

OREGON MUSIC / MARCH 2003

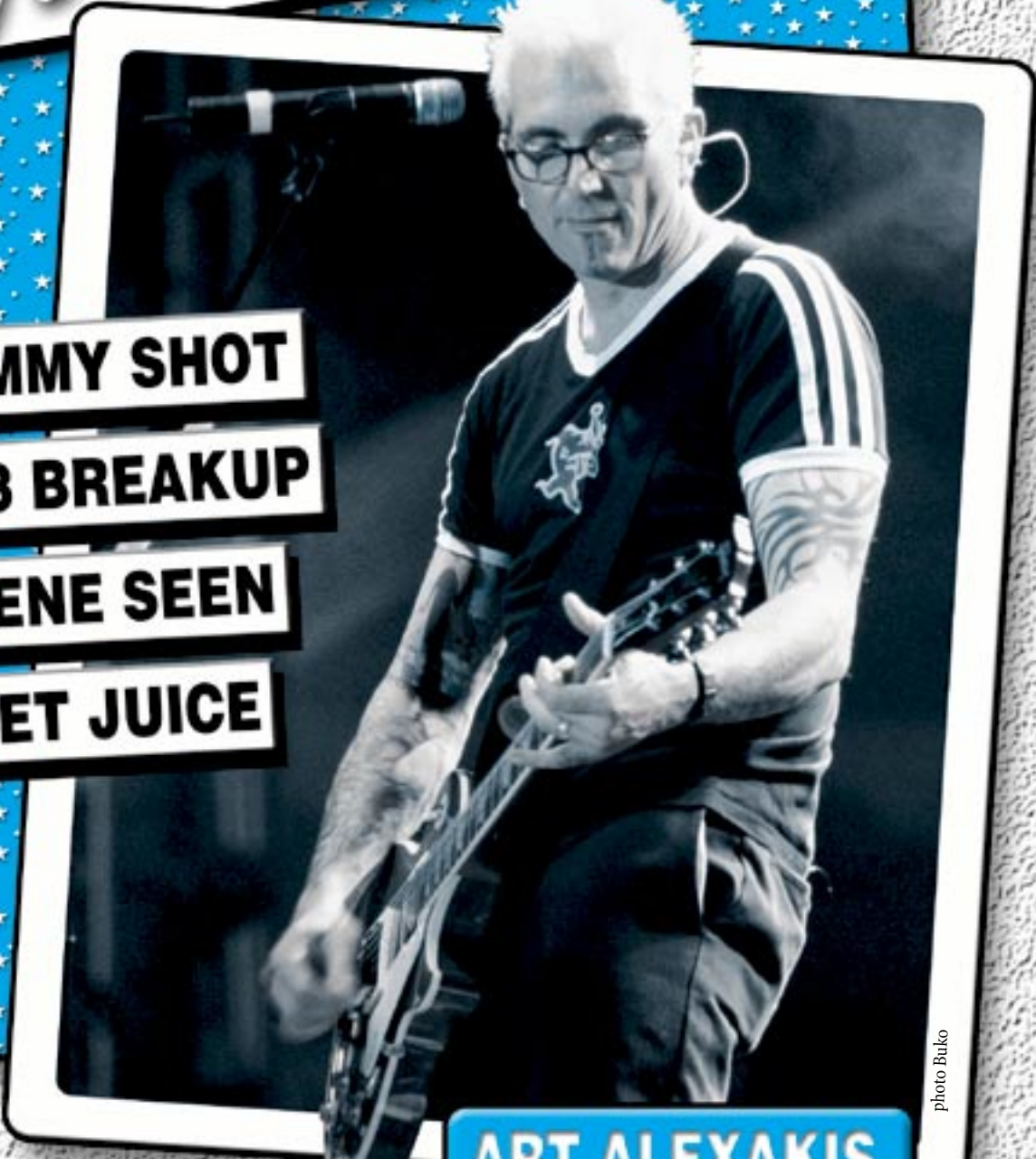
# Two Louies

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photo Buko

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photo David Wilds

Map Of France guitarist Duane Jarvis reacts to a fan rushing lead singer Joe Loren. Duane's brother Kevin Jarvis left Johnny & The Distractions to join Map Of France. Tragedy struck the band in a studio accident when bassist/engineer Mike Chriss had his fingers blown off, putting out a cigarette, after a joker filled the ashtray on the console with flash powder.

## Campus Correspondent

By N.L. Fogerty

Steven Beatty is the one-man show behind Real Image Recording, a Portland-based live recording company. Beatty admits that Portland does not offer many live recording opportunities, and so he has gained most of his experience out-of-state with labels such as the Mississippi-based Fat Possum Records, and Georgia's Terminus Records. He's worked with a number of high profile artists including Bonnie Raitt, as well as spot commercial work for the Dalai Llama, and our beloved George W. Bush. But perhaps the crowning jewel in his career is his most recent collaborative effort with bluesman R.L. Burnside, and the recording of the widely acclaimed *Burnside on Burnside*.

*Burnside on Burnside* ain't just any old record, folks. It's one of the year's top grammy-nominated albums in the traditional blues category, and a most fulfilling testament to the longevity of the Mississippi Delta blues sound. "Burnside on Burnside offers listeners a chance to hear and truly experience Mississippi Delta blues in its final stages", says Beatty. "The oral tradition of the Blues has died. Very few people are able to perform and live the blues the way R.L. Burnside can." Unfortunately, he's right. Over the past few decades, many of the original Delta blues greats such as Son House and Fred McDow-

ell (who greatly influenced Burnside), have died, and their music went with them. Newer acts in the blues tradition have experienced difficulty establishing themselves successfully in the mainstream. Blues has essentially become a style of music in real danger of being lost. So at 75 years old, R.L. Burnside is not just a great bluesman, but the last of a blues

generation, and Burnside on Burnside captures the Delta blues sound with a purity that's hard to find. R.L. rips through his set singing about good times and bad times, sometimes solo, at other times backed by guitarist Kenny Brown and grandson Cedric Burnside on drums. Beatty faithfully captures

all the fundamental elements of Burnside's performance, most remarkably, its oral quality. "There is a track on the record, track 8, which is my favorite, during which R.L. Burnside tells a joke. It's just him, telling a joke. He's famous for that. In and of itself, I think it represents that true oral tradition that is missing in today's modern music."

Beatty waited three years for the opportunity to record Burnside on tour, and the album features a performance at the Crystal Ballroom back in the winter of 2001. Perhaps the critical acclaim for the record came as no surprise, but the Grammy nomi-

nation sure did. "The guys from Fat Possum called me and laughed, because while we were recording the album, we made a gentleman's bet that if the record were nominated, we would all do a week in Jamaica. And so we laughed and just said it was a good thing that we were all friends," laughs Beatty. In the case of Burnside, the nomination is not

simply a recognition of talent; it offers hope for the future of the blues. "...there is a lot to be done tomorrow. I hope that this inspires a continuation of this kind of music and work." When asked to comment on Burnside as a musician, Beatty's answers are hardly surprising, given the depth and integrity of Burnside's music: "...there is something very transcendent about being

around him...he lives his music. He is his music. It's not him just picking up his guitar and playing, it's not him practicing a particular lick so he can play to people, he is his music, so that talking with R.L. Burnside and hearing him play are the same thing." And there aren't many musicians you can say that about.

Visit <http://www.fatpossum.com/rl.html> for more about R.L. Burnside.

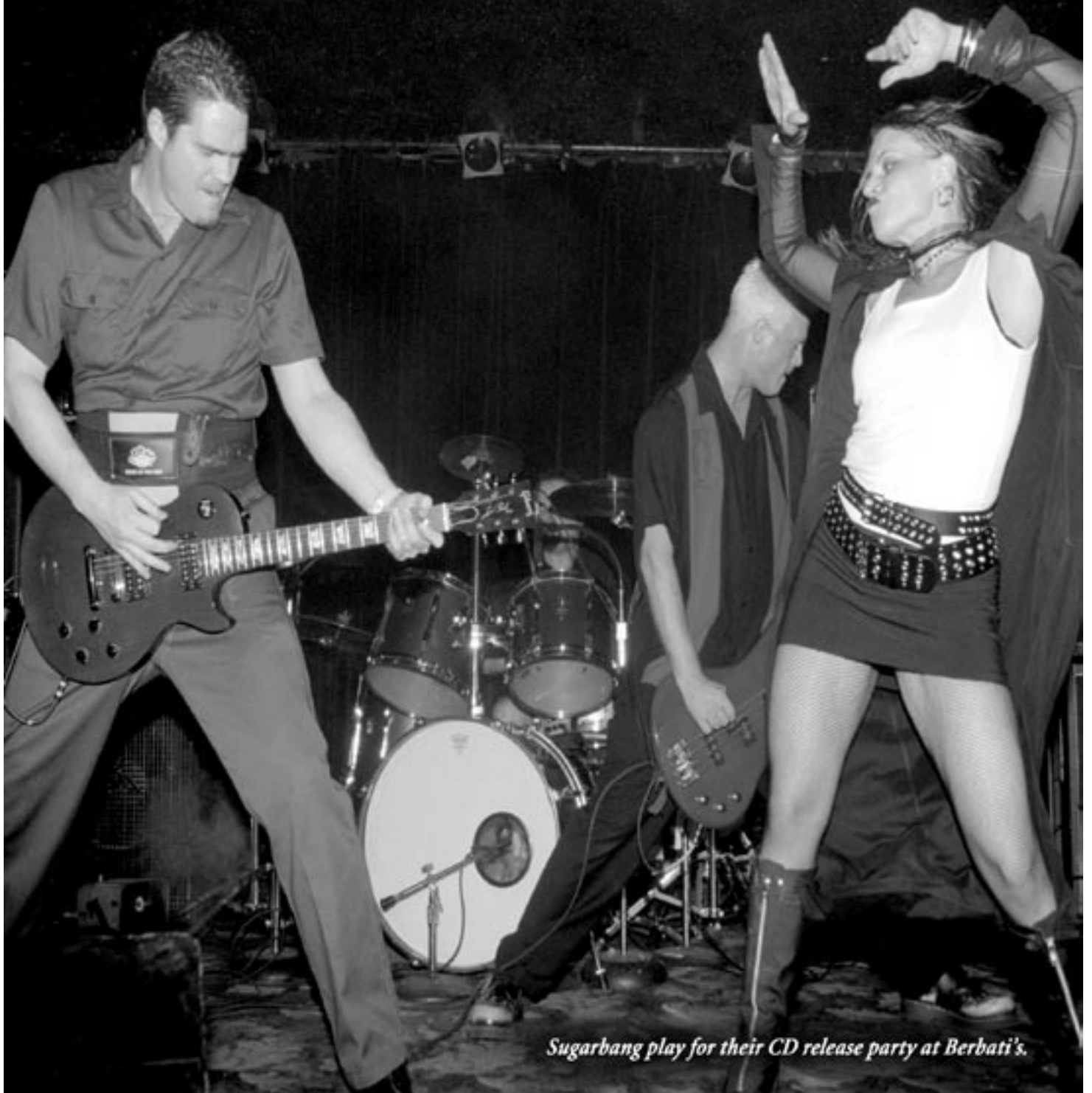
Editors Note: BB King wins the traditional blues category.

LL



Steven Beatty and R.L. Burnside.

# BURRO'S Eye View



*Sugarbang play for their CD release party at Berbat's.*

## RECORD PRODUCER AGREEMENTS: THE BASICS

This month, I want to talk about the basics of record producer agreements, i.e., the kind of agreement used when a record company or a signed artist is hiring a record producer.

### AN OVERVIEW

Under the terms of the typical record producer agreement, the producer is paid a cash advance.

The producer will also be entitled to be paid royalties on future record sales, subject to certain conditions (described below). However, the record company, before being obligated to actually pay producer royalties, will be entitled to first recoup (deduct) from those royalties the amount of the advance originally paid to the producer. Any remaining amount will then be paid to the producer.

So, for example, if the advance is \$25,000 and the producer's royalties eventually add up to \$60,000, then the producer will receive an additional \$35,000 (i.e., \$60,000, minus the original \$25,000 advance).

## RECORD PRODUCER AGREEMENTS: WHO SIGNS THE DEAL?

Depending on the terms of the artist's recording contract with a record company, it may be the *record company* who contracts with the record producer, or alternatively, it may be the *artist* who does so.

