

OREGON MUSIC

# Two Leaves

**PR QUEEN**

**TL MENTOR**

**GRAMMY WIN**

**JAZZ FEST**

**SCOTT HEARD**  
**TRI-POLAR**

**PRODUCTION/VENUE GUIDE**

photo Buko



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100	4.50	5.00	5.80	.34	.45
200	4.25	4.75	5.60	.32	.40
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By Mark Hanson

### *Ah, the Grammys.*

To win a Grammy is a lifetime goal of everyone in the recording industry. For some of us older winners it is a validation of a lifetime of work. For some of the younger winners it is the excitement of striking a rich cultural vein at the right time. For all of us it is sure to be one of lifetime's great thrills.

### *The Concept of "Pink Guitar"*

Our trip to the Grammys began in the spring of 2004 with an idea for an instrumental album of Henry Mancini tunes arranged for solo fingerstyle guitar. An e-mail arrived from Solid Air Records owner James Jensen in Southern California. Would I be interested in contributing to such a Mancini tribute album? I replied "absolutely" without hesitation. Solid Air Records is a record label exclusively of acoustic fingerstyle guitarists. Doug Smith's and my duo album "Power of Two" is on the label. Perhaps the biggest "name" to record for Solid Air is Laurence Juber, onetime McCartney/Wings lead guitarist and Grammy winner for his instrumental "Rockestra" from Wings' "Back to the Egg" album. Other notables on "Pink Guitar" include "A Prairie Home Companion" guitarist Pat Donohue, and Manhattan Transfer's Wayne Johnson. All twelve guitarists included in "Pink Guitar" had previously recorded for Solid Air. 2004 was a perfect year to choose Mancini as the CD's focus. It was the 40th anniversary of the classic Mancini/Peter Sellers movie "Pink Panther." Mancini tributes were numerous throughout the year - we even send our personal mail with the colorful new \$.37 Mancini postage stamp. Certainly the Mancini name didn't hurt our chances when it came time for the Recording Academy members to vote for the nominees!

### *The Repertoire*

Once the guitarists were chosen for the project, the next order of business was choosing repertoire. The Mancini oeuvre is vast, with a TV and movie music career that spanned nearly 40 years. Each player chose one well-known Mancini tune to record. There were many obvious choices: the "Pink Panther Theme," "Moon River," "Baby Elephant Walk," "Charade," and "Theme from Peter Gunn." For our solos I chose "Sweetheart Tree" from the movie "The Great Race" and Doug chose "It's Easy to Say" from the Bo Derek movie "10."

One of Jensen's favorite Mancini tunes is the theme song from "A Shot in the Dark." After repeated listenings, it became clear that this particular tune was too complex for one solo guitarist to adequately pull off. So James invited Doug Smith and me - experienced duet-ers with "Power of Two" - to record it. The duet became the closing tune of the CD. A very nice touch is Doug's quiet echo of the "Pink Panther" theme in the final fadeout - a reference to the opening cut on the CD. After the songs were assigned and contracts signed, the real work began. The individual recordings were made all over the country, and in the U.K. Mastering by Bill Wolf in Virginia proved to be something of a challenge, with 12 different players, 13 different guitars (I used two different ones), and nearly as many recording studios involved. The rich overall

***"Our trip to the Grammys began in the spring of 2004 with an idea for an instrumental album of Henry Mancini tunes arranged for solo fingerstyle guitar."***

sound of the disk is a testament to Wolf's acumen with acoustic instruments. His list of clients includes Doc Watson, Emmylou Harris and Linda Ronstadt. During the creation cycle, Jensen sent all the artists mock-ups of the artwork, asking for reactions and suggestions. The pink-shaded guitar on the cover didn't change, but some participants with editorial experience offered insightful alterations for the text.

### *Submitting the CD*

Once the CD was in hand Jensen submitted it to NARAS for consideration for a Grammy nomination. Choosing the category took some thought, and "Pop Instrumental Album" was the decision. It turned out to be fortuitous! That particular category (one of 107 now included at the Grammys), was created partly at the urging of

L.A. saxophonist Dave Koz, one of the nominees. He felt that his playing fell somewhere between jazz and pop, and was certainly not new age. The Recording Academy listened, and created this relatively new category.

### *The Voting*

Grammys are awarded by two votes of NARAS members. (NARAS is the acronym for National Academy of Recording Arts and Sciences - the "Academy" or Grammy for short.) The first vote determined the five nominees in each category, and the second the actual winners. To join NARAS you must be associated with a viable, commercially available recording. During the fall of 2004 Jensen cajoled all "Pink Guitar" members to join NARAS so that we could vote for ourselves. The strength of the album - the material, arrangements and recordings, and the Mancini name - attracted enough attention from voters to land us in the top five. On December 7, James called to say that we had been nominated. For us, it's a day that will no longer live in infamy!

### *Preparing for the Show*

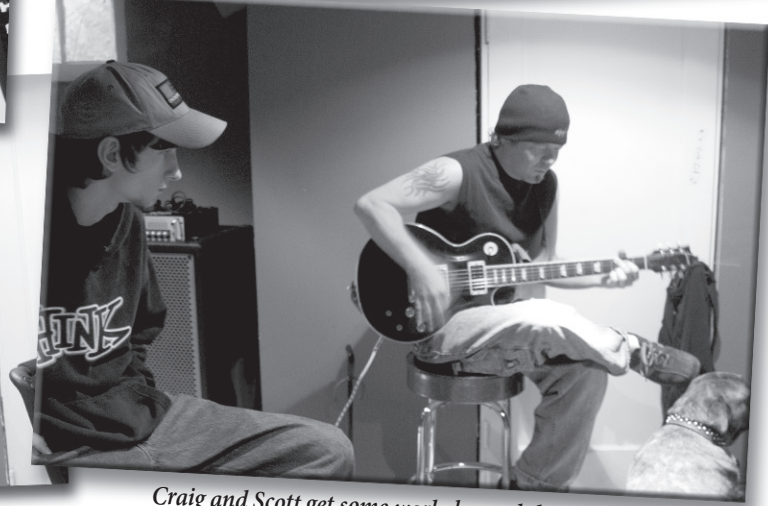
After receiving the nomination, deciding whether or not to attend the award ceremony February 13th seemed easy - of course we would attend. Having been in the business for 30 years without a nomination, there was no question about attending. Then we found out how tight NARAS rules are about procuring tickets. Our CD is listed by NARAS as a "various artists" recording, which - unbeknownst to us - entails serious ticket limitations. NARAS provides free tickets to the artists involved in 51% or more of the tracks. Since there are 12 players on the CD's 13 cuts, no one but the producer qualified (and he didn't play a note!). NARAS members can buy tickets at \$125, \$225, \$375 or \$900 (!), so a number of us did that. But

the price of the tickets, the difficulty in procuring them, and travel distance unfortunately dissuaded the majority of the players from attending. Only four attended - Juber, Aaron Stang, Doug, and me - along with producer Jensen. All of our wives attended as well. According to NARAS mailings, black tie is required for the awards ceremony. I bought a slick, black Italian tuxedo. A black shirt and vest made my pink tie (for Pink Guitar) stand out like a flag. We reserved a hotel room at the Hyatt Regency, four blocks from L.A.'s Staples Center, the site of the ceremony and prepared to have some fun!

*Continued on page 8*



# BURRO'S Eye View



*Trevor Sherar and Craig Montoya talk about the music biz.*

*Craig and Scott get some work done while Trevor looks on.*

Before Xmas last year a friend asked me if I could help him with his sons job shadow program. He told me Trevor wanted to be a musician and that going to work with his dad and watching him shuffle papers around his desk for a day wouldn't teach him very much. He asked me if I could hook his son up with something in the music industry. Being a nice guy, I said "sure."

Well after Xmas I started to put some thought into my good deed for the year. While thinking about it I came to the conclusion that Trevor probably wasn't the only high school senior that would like to be exposed to some aspect of the music industry whether it involved being in a band, being a manager, a roadie, a stage manager, sound engineer, studio technician, producer, venue manager, the list goes on. I also called the Musicians Union and spoke to President Bruce Fife to get some input from him and see if the Union ever

got similar requests. Bruce told me that he has, only they came from some of the colleges in the area. So now I started to think about a way to help these students. So, back to my original task.

Since Trevor is a bass player his dad thought it might be good for him to be in a studio and watch a recording session. I started making a list of studios that I thought would be good training ground. The first place that came to mind was Kung Fu Bakery, then Falcon and suddenly it dawned on me. Trevor is a bass player, why not hook him up with a bass player. It didn't take me long to think of a suitable mentor so off I went to the Tri-Polar show. After the show I asked Craig Montoya if he would be interested in mentoring Trevor for his job shadow program. Without hesitation Craig answered, "Yes, how about next Tuesday?"

We were on. Tuesday afternoon I picked up Trevor and we headed over to Craig's house. This turned out really well. Craig was using Pro Tools

working on the music for the Tri-Polar CD in his basement studio. Scott Heard (cover) was also there laying down guitar tracks. So in the end Trevor got his studio exposure in addition to learning the a few of the ups and downs of touring with Everclear. The job shadow went so well the guys invited Trevor back the next day to finish up and meet the drummer Brian Leheldt. At this time I would like to thank Craig, Scott and Brian for helping out.

In times when our public schools are cutting back on arts programs its refreshing to see members of the music community volunteer to help the students that want it. Two Louies would like to be part of this type of program, matching music industry pros with students looking for guidance. If you are interested in being involved in a program like this please contact us at the Two Louies, if we can get enough interest and support we will find the students that want your knowledge.

