

OREGON MUSIC / FEBRUARY 2002

Two Louies



OHM 3

NAMM 02

7 YR ITCH

THEO OUT

**DANIEL RIDDLE
KING BLACK ACID**

photo Buko

REPLICATION/LABEL GUIDE

Check out our Specials, Coupons, and Promotions at
www.rhythmtraders.com!

RHYTHM TRADERS

The Northwest's largest selection of
Congas and *Latin Percussion*

ALWAYS ON SALE!

Your Full-Line Drum Store...
featuring the "MUSICIAN'S DISCOUNT!"

Get your keester into the best full line Drum Shop in Portland today! Rhythm Traders now features Drum Kits & Percussion Instruments of all types. Come in and check out our huge inventory of Pearl, Sabian, and Istanbul Percussion instruments and accessories.



HEADS, CYMBALS & STICKS
ALWAYS 40% OFF!



RHYTHM TRADERS

424 NE Broadway • Portland, OR 97232

(503) 288-6950

Mon-Sat, 11:00am - 7:00pm • Sunday, 12:00 noon - 5:00pm



REWIND *Hitting Birth 1992.*

photo Tom Robinson

In 1988 drummer Daniel Riddle came to Portland with a San Francisco punk trio “for the cheap rent” discovering Satyricon

to add to his standard kit and joined Con-Con. They got a gig and renamed the new band Hitting Birth. “We didn’t want anything with ‘death’ in the

“It was theater and it was rock, but it was also a very effective ritual, not dissimilar to a voodoo ceremony, or an ancient Bacchanalia rite”

and performance art project Con-Con, featuring poets Stephen Spyrut and Kristen Kohl reading while accompanied by “Alpo” playing percussion on an amplified shopping cart with a guitar pickup and an assortment of effects pedals.

Inspired, Riddle built a junk metal drum set

name.” Says Riddle. David Parks joined on drums and became a focus of the act. “Crucibob” played bass and Keith Bornzin joined on percussion while Rev. Rob Roy offered samples and played Wah-wah pedal shopping cart.

The Hitting Birth Family Circus created sensory overload. “It was theater and it was rock, but it was also a very effective ritual, not dissimilar to a voodoo ceremony, or an ancient Bacchanalia rite” Hitting Birth shows were orgies of production with costumes, elaborate sets, dancers, smoke, lights and olfactory assaults of incense, flowers, candles, smudge sticks and even grinding metal. HB ruled through sound reinforced bass and percussion.

In late 1994, Daniel Riddle left Hitting Birth to form King Black Acid. This month Riddle’s musical vision is in theaters coast to coast via Richard Gere’s new thriller “The Mothman Prophecies” (See As The World Turntables)

LL

LETTERS

Dear Editor

You should sleep with Bob Olsen’s letter under your pillow. (Two Dufuses Living In The Past-Letters-Jan. ’02)

David Corboy
Portland

Dear Editor,

Don’t think we readers weren’t paying attention to that Guitar Center Pulls Their Ad Drama in Letters (December). The corporation fines free speech. That’s one way to reg-

ister an editorial protest but I see they were back in January with a half page. They might hate you but they know which rag the players read. I just pick it up to see what the lawyer dude says anyway.

Matt McWherter
Portland, OR

Dear Editor,

Glad Two Louies rocks on and on! Thank you for giving me some ink in the new issue. Great to hang with Scott Gillies I must say. Loved the piece on Greg Sage & The Wipers. I have many wonderful memories of checking them out at the Earth and the Urban Noise

club. Be well and thank you again.

Duane Jarvis
PO 160626
Nashville, TN 37216

Dear Two Louies,

I was a bit taken aback last month reading in your letters column an editor’s response to a reader who wrote, “Billy Rancher was at best a mediocre writer and player.” Your editor’s response was “I’d have to say you’re full of shit on that one.” Although I wouldn’t have said it like that, I agree completely.

Betsy Hay
Milwaukie, Oregon

LL

A Letter from NAMM



By Steven Landsberg

The National Association of Music Merchants' trade-show. Where musical instrument manufacturers schmooze retailers and superstar musicians press the flesh.

I ran around NAMM this year with my buddy Tom Childs of StoneWater recording in Sherwood. We both had badges from NARAS representing the Northwest Chapter. Tom does recording, producing, engineering, and he plays drums, and let's just say he has "the ear". As we wandered from booth to booth in the Anaheim Convention Center, we ran into quite a few long time acquaintances, and met many new people.

First off let me say that the NAMM show is really for the wonderful folks that own / staff / run your favorite local music store. It doesn't matter if that store is a locally owned store that has been a fixture forever, or if it's a new store that just opened to serve the local music scene. Heck, it might even be a large national chain that opened a Portland location or two. NAMM is put on by those great folks that actually MAKE the gear that we use in our day to day lives, be it the amps to drive our speakers, the mics to record / amplify our voices / instruments, or even the instruments themselves! Portland and the great Pacific Northwest is home to some of the best products in the whole world, from amps to guitars to boards, consoles and keyboards. And I haven't even started to cover computer software and hardware. From the land of the strong coffee and yummy dark beers!

But the real purpose of the NAMM show is to let sellers show off their new products. The big boys as always have all the groovy new toys we all love. Gibson has many new Les Paul's but my favorite new Les Paul, the Les Paul acoustic (not to be confused with the Les Paul jumbo)

the new Paul has no traditional pickups in between the neck and the bridge. The bridge is the pickup! The flame on this beauty was not to be believed. I was not supposed to be in the Gibson room any-

way, buyers only you know. Anyway, check it out at the web page or your local Gibson dealer.

"Then we were treated to the very first listening party for Roy Thomas Baker's new 5.1 remix of Queen's Bohemian Rhapsody. Literally, it was mixed to (5.1) from the original masters last week in Holland, mastered yesterday and then played for us today. I felt chills run up and down my spine and the electricity buzzed through the entire room."

Epiphone has many cool variations on the Les Paul including The Jack Cassady (Airplane-Hot Tuna) model Les Paul Signature Bass with a change or two from the Les Paul Signature Bass. Here is a

bodies came from Epiphone.

Fender was at NAMM in a big way with more Strats and Teles and J & P basses than you could shake a stick at. If Leo Fender could decorate heaven it would look a little something like this. And let me tell you, they brought the "A players", the starting squad for the jam sessions that were happening in the Fender room, well, let's just say swell just doesn't cover the who's who of folks who would swing by to lay down some Git-tar playing.

If Fender and Gibson aren't your cup of tea, how about the incredible instruments and amazing art guitars of Paul Reed Smith? I could spend pages telling you about the dragon inlays, but my lack of eloquence with words prohibits me from sharing how cool these guitars ARE, you need to

check them out, whenever, wherever can, just see these guitars.

Overall at NAMM acoustic fretted instruments (guitars, mandolins, things like that) were very well represented, The NAMM directory showed 6 pages of luthiers; names like Martin, Santa Cruz, Gibson, Fender, Guild, Takamine, Tacoma, Taylor. Speaking of Guitars, I scored a GRIP ergonomic (bent) pick, these picks are so cool, and I have to find a Portland shop that stocks them! And slides; glass, steel all kinds of slides.

Amps were also big news, first guitar amps, Built in modeling amps (ie: Line6) were all the rage with the players, whether as outboard gear, stomp-boxes, or built into the amps or even the guitars themselves, everybody it seems was showing some sort of modeling amp.

Also big at NAMM was tubes. In amps, pre-amps, mics, everything had tubes. Some of the amps I had the good fortune to enjoy were (in no particular order) Kustom, Marshall (Jim Marshall was there), Tube Works, Peavey, Yamaha, Gallien-Krueger, Vox, Hartke, Fat Cat, Gibson, HiWatt , Sunn, Pignose, Carvin, Orange, Fender

Continued on page 18



Big pic; Jason Fineberg (NARAS-LA), Bobby Landsberg (Portland musician) and Carey Christensen (NARAS-LA) schmoozing in the Grammy booth.

Small pic; Drummer Kenny Aronoff (John Mellencamp, Bob Seger, Smashing Pumpkins) with Portland engineer Tom Childs.

tidbit that you already know, the first two Les Paul solid bodies (the "log" and the "beast") were chunks of trees (4x4's) and made with parts from the Epiphone factory! Necks and "wings" for Les's solid

BURRO'S Eye View



Calvin Baty

Craving Theo at their CD release party in the Roseland Theater.



Jason Dunn



Brian McMillen



Bob Capka

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

(s)— Kissing Book
 Magic Marker Records

Kissing Book, under the auspices of songwriter, lead singer, keyboardist Andrew Kaffer. Previous Kissing Book recordings have featured a revolving array of support musicians, often causing the music to lose focus, seeming rather precious at times. Maligned in some circles of the press as being “twee,” Kaffer and cohorts do seem to occasionally exhibit an arty hauteur that could be off-putting to the wrong ears.

However, fighting off the outrageous slings and arrows of indifferent press, Kaffer has regrouped, adding bassist/guitarist Drew Cramer and superbly tasty drummer Adam Bayer. Kaffer’s delivery is still occasionally precious, but smart as well, and always with a keen sense of economy; still arty, but often artful as well. Here, with Dustin Reske (Rocketship) acting as producer/engineer (as well as contributing occasional background vox and guitar), the band conjure together a Jazz/Latin/Pop sound that is alluring and succinct.

The doleful bossa nova “Hey Kids” is figured first among the dozen songs presented here. Kaffer’s forlorn vocal slowly unwinds what is, in reality an anti-establishment diatribe: “But when they say it’s not the end of the world/You know they’re right/ But are they right/Or are you just too scared to admit that you know/That saying no to corporate america is not enough.” Hmm..... Bayer’s slick drumwork provides a fine platform

for the moody duet between Cramer’s muted guitar and Kaffer’s dark electric piano pads— faintly reminiscent of latter day Talk Talk.