### If the Record Company Is Signing The Deal.

If the producer agreement is between the producer and the *record company*, the record company will generally require a "Letter of Direction" from the *artist*, authorizing the record company to pay a certain designated advance and royalty directly to the producer.

**"If you're a producer, you want to do everything possible, before you start producing a record, to try to get the record company to agree in writing to pay you your producer royalties DIRECTLY, rather than you having to collect your producer royalties from the artist."**

Depending on what approval rights are contained in the pre-existing recording agreement between the artist and the record company, the record company may be contractually required to obtain the artist's written approval as to the selection of the producer, as well as the terms of the producer agreement. From an artist's perspective, it is very important to have this right of approval, since a "sweetheart deal" between a record company and a producer can sometimes have very negative financial repercussions for the artist.

**If the Artist Is Signing The Deal.** If the

producer agreement is between the producer and the *artist*, the record company will often (but not always) have the right to approve or reject the producer.

Also, the record company will typically require the producer to sign a side agreement directly with the record company (sometimes called a "Producer



Declaration"). This document will say that if there is any conflict between the terms of the agreement between the artist and producer, and the recording agreement between the artist and the label, the terms of the *recording agreement* will supersede and preempt the producer agreement. This permits the record company to, in effect, override any provisions in the producer agreement which are contrary to the label's normal policies, and to avoid any contractual obligations not already contained in the artist's recording contract with the label.

**Record Business 101:** If you're a producer, you want to do everything possible, *before* you start producing a record, to try to get the record company to agree in writing to pay you your producer royalties DIRECTLY, rather than you having to collect your producer royalties from the artist.

First of all, the artist may very possibly not have the money to pay you when your producer royalties become due.

Secondly, even if the artist "directs" the record company to pay you directly, such directions are not *binding* on the record company, and so the record company may refuse to do so.

## RECORD PRODUCER AGREEMENTS: THE BASICS

The basic provisions of record producer agreements are as follows:

**1. Payment of Recording Costs and Ownership of Masters.** The record company pays the approved recording costs. Often there is an itemized recording budget attached to the producer agreement. The record company will own all masters and will normally have approval rights over the masters. This gives the label the right to reject any masters which are not technically or

commercially satisfactory.

If the producer owns the studio where the project is going to be produced, generally the producer will submit a recording budget for the estimated studio fees and the miscellaneous recording costs (e.g., session musicians). These expenses will usually be referred to in the producer agreement

but generally will not be considered as part of the *advance* to the producer.

### 2. Payment of An Advance to the Producer.

The agreement will provide for the producer to be paid a certain cash advance. This advance will be recoupable from the producer's future royalties, as shown in the example given at the beginning of this article.

Sometimes, the advance is paid on a "per track" basis, and the amount per track can range from \$1,000 to \$25,000, and even more for top producers.

**3. Producer Royalties.** Usually the producer royalty is in the range of 3% to 4% of the retail price of records sold. For hot producers, the royalty is often higher.

In most instances, the band's recording agreement with the record company will provide for an "all-in" artist plus producer royalty. For example, if there is an "all-in" artist/producer combined royalty of 14% of the retail price of records sold, then if the producer royalty is 3%, the artist will receive the remaining 11%. This remaining percentage payable to the artist is usually called the "Net Artist Rate." (Incidentally sometimes, particularly in the case of country music recording agreements, the royalty rate provided for in the recording contract is an "artist only" royalty, and not an "all in" (artist plus producer) royalty rate. In that situation, the artist's royalty rate is not affected by what the producer's royalty rate is.)

Producer agreements and recording agreements usually provide that no royalties will be paid to the producer until all recording costs have been recouped at the so-called "Net Artist Rate." Using the example from above, if the producer royalty is 3% and the "all in" artist plus producer royalty is 14%, then the "Net Artist Rate" is 11%. Once the amount of artist royalties (calculated at the "Net Artist Rate") equal the total recording costs, the producer will be entitled to be paid royalties. As discussed in more detail below, the "artist royalties calculated at the net artist rate" will not *actually* be paid to the artist; this calculation of artist royalties is merely an accounting process, and is only done in order to determine the point at which *producer*

*Continued on page 21*

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

*Slow Motion Daydream-* Everclear  
Capitol Records

Everclear has been with Capitol records for almost a decade now, a mind-boggling figure when one considers that “label years” are even more multiplicative than “dog years.” It is safe to say that one human year probably equates to ten label years, so many changes can come to a major label in the span of a single human year. Whole regimes and administrations pass by in the blink of an eye. One day the corporation is owned by Seagrams, the next day it’s Philip Morris.

You don’t have to explain this to bandleader Art Alexakis, bassist Craig Montoya or drummer Greg Ecklund. Everclear has been with Capitol longer than either the Beatles or the Beach Boys were. With this, their fifth album for the label, the band clearly demonstrates that they are in total command of their studio powers; far more in touch with those powers than any flavor-of-the-month desk jockey sitting in an air conditioned office down on Sunset Boulevard.

Alexakis’ battles with the label have been well documented in these and other pages. Through it all, he has steadfastly insisted that he is the best (and the only) true arbiter of the state of his music. He has remained unswervingly in control of his artistic destiny, despite intense corporate pressure to turn out product on demand, according to their ledgers and timetables.

While all the executive positions, running the show at Capitol, have turned over many times in

the duration of Everclear’s tenure, Art and the band have maintained a distinct musical identity. While some critics might (quite accurately) charge that the band is merely recirculating their former hits with (only slightly) different arrangements (a charge to which Alexakis must plead guilty); the tenor of their presentation has changed somewhat, over the course of time.

One of Art’s greatest strengths is his ability to embellish his admittedly limited musical canvas, with a variety of subtle production colorations and nuances. That aspect of his musical presentation has become especially more acute. As the band has grown in stature, he has been afforded a much richer palette (and much more time in which to employ it). If one approaches Everclear’s music as he would a haiku, or some other fairly rigid poetic or musical form; then there are rewards to be derived.

And it’s not as if Everclear is the only band to have a certain sameness about their sound. The formula has certainly worked for countless other rockers (just look at the Dave Mathews Band, or his little brother John Mayer, fer chrissakes), and the technique goes back to the days of the earliest days of rock. Each of the eleven cross-faded, interconnected songs presented here (as well as the twelfth “hidden track”), sound immediately familiar; instantly identifiable as being an Everclear song. In this world of product placement and limited attention spans, that is probably a good thing for a career. In the world of commercial radio, it’s called: hits galore.

*Continued on page 18*

**“Everclear has been with Capitol Records longer than either the Beatles or the Beach Boys. With this, their fifth album for the label, the band clearly demonstrates that they are in total command of their studio powers; far more in touch with those powers than any flavor-of-the-month desk jockey sitting in an air conditioned office down on Sunset Boulevard.”**

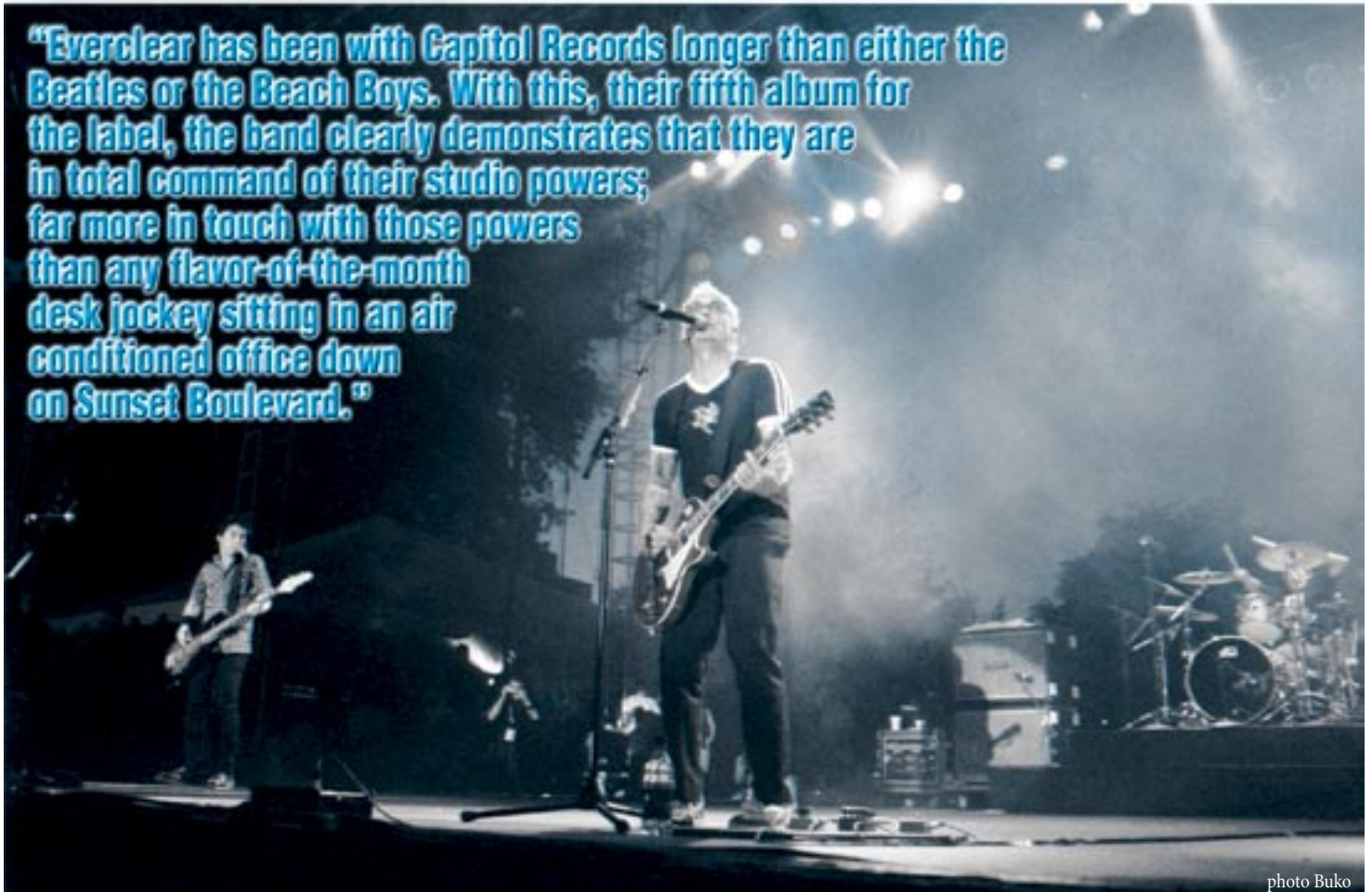


photo Buko

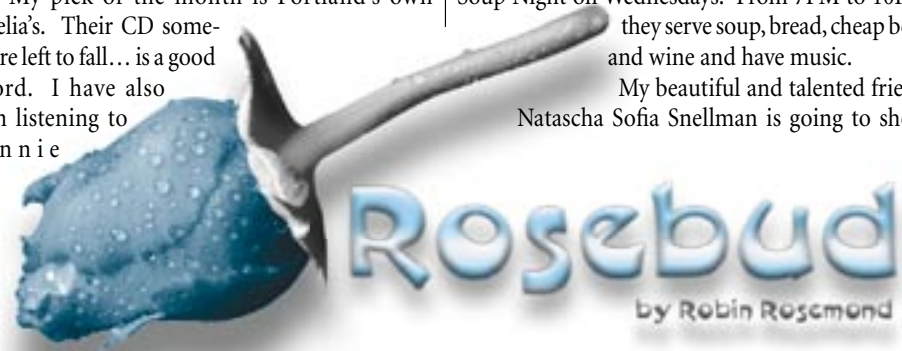
You can do it! You can do it! That's a line from a song in the Producers. I'm working the Broadway blockbuster for two weeks at the Keller Auditorium and am thrilled. This Mel Brooks masterpiece is brilliantly funny and sticks with you.

My pick of the month is Portland's own Amelia's. Their CD somewhere left to fall... is a good record. I have also been listening to  
Bonnie

clientele, the view and owner Michael Hebb, who is such a nice guy. It's located on the corner of Albina and Interstate in North Portland and if you want a delicious breakfast, lunch or dinner this is the place to be. They have special dinners that you can call and ask about 503 493-2646. They have started a Soup Night on Wednesdays. From 7PM to 10PM they serve soup, bread, cheap beer and wine and have music.

