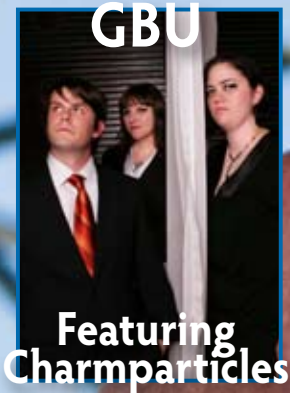


BUKO Magazine



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An Overview**
the X-files

Paul Rodgers
Northwest Superstar

photo by Jeanne Galarneau

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Buko's Eye View

text and photos by Buko

Merry Xmas and a Happy New Year. Thanks for the wonderful support and the kind words. You know who you are. Oh god! that's so cliché.

I would like to thank Tommy Thayer and Black 'n Blue. On December 8th at Berbati's, with the blessing of Kiss, Tommy Thayer rejoined his band mates in Black 'n Blue for one night to raise money for his friend, Kenny Nordone. Kenny has been battling cancer now for over a year and is unable to work. This was a wonderful gesture by Tommy and Black 'n Blue to help out with Kenny's medical bills.

It was as if Tommy had never left the band, his musicianship and stage presence were electrifying, the true mark of a musician extraordinaire. The band was on fire, in all the years I have seen them play, I have never heard them sound as good.

Yet, in this season of good cheer it saddens me to think that the only way we can get help with our medical expenses, if we don't have insurance, is to have a rock band put on a benefit show to raise money. All the while our government sees fit to spend billions monthly to occupy another country that we (the citizens) really could give a damn about, and was never a military threat. A fraction of the money wasted on this occupation could have paid for many Kenny Nordones, as well as a preventative medicine and health care system that would save millions more on health costs.

Once again, on Saturday night, December 29, 2007 at Doug Fir Lounge you can help someone with their medical bills, Jeremy Wilson, Portland musician, songwriter and producer. The proceeds from this event will be contributed to ease the burden of medical expenses related to his recently discovered serious heart condition. Local writer and publicist Barbara Mitchell is spearheading the event which will feature local talent such as Boy Eats Drum Machine, Chris Robley, Leigh Marble, Mike Danner, Silverhawk, Tony Smiley, Gina Noell, and many others covering Cure songs. This will be an entertaining and special show, so come out and lend your support. You know if you were in this situation (with the lack of support from your own government) you'd want everyone to be there.

Merry Xmas all.
 Buko



AND COMPUTER GAMES

LICENSING MUSIC FOR FILMS, TV, COMMERCIALS

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

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



Legally Speaking

by Bart Day
Entertainment Attorney

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

publisher. However, if there is a publishing deal in place covering the song at issue, then the owner of the song is normally the music publisher.

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

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

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

The Master Use License. A master use license needs to be obtained by the producer for whichever recorded version is going to be used. So, if the producer of a film, television show, commercial, or computer game wants to use Band A's version, then the producer must obtain a master use license from the band (if the band is unsigned), or, if the band is signed,

The comments above, concerning the producer's obligation to obtain a master use license, assume that the producer wants to use an already existing recorded version of a song. However, there are situations in which the producer may want to have a new recording made, i.e., as a newly-recorded "work for hire." Sometimes, this happens because the producer cannot obtain the necessary band and/or label approvals (as can be seen, for example, in some recent commercials using Beatles songs), and sometimes it's because the already existing recorded version does not stylistically fit the project for one reason or another.

In this situation -- i.e., when a producer is having a new version recorded as a "work for hire" -- the producer does not need to obtain a master use license, since the producer is not going to be using a master recording owned by someone else. But, even then, the producer still needs to obtain a synchronization license from the music publisher of the underlying song.

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

The Term

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

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

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

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

The Territory

1. Theatrical Films: Typically the territory is "worldwide."
2. Television: It used to be that the territory was usually limited to certain countries. Today, most often, "worldwide."
3. Commercials: Local, regional, national, certain countries, or worldwide, i.e., depending on what the parties negotiate.
4. Computer Games: Worldwide.

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

Exclusivity Versus Non-Exclusivity

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

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

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

The Amount of the Synchronization License Fee

How big the synchronization fee will be in any given situation will depend on many factors, such as the degree of public recognition of the particular music

“Under U.S. copyright law, the owners of master recordings, unlike the owners of the underlying songs, are not entitled to public performance income for the broadcast of their recordings in the United States (except for certain Internet uses). The situation is different in many foreign countries...”

involved (for example, whether it was a hit song in the past, and if so, how recently), the nature of usage (e.g., in a film versus a television show versus a commercial, etc.), and the term of the license. Depending on the nature of the production (film versus television, etc), there will be other considerations as well. For example, in the case of a film, there are such considerations as how many times the song will be used in the film (and for how long each time), and whether the music will be used in the foreground (versus the background), or in trailers.

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

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

"MASTER USE" LICENSING ISSUES

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

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

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

Also, sometimes there is a large difference in the fees charged by a publisher and record company because of the fact that there is a small publisher or record company

involved which is not very experienced in the licensing area, and which as a result has unknowingly (and unnecessarily) quoted too low of a fee to the producer.

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

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

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

In any event, there are still many situations in which public performance income can be quite substantial, and in those situations, the publisher is often willing to accept a synchronization license fee significantly lower than it would otherwise be inclined to accept, rather than potentially losing the deal (thereby losing not only the synchronization license fee paid by the producer, but also the "public performance" income earned from ASCAP, BMI or SESAC by reason of the broadcasts of the television

show). This is particularly true in certain instances, such as when a song is being used as the title song for a TV show, or when music is being used in infomercials which are being broadcast over and over for long periods of time, which can generate large amounts of "public performance" income.

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

In short, the owner of the master recording's only source of U.S. income from the master use license will be the up-front master use fee which it receives from the producer, since it will not be receiving any public performance income from ASCAP, BMI or SESAC. As a result, the owner of the master recording may feel more of a need (than the publisher) to negotiate to receive the highest possible up-front fee from the producer.

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

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

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

then from the band's label. (Bear in mind, though, that even when a band is signed, the band's recording contract may very well contain provisions requiring the label to obtain the band's approval before allowing the band's music to be used in a film, television show, commercial, or computer game. Also, there are certain union and guild rules that are applicable and that in some instances require the artist's consent, even when the label owns the masters.)

“When a producer is having a new version recorded as a ‘work for hire’ -- the producer does not need to obtain a master use license, since the producer is not going to be using a master recording owned by someone else. But, even then, the producer still needs to obtain a synchronization license from the music publisher.”

Paul Rodgers

“Feels Like Makin’ Love” and Music in the Northwest

Text and Photos by Jeanne Galarneau.

Add a new jewel to the crown of our region’s rock royalty. Buko Magazine welcomes British music legend, Paul Rodgers to the Northwest. A member of rock’s elite, and acclaimed by many to be one of the best singers of rock music, his voice is not often associated with his own name, but with the bands with whom he’s performed. He is now waving his own flag. Making music with his Seattle based band, he’s currently touring to support his new solo debut CD-DVD “Live in Glasgow” which was released May 29th, 2007. As in his popular hit, Rodgers “feels like making love” here too, recently tying the knot with his long time sweetheart, (former Miss Canada) Cynthia Kereuk, at their home in the Okanagan Valley of British Columbia.

My interest in Paul Rodgers started while on a trip to LA in October of 2005. The purpose of that trip was to celebrate the success of my friend, Danny Miranda, former bassist of Blue Öyster Cult, who had landed a gig on the prestigious Queen+Paul Rodgers tour. Like many people, I came with no preconceived idea of how Queen would sound minus the signature vocals of the late Freddie Mercury. From the first note, his voice was familiar. A white spot light followed his trim figure clad in a red jacket, white t-shirt and black leather pants. Singing acappella, he strolled down the catwalk of the Hollywood Bowl. He reached out to touch a lucky few in the sea of out-stretched hands. He smiled, beaming from ear to ear as he sang the lyric...

“Lately I’ve been hard to reach, I’ve been too long on my own. Everybody has a private world, Where they can be alone. Are you call in’ me? Are you tryin’ to get through? Are you reachin’ out for me? Like I’m reachin’ out for you.”

Already on their feet, the crowd came to a deafening roar as Brian

May stepped through an opening in the curtain onto a spotlight stage, guitar in hand. With a nod, he launched into the opening song. Behind him a wall of fabric dropped to the floor revealing Roger Taylor, perched on his massive drum kit, flanked by fellow musicians Spike Edney on keyboard, Jamie Moses on guitar and Miranda on bass. They ripped into “Tie Your Mother Down.” Rodgers’ bluesy vocal soared, delivering each line from his heart.

A few songs into the set, Rodgers spoke to the crowd: “I have a song that dates back to the Free days. It was alright then, and It’s All Right Now!” With the sass of Aretha Franklin singing “Respect,” he sang the signature line...

“There she stood in the street, smilin’ from her head to her feet. I said, hey what is this? Maybe she’s in need of a kiss.”

At that moment it dawned on me who he was. His voice had beamed me back, Star Trek style, to the late 60’s to a time before I was old enough to pay attention to the names of bands and songwriters when I was a teeny bopper, singing with the AM radio. I then connected the sound with the name, Paul Rodgers, and his creative influence on rock music; a staple to the top 40 airwaves for decades. I left the show energized, with a new respect for the song writing and vocal virtuosity of Rodgers. Upon returning home to Oregon, I promptly logged into the iTunes Music Store to relive my youth, and download the music of “the voice,” that led three famous British bands, Free, Bad Company and The Firm to Grammy nominations and the sale of 90 million records.

Discovering Rodgers’ Northwest connection

A month or so later, while at a friend’s gig in Seattle, I recounted my trip to see the Queen+Paul Rodgers show at the Hollywood Bowl. My friend said his bassist, Lynn Sorensen, had been the runner-up for the gig Miranda had landed, and also played in Paul’s solo band. They were on a break from touring while Paul fulfilled his commitment to Queen. Sixty concert dates later, the “Return of the Champions Tour” ended, highly acclaimed as the top grossing act of 2005-2006.

November 2006, I ran into Lynn again after a Clever Bastards’

gig. As we walked down the sidewalks of Seattle that night, he told of the recent two week tour of the UK with Rodgers. He said that Paul’s voice was stronger than ever, and that a live CD-DVD of the shows was in production. Lynn was jazzed about the 13 camera video shoot they had at the Royal Albert Hall in London. As a new fan of Rodgers’ music legacy, I was excited at the news and watched for the chance to hear his solo band play.