A rubbery piano/bass figure bounces repetitively, motivating “Selfish” through thick waves of languid guitars. Hypnotic. The two instrumental pieces “Set Of Numbers” and “Another Set Of Numbers” allow the band members to explore their impressive Jazz sensibilities. Especially splendid are Bayer’s spectacularly subtle chops. Acoustic and electric guitars, reflect and refract each other in interesting variations on “Of Nativity,” creating an anxious atmosphere of disassociation. Reske and Cramer create sparkling layers of guitars on tiny gem “The Times Between The Times.”

Bayer sets a frenetic pace on “Your Melancholy Ways,” as Kaffer details the mudanities of neurosis upon the loss of a significant other. Lyrically, “Choose Your Own Title” seems to pick up where the previous song left off, though with less agitation and some resolution to fate, with practical advice. “But when it’s either money or time/Convictions won’t get you though life/And when all your time is spent unproductively/It’s time to get a job.” One of the most focused of the numbers presented here.

“Dividing Tracks” is a lovely song. Droning organ tones play against fluttering glockenspiel tones while Kaffer supplies introspective lyrics that capture a universal feeling of change and growth. “Natural Raft,” a lyric written by Jason Manley, fits nicely into the thematic flow, contemplating a future in adulthood. “With your sleeve over your

heart/Your wallet feels just right.”

Andrew Kaffer and Kissing Book offer intelligent, thoughtful music that is a testament to musical austerity and prudence. While the gravity of Kaffer’s sphere is still inwardly directed, there is evidence that his gaze has begun to be directed outward where new impressions await him, like a million stars in the sky.

The Holidays— The Holidays
 Self-Produced

Here’s a fine new foursome who have spent the past several years honing their material to acute sharpness, before releasing this debut, seven song CD. Having been friends nearly all their lives and musicians for nearly half of that time, in some ways, their sound would seem to be a natural extension of their friendship.

Together, the lads have crafted a polished Pop sound, which occasionally calls to mind XTC or U2, Radiohead and even the Beatles at other times. Guitarist David Hughes is the chief singer songwriter in the band, teaming with fellow guitarist and background vocalist Lucas Adams and the family rhythm section of the brothers Swenson, Jamin on bass and Peter at the drums.

“Parasol” leads off the set with a decided British flavor, Adams’ harmony vocal clinging tightly to Hughes’ lead line. Restrained verses give way to unbridled choruses and a very nicely arranged solo guitar section that is broken up with junks of lyric. A cool presentation. “Apartment 26B,” plays off a

Continued on page 16

“Having been friends nearly all their lives and musicians for nearly half of that time, in some ways, The Holidays sound would seem to be a natural extension of their friendship.”



THE CURRENT "SEVEN-YEAR LAW" CONTROVERSY – WHAT'S THE DEAL?

One of the hottest issues in the music industry right now involves the campaign of the Recording Artists Coalition, comprised of many top recording artists, to have Paragraph B of Section 2855 of the California Labor Code repealed. Section 2855 is the so-called "Seven-Year Law," also sometimes referred to as the "DeHavilland law" (for the reasons mentioned below).

Before getting into the details of the current controversy, first some background on what the "Seven-Year Law" says.

In short, there are two main sections of the "Seven-Year Law": Paragraph A and Paragraph B. Both of these are relevant to the current controversy, but it is only Paragraph B that is being sought to be repealed.

"Paragraph A" of California's "Seven-Year Law"

"Paragraph A" of the California statute provides that no contract to render personal services can be enforced by an employer against an employee beyond seven years from the beginning of the contract. In other words, if an employment agreement is to last for more than seven years, the employee can walk after seven years.

"Paragraph A" applies to all personal service contracts entered into between "employers" and "employees," including actor contracts, athlete contracts, and recording contracts, and any other kind of employment agreements. For purposes of the "Seven-Year Law," recording artists are considered "employees" of record companies, and recording contracts are considered "employment agreements." Again, Paragraph A applies to *all* employer-employee "employment agreements" for any kind of employees whatsoever, and not just recording agreements.

"Paragraph B" of California's "Seven-Year Law"

On the other hand, Paragraph B (the subject of the current controversy) applies *ONLY* to recording agreements and recording artists, and not

Therefore, earlier this year, Kevin Murray, a member of the California Legislature (and a former musician and talent agent), introduced a bill in the California Legislature to repeal Paragraph B of the "Seven-Year Law." This proposal is supported by the Recording Artists Coalition, and opposed by

is her right to exit the recording contract pursuant to the "Seven-Year Law.") However, artists have generally been willing to renegotiate, rather than force the issue and try to get out of their contracts by going all the way to a final court decision, partly because of certain uncertainties about how the



all the major labels and by the Recording Industry Association of America (the trade association of all of the major labels).

Some Background on the "Seven-Year Law"

Some historical background may help to give a little perspective about the current controversy.

The "Seven-Year Law" has been in effect since 1872, although originally it made personal service agreements binding for only two years. In 1919 the two years was changed to five years, and in 1931, to seven years.

The "Seven-Year Law" first became a big deal in the entertainment industry in 1947, when the actress Olivia DeHavilland sued Warner Brothers, using the "Seven-Year Law" as the legal basis for escaping/exiting her employment agreement with Warner Bros. The lawsuit was eventually decided in Olivia DeHavilland's favor, and played a big role in the creation of a new "free agency" era for actors, many of whom had previously seen their careers shelved by the studios, without having any significant practical recourse due to the power of the studios. As a result of the lawsuit, the "Seven-Year Law" is still sometimes referred to as the "DeHavilland law," even though the law had been in effect for many years before the DeHavilland lawsuit.

'The 'Seven-Year Law' first became a big deal in the entertainment industry in 1947, when the actress Olivia DeHavilland sued Warner Brothers, using the 'Seven-Year Law' as the legal basis for escaping/exiting her employment agreement with Warner Bros.'

to any other kind of "employees."

Paragraph B says, in effect, that if a recording artist seeks to exit from a recording contract at the end of seven years after the contract was entered into, the record company can sue the artist for *damages* based on the failure of the artist to record the *remaining* albums provided for in the contract. For example, if an artist were to seek to exit a contract after seven years, but had only recorded five of the seven albums required by the contract, the record company could sue the artist for damages based on the artist's failure to record the remaining two albums.

Paragraph B has been a huge thorn in the side for artists since it was originally enacted in 1987.

From the time of the DeHavilland lawsuit, until 1987, there were no new major changes in the "Seven-Year Law." Then, in 1987, the RIAA (on behalf of the major labels) sought to amend the statute to, in effect, change the seven-year period to a fourteen-year period under certain circumstances. Although the RIAA was not able to accomplish that change in the statute, they instead were able to get Paragraph B added to the statute, which (as mentioned above) allows record labels to sue recording artists for damages.

Many artists have sued major labels in recent years to try to escape their recording contracts after seven years. (In fact, one of the grounds of Courtney Love's current lawsuit against Universal

"Seven-Year Law" will be interpreted by the courts, and partly because of concern about liability for damages under the provisions of Paragraph B of the "Seven-Year Law."

Similarly, record labels have been willing to renegotiate their deals with the various artists who have sued, rather than refuse to negotiate and risk getting a court opinion which might interpret the Seven Year Law adversely to the labels. In short, the labels have preferred to renegotiate some individual deals, rather than risking a possible adverse court decision which could then be used as case precedent against the label by all of the labels' other artists.

Incidentally, in the case of Courtney Love, she has stated that she does not intend to settle the case or renegotiate her contract, but instead intends to go all the way with the case and try to get a court decision terminating her recording contract. Time will tell.

What Contracts Are Affected By the "Seven-Year Law"?

At the present time, due to the lack of adequate case precedent, there is some question as to how many artist contracts are affected by the "Seven-Year Law." (California is the only major entertainment State which has such a law.) Almost certainly, the contracts of all California-based artists are under the purview of the "Seven-Year Law." Very likely, the contracts of artists who do any significant amount of their work in California are also under the purview of the "Seven-Year Law." Other than those situations, the legal situation is somewhat murky and complicated. Suffice it to say, there are many artist situations in which it is difficult to predict whether the courts would say that California's "Seven-Year Law" would be applicable to that particular artist's recording agreement.

Some labels, in order to try to avoid the problems which are caused labels by California's "Seven-Year Law," insert a provision into their recording contracts which says that the laws of New York will apply to that contract, and not the laws of California. Yet, it is a very open question, legally speaking, whether such clauses are enforceable in the case of artists who do not reside in New York or have any major connection to New York.

The Basic Problem With The "Seven-Year Law"

The typical recording contract requires the

Continued on page 17



The Maroon's at Dante's

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 jewel case with shrinkwrap
1000 CD Package Cost: \$1,795.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap

AToZMusic.com

611 Broadway, #430
New York, NY, 10012
212-260-0237
salesmarketing@atozmusic.com
www.atozmusic.com

Rates posted at website: YES
500 CD Package Cost: \$1,375.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard (1000 minimum) + Films & Matchprints.
1000 CD Package Cost: \$1,600.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard (1000 minimum) + Films & Matchprints.

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 jewel case with shrinkwrap. Soundscan registration and upc barcode included.

CD-ROM Works

139 NW Second
Portland, OR, 97209
503-219-9331
mail@cd-rom-works.com
www.CD-RomWorks.com

Rates available at website: YES
They charge the same rate for 500 CDs as they do 1,000. Go figure.
1000 & 500 CD Pkg Cost: \$1,460.00
3 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewel case with shrinkwrap.

CDman Disc Manufacturing

7791 Montcalm Street
Vancouver, B.C., CAN, V6P 4P1
800-557-3347
sales@cdman.com
www.CDman.com

Craig Arnatt
Rates posted at website: NO
500 CD Package Cost: \$916.00
2 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewel case with shrinkwrap, includes shipping.”
1000 CD Package Cost: \$1,316.00
2 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewel case with shrinkwrap, includes shipping.”