My beautiful and talented friend Natascha Sofia Snellman is going to show

to see David Eckard do a performance art piece that mesmerized me. David built himself a sort of mermaid outfit and then with ceremony and determined drama he drug himself across the Marylhurst campus, up the stairs and into the Gallery where he had amazing drawings and sculptures displayed beautifully. When he drug himself into the gallery his assistants hoisted him up on ropes and lowered him into a large flower like sculpture where he stood like a stamen. The sculpture had handles and wheels and was rotated by his four female assistants who hummed while they spun him. It was a spectacle and I have to admire his talent and desire to create. I felt a little silly a few times watching him crawl across the campus, but the day was brilliantly clear and we were assured that he had spotters that would take care of him in case of any injury or exhaustion.



Raitt's Silver Lining CD. Amelia is acoustic soul and blues and I just love the song Marigolds. I always like what Bonnie Raitt does and this record will not disappoint. I'm glad to have new tunes!

I saw the new recording space that Courtney Taylor of the Dandy Warhols bought in Northwest Portland. It's an old machine shop of some sort. Thor Lindsay and his son Thad were working hard on the cavernous space doing wiring and stainless steel work. The performance space has a stage and checkered flooring with pillars that were being painted a beautiful gold color. Courtney arrived looking tall and thin. He was very pleasant but you could tell he had a lot on his mind. His hair was cut in a long Mohawk and although he can look good in just about any style, I miss his long hair. I haven't heard the new record but the buzz is complimentary. Courtney talked a little about the video that will be shot at the new space the first week of March. He was looking for extras and he said a hot director from Los Angeles was coming up to direct. I love Courtney. I think he's really talented. I smile when I see him and I told him I was gonna crash the shoot. He did not protest.



some of her photography at the Blood and Guts Forever Exhibition at the

**"I saw the new recording space that Courtney Taylor of the Dandy Warhols bought in Northwest Portland. It's an old machine shop of some sort...The performance space has a stage and checkered flooring with pillars that were being painted a beautiful gold color."**

I've been imbibing at the Gotham Building coffee shop and thoroughly enjoying the food, the

Art Gym at Marylhurst University. Brad Akins curates the exhibit. I went to Marylhurst recently

The Art Gym Preview reception: Sunday, March 2, 3-5PM. Gallery talks: Blood and Guts Forever-Tuesday, March 11th Noon.

Every year I make the resolution that I will not drive drunk or get a hang over. I have not driven drunk, but I have had one hang over. I went to a five-course champagne dinner at the Voodoo Lounge in Astoria. It was such a great time, but I should not have tried the Mescal after all the champagne, for that was the end of me. The Columbian Café, Vintage House and Duval-Leroy made it such a memorable evening. Jessica Schleis and Jeanine Fairchild did lovely place settings. The tables were set with hearts, flowers and name cards for each guest. We dined on caviar, duck, Fois Gras, scallops and chocolate. Chef Uriah Hulseley did a fantastic job with the menu and his help from Chef John Newman and wine guy Steve Corey was outstanding. The local luminaries were in fine form including Chris Novoselic from Nirvana, Jane Harold from Hipfish, Spud the musician, Jim Burbach, Jim Stouffer, Colleen O'Neal and Sid

Cooper. We all ended up at Uriah and Jeanine's checking out the fine view and having one too many nightcaps. The next day we had breakfast at the Columbian Café but I was so ill that the fried potatoes were spinning on my plate. When I saw Uriah a few days later I told him I would never do that again. He said "Not until next time".

Finally, I'm not behind this war on evil. It's so exhausting to feel the tide pulling us toward this horrible demise and all the money being poured into an empty hole of a bad ending. The war, the word, the way. If we just have faith and not feel impelled to define faith, the world would be a better place.

Write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com) LL

# In the Mix.

By Lisa Ford

In this weird science world of getting booked, getting ink and getting paid and the usual phalanx of hurdles and hoops to jump over and through to play music in this town, it's refreshing to encounter a club and its staff who actually care about the artists and the audience. None of the clueless club owner or the bored/boorish booking guy who seems always pre-occupied with something or someone else. Take a walk into downtown Portland's newest music venue, Burlingame Acoustic Room, and be impressed. From the caliber of music to the decor and rotating artwork; from the warm reception and genuine respect that the staff gives patron and performer alike, right down to the ingredients they use to turn out some of Portland's finest pizza - in all facets of their business you will find a manifest dedication to quality.

In May of 2000, Burlingame Pizza owners, Lynette and James Bryan opened their second location in historic New Market Theater on the corner of SW 1st & Ash Street. Though this second location began as a pizza delivery joint specializing in bicycle delivery to the downtown area, James and Lynette had a vision of creating a place where people could enjoy an evening on the town without feeling ripped off by high prices, offended by poor service, or disappointed by the general lack of quality that characterizes many venues these days.

In March of 2002 their vision began to take shape when they brought in an architect to expand their downtown location to accommodate 175 people. By early September they began unobtrusively hosting live music. A few months ago,



Scott Huckabay at the Burlingame Acoustic Room,

Jon Self, who started his successful acoustic open mic at the now defunct Snake & Weasel, found a new home at Burlingame Pizza. Impressed by the

**“The Crystal Ballroom proudly hosts the return of Stephen Malkmus and The Jicks, just days after the March 18th release of their second CD, ‘Pig Lib’.”**

owners and the space, Jon offered to take over the booking. Almost immediately the music scene at Burlingame exploded, doubling the establishment's

business in a matter of weeks, and Burlingame Acoustic Room was born.

A highly regarded musician in his own right, Jon understood the importance of honoring the talents of the musicians he booked. With that in mind, he set out to create a sound system that would do justice to their talents. (And you'll find him at Burlingame almost every night of the week, on his own time, setting up and running the sound to ensure that the bands sound just right.) Next he enlisted the help of former Snake & Weasel cohorts, Dan Coleman and Kristin Valinsky to (respectively) design the best venue web site in town ([www.burlingameacousticroom.com](http://www.burlingameacousticroom.com)), and the most comprehensive and descriptive monthly performance guide (it's 14 pages long and includes write-ups on every act that graces Burlingame's newly expanded stage).

On any given night you'll hear the finest in bluegrass, jazz, blues, swing, old-time, alt-country, Zydeco, Celtic, Cajun, klezmer, roots, gypsy jazz, jam band, folk.... And every Monday through Friday from 6-8pm Burlingame Acoustic Room hosts free shows by artists such as the legendary Michael Hurley & Billy Kennedy.

If that's not enough, they'll soon be putting up a small outdoor weekend stage to add more color to our Saturday Market scene. There are also plans to stream live video and audio of performances over the web, and they're already compiling an extensive recording archive of live performances. Keep your eye on their calendar, because along with the finest regional talent, Burlingame Acoustic Room will be hosting some rare and intimate performances for some of acoustic music's brightest stars.

GIRLS SAY YES will be playing at the Mississippi Pub again on March 14 when they'll be celebrating the release of Volume 2 of their Paisley Pop Compilation CD series "A Mess of Our Favorites". And while we're at it tossing in web links, Paisley Pop has just launched its brand new redesigned website. Stop by for a visit at <http://www.paisleypop.com>.

In other Paisley Pop news, they've signed a great power pop band from North Carolina called The Saving Graces! Their debut CD EP will be coming out on March 18th, but you can sample one of the songs right here: [Girl Automatic.mp3](#).

SAVING GRACES These Stars Are For You (CD-EP): Led by singer/songwriter Michael Slawter, and featuring bassist Drew Jenkins and drummer John Holoman, this Winston-Salem, N.C.-based combo has earned comparisons to Cheap Trick and The Raspberries by writing brainy and shim-

mering power-pop. With the release of their debut EP, "These Stars Are For You," (The Paisley Pop Label) the rest of the world will finally figure out



what the rest of the Piedmont Triad has known for months: This is one serious band. Over five songs, The Saving Graces effortlessly blend 60s-vintage Britpop (“The Things that Make You Strange”), bouncy New Wave-style rock (“Idiot Proof”) and gorgeous balladry (“Sad Golden Waves Goodbye.”). Visit The Saving Graces homepage and tell them Jim Huie sent ya.

Sandin Wilson, who went to the Guitar Institute of Technology in Los Angeles and came to Portland in the late 70’s was one of the first artists hip enough to market his own indie album with the band Freeway. Since, he’s played bass with Quar-

## “It’s time again for the annual Daisychain Music Fair. Each year the Daisychain Music Fair is the largest gathering of female-fronted acts staged in Oregon.”

terflash and several other prominent acts. He has a new album in the can he’s been shopping for a year or so. He’ll be playing at Billy Reed’s in March.

The Crystal Ballroom proudly hosts the



photo Jeff Bizzell

Margaret Slovak one of last years Daisychain participants.

return of Stephen Malkmus and The Jicks, just days after the March 18 release of their second CD, “Pig Lib.” Joining them is Scene Creamers, who are also celebrating the release of their debut CD, “I Suck on That Emotion.” Rolling Stone magazine describes Pavement lead Singer/songwriter/guitarist Stephen Malkmus as “...a flannel man-cub troubadour whose smartass lyrics barely veil the cosmic emotional climaxes of his voice and guitar,” and he is widely recognized as one of the poet laureates of the indie music scene. After Pavement’s 1999 break-up, he has carried on the “esprit du Pavement,” and his first solo CD, entitled “Stephen Malkmus,” was recorded in the summer/fall of 2000, in Portland.

While the debut CD was technically a “solo project,” the talents of John Moen (The Maroons) on drums and bassist Joanna Bolme (Minders, Calamity Jane) have come into play, and on this second CD, everyone in Stephen Malkmus and the Jicks made contributions. “Five of the twelve [songs] could have been on the last album,” Malkmus told Rolling Stone. “And they would have fit with the more melodic, standard-tuning, slightly traditional songs. The others are stranger, more

progressive, acid rock or something with more parts—maybe too many parts—more solos and stuff like that.” Washington D.C.’s Scene Creamers features Alex Minoff (Golden, Make Up) on guitar, Michelle Mae (Make Up, Frumpies, Weird War) on bass and guitar and Ian Svenonius (Make Up, Nation of Ulysses, Weird War) singing. They’re first full length CD, entitled “I Suck On That Emotion,” was released in January by Drag City Records.

It’s time again for the annual Daisychain Music Fair. Each year the Daisychain Music Fair is the largest gathering of female-fronted acts staged in Oregon. Over its first two years the fair over

2500 attendees with the participation of over 325 female and male musicians. I booked the event the first year, in 2001, and the festival earned a front page Living Section in the Sunday Oregonian with a review and photo feature. It also garnered a three-page review and photo spread in the nationally distributed Rockgrl Magazine.

### EVENT CHANGES

Daisychain has out grown it’s founding venue, The Mt Tabor Theater, and is taking over the whole 2nd Floor of the Portland Art Museum’s Masonic Temple. This move also reflects Daisychain’s increased mainstream appeal and the high level of community that the event fosters in Portland’s diverse music community. In this time of budget cuts and life-threatening health issues for the most

marginalized, Daisychain is a place for women and men to come together and create cultural change.

The Daisychain Main Stage will be located in the 300+ multi-tiered Music Room. Three acoustic stages with 150 capacity each, constellate around the main room. This festival-like presentation will allow continuous performance on all four stages and allow additional related activities to take place. One room will allow for food and bistro entertainment, another for staging performances by our sisters in the dance community, while the wide corridors around the parameter offer space for a student art competition.

Performing acts AND non-performer volunteers must submit volunteer forms that can be downloaded from the web site [www.daisychainmusicfair.com](http://www.daisychainmusicfair.com) or picked up at Music Millennium (East & NW) and Artichoke Music. To be considered for participation, forms must be postmarked or dropped off by March 21. Notification April 7.

