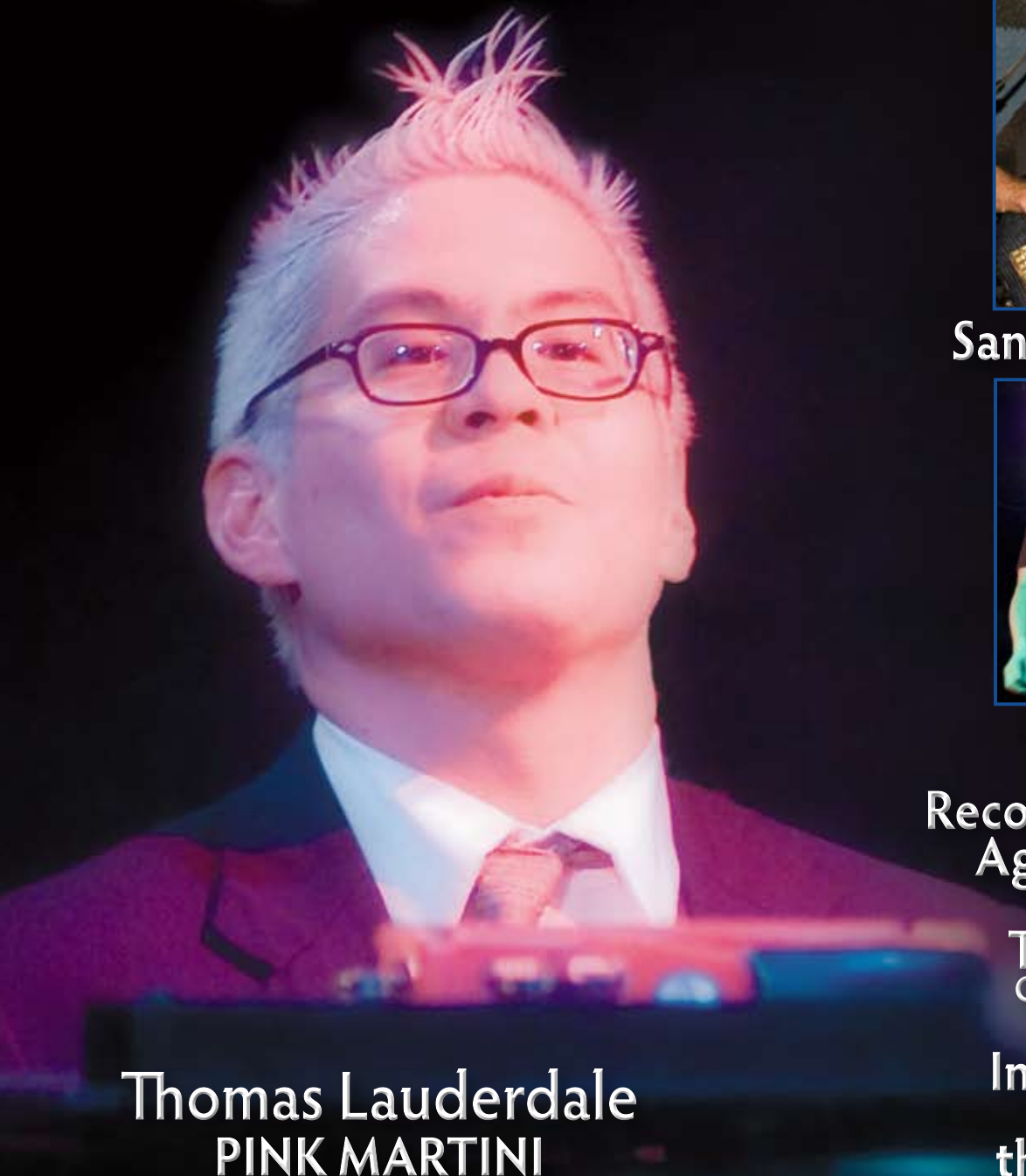


Buko

Magazine
MUSIC in OREGON



Sandin Wilson



Floater

Record Producer
Agreements

The Band
Oregon style

Inner-View
the X-Files

Thomas Lauderdale
PINK MARTINI

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Buko's Eye View

Welcome to Buko Magazine. Thank you for picking it up and having a look. Some of you may recognize my name from some of the other projects I've done and to others it's completely new. After working with that other music mag for 26 years, I knew it was time to move on. During the intervening two years many would ask me when I was going to start my own magazine. So here it is. I chose to call it Buko for the name recognition factor, I figured I needed all the help I can get.

Now a little about the magazine. Our mission statement: To provide a resource for musicians and the supporting music community that will help create an environment conducive to the creative process. The resource guide will be a listing of services necessary to produce, promote and perform their music. In addition to the resource guide, the magazine will provide content not only interesting to the musician but to the fans and supporters of music and the music community.

Buko magazine will be reporting on the full spectrum of music in Oregon. From the symphonies to punk, country, metal, hip hop, folk, blues, jazz to name a few.

Stories about things that directly affect our music community. CD reviews, reviews of live bands, tech columns, a brand new cartoon about a band, reports from the road, and of course lots of pictures in 4 color. There will be some old familiar names contributing as well as some new names, all to keep the reader interested in getting the next copy and reading it from cover to cover.

If you would like to contribute or be part of this project please contact me, buko@buko.net.

So enough of me, please read on I think you will enjoy what you see.

Ya'll come back now.

Buko

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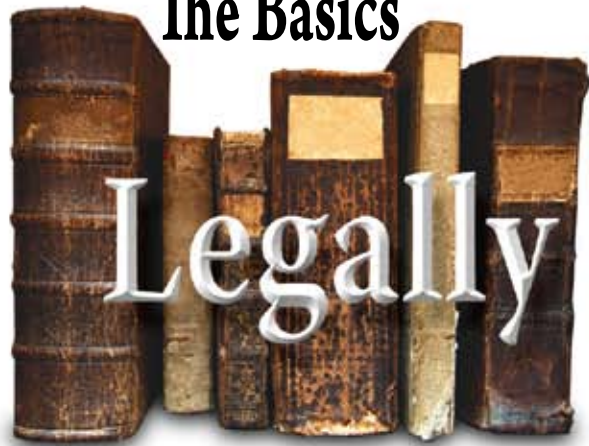
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Record Producer Agreements: The Basics



Legally Speaking

by Bart Day
Entertainment Attorney

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

AN OVERVIEW

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

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

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

RECORD PRODUCER AGREEMENTS: WHO SIGNS THE DEAL?

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

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

Depending on what approval rights are contained in the pre-existing record-

between the artist and the label, the terms of the recording agreement will supersede and preempt the producer agreement. This permits the record company to, in effect, override any provisions in the producer agreement which are contrary to the label's normal policies, and to avoid any contractual obligations not already contained in the artist's recording contract with the label.

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

First of all, the artist may very possibly not have the money to pay you when your producer royalties become due. Secondly, even if the artist "directs" the record company to pay you directly, such directions are not binding on the record company,

and so the record company may refuse to do so.

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 recoupable from the producer's future royalties, as shown in the example given at the beginning of this article.

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

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

In most instances, the band's recording agreement with the record company

"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."

ing 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

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 at the Net Artist Rate, the producer will be paid for all records sold, beginning with the very first record sold. Again, this is referred to as being paid “from record one.”

This concept has very important ramifications for both the artist and producer. In short, producers are typically paid from “record one,” but artists are not. So, using the above example, once 125,000 records are sold, the producer is paid for all records back to the very first record, but under the terms of the typical record deal, the artist would typically be paid artist royalties on only those

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 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 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

“In general, the producer will want to have the term ‘recording costs’ defined as narrowly as possible...The narrower the definition of ‘recording costs,’ the lower the total dollar amount of recoupable recording costs. And the lower the recording costs, the sooner those costs will be recouped by the record company, the sooner the producer royalties must be paid.”

records sold after those first 125,000 records. In other words, the artist, using the sample numbers listed above, would not be paid artist royalties on those first 125,000 records. Therefore, as a practical matter, the producer typically gets a bigger piece of the total artist/producer royalty pie than their respective royalty rates would suggest.

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

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

5. “Pass Through” Clause. Most producer agreements contain a clause, often referred to as the “pass through clause,” which provides that the producer’s royalties will be calculated on the same terms as the artist’s royalties. For example, if the artist’s recording agreement with the label says that the artist will not be paid on “free goods” and will be paid a lower royalty rate on foreign sales, then the producer’s royalty will be adjusted in the same way. This kind of clause can have very negative consequences for a producer who is producing an artist who has signed a sub-standard record deal.

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

In general, the producer will want to have the term “recording costs” defined as narrowly as possible. All things being equal, the narrower the definition of “recording costs,” the lower the total dollar amount of recoupable recording

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 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.



and the **UGLY**

the **GOOD** the **BAD**

Pink Martini's

Hey Eugene!

Peaked at #30 on Billboards Top 200
and #2 on the Top Independent Albums
& Top Jazz Albums charts.



Hey Eugene! - Pink Martini Heinz Records

It seems like just yesterday that Pink Martini released their second album, *Hang On Little Tomato*. Well, just yesterday in the Pink Martini time continuum, anyway. In reality, it's been two and a half years since the October, 2004 release of that album. But it took the band seven years to produce that one after the release of *Sympathique*, their maiden voyage- released in November of 1997. Given the proportionate ratio at which the band seems to be coming up with new product, one might rightfully expect that the band should have another album ready within a year or so. And, actually, that is not far from the mark: there is a full-length video release planned for the Fall.

And, let's face it, the road, though long (both in distance and duration), has not been necessarily difficult for the band. They have long been local, national and international darlings for their hybridized sound- a loose collection of pan-world pop music, coupled with a '50s Space Age Bachelor Pad exotica, ala Martin Denny, Arthur Lyman and Juan Esquivel. They have found their own musical niche, where none really existed before- playing with local symphony orchestras across the nation, to an older demographic.

A clear indication of that older demographic can be clearly demonstrated in one vivid detail. Soundscan, a division of the Nielsen survey corporation, tracks sales data for all music products and is the sales source for the Billboard music charts. Most contemporary young bands who appeal to demographic groups profiling in the 18-35 ranges, show an online digital download percentage of sales in the 30-40% range, some higher, some lower, depending on product availability in reporting retail stores, etc. Pink Martini charted 2% in digital download sales among over 200,000 copies of *Tomato* sold in the US over the past 30 months. Computer? What computer? Eh? What's that sonny?

As the band has risen to notoriety, both at home and abroad, National Public Radio, especially, has adopted Pink Martini as something of constitutional mascot. With this album, one can look for a lot more of that. Rumor has it that the band were joined onstage by Ringo Starr and Elton John at a performance at last year's Cannes Film Festival, while Sharon Stone danced in the wings waving an icepick. Well, that's the rumor anyway.

Bandleader, pianist Thomas Lauderdale, a perfectionist of the highest order, on stage and in the studio, has, over the course of the band's twelve year history, assembled a company of musicians whose credentials rival his own (which are superlative). This list includes world renowned bassist Phil Baker; Brian Davis and Derek Reith, founding members of the Lions of Batucada Brazilian percussion team; Peruvian-born drummer Martin Zarzar; Gavin Bondy and Robert Taylor on trumpet and trombone, respectively; violinist Paloma Griffin and vocalist Timothy Nishimoto. But the member whose star has remained most consistently on the rise is vocalist and budding songwriter China Forbes. In both respects, Ms. Forbes displays a ripening perspective, with a distinctive sense of maturity.

Here, as with *Tomato*, there is an abundance of arcane original material. And again Forbes has a hand in most of the originals among the dozen songs

“‘Mar Desconocido’ a fiery Piazzola-esque number, which Forbes also sings in perfect Spanish, as Lauderdale adds a very interesting classical flourish to the instrumental section in the middle. Nicely played!”



presented, including the title track, which is a real departure from anything the band has ever previously recorded. Engineer deluxe, Diamond Dave Friedlander, again lends his expertise to the proceedings capturing the sound at Kung Fu Bakery studios- crafting a warm, burnished sheen around each number, highly reminiscent of the heyday of analog recording in the late '50s.

In fact, the sound is so lush and warm here, one wonders why there is no vinyl version of this album (or the others- especially Tomato) in the offing- especially given the band's roots in the whole Space Age Bachelor Pad dynamic- which was deeply rooted in the hi-fi revolution of the early '50s and which seems especially suited to this music- whose dynamics can range from the hush of orchestral parlor music to raucous roar Latin rhythms in the span of 32 bars. However, were it not for mysteries such as this (and so many others), Pink Martini would not remain the legendarily anomalous music industry enigma that they have become. God bless 'em.

The album kicks off with "Everywhere," a Forbes/Lauderdale paean to standards and show tunes of the '30s and '40s. With a luxuriant string section surrounding her, Forbes sounds somewhere between a young Doris Day (without Doris' vocal chops, which she had honed with orchestras on stage by age 16) and middle period Julie Andrews, with a finely controlled upper register. But, as a composition, "Everywhere" falls a little short.

The lyric and melody in the verses are more reminiscent of what used to be called a "refrain" in the old days: a little, non-repeated lead-in section that would introduce the "chorus," which would be the part of the song that the public walked around singing (check out the band's rendition of "Tea For Two" at the end of the album for a perfect example of this).

Song structure has changed somewhat since those days and one seldom hears a refrain today. Here, the bridge is a well-constructed turn-around. But the main melody lacks memorability and the lyric tries just a little too hard for the sort of sophistication that Cole Porter made seem effortless. "Everywhere I go I know/Everywhere I go will glow/The sleepy summer sky/The lovers passing by/All the cities too/Make me think of you." Still, a worthy effort at attempting to recreate the sound of an era.

"Tempo Perdido," written by Brazilian samba artist Ataulpho Alves is right in the Pink Martini pocket- precisely what the populace expects to hear from the band, with a rich vocal, in well-rounded Spanish, by Forbes. Zarzar contributes "Mar Desconocido" a fiery Piazzola-esque number, which Forbes also sings in perfect Spanish, as Lauderdale adds a very interesting classical flourish to the instrumental section in the middle. Nicely played!

As also has become something of a tradition with the band, there is a piece of Japanese pop music included. Here it is "Taya Tan," a song made popular in Japan by actress/singer Saori Yuki. Again Forbes displays a Berlitzian gift for language, knocking out satisfactory conversational Japanese here.

"City Of Night," penned by Forbes and Lauderdale, is in no danger of confusing anyone that it might be the words of Arthur Rimbaud, but it is harmless enough and affects a vague, Flamenco-ish stylization- again, right up Pink Martini's alley. "Ojala" another Forbes/Lauderdale composition (here assisted by Nishimoto and Luisa Quinoy) explores a Latin parlor arrangement in the French language with Forbes and Nisimoto sharing the vocal duties. Bondy adds a sprightly trumpet solo to the mix.

The band charts new territory with a madcap interpretation the Arabic pastiche "Bukra Wba'do." Forbes gives the new language a valiant effort, though Sima Bina's throne would seem not as yet to have a suitable suitress. It is not entirely clear how well the name China would fly in Iran these days, anyway. Someday, perhaps. The horns cut up with righteous aplomb- Bondy with muted trumpet, Taylor with slippery slide trombone- while China vamps the vocal, sounding a little bit like Kaye Ballard in her appearance on the 1958 recording "The Fanny Brice Story."