CDRom2go.com

21430 N. 20th Avenue
Phoenix, AZ, 85027
877-992-3766
info@cdrom2go.com
www.cdrom2go.com
Rates posted at website: YES
1000 CD Package Cost: \$1,295.00
Glass Master, ISO 9002 replication, 4-color on-disc silkscreen, 4-color 2-panel tray insert, plus 2-panel tray liner with spine, jewel case, insertion and 'Cigarette' wrap and UPC Coding.

Co-Operations, Inc.

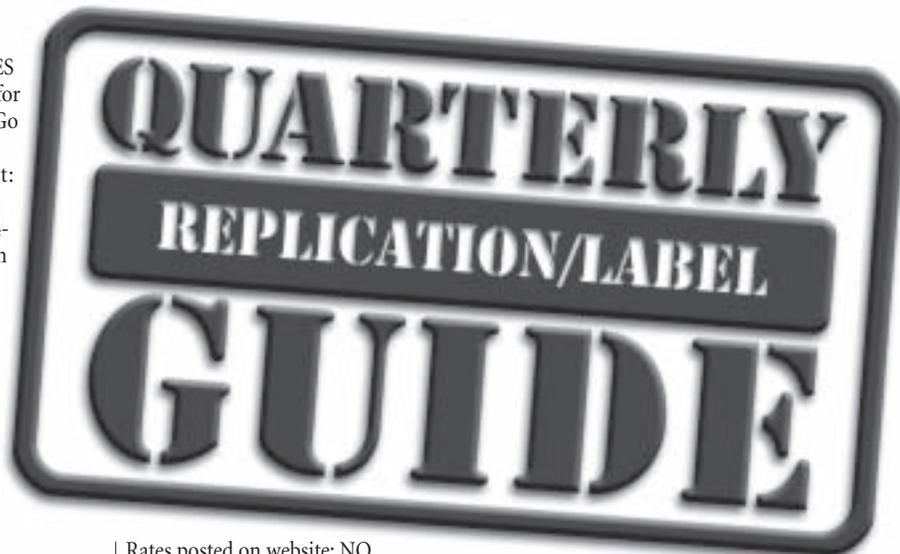
16698 SW 72nd Avenue
Portland, OR, 97224
503-646-2286
sales@co-operations.com
www.co-operations.com
Rates posted at website: NO
Rates & information unavailable.

Cravedog Records

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 jewel case with shrinkwrap.

Digidoc Productions

1460 East Katella
Anaheim, CA, 92805
800-344-4362
rpeterson@digidocpro.com
www.digidocpro.com
Ron Peterson



Rates posted on website: NO
500 CD Package Cost: \$1,183.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$100 "internet discount."
1000 CD Package Cost: \$1,448.00
Glassmaster + CD with 2 Color Label + Standard Jewel Box & Wrap + Printing of 4 Panel 4x1 Color Folder & Traycard. Price reflects a \$160 "internet discount."

DigitalCDR.com

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

Disc Makers

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

Diskduper.com

4 Jenner Street, Irvine, CA, 92618
800-397-7890
mailbox@diskduper.com
www.DiskDuper.com
Rates posted on website: YES

500 CD Package Cost: \$870.00
No full color insert and tray card. But it does include a color label and jewel case.
1000 CD Package Cost: \$1,440.00
No reference to full color insert and tray card. But this does include a jewel case.

Dungeon Replication

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

ExpressCD.com

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

Front Porch CD

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

Logic General

6713 SW Bonita Rd. #210
Portland, OR, 97224

Continued on page 14



Jennifer Folker and Dahlia will be at Ohm's Birthday Party.

I guess what's on my mind most today is the snow! We've got the home fires burning and I'm still laughing at the awful jokes from *The Blue Collar Comedy Tour* that I saw last night. Jeff Foxworthy and Bill Engvall were respectably humorous. KUPL had two nearly sold

to what you write, do, or create, is a good and healthy thing. I encourage everyone to keep on creating and not to worry what the angry folk do.

The most romantic holiday is upon us, and this Valentine season I find that my heart is filled with many loves. In 2002 I love tea! Hot pots, tantalizing toddy's, cool drinks and of course

full of writers and poetry lovers who listened to the remarkable words by a beloved Oregon poet. I had the good fortune to meet his beautiful wife and I thoroughly enjoyed the choices that the illustrious group of readers made from Stafford's voluminous work. Listening to his pragmatic wisdom and simple verse brought tears to my eyes.

I went to an Eola Winery dinner in Astoria at the Voodoo Lounge. It was great fun and the food and wine were fantastic. I especially enjoyed the winemaker Steve Anderson and Chef Uriah Hulsey describing the wines, the food, and how they matched the different courses with the wines. I thought the 1999 Old Vine Zinfandel was the best wine of the evening, and the home made gravlax and salad greens with mustard, dill vinaigrette was the best dish.

Speaking of Astoria, I went to Jim Stouffer's fiftieth birthday party where Lloyd Jones was playing with his band. All of Astoria was there to celebrate in Jim's huge photography studio overlooking the Columbia River. It was a grand time had by all and I got to see some of the local color like

Johnnie Ward and friends, David Crabtree, Jane Herald, Colleen O'Neal, and Colleen Siegfried.

A performance that I think is worth checking out is *And God Created Great Whales*, which is being brought to Portland by PICA and Portland Center Stage. It stars celebrated composer, writer, performer and Rinde Eckert and

mezzo-soprano Nora Cole, who're both exquisite singers. PICA and PCS are working together on bringing this piece, which is based around Melville's *Moby Dick* to Portland's audiences. I wish them great success. The performances are February 7, 8, and 9 at the Newmark Theatre at the Portland Center for the Performing Arts. The tickets are \$23 general admission, \$20 PICA members or PCS subscribers. Tickets are available at PICA Box office 219 NW 12th or by calling PICA 503 242-1410 or through Portland Center Stage at 503 274-6588.

Write to me: rosebud@teleport.com

LL

Rosebud

by Robin Rosemond

out performances and the comics gave us guff about the weather, and reminded us that we all have a little red neck in our lives.

I can't let this column go to press with-

out mentioning the philosophy of my life this week. "I exist therefore someone's pissed". It certainly rings true of recent events. It's funny how you write good things about people, be supportive and open to what everyone is doing, and then you still get shit. I learned some hard lessons back in the day when I was getting trained in Lantana, Florida to be rank and file for the National Enquirer. After many tortuous times, I passed on the big bucks and failed miserably at being the kind of reporter the tabloid wanted. It took a long time to rally from the depths of

poverty in Manhattan's rat race, to being here and making a place for myself, and my work. I made a choice to come back to Oregon because this is the great state where my children were born and I fell in love. I will continue photographing and writ-

Earl Grey. I'm sticking to my New Year's resolutions, studying the winter birds, and listening to my January pick: *Ken Burns Jazz*. I watched Ken Burns OPB Special about Mark Twain and loved every moment of the two part documentary.



Lloyd Jones.



Johnnie Ward and Friends.

I've been hanging at the Library and I'm here to tell you that the Library is the coolest place to be! Browsing through the racks and taking home books about Lewis & Clark, the early days

"I learned some hard lessons back in the day when I was getting trained in Lantana, Florida to be rank and file for the National Enquirer."

ing about what I want. People will take offence to anything. I'm not sure what it all means in the long run, but I want to thank a few cool headed folk for telling me like it is. I'll keep the details in the dark to protect the guilty, and finish this sermon by saying that strong reactions good or bad

of Astoria, Oregon hiking trails, and the covered bridges of Oregon, make me happy. I went to hear Walt Curtis, Ursula K. LeGuin, Vern Rutsala, Greg Simon, Sandra Stone, Primus St. John and Joseph Soldati at the birthday tribute for William Stafford at the library's U.S. Bank Room. I sat with a room

AS THE WORLD



THE GRAND OL' SOAP OPRY

Show me the money.

"The Mothman Prophecies' took in 11 million dollars this week, says Daniel Riddle, and my piece of the action is my cell phone being shut off."

Daniel and his band King Black Acid have 7 songs on the film's soundtrack album and one in the movie itself. "It's ironic, we gave them 8 finished songs and one demo, and they used the demo in the film."

"Our music is in, what we called, the 'Makeout Attack Scene', where the kids are describing Mothman in a flashback."

The Richard Gere vehicle came in at #6 with the 11.2 million gross for the first week of release from 2,331 screens.

King Black Acid's music has been used in a dozen movies but this is the first time Riddle created music specifically for individual scenes. "We watched the video they gave us, got what we felt was the rhythm of the scene, and recorded watching the monitor, on 8 track digital and dumped it down to Pro Tools."

"We didn't get a lot of money for this project says Riddle, "all of the money we made went right back out for production. It cost us money to be on this soundtrack."

In one of the first King Black Acid shows ever they appeared live on Marc Baker's Church Of Northwest Music radio show on KBOO. "We just lived about 2 blocks away". Says Daniel "Up till that point we were just keyboards and guitars."

"That show went extremely well," remembers Marc Baker, "It was a magical evening. Jay Bozich did an awesome job engineering. I think the band floated a copy of the cassette to Cavity Search and they offered to put it out."

"We feel like a real local band," says Riddle "Part of the community."



Show me the swag.

Columbia Records made Craving Theo feel like a headliner at the band's CD party for their self-titled Columbia debut, at the Roseland January 26th. Columbia had Craving Theo laminates for the CD party printed up and sold with CDs at Millennium and Tower Records.

There was even a cake.

KUFO plugged the show all week and Craving Theo band-members appeared on Tom Turner's show promoting the album's release and CD party.



No ayes of Texas.

South By Southwest in Austin March 13-17th, and the first time in years Portland acts aren't

anywhere to be found in the propaganda.

But hey, Hanson will be there.