LL

## Producer Agreements: What's the Deal?

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, unless (sometimes) when the label hiring the producer is very small and can't afford to pay producer advances.

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 the producer agreement is between the producer and the artist, the record company will often have the right to approve or reject the producer."**

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

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



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.

Getting a record company to pay you directly will require not only a "Letter of Direction" signed by the artist, but also a document signed by the record company, agreeing to pay you directly.

### 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

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 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 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

*Continued on page 22*



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

Live At Biddy McGraw's- Dylan-Thomas Vance  
and Griff Bear  
Triple M Records

Over the past few years, guitarist Dylan-Thomas Vance has shone steady stylistic improvement, displaying an affinity for delta blues, bluegrass and country, while quickly mastering lap slide guitar arrangements that have been in the vernacular for nearly one hundred years. Releasing a couple of albums in the past few years, this is a live recording of Dylan's guitar work- aided and abetted by fiddler Griff Bear.

Together they explore an extensive body of old-time music, with a few curveballs thrown in for good measure. From Robert Johnson and Hank Williams to Bob Dylan, John Prine and even Bill Frisell- a far-reaching repertoire of cover songs, with a couple of original pieces thrown in for kicks. Recorded over the course of a year of Tuesday nights at the vaunted club at 60<sup>th</sup> and NE Glisan, the album is free of typical studio enhancements: sounding not unlike a John and Alan Lomax field recording from the '30s, only with better sound quality. This is pure, unadulterated music, with all the gimmicks and gewgaws removed.

And, while that is an admirable approach, it does not always necessarily ensure high caliber entertainment. And such is the case for this album- which suffers from uneven performances along the way- even as Vance displays an ever-growing facility for his instrument. While he shines in many instances, especially as an instrumentalist, he is not always so

successful as a vocalist.

As a singer-

ing guitarist, Vance is in no danger of approaching the grandeur of, say, Leo Kotke or Joe Satriani.

Take, for instance, his terrible vocal reading of Hank Williams' "I Saw The Light," a white gospel send up if ever there was one. Vance "plays" with the melody line of the song, hacking it up mercilessly- until it is a chewed up piece of aural gristle. Not good. And, as a result, Mr. Bear seems uncertain, at stages, as to what key they are actually playing in. Fortunately, after about a minute of this misery, they break into a spirited instrumental duet that truly is a relief for all involved, and a much better example of what these guys do best. The decision to perform a second verse is questionable, but it leads into some very tasty solo work from Dylan.

His vocal on Johnny Cash's "Let The Train Blow The Whistle" is more successful on a sort of gruff, John Prine-like, level. But his slide guitar work is gloriously pristine. His rendition of Robert Johnson's "Stones IN My Passageway," is the sort of hellbent blues rave-up that is right in Dylan's wheelhouse. His guitar work is superlative, while his vocal is tolerable, and perhaps better suited to material such as this. His own original tune, "Redemption" is an epic number, straight out of Robert Johnson territory, full of flashy guitar and fiddle interplay, as well as Vance's sterling solos. Frisell's "Go Jake" is given a playfully faithful treatment, with Bear's violin expertly echoing the lead line. A very satisfying performance. In this instance, especially, the acoustics of the venue lend a warm live ambience to the proceedings, in a beneficial way. Very nice.

Bob Dylan's "Buckets Of Rain, which Vance also covered on his second album, receives an accurate presentation, with Bear providing fine backup. But it's all a bit mundane. And there may be a couple of better choices than "It's A Big Ol' Goofy World" to select from the John Prine repertoire, though the musicians seem to be enjoying themselves in laying it down. Dylan's take on the spiritual,

"9 lb. Hammer" (a version of which Vance released on his first album), is energetic and feisty, with Bear staunchly backing him deliberate fiddle chops. Another traditional number, the field holler "Rollin' & Tumblin'" benefits from strong ensemble work and lively solos.

*Continued on page 19*



"Dylan-Thomas Vance has shone steady stylistic improvement, displaying an affinity for delta blues, bluegrass and country, while quickly mastering lap slide guitar arrangements that have been in the vernacular for nearly one hundred years."



Greetings from Iowa! Life on the road is all about staying healthy. I sit on the bus traveling to Lincoln, Nebraska, which will be our second to last performance. We close in Chicago, Illinois on February 21st. I look forward to the end but with some regret. I'm honored to have been apart of the International Creative Management Staff and to travel with

tour Cokie Roberts. I told her that I missed her on This Week Sunday mornings. She thanked me. We landed in a small airport outside Greenwich Connecticut and then a car and driver drove us (the Production Staff) to the Suny Campus where we had a performance that night. I visited many colleges and cities and met students and stagehands from all over. It was good to see all the different

# Rosebud

by Robin Rosemond



Moiseyev Dance Company of Russia, but I don't want to go back to parts of my life. Even though it's tough putting a show together daily, getting the show back on the road at night, and then traveling to the next city it's addictive.

My journey took me to Florida, Georgia, Mississippi, Kentucky, Tennessee, Washington, New York, Pennsylvania, New Jersey, Iowa, Minnesota and Chicago. It's all a blur and I suppose when I get home I will find my life again, but as it is I'm lost. I found that you have to get away from your life to actually see what it looks like. It's not that anything in particular was wrong with life, but when I stepped away from all my doings the meaning became a thin, sheer web of oddness. I'm not sure how I will find my way, but I fully intent to pursue my dreams a little more than I have been. I worked very hard to get to a certain place that I don't want to be anymore.

My favorite part of the journey was in New York City. The entire Moiseyev Dance Company stayed at the Skyline Hotel on 10th Avenue and it's a great spot. It's not fancy or luxurious, but it's in the heart of the city. It was only a few blocks from where I used to live in the 80's; I so enjoyed visiting all the old spots. It's funny that so much of the city has not changed. The highlight was Christo's Gates in Central Park which opened during my stay. The salmon colored gates fluttering in the breeze and winding their way through the

venues and how people are in different towns, but I soon realized Portland is a great city.

My musical pick of the month is the accordion player for the Moiseyev Dance Company of Russia



Andrey Artamonov

**"It was a fluke that I got hired at all on this tour and getting to be the Technical Director/Production Manager was a feather in my cap. I will take the credit."**

park was awe-inspiring.

When we left Washington we had to fly on United Express And I saw my first celebrity on

Victor Kolobkov. Every day Victor arrives to the theater, gets out his accordion to play for the dancers during warm-up and rehearsal. He's been play-

ing for over thirty years and he's fantastic. I suppose seeing Moiseyev with a live orchestra would be the best, but to tour with an entire orchestra would be a great expense. So they travel with two accordion players and having some dancers that actually play instruments makes for an easy way to have some of the great folk music of Russia present in every performance. Between songs during rehearsal, Victor would play incredible tunes and some American classics that always got a smile or a tear out of me. I've not made many friends on this tour, but I have been able to observe how fantastic the Russian people are. They're passionate, playful, political and poetic. How can I describe how wonderful it is seeing dancers perform every night with such perfection? They're great athletes and it's amazing to see them leap and jump and twirl to the beautiful Russian music. One of my favorite dancers of Moiseyev is Andrey Artamonov. Not only is he good looking, talented, mysterious and interesting, he's a comedic dancer as well. Just gazing upon him dancing the Finnish Polka or Gaucho kept me going the whole tour.

The challenge was to getting the work done in all these crazy conditions. When I was hired it was something that I had wanted for a very long time. To tour is the ultimate goal of every stagehand, but to actually make it to the road and enjoy it is a lifestyle, well that takes some getting used to. I suppose starting with the best (Moiseyev) could lead to some disappointments, but I'm optimistic that things can only get better. The politics of the road are difficult. I found a few kindred spirits (Wardrobe Mistress M.J. Gibbons and Truck driver George Brelich), but I'm not a good ass kisser and that's what is required if you want to survive the pitfalls of getting in the way of other people's own aims. The positions of power are the Company Manager, Production Manager, Technical Director and Stage Manager. If you're good you can do all of the above and if need be do them all simultaneously. That is truly what is required. It was a fluke that I got hired at all on this tour and getting to be the Technical Director/Production Manager

was a feather in my cap. I will take the credit. I have Leonard Stein to thank for this opportunity who's Vice President of touring for ICM. Thanks Lenny!

I should mention how fantastic the bus drivers on tour are. They brought humor to a sometimes-humorless job and I can't tell you how fantastic it is to have their Minnesota sense of fun on board. The running joke of the tour was spotting crocheted cows and wondering how many dead people were in the cemeteries. That will tell you how silly it got. When Valentines Day rolled around Wayne gave the girls a dozen roses each. It was actually a piece of paper with roses written twelve times on it, but it was the thought that counted. I would do it all again tomorrow.

Please write to me: [rosebud@teleport.com](mailto:rosebud@teleport.com)

LL

# 47th GRAMMYS

Continued from page 3

## The Grammy Ceremonies

The actual ceremony took place in two sessions. The "pre-telecast" event began at 1:30 p.m., Sunday, February 13th, in the Los Angeles Convention Center, about 100 yards from the Staples Center where Kobe Bryant and the Lakers play basketball. The afternoon ceremony is filmed, but not televised, and this year it included 96 of the 107 Grammy awards presented. Clips of the afternoon winners were interspersed during the evening television broadcast. The evening "live telecast" began at 5 p.m. for simultaneous broadcast across the country (8-11 p.m. on the East coast, tape delayed on the West coast). The evening ceremony included only 11 award presentations, a smaller number than its live performances. Parking was assigned for attendees, but the large lots near the arenas were blocked off for security reasons, used only for various police and emergency vehicles. The long walk to the venue was accompanied by the constant whir of an LAPD helicopter circling over the site.

