist (see P.5), **Tony Van Veen** vice president Disc Makers and **Dave Allen** co-owner of Oebase.com and the band Squall.



Squall sounds like the name of a Portland band...

Dave Allen is also on the board of the **Oregon Music Hall of Fame**. Since arriving four years ago, Dave has plunged headfirst into the Portland music community, editorializing on the new music business models and serving on a variety of music industry boards including Misty McElroy's *Rock-n-Roll Camp for Girls*.

Allen is best known in the worldwide music industry as the bass player for the English band **Gang of Four**.

Rolling Stone's online biography reads: "The political post-punk band Gang of Four was formed in Leeds, England in 1977 by Jon King (vocals), Andy Gill (guitar), Dave Allen (bass) and Hugo Burnham (drums), and quickly established themselves as one of Britain's more revolutionary bands with their 1978 debut EP, *Damaged Goods*. Their first two albums, 1979's *Entertainment!* And 1981's *Solid Gold*, won critical acclaim for their abrasive sound and Situationist rhetoric, but following the departure of Dave Allen in 1982, Gang of Four upset fans and critics with the 1983 R&B album *Hard*. (Allen went on to join 80's dance group Shriekback.)

Meet Dave on the Music Business Chops panel May 21st



Guitar Day, USA

That would be Sunday, June 6th.

At 10AM the 11th Annual **City of Roses Vintage Guitar Show** opens the doors in Clackamas at the Monarch Hotel. Celebrating the 50th Birthday of the Fender Stratocaster.

After a quick check of the booths its out to the airport for a private jet trip to Dallas, Texas and Eric Clapton's **Crossroads** at the Cotton Bowl.

D TURNTABLES

BY BUCK MUNGER



Scott Heard of Tri-Polar.

photo Buko

If we can get there by noon we can catch **Steve Vai, Larry Carlton, Sonny Landreth, Vince Gill, Pat Metheny, Brian May, Robert Cray, Jimmie Vaughan, Bo Diddley, David Hidalgo, Joe Walsh, John McLaughlin, James Taylor, Buddy Guy, BB King, Santana** and then, the finale at 9:45PM ... that little ol' band from Texas, **ZZ Top** with **Eric Clapton** and **Jeff Beck**.

Billy Gibbons' band rules.



THIS JUST IN...**Meredith Brooks** sez Beaverton High school student **Bec Hollcraft** is on the verge of a major record deal. Meredith's company **Kissing Booth** will produce...Producer **Gregg Williams** (Sheryl Crow) is recording new basic tracks with the **Dandy Warhols** and scheduled to work with **The Red Sector**... **Curtis Salgado** just back from a 17 state whirlwind tour in support of his new CD "Strong Suspicion," his third album for Shanachie Records with guest performances from slide guitarist **Sonny Landreth** and sing **Bekka Bramlett**. **Curtis** will open for the **Steve Miller Band** July 3 & 4th in California and August 21st in Portland...**Stephanie Schneiderman** at Genghis Cohen in Los Angeles, Friday, May 21st and back home at the Buffalo Gap Saturday, May 29th...**Audio Learning Center** missed their three dates (May 8,9,10) in California opening for **The Constantines** because of a van break-down. **ALC** is touring in support of their second album for Vagrant Records, "Cope Park" and stops off in Portland May 25th at Dante's. The album was mixed by **Joe Chiccarelli** (Zappa, Oingo Boingo, Beck) A music video for "Stereo" has been shot and the first single from the album is a "most-added" at College Media Journal (CMJ)...**Higher Ground** "This Year 2004" CD release party Saturday, June 5th at Conan's. This will be HG's 7th studio album. Recorded at Falcon studios and engineered by **Sean Norton**. Higher Ground's founding member and multi-instrumental guru **Alan Glickenhau**s says "This is probably our most focused effort to date"...**Jack McMahon Band** at the Buffalo Gap June 5th...The Rose Festival Association presents the **West Coast Bank Jazz Band Classic** at the Arlene Schnitzer Concert Hall Saturday, June 12th The concert is a competition of seven high school jazz bands. For info: 503 224-537...**Billy Hagen** starts his 4th album at Red Carpet studios the end

of May. Owner **Gavin Pursinger** says Red Carpet scored **Soundgarden's** Soundcraft TS-12 large format desk. KBOO will mix their Pick-A-Thon CD on the TS-12 for Summer release...**Brownell Sound** found Soundgarden's board for Gavin and will be moving the store to 12115 Southeast 82nd June 1st...**Saturnalia Trio** brings an evening of *Progressive Medieval Folk* music to the Produce Row Café Saturday, May 15th...The **Big Island Shindig** celebrates the release of their debut CD "Living Like We Love It" at Conan's Pub May 22nd...the **Jessie Rae** band holds a CD release party for "Out Of The Blue" at the Rabbit Hole Friday, May 21st...The **Gypsy Moths** will record a track for "Acoustic Slam" the compilation of Portland musicians produced by Dan Coleman...the freewheeling musical combo **Klezmocracy** plays Imbibe May 28th...The **Foghorn Stringband** at The White Eagle May 21st with the **Flat Mountain Girls**...the Mississippi Street Fair "Little Kid's Jamboree" at the Mississippi Pizza May 22nd Noon-1PM features **Lorna Miller**...Metal forefather **Matt McCourt** of **Wild Dogs** makes a guest appearance on the new CD by **Sinn**. The band was founded by **Jester's Moon** guitarist Vido Sinn...**Smooch Knob** on the Rose Festival main stage June 7th at 6:30PM...



I found my way to the drums early.

DJ Fontana ruled my world but I didn't even know his name. He was the rim-shot on the Elvis records.

I went to Grant High and walked through the Hollywood District everyday, to get home. A piano store on the corner of 42nd & Sandy had the first set of drums I ever saw up close.

Fifty pianos and one beautiful set of Slingerland Marine Pearl drums with cymbals and stands.

The store was a wide-open space with a high ceiling and a marble floor and when I whacked that snare drum with DJ's trademark lick, the salesmen came running.

Like a firecracker in church. The power of Rock.

I slept with the catalog under my pillow for a year.