Six months later, I got my wish and attended a performance at the Emerald Queen Casino showroom in Tacoma, Washington. This time Paul and Company: Howard Leese on lead guitar, Kurtis Dengler on guitar, Jeff Kathan on drums, and Lynn Sorensen on bass, would appear larger than ants, as the venue was smaller and more personal. The sold-out crowd was treated to a night of solid hits from Paul’s entire catalog. A new song “War Boys” featured a blistering guitar solo from the newest band member Kurtis, just 18 years old. The two hour performance ended with the crowd screaming and on their feet as Rodgers led the crowd singing in call and response fashion with the fervor of a gospel preacher. We were treated to five encores, the final one a solo acoustic version of the ballad “Seagull.”

In the wee hours of that Sunday morning I met a tired, but gracious Paul, who had signed autographs and greeted well wishers for more than two hours after the show. I felt welcome from “hello”, and was able to express my gratitude for the great show that night as well as for the one at the Hollywood Bowl. Invited to an after-hours gathering of some of the band and crew members, I was able to hang out and hear their stories from the road. Through a lively conversation with tour manager, Brad Gregory, I learned that “Live in Glasgow” would be released at the end of the month. I really wanted to see that DVD and left for home inspired. I had made new friends as we talked and shared our common interests of music and concert photography.

Another road trip

The solid performance of the band left me wanting more. Paul’s “Seagull” melody had haunted me for weeks, so I checked the tour

“ Rodgers spoke to the crowd: ‘It was alright then, and It’s All Right Now!’ With the sass of Aretha Franklin singing ‘Respect,’ he sang the signature line... At that moment it dawned on me who he was. His voice had beamed me back, Star Trek style, to the late 60’s.”

Up close and personal with a British Rock Star: Paul talks about his tour with Queen, a new Solo CD-DVD released with his Seattle based band, and his relocation to British Columbia.

schedule on line at Paul's web site at www.paulrogers.com to see where they were playing next. Much to my surprise, Paul and Company were playing a benefit show for the LAPD Memorial fund at the Avalon Theater in Hollywood the next month. As luck would have it, I had been planning a trip to LA during that time to visit family.

On my flight back to Portland I wondered how this world class musician came to relocate in British Columbia and take his solo tour and band of NW musicians on the road. I thought "wouldn't it be great to ask Paul, directly, about this Northwest connection!"

A chat with Paul Rodgers

My phone conversation with Paul Rodgers from his home in British Columbia, Monday, September 3rd, 2007...

JG: *We happen to think the Northwest is a great place to live. Since you are from England, we wondered why you ended up moving to this area?*

Paul: Well, you know I've always had an affinity with the Northwest. I remember being back in the old Bad Company days, when I used to play in Seattle, and down the coast. It's always been terrific. The country side is so beautiful, and the people are so nice.

well, I met a lady from British Columbia in '97, and I began to spend more and more time on the West Coast, with... together you know. My move here and becoming a resident was kind of a natural evolution in my life. Ten years from that date, the date that we met, I made that lady my wife. That was just last week on August 28th.

JG: *Fantastic. Well, congratulations!*

Paul: Yeah, thank you. Yeah, and it was a beautiful evening. We had a full moon and we had shooting stars, a garden party, and it was beautiful.

JG: *That's fabulous.*

Paul: And, it was a surprise for all our guests. We didn't tell everybody that we were getting married... because they kind of got used to us being together. And so we just invited everybody to a garden party and we said, "Well the entertainment tonight is actually going to be, Cynthia and I are getting married." There were some very surprised faces. It was a wonderful evening.

JG: *Well, that's fantastic. Yeah, I understand she does a lot of the embroidery on your clothes?*

Paul: Well, Cynthia runs the office, really. She does the design for merchandise, and she does public relations, and many, many things to do with my career.

JG: *That's great that you can work together.*

Paul: Yeah, yeah, I think we make a good team. She's a former Miss Canada, and a TV Host.

JG: *Oh really! Well, that is fantastic.*

Paul: Yeah.

JG: *Well, congratulations on tying the knot, as they say.*

Paul: Yeah, thank you. (Laughs again)

JG: *You could play with anybody, and you have NW musicians in your solo act. I was wondering how you go about picking people for your band?*

Paul: Well again, it's an evolutionary thing, really. I meet certain people and I get along with them and we discuss, we talk music. And there's just something that clicks between us. Currently, I mean, the band does change. I've had Howard Leese in the band for some nine years now. And... so we've done a lot of shows together. Let's see, Jeff Kathan is on drums. Kurtis Dengler is a new addition to the band. He's from Lopez Island. He's a young guy that was introduced to me. Somebody said, "You have to listen to this guitar player." And a lot of people have said that to me in the past. You know, oh, this guy's good, that guy's good. But, I thought I'd try him out. He came along for rehearsal before we were going to the UK for the tour. He was so good. He knew all of the material and he's very knowledgeable about blues music as well. So I decided to try him out on a new song, which was "War Boys" and gave him the solo on that. He was just fantastic on it. So I asked him if he would like to come to England, and tour with us? He said, "Well you know, I'd love to come, but I'm still at school and I'd need to get a note from my parents for the teacher. (Laughs again) If I can get that, I can come."

And he did. He came to the tour. His second show with us was at the Albert Hall in London. And there were many celebrities there, you know, Jimmy Page was there, and Brian May, Roger Taylor, lots of different people. He just breezed through it. It was great, very confident, very comfortable. He's seventeen years old.

JG: *Just turned eighteen. (May 4, 2007)*

Paul: Just turned eighteen, that's right. Seventeen at that time.



photo by Brad Gregory

JG: *Oh, that's cool. I'm glad you like it, and the rain probably doesn't bother you too much?*

Paul: Yeah, it's a strange thing. Everybody tells me, that it's always raining in Seattle. In some strange way, every time I go there, it's always beautiful. (Laughs)

JG: *Don't tell everybody.*

Paul: You know it's funny, it's like a well kept secret, isn't it? For me as



"Rodgers led the crowd singing in call and response fashion with the fervor of a gospel preacher."

JG: *Which was much like you, when you started your career?*

Paul: Actually yeah, yeah, yeah. I actually started when I was thirteen, doing clubs and pubs and weddings, and whatever around my hometown in Middlesbrough, and at seventeen. Yeah, it's a pretty similar situation. I should mention my bass player too, Lynn Sorensen. He's been with me for some six years now.

JG: *And how did you meet Lynn?*

Paul: Mutual friends, really. People recommend, and you go from there.

JG: *He's terrific. I know him from the CLEVER BASTARDS, and some of his other groups.*

Paul: (Chuckles) That's a funny name, that really is.

JG: *Yeah it is. I was preparing for the interview today, I looked up some of the previous interviews that you had done, and one of the things that struck me was that when you came up with the name BAD COMPANY, at first the record company didn't want to go with that? But then you convinced them that it was a good thing. Do you have any remarks on what's in a name for a band?*

Paul: Well you know, I've often had that problem. I had the same problem with Free. When Island Records said... this is going back before Bad Company, we had the band Free, with "All Right Now," I'm sure you know?

JG: *Yeah, I know. FREE.*

Paul: And they hemmed, and they hawed, and they came to rehearsals, and they came to shows, and they listened to demos... blah, blah, blah, and then they finally said, "We'd like to sign you, but we don't like the name. We want to call you the "Heavy Metal Kids." I just completely laughed at them. But again, the band was like... "It is a record deal." You know what it's like, when you're seventeen and it's a record deal. You know, and I just said, "Oh, just no way! There's just no way they're gonna have us change our name. It's Free or they just don't sign us." And it was a similar situation with Bad Company. They didn't think it was... I think they thought it might have been an offensive name, you know. My take on the name was that it was kind of tongue and cheek, that it was... I watched these western movies when I was a kid, and you'd see the farm-steaders, and they'd look out and would see dust coming... and would be... you know, "Oh, we've got company. Is it bad company?" I don't know, it was just that feeling of those early settlers the restless wildness of that, I wanted to picture, you know, that I wanted to paint a picture of, hence the song. Actually the song sort of paints that picture.

JG: I would say so. Would you, if you were to going to give advice to Lynn and his group the CLEVER BASTARDS, would you stick with the name?

Paul: I have to wonder. And that's just my personal take on it. You know things have changed so much nowadays. Ya know, names are so strange aren't they? Names have fashions in many respects. I remember

when it use to be, way back... JERRY AND THE PACEMAKERS, doodle loodle loo, or whatever. Then it was suddenly, you know... CREAM, FREE, you know, da da, da. So names do have fashions, a name definitely then, becomes a trademark, THE WHO, think of THE ROLLING STONES, etc.



Howard Leese

I think a name is very important though, because there is a great deal of identity attached to that. It's your trade, it's your trade name. I know when I went solo, when I started to go out solo, it was never for me an ego trip. I wanted to step away from being locked into a band, and having to have every decision I made be double checked by a lot of other people, you know. I had passed that point, I had grown up to the point that I wanted to be my own boss, basically. But it came with a number of problems, that I was more identified with the names of the bands, than I was with my own name. So it took a little while to register, you know, one's own name as a trademark if you like. Because in those bands, I pretty much kept low visibly (profile).

JG: I would have to agree with that, because I was a fan of your music without knowing it was you.

Paul: Yes, so many people have said that, yeah.

JG: What was stunning to me, was going to the Hollywood Bowl to hear you sing with Queen, and then song after song, (realizing that you) did that one too, and that one, and that one, and that's the same guy. That was the thing that really blew me away. Was having loved the music, you know, from when it came out, but not tracking that it was the same person all along.

Paul: Yeah, you know, well it is hard to keep track because we're all so busy personally. You need to put a label on something to identify it. That's the way it is. But for me, the playing solo does give me the opportunity to pull all of the songs that I've written, with all of these bands together under one umbrella, under the umbrella of my own name. So I can go out and play songs that I wrote with FREE; like "Fire and Water," or "All Right Now," or "Mr. Big" or the songs that I wrote with BAD COMPANY; like the song "Bad Company," "Run with the

Pack," you know "Feel Like Makin' Love," "Shooting Star," "Rock N' Roll Fantasy," and I can also do songs that I wrote with Jimmy in THE FIRM; things like "Satisfaction Guaranteed," and "Radioactive" and whatever, plus new solo material all the time, always moving forward. And that's the fascinating thing with me. With each of the bands I had, I kept visible (the songs written)... with FREE, with stayed with FREE. And then with BAD COMPANY, I re-wrote an entire new catalog along with Mick. And the same with THE FIRM. We re-wrote with Jimmy a whole new set of songs. Didn't really mix and match between bands, but this gives me the opportunity to do that really.