Baker's beautiful bossa nova "Cante e Dance" moves smoothly between a Jobim-ish verse (sung in duet by Nishimoto and Forbes) and the gorgeous, ringing chorus- perhaps the loveliest section on the album. Very nice. Memorable. With the central riff lifted directly from Marvin Gaye and Tami Terrell's hit, "You're All I Need To Get By," the title track shuffles off in a different direction.

"The sound is so lush and warm here, one wonders why there is no vinyl version of this album."

A different direction, a complete stylistic departure, is precisely what this track represents for Pink Martini, for nowhere in "Hey Eugene" is there to be found any of that international flair for which the band has garnered so much acclaim. Instead we get the tale of an interlude in Forbes' life, supposedly with a school teacher she met at a party in New York City- admirably bolstered by anonymous backup singers and warm purring horn charts; disguising nicely the fact that it is the same four-note descending chromatic run through the entire song. One longs for a bridge, a key change, something, anything, to break it up. But no. Given this little orchestra's penchant for arrangement- this particular one seems to fall a bit short. This will, no doubt, be the only review in the entire world to cast such an aspersion: but voila! It's a cute song though.

At first blush, one might think that "Syracuse" was the next night on that New York tour. However that is soon cleared up with Forbes holding high the Piafian torch, while lush strings engorge themselves, swelling passionately in stirring passages. Whew! Got through that. She could be singing short orders for McDonald's and no one would care. She's doing it in French for chrissakes. Taylor's sensuous trombone solo is as effortless as it is scintillating. The entire production is sterling, to say the least. This is Pink Martini's turf- and there may be no band extant (in, perhaps, the past fifty years- since oh, Jackie Gleason's Orchestra) to create this sort of music any better than these guys do. It really is as good as it gets, if this your cup of crepe. Don't be misled by imposters. Are there any imposters?

"Dosvedanya Mio Bambino" sounds like a suitable follow up to Mary Hopkin's big 1968 hit (produced by Beatle Paul McCartney), "Those Were The Days." The horns and strings, especially, augment this impression. Still, Forbes sounds more like Doris Day in the early '50s, than like any Brit waif

from the '60s and this song is far too jaunty at heart. No doubt, it is a big hit on the live stage, where Pink Martini excel.

The final cut, the aforementioned "Tea For Two," a longtime standard penned in the '20s by Vincent Youmans and Irving Caesar (and made a hit by Doris Day in 1950) is, perhaps, the finest track Pink Martini have ever recorded. The reason for this assertion becomes abundantly clear, once Forbes concludes the superbly crafted initial (see above) refrain. The song is suddenly transported at the chorus by the entry of ("Little") Jimmy Scott. Within one bar, one instantly recognizes the presence of vocal greatness. Sounding not unlike Sarah Vaughan, Scott does not hold back, but gives Forbes a lesson in what sixty years of vocalization can do for one's chops. It is a station to which, at this point, China might only aspire- but she could find no better vocal teacher than Jimmy Scott making "Tea For Two" his very own here. A classic interpretation!

Pink Martini graze in familiar pastures with their third album, yet still manage to tread new ground- which is something of an achievement, given their chosen musical milieu. Friedlander's exquisite recorded sound and Lauderdale's deftly transparent control over the whole production; his artful, retrospectively sweeping musical vision and position as great artificer, almost divorced entirely from the process of his project. That is a true bandleader.

Lovers of Pink Martini will love Hey Eugene!. Haters will hate it. The uninitiated will be converted slowly, inexorably as wind and rain wear down mountains of stone. All is right in the Pink Martini world. The sun is shining. The sky is blue. The birds of paradise are singing. A warm breeze is blowing. Everything is perfect.



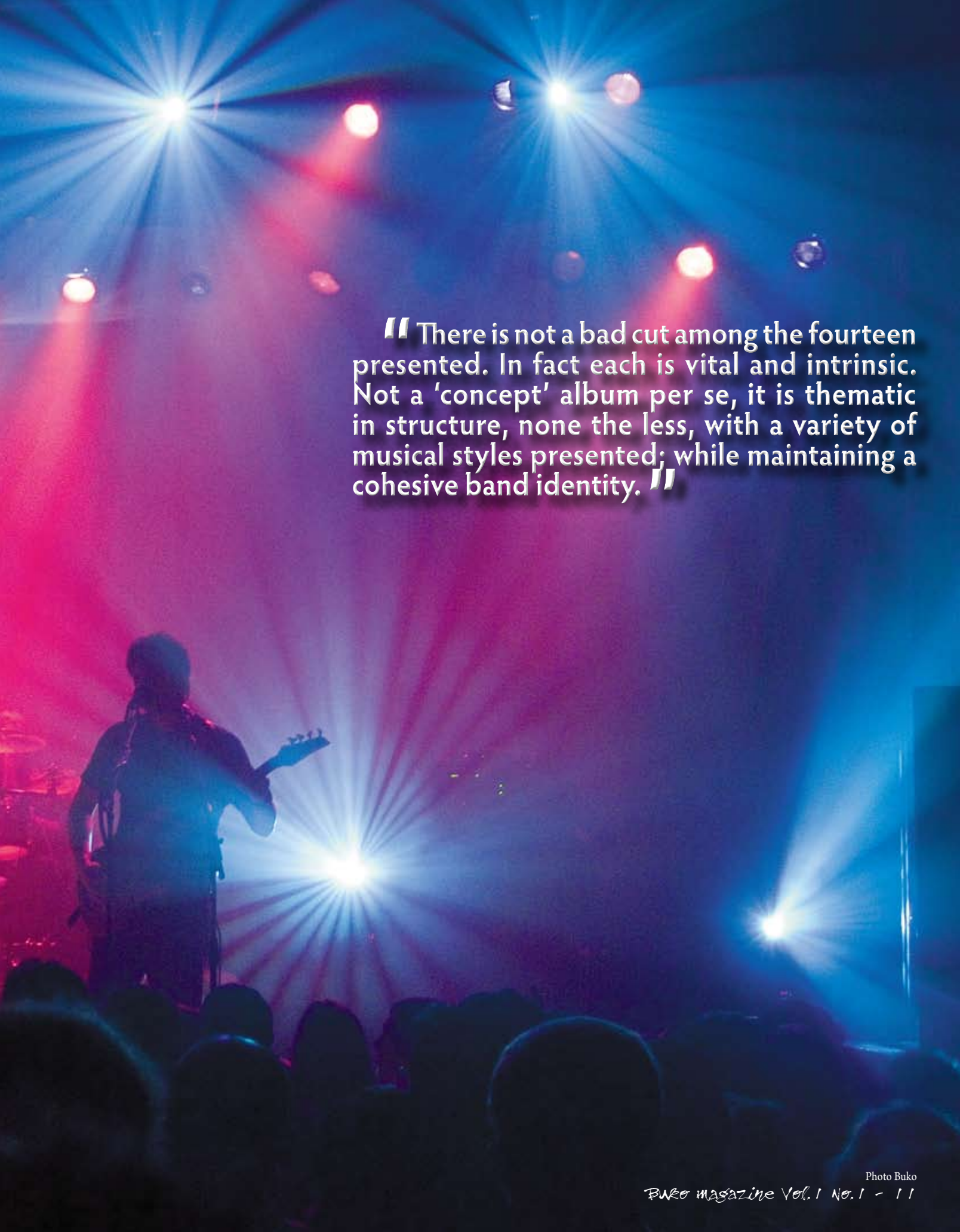


Stone By Stone - Floater Elemental Records

It's hard to believe that Floater have been on the local scene for over thirteen years, but it's true. It was 1994 when the band broke out with their debut release, Sink. In the intervening years, the scrappy three-piece have refined their sound (or sounds, to be more accurate) and have become very efficient in their presentation.

For some reason, this brilliant album has been largely ignored by the press and the public. This can only be attributable to poor promotion on the band's part- as this recording is certainly one of the best indie releases of 2006 and should have been on many critics lists. It's now on mine (as I have yet to complete my list of the Best of 2005- I still have plenty of time to amend 2006). There is not a bad cut among the fourteen presented. In fact each is vital and intrinsic. Not a "concept" album per se, it is thematic in structure, none the less, with a variety of musical styles presented; while maintaining a cohesive band identity. This is what a band sounds like after it has been together thirteen years or so.

FLOATER

A full-page photograph of a musician performing on stage. The musician is seen from the back, silhouetted against a bright blue spotlight. They are holding a guitar. The stage is filled with dramatic lighting, including several bright blue spotlights and a few red ones, creating a starburst effect. The foreground shows the dark silhouettes of the audience's heads. The overall mood is energetic and atmospheric.

“ There is not a bad cut among the fourteen presented. In fact each is vital and intrinsic. Not a ‘concept’ album per se, it is thematic in structure, none the less, with a variety of musical styles presented; while maintaining a cohesive band identity. ”

"One must applaud Floater for their sterling musicianship, throughout this project- and their subtly stellar application of musical techniques and devices- which give each number its own character and color. This is the mark of a quality band; a real team. And this is a real team effort."



Photo Buko

Where there were times in the past when the band may have been a tad "murky" (uh, maybe "smoky"?) in their artistic vision, with haphazard sound collages butting up against tightly arranged numbers- here the melange is integrated into a pleasing whole- with the more, shall we say, pastoral segments dovetailing nicely into the main expository sections of each song. This too is the product of years of trial-and-error experimentation- with success being the end result.

The album kicks off with "An Apology," a number whose visceral impact is similarly powerful to Pearl Jam's "Life Wasted" on their eponymously entitled album of last year. Dave Amador's chunky guitar riffs create the setting, while bassist/songwriter Rob Wynia wails ala Vedder over drummer Pete Cornett's hard-snapping drums. The lyrics are dark and pessimistic- pretty much par for the Floater course: "Want it all, but can't pay the bill/Staring out my little window sill/My companion is one colorful pill/Nobody cares about what they can't kill."

Heavier is "Ghost In The Making." With Amador's Spanish flavored arpeggios dancing a delicate waltz beneath, Wynia wrenches forth tortured lyrics that culminate in a memorable chorus- one that lodges like a bullet squarely in the brain. The anthemic diatribe "In America," benefits from Amador's inspired guitar work and Wynia's impassioned vocals.

A reggae syncopation informs "Weightless," adding a sense of tension to the proceedings. Another strong chorus and powerful solo by Amador make of this one of the more accessible tracks of the album. "Breakdown" has a similar sprint to middle-period U2. A little anachronistic for this outing. "Helping Hands" has a certain Dungeons and Dragons metal context that limits, somewhat, its appeal- toward a certain noble chivalry. "The Wave" seeks to offer solace and reassurance in a similar context.

"Everything Falls Our Way" is notable, if for no other reason, because it employs (more or less) properly the latin term *quid pro quo*- which implies an equal exchange or substitution. Here, that would be "feeling high," for "feeling low," which would certainly be an unfortunate- but equal- exchange. Amador's inspired solo in the back third of this song is worth the price of admission. "My Burden" features a stirring chorus, with Wynia's elegant falsetto hovering softly above the fray.

Amador again distinguishes himself with his array of filigrees and textures on "In Transition." With Wynia singing in his pleasing upper register, vaguely reminiscent of late '80s Bono, Amador flurries blizzardous snowflakes of arpeggios in key spots. The final two tracks "Tonight No One Knows" and "Home In The Sky" don't really further the production in any essential way and possibly could have been left out of the final lineup.

This is true of a couple of other songs. This album would have been far tighter, and more impressive, at a 45 minute length than it is at 58 minutes. But that is the (wrong) choice many bands make when considering the options as to how many of the available 80 minutes on a CD they might wish to employ to display their creative musings. Sometimes less really is more. How many novelists feel their books really must be 300 pages, no matter what. Some settle for 180 and write a better book for that.

But with that slight complaint out of the way, one must applaud Floater for their sterling musicianship, throughout this project- and their subtly stellar application of musical techniques and devices- which give each number its own character and color. This is the mark of a quality band; a real team. And this is a real team effort, from a group that has been together for a long time. Floater's hard work and dedication have paid off. This is a real good album.



The Pirates Gospel - Alela Diane Holocene Music

Alela Menig, whose stage name is Alela Diane, has quickly made a name for herself, locally and nationally, in very short order. There is a reason for this. She's great. Possessed of a thousand year-old soul and a voice only a few years younger, Alela writes and sings songs that come from another era, possibly not from this dimension, but certainly not from any source extant in the popular music oeuvre for the past thirty, forty years or so. Her stuff is hootenanny hay and campfire smoke. Woodstove dry. Barley brown and gold. Hickory supple.

"Possessed of a thousand year-old soul and a voice only a few years younger, Alela writes and sings songs that come from another era."

Her brief, twenty-four year history has been catalogued elsewhere locally. Suffice it to say that she grew up in a musical family in Nevada City, Nevada (home to fellow "psych folkies" Joanna Newsom and Mariee Sioux-who contributes backing vocals on several tracks here) and only recently moved to Portland, for no good reason. Oh, of course she had every good reason. What musician wouldn't want to come to Portland to seek fame and fortune? The city is a goldmine for musicians. Ask any one of them. They'll tell you. Sure. A goldmine!

Those familiar with Newsom's birdlike voice, may find a certain "antique" similarity in Alela's on the opening track "My Tired Feet." It's a darker voice, a little deeper- but maintains an inflection and aura that is similar. Anyone familiar with Coloradoan Josephine Foster's odd body work will find a kindred spirit here- although different. All of these singers reference traditional folk singers- ie Jean Ritchie, Peggy Seeger, Rosalie Sorrels, etc; but each adds a colorful new spin of her own to the mix.

Edie Brickell comes faintly to mind on "The Rifle." Sioux's smooth harmony vocals (joined later by Jeff Thorsby, Ryan Schwartz and Alela's 8 year old cousin Miranda) add a silken texture to Alela's solitary electric guitar accompaniment. Matt Gottschalk- who also plays banjo on the track- and her father Tom Menig back Alela vocally on the title track: a mournful, minor key shanty. The bluesy "Foreign Tongue," has its roots in a song such as "House Of The Rising Sun" but Alela's confident vocal and well-hewn lyrics make of the piece her own. Somber and contemplative,

"Can You Blame The Sky" features Schwartz on mandolin and Sioux and several others on backing vocals.

The pensive and poignant "Pieces Of String" almost sounds as if Joanna Newsom is singing on it- as Cousin Miranda Menig and 5 year-old Kaleb Wilbourne vocally back Alela. "Clickity Clack" over brims with similar introspection; solemn and mournful in a frankly intrinsic way. Papa Tom adds tasty slide guitar licks to "Sister Self," a moody song, which calls to mind some of the brooding works of middle-period Tim Buckley. A clever little Cotton-picked electric guitar riff propels "Pigeon Song," as Alela summons a darker voice from deep within- a sense of maturity behind her thoughtful lyrics. Finally, "Oh! My Mama," tells a wonderful sad story with tender simplicity.