RedCarpet Recording

503.843.5324

Everything from A to D
New larger quieter playing rooms
New Hi Rez mastering
Quality Duplication
2 New tube Vocal mics
4 song multitrack recording,
mixdown, mastering, 25 CDs \$499.

some conditions apply



QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 11

insertion of printing into jewel case, shrink wrap, and barcode.”
1000 CD Package Cost: \$1,224.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside), 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

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

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

LABEL GUIDE
Belinae Records
7716 SE Clay Street
Portland, Or 97215
503-775-2191
Email: [through www.belinae.com](http://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.Doeherthy, 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

MUSIC MILLENNIUM



NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32rd & E Burnside
231-8926

Guitarists, Bassists, Drummers, Singers
CANCEL YOUR CLASSIFIED AD
*Meet musicians/bands
looking for other players*

**MAY
25TH
LIVE AUDITIONS**

(equipment provided)

Refereshments served

Last Tuesday of every month

6:30-9:00 PM

Register in our player's database

ADRIAN

guitars

502 7th Street
Oregon City, OR 97045
1-503-656-1913

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 Throattlegush, Plaid Pantry Project, The Procrastinators, Iommi Stubbs, Little Mission Heroes, Threscher, Bastard Children of the Roman Empire, N?Jas, The Secludes, Thy Infernal, Hyperthermia, 90 Proof, The Delinquents, Evil Genius, Fall From Grace, Naked Violence, The Jimmies, Drain Bramaged, Vaginal Discharge, Genocide Rapers, Fist Material, The Dwarves, Drain Bramaged, Bomfl, Witch-Throattlegush, 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 Wymia
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: 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

Continued on page 16

ALL SERVICE MUSICAL ELECTRONICS REPAIR

Amps, Keyboards, Pro-Audio, Multi-Tracks, & More



AMPEG•CRATE•FENDER
MACKIE•LINE 6•MARSHALL
KORG•PEAVEY•SWR
TASCAM•ROLAND•YAMAHA
AND MANY OTHERS

• Factory Authorized • Fast, Friendly, Dependable •

503-231-6552

617 SE Morrison
www.all-service-musical.com

Blue-Zebra

WEB & PRINT DESIGN STUDIO

- Print & Web Imagery
- CD-Covers
- Band Web Sites
- Media Kits
- PDF Conversions
- MP3 Conversion
- Posters

Portland • San Antonio • WWW
www.Blue-Zebra.net • 503.223.2157

SHOWCASE

Guitars
Amps
Drums
Keyboards
P.A. Systems
Recording
DJ Systems
Sheet Music
Accessories



SALES
RENTALS
REPAIRS
LESSONS
INSTALLS

SINCE
1977

MUSIC & SOUND

Fender•Peavey•Yamaha•Korg•Tascam•Gibson•SWR•Event
Eden•Behringer & Many More at DISCOUNT PRICES!!

Tascam 4-Track Recording systems from.. 99.00
Guitar amps from.. 69.00/Guitars from.. 99.00
5 piece Drumsets w/cymbals from.. 369.00
Complete P.A. Systems w/ Mikes from..299.00
YAMAHA Motif ES & KORG Triton Keyboards at Low Prices

Portland's Largest Selection of Fender Custom Guitars

3401 S.E Hawthorne Blvd. Portland Oregon 97214
503-231-7027 (Portland) 888-240-4048 (Nationwide)
Visit our Website: www.showcasemusicandsound.com
10-7 Mon thru Fri /10-6 Sat! 11-6 Sun
Visa-Mastercard-Disc-Amex 190 Days Same as Cash O.A.C.

The Temptations, Sun Ra, Mu Shooz, Cool'r, Pleasure, Thomas Mapfumo, Balafon, **Outstanding Sound Systems**, Delay, Portland, **Superb Technical Support** and Opera Association, Scott Colman, (Interviews, no upfront charge for the Arts, Portland, Callers for the Performing Arts, Port of Portland, Portland Parks Depart, Artists, ydeco, Berry, atson, Jim and Jesse Macfarland, The Bellamy Brothers, Ronnie, Tucker Band, Michelle, Kingsmen, John Kay, Oyster Cult, Iron Special, The Turtles, Kansas, Indian Girls, Joan Jeff, Tools and the Maytals, **COMMITTED TO EXCELLENCE FOR OVER TWENTY YEARS**

PDX AUDIO

www.pdxaudio.com

503-284-2727



INNER SOUND

Pro Audio Repair

since 1978

1416 SE Morrison • 503.238.1955



We Buy, Sell & Trade Used Gear

Full Line of Retail Musical Equipment

Guitars • Drums • Pro Audio • Lighting

DJ Gear • Keyboards

ProTools Dealer

we are actively seeking job applicants

www.guitarcenter.com

13029 S.E. 84th Ave. Clackamas

503-654-0100

**QUARTERLY
REPLICATION/LABEL
GUIDE**

Continued from page 16

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

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, Mud-wimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records

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

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

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

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

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.

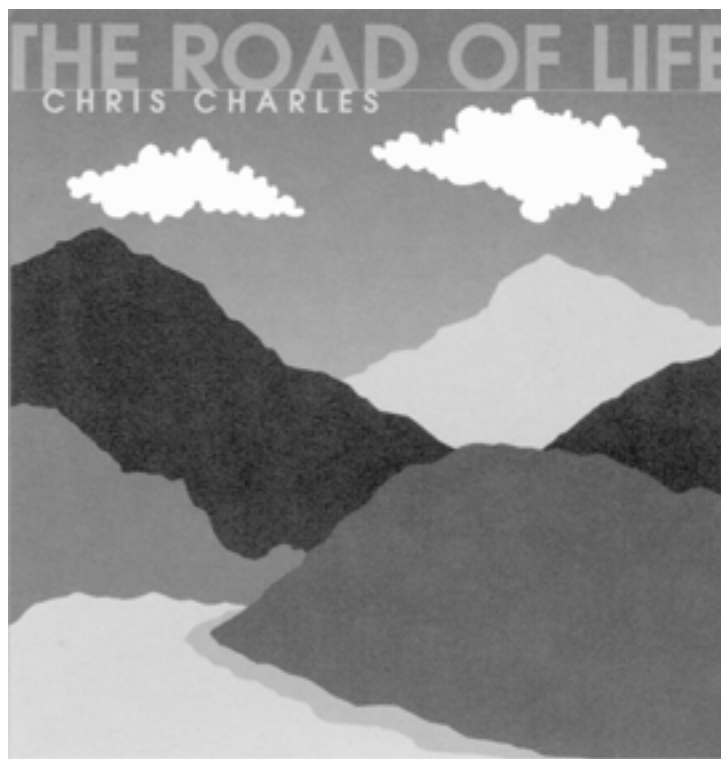
Kinds of deals usually offered: Depends on artist/project/deal.
Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svlt, Dave Allen, The Elastic Purejoy, The Violets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger 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. DATcassette or high-quality cassette.
Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