## The Afternoon Ceremony

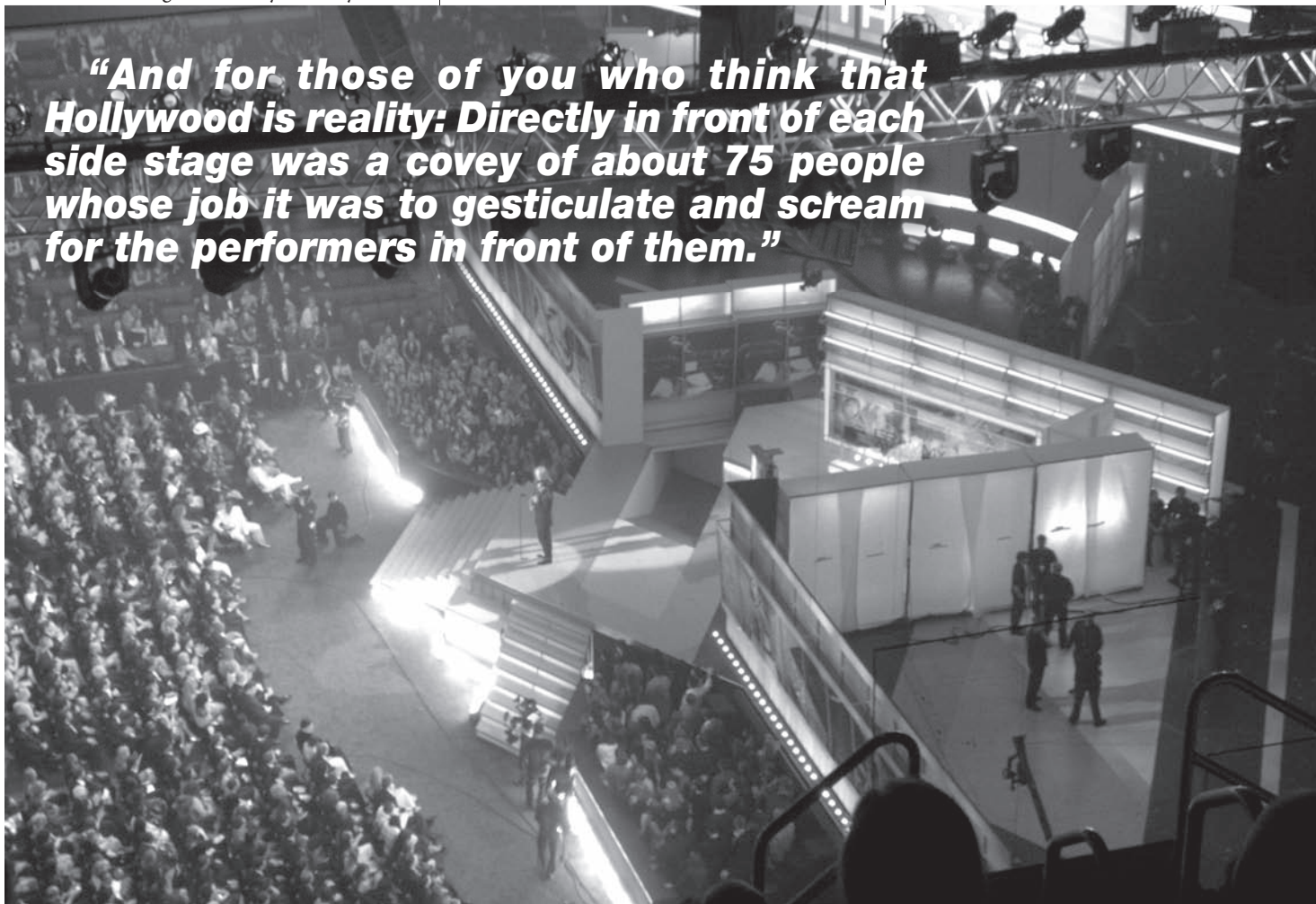
At 1 p.m. attendees were allowed to approach the Convention Center for the 1:30 p.m. show. The traditional red carpet outside the building lead directly to a bevy of metal

detectors inside the main entry way. Once inside, as people were being seated, we were entertained by a stirring drum/vocal chant from Best Native American Music Album nominees Black Eagle. Metal virtuoso guitar icon Steve Vai followed them onstage, acting as one of the hosts and as a presenter. He started the afternoon session with a humorous quip when welcoming the talented nominees to the ceremony: "If you add up all the notes that all of the nominees in this room have played, it would still be fewer notes than I play in one of my guitar solos!" The afternoon session was scheduled for three hours total, to ensure that the attendees had time to move to the Staples Center for the 5 p.m. televised session. Ninety-six awards shoehorned into three hours allowed about two minutes per award, which included reading the list of nominees, the opening of the envelope, the Grammy winners walking to the stage while the 12-piece jazz band played (they were hot!), the presentation of the award, AND the acceptance speech! The only reason the session finished on time was that about a third of the winners were not there. ("The Academy proudly accepts the award on Britney Spears' behalf." True. She won a Grammy for "Toxic." ) Our category, Pop Instrumental Album, was number 86 of the 96, so we waited well over two hours for our award to be presented.

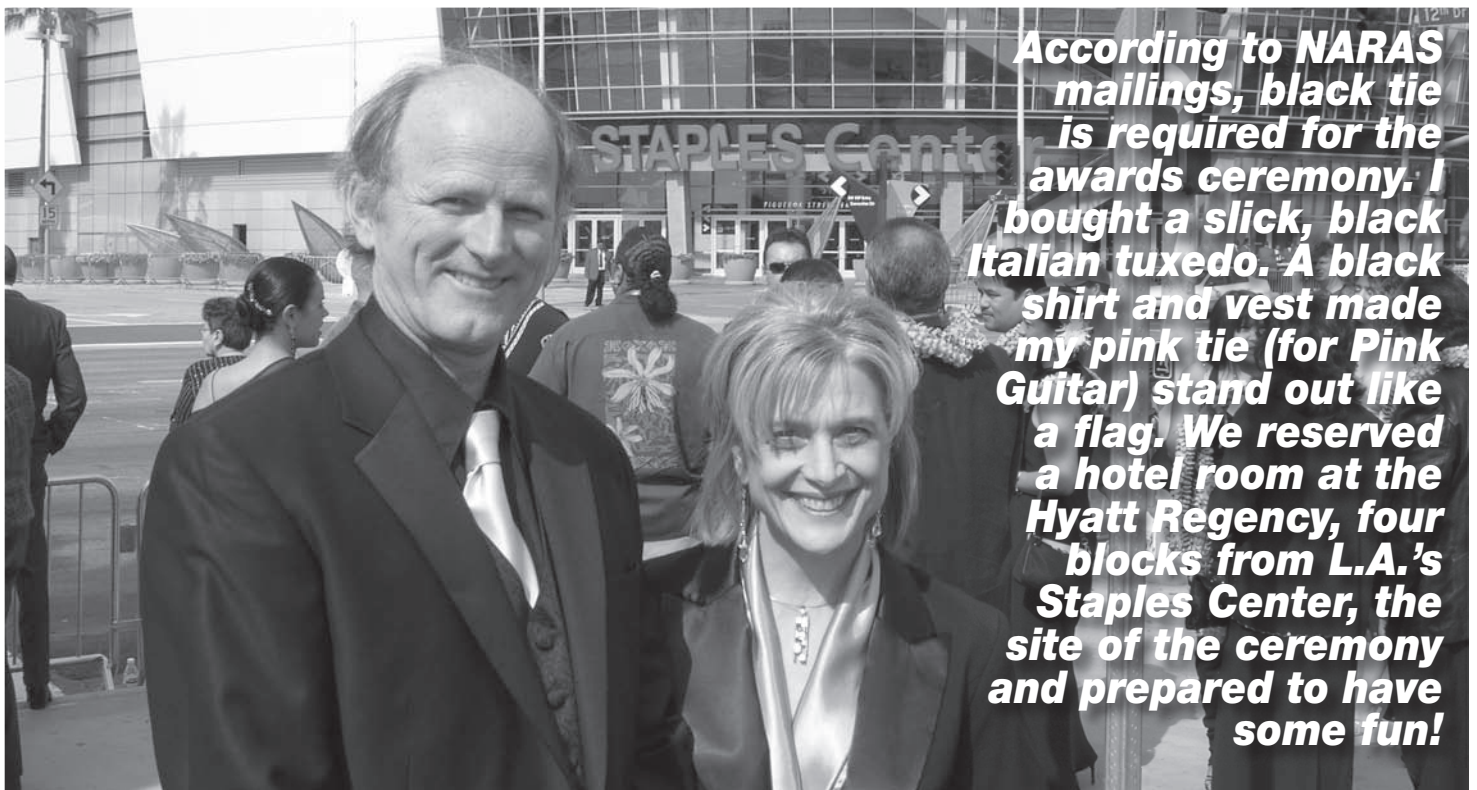
The intervening time was great fun, however. We sat together in row 7 - the four guitarists, producer James Jensen, and our wives. Seated

near us were the likes of elegant long-time jazz singer Nancy Wilson, a Grammy winner in the jazz vocal album category for "R.S.V.P."; actress Tyne Daly, who lost to President Bill Clinton in the Spoken Word Album category (he read his autobiography); and Christian rockers Jars of Clay, who were both nominees and presenters. Other presenters over the course of the afternoon (each awarded about a dozen Grammys) included Keb Mo and Cindy Lauper. The seemingly endless litany of award presentations was highlighted by several: Norah Jones jogging from the back of the room in high heels; jazz singer Wilson's elegant acceptance speech; and the acceptance speech for "the Concert for George (Harrison)". The awards were broken up by an energetic performance by young English jazz pianist/vocalist Jamie Cullum, nominated for "Twentysomething" in the Best Jazz Vocal Album category. As number 86 approached, '80's pop star Cyndi Lauper was introduced as the presenter. Always known for her colorful appearance, she arrived at the Grammys dressed all in white, including her hair. Cyndi announced our category, immediately followed by the same pre-recorded voice as the televised session uses listing the nominees. Then she opened the envelope and said "And the winner is: Henry Man....." at which point we all jumped up and screamed. What a thrilling moment! The five of us strode to the stage and up the stairs, with Jensen accepting the statuette. Being the ever polite mid-westerner, I was