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## MONDAYS

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## TUESDAYS

### VAUDEVILLE

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## WEDNESDAYS

### STORM & THE BALLS 10PM

CLASSIC PIANO LOUNGE with MORRIS JAMES II 8PM

## THURSDAYS

BARFLY'S LOBOTOMY LOUNGE from 8PM to 6PM

Mar 13 *Exotica-Go-Go*  
Mar 20 *MEGABABE*  
Mar 27 *The Be Good Tanyas*  
Apr 3 *Live Music*

## FRIDAYS

Mar 14 *Special Goodness*  
Mar 21 *The D4 & Electric Six*  
Mar 28 *THE MISS U'S*  
Apr 4 *Live Music*

## SATURDAYS

Mar 8 *MINUS 5* with PETER BUCK  
Mar 15 *Baseboard Heaters & Fernando*  
Mar 22 *SAHARA HOTNIGHTS*  
Mar 29 *Fastball*  
Apr 5 *Mark Gardener (from Ride)*

LL

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#### All Service Musical Electronics Repair (Formerly KMA Electronics)

617 S.E. Morrison  
Portland, OR 97214  
Phone/Fax: (503) 231-6552  
Toll Free: 1-888-231-6552  
Contact: Randy Morgan  
Email: <http://www.teleport.com/~fixitman>

Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.  
Hours: 9-6 Monday through Friday, Saturday 10-5  
Years Experience: 27+, over 20,000 repairs  
Specialties: electronic musical equipment from vintage to state of the art. If you can plug it in and make music with it, we probably repair it.

Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for acts such as Cheap Trick, The Cars, The Moody Blues, 98 Degrees, Monica, Everclear and many local artists.

#### Aloha Sound

Pellegrin, Terry  
(503) 645-5422, (503) 330-3840  
Web Address: [www.alohasound.com](http://www.alohasound.com)  
Email: [alohasound@earthlink.net](mailto:alohasound@earthlink.net)  
Services: Sound & Lighting  
Years Experience: 13  
Music Specialties: Blues, jazz, bluegrass, country.

Availability: Always.  
Specialties: Live demos on location, festivals, fairs, conventions.  
Equipment: JBL & Crown  
Clients: Curtis Salgado, Linda Hornbuckle, Paul De Lay, Soul Vaccination

#### I.H.S. Production

Gary Miles  
(503) 731-0383  
8063 SE 17th Avenue  
Portland, OR 97202  
Service: Promotion, Sound Recording, Video post work.  
Years Experience: 12 years.  
Specialty: Servicing the Christian community.  
Availability: Anytime.

#### Inner Sound Electronic Service

1416 SE Morrison  
Portland, Or 97214  
(503) 238-1955  
(877) 238-1955  
Fax: (503) 238-1787  
Email: [inner@teleport.com](mailto:inner@teleport.com)  
Website: [www.inner-sound.com](http://www.inner-sound.com)  
Contact: Jay Moskovitz, Mike Mahoney  
Services: Service and repair of pro audio gear, guitar amps, studio equipment, "home audio gear."  
Hours: Mon 9-1, Tue 9-7, Wed-Fri 9-5, sat 9-1  
Specialties: Regional service center for Denon, Korg, Marshall, Roland. Most brands of pro audio, including Alesis, Fender, Mackie, Panasonic, Tascam, Yamaha.  
Clients: Every music store in Oregon. Musicians from your local "basement" to the Rose Garden.

### Prescription Electronics

P.O. Box 42233  
Portland, OR 97242

#### Ripplinger, Joseph

(503) 655-3869  
Services: Sound & lighting engineer, small PA and Light rental, Psychedelic Liquid Light Show

Years Experience: Pro since '81  
Music Specialties: Blues, rock, jazz, classical, Electric/Acoustic  
Availability: Yes!  
Specialties: Excellent live mix, stage management and light direction. Production efficiency.

Clients: Candelight Room, Cascade Tavern, Terry Robb, Sundown Sound, Spectrum Sound, Razorbacks, Terraplanes, Duffy Bishop, Lily Wilde, Paul De Lay, Soul Vaccination, Gemini Pub & Trails End Tavern.

#### Stew Dodge Sound

Office - 503-286-1085 /  
cell - 503-860-0145  
E-mail: [sds@easystreet.com](mailto:sds@easystreet.com)  
Services - Sound, lighting, stages & stage covers, power distro, generators  
Years Experience - 10  
Specialties - Rock, jazz, bluegrass, world, corporate.

Equipment - Yorkville TX, QSC Powerlight, Soundcraft, Allen & amp; Heath.  
Clients - Cinco de Mayo (Waterfront Park), Portland Rose Festival, City of Lake Oswego, City of Vancouver, Portland Trailblazers, Bonneville Power Administration.

#### Thomas, Dwayne

(503) 281-0203, Msg.: (503) 784-0361  
Fax: (503) 231-9679  
Services: Lighting  
Years Experience: 14  
Music Specialties: Rock, all others also.  
Specialties: Full-time professional lighting design—concerts, clubs, special events, touring, Intellibeam trained, substance free.

Clients: Quarterflash, Nu Shooz, Jon Koonce, Dub Squad, Tales Untold, Blubinos, The Killing Field, Cool'r, Cal Scott, Caryl Mack, Roseland Theatre, John Bunzow & Cowboy Angels.

### Venues

#### Portland

#### Aladdin Theater

3017 S.E. Milwaukie Blvd.  
Portland, OR 97202  
503-233-1994 info line  
Format: All styles (no punk)  
Booking: Mark Adler 503-234-9694  
503-234-9699 (fax)

Capacity: 588  
Equipment: PA, lights  
Headliners: Warren Zevon, Ray Davies, Chic Corea, Keb Mo, Paula Cole

#### Arnada Cafe

1717 Broadway  
Vancouver, WA 98665



360-750-9596

Format: rock, blues, jazz, acoustic

Booking: Miguel 360-750-0811

Capacity: 200

Equipment: Full P.A., mic stands, monitors

Headliners: Blyss, Mel, Rustvein

#### Ash Street Saloon

225 S.W. Ash Street

Portland, OR 97205

503-226-0430

503-227-2403 (fax)

Format: Acoustic, Alt. Rock, Blues, Funk

Booking: Ingrid

Capacity: 80

Equipment: PA, mics, lights

B-Complex

320 SW 2<sup>nd</sup>

Portland, OR 97204

503-235-4424

#### Bacchus

3200 SE 164th Avenue

Vancouver, WA 98683

360-882-9672

Format: Fine dining and high entertainment

Booking: Lloyd

Capacity: 200

Equipment: We got it all! Sound, lights and stage.

Headliners: Victoria Corrigan with Donny Osbourne, Inkspots, Patrick Lamb band, Andy Stokes, 5 Guys named Moe.

#### Bar of the Gods

4801 SE Hawthorne

503-232-2037

#### Berbat's Pan

231 S.W. Ankeny Street

Portland, OR 97213

503-248-4579

503-417-1107 (fax)

Format: Acoustic, Alternative, Funk, Jazz, Blues, Rock

Booking: Anthony: 721-0115

Capacity: 350

Equipment: PA, lights

Headliners: National, Regional and Local acts

#### Billy Ray's Dive

2216 NE MLK

503-287-7254

#### The Blackbird

3728 NE Sandy

Portland, OR  
503-282-9949

#### Billy Reed's

2808 NE MLK Jr. Blvd

Portland, OR 97212

503-493-8127

Format: Jazz, Soul, Reggae, Blues, Latin

Booking: Fred Stevenson

Capacity: 250

Equipment: sound system

Headliners: Ron Steen, Norman Sylvester, Cannonballs

#### Bitter End

West Burnside

Portland, OR

503-517-0179

Booking: Joey Scruggs

#### Brasserie Montmartre

626 SW Park

Portland, OR

503-224-5552

#### Buffalo Gap

6835 S.W. Macadam Avenue

Portland, OR 97201

503-244-7111

503-246-8848 (fax)

Format: Soft Jazz, Folk, Rock'n Roll

Booking: Mary

Capacity: 85

Equipment: sound system

Headliners: Craig Carothers, Jon Koonce, Reckless Kelly

#### Burlingame Acoustic Room

111 SW Ash St.

222.2215

Format: Acoustic, Jazz, Blues, Swing, Alt-Country, Jam Band, Folk

Booking: Jon Self 503-730-4287

Capacity: 175

Equipment: sound system/engineer

Headliners: Pye North, Billy Kennedy, Nicole Campbel, Foghorn Strig Band, Micharl Hurlley, Scott Huckabay.

#### Cafe Lena

620 S.E. Hawthorne Blvd.

Portland, OR 97214

503-238-7087

Format: Open Mic, Folk Acoustic

Booking: LeAnn

*Continued on page 14*

# AS THE WORLD



## THE GRAND OL' SOAP OP'RY

"Big city meets the commune."

That's the way Rolling Stone (2/20) describes Eugene, Oregon, the Eighth Most Rockin' Campus Scene in America.

The ten best "music meccas" were ranked by "venue, talent-on-the-rise and total party volume".

The **High Violets** are pictured with the Eugene coverage.

History Lesson:

"**Cherry Poppin' Daddies, Quasi, Heavens to Betsy.**

Why Now?

"A haven for big-city expats, commune-raised kids and the occasional conspiracy theorist, this ever-underground town still prizes art over artifice..."

Bands on the Rise: "**Rock and Roll Soldiers-teenage heads drunk on Detroit**; the **High Violets-shimmering, starry-eyed ethereality**; the **Courtesy Clerks-cocksure, girl-stealin' party rock.**"

RS sez the glory of the scene is its "diversity".

"You can find anything from punk to classical here", says University of Oregon senior Jacquelyn Lewis.



**Everclear's** *Slow Motion Daydream* out March 11<sup>th</sup>.

March 10<sup>th</sup> see Everclear live on the Tonight Show with **Jay Leno**, and March 28<sup>th</sup> Late Night with **Conan O'Brien**.

Co-incidence? I don't think so...

The big color picture for that RS Top 10 Campus Scene honors the #2 Music Mecca; Austin, Texas with a stage shot of that legendary Texas band...**Everclear?**

Somebody at the RS really digs Art Alexakis.

Under the headline "Getting Better" the March 20<sup>th</sup> issue raves about the new album by Portland's **MFRB**.

Most Famous Rock Band.

Rolling Stone's Christian Hoard says Art has become "the sanest voice in the post-grunge angst rock, turning the laments of divorced dads and disaffected suburban kids into tuneful, well-constructed and heartfelt songs."

"Mellow moments abound, with gentle strings and pseudofolk melodies seeping into the mix, but most songs bank on the winsome charisma of the chunky guitars and Alexakis' grief-tinged Northwestern drawl, both of which manage to sound simultaneously cathartic and hook-y."

The first single "Volvo Driving Soccer Mom" is #34 on Billboard's Modern Rock Tracks chart after 6 weeks (3/8) and the music video is in heavy rotation on VH-1.

Billboard covered Capitol's unique marketing

plan for *Slow Motion Daydream* in a story (2/15) entitled *Arena Football, National Hotrod Assn, Castrol Pacts To Bolster New Everclear Set.*

"The label is venturing into nontraditional marketing channels."

"These promotional channels provide great exposure for the band, and they are cohesive with their artistic integrity."

"The Arena Football League promotion includes half-time performances at select games, some of which will air on NBC-TV, beginning April 13<sup>th</sup>. An Everclear performance at the NHRA championship race in July looks likely."

"The Castrol GTX promotion will kick into gear in April via a coupon plastered on 13 million cases of the motor oil that invites consumers to send away for a free CD sampler featuring Everclear..."

It's all about the oil.



**COPB.**

Capitol's other Portland band...

This month the Dandy Warhols made the cover of **Filter** magazine and held a cattle-call for Portland extras for their music video of the first single "We Used To Be Friends" from the upcoming album *Welcome To The Monkey House*.

The Capitol album will be released internationally in May with dates in Ireland, Scotland and England and in the USA in July. A recent Spin magazine insert contained the DW cut "The Last High"

The Odditorium, a Dandy Warhols rehearsal/performance space, is under construction in Portland



**MPPB.**

Most Popular Portland Band.

The photo-caption reads, "Sleater-Kinney rock for women."

Rolling Stone's Random Notes (2/6) stroked Sleater-Kinney for contributing music to the Respond 2, a two CD compilation to benefit families affected by domestic violence. **Joan Baez, Ani DiFranco, Aimee Mann** and **Sarah McLachlan** are also featured.

"The album is dedicated to the late Billboard and Rolling Stone editor Timothy White, who called the first Respond "One of the most important and courageous records of the decade."



Man o' the moment...

**James Angell** brings out the heavies again



No. 3 Breakdown

# D TURNTABLES

BY BUCK MUNGER



the break up.

photo Buko

tuning up the material from *Private Player* for his **Paul McCartney** charity showcase with the symphony in California this spring.