JG: Terrific! Wow, I hope you do more. Which leads me to (ask) what you're currently doing now? I guess you have (released) a new DVD?

Paul: Oh, thank you. Yes, I've just released my debut solo DVD, "Live in Glasgow" and it's doing quite well. I'm very pleased it's

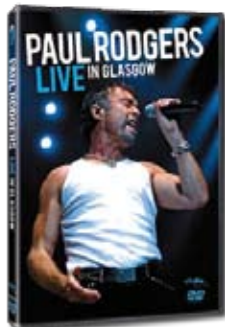
number one in Canada, and let's see I've got some notes here. I don't actually remember all of it.

JG: Number five in England?

Paul: Actually, it went to number four in the UK.

JG: Oh, really!

Paul: (Chuckles) It's number one in Norway, and it's climbing the charts in the US, which is very nice.



Live in Glasgow DVD



Lynn Sorensen and Jeff Kathan

JG: Longevity of career, forty years, how do you stay inspired?

Paul: Well, music is a constant inspiration, you know. You talk about living on the West Coast as well, when you're surrounded by... I love observing nature. I meditate a lot. I always have done that since way back in the old days, its something that kept me sane. And I do lots of yoga and stretching as part of that. I love to watch the sunrise, the full moon, and nature itself. And there's so much beauty on the West Coast, that's an inspiration. Music itself, I find that I love singing, the communication that a song gives. You can walk on stage and begin something like "Shooting Star" and there's an immediate identity, people know what's coming, and they will get ready to join in and that's a beautiful feeling



Kurtis Dengler

energy. The same way when I play a brand new song. There's an air of OK, so what's this all about. I love to tell a story, singing is story telling, yeah.

JG: Is it different to walk on stage... I mean, how is it for you, to walk on with a group like QUEEN and put your heart into material that you didn't write, but pull it off just as well as the original recording?

Paul: Well, you know, I don't only sing my own songs. Like in the past, I did a tribute to MUDDY WATERS. There's a very powerful blues influence in my style of singing and writing. I've learned so much (from the) music and I'm still learning actually. When I listen to OTIS REDDING, how to reinterpret, or any of those blues guys, how to reinterpret a song and make it your own. You know, you have to live the song. You have to be able to step into it, and make it your own and become the song. I found that relatively easy to do.

How can I put this, it was easy to get into the songs I could immediately identify with, if I felt it. Like there's a song that they do called, many of them really, "I Want To Break Free." They do it (Queen) in a certain way, you know, or they used to do it. I thought, "now the way I would step into that song is that everybody wants to break free in some way, shape or form, and that's gonna be my take on this song." (Paul sings line... I want to break free)

You know, whether it be from a job that's becoming a drudge, or a relationship, or a house you need to change and get into a different area, whatever, often we want at some point in our lives, we can identify with that feeling of wanting to break free. And so that was my take on it, and I could step into that. There is another song that they do called, "The Show Must Go On." This is a song that they wrote and they never actually performed live, as far as I understand it. It was only ever done in the studio. That, I could identify with on so many levels. On the level of say QUEEN is such a beautiful band and has such great catalogue of songs. Such a great organization, it just lacked the final piece, really, a singer out front, you know, that could be the final piece in the jigsaw. So the song can be... interpreted in that way, the show must go on, i.e. this band. Or it could be any thing in your life, whatever your show happens to be. People can identify, can reach out and identify with any listener, really, your show, you gotta go on. That's a great life message. Getting



a little deep here, really (laughs) but that's the way I see it. Some of their songs were just right up my street, as they say. "We Will Rock You," it was something I was just born to sing. I love that.

JG: "Reaching Out" I loved that.

Paul: Yeah, a huh. Oh, you like that song?

JG: I loved that one.

Paul: "Feel Like Making Love," and a new song I wrote for the tour "Take Love," we reciprocate each other in terms of interpretation.

JG: Actually, I loved the way they did your material, the vocals, the supporting vocals.

Paul: I didn't think that "Feel Like Making Love" could be taken to a new level, but Brian suggested an idea for the end, that really did take it to a new level. Brian also initially wanted to do fifty percent of my material and fifty percent of theirs. But I felt that since they hadn't toured in such a long time, that we would make it Queen heavy. That's the way we approached it.

JG: Intellectual and creative pursuits; what do you like to read?

Paul: Oh, I love to read. I read all kinds of things. I read Deepak Chopra. I read the Kauri. I like to read books that inspire, books on spiritualism. I'm very interested in meditation and the Chakras. You know, the seven chakras? Kevin Trudeau has written an amazing book, *Natural Cures "They" Don't Want You to Know About*, which you've probably seen on the shelves, which uncovers a lot of things that are going into our foods. It's a huge interest to me for sure, the poisons that are going into our food, it's unbelievable.

JG: Do you have any special diet? You're pretty fit and look great.

Paul: I'm currently trying to eat organic food all of the time. I'm doing a push on that now, organic eggs, organic vegetables, because there's so much rubbish going into our food, so many poisons are being sprayed onto our vegetables. There's so much GM "genetically modified" food, I try to avoid that. So many pesticides on everything, I try to keep as organic as I can. It's difficult sometimes on the road. In

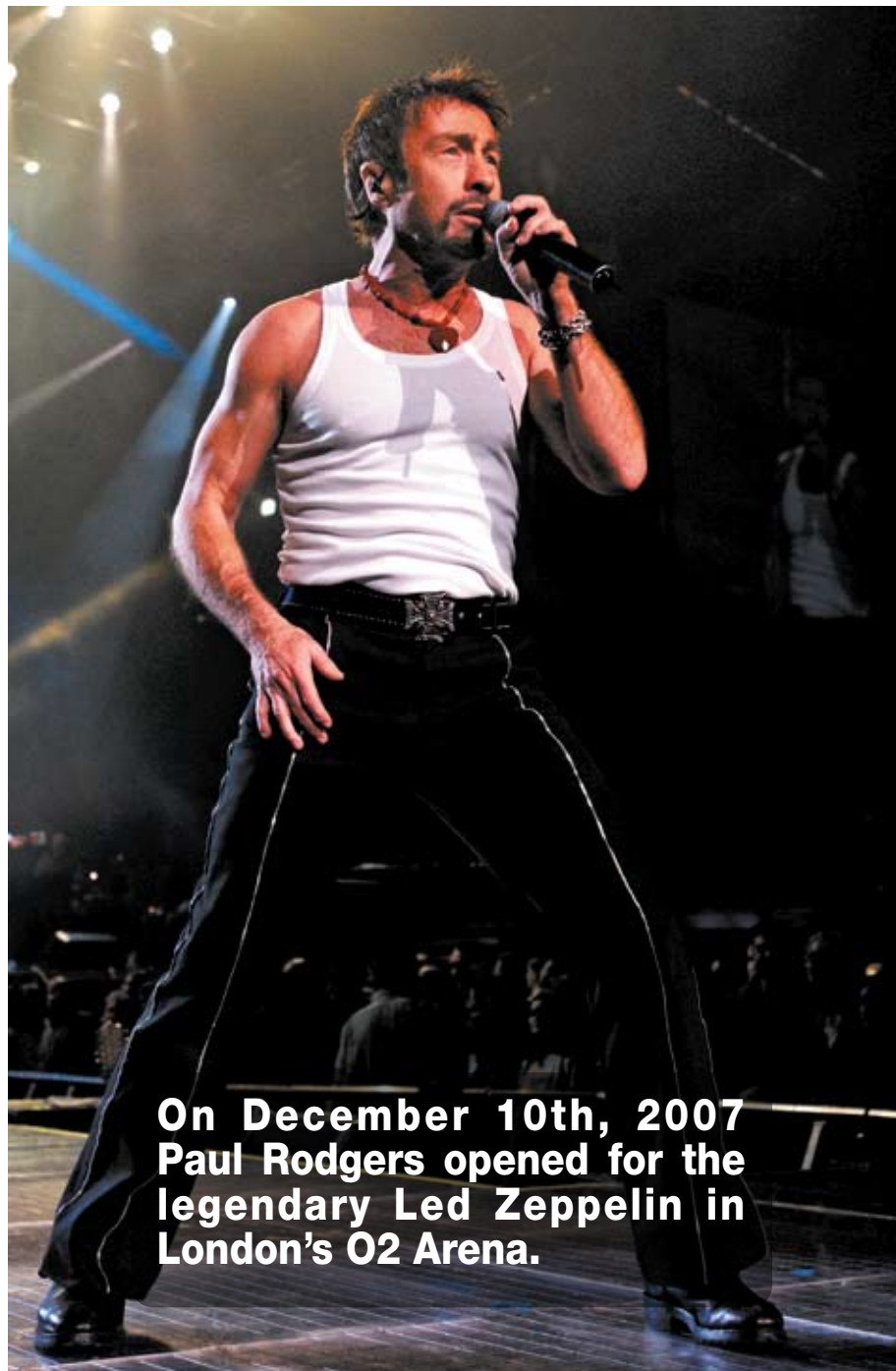
terms of fish, "wild fish" rather than farmed fish; and "wild meat," rather than farmed meat, and I feel better for it.

JG: And it shows, you look fantastic.

Paul: Why, thank you!

JG: Do you have any other types of art that you enjoy? Do you participate in any outdoor activities, like skiing?

Paul: Oh yeah, water skiing, snow skiing, sailing and hiking... It's a very out-doorsy life here isn't it! And I love that.



On December 10th, 2007 Paul Rodgers opened for the legendary Led Zeppelin in London's O2 Arena.

photo by Brad Gregory

JG: I understand that you live on the coast in White Rock?

Paul: I do, we have a home on the coast, and we also have one in the interior in the Okanagan (Valley) on the lake there, which is a fantastic place to be as well.

JG: You did an interview with "Rockline" during the Q+PR tour and one caller asked, "What was the funniest thing that happened to you on tour?" I wondered if you had any stories?

Paul: You know things are always happening, and very often you have to be there. I find there's always... (a story). We had a piano lift on the last tour with us. The piano comes up through the stage and our stage manager is very strict about, "Keep away from the gap," the big hole in the stage that it leaves when it's there. I play the piano, and then the piano goes down and I jump off it, and I meant to stay well away from that hole. In the heat and the excitement of one night, I completely forgot that (laughs again). I heard Spike, the keyboard player, yell "No," and I stepped straight down and I fell about 15 foot into darkness.