**"And for those of you who think that Hollywood is reality: Directly in front of each side stage was a covey of about 75 people whose job it was to gesticulate and scream for the performers in front of them."**







**According to NARAS mailings, black tie is required for the awards ceremony. I bought a slick, black Italian tuxedo. A black shirt and vest made my pink tie (for Pink Guitar) stand out like a flag. We reserved a hotel room at the Hyatt Regency, four blocks from L.A.'s Staples Center, the site of the ceremony and prepared to have some fun!**

the last onstage and the last to shake the diminutive Lauper's hand. By the time she got to me I think she was stunned by the size of these guitar players (Jensen, Smith and I are all 6'5"). She was leaning backwards, with her hand stretched out as far as it would go to shake, looking me in the chest. The body language said loudly: "No cheek kissing and hugging from you guys!" It was a funny moment. James Jensen spoke admirably of the Mancini family and richness of the music which requires no production - just solo guitar - to sound great. He also introduced the four guitarists. Laurence Juber then stepped forward to thank Jensen, at which point the five-foot-tall Teleprompter on the lighting platform halfway back in the room began flashing "WRAP IT UP! WRAP IT UP!" I knew at that point that Doug, Aaron and I would have no chance to say our thanks. The 85 winners before us had been too verbose!

Quickly we were ushered off the back of the stage, where a waiting photographer snapped half a dozen photos of us. Standing near us was Norah Jones, who had earlier won a Grammy. NARAS Chairman of the Board Daniel Carlin greeted us warmly; especially so since he is also an advisor to the Mancini family. He told us how thrilled they all were with the CD and the award - but no more than we! At that point the Grammy officials took the statuette, explaining to Jensen that they would mail it to him - complete with assembly instructions - once it was engraved. The rest of us receive Grammy Winner certificates for our walls. We are researching the rumor that we may buy a replica statuette! Shortly after returning to our seats the ceremony ended, and we were asked to make our way to the Staples Center. On the way we had a short but gracious conversation with Grammy winning guitarist Vince Gill and his wife, pop

singing sensation Amy Grant. They approached the Pink Guitar group in the lobby to offer their congratulations. We also had a great meeting with two other Oregon guitarists and nominees Mason Williams of "Classical Gas" fame (nominated in our category), and long-time Ventures guitarist Nokie Edwards, nominated in the Best Country Gospel Album category. Nokie is one of the best-selling guitarists of all time, with over 200,000,000 (that's two hundred million!) records sold. Finally we were shooed out of the Convention Center toward the Staples Center. The 12,000+ people had to go through another set of metal detectors. We stood in line for 45 minutes to get in, and missed the first 15 minutes of the televised show. Luckily our families taped it at home.

#### **Televised Session**

I'm sure that many of you watched at least part of the evening session, so I won't belabor it here. Among the highlights was watching the dance moves of Usher, joined onstage by James Brown; the lifetime achievement awards for Led Zeppelin's Jimmy Page, Janis Joplin, and others; and Bonnie Raitt singing her duet with Ray Charles' recorded voice. Another highlight was being able to watch the fascinating backstage workings on each side stage as the other was in use. Our seats were on the side of the stage, up a bit, so we could see over the partitions lowered from the ceiling while each stage was being reset. Those sets are rolled onto the stage on wheeled platforms, then hooked together. Very quick work. And for those of you who think that Hollywood is reality: Directly in front of each side stage was a covey of about 75 people/ whose job it was to gesticulate and scream for the performers in front of them. With TV cameras swooping in from behind, to

the television audience it appeared that the entire arena was dancing and screaming, while in reality it was a few dozen likely paid mercenaries. Very interesting.

#### **Wrap It Up!**

I had felt all along that "Pink Guitar" had a good chance of winning. Besides being a good album, the Mancini name is huge in the industry, and it was the Pink Panther's 40th anniversary. As the afternoon session progressed, I felt more and more optimistic as other acoustic guitar albums won Grammys (L.A. Guitar Quartet, Hawaiian Slack Key, Will Ackerman). When Loretta Lynn won for her album "Van Lear Rose" that includes her song "Portland, Oregon" I was pretty confident the award would go our way!

All of us on the "Pink Guitar" album have spent decades in the business, carving out a living and honing our craft through many hours of daily effort. For us the Grammy is a grand reward for a lifetime of work. And now Doug Smith and I and the other guitarists on "Pink Guitar" are Grammy award winners for life. And as Ira Gershwin said long ago: "They can't take that away from me."

*"Pink Guitar" CDs and the accompanying book/Tutorial CD are available at Mark Hanson's website: [www.AccentOnMusic.com](http://www.AccentOnMusic.com), and at Pioneer Music in downtown Portland. To read a very educational piece about the history of voting for the Grammys, click on archives at [www.latimes.com](http://www.latimes.com) and type in Ray Charles Proves a Much-Loved Favorite. Robert Hilburn's day-after-the-Grammys article is very informative about how NARAS has tried to make the voting reflect what is actually happening in contemporary music.*

**LL**



# Jonny HOLLYWOOD

*Jonny DuFresne*

Of all the aspects of the entertainment industry, Promotion and Marketing have always seemed the most intangible to me. While the cliché of the airhead publicist has held true for many of the experiences I have had through out my career, I always knew that beyond the stereotype of a pretentious sycophant who merely regurgitates what already exists, there are those talented individuals who can nurture a buzz to a deafening roar.

If music could flourish and succeed outside the vacuum of the artist's personal bubble, there would not be a need for the contributions of marketing consultant Lisa Lepine. Just as the musician make thoughts and emotions tangible in the medium of music, marketing and promotion communicators such as Lisa, take this artistic mass and guide the energy in new directions. Through creative re-imagination, marketing and promotion will identify and create new conduits which will amplify and expand the artist's potential to connect with the widest audience possible. This is the art and science of marketing and promotion as I have come to understand it from Lisa. But what does it all mean to the rising artist knocking around the streets of Portland?

Allow me to digress for a moment. The entertainment industry has always appeared to me as a world of "haves" and "have-nots". There are those who are embraced by the industry and have all the public attention and those who are clawing their way up from the soft white underbelly of obscurity, desperate to do anything to get their foot in the door. It's a lot like high school in a way, the in-crowd seemed almost pre-ordained, and if you weren't in that crowd to begin with, you were never going to get in, no matter how hard you tried. This is the cultural myth that we have all been trying to get over. Most artists were not in the "in-crowd" in high school. So we all know what it feels like to be on the outside looking in. Many of us used our art as means to bring the attention we craved. The most fortunate of us leapfrogged the ass-kissing the "in-crowd" seemed to demand as the price of admittance. We came to find it was now our derriere that was on

the in-crowd's lips.

One of the sweetest feelings I have ever felt was winning a place in the Portland spotlight back in the Billy Rancher days. Back then, we only had sheer attitude to go on. Sheer attitude got us to the top of the Portland heap, but we soon found out as we entered the big, bad world of the Los Angeles music industry, we needed to apply some promotional science to our cause. The "us-against-them" stance that worked for us in the beginning was now becoming a mill stone. I'm confident had we listened to those who were trying to help us play the game; our success would have been greater outside the confines of our comfortable Northwest base.

OK, let's say we are in a band that likes what it is doing, has a healthy creative work ethic and connects with a small, but loyal audience but wants more. Being good new age citizens, raised in a mass-media culture, we understand that "business" is a powerful tool, not an evil word. We're all big boys and girls and we're ready to put emotional nostalgia aside. We are ready to expand our ambition past our emotional needs and look at our work as a product that competes with many similar and dissimilar products for the audience's attention. We know that the occupation of "Rock Star" does not guarantee a long-term future as an artist. We are ready to stand on our own artistic merits. We feel in our hearts that there is an untapped audience out there somewhere and we know there has to be a better way to reach them. We are ready to ask for help

**"Sheer attitude got us to the top of the Portland heap, but we soon found out as we entered the big, bad world of the Los Angeles music industry, we needed to apply some promotional science to our cause."**

and we are ready to trust and act upon the advice we are given. What do we do next?

Enter Lisa Lepine, Promotion Queen. Lisa works with a wide range of musicians and other

artists as well as small businesses and corporations to identify and develop synergistic connections between the artist and marketplace. Based in Portland, Lisa has developed from a band manager (Ed and the Boats) and promo person to a "cultural" marketing consultant, an idea person who applies a holistic and "of service" philosophy to her craft. Recent initiatives include Artistic Director for the Bite of Oregon, promoter for the upcoming OMHOF Emerging Artist Showcase at the Crystal Ballroom, launching the membership drive for the Oregon Music Hall of Fame as well as Label Direction for Scott Fisher's national CD release campaign. I met Lisa through Scott Fisher about a year ago. We connected immediately as fellow Zen-trepreneurs. I found Lisa's holistic, of-service-to-the client/process, approach to work and life very similar to my own.