LL



THE ROAD OF LIFE
A CD BY CHRIS CHARLES
AVAILABLE NOW AT
WWW.CDBABY.COM/CHRISCHARLES



Huge bin of
NEW
RELEASE
close-out CD's

\$5-11
*while they last

And in the smokeshop
glass pipes • water pipes
detox • scales • bowls
papers • rollers • incense
By • Sell • Trade

50% off
all t-shirts
posters • hats
Black Lights



5924 SE 47TH & WOODSTOCK
(503) 777-3900

New & Used
CDs • Vinyl
DVDs • Imports
Concert Vids
And More!

4. Computer Games: Worldwide.

It's important to mention here, though, that even though a license may say that it's a worldwide license, a producer has to be very careful here, especially if it is a large company doing business in other countries. This is because of the fact that in many foreign countries, licenses issued directly by publishers are not valid for those countries. Instead, a producer seeking to clear the rights for those countries must obtain a license from a rights organization or governmental agency in each of those countries, even if the producer has already obtained a purportedly "worldwide" license from the U.S. publisher.

"When music is 'publicly performed' -- as in, for example, the case of music which is broadcast as part of a television show, or publicly performed online -- the publisher of the underlying song and the songwriter will be earning not only the synchronization fee which they received from the producer, but also 'public performance' income from the publisher's and composer's performance rights society."

Exclusivity Versus Non-Exclusivity

1. For theatrical films and television shows: Synchronization licenses are almost always non-exclusive in regards to films and television shows. If there is exclusivity, the producer will usually be paying dearly for it. Assuming there is no exclusivity, the owner of the song can license it to as many other companies as it likes.

2. For commercials: There may be exclusivity for a limited period of time. When there is exclusivity, it is most often *limited* exclusivity, limited either to the territory of the license and/or to particular products or industries.

3. For computer games: Usually non-exclusive, though sometimes the license agreement will prohibit the music publisher from licensing the music to be used in other *computer games* for however long the license agreement will be in effect.

The Amount of the Synchronization License Fee

How big the synchronization fee will be in any given situation will depend on many factors, such as the degree of public recognition of the particular music involved (for example, whether it was a hit song in the past, and if so, how recently), the nature of usage (e.g., in a film versus a television show versus a commercial, etc.), and the term of the license. Depending on the nature of the

production (film versus television, etc), there will be other considerations as well. For example, in the case of a film, there are such considerations as how many times the song will be used in the film (and for how long each time), and whether the music will be used in the foreground (versus the background), or in trailers.

Even when the up-front synchronization license fee is small, there can still be some very substantial public performance monies to be eventually received by the publisher and composer from their performance rights society (i.e., ASCAP, BMI, or SESAC), as discussed in more detail below.

Often the license agreement will contain a "most favored nations" (aka "MFN") clause, which says that if multiple songs are used in a film, computer game, etc., then if the producer pays another publisher a higher fee than you (as a publisher) have negotiated, then you will get the

same (higher) amount that the other publisher has negotiated for.

"MASTER USE" LICENSING ISSUES

Many of the issues mentioned above in regards to *synchronization licenses* are also issues in negotiations over *master use licenses*.

As for the amount of the licensing fee to be paid in any given situation, the amount of the *master use fee* to be charged by the *record company* is often very similar in amount to, or identical to, the *synchronization fee* charged by the *publisher* in that same situation.

In some instances, however, the record company negotiating the terms of a master use license may be more anxious (than the music publisher who is negotiating the *synchronization license*) to have the music used, in order to promote an artist who currently has a record out. And so, the record company may be willing to agree to a lower fee than the publisher is willing to accept. On the other hand, I have seen instances in which the record company has required a higher fee than the publisher has.

Also, sometimes there is a large difference in the fees charged by a publisher and record company because of the fact that there is a small publisher or record company involved which is not very experienced in the licensing area, and which as a result has unknowingly (and unnecessarily) quoted

too low of a fee to the producer.

ADDITIONAL INCOME FROM ASCAP/BMI/SESAC FOR PUBLISHERS AND SONGWRITERS

When music is "publicly performed" -- as in, for example, the case of music which is broadcast as part of a television show, or publicly performed online (for example, in an online computer game) -- the *publisher* of the underlying song and the *songwriter* will be earning not only the synchronization fee which they received from the producer, but also "public performance" income from the publisher's and composer's performance rights society (i.e., ASCAP, BMI, or SESAC). This "public performance" income can be very substantial.

Sometimes, however, the public performance income can be very small--for example, when music is used in a cable show. This is because of the low rates that have been negotiated between ASCAP and BMI, on the one hand, and cable networks on the other hand. The fact that these rates are so low has become a controversial issue among many members of ASCAP and BMI, particularly given the fact that many of the cable networks have become lucratively profitable for their owners.

In any event, there are still many situations in which public performance income can be quite substantial, and in those situations, the publisher is often willing to accept a synchronization license fee significantly lower than it would otherwise be inclined to accept, rather than potentially losing the deal (thereby losing not only the synchronization license fee paid by the producer, but also the "public performance" income earned from ASCAP, BMI or SESAC by reason of the broadcasts of the television show). This is particularly true in certain instances, such as when a song is being used as the title song for a TV show, or when music is being used in infomercials which are being broadcast over and over for long periods of time, which can generate large amounts of "public performance" income.