JG: Oh my god!

Paul: It was absolutely magic that I didn't break anything. Actually I did injure my toe, but I didn't

realize that until afterwards. I still had the mic in my hand, and I was still counting in the next song because they broke into... (asked his wife what song it was again?) a perfect song, they broke into "Another One Bites the Dust." Of course the singer had bit the dust.

JG: (Laughs again)

Paul: I ran-crashed-into the tour manager who came to see what had happened, and I barreled past him to get to stage and walked on. I didn't miss a beat and started singing straight away, much to the relief of the band, 'cause they're playing away wondering, "Oh my god, where has he gone?" It was interesting afterwards because people asked me, "It was amazing the way you disappeared and it was magical that you came back from a different point of the stage, do you do that every night?" Well, I try to avoid this. (Chuckles)

JG: Where was that? Do you remember?

Paul: Oh God, I think it was in Arizona. We thought, "That's it." Actually a couple of days before, Brian... it was the second time it had happened. (The tour manager) Having been so strict, "Be careful of the big hole in the stage. It's gonna be there for a minute and a half 'til we get the piano off and then put the lid on." The same thing happened to Brian. He came waltzing back with his guitar and the piano is coming up at this point, and I'm playing it with smoke and steam on it (Paul laughs). Brian goes crashing down on it and we come rising up with a guitar player there on the end of the piano. (Laughs) Fortunately he wasn't hurt, thank God.

JG: I wonder if there are any pictures of that?

Paul: I don't know, there may be some out there somewhere? It's one of those things that is funny afterward, but at the time it's a bit desperate. (Laughs) You don't know if people have been hurt.

JG: I can imagine that you could only laugh in hindsight. I read that you have new songs coming out with Roger Taylor and Brian May?

Paul: Well, we've been in the studio. We went in after my solo tour in the UK, when we did the DVD. We've been in the studio twice, and we've laid down about nine tracks. I'm not sure quite where we're at, but we're going back in again in October and doing some more recording, and then we'll see what we've got, really. I am very excited about some of the things we've done, it's very unique. And it's very much a combination of my style and of the Queen style. Brian has this brilliant ability, really, to hear harmonies in his head. If Brian says, "I've got a little idea for a harmony on that line," everybody's got to listen because, you know, he really talks sense. So, we'll go into the studio and he works the first line out, and it be will like... (he sings, *da, da, da, da, da*) and we'll all do that. Then he does the next line, (he sings again, *da, da, da, da, da*) and we'll do all these things. Roger and I are going, "OK, whatever!" and we go back into the control room and put it all up and it's this amazing choir. So it's a very fascinating process. Of course Roger's a brilliant musician, too.

JG: I was impressed with that part of the show when he (Roger Taylor) came down the cat walk with Danny Miranda and Jamie Moses on acoustic guitars to sing solo a song they wrote for Nelson Mandela, "Say It's Not True."

Paul: Yeah, there was a lot of... a great deal of variety in the show.

JG: Do you think you'll play Nelson Mandela's 90th birthday show with Queen?

Paul: Well, I was invited for that, but I'm not gonna be able to make it schedule wise this time.

JG: Paul, if you could go back and talk to yourself at age seventeen, to give yourself advice for career and life, what would it be?

Paul: Let me think for a moment... Yeah, I think trust your inner voice and listen to your heart.

JG: Thank you Paul. We really appreciate your time, and we look forward to seeing you play out here again. Congratulations on your wedding.

Paul: Oh, thanks very much Jeanne. People might want to check the web site for tour dates at www.paulroddgers.com.



Brian May; Queen 2007.

"Paul particularly was a big influence on us and a big influence on Freddie." "The reason that Queen is touring again is because of Paul Rodgers."

- Brian May

"Paul had always been one of our favorite singers and he was certainly one of Freddie's idols, because he (Freddie) used to base his early style on Paul Rodgers." "Paul gives us a bluesier edge. His range is phenomenal, I wouldn't have thought he could hit those high notes, but he can." "I would like to see us finish a (studio) album in this coming year," said Taylor, who admits he has not been this excited about playing music in many, many years. "I'd say it will be forthcoming. It's a crime to waste an instrument as incredible as Paul's voice when it's available to you."

- Rodger Taylor

Jeremy Wilson has a level of enthusiasm that matches his level of success. The driving creative force behind Pilot and The Dharma Bums, he settles into his creative recording space in a loft on the eastside of the Willamette, producing and engineering musician's CD projects and the now famous Mastan Music Hour Podcast.

Hi Jeremy, tell me the name of your studio and how you arrived at that.

The name of the studio is Mastan Music. It's been my publishing name for over 20 years. Ever since I was in the Dharma Bums. It's a Hindi word.

Are you still into Eastern Philosophy now?

It's hard not to be. I was brought up in it. I'm a true believer in the spirit of people and the Universal Energy.

How long have you been making your services available here?

One year ago in August 2006. This board got wired in and I felt like I was officially where I wanted to be.

And you got the funds yourself?

Yeah. There's no other investors. It's really an independent artist owned and operated recording studio/artist space that offers high-end services for commercial work and bands.

So, did you have a goal when you were building it, and do you have that same outlook now that you're rolling?

I made this place to please myself. I've worked from basements to all the major studios in Seattle. I wanted to create a space where I could make industry-standard recordings and put out my own work. My goal was to make a place where I felt comfortable to write and create.

You're happy with guys just making basic tracks and finishing elsewhere?

Oh yeah, totally. I have absolutely no competitive edge whatsoever with any of the other studios in town, they're all friends. Guys like Tim Ellis have been loaning me gear for years and helping me out at times.

"...personal limitations can be the greatest strength of a project because people are focused and the most brilliant stuff can happen..."

So then you do that same thing down the line?

Yeah, I've got interns working in film and I'll let cameras go out the door to help etc.

Do you have some time for experimentation here?

We're always experimenting here. Especially when you're signed on as a producer, I'd be remiss to not experiment.

But when you're producing, you're also engineering?

Yeah I'm doing both.

So are you looking at the client and the clock? It's a tough balance isn't it?

Well, I might have my co-producer Sam Densmore with me and the two of us work so friggin' fast, that it's ten times more efficient and there's no sense of wasting time. I don't start experimenting until the drums and bass are perfect anyway.



How did you meet Joe Chicarelli? Did you intern?

No man, he made a record for me! I was on Elektra records. I really like producing because I like collaborating. I love the teamwork. I'm trying to run this place like you would run a classic studio.

What do you like to monitor on?

These Mackie HR824's. I like them a lot a lot a lot. I'd do a commercial for them. I'm finally breaking down and I'm going to bring in some NS10's again. I really got worn out on them in the 90's, but I do think I could use them to do reference and stuff.

What levels do you listen at?

I try to work as quietly as I can.

Are there a few engineers you hold in esteem?

Hell yeah. Ed Brooks, Conrad Uno, Drew Canulette. Joe Chicarelli more than anyone in the world. Actually, Greg Williams here in Portland, I think he's one of the finest talents to walk around this town. I would have him produce a record for me any day, and I feel the same way about Tony Lash.

Name a couple old recordings that still, just kill ya.

Oh wow. Fleetwood Mac Tusk. Replacements Let it Be. REM Life's Rich Pagent. Neil Young's albums. The Last Waltz by the Band is one of my all-time favorite albums. I love the first Stone Roses so much I can't even tell ya.

Name two pieces of gear you have your eye on?

Oh God. the 421's, I'd like to get 3 or 4 of those. Any high-end compressors and mastering gear.

Where do you like to purchase gear from?

Trade-Up. Musician's Friend. Markertek. The thing is, I'm not in constant search of gear because I'm hoping to upgrade my ProTools system and that's gonna be a big one.

I mean- the checks you write are huge, so you don't write them every month, but there is a lot of research...

The research aspect of this has been non-stop, it doesn't end. You never stop learning. I'm very intuitive. I'm a "close-your-eyes-and-listen" kind of person. I've never had the names of gear in my head. I'm just painting with whatever paints I have. I'm constantly asking Sam, "Is this mine?" That's why you see my name on every single thing...

So that YOU know it's yours! (laughter)

Right! (more laughter)

What do you use for headphones?

The headphones I want are like \$250 a pair. We have Audio-technicas. I would love to buy some high-end phones, and I will. I buy those old Nova headphones whenever I can.

Any favorite producing memories?

About six years ago I co-produced The Oceanic Concerts for Pete Townshend. I worked with Raphael Rudd, who lived with Townshend and played these live shows with him. Pete liked it and licensed it to Rhino and it sold like 85,000 copies. All the money went to a hospital in India.

Wow man, that must make you feel great.

It does make me feel good.

You use music to help the impoverished. We all want to make a difference and our time here is short...

It is.

Is there a mic pre that you use on every session?

Yeah well, the board. The API pres are golden delicious.

How about mics? Do you have a favorite mic here?

Yeah the Neumann 103. The RE20 is the ultimate friggin mic. Ours is a vintage one.

How young were you when you started recording?

The first recordings I ever made I was about 13. I had just started writing songs, and I would record on one cassette and play it back while I overdubbed on another cassette deck. Of course it got out of phase and everything, but who knew? Then Eric and I started recording the Watchmen on a reel to reel two track. Then the Dharma Bum sessions... I did it in complete progression: 2 track, 4 track, 8 track, 16 track which was perfect. I wanted to learn and be hands on and I got to assist on a Nirvana session. A few years ago I took an online electronics course from PCC and I was stoked because over the years this stuff has sunk in.

But you have to show what you know.

I don't know. The older I get the less I like to talk about myself. This is the first two years of my life where the doors have been open to the public. I've lived a secluded life when it comes to my art, because I started so young. From 14 to 30 I was playing upwards of 200 shows a year and really being an aspiring musician. I'm constantly in this zone of understanding how an artist can freak out about nothing, cause I was there too. I didn't realize how much these producers and engineers really, really knew. If you find the right match with a producer you should embrace them.

Yeah it's a touchy issue. It's a personal thing with people's music, and you need to have a relationship with them.

Yeah but the thing is, there's a difference between writing a song and being a recording engineer. So if you're saying to an artist, "here try this technique" so we can record you right etc. But if the artist is so fragile and the ego is getting in the way, I'm not really interested in working with them.