Of all the hats that Lisa wears, I found her Management by Appointment concept the most intriguing and probably the most helpful to the up and coming PDX musician. Management by Appointment is quite simply one-on-one career development on a paid, hourly basis. As artists we have to "own" our career trajectory. Lisa's goal is to help the artist see/imagine a "broader" way to approach their career and then to act as support as each finds their "deeper" way. In other words Lisa leverages her experience and intuition to help the artist formulate a better understanding of their own unique appeal and then re-channel their marketing in a more effective manner. This allows the artist to be a better hands-on manager and exert greater control over their own career. Quite empowering I'd say.

Sound interesting? Well just to clarify, I believe it's also important to understand what Management by Appointment

*Continued on page 21*





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*Continued on page 14*

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# AS THE WORLD



## THE GRAND OL' SOAP OPRY

Back on the bus...

Oregon Music Hall of Fame board member and entrepreneur Dave Allen is reliving his youth playing bass on the road with the reunited Gang Of Four.

Entertainment Weekly devoted a half-page and photo to a History Lesson: Gang Of Four. EW's Robert Levine caught up with Dave and the lads in London, January 28<sup>th</sup>

"Considering the original Gang of Four parted ways more than 20 years ago, it's remarkable their bracing brand of angular punk-funk can be heard everywhere today. Just listen to Franz Ferdinand, Radio 4 and a host of other indie darlings taking their cues from the U.K legends."

"In their late '70s, early-'80s hey day, as punk rock and Thatcherism took hold in England, they spat out concise salvos against capitalism's corruption of culture and personal relationships. Their lyrics borrowed from Marxist theory, but they were cheeky enough to call their 1979 debut album *Entertainment!*"

"How does revisiting their radical past square with their more capitalist day jobs? Singer Jon King currently runs a video production company, bassist Dave Allen is a marketing consultant who counts Intel as a client, drummer Hugo Burnham is an art professor, and guitarist Andy Gill is a music producer.

"Everything I've done, I'm very proud of," says Allen, un-apologetically. "The world loves us, I don't see any collision."

The world might love Dave but some Pink Martini fans back home think his marketing advice sucks.

Copping the name of Portland's favorite indie for *Dirty Martini*.

Or as Phil Stanford in the Portland Tribune says "How hard could it have been to choose a different drink?"

The Gang of Four reunion touches down May 5th in Portland at the Crystal Ballroom, just days before that bastion of major-label capitalism Warner Brothers re-releases Go4's classic debut.

In the Dirty Martini story in the Oregonian, Allen said he would be happy to sell 10,000 albums.

Pink Martini's "Hang On Little Tomato" is at about 280,000 units, worldwide. PM's second release on the band's Heinz record label is #37 with a bullet after 18 weeks (3/5) on Billboard's Top Independent albums chart. PM's American distributor Allegro

is also located here in Portland and currently has orders for 140,000 units.



Girl power goes Smoosh...

Burnside Distribution has a hit on their hands with the dynamic pre-teen female duo Smoosh riding high on the media wave with their "She Like Electric" on Seattle's Pattern 25 records.

"They're gonna be on CNN tomorrow and the Today Show next week," says Burnside honcho Bill McNally. "They just did a series of in-stores in Los Angeles and San Francisco and they're fast becoming the critics' darlings."

McNally is moving from the Millennium offices on Burnside to the Burnside offices on Ainsworth. Bill gave up his Millennium duties to concentrate on Burnside Distribution. "Not the label, just the distribution company."

Burnside distribution represents a wide variety of labels including local Hip-Hop imprint Jus' Family. "We picked up Jus' Family about a year ago," says Bill.

"Bosko is a famous producer in Los Angeles and it was a good move for us."

Jus' Family (and Burnside distribution) is celebrating the release of the new Bosko album "That Fire" March 11<sup>th</sup> at Berbat's Pan.



A macho mouse.

Modest Mouse's "Good News For People Who Love Bad News" is approaching a year on Billboard's Top 200 albums. After 46 weeks the album is #95 up from #100 a week before. The album, recorded here peaked at #18 and was nominated for a Grammy for "Best Alternative Album."

Modest Mouse frontman Isaac Brock has discovered one of the benefits of being a rock star living in Portland.

Gear.

Isaac just received delivery of his third custom-made Koll "Duoglide" electric guitar from local builder Saul Koll.

Saul sez, "Brock uses a Floyd Rose tremolo, without the bar, so we couldn't use an off-the-shelf bridge."

Koll Guitars was founded in 1990 in Long Beach and moved to Portland in 1993. The instruments have been the subject of features in *Guitar Player*, *Vintage Guitar* and *American Luthiery Quarterly*. Koll guitars are endorsed by a wide variety of players including Curt Kirkwood (Meat Puppets), Lee Ranaldo (Sonic Youth), and Eric Wilson

(Sublime-Shortbus).

David Torn, who produced and wrote Jeff Beck's '04 Grammy winning track "Plan B" also endorses Koll guitars.

Koll builds Arch Top electrics (\$5,000-\$6,900) and solid (chambered) body electrics (\$1,699-\$3,499).



Cool Nutz, Burnside's Bill McNally, and Bosko.



ASCAP windfall...

The Modest Mouse single "Float On" was also nominated for a Grammy as Best Rock Song (a songwriter's award) with Helios Sequence drummer Benjamin Weikel listed as a co-writer.

Weikel stepped in to play on the album when MM drummer Jeremiah Green had a meltdown in the recording process. Ben's back with duo partner Brandon Summers gigging in support of Helios Sequence' third album "Love and Distance".



Geoff Byrd back from his Hollywood Showcase at The Gig on Melrose, five blocks from those world-class Pink's Hot Dogs.

And there were lines for both...

At Geoff's showcase music industry dealmakers circulated in sports jackets and open collars pursuing producer Geoff's producer Steve Sundholm, who took over the soundboard when the house mixer struggled.

It has to sound right for MCA...

In the crowd was Bob Lefebvre, who got his



# D TURNTABLES

BY BUCK MUNGER

start in the music business working for Steve's father Conrad Sundholm as the first Los Angeles rep of Sunn Amplifiers. Back in the day, Bob worked with Hendrix, The Who and Deep Purple before taking the Commodores on the road and later partnering in a record label with Mario Maglieri owner of the Whisky, the Roxy and the Rainbow.



photo Buko

Mr. Lefebvre has a reserved table everywhere...

Of the gig at The Gig, Bob says, "There were a couple of hundred people there to see Geoff at ten bucks a head, I was impressed. He has a following here.

"They went over well, labels love a band that has songs that sound like songs."

Lefebvre is helping Conrad Sundholm introduce his new line of amps to the LA market. Conrad and Bob visited the exclusive Amp Shop on Ventura Blvd and opened the dealership with an order of 2 each of the 3 Conrad amplifiers.



Tsunami sound wave: continued...

Six weeks ago the last manufacturer of analog recording tape closed and since then, one historical location after another across the country has slipped beneath the waves.

Rooms where the modern history of music was made.

Hallways and lounges where musical genres met like gangs on the block.

Where new bags blossomed.

Beyonce' needs a studio...

The Hit Factory in New York, a seven room facility that BB sez, "long occupied the pinnacle of the commercial recording industry with its reputation for state-of-the-art equipment, luxurious environment and a staff that catered to elite artists every whim-" closed the end of February. Think all-nighters with John Lennon, Stevie Wonder, Michael Jackson, Tony Bennett and U2.

Muscle Shoals, the dinky space in Sheffield, Alabama that produced classic hits for The Rolling Stones, Aretha Franklin, Bob Dylan, Willie Nelson and others locked the doors and sold the two Neve consoles to studios in Detroit and Los Angeles. Founded in '69 by 4 musicians who called themselves the Muscle Shoals Rhythm Section. Guitarist Jimmy Johnson, bassist David Hood, keyboardist Barry Beckett and drummer Roger Hawkins played on everything from Wilson Pickett's "Mustang Sally" to Rod Stewart's "Tonight's The Night".

Cello Studios, on Sunset Boulevard, formerly Ocean Way Studios and originally Western Recorders closed in Hollywood January 28<sup>th</sup> simultaneous with a bankruptcy filing. The employees were given no warning and are owed for the last pay period.

Ugly end for a legendary room.

Western Recorders on Sunset was where I worked the Frank Sinatra session.

My Stillwaters band-mate Peter Burke was the son of Frank's Warner Brothers' producer Sonny Burke and since we were leaving the group to form a production partnership, Sonny was giving us a lesson.

In the "Ol' Blues Eyes" days, a Frank Sinatra recording session was an event in Hollywood and the hallway security and control room access was downright presidential. Peter and I melted against the wall obviously in need of haircuts.

To the annoyance of Mister Sinatra, the recording session had been booked during a day game of the World Series and intent on the outcome, every now and then he'd stop in the middle of a take and ask the control room what the score was.

I was one of those fortunate peons that scurried out into the hall in search of the radio update.

Dues...