**David Bowie** might be there too. It could happen.

James will be joined March 14<sup>th</sup> at the Aladdin Theater, by former Duran Duran bassist **John Taylor**, drummer **Tony Lash** (Heatmiser-Elliott Smith), guitarist **Daniel Riddle** (King Black Acid-Hitting Birth), rhythm guitarist **Sean Tichenor** (King Black Acid-The Harlots) and keyboardist **Kevin Cozad** (Nero's Rome).

**Dahlia** will open. Dahlia has a new vinyl EP "Teaser" out.



Bowery bumper sez BB.

**Elliott Smith** (Heatmiser) opened for the **Jon Spencer Blues Explosion** at the Bowery Ballroom in New York and was reviewed by Jessica Letkemann in *Billboard* (2/15)

"The contrast couldn't have been more stark. Clad in an old green T-shirt, cords, and a pair of beat up reddish Adidas, singer songwriter Elliott Smith took the stage at this sold-out New York club show, his unwashed black hair plastered over his forehead as if he were hiding from the audience."

"Smith played a series of his painfully bittersweet melodies alone on his acoustic guitar punctuated by diffident 'thank you's' between songs.

"As the first of only four announced dates since October, Smith's 40 minute set drew most heavily from his eternally delayed DreamWorks album *From The Basement On The Hill*."

"It's almost done," he said onstage.



The bad news is...

The music business is a mess. The trades say the music industry will lose 600,000 jobs in the next year, 100 million fewer CD's have been sold than 2 years ago and Sony lost \$130 million dollars in the last six months of the year.

Here at home, up and coming young bands are still feeling the chill of the new OLCC club ban on players under 21 while extensive coverage of the Great White fire disaster prompts fire marshals to crack down on live-music venues across the state.

And now this trauma:

Tommy and Nate are splitting...

**No.3 Breakdown**, one of the most promising acts on Portland's original music scene is calling it quits. Led by charismatic L.A. veteran singer-songwriter-guitarist **Tommy Harrington** with drum-

mer **Nate Chambers**, No. 3 Breakdown sustained a wildfire musicians buzz with every performance. Other artists began sporting No.3 Breakdown t-shirts at their own gigs.

In just under a year No.3 Breakdown released a 3 song EP and recorded almost enough tracks for an album at the Kung Fu Bakery. That album will not be released.

Last fall legendary Hollywood producer **Kim Fowley** flipped after hearing the No. 3 EP over the phone and while we all sat around listening, pitched Tommy and Nate for almost an hour on the Two Louies speaker-phone. Fowley was hot after finding the Hives and needed some more acts for the big time starmaking pipeline.

Tommy wasn't buying Kim's old-school shtick.

It's not what you do, it's who you pass on...

Post No. 3 Breakdown songwriter Harrington plans to become "an ultra minimalist" debuting a one-man "sequence-driven synth pop band," **The Wanted** in Medford, March 21<sup>st</sup>, "with Portland shows by late spring..." He says No. 3 was evolving in the wrong direction but there are no hard feelings.

"Nate's moving to Eugene with a band called the **Lovers** and will kick some major ass."

"No. 3 was getting sped up and really cranked out, and becoming a little too garage for me. I'm not full of aggression, I write pop songs."

"I've been wanting to mix electronica and rock for a while."

"My long term goal involves being true to myself, and listening to the inner voice, and being 100% me, even if that involves writing softer, pop songs with fat beats that aren't going to fit in with what's hot at the moment."



Street cred.

**Music Connection**, the Los Angeles music trade publication interviewed **Meredith Brooks** (2/2) declaring her "one of the few-with **Sheryl Crow** and **Linda Perry**-female producers making an impact."

"In an era where hit albums are made by committee and multiple production teams are the norm, Brooks harkened back to the old days by producing every track of singer/actress **Jennifer Love Hewitt's** breakthrough project."



Role model...

**Meredith Brooks** was the first big name used to promote the **Rock-n-Roll Camp For Girls**, back in 2001 when it was a PSU School project.

Continued on page 23

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# QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 11

Capacity: 50  
Equipment: none  
Headliners: Billy Kennedy, Lew Jones, Lorna Miller

**Candlelight Cafe & Bar**  
2032 S.W. 5th Avenue  
Portland, OR 97201  
503-222-3378  
Format: Blues  
Booking: Joe Shore 246-4599  
Capacity: 150  
Equipment: none  
Headliners: Norman Sylvester, Linda Hornbuckle, Jay "Bird" Koder

**Cobolt Lounge**  
32 NW 3<sup>rd</sup> ave  
Portland, OR  
503-222-9066

**Conan's Pub**  
3862 SE Hawthorne  
Portland, OR  
503-234-7474

**The Country Inn**  
18786 S.W. Boones Ferry Road  
Tualatin, OR 97062  
503-692-2765  
503-691-2675 (fax)  
Format: Blues  
Booking: Sunny  
Capacity: 150  
Equipment: none  
Headliners: Paulette & Power, Cowboy Angels, Steve Brodie

**Crystal Ballroom**  
1332 W. Burnside  
Portland, OR

**Dante's Inferno**  
1 SW 3<sup>rd</sup> Ave  
Portland, OR  
503-226-6630

**Dublin Pub**  
6821 SW Beav. Hill. HWY  
Portland, OR  
503-297-2889

**Fez Ballroom**  
316 SW 11<sup>th</sup> Ave  
Portland, OR  
503-226-4171  
Format: Any  
Booking: Blaine Peters  
Capacity: 300  
Equipment: PA/lights  
Headliners: Dead Pres., Asylum Street Spankers, Little Sue, Dr. Theopolis, Zen Tricksters, System Wide, Motet, Zony Mash.

**Gemini Pub**  
456 N. State Street  
Lake Oswego, OR 97034  
503-636 9445

503-636-9445 (fax)  
Format: Blues, Jazz  
Booking: Randy Lilya 503-556-0405  
Capacity: 170  
Equipment: lights  
Headliners: Robbie Laws, Curtis Salgado, Leon Russell, Jim Mesi

**Green Room**  
2280 N.W. Thurman Street  
Portland, OR 97210  
503-228-6178  
503-228-5068 (fax)  
Format: Acoustic Folk, Rock, Bluegrass  
Booking: Declan O'Connor  
Capacity: 100  
Equipment: PA, 8 ch. board, monitors, 1 mic  
Headliners: Buds of May, Sweet Juice, Little Sue, Jim Boyer, Billy Kennedy

**Jasmine Tree**  
401SW Harrison  
Portland, OR  
503-223-7956

**Jazz de Opus**  
33 N.W. 2nd Avenue  
Portland, OR 97205  
503-222-6077  
503-224-6631 (fax)  
Format: Jazz  
Booking: Haley  
Capacity: 50  
Equipment: Piano & speakers  
Headliners: Mel Brown, Thara Memory, Kelly Broadway.

**Jimmy Mak's**  
300 N.W. 10th  
Portland, OR 97209  
503-295-6542  
503-279-4640  
Format: Jazz, Blues  
Booking: Jimmy  
Capacity: 95-165  
Equipment: none  
Headliners: Tony Starlight, Pepe & Bottle Blondes, Ben Fowler, Art Davis Quartet, Thara Memory

**Kennedy School**  
5736 NE 33<sup>rd</sup>  
Portland, OR  
503-288-2477  
Format: Roots Rock, singer songwriter  
Booking: Jan Haedinger  
Capacity: 100-150  
Equipment: PA provided  
Headliners: Craig Carothers, Gary Ogan

**Laurelthirst**  
2958 N.E. Glisan Street  
Portland, OR 97232  
503-232- 1504  
Format: Blues, Folk, Acoustic Rock  
Booking: Bill Leeds: 236-2455  
Capacity: 100  
Equipment: PA  
Headliners: Belmont Street Octet, Jim Boyer, Little Sue, Plumb Bob

**Meow Meow**  
527 SE Pine  
Portland, OR  
503-230-2111

**Metropolis**  
311 S.W. Washington

Portland, OR 97205  
503-223-7515  
Format: 70xs & 80xs Retro  
Booking: Rami  
Capacity: 500  
Equipment: PA, lights  
Headliners:

The Mississippi  
3552 N. Mississippi St.  
503.288.3231  
Format: All Styles  
Booking: Philip Stanton  
Capacity: 80 Pub 175 Ballroom  
Headliners: Tom McNalley; Vagabond  
Opera;  
Cam Newton.  
Equipment: PA

Mt. Tabor Pub  
4811 S.E. Hawthorne Blvd.  
Portland, OR 97215  
503-238-1646  
Format: all styles  
Booking: Peggy 503-232-8813  
Capacity: Main Room 339  
Acoustic Room 72  
Equipment: PA, Lights  
Headliners: Buds of May, Omar Torrez,  
Fernando, Ezra Holbrook, Steve Smith

The New Paris Theatre  
SW 3rd & Burnside  
Portland, Oregon 97204  
503-224-8313  
Booking: Senor Frogg (503) 236-7745  
Format: Punk/Gothic/Industrial/After  
Hours Dance  
Headliners: Syx; Spare Lead; J five 9;  
Dayton; Defiance; Voodoo Machine;  
MRP; 36 Crazyfist

Ohm  
31 N.W. 1st Avenue  
Portland, OR 97205  
503-223-9919  
Format: Blues, Jazz, Acoustic, Pop, Alter-  
native.  
Booking: Dan Reed  
Capacity: 250  
Equipment: SA PA system, lights, sound-  
man  
Headliners: Slowrush, Imogene, The  
Sensualists

The Rabbit Hole & Mad Hatter Lounge  
203 S.E. Grand Avenue  
Portland, OR  
503-231-2925  
Booking: Bill Leeds (503) 236-2455  
Format: original acoustic  
Equipment: PA  
Headliners: Fernando, Luther Russell, 44  
Long, Kaitlyn ni Donovan

The Red & Black Café  
Morgan; 503.231.3899

The Red Sea  
318 S.W. 3rd Avenue  
Portland, OR 97205  
503-241-5450  
503-224-6570  
Format: Reggae, World Beat  
Equipment: PA

Roseland  
8 N.W. 6th Avenue  
Portland, OR 97209

Website: www.doubletee.com  
Format: all musical styles  
Booking: Double Tee/David Leiken  
503-221-0288  
503-227-4418 (fax)  
Capacity: 1350  
Equipment: PA, lights  
Headliners: Local, Regional and National  
acts

Roseland Grill  
8 N.W. 6th Avenue  
Portland, OR 97209  
Format: all musical styles  
Booking: Double Tee/David Leiken  
503-221-0288  
503-227-4418 (fax)  
Capacity: 400  
Equipment: PA, lights  
Headliners: Local, Regional and National  
acts

Satyricon  
125 N.W. 6th Avenue  
Portland, OR 97209  
503-243-2380  
503-243-2844 (fax)  
Format: Alternative Rock/Punk/Various  
Booking: Ingrid  
Capacity: 250  
Equipment: PA, lights  
Headliners: Dead Moon, Poison Idea,  
Everclear, Fernando, Flapjacks

The Jazz Bar at Sweetbrier Inn  
7125 SW Nyberg Rd.  
Tualatin, OR 97206  
503-692-5800  
503-691-2894 (fax)  
Format: Jazz  
Booking: Denny 425-454-4817  
Capacity: 50  
Equipment: Piano, PA  
Headliners: Mary Kadderly, Dana Lutz,  
Jean-Pier Gareau,  
Marilyn Keller, Johnny Martin

Tonic Lounge  
3100 NE Sandy Blvd.  
Portland, Oregon 97232  
503-239-5154  
Format: Rock, Alternative, Goth  
Booking: Devon  
Equipment:  
Headliners: American Girls, Asthma  
Hounds, Feller, Mel

Tillicum  
8585 S.W. Beaverton Hillsdale Hwy.  
Portland, OR 97225  
503-292-1835  
Format: Blues, Jazz, Rock nx Roll  
Booking: Cindy  
Capacity: 200  
Equipment: none  
Headliners: Lloyd Jones, Norman Sylves-  
ter, Jim Mesi Band, Midnight Blue

Tug Boat Brewery  
711 S.W. Ankeny Street  
Portland, OR 97205  
503-226-2508  
Format: acoustic rock, jazz  
Booking: Megan  
Capacity: 50  
Equipment: mixer, speakers and mic.