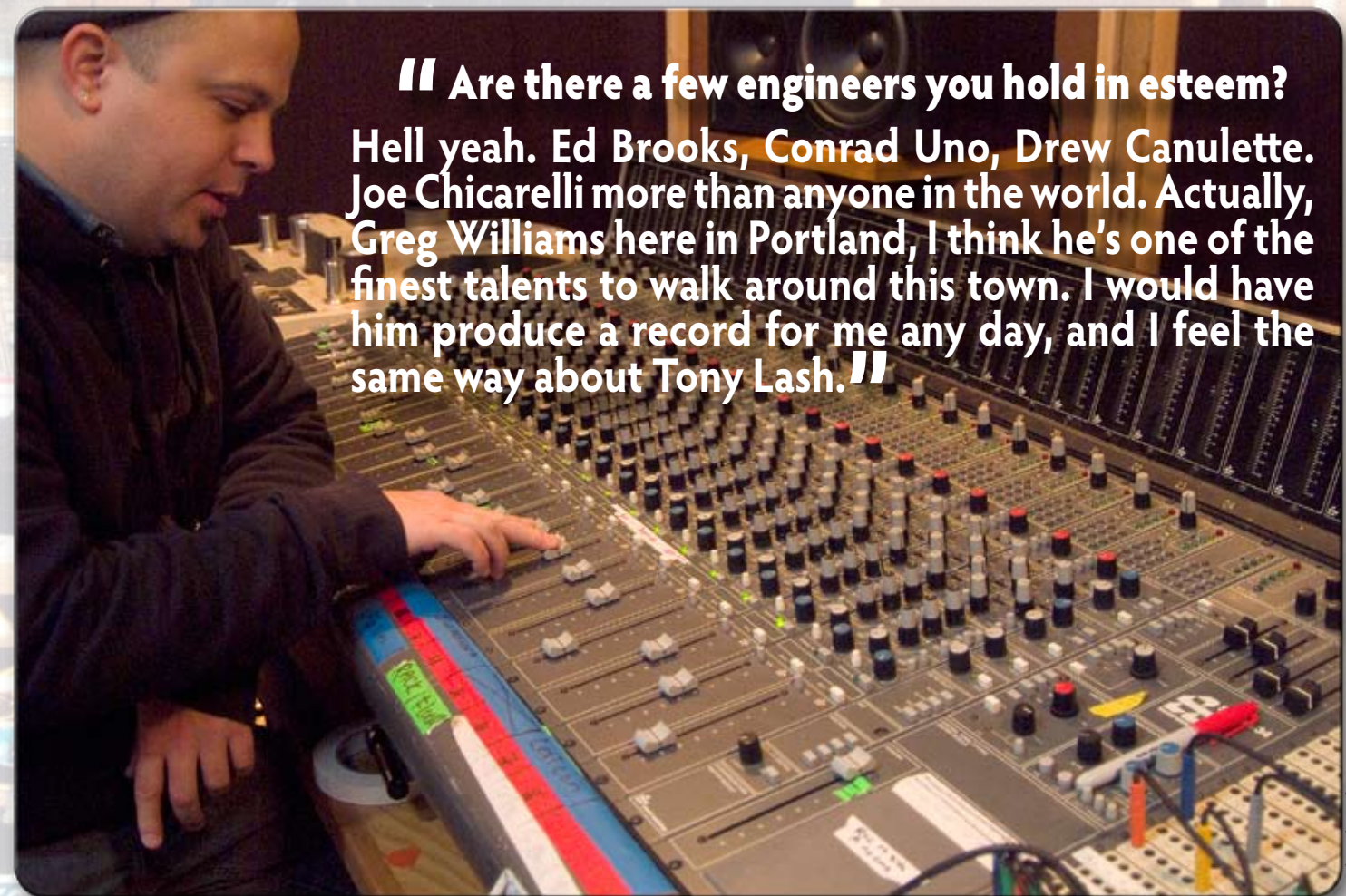
Well opening up your studio is like opening up yourself to people, so how are balancing being the invisible engineer and the producer who paints "everything Jeremy"?

Because I love collaborating. Because I am not an asshole. I want the organic nature of the song to come through first and foremost too. I like the high-end production thing and experimentation as well. So when I get a band in here like the Dry County Crooks it's a perfect meld.

What's your current back-up system? The all-important back-up.

We don't consider anything to exist until it's redundant. I build these fire-wire drives.

Our podcast is on two different hard drives at all times and then backed up to two DVDs.



"Are there a few engineers you hold in esteem? Hell yeah. Ed Brooks, Conrad Uno, Drew Canulette. Joe Chicarelli more than anyone in the world. Actually, Greg Williams here in Portland, I think he's one of the finest talents to walk around this town. I would have him produce a record for me any day, and I feel the same way about Tony Lash."



“We are recording a new band live every two weeks. It’s all original and we haven’t missed a deadline in 60 weeks. It features the band live with 2 audio streams and a video totally produced by Mastan.”

photo by Buko

What do you use for comparative listening? Checking low-end etc.

Believe it or not Steve Miller’s greatest hits is something I use because it’s so over produced with that 70’s compression, like just squashing everything, is a fun place to start from. And then I like a lot of Don Dixon’s albums (Neil Young, REM, John Cougar).

The new Who record I’ve been listening to as well. And all the local music comes in here because of the podcast. Lately I’ve been putting up Greg William’s work cause I admire him so much.

What is your basic drum mic set-up? Are you a minimalist or...

You know what? It’s so funny that you brought that up. I go back and forth and lately we’ve been miking the hell out of the drums. But a year and a half ago I wasn’t wanting to put more than four mics up.

Can you share an engineering meltdown? Something you survived and learned from.

I think the time someone paid me and my buddy \$700 to record a live show and decided they weren’t going to have that second hard drive on hand and back it up the night of the show. They brought the hard drive to my studio and I plugged it in and “poof”. Gone! Thank God everyone was standing there, cause there went the session... The biggest melt-downs have always been the digital kind.

How ‘bout the flip side. Since you’ve been open, a session that just went amazing?

I have several like Raleigh Tussing. I did some Casey Neil stuff with several musicians.

What I did was put everyone in a circle around an omni mic and we got that vibe right to tape. I got the high-end just perfect and it’s one of the stand out tracks on the album.

I know what sounds I’m going for. Maybe I’m not precious enough. I work fast. I’m a guy that closes his eyes...

But your rough tracks need to sound amazing right?

Yeah.

You’re not a “fix-it-in-the-mix” guy.

Oh, no.

And that’s an important thing right? You wanna be fast, but you want it to be natural in the room. Are you careful with mic placement etc?

I’m not saying I’m not careful, I just work fast. I’ll spend any amount of time it takes if something is wrong. I don’t let things slide by like phase etc.

How are you checking phase by the way?

Just using my ears and the API console phase button. Just use your ears. A lot of times the mics are just too close together for example.

Lots of young musicians don’t even think about some of this stuff.

I think musicians are missing out by not entering the studio and working with experienced engineers, just because they own all this digital recording gear at home.

Let’s just say a 16 year old with a band is reading this interview. What would you say to them?

I’d quote Kenneth Patchen on his death-bed. Art is a baton in a relay race. If you’re a writer you’re directly connected to Shakespeare by virtue of what you do. Don’t be afraid to have mentors and to work with others. A good classical education in anything is going to be what sets you up. Form, de-construction, longevity, etc.

So maybe look at you in the studio as sort of a mentor?

Or as a place to go learn. And a place to be exposed to new ideas. I think if you’re going to go out in the world and try to have a career in music it would benefit

you to seek out honest situations that will help enhance that so you don’t have to be so alone in the whole experience of it all.

It’s a microcosm when you’re recording. So you might be saying “I’ll track you guys if you’re willing to learn” or...

Yeah.

Where there’s a different process besides just recording going on?

I think this studio is about that. You could tell me to shut up and just engineer, but that hasn’t happened. Sam Densmore (the silverhawks) and I bring 25 years of music performance, a music teaching degree etc. so you’re experiencing something well beyond “just pay me”.

An engineer who has influenced you?

Joe Chiccarelli is the most important engineer I’ve worked with. Before I met Joe, I didn’t really understand I guess, what was actually going on with sound.

Are you a reader?

I read a lot.

Can you recommend a book to would-be engineers or artists?

Rilke’s “Letters to a Young Poet”. A Russian book called “The Master in Margarita”.

I read a lot of Vanity Fair. It’s a good source for info. I think Tape-Op is just an incredible resource for everybody, Larry Crane has just done an amazing job!

I’m looking for a specific book on mastering now.

Oh, you master stuff? Do you know Kevin Nettleingham and Ryan Foster?

Yeah, though I’ve mastered a bunch of stuff myself. Once with Tim Votian who mastered U2’s stuff, and he dug my Pilot record called Strangers Waltz. I had met Neil Young and was able to sit in on one of the sessions. He had a kid-like enthusiasm for laying down his vocals, which I won’t forget.

How do you take your breaks? Are you a coffee guy, take a walk guy?

Actually I’m constantly running around the building and going outside. But usually nobody ever lets you take breaks! It really depends on the artist.

OK, but when you’re mixing hours and hours, how do you break?

I break by maybe jumping in my car and heading all the way home to eat and come back, or sometimes here on the couch with the “power-nap” thing. To force an engineer to mix more than 3 songs a day is almost inhumane!

Well it’s not music after a while... you’re not even hearing the song anymore!

I think a good engineer is listening to all aspects at once, while the musician is listening mainly to their own part, and that’s about it. This is a really tough job. It’s not structured like any other job you know.

So when people come here it’s not the room the mics etc, it’s like all your experience.

If we’re trying to sell anything, that’s the point Sam and I are trying to make. It’s like an enjoyable boot camp. I have people leaving saying “how do we get the

next batch of money together so we can work with you again?”

So it’s a hunker-down mentality...

Oh yeah but in a good way. I love what I do and have nothing to hide.

What recent projects out of Mastan would you like people to hear?

The new Deep Roots Project. Casey Neil’s “Brooklyn Bridge”. Raleigh Tussing. All of Ezra Holbrook’s records that are coming out...

My podcast: The Mastan Music hour (www.mastanmusic.com/podcast) We are recording a new band live every two weeks. It’s all original and we haven’t missed a deadline in 60 weeks. It features the band live with 2 audio streams and a video totally produced by Mastan. It’s no cost to bands, though we hope they eventually become clients.

You’ve got the cameramen in the studio with the band live right?



Luther Russell performs for Episode 34 of the podcast.

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Uh-huh.

And where does the talent feed from?