Alela Diane is the real article. She sings from the heart, straightforward folk songs that seem captured from some antique other time that never existed, but should have. It exists now, if only in Alela's heart and soul- but it is a land to which one should journey, often. A wonderful album and a budding new talent of unique distinction.



Panic In Babylon - Lee "Scratch" Perry Narnack Records

One of the seminal figures in all of reggae and dub music, Lee "Scratch" Perry's musical career was launched back in 1959. He recorded more than thirty singles for various Jamaican labels over the subsequent ten years. Striking out on his own in 1968, he founded the Upsetter label. His first single for Upsetter was a hit. "People Funny Boy," a sly slur directed at his former partner Joe Gibbs, was significant in its novel application of early sampling techniques (he employed the sound of a crying baby as a regular hook), as well as its uptempo, African-influenced upstroke rock rhythm- a style which eventually acquired the name "reggae."

"The band create a tight, driving straight-ahead reggae sound, and, with the exception of the live final track 'Devil Dead,' mostly free of Perry's characteristic dub antics."

In that time he began to acquire a reputation as a sometimes erratic, often inscrutable individual with whom to interact. Despite his imperiousness, Perry was able to form his studio band Upsetters. From 1968 through 1972 the Upsetters, released countless popular dub singles for a variety of Jamaican labels.

In 1970, he began working with the then-unknown Wailers (with Bob Marley, Peter Tosh and Bunny Wailer). Perry encouraged the band

Continued next page.

to abandon their ska and rock steady roots, to pursue a more rock influenced sound. The results epitomized the very best in early reggae exposition. Under Perry's tutelage, Marley and the band evolved into a reggae powerhouse, making of them huge stars throughout the '70s. They even stole members of the Upsetters after a split with Perry- a move which caused hard feelings for a while.

In his home studio (built in his backyard), the Black Ark, Perry was able to spend as much time as was needed to perfect the music he produced, adding great care and attention to detail to innumerable records. He engineered numerous classic dub and reggae masterpieces over many years, but by 1978, the wheels had begun to come off the cart.

The studio began to deteriorate- a condition attributable to overuse, under-maintenance and the undo influence of a cast of undesirable characters, who, given his notoriously poor judgment, threatened to undermine Scratch's often inconsistent efforts. In 1981, the Black Ark burned to the ground. Insisting he burned down the studio himself, Perry spent three days in prison for the offense, before being released. A few years later, he put a curse on the BBC- which will not be revoked until his records are played by the network for twenty-four hours straight.

The Black Ark fire, freed Perry to tour. He performed in the US and UK, while releasing a series of uneven records- made with a wide assortment of cohorts. It was not until the late '80s that he finally righted his career. Despite the fact that there is (understandably) a great deal of sub-par Lee Perry material out in the marketplace, he was the 2003 Reggae Grammy winner for the album, Jamaican ET.

And this fine album falls in that latter category as well. Owing in part, no doubt, to Perry's renowned "instability" in the studio, he does not produce this album, but hands the reins over to P. Brunkow (of Major Boys) and DJ Star Trek (who plays bass here). There is a second disc in this package, which features 3 re-mixes: one by Dave Sitek of TV On The Radio ("Panic In Babylon") and two versions of "Purity Rock" transformed by DJ Spooky.

Joining Perry and DJ Star trek are guitarist Lorenzo Viennet (who died last April) drummer Daniel Spahni and an army of unnamed keyboard players- who also contribute militant synth horns in various places. Together, the band create a tight, driving straight-ahead reggae sound, and,

"Years later, he put a curse on the BBC- which will not be revoked until his records are played by the network for twenty-four hours straight."

with the exception of the live final track "Devil Dead," mostly free of Perry's characteristic dub antics.

The result is a fine foundation for Perry's reverent, self-referentially spacey lyrics, which range from extolments of his personal virility- "Pussy Man" (impressive at age 70), to strange voodoo incantations ("Voodoo" and the prayerfully cosmic "Greetings"). Looking for lyrical depth and introspective candor is probably wasted with Lee "Scratch" Perry, but that is not to say his music is devoid of emotional impact or real pathos.

Amidst cantering piano and guitar rhythms and sputtering synth brass, Perry recalls his protégé Marley on "Rastafari." There's talk here of white and black rabbits- he's allergic to the black ones and addicted to the whites (make of that what you will). And whatever the problem is, he's certainly impassioned about it. A tightly synched bass, guitar and organ riff trots all over an insistent rhythm piano on "Purity Rock." "The aforementioned "Pussy Man," gives not a lot of insight into Lee Perry the man. "I am Lee

Scratch Perry the cocky man/ I am Doctor Dick/ And I am Doctor Tick/ I am Doctor Quick/ And I am Doctor Nick/ I am Doctor Tree/ I am Doctor Key/ I am Doctor Lee." Warm, bubbling synth horns percolate beneath a chugging ensemble rhythm.

The sound of crickets and a crackling fire usher in "Voodoo," a miasma of tones swirling around Perry's solemn invocations of high-profile characters (he may be casting spells on some of them) including Chris Blackwell, Marcus Garvey, Satan, the Pope, George Bush and a number of other entities, living and other worldly.

The title track inspects the times in which we live- the tyranny which awaits us all in the gathering of those who presume to "protect" us. "Perry's Ballad," with the immemorably unfortunate rhyme of "Have a Perry salad/ for this is Perry ballad." similarly, unless the track was for the movie that no one saw, "Inspector Gadget" is a strange piece of fluff.

Ostensibly offsetting the fire of "Voodoo," "I Am A Psychiatrist" sifts into the aural picture with the sounds of rolling thunder and a hard rain. Over a syncopated drum beat and an the insistent upstroke of the synth piano- minor key guitars pluck and fiddle- emerging into a grand chorus-augmented by a truly '60s sounding horn figure. A dramatic, affective song.

Reggae music has been out of the spotlight for quite some time now, standing more as a musical reference point than as a vibrant cultural touchstone-with no one to take up the standard left behind by Marley and others. Lee "Scratch" Perry proves, even at age 70, even with all his countless idiosyncrasies, that he still has the fire and the fortitude to keep the reggae flag held high. With consistently well-crafted, well-played material, this album stands out as a high water mark for the genre.



We All Belong - Dr. Dog
Park The Van Records

An up-and-coming band that has been circulating in the Philadelphia scene for the past seven years or so. With three albums under their collective belts- The Psychedelic Swamp (out of print), Toothbrush from 2002 and Easy Beat released in March of 2005, Dr. Dog have established for themselves a solid indie reputation. That buzz was heightened immeasurably through a well-received impromptu set at last year's NARM (National Association of Recording Merchandisers) convention, in August, creating a word of mouth furor among many top indie retailers.

They released a six-song EP last fall, which served as a precursor to this full-length album. Two songs, "Ain't It Strange" and "Die Die Die," found on that EP, made their way here- along with nine other numbers. Also last fall, the band toured the US, occasionally sharing the bill with the Raconteurs. They have also toured, opening for My Morning Jacket, the Strokes and Clap Your Hands Say Yeah. Closer to home, the band played at Doug Fir in March. Last September, Dr. Dog knocked out an overflow crowd at a Northwest Millennium in-store stint, before a gig at Dante's.

They appeared on the Conan O'Brien Show on March 12th and the David Letterman Show on May 15th.

Steeped in the vocal traditions of the Beatles and the Beach Boys, Dr. Dog take a bit looser approach to recording and production values than those bands. But the essence remains. Lead singer "Taxi" (lead guitarist Scott McMicken) sounds sort of like John Lennon, at times anyway. These recordings (with sound quality and tightness comparable to Let It Be period warehouse jams) could pass as demo sessions from Lennon's Double Fantasy album- near the end of his life. Either that or Double White-ish era Beatles, with elements of Pet Sounds/ Smile period Brian Wilsonisms abounding- and occasional references to the Kinks, filtering in from time to time, as well as, perhaps, even the Band.

An example would be "Ain't It Strange" with its Lennonesque piano

(provided by Zach Miller, known as "Text") musings and occasional three-part vocal harmonies. A lazy rhythm and a cozy tone buffet a rough arrangement, sloppy yet charming. "Old News" reflects a bit

more rehearsal- a little McCartney, a little Jellyfish- piano heavy, hints of saxophone, la-la, ooh-ooh Beatlesque backing vocals. "My Old Ways" features further three-part vocal harmonies and a piano driven arrangement, vaguely similar to Badfinger in their "Magic Christian" days. The bluesy "Keep A Friend" calls to mind "Oh Darlin'" from Abbey Road, a couple of Eels songs, 10 cc and the legendary Emmitt Rhodes.

A fat, crunchy sound (courtesy of Thanks: guitarist Frank McElroy) supports "The Girl," reminding of the great unknown '80s band Crack

The Sky, with (relatively) precise guitar riffage embroidered throughout. Drummer "Triumph," Justin Stens kicks into the soulful ballad "Alaska," with Miller providing supple organ and piano fills. A certain Band-like, raucous splendor underpins the song. Well done.

Bongos and claves Latinize "Weekend," a sort of Sublime-textured ditty, before it kind of Beach Boys out in the middle section. A soul R&B feel invests "Worst Trip" with chunky horn charts and funky rhythm guitar providing the backdrop. "The Way The Lazy Do," sort of picks up where "Ain't It Strange" leaves off. They've done the song better under some other name. "Die, Die, Die" is filler culled from that EP from last Fall, "Takers and Leavers."

"They released a six-song EP last fall, which served as a precursor to this full-length album. Two songs, "Ain't It Strange" and "Die Die Die," found on that EP, made their way here- along with nine other numbers. ."

The title track returns to that familiar Beatles' like framework- maybe more so than previously (especially in the chorus, which has a certain "All Together Now" singalong quality), replete with intricate Harrison-like guitar solos, angelic three-part

harmonies, an oo-pah McCartneyish bassline and thick upside down Ringo drum fills. Derivative, but well-played. Ambitious.

And that would probably be an apt description of DR. Dog. They are able to play slick, craftily written songs, without sounding for a second like they sweated over a single note. Effortless, on a certain level. Unaffected. Sincere, yet blase. The band is an enigma, to be sure. But an enjoyable one at that.





Inner-View

Johnny Martin looks inside the studio

Don Thompson / STUDIO 84

How long have you been making your services available?

Since 1991 although I've been recording since the 70's

What is the goal of your studio?

To be a blank sheet of paper & let the artist make art

What do you mix down to?

Whatever the project requires- CDR, DAT, 2track analog

Do you have time for experimentation?

All the time. I'm constantly questioning my own axioms

What type of music have you yet to record?

I guess orchestra and Celtic come to mind

What is your current fav preamp?

I don't have one favorite. Also, the preamps in my console are fantastic.

What do you monitor on?

Speakers of my own design & small radio shack speakers. I also double check on the studio monitors at PCC Cascade where I teach recording engineering.

What do you look for on each?

good balance on my own system and mid-bass & hi end on the radio shack as well as a second octave check on kick-drum & bass.

Can you share a moment that elevated your engineering skills?

In the early 90's the bassist on my first grunge session insisted on playing certain notes 1/2 step off the rest of the band because it shook the room. We used the mixing aspect to make it work, breaking all the so-called music rules, and I use the dissonance thing occasionally to this day.

Which part of your studio are you hoping to upgrade soon?

The computer part. I'm in the middle of a full Mac upgrade.

Any favorite ref CD's you like for comparative listening?

I do exactly the opposite of what most do. I use bad examples and carry those with me to check other systems. Certain Heart, Quarterflash,

early Robert Cray recordings. And good examples would include recent Eagles, Bonnie Raitt and Harry Connick Jr.

How did you arrive at this location?

I was looking for a large house with a dry basement. It was quite the hunt

Any trouble with your neighbors?

Not for noise, no. It's a brick house and I have the isolation really well done

Have you remodeled this recording space more than once?

Yes

Name 2 pieces of gear you've got your eye on.

I'm looking at plug-ins right now, & we have a huge selection at PCC for me to give a spin. I'm looking at outboard reverbs and retro compressors. I find myself falling back on my analog past, going out and back in the DAW. My rule is if I borrow a piece of gear more than once, then I buy it.

Can you recommend some websites for info & reviews?

Harmony Central. I do a lot of old amp stuff and there's good info on the site

Any favorite publications you enjoy besides Buko Mag?

Mix, Electronic Musician, and EQ when I have time

What's your headphone mix system?

It's my own design, the amp and the system. I built a line voltage amp and ran the lines out thru the ceiling and all the controls for mix are overhead

Can you recommend any closed or open headphones?

Whatever works for you. I still like the basic AKG141

What's your oldest piece of gear?

A couple Sony analog tape machines from the 60's and 70's

Does your studio have flexible hours?

It used to be more flexible before I got married (laughter)

Is there a mic that you reach for quite often?

My favorites are the AKG414's and an old C50

How young were you when you started recording?

My first official recording was in 1977.

What made you want to be an engineer?

I couldn't get a decent recording done in town.

How do you approach a session?

With an open mind. If it's a band, one of my rules is to go see them live. Then I know who they think they are and I know who I think they are, and I have a really good idea of what they're going for.

What's your basic drum miking set up?

It's never the same. I try to give the drummer or producer what they want.

What's your current back-up system?

Right now I'm writing data and archiving to hard drives.

Do you do much ambient miking?

Yes. A lot of it

Have you had good luck with any local mastering houses?

In the old days, no. But things have gotten better

What's your computer, operating system and recording software?

Right now it's a hot-rodged G4 and DP 5.1.1

Any favorite plug-ins?

Plug-ins are just usable to me. Coming from the old analog world, the digital stuff just doesn't knock my socks off

What's your best sounding mic pre?

Hard to say. I do like the UA 610

What signs tell you that you've been mixing too long?

Barking at my wife, my stomach's growling and I can't hear anything (laughter)

Any mixes you'd like to have back?

Every single one

If so, what would you have done differently?

Every one has something different that you could improve because you're on a path- a journey

Were almost done I have three more questions for you.

Name one or two engineers you really admire and why?

The Bobs (Ludwig & Clearmountain) Because they're old farts like me that are still at the top of the market. Who knows, maybe they can still hear too.

What's the contact phone number to book STUDIO 84?

Studio 84 - 503-771-6001

Could you explain briefly the course you teach and how to enroll etc? (Buko's really into mentoring young musicians)

PCC Cascade - Recording Technologies MUC 222 > 228 -

Recording technologies classes at PCC are geared toward DIY musicians and recordists. It is an intensive fast paced look into the physics and art of making and recording music. My goal is to give students the tools to work in any situation, on any equipment. The labs and lectures are designed to ground students in the core physics and operations while focusing on the artistry of what they do. There are many sources for the "how" of recording but few convey the "why" effectively. Knowing why allows the students to extend their understanding into new uncharted territory.

We have a new facility with a studio and 2 controls rooms, analog + digital and digital + analog. The analog room has a Soundworkshop console, MCI 1" 8trk MTR with classic reverbs, delays and compression supplemented by Digital Performer. The digital control room sports PT 7.1, Control24, UA, TC outboard gear with an Otari MX70

"Any favorite ref CD's you like for comparative listening?"