Continued on page 16

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- Kevin Matthews, Power of Pop

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**QUARTERLY  
PRODUCTION/VENUE  
GUIDE**

*Continued from page 15*

Headliners: Creative Music Guild, Rob  
Blakely

**Trails End Saloon**  
1320 Main Street  
Oregon City, OR 97045  
503-656-3031  
503-656-7872 (fax)

Format: Blues Tuesday-Saturday  
Booking: Randy Lilya (503) 556-0405  
Capacity: 150  
Equipment: P.A., lighting  
Headliners: Little Charley, Paul DeLay,  
Duffy Bishop

**Vic's Tavern**  
10901 S.E. McLoughlin  
Milwaukie, OR  
503-653-9156  
Booking: Lynn  
Format: Original music-Rock  
Capacity: 100

**White Eagle**  
836 N. Russell  
Portland, OR 97227  
503-282-6810  
503-282-0842 (fax)  
Format: Various (no punk/techno)  
Booking: McMenamins/Jan 503-249-  
3983 x 497  
Capacity: 110  
Equipment: 12 ch board, 3 monitors, 6  
mics, Lighting, Some in-house sound  
assistance  
Headliners: Buds of May, Steve Bradley,  
Jerry Joseph & Jackmormons,  
Jeff Trott, John Bunzow

**Salem**

**Boones Treasury**  
888 Liberty N.E.  
Salem, OR  
503-399-9062  
Format: Roots Rock  
Booking: Jan Haedinger  
Capacity: 75  
Equipment: PA, 4 mics, 2 monitors, 1  
amp

**Tommy John's**  
248 Liberty Street  
Salem, OR 97301  
503-540-4069  
Format: Rock, Alternative, Funk  
Booking: Dennis Ayres  
Capacity: 150  
Equipment: 6 channel PA, no mics,  
lighting  
Headliners: Xing, Jesus Presley, American  
Girls

**Westside Station**  
610 Edgewater N.W.  
Salem, Or 97304  
503-363-8012  
Format: Classic Rock

Booking: Donny  
Capacity: 100  
Equipment: PA, lights

**Corvallis**

**The Peacock Tavern**  
125 S.W. 2nd Avenue  
Corvallis, Or  
541-754-8522  
Format: R & B, Alternative, Acoustic  
Booking: Randy: 503-556-0405  
Capacity: 350, 275  
Equipment: PA, lights  
Headliners: Linda Hornbuckle, Rub-  
berneck

**Albany**

**The Venetian Theater**  
241 W. 1st Avenue  
Albany, OR 97321  
541-928-6733  
Format: all musical styles  
Booking: Robert Connell  
Capacity: 685  
Equipment: PA, lights, soundtech,  
Headliners: Calobo, Floater, The  
Daddies

**Eugene**

**Good Times**  
375 East 7th  
Eugene, OR 97405  
541-484-7181  
Format: Blues jam tuesdays & special  
events only  
Booking: Dog House Entertainment,  
Brendon Relaford: 541-342-7743  
Capacity: 250  
Equipment: PA, lights, sound tech  
Headliners: Body & Soul, The Daddies.

**John Henry's**  
136 East 11th  
Eugene, OR 97401  
541-342-3358  
Format: alternative, hip-hop, funk, etc.  
Booking: Bruce 541-343-2528  
Capacity: 300  
Equipment: PA, lights  
Headliners: The Daddies, Floater

**Wild Duck Music Hall**  
169 W. 6th  
Eugene, OR 97405  
541-485-3825  
Format: all musical styles  
Booking: Dog House Entertainment,  
Brendon Relaford: 541-342-7743  
Capacity: 500  
Equipment: PA, lights  
Headliners: Charlie Musselwhite, Calobo,  
John Hammond

**The WOW Hall**  
291 W. 8th Avenue  
Eugene, OR 97405  
541-687-2747  
541-687-2746 (fax)  
Format: all styles: music, dance, theater  
Booking: Allison Carter  
Capacity: 400  
Equipment: PA, lights, soundtech, stage  
manager  
Headliners: Greg Brown, Vassar Clements,  
NoMeansNo.

**LL**



**M**usic Millennium handed out another freebie concert, this time presenting James Taylor's (and Carly Simon's) son Ben, who offered all who attended a sweet, sweet show of well written songs, pleasant in-between comments and hilarious pre-tune qualifications. Talent often skips a generation but that's not the case with Ben Taylor, his music is so well written it actually raise the hair on the back of my neck, no kidding. Ben had a great band as well featuring Joel Shearer on guitar, Chris Chaney on bass, Larry Ciancia on drums and Adam McDougal on Fender Rhodes. The Ben Taylor Band's new CD is Called "Famous among the Barns" if you like James Taylor's style and voice buy this CD and you won't be disappointed.

As good as this pre concert teaser was, the



# SKINNY WHITE SHOULDER

BY DENNY MELLOR



*Ben Taylor offering sweet music at Music Millennium.*

real treat for me was to see ex-Portlander Juana Camilleri hanging out and yak'n with Bob Shoemaker and CD design artist Kerry Crowe. As it turns out Juana has relocated to Martha's Vineyard and is hard at work on a new recording produced by none other than Peter Simon, Carly Simons brother. Apparently each year Peter Simon puts out a CD featuring local Martha's Vineyard songwriters and musicians and it looks like Juana could be swept into this highly elite

and tight knit community of super-talent and, because of a long standing friendship with Peter Simon her own solo career might finally break through the ever hardening wall of bureaucracy that the rest of us continually bash into headfirst and unaware, because make no mistake, no matter how good you are it still generally boils down to who you know as well as

great tunes and a lot of concert/tourist photos included. Every time I talk to Tamaras she is on her way to a gig somewhere, I'm getting tired just thinking about it. So if you get a chance, check out Tamaras live or check out her website at [www.tamarasrocks.com](http://www.tamarasrocks.com).

"My Pick" live bands was a hard choice this month, but two worth mentioning were "Sweet Juice" featuring Adam East on guitar and vocals, and the hardest hitting/hottest singing-right-on female drummer I've ever seen, whom I only

**"I ALSO CAUGHT UP WITH SINGER SONGWRITER TAMARAS AT THE TONIC WHEN SHE OPENED UP FOR SWEET JUICE, THIS WAS ANOTHER NIGHTPIPER PRODUCTION WHICH IS THE HOTTEST THING HAPPENING IF YOU WANT TO PLAY SOME OF THE BEST CLUBS IN TOWN."**

what you do. Juana has two great CD's out "Now" and "Palisades" and she hopes to stop in Portland on her next tour in May so check her out, she's really cool.

I also caught up with singer songwriter Tamaras at The Tonic when she opened up for Sweet Juice, this was another NightPiper Production

which is the hottest thing happening if you want to play some of the best clubs in town, anyway Tamaras as usual hasn't been just sitting around in her combat pants waiting for success to tap her on the shoulder and say "poof you're a star baby" in fact this multi talented band leader just got back from a six week tour of Japan, played hard and made a "Live In Japan" CD entitled "ICHI GO ICHI E" with fourteen

know as Kris, kikki'n it from the back like it' no body's bizness but her own and laying it down BIG, yipes!

The other group was called "Honey Tongue" based in Seattle and featuring Jen Ayers on vocals and piano. Aint no kidding, this girl can sing, and I mean sing. Word is the NBA flies her all over to sing at basket ball games during halftime, work it girl!

KerryCrowe can be found at [crowdesign.com](http://crowdesign.com), Sweet Juice can be found at [www.sweetjuice.com](http://www.sweetjuice.com), Honey Tongue is at [www.honeytongue.com](http://www.honeytongue.com) and if your band is hot enough to gig around town contact Portland's best club promoter Geoff Minor, at Night Piper .com.

Oh yea, thanks to the Tabor for helping with the Tuesday's Taken Show and, in particular Tiffany-hang in there babe, Matt, and Showdown Sound the "best sound in town" Julian, Paul and Al you all da best!

LL

# The the & the GOOD BAD UGLY

Continued from page 6

And, to be sure, this album is loaded with radio-friendly potential hits. And these hits are even better than the former hits that they replace. If you loved "Santa Monica," "Heroin Girl," "I Will Buy You A New House," and "AM Radio" you will love this album. If you always hated Everclear before, then this album isn't likely to convert you.

What is immediately apparent among these dozen songs, besides his perpetual sense of the ironic, is that Art Alexakis is an hopelessly idealistic dreamer. It's a beautiful day. He wants to live a beautiful life. He even wants to die a beautiful death. But he is also a pessimist. He doesn't believe these dreams can really come true. Or if they do come true, Art doesn't believe they can possibly last. Yet, at the same time, he is a cheerleader, telling other people about the hidden qualities and strengths which they possess.

As always, these songs are culled from Alexakis' extensive psyche, amassed like a collection of treasured scabs. There are obvious lyrical references, within the context of these songs, to Art's personal and business lives. Only one song, "Volvo Driving Soccer Mom," departs from that first or second person perspective. In that song, Art takes the part of a thirty-something woman (perhaps he is explor-

ing his feminine side?) who has mended her former wild ways. "I used to be a bad girl/I got busy in the bathroom at my high school prom/Yeah I used to be a dancer at the local strip club/But now I know my right wing from my wrong."

While it's no doubt true that Art is taking a swing at his uptight Republican peers (and others with whom he now rubs shoulders, with his new-found fame and fortune), it is entirely possible that Art is also alluding to his own transformation from bad ass punk to upper middle-class liberal Democrat

like contemporary Red Hot Chili Peppers.

A revved-up, hyper rocker, "Blackjack" resembles "Heroin Girl," at double time. The lyrical subject matter is obliquely implicit, possibly referring to his own situation with his label, or to the election of George W. Bush to the presidency. The pursuit of the "American Dream" is dragged behind the pick up truck of political intrigue and corporate thuggery. "Don't tell me that you didn't see this coming down/Please don't tell me that this isn't what you wanted now/Please don't tell me that

**"In the meantime, Everclear's ability to express themselves musically has grown exponentially with each album release. The emotional fury of their early days has been supplanted by the band's ability to afford each song its own distinct ambience."**

squire. Whatever the case, it seems an odd choice as the first single off the new album, when there are several other songs that are better singles (as, no doubt will be demonstrated at a later date).

"How To Win Friends And Influence People" ironically refers to the aforementioned "beautiful day," while considering human beings' predilection for joy at others' misfortune: "People like to break your heart" Melodically, the song veers in places away from the prototypical Everclear, at times sounding

this isn't what you asked for/Be careful what you ask for." A dark song.

With "I Want To Die A Beautiful Death," Art's fatalistic, James Dean- rebel, post- 9/11 worldview is given full sway, as he bemoans small-town small-mindedness among other things. A stylistic departure, "Science Fiction" maintains the somber outlook. Over flitting acoustic guitars, solemn cello phases and ethereal strings, the song ends with the vaguely optimistic tenet: "Life is always getting

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better/For a while..”

A sentiment that seems to be a follow-up to “Father Of Mine” invests “New Blue Champion.” Over the blistering chords of the chorus, accented by onrushing strings, Art makes clear his escapist manifesto: “I just want it all to go away,” while wrestling with traits that he hates in himself that may very well be hereditary in nature. Incendiary.

Art’s familiar “British police siren” lead guitar figure opens “TV Show,” a song mostly about disillusion and anomie, in which Art discloses his recurring desire to “do it all over again.” It is not clear exactly what it is that he would do over, or what it is he would make right in the past. But, all things considered, it would seem like things have turned out okay for Mr. Alexakis. Maybe with a better upbringing, he coulda been president or a contender, or who knows what?. But such are the mysters which perpend upon the plane of all who dwell in this: here/now. Never forget- it can always get worse.

“Chrysanthemum,” is a short sweet number, just an acoustic guitar and accordion accompaniment in E-flat minor. “Sunshine (Acid Summer)” fondly recalls bygone days in the late ‘70s, listening to Cheap trick and tripping in/on the sunshine. Melodically, the song vaguely resembles Paul McCartney’s “Junior’s Farm,” of all things, while thundering in typical Everclear fashion.

Crying cellos wail behind a chiming marimba-like figure, over an incessant, mechanical beat on “Beautiful Life,” before the song breaks into more familiar musical territory, while inspecting the heartfelt ruminations of a classic manic-depressive personality.

A similar dichotomous ambivalence invades “New York Times,” where disillusion and cynicism wrestle for dominance in a mind that longs for peace and tranquility. It may be a well-worn path for Alexakis, but his fervor is no less intense for the repetition. The hidden track “White Noise” is meant to be spiritually uplifting (as best as Art can muster).