Bear in mind here that we are only talking about the public performance income payable to the *publishers and songwriters* of the underlying song. The same considerations do *not* apply to the owner of the *master recording* of a particular recorded version of the song --i.e., a band or its label. Under U.S. copyright law, the owners of *master recordings*, unlike the owners of the *underlying songs*, are *not* entitled to public performance income for the broadcast of their recordings in the United States (except for certain Internet uses). The situation is different in many foreign countries, where labels can earn substantial sums from the "public performances" of their master recordings in those foreign countries.

In short, the owner of the master recording's only source of U.S. income from the master use license will be the up-front master use fee which it receives from the producer, since it will not be

The the & the GOOD BAD UGLY

Continued from page 12

you.” And a pre-occupation as well, one might add. And it’s Toody who really shows a lot of improvement on bass for this go around. After twenty-five years on her instrument, she proves that “we’re never too old to learn.” But, as with every

other Dead Moon album in existence, the driving force is Fred and the classic songs he writes. And, in that regard, this is one of the strongest albums the band has ever put out. As always, the songs are roughly wrought, twisted and gnarled by the high-pitched whine of Fred (and occasionally Toody’s) vocal deliveries. And, as is generally the case, Fred has written his fair share of apocalyptic lyrics, which he sings with appropriate dread.

But here, he is far more candid (if typically elliptical) than ever before about personal emotional issues- with great results.

For anyone who missed the ‘60s the first time around, Fred stylistically resembles no one more than Arthur Lee of the great, seminal ‘60s LA psychedelic band, Love. In fact, at this late date, Fred does a far better rendition of Arthur Lee circa the ‘66

release of Love’s self-titled first album, than Arthur Lee ever did. The fact that this album, like most Dead Moon albums, actually sounds like it was recorded in 1965 only adds to the mystique. Or so it says here.

The album kicks off with the rousing “Signs Of Departure.” Over a sustained, militant snare roll by Loomis, straight out of “Wipe Out,” Fred and Toody double up on an insistent E-G-D chord progression. The last verse is especially telling: “Yeah has-beens, could-be, might-have-beens/Going down the drains of false pretense/Finally got the message and it’s making sense/The grass is green on both sides of the fence.”

“One World” is a stirring anthem, pretty much summed up in a single line of the memorable chorus. “One world, one voice, one girl, one choice.” Toody’s fugal bass lines drive the aforementioned “An Occupation with You,” which rates quite highly in the Arthur Lee index. Toody’s sprinting basslines in the transitions between chorus and verse are the pinions of “Dawning Of The Dead.” Fred’s Spanish guitar-flavored solo is the highlight of “Already Gone.”

One of the best moments of the set comes with the incendiary “War Is Blind.” Over Toody’s explosive bass and Loomis’ hard hitting kit, Fred shreds with his guitar artillery; while howling about the end of the world. “Threatened by the firestorm/Lying on the edge of war/If we don’t heed the warning sounds/The black rain is coming down.”

Conversely, “Go My Way” is an up tempo love song, distantly related to songs such as the Beatles’ “All My Loving.” Meanwhile, “On And On” sounds like a cross between Love’s “Message To Pretty” and the Byrd’s “My Back Pages;” with Toody’s lurching bassline providing drama, as well as momentum. It’s not entirely certain who is taking the lead vocal role on “The 99’s,” but it doesn’t sound like Toody or Fred. It’s a song about rebellion, maybe about a gang of street kids or something like that:

“We are your social imperfections/Accept us for what we are/We are the dark side in mourning/We’re never gonna show our scars/We’ve been pierced by

your arrows/We’ve been pierced in steel/You’ve tried to break our spirit/But you never will.”

Toody’s Bach-like contrapuntal bassline, is the perfect platform for Fred’s summation of the world as it is: “Sooner or later, everyone knows/Our darkest secrets are being exposed/We’re on trial for the execution/Broken homes and broken dreams/Living a life way above our means/We’re the problem, not the solution.” That is as profound an assessment of our world, as any proffered by the likes of journalists such as Thomas Friedman of the New York Times. Fred Cole walks the walk and talks the talk and he lives up top his ideals. And Toody and Andrew are standing right behind him. Toody handles the vocal duties on “In The Waiting,” a song in which faint echoes of Buffalo Springfield and Patti Smith filter in weird tandem through the arrangement.

It is perhaps fitting that, at long last, Dead Moon seem to be receiving their just due. Earlier this year an independent film about Fred and Toody, *Unknown Passage*, was released to favorable critical response. And anticipation for this new release seems to be high as well.

In a lot of ways Fred and Toody have a lot in common with Portland’s other long-time couple of local rock- Marv and Rindy Ross. But where Marv and Rindy may have compromised their lives somewhat to succeed on the gold record level with Quarterflash, Fred and Toody made a conscious decision to go another way. They have built their lives and their careers from the bottom up: to the point that now they are real, documented authentic folk heroes, despite the fact that they are staying only “one step ahead of a day job.”

Still, after putting out countless albums which live up (or down) to the lo-fi, DIY ethic, the band has reached a point of competency where these aspects no longer serve to mask their deficiencies- but to obscure their abilities. Poorly engineered recordings, un-mastered, with muddy vocals and roughly mixed instrumentation cannot diminish the strength of their material or the rawness of its presentational appeal. But, if only just once, one would hope to hear the true power which Dead Moon convey on the live stage, competently captured in the studio (perhaps the Dead Moon equivalent of Love’s classic album *Forever Changes*? Well then, at least the majesty of that first, eponymous album).

Dead Moon, by design perhaps, have not gotten rich in the business of music; nor have they sold their souls (deep Cole souls) to become something they are not. They are a band buoyed by its strengths, rather than hindered by its shortcomings; and that may well be the best measure of any artistic endeavor, but certainly theirs. And, after all, they truly are never too old to learn.

“Talk about local legends! There’s none greater than Curtis Salgado. From his long time stint with Robert Cray in the ‘70s; to his inspiration for John Belushi in forming the Blues Brothers with Dan Akroyd; to his years with the noted Boston-based R&B outfit, Roomful Of Blues; to the respect he is finally receiving after thirty-five years in the business- Curtis Salgado has absorbed every nuance of his craft.”