I do exactly the opposite of what most do. I use bad examples and carry those with me to check other systems. Certain Heart, Quarterflash, early Robert Cray recordings. And good examples would include recent Eagles, Bonnie Raitt and Harry Connick Jr. "

Do you recall a favorite project?

Yes. For the music I liked the best, that would be Maggie Sayles. For just being pleasant and organized, I would say Lizzy Tanzer from the punk band Stink & Linger. She brought her cat in and made it growl too.

Can you recommend any books to would-be-engineers?

I've been reading like a monster lately...maybe Modern Recording Techniques, something about acoustics.

Can you mention a piece of low-cost gear that surprised you?

Radio Shack electric condenser mic that you use for tape recorders. They have the on/off switch and plastic stand, and I use them for hi-hat. \$20 microphone- it'll smoke your brain! (laughter)

What kind of hospitality do you offer here?

Shower, Bathroom and refrigerator etc

How are you currently approaching compression on drums?

If I know I'm going to use compression during tracking, I almost always choose analog tape for natural tape compression. It fattens everything up and it's really transparent. I love the shimmer from the analog high-end.

Any advice for young engineers in bedroom studios?

Learn acoustics and know what you're listening to

16trk analog machine. Also DP 5.11 and a Panasonic Da7 console. In the digital realm I teach in a multi-platform style. I want students to be editors and mixers first and software wranglers second. I think the art of what we do is being usurped by the technology and its demands on the user. Personally, I feel technology is a barrier between my creative ideas and the realization of same. The more time between inspiration and feedback, the more an idea or feeling fades away. Training students to work quickly and efficiently also helps to make them more creative. Every student should leave PCC able to generate predictable repeatable results in terms of sonic quality and integrity of their work. Signing up for classes at PCC is simple. Register at any location or online. Enroll for classes via the same method. If you decide not to take the Intro to Recording (MUC 222) be aware that a good amount of experience is required and you will have to schedule an appointment (call 503-978-5226) to go through a screening process. My goal is not to make it hard to get in but provide students with the tools for success.

Don Thompson worked at Sunn Musical Instruments 1983-85 and is former owner/engineer of DB Sound Northwest. A guitar player, family man and current owner/engineer of Studio 84 in southeast Portland. Don currently teaches Recording Technologies at PCC Cascade Campus.

He instructs on all phases of acoustic engineering and mixing in both analog and digital domains, and has launched the career of many local engineers.
JM



THE X-files

by XIMENA QUIROZ



Daniel Menche – Jugularis. **Important Records IMPREC103**

What does blood sound like? Daniel Menche can tell you! Jugularis is one of the latest blood sacrifices Menche offers in aural format. Menche is a Portland sound artist that challenges his listener to go beyond just listening to noise. He brings you carefully constructed sounds that will elevate the listener to a primal, animal state of mind where raw meat straight off the still twitching carcass is on the menu.

Jugularis is divided into three parts. The first involves introducing the listener to primal rhythms created on thick cables, oscillations reminiscent of Tibetan singing bowls and super amplified wine glasses as well as cavernous drips and drops. Part two escalates to a more frantic level with faster, more urgent oscillations that will send your brain into an eye exploding aneurism. Each rhythm and oscillation spins your senses like a centrifuge separating blood. Part three finishes you off with faster rhythms of a heart injected with excessive quantities of adrenaline, forcing it to beat faster and faster until it can't stand it anymore and explodes, leaving a ghastly sucking chest wound. In the end, the listener is left drowning in their own sweat and blood. And you will beg for more!

To add to the sanguine experience, take a close look at the artwork on this album. Those are close-ups of Menche's own oozing and clotting battle scars. Are they wounds inflicted by one of his performances? Did he lose his skin skateboarding down Mt. Tabor like a crazed fool? Jugularis will not only force you to experience what blood sounds like, but the entire album will also show how blood looks, tastes, and smells. These are sounds that wake up feeble circulatory systems.



The Mountain Goats – Get Lonely **4AD**

There are three distinct versions of John Darnielle, AKA – The Mountain Goats, that I have experienced. There is the old skool recording with that ever so charming and urgent tape hiss of a DIY release that grabs the listener by the neck screaming “dammit, I have something to say, so listen now while the wound is still fresh!” There is the live show where one gets to witness Darnielle belt out his tales of love, disappointment, raw teenage desires and obsessions, and misery. And then there is the newer style of recording which is more polished, accessible, and clean.

The Mountain Goats latest offering, *Get Lonely*, is the peak of this overproduced sound. More expensive recording techniques, a softer singing style, and additional instruments continue to backfire, however. Rather than adding to the pathos, these elements reduce Darnielle's music to plain, dull emo. Darnielle's poignant lyrics just don't shine since all the feeling has been sanitized into oblivion.

The sincerity of lyrics such as “Can't get you out of my head. Lost without you. Half dead” is lost in this recording. Any passion that was there falls flat with this different singing style and slick production. The gut wrenching intensity and fervor is polished away to a gleaming, shiny new product ready for mass consumption and commercial radio. I barely recognized this song from his last show at the Doug Fir, where he played in his normal witty, passionate form filled with the excitement of an artist doing what he loves.

I compared this album to a couple of the Goats' older gems, *All Hail West Texas* and *Nine Black Poppies*. Every loyal Goats fan can sing along to “The Best Death Metal Band in Denton” and “Cubs In

Five” with every bit of gusto they can muster at a live show as well as in their living room while reminiscing over an ex-significant other. One of my old favorites, “The Mess Inside,” has simple lyrics such as “I want you to love me like you used to,” but the recording captures the pain to a capacity that makes me hurt every single time I listen to it - even if I was involved in a happy relationship. It’s a delicious, masochistic heartache.

Get Lonely fails at capturing those feelings that first attracted me to The Mountain Goats. I hope Darnielle isn’t getting bored with music. His flat whispering throughout this album implies that he is not excited about writing and performing music anymore. It’s not even all about the lack of lo-fi in the above mentioned older gems (I really like Tallahassee and Sunset Tree). I will need to see him play live again and make sure that part of his soul hasn’t burned out.



Larkin Grimm – The Last Tree
Secret Eye AB-OC29

Larkin Grimm follows up last year’s debut album, Harpoon, with The Last Tree, also released on Secret Eye. Grimm is currently based in Providence, RI, but hails from the foothills of the Appalachians - a magical environment filled with music. She expands on her roots with instruments such as an Appalachian dulcimer, autoharp, bells, guitars, flutes, and ghosts. Guest vocalists include seven year old Sadie Underhill who not only sings on “The Sunset Comes Up,” but also contributed the lyrics for this song.

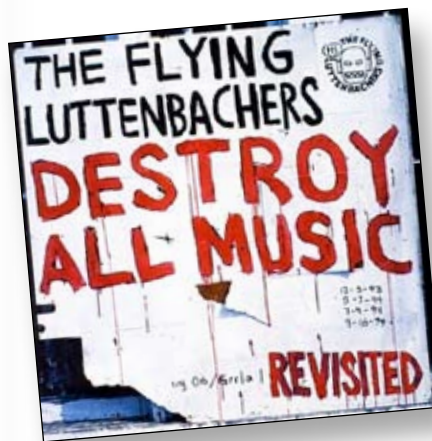
The Last Tree picks up where her previous album about a love no longer reciprocated (complete with a spell to prevent broken hearts) left off. The first song, “The Last Tree” invokes the listener to follow Grimm into the unknown forest where there is no need to be afraid anymore. “Sorrows come and sorrows go/ That’s all I know, that’s all I know” she chants, setting the tone for the rest of the album.

Where her previous album was a more involved story of losing the love of your life, going through the necessary pains of recovery, only to come back a stronger conqueror of the broken heart, The Last Tree is a more nostalgic and lonely visit to her homeland in the trees. Her proud and soulful vocals create a lonely setting for her instruments and guest musicians and singers to share their own energies.

Although she’s relocated to Providence, Grimm still embraces a solitary and technology free existence. The song “Link In Your Chain” is her ballad to a free existence where she has no regrets, isn’t bogged down by today’s problems caused by the city life, and doesn’t intend on

becoming part of the problem. The Last Tree also features a version of “Rocky Top” by Boudelaux and Felice Bryant, which is an ode to the good life in Tennessee where there “ain’t no smog or smoke ... ain’t no telephone bills.”

The Last Tree is a journey to Grimm’s forest where it is beautiful, free, and lonely. Her haunting voice and compositions compel you to join her there so you can share your own sorrows with her. This is the album where she has transformed into a new being after the end of a love so deep it took all of Harpoon to sing out. Traveling witch doctor that she is, she will not only listen to you with her heart, she will teach you to be strong and cope and embrace your own transformation.



Destroy All Music Revisited – The Flying Luttenbachers
Skin Graft/Ug Explode

No Wave? Free jazz? Black metal? Punk? Which is it? All of the above! Destroy All Music Revisited is the second reissue of the Luttenbacher’s 1995 LP which, like all good reissues, includes extra tracks and a shiny booklet with fun facts, pictures of posters you wish you had taken off the telephone post, and rock star quality band photos.

Yes, that’s right, it’s the second reissue. The first incarnation came out in 1995 on vinyl only to be reissued by Skin Graft in 1998 on CD, sans extra stuff. Now we have the “definitive version” with seven extra ruthless pieces. Ruthless! RUTHLESS!

There are combinations in this world that are just pure magic. These include, but are not limited to peanut butter and chocolate, a fine cave-aged gruyere topped with raspberry preserves, and even tight pants on a skinny young hipster. The Flying Luttenbachers lovingly toss elements of skronky free jazz, the brutality of black metal, and the “fuck you” attitude of punk and cram robot-like precision into three minutes of ear drum exploding madness. Weasel Walter, the group’s drummer and führer, is not a musician to be fucked with. Listen to tracks like “Fist Through Glass” and “Ver Aus Den Turbo Scratcher” while wearing Depends.

This isn’t even their best album!



Sandin Wilson

Jazztopia

by Anne Steiner



Photo Buko

One might ask how Portland jazz bassist & vocalist, Sandin Wilson, has found himself poised for positioning among some of the most prominent players in the international jazz fusion scene? Some would say it's because of his unrelenting determination. Others will say it's because he has a pure talent and passion that is unstoppable. Still, others will tell you it's because he has never stopped developing as a musician and vocalist and because he has spent his career surrounding himself with the best musicians possible. And, then there's the "L" word, the common denominator. Everyone agrees that without an element of luck, the best musicians in the world remain unknown.

Luck – the inescapable factor in any performer's success. For the relatively small number of musicians who are lucky enough to find themselves in the right place at the right time, as Sandin Wilson is right now, they will all tell you it's because of this delicate chemistry of effort, chance and skill that they are where they are. Then they will admit that that it is just the beginning point. It is where decisions need to be made and plans need to materialize. What happens from this point is less about talent, drive and passion than it is about vision, direction and the will to sustain it.

With the upcoming release of his second CD, *The Sandin Wilson Group's A Night on the Town*, (recorded live, direct to 2 track by Brad Wager at Jimmy Mak's in October of this year), Wilson has not only secured his credentials among the respected icons of the Northwest Jazz scene, but he is also etching a deeper niche with more far-reaching audiences. The live recordings contained on *A Night on the Town*, according to Wilson are "as good as any I've ever heard. I was blown away when I listened to the cuts. I couldn't stop listening." Coming from a humble yet well-trained musician as himself, this says a lot.

Wilson's story might be ordinary and remarkable at the same time. The basis of it all is the history of a dedicated and extremely hard working musician with a 25+ year resume. Wilson has played alongside Portland's finest caliber of musicians: Cal Scott, Calvin Walker, Marv & Rindy Ross, Tim Ellis, Tom

Grant, Greg Williams and Carol Mack to name just a few, as well as prolific Narada artist, Michael Gettle.

Sandin Wilson has been the sideman and back-up vocalist who has put countless hours into gigs and recordings for others, yet put off leading his own band time and again until recently. A performer who has been unrelenting in perfecting his instrument, maintaining discipline and unyielding passion for writing and continuing to stretch his vocal abilities. He has shown that he gets better with time.

peers from around the time they started out, Sandin has maintained a staying power which has outlasted almost everybody. He's never given up writing his own music, developing world class chops and maintaining an enthusiasm about music which is contagious. All of this makes him an incredible musician."

Having spent years performing in bands of nearly every genre – early classical training, pop, rock and then jazz fusion and funk, Wilson's journey has had its share of ups and downs: from unfulfilled hopes with his 3-piece pop band RYA in early 80's (which "came this close to signing with Geffen"), to "the best fun ever had" playing with Quarterflash and The Three Humans (w/Tim Ellis & Greg Williams) during the mid 80's; to a lingering 7 year stint with the Swingline Cubs in the mid 90's - a working gig which accommodated his day job, supplemented his family income and left him with an "empty soul." During his last few years with the Cubs, he found himself too distanced musically from the jazz leanings he so badly ached to express. Thwarted in his efforts to integrate his 6 string sound into the band's play list, "It was more bass than they wanted," he states, Sandin was released of his obligations to the Cubs (by fate or design - in 2002) just as he had initiated work on his first solo project. With his family life in a stable position, Sandin wasted no time focusing his energy and development on his own writing, vocals, fretless and six-string bass playing.

In 2003, his first solo project began to take shape.

As he began the task of putting together his first CD, *Into My World*, Sandin reached out to Jimmy Haslip bassist and co-founder of the fusion group, The Yellowjackets. Sandin had first met Haslip in 1999 and had forged a bond with his fellow bass player. Having studied and worked with Jaco Pastorius, Haslip had always been an icon to Sandin Wilson. Heavily influenced by Haslip's and Pastorius' style and sound while developing his own sound as young adult, Sandin strived to "emulate everything about them" in his playing. He had modeled his own fretless style after Haslip's & Pastorius' and it was Haslip's praises of the 6-string bass that prompted Sandin to add the instrument to his repertoire. Since Sandin was genuinely intent on producing a quality first CD, he asked Haslip for some wisdom.

As Haslip tells it, Sandin asked him for input on *Into My World* and willingly responded. What started out as tips on arrangements and song choices turned into a full collaborative effort, with Haslip taking Executive Producer credits, re-arranging the Lee Ritenour track, "Is it You" and offering Sandin two of his own songs: "Emit Al" which had been recorded but unreleased by the Yellowjackets and Haslip's never-recorded, "Sedona."

The debut of *Into My World* sold a modest 1400 units, but it was a good enough calling card for Hansin to share with Gino Vanelli, the grammy nominated vocalist and musician. Haslip, who had forged a collaborative musical relationship and friendship with Vanelli over 30 years ago, acquainted Gino with Sandin's work.

Haslip tells of a plane ride in 2005 from Zurich to Italy where he and Vanelli were heading to a charity performance in Venice. Casual talk about music prompted Vanelli to mention he wanted to put together a local Northwest band that could travel with him, since it was getting more costly and time consuming to pull his regular band members together from Montreal. Haslip told Vanelli, "I've got just the guy for you," and proceeded to tell him about Sandin Wilson.