Though it would be folly to expect new ground to be broken on Everclear’s fifth major label release, it is not unreasonable for the average record buyer to expect a little change of scenery along the road, just the same. Art Alexakis and bandmates prove themselves to be talented musical landscapers, able to shape their surroundings while working within

the same basic musical format. While Alexakis’ rage has subsided somewhat, his cynicism and sense of indignity at injustice have not

In the meantime, the band’s ability to express themselves musically has grown exponentially with each album release. The emotional fury of their early days has been supplanted by the band’s ability to afford each song its own distinct ambience. And that, after all, is the mark of a truly sophisticated rock and roll band.

### 5 Songs- The Decembrists Hush Records

**W**e last heard from the Decembrists back in June. The six songs (I know, I know) on this EP were culled from several of the same recording sessions and a few other subsequent sessions. The band is the brainchild of Colin Meloy, a writer and singer of piquant folk songs, reminiscent, at times, of the ‘70s British folkie Al Stewart. He is backed by former Calobo members bassist Nate Query and keyboardist/accordionist Jenny Conlee. Ubiquitous drummer Ezra Holbrook also lends his talents to the production, as does one Chris Funk, who gives a couple of songs a ghostly, haunted pedal steel guitar; as well as decorating other songs with electric guitar flourishes.

But, as was pointed out in the earlier review, this album, like its predecessor, is all about Meloy’s powerful gift for words. Availed of a reedy, nasally, somewhat monotonal voice and a melodic sense based primarily on those criteria, Meloy manages to make every song come alive with impassioned arrangements, based upon his enormous abilities as a wordsmith and story teller.

Adorned by Funk’s vibrato laden fills and electric twelve string-like interjections, as well as Conlee’s accordion ornamentation, “Oceanside” is a gentle love song, that nicely sets the mood for the festivities. A tuned-up and well-rehearsed Meat Puppets (with side players) comes to mind here.

“Shiny” is one of those very rare songs that any songwriter is lucky to have written. A gem. A winner. It is a touching tale of carnal carny love among the sawdust and the amusement park rides; told in such a way as to evoke the event quite succinctly in the mind of the listener. Melodically, the song adheres, somewhat, to the English folk song tradition, with

melodic variations (especially in the chorus- in the key line “all shiny,”) that are simply wondrous to behold in their luxuriant ambivalence: hanging like a sighs in midair. And, the poetry displays riveting economy, similar, in a way, to T.S. Elliot’s early style.

“In the roller coaster din, by the parachutes/In saddle shoes, you broke your shin/But I have never seen two eyes so shiny/And the sullen beery swine/Who try to tangle you in sullen beery balls of twine/Have they ever seen two eyes so shiny?/The boys in denim vests/ Smoking cigarettes between their bootblack fingertips/Sweetly tipsy by the half-light/ The light and the half light.” Wow! Great stuff.

Similar literary sentiments are intended for “My Mother Was A Chinese Trapeze Artist,” a song that tries, perhaps, a bit too hard. There was a minor hit in the late ‘60s called “Where Do You Go To My Lovely,” by a minor artist named Peter Sarstedt, which easily could have been the model for this number: a French-flavored waltz with pretensions aplenty in its lyrical word skirmishes. Not unpleasant, but tedious. But Meloy returns to form with the next number, “Angel Won’t You Call Me.” Over a riff that sounds lifted, intact, from Three Dog Night’s “Shambala” (of all things), the song unwinds cheerfully enough.

Jen Bernard’s flute, coupled with Gus Baum’s trumpet, Query’s moody Jazz-infected basslines and Conlee’s burbling electric piano, cast “I Don’t Mind” in something of a different musical light. With a pastoral vocal melody whose essence is derived, in part anyway, from the Skyliners’ doo-wop hit of the ‘50s “Since I Don’t Have You.” Meloy is in full command of his wordsmith powers, relating a convoluted tale with cheeky drollity. With just a little more “oomph,” “Apology Song” could pass for the work of They Might Be Giants. But Meloy’s vocal delivery sounds a bit iron deficient

Still, the storyline- in which our protagonist is apologizes to his friend Steven for leaving his treasured bike Madeleine unlocked outside the Orange Street Food Farm, allowing it to be stolen- rings genuine, in a semi-precious way. “I came out, she was gone/ And all that was there was some bored old dog/Leashed up to the place where your bicycle had been/Guess we’ll never see poor Madeleine

*Continued on page 20*

**When Oregon Rocked:**  
**The Far-out story of**  
**Vortex I**

**Performances are:**  
**March 13, Thursday, 7 p.m., U.S. Bank Room, Central Library, 801 SW 106th**  
**and**  
**Friday, March 14, noon, Madison Room, Oregon Historical Society, 1200 SW Park.**

# The the & the GOOD BAD UGLY

Continued from page 19

again.” Good humor and pluck once again win the day. Hooray.

Colin Meloy (and his band, the Decemberists) exists in an alternate reality that is somewhat similar to our own, perhaps in the same way that the Lord Of The Rings trilogy resembles actual human history. His music seems fully compatible with that other place. And, at the points where the dimensions fully converge, such as with “Shiny,” a certain distinct sublimity is achieved and sustained

## Sweeper- Simon Widdowson Are You Listening Records

Simon Widdowson’s road to our little corner of the world has been a long and circuitous one. Moving from England in 1986, first to Minneapolis, and later to Santa Fe, New Mexico. Over the course of that time he has released six albums as both a solo performer and as a member of the bands the Rainjackets and Spearfish

Since moving to Portland in the Spring of 2000, Widdowson opened Are You Listening studios in a warehouse on Portland’s scenic inner eastside. There he has recorded some of Portland’s top musical acts, including the Decemberists, Little Sue, Stephanie Sch-

**“Since moving to Portland in the Spring of 2000, Widdowson opened Are You Listening studios in a warehouse on Portland’s scenic inner eastside. There he has recorded some of Portland’s top musical acts, including the Decemberists, Little Sue, Stephanie Schneiderman, Pete Krebs and Funk Shui.”**

neiderman, Pete Krebs and Funk Shui. Here Widdowson steps out from behind the soundboard to perform ten of his own compositions, backed by the peripatetic rhythm section of Ezra Holbrook on drums and Aaron Mason on bass. The trio is joined by Josh Boyd, who contributes loops and occasional theremin ambience

Widdowson’s style is fairly standard singer/songwriter fare, with a slightly British skew to the perspective, calling to mind the softer aspects of Thomas Dolby and the more subdued side of Pulp’s Jarvis Cocker. His songs deal with interpersonal relationships and the joys and sorrows encountered there in. As might be expected of a studio engineer, the sound is clean and concise - with not a lot of unnecessary overdubbing or excess gloss. Straight-forward stuff.

The album opens with “Run,” the definitive cut on the album. It is such a good song, and so

superior to those that follow, that the rest of the album seems somewhat anticlimactic by contrast. This is not to say in the least that Simon’s material is at all weak, for it’s quite durable stuff. But “Run” is a strikingly memorable song, with all the elements to make it a sure-fire hit on the KINK-like stations of the nation.

Over a fifth fret capoed acoustic guitar, Widdowson strums a wistful four-chord progression, roughly akin to Gm- Bflat- F- Am, conveying a sound reminiscent of Big Head Todd and the Monsters or Michael Penn. Simon’s willowy falsetto creates a yearning quality in the presentation, while Mason’s slippery liquid bassline adds momentum and punch.

The impatient waltz of “Roadblock” dances smoothly through the verses, giving way to noisy loops and jangling electric guitars at the turns. The song lacks a definitive chorus, which prevents it from reaching any sort of sense of transcendence “Forever And Before” suffers from similar impediments.

The “Martha My Dear” piano of “You Don’t Drink Anymore,” as well as Widdowson’s understated vocal delivery, call to mind Billy Joel in his “Piano Man,” period. “Something Wrong” touches on territory explored by Pablo Honey-period Radiohead A ghostly wind blows through the 12/8 time signature, Holbrook’s understated drums providing the driving force. A good song.

Simon’s plaintive harmonica pinions “I Want You” with a mournful mood. Boyd’s faint fireworks add a feel of deflation to the arrangement- as if all

the air were being let out of love’s balloon. Another spinning acoustic waltz, “The Edge” features more harmonica, against a solitary acoustic guitar playing a repetitive G5- Em7- C9 chord progression. “Are You Listening” pretty much sounds like some extemporaneous piano noodling, played while another mic has been stuck out a window, recording the weather and traffic going by outside. Vaguely interesting, for its impromptu ambience.

The promise of the great lead track “Run” is not fulfilled in the other eight songs presented here; though Simon Widdowson distinguishes himself as an accomplished songwriter and performer, if not a great one. An album full of songs of the high caliber of “Run” would be a wonder to behold. It is unclear from this record whether Simon has that album in him.

## Tiger Tattoo- Andrew Calhoun Waterbug Records

Having been in Portland for only three years since moving from Chicago, singer/songwriter Andrew Calhoun is a creator of story songs. Most of these stories have been culled from his extensive world experience, and his poet’s eye for the dramas that daily turn in everyday life. Calhoun’s music comes from a long folk music tradition that extends back through American folk music back to old English folk songs.

Calhoun’s robust baritone voice seems imbued with the spirit of the Weavers, Pete Seeger and Burl Ives; from Fairport Convention and Richard Thompson; from Pentangle, John Renbourn and Bert Jansch; from Ralph McTell and from early Bob Dylan; old Celtic folk ballads and all that came before that. It is within the strictures and limitations of that tradition in which Calhoun plies his stately craft.

The late Dave Carter was one of Calhoun’s biggest local proponents. He and his partner Tracy Grammer sang on a few of these tracks, before Carter’s death last Summer. The final two songs of the fourteen found on this album are dedicated to Carter’s memory. They echo his and Calhoun’s enthusiasm for music and song and the art of expression.

Calhoun’s strengths are in his storytelling abilities. Check out the chilling “Goin’ Down To See John Prine,” whose storyline spans twenty or thirty years, from the early days when Calhoun, then living in Chicago, first saw the then-unknown Prine play at a local coffeehouse. As the song transpires, Calhoun’s disillusionment with becomes palpable, as he watches Prine slowly squander the gift that he had been given. A very poignant song. “On a sunny summer afternoon, for me the game was blown/Who’d believe this strung-out fool was the man who wrote ‘Sam Stone?’”

Poignant too, is the title song, Calhoun’s tale of a wayward temp worker who was working in his office; fighting the odds against poor, single mothers. “Something unspeakable happened to Amy/it was held in a poem she never did show me/A quiet goodbye, my assignment is through/May the angel pass over that tiger tattoo”

“I Shall Not Look Away,” is a gentle and touching personal reflection and tribute to the memory of Dave Carter, sung over an intricate guitar part, vaguely reminiscent of Paul McCartney’s “Blackbird” from the Beatles’ “Double White” album. But, as is always the case with Calhoun, the lyric is where the focus should be placed. “The seeker and the teacher/The poet and the sage/The tortures of your journey/Genius on the stage.

Andrew Calhoun is not exactly availed of a gift for melody. His songs are not generally “memorable,” in the classic pop sense, though “Joy,” with Carter and Grammer’s hymn-like background vocals, is a pleasant tune. Calhoun’s gift lies in his ability to commit his observations into verse; with the incisive mind of a poet and a true story-teller and bard.

LL

royalties must be paid.

Example: Let's say, to make it simple, that the total recording costs are \$125,000, and that the 11% "Net Artist Rate" here equals \$1 for each record sold. Once 125,000 records are sold, the recording costs will have been recouped by the record company (at the Net Artist Rate of \$1 per each record sold), and producer royalties will then be owed to the producer at that point. Under the terms of most record producer agreements, those

## **"Most producer agreements contain a clause, often referred to as the 'pass through clause,' which provides that the producer's royalties will be calculated on the same terms as the artist's royalties."**

producer royalties will be calculated on a "record one" basis (discussed below)

Again, no artist royalties will be paid to the artist for those 125,000 records.

**4. "Record One."** The term "record one" is a term often used with producer agreements. It means that once the recording costs are recouped at the Net Artist Rate, the producer will be paid for all records sold, *beginning with the very first record sold*. Again, this is referred to as being paid "from record one."