Continued on page 20

The the & the GOOD BAD UGLY

Continued from page 12

Strong Suspicion - Curtis Salgado
Shanachie Records

Talk about local legends! There's none greater than Curtis Salgado. From his long time stint with Robert Cray in the '70s; to his inspiration for John Belushi (who was filming *Animal House* in Eugene, in 1978 when he first saw Curtis, performing with Cray) in forming the Blues Brothers with Dan Aykroyd; to his years with the noted Boston-based R&B outfit, Roomful Of Blues; to the respect he is finally receiving after thirty-five years in the business- Curtis Salgado has absorbed every nuance of his craft.

After all this time, it might be hard to conceive that the old dog Curtis has any new tricks up his sleeve (as it were). But there it is! And here it is. For this album, these twelve songs (nine of which are penned by Salgado or members of the retinue) comprise the best recorded performance in Salgado's long and illustrious career.

A lot of the credit for the sonic cohesion found throughout this project goes to producer Marlon McLain, whose own link to the local funk scene goes back at least as far as Curtis' does with r&b. But Curtis, too, seems to have put it all together with this album. His choice of cover songs is superb- and his renditions of those songs add new dimensions rather than traverse well-trodden ground. This is most spectacularly demonstrated in his stirring version of the Beatles' "No Reply."

Think of Al Green in his prime, with a full-on Hi Records Memphis sound behind him, doing a spine tingling interpretation of a classic Beatles nugget; so turned around and upside down that only a true Beatles fan would even recognize the song. Outta sight! And Curtis' take on O.V. Wright's gospel-tinged "Born All Over" is faithful, yet expansive. While his adaptation of Bill Withers' "Who Is He And What Is He To You" goes to places of which its composer could only dream.. His tender reading of Leon Russell's "Help Me Through The Day" gives new life to a lovely ballad, with the help of Jacob Wolf's guitar work, reminiscent of Stevie Ray Vaughn. And speaking of Leon Russell, "Love Her Just Because" calls to mind Russell's loopy rubbernecked Delta style, interjecting a double-reeded harmonica solo in the middle.

But, the level of the original material found here is of a far higher caliber than in previous incarnations. Bassist Willy Barber's "Give Me Patience" is a hard hitting number with tight, rock-inflected ensemble work, bolstered by guest Sonny Landreth's smoldering slide guitar work and some fiery female backup vocals. Landreth adds a delta flavor to the romping, Little Feat-ish title track, with slick fills supported by Rusty Hall's keyboard pads

and DK Stewart's open ended piano interjections. Lloyd Jones' "Can't Stop Lovin'" benefits immeasurably from Bekka Bramlett's big-voiced participation in a vocal duet with Curtis.

Bekka Bramlett could fill a page or two with her own bio. Daughter of famed duo Delaney and Bonnie Bramlett, Bekka has been singing since age four when she first appeared on one of her dad's recordings. She was a member of Fleetwood Mac in the early '90s, temporarily replacing Stevie Nicks. There she met Billy Burnette (who had replaced Lindsey Buckingham). She later performed in a duo with Burnette. Along the way, she has sung backup for the likes of Belinda Carlisle, the Moody Blues, Rod Stewart, Joe Cocker, Billy Joel and Vince Gill, as well as a host of other country artists- to name just a few. That she is appearing on a Curtis Salgado album is a real feather in Curtis' hat. And she sounds great in tandem with him, her gritty Memphis drawl all over his soulful lead vocals like ice cream on hot apple pie. Yum yum!

Curtis moves to his upper register, sounding like a gospel blues Prince along the way, with "Inside My Heart." He finally wheels out his harp again (that was how he first came to fame after all) on "Money Must Think I'm Dead." A nice shift of gears, "At Least I Didn't Do That" has the sort

"Ellis provides dive-bomber guitar riffage to the arrangement of Ellington's 'Jungle Nights In Harlem,' supplanting the necessity for a big horn section in this little big band."

of vocal phasing in the verses that Donald Fagen made popular with Steely Dan, circa *Pretzel Logic*. However, Donald Fagen is many things, but he is no Curtis Salgado, when it comes to vocalization. Bill Withers is circulating through there too. But, when Curtis cuts loose, it's all Salgado baby.

"Don't Wait Until Tomorrow" is a molten piece of swamp sludge, a mush-mouthed Curtis sliding cool over drummer Don Worth's smart beat, while a funky cool jerk/Hendrix riff rocks just beneath the surface. Curtis lays in a taste of smoky harp in the middle and end solos, adding more harp in the "secret track" wherein he duets with a Pavarotti like howling dog.

Curtis Salgado puts it all together with this album. All the years of struggle and setbacks have led to this solid piece of work- certainly a fitting culmination of an illustrious career. Salgado covers a wide range of stylistic ground from blues to r&b and soul- with nary a misstep. His robust supporting cast adds a glistening sheen to the production, as well as sinuous muscularity. If this album doesn't grab recognition for Salgado on a national level, then there is not a lot of hope for the business of music.

Jungle Nights - Shanghai Woolies
American Gavabun Records

Another album released by a pack of local veterans is this oddly zesty, slightly off-kilter effort from the Shanghai Woolies. The band is the brainchild of Pink Martini trumpeter, Gavin Bondy, who has decided to personally revive the "hot jazz" movement- a form of music popular throughout the 1920s, which was a combination of ragtime jazz, Negro spirituals, blues, and European music. Louis Armstrong, Duke Ellington, Don Redman, and Fletcher Henderson led some of the more popular early big bands playing "hot jazz." These groups featured jazz stars of the day as well as future big band-leaders such as Coleman Hawkins, Benny Goodman, Glenn Miller, Roy Eldridge and Benny Carter.

But, what truly inspired Bondy was the concept of fusing rock elements with hot jazz - as bands such as the Cherry Poppin' Daddies and Big Bad Voodoo Daddy had done with the swing music revival of the 1990s. After a couple of attempts at perfecting his cast of characters (and band name) he has arrived at this Shanghai version of the Woolies. Along with his reed playing brother, Clark Bondy, Gavin has brought in his wife, Mel Kubik

(who played keyboards and sang with local bands such as Dub Squad, Quarterflash, to name but a few). Here, she is on board as the vocalist, calling to mind a New Age Ella Fitzgerald in her way with a cooing phrase.