Oh it’s insane! Little Sue, Stephanie Schniederman, Lew Jones and a bunch of others. We’re being contacted by PR firms all over the country. We’re co-sponsoring the Eugene Celebration this year. I’m acting as an Independent Producer most of the time. Obviously we’re having a conversation about an audio space but Mastan is a mini version of an Artist Media Space for self-produced, self-promoted, self-published performers.

I’ve been talking about multi-media for 15 years, although now it’s commonplace.

And you’re making it more affordable?

I’m a DIY guy, but I don’t want do-it-yourself to be mistaken for “make crap”. There is an industry standard and that will always be. Having said that, personal limitations can be the greatest strength of a project because people are focused and the most brilliant stuff can happen, as opposed to unlimited time to over-produce something!

Visit www.mastanmusic.com for more studio info. JM



and the UGLY

by SP Clarke

the GOOD the BAD

“ Together, the Charmparticles sound as if they have been playing together for a million years... It is to the band's credit that they understand the concept of 'dynamics,' as they allow each other the sonic space to accentuate each others' strengths. A real band.”



**Alive in The Hot Spell - Charmparticles
Terrestrial Records**

This impressive full-length debut (the band also have two EPs under their belts), marks a comeback, of sorts, for bassist/vocalist/songwriter Pamela Rooney- after serious line up changes within the group. Vocal and compositional elements, reminiscent of latter-day Cocteau Twins (as well as Robin Guthrie's subsequent unit- Violet Indiana), mid-period Cranberries and even a hint of Mazzy Star, swirl with occasional Radiohead-

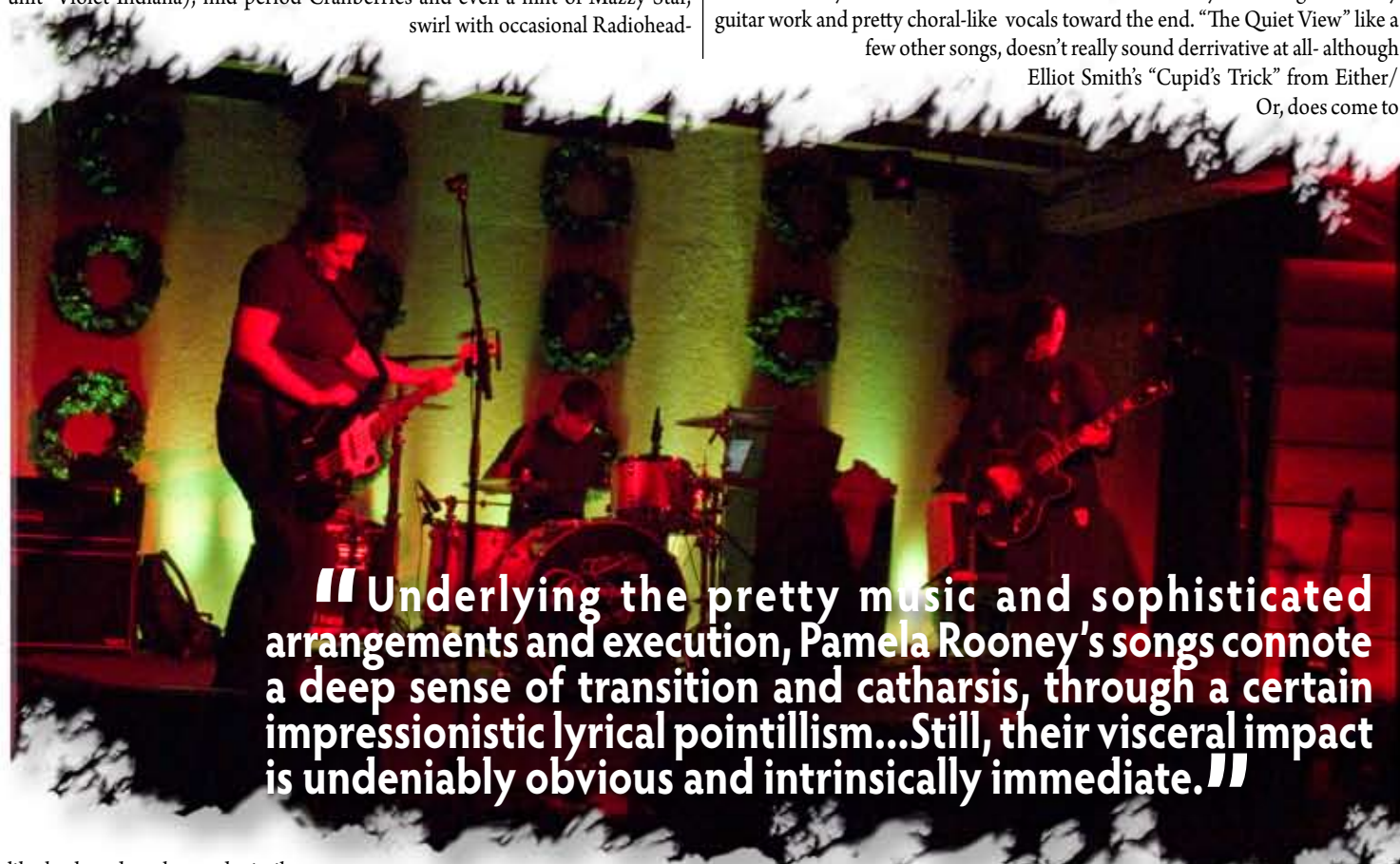
strengths. A real band.

Very few of the dozen songs presented here feel like B-sides. Instead each number packs a dark gravity unto itself- which speaks well to Rooney's writing strengths, as well. And, while there are distinct stylistic components presented here that mirror all of the aforementioned, this is no band of clones- but a triad of talented musicians who have created a palette of colors and tones all their own.

“Black Braid” is a gentle ballad, with simple electric piano accompaniment-pretty, but sparse. Too sparse? That question does not come up at all with “Gold Plated Shot.” Over Fitzgerald's familiarly incessant four-beat down stroke guitar, Rooney whisks a windswept vocal, certainly worthy of Elizabeth Fraser; singing only slightly incoherent lyrics, which worm inside the wounds of a slash-lacerated relationship, bled to death by the wraithish ingratitude of razorslivered recollection. The band crafted a clever video to illustrate their support of this song. The sublimity of that project casts a more light-hearted shade upon this otherwise rather morose song.

Closer to the Cranberries is “The Magnificent Sky...” a pretty, haunting melody being the focus here, the tumult subsided for the moment. The Cranberries are called to mind again with “Rarest Numbers,” where Fitzgerald's mournful arpeggiated guitars in the verses carry the little boat of a lyric across the stormy seas of the chorus; and again on “Relapse,” which features a little opening guitar riff that recalls the Foo Fighters' “Everlong,” among others.

“Battersea” moves back to the Cocteau Twins milieu, suffused with Fitzgerald's impassioned pyrotechnics and the seamless meld of Rooney's bass with Merrill's drums. The lazy waltz “Ablation Cascade” benefits immensely from Fitzgerald's fiery guitar work and pretty choral-like vocals toward the end. “The Quiet View” like a few other songs, doesn't really sound derivative at all- although Elliot Smith's “Cupid's Trick” from Either/Or, does come to



“ Underlying the pretty music and sophisticated arrangements and execution, Pamela Rooney's songs connote a deep sense of transition and catharsis, through a certain impressionistic lyrical pointillism...Still, their visceral impact is undeniably obvious and intrinsically immediate.”

like keyboard washes and similar, thicker guitar textures (think Jonny Greenwood meeting up with Editors' Chris Urbanowicz and Interpol's Daniel Kessler and Paul Banks), bestowed by newcomer Sarah Fitzgerald. Likewise, new-addition Nathaniel Merrill provides solid, punchy drum backing.

Together, the band sound as if they have been playing together for a million years. Fitzgerald's dense guitar layers and darting, two-string filigrees color each song with a very specific individuated hue- an unique ability that not a lot of guitarists share with her. It is to the band's credit that they understand the concept of “dynamics,” as they allow each other the sonic space to accentuate each others'

mind in the turns. Another softer ballad, “A Danger To Your Health,” finds its own identity, with a strong, memorable chorus.

A rather ethereal extended intro to “Kohil” leads into a tender piece. Rooney's lyrics, which are nothing if not impenetrable, are nearer the surface of consciousness here: “Pale yellow floated all around the room with you even when I found my rib upon your hip, I knew oh stranger, you're something when the lights have gone and I'm left with you.” Uh-huh. “Sea Of Okhotsk” located north of the Sea of Japan, between mainland Russia and the Kamchatka Peninsula is somehow the reference

photo by Buko

photo by Shawn St. Peter

point to a dreamily vaporous song with typically inscrutable lyrics- although the sense of loss and letting go is palpable.

Underlying the pretty music and sophisticated arrangements and execution, Pamela Rooney's songs connote a deep sense of transition and catharsis, through a certain impressionistic lyrical pointillism. Extracting literal meaning from the words to these songs is a fruitless pursuit. Still, their visceral impact is undeniably obvious and intrinsically immediate. Charmparticles are a very good band who maybe on their way to greatness- whether they can outdistance the sum of their component influences to forge a sound of their own, remains to be seen. But I wouldn't bet against this band.



**Paper The Walls - Loch Lomond
Hush Records**

There is an interesting trend afoot in our little corner of the weird world: "chamber folk." There are several circles of bands, with somewhat interchangeable membership- typically focused on the songs of a particular writer. The hub of this particular wheel is Adam Selzer. Besides manning his own "chamber folk" outfit, Norfolk & Western, Adam also operates Type Foundry studios (where the likes of M. Ward and the Decemberists record. Ah, the Decemberists!).

Two primary spokes on this wheel are Chad Crouch, a multi-talented individual in his own right, who happens to operate one of our city's most influential labels: Hush Records. Google the name Chad Crouch sometime and you will be invited into a whole separate world, altogether- certainly a context for an entire feature article all his own, Crouch is also a musician and, with Hush Records, a source for what might most certainly be termed, at long last: "the Portland Sound." Artists such as Norfolk and Western, Kaitlyn Ni Donovan, Laura Gibson, Corinna Repp, Graves and Jeff London, among many others, have released albums on Hush Records.

The other intrinsic spoke in this wheel of sound and style are Peter and Heather Broderick. The ubiquitous Peter Broderick is a key member of Horse Feathers, backing singer/songwriter Justin Ringle on just about every instrument available, including theremin and musical saw, as well as banjo, mandolin, violin, keys and drums. He and Heather Broderick (also in Horse Feathers- primarily on cello) also play with Adam Selzer in Norfolk & Western. Here, the brother and sister are the component purveyors of the "chamber" aspect of the aforementioned coinage.