This concept has very important ramifications for both the artist and producer. In short, *producers* are typically paid from "record one," but *artists* are not. So, using the above example, once 125,000 records are sold, the producer is paid for all records back to the very first record, but under the terms of the typical record deal, the artist would typically be paid artist royalties on only those records sold *after* those first 125,000 records. In other words, the artist, using the sample numbers listed above, would not be paid artist royalties on those first 125,000 records. Therefore, as a practical matter, the producer typically gets a bigger piece of the total artist/producer royalty pie than their respective royalty rates would suggest.

Here's a (somewhat oversimplified) example how all of this works: Let's say a producer is paid a \$20,000 advance, and that the producer's royalty rate equates to 25 cents for each record sold. If, using the sample numbers above, 125,000 records are sold (such that the \$125,000 in recording costs have been recouped at the \$1/record "Net Artist Rate"), the producer is owed \$31,250 (125,000 multiplied by 25 cents for each record) for those 125,000 records. But since the record company is entitled to recoup the original \$20,000 producer advance from the producer's royalties, the record company must pay the producer only another \$11,250 for those 125,000 records (the \$31,250 in total producer royalties up to that date, minus the

producer's original \$20,000 advance).

For all records sold *after* those first 125,000 records, the producer will continue to receive additional producer royalties at the rate of 25 cents for each such record sold.

**5. "Pass Through" Clause.** Most producer agreements contain a clause, often referred to as the "pass through clause," which provides that the *producer's* royalties will be calculated on the same terms as the *artist's* royalties. For example, if the artist's recording agreement with the label says that the *artist* will not be paid on "free goods" and will be paid a lower royalty rate on foreign sales, then the *producer's* royalty will be adjusted in the same way. This kind of clause can have very negative

consequences for a producer who is producing an artist who has signed a sub-standard record deal.

**6. Tricky Issues Concerning Recoupment.** There can be some fairly tricky issues in terms of how the recoupment provisions are written. For example, the producer will want to make sure that the definition of "recording costs" in the producer agreement excludes any *cash advances* paid to the artist.

In general, the producer will want to have the term "recording costs" defined as narrowly as possible. All things being equal, the narrower the definition of "recording costs," the lower the total dollar amount of recoupable recording costs there will be. And the lower the recording costs, the sooner those costs will be recouped by the record

## **"Producer royalties become payable once the record company has recouped the recording costs at the 'Net Artist Rate'."**

company, and therefore, the sooner the producer royalties must be paid.

**7. "A-Side Protection."** This term relates to the producer royalties payable on "singles." Established producers are often able to get "A-side protection," which means that their royalty is based on the entire retail price of singles, and not prorated if a different producer produced the "B side."

"Singles" are a dying part of the record business and a much smaller portion of record sales than they used to be. I mention them here only because the term "A-Side Protection" often comes up in producer agreements.

**8. The Producer's Audit Rights.** If the producer agreement is between the producer and recording company, the producer will normally have the right to audit the record company's books.

However, if the producer agreement is

between the producer and *artist*, the producer will not have the right to audit the label's books. Therefore the producer will often request a clause in the producer-artist agreement allowing the producer to force the artist to audit the label's books on behalf of the artist and producer jointly.

**9. Producer Credits.** Usually the producer agreement will state, sometimes very specifically, how the producer credit will read on record artwork and in any print ads.

**10. "Re-Recording Restriction."** Generally the producer agreement will prohibit the producer from using any song from the project in another project within a specific period of time, usually two or three years.

### THE FINANCIAL REALITIES OF RECORD COMPANY RECOUPMENT

As mentioned above, producer royalties become payable once the record company has recouped the recording costs at the "Net Artist Rate." As a practical matter, these calculations are "Hollywood accounting" and have little or nothing to do with the financial realities of the situation. In many (if not most) instances, the record company will have "broken even" from sales of the record long before it has, for *accounting purposes*, "recouped recording costs at the Net Artist Rate."

### CONCLUSION

There are many other important provisions found in the typical record producer agreement, but the provisions discussed above cover the basic concepts involved. A sample producer agreement (with explanatory comments) can be found in *The Musician's Business and Legal Guide*, a book usually available at Powell's Books and at most of the larger book store chains.

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

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

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

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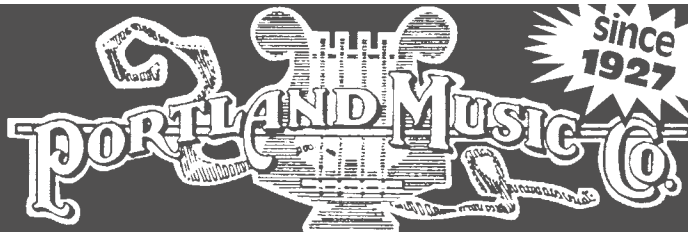
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# AS THE WORLD TURNS

THE GRAND OL' SOAP OPERA

BY BUCK MUNGER

Continued from page 13

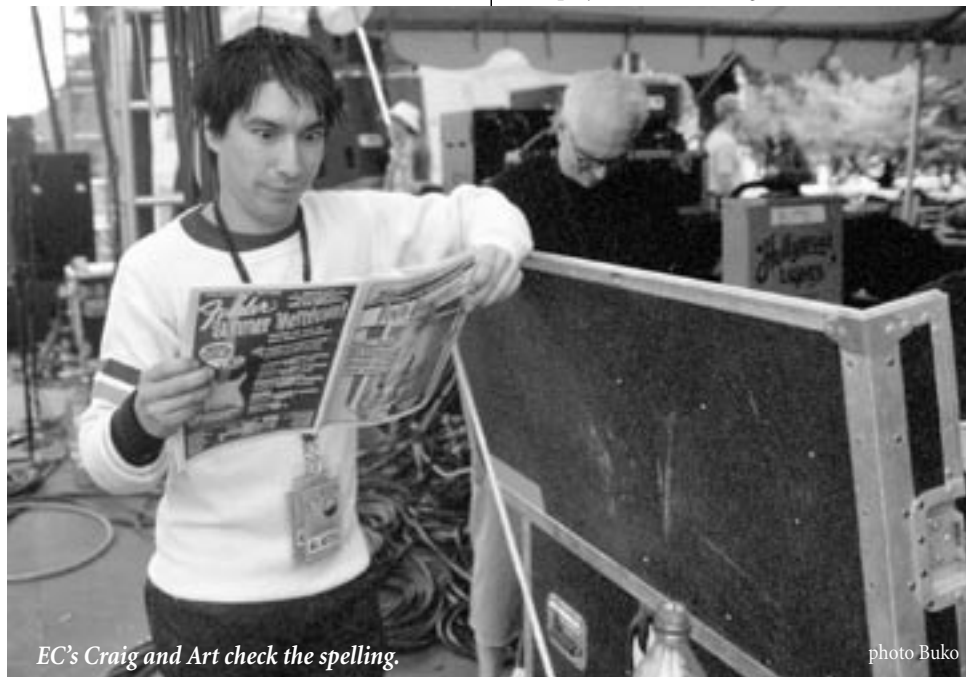
This year's event takes place June 16-21 at the new Rock-n-Roll Camp For Girls campground located at 8900A NE Vancouver Way on the north shore of the Columbia Slough. The new 5,000 square feet space includes 2 performance rooms and 13 other offices, classrooms and rental practice spaces.

Last year the camp had 500 applicants and enrolled 125.

March 15<sup>th</sup> the camp holds an open house at the facility from 6-10PM with appearances from members of past graduating classes...

Plans are in the works for a "Ladies Rock" weekend for "older women to learn in the style of the camp."

Pizza Acoustic Room March 6<sup>th</sup> **Juliet Wyers** releasing *Clear* with a CD Party at the Alberta St. Public House March 23<sup>rd</sup>. The brilliantly funny and soulful **Richard Moore** will guest...**Sugarbang** does a free live performance at Music Millennium Northwest March 29<sup>th</sup> celebrating the release of *Organica* their first album...**Tripleswift** plays the Tonic Lounge March 15<sup>th</sup>. **Rider Blue** joined the Tripleswift family @1:30am March 1<sup>st</sup> weighing in at 7lbs 12oz... These times call for **Courage**. With tongue planted firmly in cheek the former members of Distracted released a 4 song EP entitled *Courage-The Super Hits 1982-1987*. "Al Queda Stole My Car" is worth the price of admission and "Swank" is seriously radio worthy...**Man Of The Year** came through the car radio on the ABC-TV show *Miracles* (2/10) As the car drove through the streets of Boston the car radio played the MOY song "Haircut". Man Of The



EC's Craig and Art check the spelling.

photo Buko



WE INTERRUPT THIS PROGRAM...**South By Southwest** runs March 12-16<sup>th</sup> in Austin. **Helio Sequence** is taking a break from recording their third album to work their way there, and back. They also need "someone to sell merchandise for us," at South By Southwest. HS plays Denton, Texas at an all ages show March 12<sup>th</sup>, SXSW the 13<sup>th</sup> and Space Eleven Ten in Lubbock, Texas March 15<sup>th</sup>...Planners for the NXNW replacement; **MusicFest**, are considering an **Oregon Music Hall of Fame** awards event during the next First Octave fundraiser...A CD Release Party for the compilation *Falling From The Burnside Bridge* March 7<sup>th</sup> at Dante's Inferno with UHF, **Camaro Hair**, **Bella Faves**, **Odds Against Tomorrow** and **The New Black**. *Falling From The Burnside Bridge* also contains tracks from **Jonah**, **The Baseboard Heaters**, **My Regrets**, **Blue Skies For Black Hearts**, **Woke Up Falling** and **As We Orbit**...**Nicole Campbell** is at The Bitter End Mondays in March, **Berbaty's Pan** opening for **Melissa Ferrick** March 5<sup>th</sup> and at the Burlingame

Year played an acoustic set on KNRK's Blackjack Radio with Art Alexakis (2/9)...*The Bosko Spring Break VIP Lounge Party* March 27<sup>th</sup> at The Red Sea, featuring **Bosko**, **The Reparations**, **Blessed Love**, **DJ Chill** and **Potluck**...March 15<sup>th</sup> at Satyricon, the debut of **Mod Lewis**...**Billy Bob Thornton** joins **Lew Jones** on Volume 16 of the Rainbow Sampler from Poetman Records. They'll use Lew's *Summer's Ghost* from his *American Folkie* lp. Other artists on past Rainbow samplers have included **Willie Nelson** and **Don McClean**...**Lisa and Her Kin** with guest drummer **Steve Aubry** play Burlingame Pizza March 15<sup>th</sup>...**Red Sector** with **Camaro Hair** at **Berbaty's Pan** March 14<sup>th</sup>...**Harmonic Convergence** performs at Owen's Place in Lake Oswego March 14<sup>th</sup>...March 21<sup>st</sup> **Rich Man's Burden** at the Buffalo Gap...**I Can Lick Any SOB** on the road in March through California, Nevada, Arizona, Texas, Missouri, Colorado, Utah, Idaho and back home in Portland at the White Eagle March 28<sup>th</sup>...

LL

ON THE COVER- Everclear's Art Alexakis. Slow Motion Daydream comes out on Capitol March 11th and the band plays live on the Tonight Show with Jay Leno the night before. They'll appear on Late Night with Conan O'Brien March 28th. (photo Buko)

# Two LOUIES

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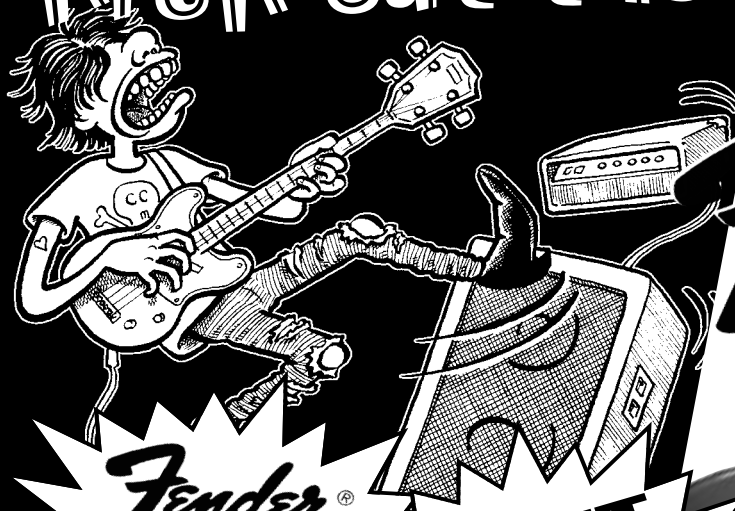
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