"Luck – the inescapable factor in any performer's success. For the relatively small number of musicians who are lucky enough to find themselves in the right place at the right time, as Sandin Wilson is right now, they will all tell you it's because of this delicate chemistry of effort, chance and skill that they are where they are."

As Marv Ross, co-founder of Quarterflash and The Trail Band says of his friend and fellow musician,

"For as long as Sandin's been at it, he's kept working and has stayed motivated to keep developing and keep creating. When you look at many of his

Meanwhile, Sandin, having already added Vanelli's 1978 hit "Brother to Brother," to his playlist, shared *Into My World* with Vanelli and after listening to it, Vanelli claimed it was one of the best pop fusion albums to come out of the Northwest. Sandin was thrilled and humbled by this endorsement.

In 2005, as he was preparing for upcoming shows with his band, The Sandin Wilson Group (Carlton Jackson, drums, background vocals; Tim Bryson, Alto, Tenor & Bari Sax; Paul Mazzio, Trumpet; Kerry Movassagh, Guitar, background vocals; Alex Shakeri, Keyboard) Sandin contacted Jimmy Haslip and asked for Gino's phone number, hoping he'd be willing to perform the song with him for a gig at Jimmy Mak's. Haslip put the two in contact. As Sandin tells, the first thing Vanelli told him was "Nobody has ever asked me to perform with their band." At that point, he wondered if he had just done a good thing or a bad thing. Then Vanelli said, "yes," and according to Haslip, it was around this same time that Gino was already thinking about Sandin for his own band.

Vanelli showed up to the rehearsal and "blew everyone's mind." The performance was a success and shortly afterwards, Vanelli, convinced of Sandin's

industry who can use their connections to get him signed. If it's gonna happen, it will happen that way."

Sandin Wilson defines his success by his ability to support his family, being respected by his fellow musicians and by entertaining his audiences. Though he feels confident about his ability to expand his fan base in the States and even abroad, he is reluctant for the interruption that heavy touring and promotion might create. "I've been married 3 times. I have a wife and a family. I know how hard the travel and time away from home is on family life and personal relationships. I want to be able to do it from here," he says emphatically.

With the anticipated release of *Night on the Town*, Sandin finds himself at a crucial point in his career. If the CD does garnish praise from the outside, how much promotion and touring will he need to do to keep that momentum going? Will he be able to tap into a national or international distribution deal

"According to Jimmy Haslip, being invited into Vanelli's family of musicians is a remarkable thing for Sandin. 'I've known Gino for 30 years and he can be a challenge to work with. He's very complex. To have your name in his family tree really is a statement. Not only is Sandin an awesome musician, he's a truly likeable fellow and loves what he's doing. Gino recognizes that.'"

ability, asked him if he'd like to tour with his band. Sandin says, "I was speechless," and he adds, "I've been speechless ever since."

He began rehearsing with Vanelli and performed in October with his band in New York on the CBS Early Morning Show, where they were promoting Vanelli's new CD *These Are the Days*. In February of '07, Sandin headed to Las Vegas with Vanelli's band and in March, they went to Indonesia & Japan.

According to Jimmy Haslip, being invited into Vanelli's family of musicians is a remarkable thing for Sandin. "I've known Gino for 30 years and he can be a challenge to work with. He's very complex. To have your name in his family tree really is a statement. Not only is Sandin an awesome musician, he's a truly likeable fellow and loves what he's doing. Gino recognizes that."

"Sandin is a smokin' musician – so passionate about music, a great singer and an incredible bass player," Haslip praises. "Right now, he might be considered a big fish in a little pond, but there are a lot of situations when a performer puts out an album like *Into My World*, that he can reach out and communicate with the world. He displayed that with his first record.

He's proven he's got the chops and that he can touch people abroad in Europe, Japan and South America. There's no reason he can't expand on that. Fans of Gino's and the Jackets' are a potential audience. Being attached to these dudes he's bound to gain from it, but it's a hard business. This isn't the greatest time to be stepping out there and taking chances, but Sandin's definitely got what it takes."

Marv Ross, whose own band, Quarterflash, achieved national success on Geffen's label with their 1982 hit "Harden My Heart," knows first-hand the industry challenges and difficulties involved in getting airplay, touring and promoting an album. "Sandin's doing the right thing. He's found people in the

that will put it into stores, or will he remain working with CD Baby and iTunes alone? Will he continue booking his own shows or will he seek out an agent, looking beyond the Northwest? These are the defining questions for Sandin Wilson.

Playing internationally with Gino Vanelli and being aligned with Grammy winner Jimmy Haslip, both of them industry mainstays for over 25 years, shows he has the introductory connections needed to get a foot in the door. Indeed, Sandin Wilson has serious decisions to make. Will a "wait and see," approach work to his advantage or will he take more proactive steps by aligning himself with a distribution deal, an agent and finding a label? In everyone's life there comes a defining moment. We'll keep you posted on how Sandin deals with his.

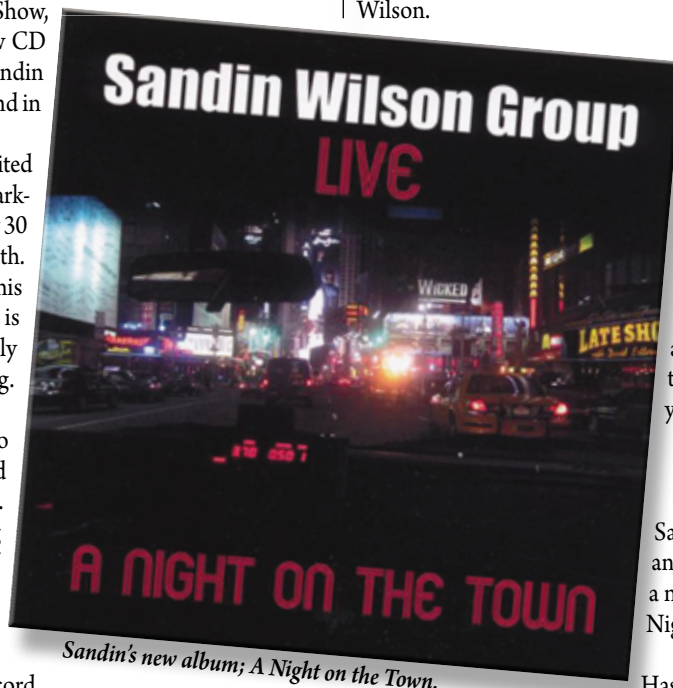
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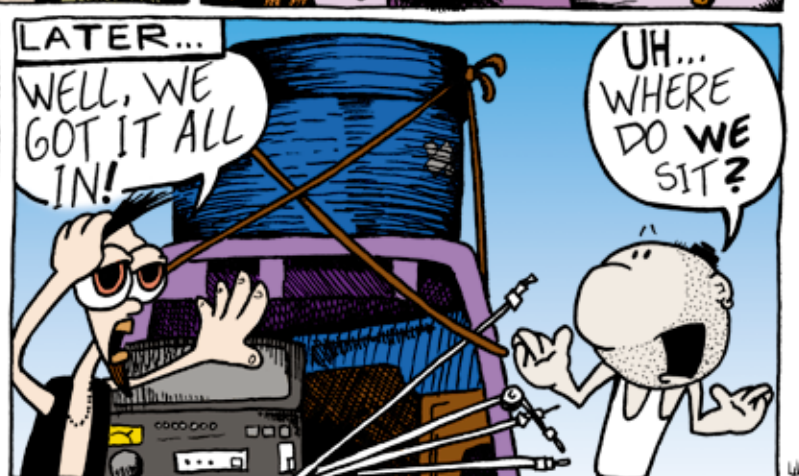
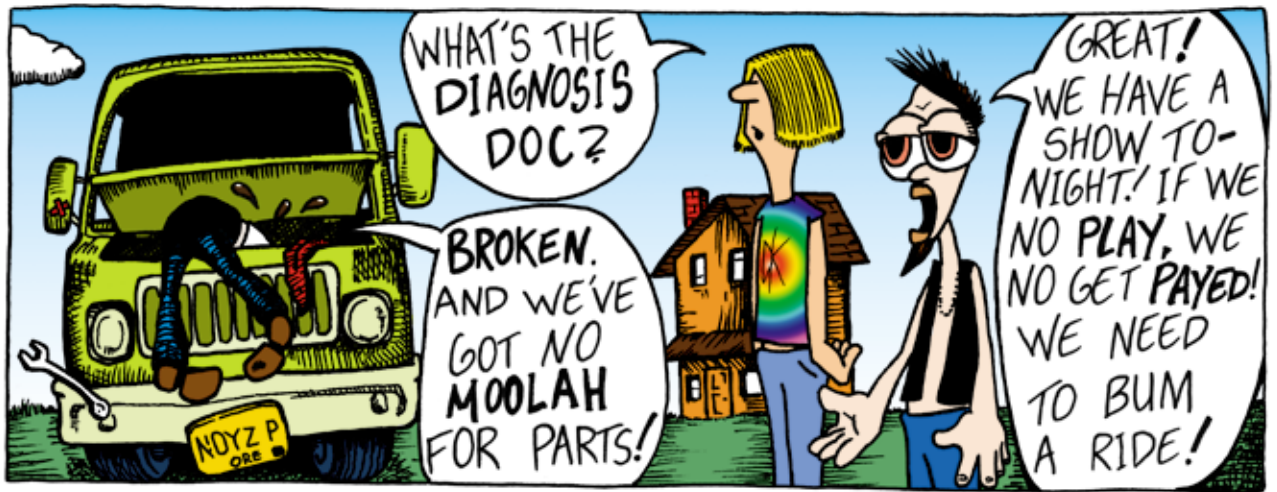
You can hear tracks and purchase Sandin Wilson's CD *Into My World* on iTunes and CD Baby; and visit www.buko.net to hear a new cut from the soon-to-be released CD, *A Night On The Town*.

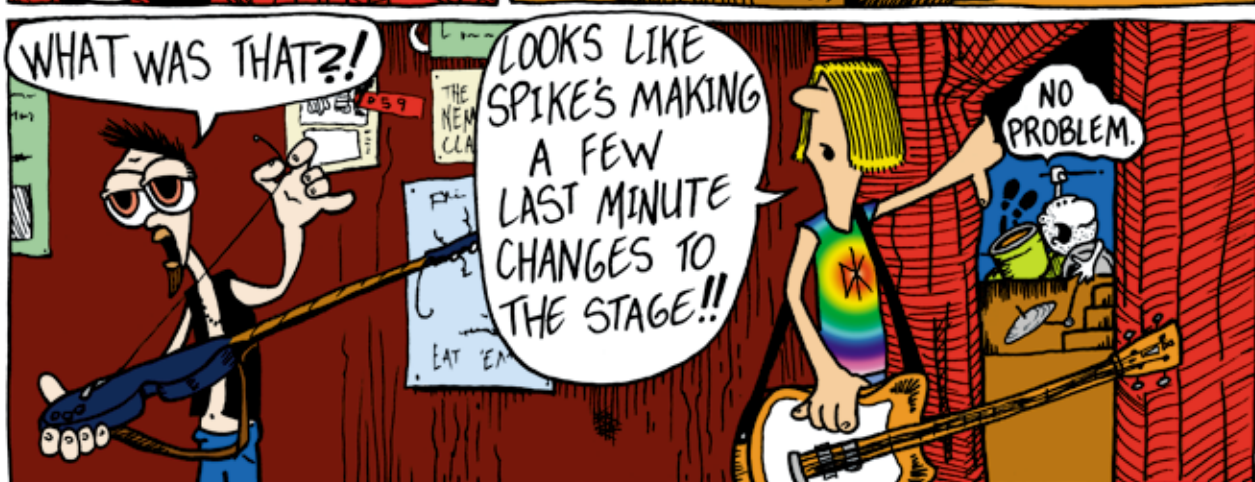
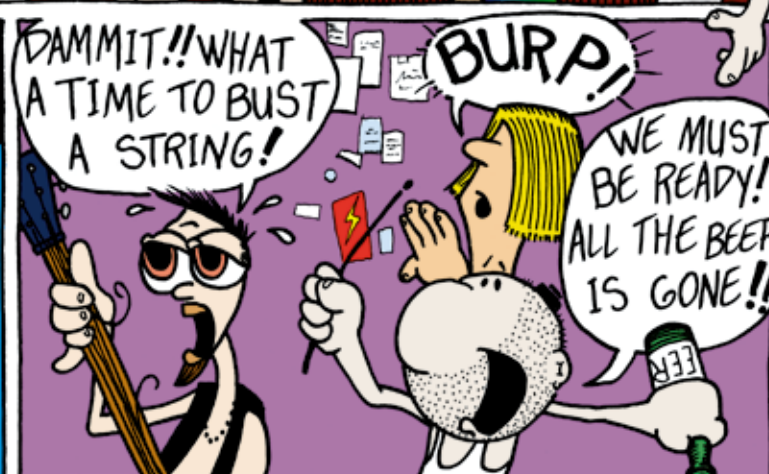
Special thank you's to Marv Ross & Jimmy Haslip for sharing their time and thoughts for this article.

Watch for the September, 2007 debut of a new production by Marv Ross': "The Ghosts of Celilo," a gripping musical drama, nine years in the making, about the Native peoples of the Columbia river and their spiritual and ancestral history, opening at the Newmark Theatre in Portland.

Look for a December release of a DVD project by the Allan Holdsworth/Alan Pasqua Group featuring Chad Wackerman and Jimmy Haslip. A Live concert DVD filmed @ the famed Yoshi's in Oakland, California, released by Altitude Digital Productions, Inc. (<http://store.altitudedigital.com/home.html>)







You can also see this guide online at buko.net, to save space long equipment lists are limited to the online listings.

Attorneys Entertainment

Jeff Brown

1327 SE Tacoma St., PMB #262
Portland, OR 97202
Email: jeffbrownlegal@gmail.com

Bart Day

1001 S.W. Fifth Avenue, Suite 1100,
Portland, Oregon 97204
Phone: 503/291-9300
Email: allmedia@hevanet.com

Jay M. Schornstein

1609 SE 48th Avenue
Portland, OR 97215
Phone: (503) 232-3498
Fax: (503) 231-6491
Email: schornj@aracnet.com

Band Listings

can be found online at buko.net

Design and Photography Services

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Portland, OR 97217
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Toll free: 866-469-9820
Email: info@Cravedog.com

Web: www.Cravedog.com
Owner: Todd Crosby.
Graphics for CD packaging with order.

Get Up Media

Phone: 971-227-8929
Email: info@getupmedia.com
Web: www.getupmedia.com
Specialize in web design, myspace design and marketing, graphic work and photo editing.

Nettleingham Audio

108 E 35th Vancouver, WA, 98663
Toll Free: 888-261-5086
Phone: 360-696-5999
Email: kevin@nettleinghamaudio.com
Web: www.nettleinghamaudio.com
Owner: Kevin Nettleingham
Graphics for CD packaging with order.

Silverlining Media

Phone: 503-805-1259
Email: kevin@silverliningmedia.net
Web: www.silverliningmedia.net
Specialize in web design.