The Derailers, Austin's hottest local band can't stop talking about Portland on National Public Radio in an interview now running. Guitarist Tony Villanueva, formerly of Portland's Love On Ice explains how he and Derailers guitarist Brian Hofeldt left their bands in Portland to move to Austin to play country.

"That's right, you can't very well do the two-step in Birkenstocks", replies the NPR flack.

The Derailers have a new album "Here Come The Derailers" on Sony and according to Music Connection Villanueva and Hofeldt have signed an exclusive long-term writer's pact which "also includes back-publishing rights to songs from the group's previously recorded albums."

Showing their rising status in Country Music, the Derailers were just selected to headline the Nashville Fan Fair June 13-16. The Fan Fair is Country Music's hometown radio industry showcase.

Right now, the Derailers are out on a Delbert McClinton Sandy Beaches Cruise. Ya'll know about that, right? Where Delbert and two dozen of his favorite bands take over a giant cruise ship and charge \$2,500 a head to entertain hundreds and hundreds of passengers from Miami to the Bahamas?



Lloyd Jones and his band did the Delbert McClinton Sandy Beaches Cruise.

Sweet. Very sweet.



The Ohm is three years old.

Three years ago already when Dan Reed surprised everybody by stepping off the stage and taking the keys from Tony DeMicoli at the Key Largo.

Performer to proprietor, the ever networking Mr. Reed cut back his personal appearances and concentrated on finding talented people to join his club.

Ohm has produced a scene and has its own stars and all of them will be there to party on Saturday, February 16th.

Even Dan Reed's enigmatic Odyssey is on the bill scheduled to go on at 1:30AM Jennifer Folker will open the show guesting with Drumattica at 9:30PM—Floater comes on at 10:30 and the lovely Ms. Folker returns with Dahlia at 12:30. DJ Grasshopper takes over at 2:30 till 4AM.

Dan Reed's network.



In the early network Marlon was the man.

Marlon McClain was with Dan Reed at the beginning of his musical recording odyssey producing the two song EP that generated the major label deal for the Dan Reed Network.

Marlon now owns a successful label in Los Angeles and gave Dan Reed a nice big plug in the



Columbia heavy Kid Leo shows up to launch Craving

current issue (2/03/02) of Music Connection magazine.

The LA trade magazine gave McClain a full page with photo. "While a founding member of (Portland) R&B band, Pleasure Marlon McClain, Co-President of Major Hits Records worked closely with the founders of Fantasy Records to develop, produce and direct artists signed to the label. While there, he honed his chops as a producer before branching off into work with a number of notable acts including Ronnie Laws, Jeff Lorber Brownstone, Brandy, Art Porter, Regina Belle, Smokey Robinson and Maurice White.

Marlon says of his business experience, "I've had my own production company called Macman Music. I've had that since about 1979. We had a little label up in Portland called Dark Horse Records. From that, we were involved with acts like the Dan Reed Network (Insert Ohm chant here). Then I had

D TURNTABLES

BY BUCK MUNGER

a production company out of Portland where I produced acts like Jeff Lorber, Kenny G and Nu Shooz. For awhile I was involved with almost anything that came out of the Northwest in the mid-Seventies and early Eighties.”

Marlon McClain continues to be one of the brightest graduates of the Portland Street School of Music. Indie before it was hip. Now Marlon leads



photo Buko

ing Theo's debut album.

the United We Funk movement and has a hit album on Major Hits by Gap Band founder Charlie Wilson.

“Our first record, almost three years ago, was called United We Funk. It was a new studio record that had Charlie Wilson of the Gap Band, The S.O.S. Band, The Dazz Band, Rick James, Confunktion and the System. We put that together and put it out through a distribution deal we had with Rhino Records.”

To support the album McClain put together the United We Funk Allstars and did 40 dates.

Of his current hit with Charlie Wilson Marlon says, “He already had a really strong name within the Urban community both as an old-school and new school artist due to his work with Snoop Dogg and Master P. Charlie has a strong admiration from the hip-hop community. He made a really great album that for us has been a big success. It's right now over 200,000 pieces. The record went #1 with

the song “Without You” for six weeks at Urban A/C and to #13 on the Smooth Jazz charts. Right now, after it's been out over a year, it's # 27 on the A/C charts.

Send that Ohm birthday party invitation to Major Hits Records 14930 Ventura Blvd #340, Sherman Oaks, CA 91403



Special for Bob Olsen.

Meredith Brooks gets the picture in Melinda Newman's Billboard column The Beat (2/9/02). Tagging her the “Golden Girl” Melinda reports Meredith's new album Bad Bad One on Gold Circle Records will come out April 23rd preceded by a single in March.



A few, scary, moments.

Does the name Mark David Chapman mean anything to you? Fred Durst must have wondered for a split second when he visited Guitar Center in Clackamas weeks ago as part of a national “Limp Bizkit Guitar Search” - and was hit in the head with a cream pie thrown by 18-year old Richard Petrillo-who had to perform a kamikaze leap to hit his target-guarded by no less than 12 uniformed sheriff's officers, 6 plain clothes officers and the two Limp Bizkit personal body guards who would have probably beaten Petrillo to death if the deputies weren't there.

Altamont ring a bell?

According to a story by Stephen Beaven in the Oregonian (1/18) Petrillo was booked facing charges of “disorderly conduct and harassment”. Beaven characterized the incident as “a moment of true rock star humiliation”.

Woodstock karma...



And the Grammy goes to...

During Grammy Week, before the television awards show NARAS plans a reception in the ballroom of the Regent Beverly Wilshire for the NARAS/American Bar Association sponsored Entertainment Law Initiative which was established to “promote discussion and debate about the most compelling legal issues facing the music industry today.”

Law students from across the country were invited to “research, analyze and submit essays regarding important issues facing our industry.”

At the Fourth Annual ELI luncheon Feb 26th Contest Winners will be introduced and the keynote

speaker will be Jack Valenti, Chairman and CEO of the Motion Picture Association.

Yeah, that Jack Valenti.

Sitting just a few seats down will be a member of the Entertainment Law Initiative Executive Committee, our own legal mouthpiece, Bart Day.

Attaboy Bartley.

See this month's Legal Ease P. 7 for Bart's take on the recording artist revolt currently taking place in California.



(Maybe, by next year, a Grammy for Mastering Engineers?)



Music is an Olympic sport.

Several Portland acts are headed for Salt Lake City to get in on the phenomenon.

Smooch Knob bought stacks of new Mesa Boogie gear for Salt Lake City and Scott Fisher's band will play for the frogs at two official 2002 Olympic Winter Games showcase gigs in Salt Lake City “as part of the French Government's Olympic focus on French culture.”

Scott grew up in Bordeaux and Paris. His mother is a Professor of French at PSU and currently the Honorary Consulate of France in Portland.

The Scott Fisher Project will play February 11th at the Zephyr Club, the city's “largest rock club” and February 12 at the Cabana as part of the French Consulate's French Sound Goes to the Olympics series.”



How about that Super Bowl?

Weeks ago, Oregon Music Hall of Fame soundman Bob Sterne (Buffalo Springfield, Crosby, Stills... Nash... Young) headed to New Orleans to wire up the sound for the football game that has become one of the big time annual music events.

Bob has been doing this forever, but this year provided special challenges with scheduled appearances by Paul McCartney and U2, who demanded “the most live sound ever”, whereas, on occasion in the past pre-recorded music might have been played back through the monitors.

Are we giving away trade secrets here?



The beat goes on.

With the assistance of Kurt Bevers at Brownell Sound we upgraded the Two Louies studio drum booth with a Korg N5 64 voice music synthesizer.

Continued on page 23

QUARTERLY REPLICATION/LABEL GUIDE

Continued from page 9

503-598-7747
www.logicgen.com
Tom Williams
Rates posted on website: NO
Data unavailable.

Luminous Flux Records

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

Marcan, Inc.

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

MusicProductions.com

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

MusicToday.com

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

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

Nettleingham Audio

108 E 35th
Vancouver, WA, 98663
360-696-5999
kevin@nettleinghamaudio.com
www.nettleinghamaudio.com
Kevin Nettleingham
Rates posted on website: YES
500 CD Package Cost: \$995.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.
1000 CD Package Cost: \$1,295.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.

Northwestern

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

3 color print on disc
1000 CD Package Cost: \$1,350.00

Oasis Duplication

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

Phylco Audio Duplication

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

BROWNELL SOUND

ANSWERS NOT JUST BOXES

HAMMIEFALL !



3 x ADAT LIGHTPIPE I/O
1 x SPDIF I/O (UP TO 96K)
1 x ADAT SYNC, 1 x WORDCLOCK I/O
2 x MIDI I/O, 1 x ANALOGUE OUT

INTRO SPECIAL
\$ 549.00 !

**JUST ADDED TO OUR RENTAL STOCK: T.C. ELECTRONICS FINALIZER+,
AT 4047/SV, NEUMANN TLM-193, HHB CDR-850, ART PRO CHANNEL,
FOCUSRITE MIKE PRE...CALL FOR RATES!**



ALWAYS COMPETITIVE !
WHY GIVE UP GOOD SERVICE? CHECK WITH US LAST
MON.-SAT. 9-6 503-231-7866 or 800-755-1665 email at sales@brownellsound.com
2500 S.E. HAWTHORNE BLVD. PORTLAND

side) , 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

Rainbo Records & Cassettes
1738 Berkeley St.
Santa Monica, CA, 90404
310-829-3476
info@rainborecords.com
www.rainborecords.com
Jim

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

Sensor Blast

1040 Shipping St. NE
Salem, OR, 97303
503-585-1741
E-mail address not on file.
www.sensor-blast.com

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

Super Digital

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

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

SwordfishDigital.com

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

1000 CD Package Cost: \$929.00
2-color on-disc silkscreening, 4/1 4-panel insert & tray card, jewel case, insertion and polywrap.