THIS JUST IN...Portland jazz icon Jeff Lorber's new Narada release "Flipside" debuts at

# 5 on Billboard's Top Contemporary Jazz albums chart. (3/5). Lorber also has "Shades Of Soul" out on Narada with former Portlanders **Marlon McClain** and **Nate Phillips**, all members of the **Oregon Music Hall of Fame**. OMHOF volunteer promoter Lisa Lepine presents an "Emerging Artist Showcase" Friday, March 18<sup>th</sup> at the Crystal Ballroom with **Dr. Theopolis**, **Scott Fisher** and **Justin Hopkins**... SubPop is assembling an anthology boxed-set on **Dead Moon** another OMHOF inductee... **Kelly Joe Phelps** is back on Billboard's charts with "Tap The Red Cane Whirlwind on Rykodisc. Kelly debuted at #11 on BB's Top Blues Albums (2/19)...**Michael Jackson's** guitarist and new Portland Person **Jennifer Batten** and her band play Sabala's Mt. Tabor March 11<sup>th</sup>...The Thrill is back. Former **Thrillbilly** lead guitarist **James Carbaugh** is back in town after years on the road between Austin and Little Rock. His new band **Conflict** features **Gary Nixon** on drums and **Dwayne Pierce** on bass. They plan an August release date...**Western Aerial** at Berbat's March 18<sup>th</sup>...**Here Comes Everybody** at the Acme Food & Drink Southeast 8<sup>th</sup> & Main Friday, March 11<sup>th</sup> with **Lea Krueger** opening and at Noir March 25<sup>th</sup> with the **Martindales**...HCE's track "Yes, I Said" is posted on National Public Radio's web site feature "Open Mic" Portlander Brian Copeland's "Daffodil" is also featured...former **Bombay** front-man **Troy Williver** is off to Berlin March 15<sup>th</sup> to help his new friend actor **Wolfgang Mueller** record his debut album. Mueller bought a vintage Les Paul from Troy over the Internet and after hearing material from his new album, invited him over to add parts...the **Sandin Wilson** band at Jimmy Mak's March 11<sup>th</sup>...**Geoff Byrd's** video preview party scheduled at Dante's March 19<sup>th</sup>. Musician buddies will be doing their favorite Geoff-tunes to open...**Tony Hughes** says Atlanta is the place you want to be "If you're looking for a job, good pie and a 1400 sq ft house for \$80,000" but if you're looking for a career in music, forget it. "The number one money making band in town is called 'The Dave Matthews Cover Band' how sick is that?" Look for the return of **Jesus Presley** and Tony's new unit the **Wayne Gacy Trio**...The **Liquor Union** CD Release Party Saturday, March 19 at the White Eagle. The LU grew out of the fondly remembered **Perry Combover**...**Stephanie Schneiderman** at the Heathman Hotel March 25<sup>th</sup>...**Craig Carothers** makes a rare appearance at the Buffalo Gap March 16<sup>th</sup>, home from Nashville where he writes for **Trisha Yearwood**...**Eric Lovre** and **Jeremy Wilson** at Imbibe Friday, March 11<sup>th</sup>...**Jessie Rae** at the Mock Crest Tavern Monday, March 14<sup>th</sup>...

LL



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## QUARTERLY PRODUCTION/VENUE GUIDE

*Continued from page 11*

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, Metro

Aladdin Theater  
 3017 SE 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 SW 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 2nd  
 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: Sandin Wilson, Victoria Corrigan  
 with Donny Osbourne, Inksports, Patrick  
 Lamb band, Andy Stokes, 5 Guys named  
 Moe, Al Perez.

Barracuda

9 NW Second  
 Portland, OR  
 503-228-6900  
 Top 40, House, Fusion  
 Booking: John Plew  
 Capacity 930  
 Equipment: Avalon sound, Lights, Misting  
 Headliners: Geoff Byrd, Drumattica, Sir  
 Mix-A-Lot

Berbat's Pan  
 231 SW 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

Beulahland  
 118 NE 28th  
 Portland, OR 97232

Billy Ray's Dive  
 2216 NE MLK  
 Portland, OR 97212  
 503-287-7254

Bitter End  
 West Burnside  
 Portland, OR 97204  
 503-517-0179  
 Booking: Joey Scruggs

Bobby McGee's  
 10311 NE HWY 99  
 Vancouver WA 98686  
 (360-546-3630)  
 Owner: James Cash  
 www.bobbymcgees.net  
 Capacity: 288 Main room. Back patio 99  
 Booking: Dennis Mincks  
 Format: Pop, Blues, R&B  
 Stage: 12'x25'x3' high  
 P.A. (16 ch. + verb + delay @ FOH, 3-way  
 front end plus 2 monitor mixes)  
 DJ booth and disco dance floor light show.  
 10'x14' big screen  
 Headliners: Andy Stokes, 5 Fingered Jack,  
 Hit Machine

Bossanova  
 722 E. Burnside  
 Portland, OR  
 503-233-7855  
 Format: Alt. Pop  
 Headliners: Everclear, Dr. Theopolis, The  
 Bella Fayes

Brasserie Montmartre  
 626 SW Park  
 Portland, OR 97204  
 503-224-5552  
 Format: Jazz, Acoustic

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.  
 Portland, OR 97204  
 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  
 Campbell, Foghorn Strig Band, Micharl  
 Hurley, Scott Huckabay.

Cafe Lena  
 620 S.E. Hawthorne Blvd.  
 Portland, OR 97214  
 503-238-7087  
 Format: Open Mic, Folk Acoustic  
 Booking: LeAnn  
 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, Jazz Fusion  
 Booking: Joe Shore 246-4599  
 Capacity: 150  
 Equipment: none  
 Headliners: Sandin Wilson, Metro, Andy  
 Stokes

Cobolt Lounge  
 32 NW 3rd ave  
 Portland, OR 97209  
 503-222-9066

Conan's Pub  
 3862 SE Hawthorne  
 Portland, OR 97214  
 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 97205  
 503-225-5555

Dante's Inferno  
 1 SW 3rd Ave  
 Portland, OR  
 503-226-6630

Doug Fir Lounge  
 830 E. Burnside  
 Portland, OR  
 503/231-9663  
 Format: Alt, Rap, Pop  
 Headliners: Cool Nutz, UHF, Jonah,

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

Duff's Garage  
 S.E. 7th & Market  
 Portland, OR  
 503-234-2337  
 Format: Bluegrass, Blues

Fez Ballroom  
 316 SW 11th 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

Goodfoot Pub & Lounge  
 2845 S.E. Stark  
 Portland, OR  
 503-239-9292

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

Imbibe

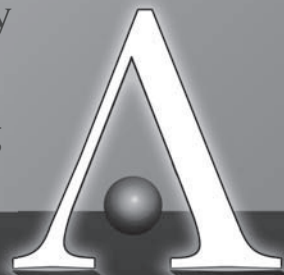
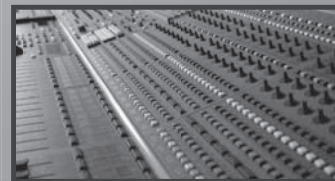
*Continued on page 16*

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**Dandy Warhols FOH**  
**Viva Voce FOH**

**Revis FOH**  
on tour with Evansence

**Silage FOH**  
on tour with Jars of Clay,  
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## QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 16

2229 S. E. Hawthorne  
Portland, OR  
503-239-4002  
Format: Alt-Country, Bluegrass  
Headliners: Pete Krebs

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

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 33rd  
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

Level  
13 NW 6th Ave  
Portland, OR  
503/228-8888

Biddy McGraw's  
6000 NE Glisan  
Portland, OR  
503-233-1178  
Format: Irish, Blues, Folk, Country

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 Pizza  
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

Mississippi Studios  
3939 N. Mississippi  
Portland, OR  
503-753-4473  
Format: Singer-songwriter, Folk, Blues  
Booking: Jim Brumberg

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

Nocturnal  
1800 E. Burnside  
Portland, OR  
503-239-5900

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

Produce Row Café  
204 S.E. Oak Street  
Portland, OR  
503-232-8355

The Ratskeller  
Govt. Camp  
PO Box 99  
Government Camp, OR 97028  
503/272-3635  
Format: Blues, Rock  
Booking: Bob Edwards  
Capacity: 120  
Equipment: Full sound, recording, house mixer

Headliners: Paul deLay, Smooch Knob, Duffy Bishop

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  
503-231-3899  
Booking: Morgan

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

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

Roseland  
8 N.W. 6th Avenue  
Portland, OR 97209  
Website: [www.doubletee.com](http://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

Sabala's at Mt. Tabor  
4811 S.E. Hawthorne Blvd.  
Portland, OR 97215  
503-238-1646  
Format: all styles  
Capacity: Main Room 339  
Film Room 72  
Equipment: PA, Lights  
Headliners: Jerry A DJ Matt Bastard, Ezra Holbrook

Satyricon  
125 N.W. 6th Ave  
Portland, OR  
503-228-6663  
Format: Alternatove, pop  
Booking: Marty Robbins  
Headliners: Camaro Hair, Jason Demain

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 Sylvester, 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.  
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

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*Continued on page 18*



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## QUARTERLY PRODUCTION/VENUE GUIDE

Continued from page 18

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

VENUES - Salem, Oregon

Boones Treasury  
888 Liberty NE  
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

VENUES - Corvallis, Oregon

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, Rubberneck

VENUES - Albany, Oregon

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

VENUES - Eugene, Oregon

Good Times  
375 East 7th  
Eugene, OR 97405  
541-484-7181  
Format: Blues jam tuesdays & special events  
only  
Booking: Dog House Entertainment, Bren-  
don 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, Bren-  
don 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, soudtech, stage  
manager  
Headliners: Greg Brown, Vassar Clements,  
NoMeansNo.

# The the & the GOOD BAD UGLY

Continued from page 6

Finally, Mr. Bear's original "Sunset In Oregon" has a certain Prine-ish sensibility, though it kind of drags coming down the home stretch.

Pruned of a few songs, this could be a great album. While there's nothing inherently abhorrent with the filler material, it does seem to be a bit of a distraction, lessening the impact of the better stuff. Availed of a few more choice morsels... Still, this is a workman like effort, all the more exceptional for the fact that it's recorded on an extended series of Tuesday nights, which seem to be rather sparsely attended. Yet the spirit is still there shining through each selection, weak or strong. Dylan Thomas Vance and Griff Bear have created an album with a strong instrumental presence, one that is worthy of closer inspection.