Duplication/Manufacturing

Allied Vaughn

1434 NW 17th Avenue
Portland, OR, 97209
Phone: 503-224-3835
Email: kevin.felts@alliedvaughn.com
Web: www.alliedvaughn.com
Contact: Kevin Felts
Rates posted at website: no
500 CD Package Cost = \$1,895.00
3 color on-disc printing 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.
1000 CD Package Cost = \$1,795.00

3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap.

Audio Duplication Plus

5319 SW Westgate Drive
Portland, OR, 97221
Phone: 503-203-8101
Email: audupplus@aol.com
Web: www.avduplication.com
Contact: Bruce Hemingway
Rates posted at website: no
500 CD Package Cost = \$1,050
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3377 SE Division, #105
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Toll Free: 800-652-7194
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Fax: 503.233.4845
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Web: www.bullseyedisc.com
Rates available at website: yes

CD Forge

1420 NW Lovejoy Suite #327
Portland OR 97209
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Web: www.cdforge.com
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20049 SW 112th Ave
Tualatin, OR 97062
Toll Free: 866-228-6362
Phone: 503-620-7977

Fax: 503-620-7917
Email: contact@co-operations.com
Web: www.co-operations.com
Rates posted at website: no.

Cravedog Records

1522 N Ainsworth St.
Portland, OR 97217
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Phone: 503-233-7284
Email: info@Cravedog.com
Web: www.Cravedog.com
Owner: Todd Crosby.
Rates posted at website: yes
1000 CD Package Cost = \$1,220.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewel case with shrinkwrap. Call for 4/4 pricing.

Dungeon Replication

106 SE 11th Avenue,
Portland, OR 97214
TollFree: 877-777-7276
Phone: 503-796-0380
Fax: 503-223-4737
Email: info@dungeon-replication.com
Web: www.dungeon-replication.com
Rates posted on website: yes
1000 CD Package Cost = \$1,235.00
Includes glass master, 3 color on-disc printing, 4/1 four panel folder, 4/0 tray card, jewel case, assembly and shrinkwrap. You supply the film.

Logic General

26200 SW 95th Avenue, Suite 300
Wilsonville, OR 97070
Toll Free: 800-959-7747
Phone: 503-598-7747
Fax: 503-598-9375
Email: oregonsales@logicgen.com
Web: www.logicgen.com
Rates posted on website: no.



Big Red Studio

Check our listing in the studio guide.
Contact us at 503.695.3420
www.bigredstudio.com
billy@bigredstudio.com

Nettleingham Audio

108 E 35th Vancouver, WA, 98663
Toll Free: 888-261-5086
Phone: 360-696-5999
Email: kevin@nettleinghamaudio.com
Web: www.nettleinghamaudio.com
Owner: Kevin Nettleingham
Rates posted on website: yes
500 CD Package Cost = \$945.00 5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, free bar code, no overs, shipping to the Portland/Vancouver area.
1000 CD Package Cost = \$1,180.00 5 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, free bar code, no overs, shipping to the Portland/Vancouver area.

NWMedia

106 Southeast 11th Avenue
Portland, Oregon 97214
Toll Free: 800.547.2252
Local: 503.223.5010
Fax: 503.223.4737
Email: info@nwmedia.com
Web: www.nwmedia.com
Contact: Tom Keenan
Rates posted on website: yes
500 CD Package Cost = \$1,175.00 3 color print on disc.
1000 CD Package Cost = \$1,350.00.

Phylco Audio Duplication

10431 Blackwell Rd.
Central Point, OR, 97502
Toll Free: 800-348-6194 Phone: 541-855-7484
Fax: 541-855-7581
Email: info@phylcoaudio.com
Web: www.phylcoaudio.com
Contact: Gail Husa
Rates posted on website: yes
500 CD Package Cost = \$936.00
2-panel full color insert and tray card (4/1, full color outside, black and

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

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

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Portland, OR 97209-2403
Toll Free: 888-792-8346 (orders only)
Phone: 503-228-2222
Email: superdigital@superdigital.com
Web: www.superdigital.com
Owner: Rick McMillen
Rates posted on website: yes
500 CD Package Cost = \$950.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.
1000 CD Package Cost = \$1,165.00 3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes FREE UPC BarCode, glass master, jewel case and wrap.

Labels

Burnside Records

3158 E. Burnside Portland, OR 97214
Phone: (503) 231-0876
Fax: (503) 238-0420
Email: music@burnsiderecords.com
Web: www.burnsiderecords.com
Owners: Terry Currier & Jim Brandt
Producers: Various
Types of music released: Blues
Artist roster: Mason Ruffner, Henry Cooper, Paul Brasch, Johnny & the Distractions, John Fahey, M.Doehty, Mick Clarke, David Friesen, Obo Addy,

Lloyd Jones, Too Slim & the Taildraggers, Kelly Joe Phelps, Terry Robb, Duffy Bishop Band, McKinley, Gary Myrick, Sheila Wilcoxson Bill Rhoades & Alan Hager, Bugs Henderson.
Distribution: Burnside sub-distributes two Portland based labels: The Magic Wing and Eurock. National distribution through Distribution North America & Rock Bottom.
Affiliated Label: Sideburn Records
Types of music released: Roots Rock
Artist Roster: 44 Long, Rudy Tutti Grayzell, Tommy Womack.

Cavity Search Records

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

Cravedog Records

1522 N Ainsworth St. Portland, OR 97217
Phone: 503-233-7284
Email: info@Cravedog.com
Web: www.Cravedog.com
Owner: Todd Crosby.
Producers: Luther Russell, Johnny Beluzzi, Larry Crane, Various
Types of music released: Various.
Types of deals offered: Varies.
Artist roster: Little Sue, Fernando, Warren Pash, Luther Russell
Distribution: Valley, Burnside, Redeye, Miles of Music, CD NOW, Amazon.com, Music Boulevard.
We are not accepting submissions at the present.

Criminal Records

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

Diamond Z Records

16016 Lower Boones Ferry Road,
Suite 5 Lake Oswego, Oregon 97035
Phone: 503-675-1670, 503-635-7355
Email: DZRRrecords@aol.com
Contact: Steve Landsberg.

Elemental Records

PO Box 55771
Portland, OR 97238-5771
Phone: 503-803-6020
Email: cassandranton@hotmail.com
Web: www.elementalrecords.com
President: Cassandra Banton
Vice President: Robert Wynia
Exec Producer: Diogenes Alexander Xenos
Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss
Available: Jollymon, Sweaty Nipples, Henry's Child, NW Compilations
Distribution: Direct, Burnside, Valley Records
Studios: Gung-Ho Studios (Eugene), Freq (Portland)
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Weekday Block Rates \$25hr

Email: eonrecords@aol.com
 Web: www.eonrecords.com
 Owners: Tommy/John Thayer
 Producers: Various
 Types of music released: new
 Artist roster: 28 IF, Black'n Blue, Dan Reed
 Distribution: Nail Distribution/Portland, OR

Eurock

P.O. Box 13718 Portland, OR 97213
 Phone: 503-281-0247
 Fax: 281-0247

Email: apatters@eurock.com
 Web: www.eurock.com
 Owner: Archie Patterson
 Types of music released: License recordings by European & American artists.

Submission Formats: CD's.
 Kinds of deals usually offered: CDs.
 Artist Roster: Dweller at the Thresh-old, Gandalf, Robert J. Horky, Erik Wollo, Green Isac, Tim Story.
 Distribution: DNA North America, Burnside Records.

Flying Heart Records

4026 N.E. 12th Ave.
 Portland, OR 97212
 Phone: 503-287-8045
 Email: flyheart@teleport.com
 Web: www.teleport.com/~flyheart/
 Owner: Jan Celt
 Producer: Jan Celt
 Types of music released: Original NW artists and related projects.
 Submission Formats: Demo cassettes.
 Kinds of deals usually offered: Album projects, Publishing of related materials.
 Other services offered: producer services and bands wishing to make their own releases.
 Artist roster: Janice Scroggins, Tom McFarland, Obo Addy, The Esquires, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory, the Gays.
 Distribution: Burnside.

Heinz Records

728 SW 1st Ave Portland, OR 97204
 Mailing Address: P.O. Box 4628, Portland, OR 97208
 Phone: 503-249-0808
 Fax: 503-249-7842
 Submission format: We are not accepting submissions right now.
 Artist roster: Pink Martini, 3 Leg Torso, Le Happy
 Web: www.pinkmartini.com.

Jus Family Records

3439 NE Sandy Blvd #701
 Portland, Ore 97232
 Phone: 800- 757-1851
 Email: JusFamily@aol.com
 Web: www.jusfamilyrecords.com
 Owners: Terrance Scott, Bosco Kawte
 Types of music released: Hip-Hop, R&B and any other form of good music.
 Submission Formats: cassettes
 Artist Roster: Cool Nutz, Kenny Mack, G-Ism, Monkey Mike.

National Dust Records

P.O.Box 2454 Portland, OR 97208
 Phone: 503-903-0625
 Web: www.angelfire.com/nd2/nationaldustrecords
 Email: nationaldust@hotmail.com
 Contact: Shan
 Producer: the bands choice.
 Types of music released: Punk rock, rock'n roll.
 Submission Formats: tapes/records.
 Kind of deals usually offered: % of product pressed.
 Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy. Distribution: Profane Existence, N.A.I.L., EFA (Europe).

Psychelectic Records

P.O. Box 8133 Portland. OR 97207
 Phone: 503-295-2776
 Web: www.psychelectic.com
 Email: label@psychelectic.com
 Contact: William Weikart
 Artist roster: Garmonbozia, James Angell and Obscured by Clouds

Tombstone Records

16631 SE 82nd Drive
 Clackamas, Oregon 97015
 Mailing Address: P.O. Box 1463, Clackamas, OR 97015 U.S.A.
 Phone: 503-657-0929
 Fax: 503-631-2797
 Web: www.deadmoonusa.com
 Owners: Fred & Toody Cole
 Producer: Fred Cole
 Types of music released: MONO ONLY!! Mostly original garage and psychedelic, raw rock 'n roll.
 Submission Formats: Tapes mixed down to 1/4" reel to reel. DATcassette or high-quality cassette.
 Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs.
 Artist Roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft.Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
 Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

Mastering

Freq Mastering

1624 SW Alder Portland, OR 97205
 Phone: 503-222-9444
 Fax: 503-222-6446
 Email: ryanfoster@freqmastering.com
 Web: www.freqmastering.com

Nettleingham Audio

108 East 35th Street Vancouver, Wash- ington 98663-2207
 Web: www.nettleinghamaudio.com
 Toll Free: 888.261.5086
 Phone: 360.696.5999

Northstar Recording Studios

313716 SE Ramona Street
 Portland, OR 97236-4444
 Phone: 503-760-7777
 Fax: 503-760-4342
 Web: http://www.northstarsamples.com/studio/index.html

SuperDigital Ltd / Purple Mastering Studio

1150 N.W. 17th Portland OR 97209
 Phone: 503-228-2222
 Email: superdigital@superdigital.com
 Web: www.superdigital.com
 Owner: Rick McMillen

Music Stores

Apple Music Company

Address: 225 SW First Ave., Portland, OR 97204
 Toll free number: 800-452-2991
 Phone number: 503-226-0036
 Web: www.applemusicrow.com
 Email: apple@teleport.com
 Business Hours: Mon-Sat: 10:30AM to 6:30PM Sunday:1:00PM to 5:00PM

Artichoke Music

Address: 3130 S.E. Hawthorne Blvd., Portland, OR 97214
 Phone: 503-232-8845
 Fax: (503) 232-3476
 Store Hours: Tue-Sat: 11:00am - 6:00pm Sunday: 12:00am - 5:00pm
 Web: www.artichokemusic.com
 Email: folks@artichokemusic.com
 Portland's Premier Folk Music Shop and Guitar Emporium

Blue Dot Guitars

Address: 502 7th. St. Oregon City, Or 97045 Phone: 503.656.1913
 Web: www.bluedotguitars.com
 Email: chris@bluedotguitars.com
 Store Hours: M-Th 11am - 8pm Fri & Sat 11am - 5pm
 We are now Fender Authorized Warranty Service Center

Centaur Guitar

Address: 2833 NE Sandy Blvd. Port- land OR 97232
 Phone: 503-236-8711
 Web: www.centaurguitar.com
 Email: info@centaurguitar.com
 Store Hours: Daily 10:00am - 7:00pm

Guitar Center

Guitar Center Beaverton

9575 S.W. Cascade Ave.
 Beaverton, Oregon 97008
 Phone: 503-644-9500
 Fax: 503-644-9600
 Manager: Gabe McFadden
 Store Hours: M-F: 10-9 | Sat: 10-8 | Sun: 11-6

Guitar Center Clackamas

13029 Southeast 84th Ave.
 Clackamas, Oregon 97015
 Phone: 503-654-0100
 Fax: 503-654-0300
 Manager: Brian Harrison
 Store Hours: M-F: 10-9 | Sat: 10-8 | Sun: 11-7

Portland Music Company

Martin Luther King Store
 531 SE Martin Luther King Blvd
 Portland OR 97214
 Phone number: 503-226-3719
 Toll free number: 800-452-2991
 Everything except sheet music, band and orchestra instruments.
 Web: www.portlandmusiccompany.com
 Email: staff@portlandmusiccompany.com
 Business Hours: Mon-Fri: 10:00AM to 6:30PM
 Saturday:10:00AM to 6:00PM
 Sunday:11:00AM to 5:00PM
Broadway Acoustic store:
 2502 NE Broadway
 Portland OR 97232
 Phone number: 503-228-8437
 -Acoustic instruments, band and orchestra instruments.
 Web: www.portlandmusiccompany.com
 Email: broadway@spiritone.com
 Business Hours: Mon-Fri: 10:00AM to 6:30PM Saturday:10:00AM to 6:00PM Sunday:11:00AM to 5:00PM
Beaverton store:
 10075 SW Beaverton Hillsdale Hwy
 Beaverton OR 97005
 Phone number: 503-641-5505
 Toll free: 888-852-1557
 Phone for sheet music: 503- 641-5691
 -All instruments and sheet music
 Web: www.portlandmusiccompany.com
 Email: pmcwest@spiritone.com
 Business Hours: Mon-Fri: 10:00AM to 6:30PM
 Saturday:10:00AM to 6:00PM
 Sunday:11:00AM to 5:00PM
 Sheet Music Closed on Sunday

Eastside, Division store:

Address: 12334 SE Division
Portland OR
Phone number: 503-760-6881
-All instruments and sheet music
Web: www.portlandmusiccompany.com
Business Hours: Mon-Fri: 10:00AM to 6:30PM
Saturday: 10:00AM to 6:00PM
Sunday: 11:00AM to 5:00PM

Showcase Rentals

3401 SE Hawthorne Blvd.
Portland, OR 97214
Toll Free: 888-240-4048
Phone: 503-231-7027

Rhythm Traders'

Address: 424 NE Broadway,
Portland, OR 97232
Phone number: 503-288-6950
Toll free number: 800-894-9149
Web: www.rhythmtraders.com
Email: info@rhythmtraders.com
Business Hours: Mon-Sat: 11:00AM to 7:00PM Sunday: 12:00AM to 5:00PM

Tigard Music

Address: 11579 Sw Pacific Hwy,
Tigard, OR 97223
Phone: 503-620-2844
Web: www.tigardmusic.com
Store Hours: Mon-Thurs: 10:00am - 8:00pm Fri-Sat: 10:00am - 6:00pm

Tombstone Music

Address: 16631 SE 82nd Drive
Clackamas, Oregon 97015
Phone: 503-657-0929
Web: www.deadmoonusa.com/tombstone-music.htm
Email: support@deadmoonusa.com
Store Hours: The Music store is currently closed, and is undergoing remodeling.