Third Wave Media

5225 Wilshire Blvd., Suite 700
Los Angeles, CA, 90036
800-928-3231
E-mail address not on file.
www.thirdwavemedia.com
Andrew Melzer

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

TripleDisc.com

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

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

WeCopyCDs.com

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

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

LABEL GUIDE

Belinae Records

7716 SE Clay Street
Portland, Or 97215
503-775-2191
Email: through www.belinae.com
Web: www.belinae.com
Owners: Blake Wood, Big Wicker Ventriquoist; 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,

SHOWCASE

music & sound



GUITARS • AMPS • DRUMS • KEYBOARDS
PA SYSTEMS • RECORDING
DJ SYSTEMS • MUSIC

SALES • RENTALS • REPAIRS
LESSONS • INSTALLS

Locally Owned Since 1977



DRUM SETS
from \$369.00

TASCAM 4 Tracks from \$99.00
Gibson Guitar Sale - SAVE NOW!

FENDER • PEAVY • YAMAHA • RORG
TASCAM • ROLAND • BEHRINGER • GIBSON
& many more at DISCOUNT PRICES!

SHOWCASE

music & sound

3401 SE 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
ALWAYS LOW PRICES



Blue-Zebra

WEB & PRINT DESIGN

At Blue-Zebra.net,
we have a very simple
customer satisfaction policy.

Guaranfriggenteed!

Don't like our work?
Don't pay for it.

\$300.00 Websites
\$24.00 Domain Name Registrations
CD Covers, Posters, MP3 Conversions & More
Free Advice & Web Marketing Tips

(503) 223-2157
www.Blue-Zebra.net

The the & the GOOD BAD UGLY

Continued from page 6

gnarled guitar sequence and an Edge-like single note figure in the intro, giving way to Hughes' soulful vocals, vaguely resembling Bono. A pretty chorus, with deft high-harmony vocals, melts into a muscular instrumental section in the middle. Not bad at all.

The band begins to define a sound for itself with the stirring "Pulling Down Art." A driving bassline pushes restless drums; as Hughes, with Adams' sure support. Beautiful, Pre-OK Computer Radiohead-like passages of emotive vocals and chiming guitars make of this song a winner. Faint hints of Radiohead and Live linger through "Long List Of Titles," which, for two full minutes is a ballad before erupting to full power, Jamin's intricate basswork bearing a large portion of the instrumental load, while the two guitars writhe and stagger around him.

Peter's infectious beat and Jamin's contrapuntal bassline carry "Elizabeth," while Hughes' unaffected, straightforward vocal dances upon the surface. A fiery octave-note guitar solo in the middle is quite arresting, as, overall, the sound is Beatles-esque in a 21st Century way.

"Tomorrowland" bursts into an inferno with Hughes' and Adams' gasoline guitars— reminiscent of the Afghan Whigs' Rick McCollum and Live's Chad Taylor, wielding flamethrowers, which clear a smoldering path ahead of Hughes vocal. David sounds like Dan Wilson of Semisonic, when Dan was in Trip Shakespeare, cruising upon a big, tom heavy beat. Great stuff.

"Goodnight To My Mary" displays a decidedly high Neil Finn-factor, reverberating of Split Enz or Crowded House, with seamless vocal harmonies and a determined propulsion from the rhythm section.

The Holidays exhibit the sort of musical cohesion that a healthy music industry would encourage and support. However, that is not whatsoever the state of the music industry. But they have the tools to be successful and their honest, thought-provoking songs certainly deserve to be heard by a larger audience.

Joyce Hotel— Crack City Rockers Paisley Pop

The Joyce Hotel is located not far from the Crystal Ballroom and, as is true of many (but fewer all the time) is the low-rent home to a variety of denizens and would

seem to be the proper setting for singer/guitarist Eric Gregory's observations, hallucinations, idle boasts, pre-occupations and recriminations. Gregory is a true poet and he heaps intense, personal visions on the backs of simple Pop musical themes as a means to petition his private lord with crazy prayer. But, you cannot petition the lord with prayer.

Around him, Gregory has assembled a coterie of like-minded souls: drummer Curt Schulz, bassist Sean Flora and lead guitarist Dennis Mitchell who pound out a high energy recreation of a wide swath of Glam, Punk New Wave and DIY influences— such as T-Rex, Bowie, the New York Dolls, Iggy Pop, the Ramones, Mick Jagger, Lou Reed, Garland Jeffries, Love & Rockets and the Violent Femmes. Echoes of the above and more permeate each presentation.

"I Do All Right" sounds like "Shattered" period Stones, with Ziggy-era Bowie undertones. A throbbing-tom jungle beat propels "Zombietime," as Gregory maintains his Jagger-like vocal stance. Luther Russell's organ fills and John "Kid Presley" Leubner's sax add body to the arrangement.

A rousing Ramonesish guitar riff is the crux of "Hey World," wherein a strong chorus helps to make the song familiar the second time you hear

had to tell you baby/Sex to sex/I'm obsessed with you/You are loved." And I'm certain it's appreciated no end!

Dylan's "Love Minus Zero" haunts Gregory's "Rolling Yr Eyes Blue," a Bukowskian sortie into seduction, whereupon Flora's sprinting bass lines in the minor-key sections lends force to the production.

Eric Gregory's visions are packed tight with voogum. His songs drip with it. Instrumentally this band is as familiar as an old sofa. But there is darkness at the core of these emanations and it clings to the memory like ashes and cold rain.

Booth 13 EP— Docile Irritable Bowel

Every band could learn a thing or two from Docile, whose two-sided, single-page promotional 8 1/2 By 11, one-sheet deserves a place in any music promotion Hall of Fame. On one side of the sheet is an introductory letter, in which we are informed that Docile were once known as P.A.W.N. and had been compared to Tool. Now they are moving "into more emotional territory reminiscent to Deftones and Incubus."

Below this segment of the page, a column on lists the names and positions of the Band Mem-

bers: Dan Kuehn (guitar), Cameron Kinder (bass, background vocals), Uhn (vocals) and Mykael Lundstedt (percussion). Musical Genre: Alternative metal/ Modern rock. Similar artists: Tool, Deftones, Staind, Incubus, Sevendust. The column on the right provides a Short Band Bio, in which we find that the band officially changed it's name in January 2001; a brief discography and a list of citings in various Media Publications. below that is a picture of the band.

The reverse side of the sheet contains the lyrics to the four songs contained on this EP, as well as contact information and website references. Why, a review of these guys practically writes it-

self! That is the way that any band can find it's way into print: concision.

The band are good. Heavy, and, as billed, they do sound like their references. "Ghost Of Me" especially, stands out. Singer Uhn groans with an effected vocal that strangles from the pressure. thick guitars and ballsy bass underscore the urgency of the lyrics. "Pulling Teeth" stretches and sways like a body hanging from the garage rafters, turning and twisting in the morning sunlight.

The music here isn't great necessarily, but it is moving in a positive direction. The promo material however, is excellent.



"Docile's music isn't great necessarily, but it is moving in a positive direction. The promo material however, is excellent."

it. Luther Russell returns to play rock 'n' roll piano on "Born Nervous," a runaway freight of a song, and another of the stronger tracks of the set. "I'm Too Easy On Myself" is a synthesis of three or four Billy Idol songs, though "Dancing With Myself" would be an obvious reference point.

A pretty guitar filigree weaves through the ballad "Now I Know," wherein Gregory freely admits his nearly obsessive and deeply profound physical attraction for some lucky recipient. Somehow, even the devil gets into the fray. "You know the devil was in my heart/He's an honest cat & he convinced me/He convinced me that you are the one/Yr the one, yr the one, the only one for me/I knew I knew I knew/ I was in thrall to you? Just

LL

LEGAL EASE

Continued from page 7

artist to record a certain number of albums. Recording contracts with major labels generally require the artist to record anywhere from six to eight total albums during the term of the recording contract. However, these albums are recorded at the option of the record company on an album-by-album basis, so that the label can drop the artist at any time and not continue with the remaining albums. (I am greatly oversimplifying here, but that's the general idea.)

The basic problem, as far as the "Seven-Year Law" is concerned, is that as a general rule, artists are not able to record the contractually required number of albums within the seven-year period mentioned above. Theoretically, an artist could, for example, perform a deal for seven albums within seven years, if one album is released each year "like clockwork." But due to the amount of time that it takes the typical artist to record an album and then to do all of the necessary touring, video shoots, promotion, etc. to support that album, the vast majority of artists cannot realistically record and release one album a year. Therefore, at the end of the seven years, artists as a general rule still owe their label at least one more album, and often more than one.

Why Artists Want To See "Paragraph B" Repealed

There are a number of reasons why the Recording Artists Coalition wants to see Paragraph B repealed. Some of these reasons are as follows:

1. The purpose of the "Seven-Year Law" is to allow "employees" to escape personal service agreements after seven years. Yet, the fact that the labels can sue artists for damages for yet unrecorded albums makes it too risky for artists to exit recording contracts after seven years, and that as a result, Paragraph B defeats the purpose of the Seven-Year Law.

2. Paragraph B singles out recording artists and does not apply to anyone else. For example, it does not allow a television network to sue a television personality, or a sports team to sue an athlete, for damages for any unfulfilled commitments remaining at the end of the seven year period.

3. Paragraph B creates a "one way street" situation in the label's favor. Under Paragraph B, labels can sue artists for damages based on yet unrecorded albums, even though the label has not exercised its options for those albums (or paid the artist the advances for those albums), and even though the artists are not guaranteed that the label would have ever released or adequately marketed those future albums if and when they had been recorded.

4. After seven years, recording artists should be able to be "free agents" and test their market value by seeking deals that are fully commensurate with their career status at that time.

The Major Labels' Response

In response, the labels argue as follows:

1. The labels argue that it is fundamentally unfair for artists to be able to exit recording con-

tracts after seven years, after the labels have invested substantial sums to promote the careers of those artists.