Circling around this wheel of sound and style are the Decemberists. Colin Meloy's groundbreaking fusion of a pastoral vision with a folk rock format has spawned a plethora of like-minded bands in Portland. Loch Lomond are among the more recent additions to this circle. And they are among the most appealing.

Led by singer/songwriter Ritchie Young and accompanied, vocally, by Jade Eckler, Norfolk & Western cellist, Amanda Lawrence is on hand, on cello and viola, while also contributing background vocals. Laurel Simmons lends piano, celeste and vocal support. Finally the peripatetic Jonathan Drews (Canaries, Herman Jolly, Sunset Valley, Dolorean, Kaitlyn Ni Donovan, among many others) adds guitar and bass.

But this show belongs to Young. Following an initial album (When We Were Mountains) in 2003, the band began to coalesce, more or less, for the recording of 20 - *Buko magazine* Vol.1 No.3

the tracks for Lament For Children, which was released last Spring. Here, Young's penchant for high, plaintive vocals cast against an array of string vibrations and vague sonic undertones is solidified into a congealed whole.

With the creative spirit (and inclination for memorializing historical figures in his songs) of Sufjan Stevens hovering over the production of "Carl Sagan," Young wails his clarion call- "pay attention/pay attention," as the instrumentation builds to a thundering crescendo. "And I'm riding backwards down our street." A hint of Michael Stipe ("Calling on in transit, calling on in transit") runs through the slippery lyric of the delicate ballad "A Field Report." Young's tremulously timorous voice huddles in a tent of piano, strings and a happy celeste to register his impressions. Lovely vocals attenuate the mood of languorous desperation.

"Northern, Knee, Trees and Lights," mirrors early Decemberists recordings- a certain antique patina lacquered onto the proceedings. Celeste, bells and an accordion-like reed instrument (from Evan B. Harris) vie with cello and viola for mood space on "Witchy," an enchanting piece with a hauntingly lovely chorus. Another Sufjan-like song, "Scabs On This Year," is a riverboat of a waltz, vocals circling in eddying rounds, ripples of repetition dance upon the surface- an acoustic guitar, keening strings, vibe-like accents, piano freckles tinkling like silver rain; lulling a lazy, lulling sphere. Hypnotic. Splendid.

The lyrics to "Stripe II" are more straight-forwardly direct than most found here, though no less inventive. For that reason they resonate more immediately and more deeply than some of the others. "Well I had a thought/that I was a vein/running up your leg/infecting your heart." Okay, so Merry Christmas. But a very good song, all the same. Another Decemberists-like piece of faux historica is "Song in 3/4," and would seem to be about Sarah Winchester and her "haunted" Winchester Mansion in San Jose, California. However, make of it what you will.

Evoking a sort of Erin-ized old South, that never existed (nor could have)- but, as with the "alternate history" novels of Orson Scott Card, exist somewhere in the universe, all the same, "All Your Friends Are Smiling" is a sweet, communal send-off (replete with musical saw and/or theremin) to a very interesting album.

Ritchie Young and Loch Lomond fit in nicely with this new Portland music paradigm. Their music is accessible, well-played and sincere, if a little obtuse, lyrically. There is much to like about this band and much to encourage them to continue mining this lucrative vein of musical fantasia.



**The Obituaries - The Obituaries
Highgate Records**

You know, in this line of work, that of dissecting, and delineating upon, the works and careers of various musical performers- especially over a long period of time (as is surely the case with this particular temeritous curmudgeon)- there is a tendency to forget. No, nor is it all alcohol or drug-induced.

Time has a way of immortalizing names, while diminishing the context and impact of their contributions, in the recollection. Specifics become clouded and indistinct in the mists of memory. Such is the case with the band the Obituaries, arguably the greatest punk band ever to come out of Portland (fans of Poison Idea, I hear you- but, technically, they weren't a punk band), or anywhere else, for that matter.

Fiery guitarist Rob Landoll and rocketfuel spewing vocalist Monica Nelson have convened, immolated to sheer oxygen ash, and re-convened numerous times over the past twenty-one years. After long ago conferring upon Regina LaRocca the position as band bassist- and enduring a long succession of drummers, second only to that of Spinal Tap- the Obituaries have managed to amass a body of recorded work which rivals anything any major punk band from the 80s or 90s have within their own individual oeuvres and arsenals.

This compendium of twenty-three songs, culled from the span of the two decades, since their inception in 1986 to the present, demonstrates without question the sheer power and passion found within the diminutive milieu of a three-minute song- as sung by a missile launcher, accompanied by an AK-47 and other serious musical weaponry.

What is odd, in a way, is that most of these songs deal with issues of teenage love and romance, but only in the rawest and the most naked of emotional terms. The antecedents of Monica's songs lie not only in the lap of Patti Smith, but at the bosom of Ronnie Spector. One can hear threads of Johnette Napolitano and Concrete Blond coupled with the Shangri-las of the 60s in these performances. Nina Hagen and Darlene Love. X and BB King.

It is amazing, yet abundantly clear that both Rob and Monica were heavily schooled, at early ages, in the blues, as well as in punk. It is, in part, just this intricately woven juxtaposition of teenaged angst and adult psychopathy, sewn together with the thread of blues neurosis, which make of this collection such an amazingly wrenching experience.

The songs that are not centered around "romance" are focused on other interpersonal relationships and the subtle knives of betrayal which cut, not to kill, but to deeply wound for life. The misunderstandings which deprive a soul of peace. No one, no one, sings the searing siren song of anomie and disenfranchisement with more certitude and conviction than Monica Nelson. No one. She has lived it. She has warmed her hands at her own incinerator barrel-full of the burning refuse of her private personal torment. No clearer picture painted. Not by Bosch. Not by Munch.

As an accompanist to this act of self-evisceration, no sharper scalpel could be applied than the surgeon-like punk precision of Rob Landoll's guitar work. Never repetitious or stilted, always succinct and supplely supportive, while steadily in front of the fray, Rob is never a crank-it-to-eleven punk head banger, but always incredibly sensitive to the amazing spectrum of emotions and feelings which Monica can explore, sometimes in some of the most seemingly innocent of lyrical scenarios.

It is absolutely impossible, here, to single out a track or two for closer review, as every cut included is deserving of intensive inspection. Of special interest are six or more radio edits recorded live at KBOO, here in Portland and at KDVS at University of California at Davis; three live recordings taken from the board at Satyricon; as well as a number of other oddities. Every song has something to recommend it, an impact all it's own. Each song sounds as fresh and new today as when it was recorded. Precocious.

The Obituaries are again reformed and performing, now with James Mahone (M99) in the drum position. They will next play in Portland on New Years Eve at the Tonic Lounge on Northeast Sandy Boulevard. They are not to be missed. Neither is this disc one to be overlooked. It is an extraordinary testament to the majestic furor undrugged borne of this reckless world.

The incendiary history of the band is often lost in the nouveau "weirdness" that is today's Portland and its local music scene- but a small example of the power of the Obituaries, in their day: October 23, 1987 the Obits headlined a show at Satyricon- where their opening act for the evening was some band from Seattle called Soundgarden.

This is not to say, in the least, that the Obituaries greatness is in any way former. As a singer and songwriter, Monica Nelson is better than ever, today. Like a bottle of fine wine, Rob Landoll's guitar work continues to mature and flourish as he ages. Regina LaRocca is simply a goddess of the bass. These recordings prove that, beyond even the most unreasonable of doubts, the Obituaries are one of the great bands in Portland's music history, deserving of all the accolades that can be heaped upon them.

"The Obituaries, arguably the greatest punk band ever to come out of Portland, fans of Poison Idea, I hear you- but, technically, they weren't a punk band."



photo by Buko

The National- Crystal Ballroom- October 1, 2007

Brooklyn-based and Ohio bred, this deadpan quintet create a deep, cerebral sound, that at times goes so far as to sound a bit like Interpol- in the realm of well-woven instrumental structure (without the cool, oblique approach); with a vocal nod to Stuart Staples of UK's Tindersticks (without the ornate orchestration), for the morose context of the lyrics and delivery. With this lineage- it would seem that it all gets back to Bryan Ferry; also Leonard Cohen with a touch of the Smiths, Nick Cave and even Ian Curtis, just to brighten things up a bit. The band appeared at Berbat's back in June and returned to Portland four months later at the Crystal Ballroom in support of their May release, *The Boxer*.

Tall, lanky lead singer Matt Berninger sings thoughtful understated lyrics with a depressed baritone, over closely woven guitars, provided by brothers Dessner, Aaron and Bryce: although a delegation of duties is not only pointless- it is inaccurate as members of the National switch around on instruments more frequently than do the members of Arcade Fire- which is often.

Drummer Bryan Devendorf is an absolute monster, punching huge big-beats into songs- when called for; while delicately adding the softest percussive touches on others. Bryan's brother Scott doubles up on bass and keys-even mandolin and violin- when called for. The National are nothing, if not versatile.

And dedicated to their fans. Berninger went out of his way to wish a happy birthday to one of their Myspace fans. And fans aplenty there were. The entire audience at the Crystal crowded the stage for the entire performance. Berninger's earnest sincerity and obvious passion create an intimate atmosphere and the band are superior at giving each song its due.

The band played selections primarily from their past two releases, 2005's *Alligator*, along with most of the songs from *Boxer*. Highlights were the understated "Start A War" "Green Gloves," "Ada," "Racing Like A Pro" and "Baby We'll Be Fine;" the syncopated "Slow Show;" and the more intense "Mistaken For Strangers" (highlighted by Bryan Devendorf's Bonham-esque drum work), "Apartment Story," "Secret Meeting."

But the show is Berninger's his smoldering intensity and intimate relationship with his lyrics, forces an audience into his world- which is not necessarily an easy one to enter- with its converging imageries of love, depression and social upheaval all stirred together.. Still, in two short years, through the course of a relentless touring schedule, *The National* have created for themselves a distinct and dedicated fan base- which is sure to grow in years to come. This is a band on the way up- still in the discovery stage as to its own identity. The best is yet to come.

Interpol - Memorial Coliseum- October 19, 2007

Speaking of Interpol- the real thing showed up less than three weeks later. Playing the Coliseum, no less. I remember seeing Led Zeppelin at the Coliseum; and the Moody Blues (wherein cheese ball vocalist/flautist Ray Thomas rudely chastised the crowd for not being warm and appreciative enough- which seemed to truly endear him to the ever more surly crowd: the whole thing gave me a headache), Zappa, Crosby, Stills Nash and Young, the Dead. I saw them all there, in the day. But none of them played in the Coliseum in which Interpol played.