Production

Brownell Sound

12115 S.E. 82 nd. Ave. Suite D
Portland, OR 97086
Toll Free: 800-755-1665
Phone: 503-652-2160
Fax: 503-652-2764
Email: sales@brownellsound.com
Web: www.brownellsound.com
Hours: 9:00 am to 5:00 pm Monday Thru Friday

Hollywood Lighting

5251 SE McLoughlin Blvd.
Portland, OR 97202-4836
Toll Free: 800.826.9881
Phone: 503.232.9001

Fax: 503.232.8505
Email Department Contacts
Rentals - Kirk Davis - kirk.davis@hollywoodlighting.biz
Production - Gavin D'Avanther - gavin@hollywoodlighting.biz
Retail Sales - Dena Poer - dena.poer@hollywoodlighting.biz
System Sales - Sean Chiles - sean.chiles@hollywoodlighting.biz
Electrical Services Frank Locke frank.locke@hollywoodlights.biz
Web: www.hollywoodlighting.biz
Showroom Hours: Monday through Friday: 8AM - 6PM
Saturday 9AM - 1PM
Sunday Closed

Showcase Rentals

3401 SE Hawthorne Blvd.
Portland, OR 97214
Toll Free: 888-240-4048
Phone: 503-231-7027
Rental Manager: Tim "TC" Chassaing
Email: rentals@showcasemusic.com
Web: www.showcasemusicandound.com/rentals/rentals.htm
Hours: Monday through Friday: 10AM - 7PM Saturday 10AM - 6PM Sunday 11AM - 6PM

Publicity

In Music We Trust PR

15213 SE Bevington Avenue Portland, OR 97267-3355
Phone: 503-557-9661
Owner: Alex Steininger
Email: alex@inmusicwetrust.com
Web: www.inmusicwetrustpr.com
We handle local (CD release shows, dailies/weeklies in hometown market), regional, and national press for bands, including print media, online, and blogs. Services also include bio writing, press releases, and other services, too.

XO Publicity

1707 NE Jarrett St Portland, OR 97211
Phone: 503.281.9696
Owner: Kaytea McIntosh
Email: kaytea@xopublicity.com
Web: www.xopublicity.com
www.myspace.com/xopublicity
"A Damn Fine PR Firm"

Radio

AM

KWIP - 880 am - "La Campeona"

Format: Mexican music
Street Address: 1405 E. Ellendale;
Dallas, OR 97338
Mail Address: P. O. Box 469; Dallas, OR 97338

Phone: (503) 623 - 0245
Fax: (503) 623 - 6733
Web: www.kwip.com
General Manager: Diane Burns
Email: dburns@kwip.com

KISN - 910 am

Format: Oldies
Street Address: 0700 SW Bancroft St.
Portland, OR 97239
Phone: 503.223.1441
Fax: 503.223.6909
Web: www.kisn910.com
General Manager: Erin Hutchison

KPSU - 1440 am - Portland's college radio

Format: Portland State Univ. student radio
Street Address: 1825 SW Broadway,
Sub-Basement Suite S18,
Portland, OR 97201
Mail Address: P.O. Box 751-SD.
Portland, OR 97207
Phone: 503-725-5669
Fax: 503-725-4079
Web: www.kpsu.org
Program Director: Austin Rich
Email: programming@kpsu.org

KPSU - 1550 am - the music of your life

Format: Classic American Standards of yesterday and today
Street Address: 6605 SE Lake Rd.
Portland, OR 97222
Phone: 503.223.4321
Fax: 503.294.0074
Web: www.kpsu.org
General Manager: Paul Clithero
Program Director: Steve Nicholl

FM

KMHD - 89.1 fm - Jazz, Blues, and NPR News

Format: Jazz Street
Address: 26000 SE Stark St.
Gresham, OR 97030
Phone: 503-661-8900
Fax: 503-491-6999
Web: www.kmhd.org
General Manager: Doug Sweet
Program Director: Greg Gomez

KBPS - 89.9 fm - All Classical

Format: Classical
Street Address: 515 NE 15th Avenue,
Portland, OR 97232
Phone: 503-943-5828
Fax: 503-802-9456
Web: www.allclassical.org
Email: music.info@allclassical.org

KBOO - 90.7 fm - Community Radio

Format: providing programming for unpopular, controversial, or neglected perspectives
Street Address: 20 SE 8th Avenue,
Portland, OR 97214

Phone: 503-231-8032
Fax: 503-231-7145
Web: www.kboo.fm
Program Director: Chris Merrick
Music Director: Brandon Lieberman

KGON - 92.3 fm Classic Rock

Format: Classic Rock
Street Address: 0700 SW Bancroft St.
Portland, Oregon 97239
Phone: 503.223.1441
Fax: 503.223.6909
Web: www.kgon.com
Program Director: Clark Ryan

KNRK - 94.7 fm Alternative Portland

Format: Alternative
Street Address: 0700 SW Bancroft St.
Portland, Oregon 97239
Phone: 503-223-1441
Fax: 503-223-6909
Web: <http://947.fm>
Program Director: Mark Hamilton

KXJM - 95.5 fm JAMMIN' 95.5

Format: Hip Hop
Street Address: 0234 SW Bancroft
Street Portland, OR 97239
Web: www.jamminfm.com

KYCH - 97.1 fm Charlie FM, We play everything

Format: Adult contemporary
Street Address: 0700 SW Bancroft St.
Portland, Oregon 97239
Phone: 503-223-1441
Web: www.charliefm.com

KUPL - 98.7 fm

Format: Country
Street Address: 222 SW Columbia
Suite 350, Portland, OR 97201
Phone: 503-223-0300
Web: www.kupl.com
Program Director: John Paul

KWJJ - 99.5 fm - the Wolf

Format: Country
Street Address: 0700 SW Bancroft St.
Portland, Oregon 97239
Phone: 503-223-1441
Fax: 503-223-6909
Web: www.thewolfonline.com
General Manager: Jack Hutchison
Program Director: Mike Moore

KKRZ - 100.3 fm Z100

Format: #1 hit music station
Street Address: 4949 SW Macadam Ave.
Portland, Oregon 97239
Phone: 503-323-6400
Fax: 503-323-6660
Web: www.z100portland.com
Email: from site

KUFO - 101.1 fm - the only station that really rocks

Format: Hard Rock, Metal
Street Address: 2040 SW First Avenue,
Portland, OR 97201
Phone: 503-222-1011
Fax: 503.222.2047
Web: www.kufo.com

KINK - 101.9 fm - FM 102 true to the music

Format: Album Rock
Street Address: 1501 SW Jefferson,
Portland, OR 97201
Phone: 503-517-6000
Fax: 503-517-6100
Web: www.kink.fm
General Manager: Stan Mak
Program Director: Dennis Constantine
Music Director: Kevin Welch

KKCW - 103.3 fm - K103 soft rock favorites

Format: Soft Rock
Street Address: 4949 SW Macadam
Avenue Portland, OR 97239
Phone: 503-222-5103
Fax: 503-241-1033
Web: www.k103.com
Email: from site
Program Director: Tony Coles

KFIS - 104.4 fm - the Fish

Format: Contemporary Christian music
Street Address: 6400 S.E. Lake Rd,
Suite 350, Portland, OR 97222
Phone: 503-786-0600
Fax: 503-786-1551
Web: www.1041thefish.com
Program Director: Dave Arthur
Music Director: Kat Taylor

KRSK - 105.1 fm - the Buzz

Format: Rock
Street Address: 0700 S.W. Bancroft St.
Portland, OR 97239
Phone: 503-223-1441
Fax: 503-223-6909
Web: www.1051thebuzz.com
Email: from site
Music Director: Sheryl Stewart

KIJZ - 105.9 fm - Smooth Jazz

Format: Jazz
Street Address: 4949 SW Macadam
Avenue Portland, OR 97239
Phone: 503-323-6400
Fax: 503-323-6664
Web: www.kijz.com
Email: from site

KLTH - 106.7 fm - home of the 60's & 70's

Format: Rock

Street Address: 222 SW Columbia St.
Suite 350, Portland, OR 97201
Phone: 503-223-0300
Web: www.khits1067.com
Email: from site

Repair

All Service Musical Electronics Repair (Formerly KMA Electronics)

617 S.E. Morrison,
Portland, OR 97214
Phone/Fax: (503) 231-6552
Toll Free: 1-888-231-6552
Email: allservice@qwest.net
Website: www.all-service-musical.com
Contact: Randy Morgan
Services: Quality electronic service for musicians, studios and music dealers. Factory authorized for most major brands.

Hours: 9-4 Monday, 9-6 Tuesday through Friday, Saturday 10-4
Years Experience: 28+, over 20,000 repairs performed.
Specialties: Service and repair of pro audio gear, guitar amps, keyboards, studio equipment, and home audio gear. From vintage to state-of-the-art. If you can plug it in and make music with it, we probably repair it.
Clients: We have performed repairs for almost every music store in Portland and Vancouver. We have done work for dozens of national acts and many local artists. We have clients from coast to coast, but we like our local customers the most!

Inner Sound

1416 SE Morrison Street Portland,
Oregon 97214
Phone: (503) 238-1955
Fax: (503) 238-1787
Toll Free: 1-877-238-1955
Email: innersound@qwest.net
Speaker Repair: innerspeaker@qwest.net
Website: www.inner-sound.com
Owner: Jay Moskovitz
Established in 1978 Inner Sound is the largest audio service center in the Pacific Northwest. Five full-time technicians and a full-time office staff are ready to suit your repair needs.
Services: Home Stereo, Professional Equipment, Car Audio

The 12th Fret

Address: 2402 Se Belmont
Portland, Oregon 97214
Phone: 503-231-1912
Fax: 503-231-0545
Web: www.the12thfret.com
Email: info@the12thfret.com

Store Hours: Tues - Fri: 10:30am - 6:00pm Saturday: 12:00am - 5:00pm
Guitar repair, custom modification, complete restoration, and custom guitar building by master craftsmen and luthiers since 1979.

Tigard Music

Address: 11579 Sw Pacific Hwy,
Tigard, OR 97223
Phone: 503-620-2844
Store Hours: Mon-Thurs: 10:00am - 8:00pm Fri-Sat: 10:00am - 6:00pm
Certified Woodwind/Brass Repair Team

Studios

Please check the studio listings at buko.net for the complete listing of equipment for each studio.

An Unreel World

Lake Oswego (503)639-9364
Email: mannykeller@verizon.net
Owner: Karin Kopp

Bartholomew Productions

33470 Chinook Plaza, Ste. 345
Scappoose, Or 97056
Website: www.bartpro.com
Email: bart@bartpro.com
Phone: 503-543-7664
Contact: Bart Hafeman

Big Red Studio

Corbett, Oregon (25 min. E of downtown Portland)
Contact :Producer/engineer: Billy Oskay
Phone: 503-695-3420
Web site: www.bigredstudio.com
Email: billyo@bigredstudio.com

Blue Dog Recording

1314 NW Irving Portland, OR 97209
Phone: 503-295-2712
Email: brobertson@bluedogrecording.com
Web: www.bluedogrecording.com
Owner: Bruce Robertson

Ronn Chick Recording

31209 NW 86th Circle
Vancouver, Washington 98665
Phone: 360-571-0200
Owner/Engineer: Ron Chick

Crossroads Productions

7708 NE 78th St.
Vancouver, WA 98662
Phone: 360.256.9077
Email: info@crossroadsproductions.net
Web: www.crossroadsproductions.net
Staff: Darren Bowls, Production/Artist Development.

Dead Aunt Thelma's Studio

7923 SE 13th Ave.,
Portland, OR 97202
Mailing Address: P.O. Box 82222
Portland, OR 97282-0222
Website: www.thelmas.com
Email: mail@thelmas.com
Phone: 503.235.9693
Fax: 503.238.9627
Mike Moore: Studio Manager/Head Engineer
Nicole Campbell Peters: Assistant Studio Manager

Don Ross Productions

3097 Floral Hill Drive
Eugene, OR 97403
Website: www.donrossproductions.com
Email: don@donrossproductions.com
Phone: 541-343-2692
Fax: 541.683.1943
Contact: Don Ross

DIG Recording

420 SW Washington, Suite 606
Portland, OR 97204
Phone: 503-243- DIG-1
Email: info@dig-recording.com
Web: www.dig-recording.com

Falcon Recording Studios

15A SE 15th Street
Portland, Oregon 97214
Contact: Dennis Carter
Phone: 503-236-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com

Fleschtone Records

Near Multnomah Village
Phone: 503 349 7883
Web: www.davefleschner.com
Email: davesattic@comcast.net

Fresh Tracks Studio

1813 S.E. 59th Portland, OR 97215
Website: www.freshtracksstudio.com
Email: jon@freshtracksstudio.com
Phone: 503.235.7402
Contact: Jon Lindahl

GoodJobStudio

(IT'S YOUR MIX)
NE Alberta ST
Portland, Oregon 97220
Contact: Johnny Martin
Phone: 503-422-1886
Email: info@goodjobstudio.com
Web: http://goodjobstudio.com

Gung-Ho Studios

86821 McMorott Lane Eugene,
Oregon 97402
Web: www.gunghostudio.com
Phone: 541-484-9352
Owner: Bill Barnett

Interlace Audio Production

457 NE Birchwood Dr.
Hillsboro, OR 97124
Website: www.interlaceaudio.com
Email: InterlaceAP@aol.com
Phone: 503.681.7619

Jackpot! Recording Studio

2420 SE 50th, Portland, OR 97206
Phone: 503-239-5389
Web: www.jackpotrecording.com
Myspace: www.myspace.com/jackpotrecording
Email: info@jackpotrecording.com
Larry Crane-Owner, Engineer
Kendra Lynn-Studio Manager, Bookings

Kung Fu Bakery

To Contact Kung Fu Bakery For information, booking, location and directions. Call 503-239-4939
Web: www.kungfubakery.com

Lemon Studios

1424 SE 162 Portland OR 97233
Website: www.lemonstudios.com
Email: production@lemonstudios.com
Phone: 503-761-0964
Contact: Jon Lemon

Lion's Roehr Studio

5613 S.E. 69th Portland, OR 97206
Phone: 503-771-8384
Web: www.lionsroehr.com
Email: mike@lionsroehr.com
Owner: Mike Roehr

Lost Studios

Web: www.lost-studios.com
Email: info@lost-studios.com

Mississippi Studios

3933 N Mississippi,
Portland, OR 97277
Studio Phone: 503-753-4473
Web: www.mississippistudios.com

Momentum Studios

109 SE Salmon St. Ste C
Portland, OR 97214
Phone: 503.239.6983
Email: record@momentumstudios.com
Web: www.momentumstudios.com

Opal Studio

6219 S.E. Powell
Portland, OR. 97206
Phone: 503-774-4310
Email: info@opal-studio.com
Web: www.opal-studio.com
Owner: Kevin Hahn

Reynolds Audio Production / Cool Blue Studio

SW Portland
(call or email for directions)
Phone: 503-892-6268
Email: john@reynoldsaudio.com
Web: www.reynoldsaudio.com
Contact: John Reynolds

September Media

Phone: 503.295.1277
Web: www.septaudio.com
Email: craig@septaudio.com
Engineer/producer: Craig Harding

Sound Impressions, Inc.