Of course, what band would be complete without the input of ace guitar-slinger Tim Ellis? Here he adds everything from Hendrixian sputter to his solo on the first track, Ellington's "East St. Louis Toodle-oo," to steadfast banjo on the standard "I'm Confessin'." Speaking of Steely Dan's *Pretzel Logic*, they did a version of this number too, with the illustrious Jeff "Skunk" Baxter lending pedal steel guitar solos to that mix. Here, Ellis brings the song into the 21st century, with a mind-blowing, wired in solo.

As far as the quality of musicianship goes here: this stuff is easily up to the high standards of Pink Martini or 3 Leg Torso or any other upper echelon troupe- played with authority and true understanding of the genre. These are not rookies merely reading well-written charts. The program is mostly period-music, with only a single original number, Kubik's "Till My Baby Comes Back Home," which fits right in with the rest of the material.

Gavin's take on Harry James' "Concerto For Trumpet" lacks perhaps the master's fluid flow,

but is certainly a skillful performance, beefed up significantly by Ellis' ripped up solos, as well as a nice interplay between Clark Bondy and trombonist Tom Hill. Their take on "Bessie Smith's 'I've Got What It Takes,'" is cheeky, though maybe a little tame by Bessie's standards. Kubik's intonation here is more reminiscent of Billie Holliday. Drummer Dan Steuber's dexterous washboard work harkens back to the earliest, pre-'20s jazz recordings.

Ellis provides dive-bomber guitar riffage to the arrangement of Ellington's "Jungle Nights In Harlem," supplanting the necessity for a big horn section in this little big band. The band interpret the piece in a slightly arcane, cartoon-like setting, reminiscent of the work of Raymond Scott in the late '40s; especially Gavin's spectacular whacked out wah-wah muted trumpet solo. Ella's version of the chestnut "I'm Confessin'" serves as the template for Kubik's rendition, while Clark Bondy leads the team through a series of deftly executed solos.

Kubik stands out on Lil Green's "Give Your Mama One Smile," a song more demure than some of the others she sings here- and better suited to her girlish voice. A fairly straight reading of the tune by the ensemble, gives it an authentic feel. Steuber lends a Gene Krupa like tom-tom fury to Artie Shaw's "Serenade To A Savage" while the band moves through intricate changes with savvy aplomb. Kubik takes Peggy Lee's recitation of "Why Don't You Do Right" (originally performed with the Benny Goodman Orchestra) and streamlines it while the band smokes the bejesus out of it, with Ellis' blustery guitar weeding out changes Charlie Christian could only dream about. Mel's take on Ethel Waters' 1938 nugget "You're Mine," sounds more like Bernadette Peters than Ethel, which isn't necessarily such a bad thing.

To say the Shanghai Woolies are throwbacks is to shortchange them of the hard work they put into sounding good enough to be considered throwbacks. Gavin Bondy's precise arrangements capture the essence of the hot jazz era, while doing more than merely imitating the sound of the day. Instead, they have given the music renewed vigor, utilizing every trick at their disposal, while playing the hell out of some pretty complicated music (complicated by rock standards, anyway).

Anyone who pines to hear jazz the way it once was played in the early years: hard and hot, will love what the Shanghai Woolies are doing. They evoke an era gone by in such a way as to make the music current and credible by today's samples and drum machine standards. They play with skill and panache and are sure to make tons of money playing the same party circuit Pink Martini once mined. They deserve the money.

Out Of The Blue - Jessie Rae

Self-Produced

It's been over three years since we last heard from Jessie Rae. The band, primarily comprised of singer/songwriter Joan

Meyer and her partner, guitarist Lauren Semler, also features drummer Kipp Crawford, percussionist Wendy Owens and keyboardist Matt Burnett, as well as a host of guest performers. The music remains much the same- thoughtful lyrics, sung by Meyer; with faithful, if somewhat bland, ensemble accompaniment.

"Blue Armor" is a reggae-tinged number with a nice chorus; while "Can You Explain," "Miracle" and "Don't Care" exhibit a rockier edge than found on the previous album. The instrumental, "Affectionate Soul," displays a funky side; while a country feel invests "Walk With You." "Around Here" is a pleasingly low-key love song and the highlight of the set.

The music of Jessie Rae is easy listening, if a tad colorless. Inoffensive. Emotionally subdued. Sincere. Pleasant. The band isn't going to bowl you over, but the suspicion is that that's not the point of their music, in the first place.

When The Hammer Drops - Jordan Kolton
Self-Produced

Jordan Kolton is a serious young/singer songwriter, with a big, full voice; whose influences could be traced back to Paul Simon, to the early Eagles through Richard Thompson and up to Shawn Mullins. The songs share a somewhat apocalyptic vision, dealing in interpersonal relationships and their ultimate effect upon the world at large.

Some of Kolton's songs fail to hold their center, with no true chorus or melodic them to serve as locus to a musical theme. But there are instances where he shows real promise. "Hanging By A Thread" recalls the mood of the Eagles' "Outlaw Man" as well as the styles of the Outlaws' "Green Grass And High Tides" and that of a little-known '70s folk-rocker named Michael Stanley. Over a familiar Em-D-C chord progression, Jordan sings a romantically pastoral lyric about the tenuousness of his emotions in an intense relationship. Ben Cartwright adds a vibrant Mark Knopfler-esque guitar solo in the middle.

"Are You Here?" is a contemplative ballad with a pretty chorus and valid point of view. Jordan's vocal melody line can't quite handle the nuances of his E-Emaj7-A-Am-E chord progression on "Another Place Called Home," but he gives it a good try. Thematically, "Reason To My Rhyme" resembles the work of Tim Buckley's later years. A gentle, rustic melody informs the lyric of the title track.

Jordan Kolton's talents are clear on several songs, if not as yet come to full fruition. Given time and the desire to improve at his craft, it is reasonable to assume that better things lie ahead for him in the future.