*Six Kinds Of Passion Looking For An Exit* - Eric Matthews

Empyrean Records

Eric Matthews may not be prolific, exactly, but at least he is dependable. Though it's been seven and a half years since his last release, *Lateness Of The Hour*, he has maintained rigidly high standards regarding production and the quality of his songwriting. With musical references informed by '60s acts, such as the Beatles, the Beach Boys, Love and Burt Bacharach, the Gresham native incorporates an unique and decidedly stylized musical world view, with ornate orchestrations and panoramic arrangements, all created with analogic intentions. As the liner notes proudly assert: "No computers were used in the production of this album." The implication being, it would seem, that all the notes on the instruments were actually played, as opposed to being cut and paste pastiches, and that the vocals were literally double-tracked as opposed to being electronically doubled.

In the eleven years since he broke on to the national music scene with Aussie Richard Davies and their duo Cardinal (and their sole, self-titled

side musician, playing with the likes of Tahiti 80, Smokey Reuben and our own James Angell- with whom he shares an affinity for gorgeous, off-kilter melodic excursions with moodily unorthodox lyrical content, although they are certainly two different artists.

Not much has changed with Matthews' sound. His music is still embroidered with luscious filigree, layers of keyboards and guitars, with the occasional trumpet interlude, accordion or a chorus of thick vocal harmonies. (he sings all the vocals and, for the most part, plays all the instruments). His songs are serious and intelligent, thoughtful and thought-provoking. His voice is a high breathy whisper, not unlike that of the late Nick Drake. At times the effect is akin to '60s folkie Donovan fronting Roxie Music. But, at other times, he ably constructs piquant majesties of some lasting artistic merit.

The first of the seven songs found here is

**"Not much has changed with Matthews' sound. His music is still embroidered with luscious filigree, layers of keyboards and guitars, with the occasional trumpet interlude, accordion or a chorus of thick vocal harmonies."**

"Worthy," a song wherein Eric faintly recalls Ed Roland's vocal on Collective Soul's "The World I Know," with a lot of breathy, angst-riven emoting; while, lyrically, he sketches the parameters of a restless romance. The memorably pretty chorus is a slice of '80s-style Bowie- with a haunting backing vocal hovering an octave higher above the lead.

Overwrought would be another good word for "So Overblown," as Matthews continues his vocal histrionics- distancing himself, somewhat, from the intimacy of his words. Whatever the case, it can be annoyingly cloying at times. Moony piano phrasings and wispy acoustic guitar are buffeted by an elastic lead guitar line and occasional trumpet interludes. A pleasant enough number that never seems to really go anywhere.

"Cardinal Is More" seems to refer directly

more straightforward fashion. And though that vocal is a bit distorted in places, it is still filled with real emotion and not some mere facsimile. The lyric and melody of "Underground Song" briefly intersects with the Rascals' 1967 hit, "How Can I Be Sure," on the line "why must I be constantly failing." Angelic three part harmonies, reminiscent of those found on the Doobie Brothers' "I Cheat The Hangman," decorate the simple acoustic guitar accompaniment.

English Settlement-period XTC comes to mind on "Do You Really Want It?," while '60s flavored trumpets dance across the middle section like an outtake from Love's classic album *Forever Changes*, with Eric's drippy vocals in the verses vaguely echoing Arthur Lee. Likewise, the turn on "You Will Be Happy, mirrors Brian Wilson's crying falsetto vocal on the Beach Boys' "Caroline No."

And, with a Beatles-esque "Penny Lane"

opening, "Black To Light Brown" dances on Eric's marching McCartney-like piano chops and a general sensibility akin to that of Jellyfish in the mid-90s (which isn't all that far-fetched, given that Matthews has worked from time to time with former Fishman, Jason Falkner). It's a short little ditty, mostly taken up with trumpet solos at the end.

Eric Matthews is certainly the sum of his influences. That most of those influences are forty years old not only speaks to the longevity of the music created back then (for Eric wasn't even born when that music was originally released), but to the paucity of inspirational ideas that he has encountered in the interim. His talent is undeniable, if, at times, ineffable. It isn't genius that we have here, but it's the closest thing to it, these days, that we will probably see.

*Jonah Days* - Rachel Taylor Brown

Self-Produced

We last heard from Rachel in last June's issue of *TL*, where she commanded attention for her album *Do Not Stare*; displaying an abundance of promise, both as a songwriter and as a singer of some considerable talent. With this album, that promise is most certainly fulfilled. Whereas the former album was a bit of a musical stew- combining numerous styles and elements, there is a decided theme to this album. This album is to music what John Sayles' *The Secret of Roan Inish*

**"Rachel Taylor Brown displays special talents as a singer and writer, with the ability to make her work stand out as being entirely original, while its roots remain firmly planted in familiar turf. With an able cast of supporting players, she has created an album of gravity and substance, haunting in its charm."**

album), Eric managed to release two critically acclaimed solo ventures for SubPop. In the intervening years, he has become a highly sought-after

to Eric's old band (which apparently broke up acrimoniously) and is much more accessible, because he sings the song in a less mannered,

Continued on page 21



## **"The second annual Portland Jazz Festival was by all accounts a great success this year. This ten day music event was a great mix of local, national and world wide jazz artists and work shops."**

Anthony Gomes blew apart the Roseland Grill last month, Anthony is a great blues-rock guitarist and singer based in Nashville I believe, his style is slightly similar to Stevie Ray Vaughan. The band was made up of drums, bass and a Hammond B3 and Leslie, this is my current preference for a kick'n combo because of the versatility of tone and harmonics, most good Hammond artists can offer almost "horn section like" hits and punches as well as fattening up the guitar parts when I (oops!) I mean, Anthony takes a solo. Another point of style I noticed was when Anthony played a solo he started low on the fret board and worked his way up and up into the second octave but as that happened he reduced the number of notes-per-riff until the last few were simply held out and sustained for five or six seconds each. Great vocals all the way around and cool mojo style stage props made this KINK and DOUBLE T backed show a gas indeed. Opening the show was Portland's favorite New Orleans Style entertainer, DK Stewart. DK burns down the Candlelight every Monday Night backed by Carlton (the multi-armed-drum machine) Jackson and Peter Damn Damman on the worlds sweetest old Gibson 330 that my tired old fuzzy ears have ever heard. If you want to go to a New Orleans style Mardi Gras without having to show your chest, check out the best, go to the Candlelight on Monday night and please tell Peter Damman to stop making it look so easy!

The second annual Portland Jazz Festival was by all accounts a great success this year. This ten day music event was a great mix of local, national and world wide jazz artists and work shops. I occasionally force jazz musicians to back me up when I do casuals but they often wear disguises and won't let me use their real names or identities, anyway, I love to infiltrate all music formats if for no other reason than to be thoroughly spanked and humiliated and jazz serves that function well indeed, but when I heard that Andy Narell was premiering his new steel Band "Calypsociation" at the Crystal Ballroom on February 19th my fingers started itching and I got all gooey inside.

Andy Narell is the main person responsible for spreading the sound and art form of the steel drum world-wide and you have probably heard him many times in music, on tv or in the movies. Andy's father was a social worker in Brooklyn in the 50's and 60's working with trouble youth and gangs when somebody brought an early steel pan in to the youth center. Probably because the steel pan is fun to hit and beat on it was a great tool for turning around some really angry New York youth. Andy Narell started playing the steel drum when he was seven and he stated teach when he was eight. By the time he was sixteen he was sitting in with great jazz players and introducing the NY music scene with what will eventually become a great, versatile and influential musical instrument made from the bottom of a 55 gallon oil drum. The steel pan was developed on the Island of Trinidad in the forties when the US navy left behind millions of oil drums after World War Two. The artform moved up from using old paint cans to the larger oil drums and over the years the tuning has improved to symphony levels.

Calypsociation is a seventeen-piece steel band from Paris that Andy discovered at the World Steel Band Festival in Trinidad back in 2000. This was a great treat for the daytime crowd at the Crystal, we don't get many steel bands in Portland and one of this level is something everyone should see and hear. In Trinidad most Steel Bands during the competitions swell to over one hundred people and several hundred instruments, it's quite incredible indeed.

I went to two workshops; one will be broadcast live on KMHD in

five or six weeks. This in store jazz discussion was good free education on the pan and jazz as being told by one of the greats in any style of music or art. Andy Narell is so important world wide that when he went South Africa there were fans in large numbers awaiting his arrival at the airport and singing along with his well played tunes during the concerts, that's what I call PEACE!

The other workshop I attended was at PSU and, as a surprise Andy brought his whole band much to the amazement of the highly attentive musician peppered audience. In addition to playing most of the following days show, Andy completely explained the history and use of the instruments while fielding questions from all age groups and levels of music knowledge. At one point he asked most of the band to sit down while he pulled out an old drum with a more primitive tuning, this pan had a "plunky" and percussive sound more like a marimba. He went into a solo performance that humbled even the most confident musicians within the basement auditorium walls and then took more questions and comments. One of the things about Portland is we have easy access to arts and music education. This event was the result of a full year of hard work mostly done by PSU professor Darrell Grant, thank you, thank you, thank you.

Rachel Taylor Brown held her much awaited CD release at Fez Ballroom last week. The line up included a great straight forward rock band called the Imprints who played just before Rachel, even though some of them were fighting that darn flu that's going around. Rachel has done a great job on this CD; (See: GBU) it's quite well produced and contains 12 tasty recordings. I like the whole album but buy it and make up your own mind ok!