1920 N. Vancouver
Portland, OR 97227
Phone: 503-287-3975
Fax: 249-5021
Email: info@sound-impressions.com
Web: www.sound-impressions.com
Owner: Dan Decker

SuperDigital Ltd / Purple Mastering Studio

1150 N.W. 17th Portland OR 97209
Phone: 503-228-2222
Email: superdigital@superdigital.com
Web: www.superdigital.com
Owner: Rick McMillen

Venues

Aladdin Theater

3017 SE Milwaukie Blvd.
Portland, OR 97202
Info line: 503-233-1994
Format: All styles (no punk)
Booking: Mark Adler 503-234-9694
Email: crackadler@aol.com
Manager: Tom Sessa
Email: tom@aladdin-theater.com
Fax: 503-234-9699
Web: www.aladdin-theater.com
Capacity: 620
Equipment: PA, lights
Headliners: Brian Wilson (The Beach Boys), David Crosby (Crosby, Stills, Nash And Young), Richard Thompson, John Hiatt, John Prine, Beck, Emmylou Harris, Everclear, Roger Hodgson (Supertramp), Tragically Hip, Nils Lofgren (Crazy Horse/e. Street Band), And Indigo Girls, Warren Zevon, Ray Davies, Chic Corea, Keb Mo, Paula Cole

Ash Street Saloon

225 SW Ash Street.
Portland, OR 97205
Bar Line: 503-226-0430
Fax: 503-227-2403
Format: Acoustic, Alt. Rock, Blues, Funk
Booking: Heather
Email: ashstreetsaloon@aol.com

Web: www.ashstreetsaloon.com
Capacity: 350
Equipment: PA, mics, lights

Berbat's Pan

231 SW Ankeny Portland, OR 97204
Venue: 10 SW 3rd Avenue, corner of 3rd and Ankeny
Phone: 503.226.2122 1) for a calendar of events 2) for location and directions 3) for booking 4) to reach a live human
Fax: 503-417-4222
Format: All music Booking: Anthony Sanchez.
Email: booking@berbati.com
Web: www.berbati.com
Capacity: 500
Equipment: PA, lights
Load-in: mid-block on 3rd Avenue between Burnside and Ankeny

The Buffalo Gap Saloon

6835 SW Macadam Ave
Portland, OR 97219
Phone: 503.244.7111
Fax: 503.246.8848
Format: blue grass to pop Rock
For booking a show send a promo kit to The Buffalo Gap Saloon C/O Booking 6835 SW Macadam Blvd.
Portland, OR 97219
Booking: Matt Roley.
Email: gapbooking@gmail.com
Songwriter Showcase/Open mic night inquiry Contact: Matthew Kendall
Email: showcase@thebuffalogap.com
Web: www.thebuffalogap.com
Capacity: 85
Equipment: PA, lights

Candlelight Cafe & Bar

2032 SW 5th Portland, OR
Phone: 503-222-3378
Fax: 503-223-8175
Format: Blues, Soul, R&B
Booking: Joe Shore.
Email: offshore@hotmail.com
Web: www.candlelightcafebar.com
Capacity: 110
Equipment: PA, lights

Crystal Ballroom

1332 W. Burnside
Portland, OR 97209
Phone: 503-225-0047
Format: All Types
Booking: Joe Shore.
Email: crystal@danceonair.com
Web: www.mcmenamins.com
Capacity: 1500
Equipment: PA, lights

Dante's

1 SW 3rd Avenue & Burnside
Portland, Oregon 97204

Phone: 503-226-6630
Fax: 503-241-7239
Format: Live music and cabaret 7 nights a week.
Booking: Frank Faillace
Email: dantesbooking@qwest.net
Web: www.danteslive.com
Capacity: 400 with tables / 600 without tables
Equipment: PA, lights

Devil's Point Bar

5305 SE Foster Rd Portland, OR 97206
Phone: 503-774.4513
Format: Rock'n Roll Strip Club
Booking: Frank Faillace
Email: dantesbooking@qwest.net
Web: www.myspace.com/devilspoint
Capacity:
Equipment: PA, lights

Doug Fir Lounge

830 East Burnside St.
Portland, OR 97214
Phone: 503-231.9663
Format: rock
Booking: Unsolicited submissions from bands and DJs are always accepted by Doug Fir. Please send a CD and current press kit including photo and bio to: Booking Doug Fir Lounge 830 East Burnside St. Portland, OR 97214
Email: booking@dougfirlounge.com
Web: www.dougfirlounge.com
Capacity: 299
Equipment: PA, lights

Fez Ballroom

316 SW 11th Ave
Portland, OR 97205
Phone: 503-221-7262
Format: All music, DJs, Dancing
Booking: Micheal Ackerman
Email: bookings@fezballroom.com
Email: info@fezballroom.com
Web: www.fezballroom.com
Capacity: 300
Equipment: PA, lights

Hawthorne Theatre

1507 SE 39th Ave
Portland, OR 97214
Phone: 503.233.7100
Format: All music
Booking Email: hawthornetheatre-booking@gmail.com
All bands and artists looking to perform must submit a complete press kit. After mailing in your press kit/demo, please wait at least 1 week before emailing the booking staff.
Please send a press kit that includes the

following:
Album or demo CD Band Bio – includes history, musical style and bio of members Press Kit Form (Adobe Acrobat .pdf format) Hawthorne Theatre attn: Management P.O. Box 42427 Portland, OR 97242
Club Email: nicholas@hawthornetheatre.com
Web: www.hawthornetheatre.com
Capacity: 600
Equipment: PA, lights

Jimmy Mak's

221 NW 10th Ave. (between Davis and Everett) Portland, OR 97209
Phone: 503-295-6542
Format: Jazz
Booking Email: jmak@jimmymaks.com
Web: www.jimmymaks.com
Capacity: 140 + 40 SRO
Equipment: PA, lights
HOURS Mon-Wed : 4pm-1am
Thurs-Sat : 4pm-2am
Sun : Closed
Music begins at 8pm

Laurel Thirst Public House

2958 NE Glisan
Portland OR 97232.
Phone: 503-232-1504 (not for booking calls)
Format: Acoustic Roots
Booking: Lewi Longmire
Email: laurelthirstbookings@msn.com
Booking Phone: 503-236-2455
Web: http://mysite.verizon.net/res8u18i/laurelthirstpublichouse/
Capacity: 100
Equipment: PA, lights

Mississippi Pizza

3552 N Mississippi Ave
Portland, OR 97227
Phone: 503-288-3231
Booking line: 503.888.4480
Format: All (No loud music residential neighborhood)
Booking: Sunny.
Send Promo Kits w/music To: Sunny/Music Booking Mississippi Pizza Pub
3552 N. Mississippi
Portland, OR 97227
Booking Email: booking@mississippipizza.com
Web: www.mississippipizza.com
Capacity: 50-60
Equipment: PA

Mississippi Studios

3933 N Mississippi,
Portland, OR 97277
Box Office: tues-fri 2-6: 503-288-3895
Format: Singer songwriter
Booking Submissions: Mississippi

Studios 3939 N. Mississippi,
Portland, OR 97227
Booking: Caroline
Email: booking@mississippistudios.com
Manager: Jim Brunberg
Email: jim@mississippistudios.com
Web: www.mississippistudios.com
Capacity: 100
Equipment: PA

Mt. Tabor Legacy

4811 SE Hawthorne Blvd,
Portland, OR 97215
Phone: 503-232-0450
Format: Rock'n Roll Booking
Email: jetsetbooking@gmail.com
Web: www.mttaborlegacy.com
Capacity: 600
Equipment: PA, lights

Ohm

31 NW 1st Ave.
Portland, OR 97209
Phone: 503-241-2916
Format: Blues, Jazz, Acoustic, Pop, Alternative
Booking Email: booking@ohmnightclubpdx.com
Email: info@ohmnightclubpdx.com
Club Rental: vip@ohmnightclubpdx.com
Web: www.ohmnightclubpdx.com
Capacity: 250
Equipment: PA, lights
Hours: Open 9pm to 2am Tuesday - Saturday All events 21+
Office Hours: Mon, Wed, Fri 12:30p-5p

Outlaws

722 E Burnside St Portland, OR 97214
Phone: 503-233-7855
Format: Rock
Booking: Geoff Minor
Email: nightpiper@gmail.com
Web: www.outlawsbar.com
Email: outlawsbar@outlawsbar.com
Capacity:
Equipment: PA, lights

Rock'n Roll Pizza

11140 SE Powell Blvd.
Portland OR 97266
Phone: 503-760-7646
Format: Rock
Booking: Dave
Email: RockNRollPizzaBooking@yahoo.com
Web: www.rocknrollpizza.com
Capacity: 500+
Equipment: PA, lights
All Ages area with full bar for those over 21

Roseland Grill

Located in the lower level of the

Roseland Theater
8 NW 6th Avenue
Portland, OR 97209
Phone: 503-224-2038
Format: All music
Booking: David Leiken
Email: dtl@doubletee.com
Web: www.doubletee.com
Capacity: 400
Equipment: PA, lights

Roseland Theater
8 NW 6th Avenue Portland, OR 97209
Phone: 503-224-2038
Format: All music
Web: www.doubletee.com
Capacity: 1400
Equipment: PA, lights

Satyricon

125 NW 6th Ave
Portland, OR 97209
Phone: coming soon
Format: punk, hardcore, metal, indie music.
Booking Email: Satyriconpdx@aol.com
Web: http://beta.satyriconpdx.com
Capacity: 450
Equipment: PA, lights

Tonic Lounge

3100 NE Sandy Blvd
Portland, OR 97212
Phone: 503-238-0543
Format: Rock
Booking: Dave Gaysunas
Email: If you want to book a show send us an email with a link to some music online to
tonicloungebooking@hotmail.com
Web: www.myspace.com/thetoniclounge
Capacity: 215
Equipment: PA, lights

Tony Starlight's Supperclub-Lounge

3728 NE Sandy Blvd ,
Portland, OR 97232
Phone: 503-517-8584
Format: Jazz, Dixieland, Vocalists, Swing, Big Band and Neil Diamond!
Booking: Tony Starlight
Email: tonystarlight@hotmail.com
Owner: Tony Starlight
Web: www.tonystarlight.com
Capacity: 75
Equipment: PA, lights
HOURS: M-Th 4-12 F-S 4-1am Sun Closed

Tug Boat Brewery

711 SW Ankeny St.
Portland, OR 97205
Phone: 503-226-2508
Format: Jazz

Owners: Terry Nelson and Megan McEnroe-Nelson
Email: tugboat@webtv.net
Web: www.d2m.com/Tugwebsite/
Capacity:
Equipment: PA, lights

White Eagle

836 N. Russell St.
Portland, OR 97227
Phone: 503-282-6810
Format: Blues, Rock
Booking Email: eaglemusic@mcmenamins.com
Web: www.mcmenamins.com/index.php?loc=55
Capacity:
Equipment: PA, lights

Wonder Ballroom

128 NE Russell,
Portland, OR 97212
Wonder's Mailing Address:
P.O. Box 12045 Portland, OR 97212
Phone: 503-284-8686
Format: All Music
Booking & Advertising:
Howie Bierbaum,
General Manager - email from website
Seann McKeel
seann@wonderballroom.com
Caroline Buchalter
caroline@wonderballroom.com
Will Reischman
will@wonderballroom.com
Web: www.wonderballroom.com
Capacity: 778 open floor (550 if chairs are used)
Equipment: PA, lights

Video Production

Momentum Studios

109 SE Salmon St. Ste C
Portland, OR 97214
Phone: 503.239.6983
Email: record@momentumstudios.com
Web: www.momentumstudios.com

Video Media

2580 N.W. Upshur St.
Portland, OR 97210
Phone: 503.228.4060
Fax: 503.228.0619
Toll-Free: 888.578.4336
Email: from site
Web: www.videomediaportland.com



Oregon Music Hall of Fame Honorees

Mark Bosnian
 Bus Boyk
 Steve Bradley
 Meredith Brooks
 Mel Brown
 Richard Burdell
 Craig Carothers
 Robert Cray
 Paul Delay
 James DePreist
 John Fahey
 Buddy Fite
 David Friesen
 Tom Grant
 Woody Hite
 Duane Jarvis
 Herman Jobelmann

Lloyd Jones
 Nancy King
 Jeff Lorber
 Rose Maddox
 Thara Memory
 Jim Mesi
 Dead Moon
 Glen Moore
 Shirley Nanett
 Chris Newman
 Gary Ogan
 Jim Pepper
 Hank Rasco
 Johnnie Ray
 Fritz Richmond
 Greg Sage
 Curtis Salgado

Carl "Doc" Severinsen
 Ron Steen
 Turtle Vanderarr
 Leroy Vinegar
 Mason Williams
 Don Worth
 Dan Reed Network
 Johnny & The Distractions
 Kingsmen
 Nu Shooz
 Paul Revere & The Raiders
 Pleasure
 Quarterflash
 Billy Rancher & The Unreal
 Gods
 Shock
 Upepo

OREGON MUSIC HALL OF FAME INDUCTION CEREMONY

Mark Saturday, October 13, 2007 down on your calendar!!

This is the date of OMHOF's inaugural Hall of Fame Induction Ceremony. This promises to be the largest collection of home grown, All-Star musical talent ever assembled in the State of Oregon.

This gala event will be held at the Roseland Theater. All of the current Hall of Fame inductees will be honored, and several new members will be inducted. OMHOF is currently inviting all living inductees to attend this ceremony, and we are in negotiations to have many of them perform. Take a look at the Hall of Fame member list and you will see that this is an impressive array of talent indeed. As we get closer to the ceremony date, the names of the participating artists will be released.

This event will feature pre and post ceremony VIP parties, as well as live sets of our Hall of Fame members performing in Blues, Pop, Jazz, and other musical genres. This will undoubtedly be one of Oregon's hottest musical events in 2007. Don't miss it!



photo Buko

Curtis Salgado

You can become a member of OMHOF for just \$30.00 a year. When you become a member you will receive an OMHOF T-shirt and membership card, you will receive quarterly updates on the progress of OMHOF, and you will be notified of our upcoming concerts and fundraising events. You will also have the satisfaction of knowing that you are helping to preserve and promote the musical arts in the State of Oregon.