LL



presents

TOP 12 CDs

1. John Shipe - *Pollyanna Loves Cassandra*
2. Lea Krueger - *Strange Hallelujah*
3. The Sofa Lords - *The Sofa Lords*
4. Jessica Plotkin - *Cain's Education*
5. Myrrh Larsen - *Unstrung*
6. Blind Dogs of St. Dunsmuir - *Too Ruff To Love*
7. Dan Jones - *For Your Radio*
8. Pink Martini - *Symphatique*
9. Janet Chvatal & Scott Kritzer - *In The Blue Hour*
10. The Shanghai Woolies - *Jungle Nights*
11. McKinley - *Goner*
12. Julie Larson - *Open Roads*



"Pollyanna Loves Cassandra"
John Shipe

On Sale Now at LocalsOnline
The latest release from John Shipe (Renegade Saints, Mission District) is now in its 8th consecutive week at number 1. This double CD showcases Shipe's unique singing and songwriting talent and is his finest release to date, featuring 31 songs with diverse musical styles from pop/rock to trance, r&b, and swing.
Listen before you buy, online at www.localsonline.com

Catch John Shipe and his band, The Scapegoats at the long awaited Portland CD release show Friday, May 28th at The Bitter End Pub

FREE

MUSICIANS CLASSIFIEDS

STOP IN ANY PORTLAND MUSIC LOCATION & FILL OUT THE FREE FORM

•Looking for drummer for a Christian Heavy Metal Band. See www.saintsite.com or contact Richard at Armorrecords@juno.com or Teressa Wing at 503-657-5260

•Singer-songwriter-sensitive drummer available. Rock solid grooves at any tempo or volume. Rock, Blues, Alt, Pop. However, I am too stupid to put my phone number or contact info in this ad, so you should probably hire somebody else.

•Drummer wanted. Modern Country/Classic Rock. Must be willing to practice. Wayne 503/632-4806

•Lyricist/Drummer/Singer seeks writing/recording/playing situation with at least one foot in acoustic folk music. Lenny folkbeat2@earthlink.net 503-622-0106

•"Take Over" working band looking for front man lead vocals. Style like Paul Deanno, Bruce Dickenson. Dan 971-563-1579

•Singer/songwriter Carly Diggs seeks professional band. Six-piece. Sheryl Crow. Must have positive attitude, be willing to collaborate & practice. Contact Brent (manager) 503-641-8855

•Wanted guitar player. All kinds of music. Older material. Play for seniors. We have jobs. Call: Beanie Clark 503/469-1907

•Wanted: Solid Bass Player and Steady Drummer for working Blues-Rock & R&B band. Weekend gigs aplenty. 503-287-2597

•Bass Guitar Player Available for Demos/recording projects. Pro gear & attitude. Mature, experienced, flexible. Call: Bruce 503-628-9120

•Bass Player wand working group only. Blues, Standards, Copy. Vocals. Electric fretless. Call: 503-692-4676

•Guitarist forming trio/quartet. Mostly classical & improv. 503-771-2270

•Three piece working band needs guitar player - Mike Campbell, Pancho - for recording gigs, regional touring. 503-236-7587

•Pro Drummer Available. All styles. Excellent looks, kit, attitude. Can travel. Call 503/347-2182

•Bass Player looking for Godsmack style band. No Korn or speedmetal. Semi-pro or better please. 503/656-0582

•Guitar students needed. \$25 @ hour. All styles. Terence 503/504-8644

•Drummer wanted R&B, Blues Creative Group. Charles 503/314-2875

•Bass Player Electric Fretless. Lead Vocals, Blues, Standards, Covers, A-1 gear. Working Band 503/692-4676 Leave Message

•Vocalist looking for musicians and DJ for a rock-based funk and hip hop sound. Need a fresh sound 503/274-9353

•Bass guitar player available for demos or recording projects. Pro gear, pro attitude, Mature, Experienced, stylistically flexible .Fretless, fretted, acoustic or electric bass Call Bruce 503/628-9120

•Guitar and songwriting lessons available. Blues, Folk, Rhythm Fingerpicking, theory. Learn through the music that inspires you. 15 years teaching/performing experience. Anne Weiss 503/232-1720 www.anneweiss.com

•Drum lessons available: full kit a percussion lessons available with energetic, creative teacher. 15 years teaching experience. All styles, all

ages. Jim Maddox: 503/774-4497

•Bass Player looking for drums/guitar players. Influences Pixies, BTS, Wilco, Radiohead. Call: 503/244-8877.

•Bass needed. Want someone 25-35, 10 years experience, leads, chord charts, Rock & Funk. Matt 503/704-6810

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

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

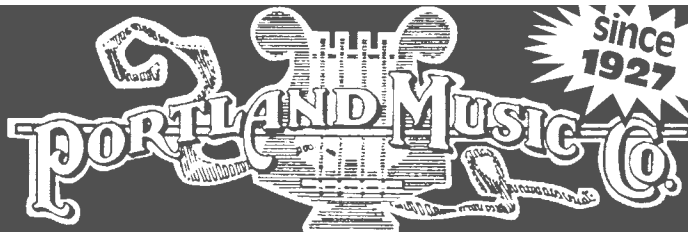
•Drummer wanted: Pro player wanted w/good backup vocals. Blues & Surf Band. Johnny or Willie 503/245-2083

•Working Show band is looking for showie drummer. We travel in our own RV's 503/992-7770

•Seeking Christian Metal lead guitarist for serious situation. I am guitar/drums. Richard at rmac2od@accessforfree.com

GRESHAM
19151 S.E. BURNSIDE
667•4663

DOWNTOWN
520 S.W. 3rd
228•8437



VISIT OUR WEB SITE AT: www.portlandmusiccompany.com

BEAVERTON
10075 S.W. B/H HWY
641•5505

PORTLAND
531 SE MLK BLVD
226•3719

Jody's

NE 122nd & Glisan.
255-5039

"WE LOVE BACHELOR PARTIES"
*Featuring the most beautiful
dancers in the Northwest*

Come on by for
CHAR BROILED STEAKS
BREAKFAST, LUNCH or DINNER

Open Daily 7am - 2am
we have

OREGON LOTTERY GAMES TOO!!

Jonny Hollywood

Continued from page 4

sense memory. Los Angeles's no public smoking policy has stripped the club experience of this familiar and friendly odor timeless, a crucial element of Rock-n-roll in my opinion. With the opening act winding down, Geoff's band taking the stage I check out the mix of Portland archetypes; hippie, college students, alterna / punk rockers, young / middle-aged professionals, etc. that pack the club tonight. The vibe is friendly and energetic.