Featured on this cd which is titled "jonah days" are these fine artists, on bass John Huckfeldt, Rob Stroup on guitar, drums and vocals, Derek Brown on drums, Philip Neuman on tenor horns, cornmuse/flugelhorn, Gayle Neuman on tenor horns, James Gregg on trumpet, Benny "Mullet" Morison on bari sax, Adam "Man of" Steele on tenor sax, Chris Robley on Piano, Tim Ellis on pretty guitar chords, Scott Pelligrom on drums,

Richard Egarr on harpsichord, Skip von Kuske on cello, Nicole Campbell on vocals, Mark Goodenberger on toms/bongo/tambourine and crotales, John m. Boyer on cantor solo, Alexander Lingas/ison, Eric Milnes on Hammond organ and piano, Telly cat on meow and of course Rachel Taylor Brown on vocals and guitar.

This fine cd was produced and engineered by Rob Stroup; the cd artwork was designed by Kim Tyburski wit photos supplied by Katie Taylor, mastered by Jeff Stuart Saltzman. Rachel Taylor Brown of course wrote all songs except for one or two well-placed covers.

Good job all the way around!

April 2nd is the date for a downtown main branch of the library cd release and concert featuring Portland's top pirate band "Captain Bog & Salty". If you're bored with most live music, check out these guys, and bring the kids.

LL

# Jonny Hollywood

Continued from page 10

is not, as much as what it is. First, Lisa is not there to tell the artist what to do. On the contrary, Lisa is there to help the artist engage in the process of uncovering the career strategies that best augment their unique and individual talents. There is not a one-size-fits-all roadmap to success. I believe we all come up with our own best ideas, Lisa guides this process. Second, Lisa is a consultant, an idea person, not necessarily a doer. This means the artist must actually follow through with the action plans themselves. If you're looking for someone to do it for you, you've come to the wrong place. I also believe the more comfortable we become with the business of music, the better our music will become.

Once the process has begun, Lisa is there help keep things on track, available to step in at critical junctures to provide crucial guidance, helping the artist to continue to make the best decisions and

**“The thing to always keep in mind is that you are building a synergistic relationship with an industry professional similar to your relationship with an accountant, lawyer, record producer, etc.”**

keep the momentum building. The thing to always keep in mind is that you are building a synergistic relationship with an industry professional similar to your relationship with an accountant, lawyer, record producer, etc. Trust is the key to getting the best results. I believe it is best to build your “dream team” with the people that you respect and work well with and then treat them as they are all key players. In other words, the ideas generated from behind-the-scenes deserve the same respect and follow through as the upfront musical presentation. Business people are creative artists in their own write. They want to see their contributions succeed just as much as we musicians want the success. We all need each other. If we could all get there on our own, we would have already arrived.

OK class, the lecture is over. If anything in this article resonates with an astounding “a-ha” or keeps you up at night with the nagging suspicion that maybe we're not doing all we can do to honor the gift of music we've been given and the commitment we've made to sharing this gift with our fellow humans, than my work is done, for the meantime. With the help of Lisa Lepine, and those like her, we can get some of these great ideas out of our collective head and into the real world.

LL

## The the & the GOOD BAD UGLY

Continued from page 19

is to film: an enduring folk tale, rich with timeless images. Inspired and original

The first five songs, especially, form a piquant little suite- suitably fitted with biblical imagery and a sense of windy gothic darkness, worthy of the Bronte sisters- while providing enough melodic turns on familiar musical settings to keep the songs fresh and new. Waltzes play a big part in the proceedings; with nearly half of the dozen songs found here dancing in variations of  $\frac{3}{4}$  time. So, an old-time folk motif pervades- but it is not the only musical weft in the weave, as elements of rock, blues, gospel and country are plainly present- as are threads of medieval chant music, classical allusions and a general trend toward the antique.

The album begins with the title track, in 6/8 time, which evokes the biblical Jonah with lines such as: “You’ve tipped the boat and no one saves/ These are your Jonah days/You’re in the whale and in the waves/These are your Jonah days.” Rob Stroup (Baseboard Heaters) adds guitar thickness to the mix, while bassist John Huckfeldt (Gravelpit, Jesus Presley) and drummer Derek Brown (also of Baseboard Heaters) provide a sure hand in the subdued rhythm section. Rachel’s scintillating multitracked vocal harmonies blend spectacularly with a muted horn section; as the song seamlessly evolves from a country-flavored folk hoedown into a bluesy, gospel-tinged sendup of the highest order. Rachel’s controlled, ballsy lead vocals are masterful, to say the least.

“Jolyon” is another beautiful little waltz about “A good man, a sweet soul/Jolyon/An old man, a bank roll/Jolyon” over sweetly singing acoustic guitars (abetted by the ubiquitous Tim Ellis) and rolling piano arpeggios by guest Chris Robley (The Sort Of’s), while Rachel evokes Emmylou Harris, Shawn Colvin and the acoustic side of Tori Amos, with the shadow of Dolly Parton suspended above it all. Great. A ghostly tale, “Stones” jangles like a pebble in a hubcap, with guest Philip Neuman (Oregon Renaissance Band) providing the wheezy lead on an instrument that sounds something like an oboe in heat. “Young David the Pitiful/Carried a sack/Stooped like a vulture/Ruined his back.”

Another rollicking waltz, “She” features a swooping “I Am The Walrus” cello, provided by Skip von Kuske (Carmina Luna) and round-toned clarinet by Theresa Schumacher. Delightful, Beatlesque backing vocals by Rachel and Rob Stroup are abetted by Derek Brown’s Ringo-like drum fills. Very *Abbey Road*. Rachel’s slow, descending melody for “Nadine” falls like a high leaf from a tall tree on a still day. The eerie tale of a sluggish plunge into something resembling madness. “Out

under/The sidewalks/Is plenty/Of nothing/And nothing’s exactly what you get.”

Derek Brown’s jungle toms drive “Home,” as, vocally, Rachel moves closer to Kate Bush territory circa her *Hounds Of Love* period, perhaps recalling “Waking The Witch.” And, when John M. Boyer steps in for the cantorial passage in the extended fade, Bush’s “Rocket’s Tail” from *The Sensual World* is suggested. A restless waltz, “Happy” weighs the uneasy balance between a wedding and a marriage. One is a ceremony, the other is a lifetime commitment. And with the hard glint of truth shining through the blinders, it’s difficult to maintain the fantasy of the former, looking at the often rigid reality of the latter: “Picked out the colors/Purple and blue/A bit like a bruise’ said my mother/She isn’t convinced/That I’m crazy for you/That I’m happy.”

The joyous fast moving train, “East County,” is a piquant paean to the vicissitudes of life some distance away from the city lights- which, in Portland, is something of an acquired taste: “Sister walks to the bus/Every morning/Past dead possums and lots of junk/Ain’t no sidewalks/So she’s right down in it/Cars come close and make her jump/You want something?/You just cruise down 82<sup>nd</sup>/They got everything you need/Get your taco/ Maybe do some shopping/We’re open all night, you know.” Stroup’s pedal steel-like guitar backing adds a country twang to Rachel’s earnestly ironic platitudes and homilies. Derek Brown’s vibrant drumming and Huckfeldt’s restrained counterpoint bass expertly hold down the rhythm in this vague, cornpone remake of Dire Strait’s “Money For Nothing,” (as performed by New Riders of the Purple Sage). A delightful song.

“Lucky” is a sprightly, twisted little ditty, with threats of ritualistic physical violence looming in the corners of the imagery. “You know I never meant to maim- just scar for life/And though you never looked the same, I kept the knife/It’s kinda weird how a simple tool can make you cruel.” With oom-pah tuba and trombone creating an antique veneer, “Venice Is Sinking” is a three-chord homage to dreams and their fragile vincibility. Only a minute long, in essence, and obviously recorded at home on her piano (Rachel’s cat makes its presence known, midway in the arrangement), “Commencement Address” serves as a piece of advice to a younger generation- and may be exactly what it purports to be: a wry introspection into the changes that befall everyone, eventually.

Rachel Taylor Brown displays special talents as a singer and writer, with the ability to make her work stand out as being entirely original, while its roots remain firmly planted in familiar turf. With an able cast of supporting players, she has created an album of gravity and substance, haunting in its charm- memorable in the grandeur of its effortless simplicity.

LL



Continued from page 5

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

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 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

**"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."**

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

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."

Though "singles" have been a dying part of the music business for a number of years, the term "A-Side protection" still appears in many boilerplate-type producer agreements.

Incidentally, when I refer to "singles" here, I'm referring of course to "singles" in the traditional sense - i.e. physical records containing two songs. With the onset of the digital distribution age, the sale of single songs is once again becoming popular, but the new downloadable digital single is, of course, not typically sold as a two song set (as was traditionally the case). Therefore, even though "singles" are now becoming popular in the digital world, the traditional two-song single - as well as the related concept of "A-Side protection" - continue to become more and more obsolete as time goes by.

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."

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

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

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

LL

ON THE COVER: Scotty Heard of TriPolar. In a music career milestone right up there with front money, Scotty gets his picture in the new Fender Frontline catalog and comprehensive gear magazine. Fender signed Scotty to an endorsement deal based on his high-profile use of the Telecaster. (photo Buko)

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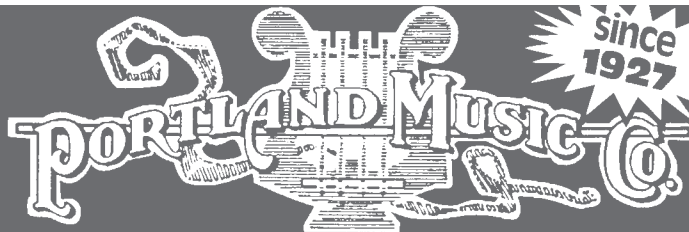
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