2. The labels argue that if Paragraph B of the statute is deleted, they might move their operations out of the state of California in order to avoid the effect of the "Seven-Year Law". They also argue that they might sign fewer California-based artists if Paragraph B is repealed.

Current Status of the Proposal to Repeal Paragraph B

Legislative hearings were held in Sacramento on January 23rd, with numerous major artists testifying in support of the proposal to repeal Paragraph B. Such artists included Don Henley, Sheryl Crow, and the Offspring's Dexter Holland. Also, representatives from the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artist's (AFTRA) were present to support the repeal. Representatives from

various major labels and the RIAA testified in opposition to the repeal of Paragraph B.

All of these parties are presently lobbying various California legislators, and there is talk of some of these legislators trying to achieve some kind of compromise solution to the situation. There has also been talk of additional hearings being held.

In the meantime, the Recording Artists Coalition is sponsoring several concerts to be held in Los Angeles later this month, the night before the Grammy Awards. Scheduled to appear at the Forum are Sheryl Crow, the Eagles, and Stevie Nicks. The Dixie Chicks, Trisha Yearwood, Dwight Yoakam and Emmylou Harris will appear at the Universal Amphitheater. No Doubt, the Offspring, and Weezer will be at the Long Beach Arena. Beck, Eddie Vedder, and Mike Ness will play the Wiltern.

Incidentally, to see the actual text of Section "Seven-Year Law", go to www.twolouiesmagazine.com

"Similarly, record labels have been willing to renegotiate their deals with the various artists who have sued, rather than refuse to negotiate and risk getting a court opinion which might interpret the Seven Year Law adversely to the labels."

the Two Louies website.

Stay tuned for further developments.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice. He is also a partner in ALLMEDIA, Ltd., a company with offices in Portland and Los Angeles which administers music licensing for independent film and television production companies, and for various record labels and independent music publishers.

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

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

LL

"Finally, Musical Instruments For Drummers!"

Three-time Snare Drum Olympics Winner!



Allegria - Motown legend & jazz artist Mel Brown

Drum Crafters of Oregon
Factory Outlet Pro Shop
5603 SE Woodstock Blvd. L-1, Portland, OR 97206

503-788-6065 (phone)
503-788-4912 (fax)
www.allegriadrums.com



INNER SOUND
Pro Audio Repair
since 1978

1416 SE Morrison • 503.238.1955

NAMM

Continued from page 4

and that's the first one tenth of one percent of available units. The power amps were also there in force, Mackie, Carvin, Gallien-Krueger, Carver, and hosts of other fine companies.

Speakers of all shapes and sizes. New materials and even flat panel speakers that sound great. They'll be used at sporting events, houses of worship, even on cruise ships. We love cruise ships, we love anybody who hires lots of sound technicians.

Lolipop style mics were offered by many company's including B.L.U.E. and AKG. But there were lots of other type mics; Royer Ribbon, Neumann, Shure, Samson, Audio-technica, Sennheiser, Crown, Sabine, and even Oregon's own, Audix.

Drums, Drums Drums, lots of drums (cymbal's too) . Ludwig, Mapex, Gretsch, Yamaha, Tama, Pearl, L.P., Brady, Arbiter, Peace, Sabian, Drum Workshop, Paiste, CB 700, Fibes, Noble & Cooley, Premier, Meinl, Orange County Drum, Zildjian, Pork Pie, Remo, and Sonor to again name just a few.

Recording gear, this is what I love. I have a mobile recording company. I record church groups,

choirs, pipe organ, rock bands, punk bands, bluegrass, klezmer, lecture series, meeting. Looking for battery-powered devices consumed the vast majority of my "looking at things" at NAMM time. I found the mobile I/O Way cool, mobile PA systems (Walker Labs), H&F Technologies. I also looked at most of the DAW's (Digital Audio Work-

want it all.

Star watch: OK here is a partial list of musicians wandering through the aisles and glad-handing in the booths; Johnny Ramone, Alan White, Chris Squire, Korn, Dave Weckl, Zoro and the LA all-stars (featuring original members of Earth,Wind, and Fire) and Joey Heredia and Steve

"Whether as outboard gear, stomp-boxes, or built into the amps or even the guitars themselves, everybody it seems was showing some sort of modeling amp."

station). I am a fan of ProtoolsÆ but Bias, acid, MOTU, and MANY others were well represented. I am still an Apple user, however Tom runs a PC with an Intel processor, and records with "COOL EDIT PROÆ", which will have a major upgrade coming out in the next few weeks, go to <http://WWW.SYNTRILLIUM.COM> to check it out. So I was checking out both formats. (Sorry Dave no Atari) As always, plug-ins are the draw in the MIDI ghetto. Arboretum's ray gun is what I use in ProtoolsÆ, however 69th street recording uses Creamware , and it works great. I wish I could have gotten a copy of Metric Halo spectraFoo and Channel Strip to test, oh well, maybe soon. Digidesign ProToolsÆ iHD was shown, and it only makes me

Ferrone, Ed Thigpen, Ricky Lawson, John Moffitt , Alan Holdsworth, Steve Vai, Gena Schock, Carmine Appice, Tony Lavin, Jon " Bermuda" Schwartz, Living Colour, Joe Satriani, Tommy Lee, Greg Bissonette, Misfits, Strained, T M Stevens, Vinnie Colaiuta, Harvy Mason, Stuart Hamm , Slim Jim Phantom , Gibly Clark, Tom Grant, Slash, Dime bag Darrel, George Lynch, Andy West, Beer for Dolphins, Limp Bizkit, Alien Ant Farm, Sugar Ray, Sevendust, Chicago. I will need at least a page or two just to keep up this list, suffice it to say, WAY COOL !

Oh yeah, booth babes, lots of eye candy. What's with all those tattoos and body parts that have been pierced?

★★★★... David Fricke, Rolling Stone

THE TEXAS YEARS **RONNIE LANE LIVE IN AUSTIN**
 73 MINUTES OF PREVIOUSLY UNRELEASED LIVE PERFORMANCES ON AUSTIN RADIO WITH EXTENSIVE LINES NOTES AND 34-PAGE COLOR BOOKLET
 Available on CD from your favorite record store or order it by mail.
 For Ronnie Lane, send \$18, plus \$2.50 shipping.
Sideburn Records
 3158 E. Burnside St., Portland, OR 97214
 (503) 231-0876
 or order on line: www.burnsiderecords.com
 e-mail: music@burnsiderecords.com

Help is just a call away

MusiCares
 Total Confidentiality • Health Care Referrals
 Addiction Recovery • Immediate Crisis Intervention
 24 hours a day

Regional Toll Free Help Lines

West	Central	Northeast
1-800-687-4227	1-877-626-2748	1-877-303-6962

John Wymore
Black Rose Custom Instruments
 Quality, Affordable Custom Guitars
Call for great prices on:
 Seymour Duncan, Tech 21, SKB, Allparts,
 Dunlop, Eminence Speakers
Phone: 503-704-2612 • Fax: 503-656-3350
 e-mail: blackrosecustom@attbi.com
www.blackrosecustom.emerchantpro.com

Tom & I were invited to NAMM show as a guest of NARASÆ. The big NARASÆ shindig was the 9th annual GrammyÆ Producers Soundtable.

The panel consisted of Moderator Jack Joseph Puig (No Doubt, Five For Fighting), Roy Thomas Baker (Queen, Ozzy Osbourne), Alan Parsons (The Beatles, Pink Floyd’s “Dark Side of The Moon”), Danny Saber (U2, Madonna) Toby Wright (Alice in Chains, Korn)

At the NARASÆ producers Soundtable we got to hear some amazing mixes. Alan Parson played us a classic, vintage, Quadraphonic mix of Pink Floyd’s “Dark Side of the Moon” he played Moon’s hit song “Money”. He also told the audience that the female voice on Dark Side of the Moon was Claire Taree and so far, Pink Floyd has turned down all offers to do a 5.1 release (DVD-A)

Producers Danny Saber and Toby Wright brought some truly great 5.1 mixes that they had done. Just check out the list;

Danny played U2, Madonna, Seal, Willie Nelson, Busta Rhymes, Marilyn Manson, Dave Navarro, David Bowie, Michael Hutchence, Public Enemy, Ozzy Osbourne and The Rolling Stones as well as the soundtracks to “I Still Know What You Did Last Summer” and “Any Given Sunday”.

Toby Wright played mixes of Alice in Chains, Korn, Tantric, Sevendust, Taproot, Oysterhead,

Switched and Mushroom Head, and tell me if you want to sit in on this listening party?

Outstanding job gentlemen.

Then we were treated to the very first listening party for Roy Thomas Baker’s new 5.1 remix of Queen’s Bohemian Rhapsody. Literally, it was mixed to (5.1) from the original masters last week in Holland, mastered yesterday and then played for us today. I felt chills run up and down my spine and the electricity buzzed through the entire room.

Alan Parsons, Danny Saber & Toby Wright got up and walked around listening all over the room. You got to get up and check the mix from different points to see if it holds up, leave the sweet spot from time to time to listen. They were as excited as we were to hear the 5.1 re-mix, joining us in a standing ovation for Mr. Baker.

The best part of the whole event was being able to talk with these folks, to ask them about the gear that they use, to chat with them about their upcoming projects. To ask them where they thought the industry was heading, and how to take advantage of those changes. To be able to chat with the pool of talent in that room was well worth the trip to southern California.

If music is your chosen profession you should join NARAS.