Show time, Geoff hits the stage, and my analytical musician's brain kicks in big time. I dissect each element of a band's appearance, presentation and material until I'm either won over and can return to being a "fan" or I get bored and head to the bar for a drink. Here's the list the analytical brain came up with;

1. Bassist Colby Hendricks and Drummer Eric Storm infuse the arrangements with fluid dynamics and kick-it-in-the-butt energy that elevate the performance from a recreation of the studio experience to a "in the moment" happening. This comfortable cohesion allowed me to relax into the grooves and focus on Geoff's vocal delivery.

2. The man can sing! Six feet Seven inches of pipes might have something to do with it, but Geoff's ability to pull off the falsetto and ultra-falsetto parts makes it easy to get caught up in the

over-the-top energy of it all.

3. Keyboardist Matt Burnett and new guitarist Steve Killen (tonight is his first gig with the band) keep the sonic textures shifting, without overplaying their positions. Given the complexity of the recordings, Matt and Keith's less-is-more approach allows the material to breathe, taking on an added edge, a little toughness, fueling the tension and maintaining the focus.

By the second song, my critical sensibilities appeased, I'm digging on the band's energy and checking out the best show in the house, the audience. The crowd is obviously here to see Geoff. Mouthing the words, going a little crazy when their personal favorite is being played and dancing out a weeks worth of on-the-job frustrations. The bond between the band and the audience is what it is all about and the Geoff Byrd community is out in full force tonight.

Sunday, Mothers Day, kicking back with Mom. The Lakers are in championship form, dismantling San Antonio as we knew they always could. Smells like team spirit to me. All in all, its perfect moment, certainly one that's worth hanging on to as long as possible. As long as possible that is until I'm back in the L.A. grind, and then this moment will be forgotten, only to be rediscovered on some future Portland visit.

Peace (at last)!

LL



The Peacemakers

"Goodbye Free Love"
In-Store Release Show
Saturday May 22nd 7:30PM
Music Millennium Northwest
23rd & NW Johnson 503/ 248-0163
Available at Music Millennium



Continued from page 18

receiving any public performance income from ASCAP, BMI or SESAC. As a result, the owner of the master recording may feel more of a need (than the publisher) to negotiate to receive the highest possible up-front fee from the producer.

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

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in The Musician's Business and Legal Guide, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York). From 1998 to 2002, he was an elected member of the Board of Governors of the Pacific NW Chapter of the Recording Academy (presenter of the Grammy Awards).

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

LL

ON THE COVER: Former Everclear bassist Craig Montoya's new band Tri-Polar finishes two more songs for shopping at the King Fu Bakery. Craig current demo "Puppets" takes a few jabs at Art Alexakis and "all the other contrived clones out there clogging up the airwaves!" (photo Buko)



• Established 1979 •
TWO LOUIES PUBLISHING
Editor: Buck Munger
Graphics & Photo Editor: Buko
TwoLouiesMagazine.com Art Director:
Deb McWilliams
Writers:
S.P. Clarke • Bart Day • John Dufresne
N.L. Fogerty • Dennis Jones
Denny Mellor • Robin Rosemond
Illustration: Tim Rutter
Photographers:
David Ackerman • Buko
Gustavo Rapoport • Pat Snyder

Printed by: Oregon Lithoprint
Two Louies Magazine
2745 NE 34th • Portland, OR 97212
PHONE (503) 284-5931
Email addresses:

Editorial: TwoLouie@aol.com
Layout: buko@buko.net
Web: Ribbitt123@aol.com

© 2003 by Two Louies Magazine. May not be reproduced in any form without the expressed written consent of the publisher.
Two Louies is available by subscription.
Send \$35.00 for one year, postpaid.

77th anniversary 1927-2004

Spring Sale



SHEET MUSIC
HUGE SELECTIONS
BEAVERTON
641-5691
GRESHAM
647-4663

CASH
FOR MUSICAL
INSTRUMENTS!

**NEW! LOW PRICE
GUARANTEE**
BUY WITH CONFIDENCE!



YAMAHA YDP113

HOME DIGITAL PIANO
88 KEYS • BUILT IN SPEAKERS
50 SONGS W/SONG BOOK
ROSEWOOD FINISH

INCLUDES
BENCH!

ONLY!

\$999!
REG \$1299

PRICES GOOD TIL 5/31/04

GUITARS

FENDER BULLET ELECTRIC
W/10W AMP & CABLE
SAVE \$100!.... **\$159⁹⁵**

DEAN DAYTONA
SOLID TOP ACOUSTIC... **\$199⁹⁵**

C.F. MARTIN DX1 & DX1 R
ACOUSTICS.... **\$499⁹⁵**

GIBSON 'BLUES KING'
ACOUSTIC..... **\$1299**

EASTMAN
JAZZ GUITARS
UNBELIEVABLE QUALITY & PRICE!

AMPS

NEW! VOX
AD 15T
2 CHAN 15W GTR AMP
REG \$259..... **\$179⁹⁵**

FENDER
ACOUSTASONIC
30W
ACOUSTIC
AMP **\$319⁹⁵**

ASHDOWN BASS AMPS
1/3 OFF MFG LIST!

Bogner
GUITAR AMPS
EXCLUSIVE IN OREGON!

AUDIO

SENNHEISER HD437
HEADPHONES **\$29⁹⁵**

AUDIO TECHNICA
P615 MIC **\$69⁹⁵**
W/STAND & CABLE

P.A. SPEAKER STANDS
1/2 PRICE!! \$99⁹⁵ PAIR

KORG DIGITAL RECORDERS
GUARANTEED LOWEST PRICES!

ROLAND DIGITAL RECORDERS
GUARANTEED LOWEST PRICES!

GRESHAM
19151 S.E. BURNSIDE
667-4663
ON BROADWAY
2502 NE BROADWAY
228-8437



BEAVERTON
10075 S.W. B/H HWY
641-5505
PORTLAND
531 SE MLK BLVD
226-3719

VISIT OUR WEB SITE AT: WWW.PORTLANDMUSICCOMPANY.COM