Contact Steve Landsberg at On Site Audio
onsiteaudioNW@aol.com

LL



The Church of NORTHWEST MUSIC
Baker's Dozen

WEDNESDAY 10:30-MID.
92.7 FM Columbia Gorge 100.7 FM Corvallis/Albany

	LAST MONTH	THIS MONTH				
			4	1	RICHMOND FONTAINE / Advance CD	<i>Winnemucca</i>
			1	2	BLUE SKYS FOR BLACK HEARTS / Demo CD	<i>This Black Hearts Gonna Break</i>
			3	2	GARMONBOZIA / Demo CD	<i>Tremolops!</i>
			4	3	VARIOUS / A Bouncing Space CD	<i>Lunch with a Bouncing Space</i>
			•	3	KING BLACK ACID / Lakeshore Records CD	<i>Mothman Prophecies</i>
			8	4	GARMONBOZIA / Diaphonic CD	<i>Omnibus and the Bakers Man</i>
			5	4	JEFF TROTT / Demo CD	<i>Dig Up the Astoturf</i>
			7	5	WIPERS / Zeno CD	<i>3 CD Box Set</i>
			8	6	SPIGOT / Cameltoad CD	<i>Bait and Switch</i>
			6	7	THE TORTURE COOKIES / Recalcitrant CD	<i>Progressive Disciplin</i>
			6	8	QUARMIRE EXPEDITION / Demo CD	<i>Demo</i>
			•	9	HOLYSONS/Pamlico Sounds CD	<i>Staying True to Ascetic Roots</i>
			8	9	CAMERO HAIR / Outro CD	<i>Mirage Sale</i>
			•	10	M. WARD/Future Farmers CD	<i>End of Amnesia</i>
			•	11	JACKASS WILLIE/Mule Barn CD	<i>I'll Smash A Geese EP</i>
			13	11	JONAH / Demo CD	<i>2 song demo</i>
			12	12	DIZZY ELMER / Demo CD	<i>5 song demo</i>
			•	13	NICKLE TWIN/Demo CD	<i>Seven Wonderful Songs</i>

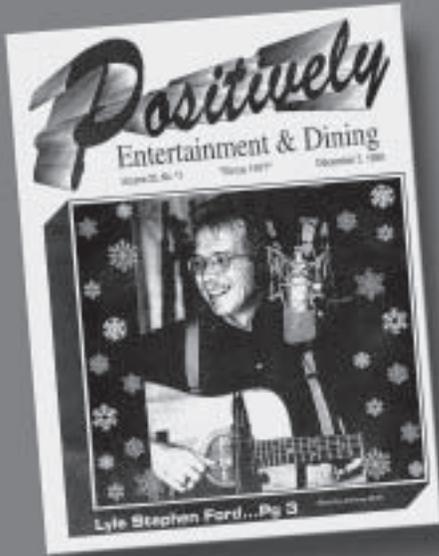
top tracks

			4	1	RICHMOND FONTAINE / Advance CD	<i>Somewhere Near</i>
			3	2	GARMONBOZIA / Demo CD	<i>Theme Variatour #7</i>
			1	3	BLUE SKYS FOR BLACK HEARTS / Demo CD	<i>Everythings Gonna Be Allright</i>
			•	4	KING BLACK ACID / Lakeshore Records CD	<i>Rolling Under</i>
			•	5	GARMONBOZIA / Diaphonic CD	<i>Reno</i>

Upcoming LIVE!

Wednesday, January 30	Jackass Willie (Live)
Wednesday, February 6	TBA
Wednesday, February 13	Richmond Fontaine (Live) (tentative)
Wednesday, February 20	M. Ward (Live)
Wednesday, February 27	King Black Acid (Live) (tentative)

The staff of Two Louies
 would like to congratulate Bonnie Carter
 and the staff of Positively Entertainment
 for Twenty-five Years
 of service to Oregon's music community.



Have a great Birthday Party
 February 17th
 The Spare Room
 4830 NE 42nd & Alberta Ct.
 starting at 4PM
 with Norman Sylvester, Lily Wilde &
 Jim Mesi

They're Baaack!



Don't miss your chance to win cash,
 prizes, bragging rights and more!
Enter today at Guitar Center Clackamas.



We Do Deals!

- **Guitars**
- **Amps**
- **Pro Audio**
- **Keyboards**
- **Drums**
- **Accessories**
- **Expert Sales & Support**



Guitar Center Clackamas

13029 SE 84th Ave. • Clackamas, OR 97015

Phone: 503-654-0100

Fax: 503-654-0300

Store Hours:

M-F: 11-9, Sat: 10-6, Sun: 11-5



SKINNY WHITE SHOULDER

BY DENNY MELLOR

Gee wiz, I was so excited when I got the call to attend the Limp Bizkit guitar search audition recently held at Clackamas Guitar Center, that I actually thought about kissing off my highly lucrative and ego serving journalism career to become the much idolized super pop meg-star being paid ludicrously giant stacks of concert focused exploitation booty.

But when I heard of the age restriction stating that you must be between eighteen and thirty, I almost got mad enough to get up out of my wheel chair and shake my cane in a vigorous and angry fashion, but after picking my double chin up off of the floor I realized that I am much better off hanging out in the rose and music city taking cheap shots at defenseless young musicians, performing ear tortures via the steel drum and just basically getting in everyone's face if in any way possible, hey- we are what we are!

So anyway, as I took that last left turn off of 82nd to make the CG scene I spotted several hundred well armed music warriors flocking around and about the Humvee's and radio station banners that often show up at these events (sponsors), and as I got yet nearer and nearer I soon had to face the fact that they were not all there to beg for my autograph or attention CAN YOU BELIEVE IT? AFTER ALL I'VE DONE? In fact most of them were there to take their best shots at this rather cool merger between publicity and community. I was graciously awarded a hard pass and from there set out to roam and chat in search of something interesting enough to keep my mind off of that '59 Les Paul standard with the nickel pickups and the factory dulled finish that was put way up out of Denny's reach and budget, and low and behold,

there in the midst of what appeared to be an all male guitar review stood the "lone girl riff-master" I'll call her Wendy Rocksalt because she escaped without revealing her true identity. (ed note: Wendy's real name is Ashley Stuart)

While brandishing a great red Gibson SG she plucked a mean g-chord and gave me a pose that spoke boldly of today's undiluted female determination in rock and pop music. I had no time for an interview as she was then ushered into the sound proof booth especially set up for this event.

On the door of the audition booth was a sign demanding in no uncertain terms NO SOLOING! Which explained why for two hours no matter where I was in the store everyone was rehearsing that chunky heavy distortion percussive chord thing that sounds to me like the trap door under the hangman's noose opening and closing.

Anyway I really enjoy checking out the next generation of musicians, writers and singers as our city continues to crank out more and more impressive talent each year, and it takes continual focus on young talent from everyone to make this

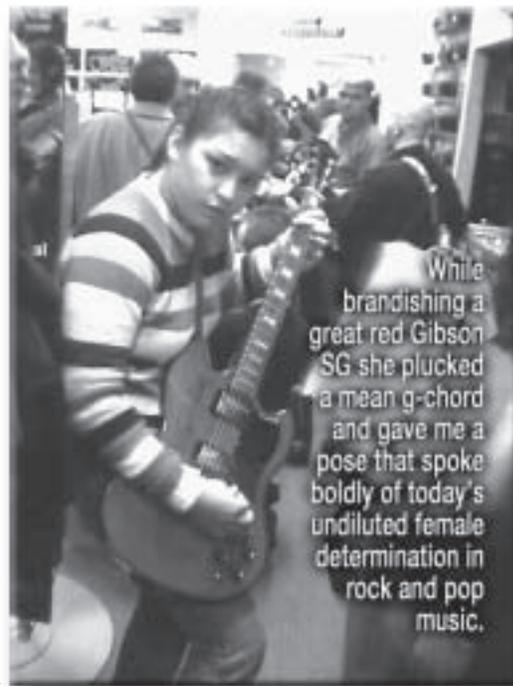
happen.

My apologies to Greg and Stark Raving Mad whose "ripped" September 9th Mt. Tabor Theater Show knocked me off my skinny real-white butt. This high energy straight ahead rock and roll show could easily tour nationally and score big in the biz if they're tenacious enough to snag the opportunity. I meant to cover these cats in the October Two Louies but because of post attack chaos they did not get the coverage they deserved.

I delegated myself to represent all other potentially successful Portland athletic musician types this past month! when the Olympic torch came to town I just couldn't resist the urge to join in the celebration. As the flame wound it's way through the streets of Portland amongst loud cheers of unrehearsed jubilation, a lone figure jumped out onto

the dark and rainy pavement of Grand avenue. Once secure in his position just next to the runner, this bold yet humble musilympian held stride and speed well along with the sixty something year old official torch bearer for about a block with out attracting any negative energy from any one of the especially aware and intimidating motorcycle police escorts. It was only when the warmth of the torch itself ignited this lone runners child-like enthusiasm to the degree that he felt compelled not to sing the national anthem nor the pledge of allegiance but instead burst out with a loud and emphatically out of key interpretation of Louie Louie that this unrequested assistant was finally given the quick and efficient exit that he truly deserved.

While brandishing a great red Gibson SG she plucked a mean g-chord and gave me a pose that spoke boldly of today's undiluted female determination in rock and pop music.



enthusiasm to the degree that he felt compelled not to sing the national anthem nor the pledge of allegiance but instead burst out with a loud and emphatically out of key interpretation of Louie Louie that this unrequested assistant was finally given the quick and efficient exit that he truly deserved.

But hey, we are what we are.

LL

PHOTOGRAPHY & GRAPHIC DESIGN



503/282-1682

www.buko.net

MUSIC MILLENNIUM



30 YEARS OF MUSIC

NW PORTLAND
23rd & NW Johnson
248-0163

EAST PORTLAND
32rd & E Burnside
231-8926

FREE

MUSICIANS CLASSIFIEDS

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

- Guitar player, plus vocals and blues harp, looking for 50s/60s band, working or forming.
- Weekly practice. Monthly gigs.
- Experienced and dependable.
- Pat, 503/636-7449.
- High-energy lead vocalist seeks modern metal act. I've got the gear, look, and the attitude.
- Influences include Disturbed, Godsmack, and Drowning Pool.
- Call Tracy at 503-720-9469.
- Local original rock band looking for a bass player. We have great material and are getting ready to gig. Interested?
- Call Jay at 503-574-2591.
- Electric violinist and drummer seek male tenor lead and bassist/harmony vocalist. All originals.
- Influences: Sting; U2; Dave Matthews; Peter Gabriel. Call Brian (503) 293-2390.
- Guitar Guy seeks 50-60's variety band. Oldies, R&R, Blues and ballads 1-2 gigs a month and weekly practice.
- Guitar, Vox, Harp Pat (503) 636-7449

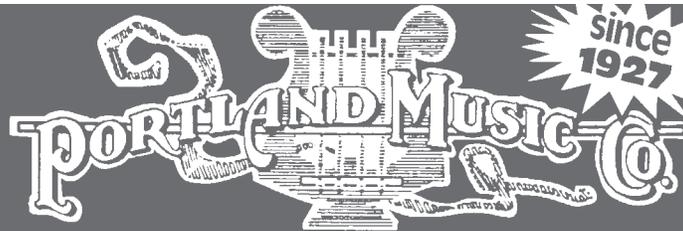
- Looking for female singer to work. Recording guitarist and songwriter with 24-track digital studio. CD's, tapes, free for helping. Peter (503) 359-0928
- Guitarist looking for drummer to jam. Rock groove Fusion style call: (503) 256-7682
- Classic Ax: Rock cover band doing 70's-80's classic rock, funk, R&B. Immediate need for backup vocalist., keys rhythm guitar or percussion a plus. (503) 626-6702
- Seasoned Phunkster vocalist looking for her all star Delicious Band. Need players for gigs all instruments Call: Sonsirea 503/239-7865
- Drummer wanted for established rock band. Show ready. Influences Judas Priest, AC/DC, Iron Maiden. We have shows pending. Call: Dan 503/231-0363 or Larry 360/253-8953.
- Kerosene Dream seeks bass player for recording and live schedule. Harmony vocal

ability a plus. Call Dave 9AM-9PM 503/281-5741

- Percussionist Available looking to join working band. Congas, Timbales, Bongos and a ton of hand held percussion items. Allman Brothers to East Bay Funk, TOP, Cold Blood, War, Isley Bros, Sly, Motown, Worldbeat. Call:Keith 503/236-2722
- Tribute Blues Show looking for Keyboard,Bass and harmonica. Call: Mike 360/696-9183 or e-mail: Phatbone1@home.com
- Frontman seeks Gunslingers for Urban Assault Band. Blues, Funk, Everything. Can you hang? Drums, bass, vocals. Call Jamie 503/645-5352
- Experienced female lead vocalist with stage presence looking to join or start working band. Various musical styles. Lori 503/234-6202
- Seminal 80's popstar looking for some way out. Young cats to perform & record stellar grooves. No God. No Smack. No Girls. Call Rozz 503/997-3275

- Country Punk Singer-Songwriter guitarist w/ CD & musicians seeks acoustic/electric type folk drummer. Chick, vocals, whatever Call Blake 503/775-2191
- Need drummer. maybe others, 2 of us. Record/tour. Cure, Trans Am, Siouxsie, Radiohead, Smiths, Jason/Nikki 503/236-7941
- Keyboard/piano player wanted for established southern rooted, bluesy folk rock band. Call for details. Jon 503/516-1111 www.junkyardhero.com
- Drummer looking for serious project. Have experience/progear/and love of music! Call:Jason 503/957-0357
- Bass player needed, working funky, soulful, rock band needs a skilled & motivated player with pocket grooves and melodic virtuosity. John, 503.341.0460.

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

&

Club Cabos

SE 18th & McLOUGHLIN
232-3799

"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!!

TURN TABLES

Continued from page 3

"Oh, oh, another drummer turns to the keyboard." Sighs Kurt.

The Two Louies drum booth has been home for many of the world's greatest players over the years.

Bob "Crusher" Metke built the drum booth in '75, as part of the Tom Grant-Richard Burdell Triad Productions 16 track recording studio in the basement here on 34th street. Upstairs were the international corporate Artist Relations offices of Gibson guitars, Pearl drums and Moog synthesizers. At the time Crusher was just in off the road playing drums with Oregon's most happening musical act, the Hudson Brothers, who were hot as flame after headlining a 5 week CBS summer replacement variety series for the popular Sonny... Cher Comedy Hour.

The Hudsons had grabbed Bob as soon as he arrived in Portland from California. Back in Hollywood, Crusher was already a star, known for his oversized drums and an album deal with Mercury in the original Genesis.

In his last band before leaving LA Crusher played in Eddie James... The Pacific Ocean, the house band at Gazzari's and the hottest act on the Sunset Strip, fronted by the Hispanic Mick Jagger; Eddie James. Shortly thereafter Eddie James (Olmos) went pachuko in Zoot Suit, won an Emmy for Miami Vice and was nominated for the Best Actor Oscar for his own production, Stand And Deliver.

But in those days, Eddie rocked, and Crusher Bob had every bit as much boom as Bonham.

Metke found a home in the Oregon music community. These days he kicks back in Milwaukie with the wife and kids and Allegra drum kit in the basement. He and several other sturgeon-sized players are plotting the recording return of local mythic rock vocalist **Jim Dunlap**.

Jim Dunlap came to prominence in the 60's as the frontman for Gentleman Jim... The Horsemen, under 21 and sounding like a 65 year-old blues singer in a time when "Soul" was newly discovered and sightings were still very rare among the white folk.

In 1969, Dunlap went to Hollywood with a group of Portland musicians to record an album on the Imperial (Liberty) label. 19 year old guitarist **Jim Mesi** joined up and rode to Los Angeles on the back of Dunlap's Vespa. The recording sessions were exclusive events with prominent musical guests and observers. At one such session **John Entwistle** of the **Who** named the band "Wrinkle".

Fats Domino had been on Imperial and the label had a long history of rock hits but before the album could be released two members of the band were drafted for the Viet Nam war, and the label lost interest.

The remaining members of Wrinkle and Crusher Bob Metke moved back to Portland.

"Dunlap's kind of grown into his voice." says Crusher, who played in Wrinkle for years on the road and still plays occasional beach gigs with Dunlap, guitarist **Rick Galarneau**, bassist **Gary Welk**, and guitarist **Bob Freeman**.

Next step, the material

"And I'd sure like to get **Michael Parker** (original Wrinkle keyboardist) in for the sessions," says Crusher.

LL

On The Cover: Daniel Riddle of King Black Acid. KBA is in the movie and all over the soundtrack of Richard Gere's new release "The Mothman Prophecies". Riddle says the band is looking for a Euro record deal "like Dead Moon has, Fred Cole is my career idol." (Photo: Buko)

Two LOUIES

• Established 1979 •

TWO LOUIES PUBLISHING

Associate Publisher: Ford T. Pearson

Deb McWilliams: TwoLouiesMagazine.com Art Director

Editor: Buck Munger

Graphics & Photo Editor: Buko

Writers:

Marc Baker • S.P. Clarke • Bart Day • Dennis Jones • Denny Mellor

Robin Rosemond • Stephanie Salvey

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 • FAX (503) 335-3633

Email addresses:

Editorial: TwoLouie@aol.com • Marketing:

ford@twolouiesmagazine.com

Layout: buko@buko.net

© 2002 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.

SATYRICON
125 NW 6TH
IN OLDTOWN

Portland's
Best
Live
Music

243-2380

MT. Labor

4811 SE Hawthorn 503-238-1646

Friday 8th
Papa Soul, Kitchen
Redeemers

Saturday 9th
Stephanie Schneiderman

Friday 15th
System Wide

Saturday 16th
Public Groovement,
Boom Crickets

Friday 22nd
Moxy
Swamp Lotus

Saturday 23rd
Higher Ground-Food
Bank Benefit

Our 75th Anniversary

Winter Clearance

CASH
FOR MUSICAL
INSTRUMENTS!

Roland® CLEARANCE SALE

	REGULAR	SALE PRICE
XP60 SYNTHESIZER	\$1999	\$1199
XP80 SYNTHESIZER	\$2499	\$1499
XV3080 RACK SYNTH	\$1799	\$1199
BR8 MULTITRACK	\$ 845	\$ 599
VP9000 VARIPHASE	\$3299	\$1199

LIMITED TO STOCK ON HAND
SOME ARE DISPLAY UNITS

PRICES GOOD TILL 2/28/02

KORG
DIGITAL TUNER
\$14.95
CA20

DRUM
STICKS
3 FOR \$10

GUITARS

KEYBOARDS

AUDIO

AMPEG BASS AMPS
- FINAL CLEARANCE -
40% OFF!!!
MANUFACTURERS LIST!

DAN ELECTRO ELECTRICS
- FINAL CLEARANCE -
50% OFF!!!
MANUFACTURERS LIST!

D.O.D EFFECTS PEDALS
50% OFF!!!
MANUFACTURERS LIST!

E.M.U. SOUND
MODULE CLEARANCE!
B3 ORGAN RACK.....\$599
EXTREME LEAD RACK.....\$649
MO PHATT RACK.....\$599
VIRTUOSO RACK.....\$899
ORBIT RACK.....\$499
PROTEUS 2000 RACK.....\$699
PROTEUS 2500 RACK.....\$899

XL7 & MP7
COMMAND STATIONS
\$899

ALESIS
FINAL CLEARANCE
50% OFF!!!
MANUFACTURERS LIST!

MUSIC SOFTWARE
CLEARANCE
RECENT TITLES @
60-80% OFF!!!
MANUFACTURERS LIST!

JBL TR SERIES
PA SPEAKERS
15X2 225W **\$249!**
2-15X2 450W **\$329!**

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