Possibly because they are now on a "major label" (Capitol Records), instead of with Matador, their former indie partners; it was deemed that the Interpol should migrate from the Roseland, where they played for a packed house in 2005, to the Coliseum, where, even though some effort was made to create a stage (and something like a mood) with only a third of the hockey rink in use. It was almost as if an outdoor concert had been plopped into a hockey arena. Well, not almost. It was just that.

And the opening act, Liars, were terrible. Oh, yes, I know they are the darlings of the plastic poseur set, while Interpol have fallen from grace the less like Joy Division they sound- but Angus Andrew is a waste of a white suit. After what seemed like another interminable wait (it took a while for the proceedings to proceed), Interpol finally took the stage- looking as dapper as might be expected and promptly launched into a stirring set.

It is the juxtaposition of Paul Banks' reticently diffident vocals with the intensity of the twin guitars, expertly woven by the stoic Banks and band founder Daniel Kessler, who makes the stage his own, whirling and twirling like a rock and roll Fred Astaire. Daniel would make for an excellent contestant on "Dancing With The Stars." Conversely, bassist Carlos "D" Dengler, seemed more subdued on this night- allowing his bass to do most of the dancing. Tour keyboardist "Farmer" Dave Scher was actually more active than Dengler, which was a bit of a surprise. Drummer Sam Fogarino was a grenade launcher throughout the set.

The band drew heavily from their recently released third album, *Our Love To Admire*, playing all but just a few songs from that collection. Interpol's second album, *Antics* was also well represented. And, while the ensemble is noted for its icy cool demeanor, obliquely bleak world view and ironically incoherent stream of unconscious lyrics, underpinned by the diffident reserve in Banks' vocal delivery- a distinctive power and passion emanate from the orchestral interplay woven into the band's presentation.

"It was a rather short set. Fifty-five minutes. The internets were ablaze with wild presumptions and crazy conjectures as to the reason why- but after concluding their set, the band left the stage and did not return for an encore. Instead, after a rather lengthy delay, Banks and Fogarino meekly approached center stage, announcing 'we really wanted to play our encore, but one of us is too fucked up to go. Sorry.'"

Highlights are nearly too numerous to mention, as Interpol are extremely deft at reproducing their studio sound. "Pace Is The Trick," "No I In Threesome," "Mammoth" and "Pioneer The Falls" from *Our Love* were especially moving and impeccably interpreted. "Slow Hand," "Narc" and "Evil," from *Antics* were matchlessly executed as well. Perhaps the most eloquent performance of the evening was the band's stirring rendition of "Not Even Jail," which boiled with unrestrained vehemence and fervent fervor, all hammered home by the relentless drive of Fogarino's drumming.

However, it was a rather short set. Fifty-five minutes. The internets were ablaze with wild presumptions and crazy conjectures as to the reason why- but after concluding their set, the band left the stage and did not return for an encore. Instead, after a rather lengthy delay, Banks and Fogarino meekly approached center stage, announcing "we really wanted to play our encore, but one of us is too fucked up to go. Sorry."

The internets fingers pointed to bassist Carlos Dengler, who while rather restrained throughout the evening, certainly played well enough. According to the rumor mongers, Carlos is either ready to bolt from the band for a solo career in film sound tracking; desperately lonely and unhappy traveling on the road away from home- or is really excited by the fact that the band has already written four songs toward their next album (something Interpol rarely does is to write while touring). Be that as it may, the band has continued with it's grueling schedule of appearances after their Portland performance, so the brevity would seem to be an unfortunate aberration.

Unfortunate because, by all accounts, the band had intended to encore with several selections from their ground breaking freshman release, 2002's "Turn On The Bright Lights." Instead, they only played "Say Hello To The Angels" and "Leif Erikson." Still, even at such short duration, Interpol packed a lot of music into their brief set, giving every indication that they have not yet, not nearly, reached their peak. Their best work still lies ahead.



Miss White Trash 2008 Pageant- Mt. Tabor Legacy September 22, 2007

Of late, Terry Currier, proprietor of Music Millennium has been promoting a campaign to "Keep Portland Weird." The annual Miss White Trash Pageant is an intrinsic element within the strange chemical reaction which makes of Portland a very weird place. It is a true spectacle of Hee Haw magnitude.

Women (in this instance seventeen of them), from all walks of life, in all shapes and sizes, gathered to compete to be crowned Miss White Trash. Why? Because Portland (and the greater Northwest) really IS weird. That's why.

What's the motive? Some came to mock. Some came on a dare, as a joke. But others, several others in fact, competed because they knew, in their heart of hearts, that they do not belong to the American aristocracy- that their roots, as with most of ours, lay in the white trash heap of life. There we all blister in the summer sun.

After all, the white trash whom migrated out here in covered wagons in the 19th century- were only doing so to escape the white trash they were leaving behind in Arkansas, Kansas and Missouri, etc. And those that didn't make it west in that initial migration, most certainly did during the Grapes of Wrath Depression, when Okies and Utes were driving out as fast as their bald-tired old flatbed trucks could get them here.

Most of us are the products of that rugged stock. And we live in Portland, fer chrissakes- that pretty much says it all. Without white trash, old Stumptown would be a boat landing and a wildlife preserve, with trees meet-

SP, you ignorant slut!

Y'all think you know white trash? Honey, let me tell you about white trash and what this whole shindig was lacking. Portland will be hard-pressed to find real white trash. The untrained eye will mistake the white trash species with that of the hipster species who strives to look "working class" while suckling the teat of their trust fund.

Although this was the 8th annual Miss White Trash Pageant, it was the first one I attended. Perhaps this is the initial problem. I was not able to witness the early events where the true white trash of Oregon could have come out to proudly parade their homemade perms, Wal-Mart flipflops, cut-off denim shorts from K-Mart revealing hints of lacy lingerie that they found in Salvation Army bargain bins.

The Great White Trash Migration of the 19th Century has been pushed out by the Great Californian Migration of the 20th Century. Look beyond Stumptown for white trash because Portland has too many complete sets of teeth in the mouths of people spending outrageous amounts of money for used clothes at trendy fake vintage shops. Even St. Johns, while technically a section of Portland, isn't really Portland, but rather a sleepy little vortex where you can still find some white trash specimens drunkenly stumbling down the street after a hard day's drinking at one of the many dive bars. Those sleepy whiskey hazed days are fading away as Portland continues to grow and pushes onward.

Portland IS without white trash nowadays (and you proved it by using a word like "pulchritudinous" in your review! Not enough Portland readers are going to have to look that one up in the dictionary.). These kids were drinking Pabst, not generic yellow label beer. No one was eating pork rinds, and I bet you anything they wouldn't go near scrapple without being dared to. I even dare to wager that at least one contestant is secretly a VEGAN! How un-white trash! No one there had



Miss White Trash 2008

ing the banks of the Willamette River.

The Miss White Trash Pageant is the illegitimate brainchild of Jesus Presley leader, Rev. Tony Hughes and was the 8th Annual affair- although one year's event was cancelled due to parole violations. This year, Adam Rothlein, a videographer of some repute, shot the entire affair- the intention being to hopefully create a reality TV series in the next year or two.

And what a production it was! With each of the pulchritudinous contestants vying for the esteemed judges' (including a former Miss White Trash and an editor of some import from Willamette Week) attention on an extremely crowded stage, one contestant, the lovely Ms. Dawn- was pitched from the stage; falling about six feet onto the hard pavement of the backstage exit at the Mt. Tabor Legacy.

Ms. Dawn lay motionless for quite some time, before managing to finally regain her composure and to rejoin the fray onstage (she attributed her quick recovery to her drunken state- the Legacy bar cut her off 10 minutes after she arrived at the club). And it's a good thing she was able to recover- because, gol-dang, if she didn't win the whole damn shebang!! This year's Miss White Trash almost broke her neck during the competition. Now THAT is dedication.

With a TV series not far off, the Miss White Trash Pageant brings to Portland, and the entire Northwest, the sort of media attention which the region so deserves, representing a nation of fun-loving, hard-living folk, whose only desire is to rise to the top of the white trash heap. Where better to reach such lofty goals than in Portland, Oregon?

SPC

by Ximena Quiroz and SP Clarke

You Ignorant Slut!

the words "White Trash" tattooed on their jiggling bellies. None of the ladies up on stage shared their fantasies about sleeping with Stone Cold Steve Austin. Did any of them say anything rude about their baby's daddy? Did any of them get arrested for disorderly conduct? Do they even know where the trailer parks in Portland are?

No sir, I believe I have missed the glory days of old where real white trash women could proudly wear the crown of Miss White Trash. Kudos for their attempt at achieving the state of White Trash, for I am sure their hearts were in the right place (Bonus points for being pregnant. Extra bonus points for having to think hard about who daddy might be). And extra white trash points to the organizers for inviting Smoochknob and the Smooch girls to play. Their nu-metal sound hasn't quite reached "ironic music" levels and is still acceptable in the white trash demographic.

Next year, I suggest having the pageant closer to their lands so that the real folk don't have to come to crazy Portland where too many people actually finished high school rather than get a GED. That can be intimidating. To help non-white trash attendees, there should be further explanation on what it means to be white trash. Perhaps the organizers could put together a short film of famous white trash folks and what they have done to contribute to white trash society. Well, ok, no. That might be a little too high-brow. There could be live cameras back stage to show more of the drama between the contestants and how true white trash women handle themselves in the face of competition. What a juicy reality show waiting to happen!

In short, bring the white trash back to the Miss White Trash Pageant. Someone out there could really use that check for \$24.95, and it ain't no trust fund kid for sure.

XQ



THE X-files

by XIMENA QUIROZ

playing one of his stringed instruments while unwilling to accept the admiration and awe of his audience. This music is personal, but demands to be listened to by the world.

Find this EP and play it over and over again. Then join me in hoping and wishing that he'll come back and play the Portland of the Northwest rather than just the Portland of the Northeast.



Micah Blue Smaldone - Live in Belgium 2006
label - North East Indie

For those of you that may not be familiar with Micah Blue Smaldone, imagine a shy and charming young man from Portland, Maine, channeling the ancient spirits of delta blues and ragtime forgotten greats while continuing in the footsteps of John Fahey and Tom Rapp. Although Live In Belgium, a four song EP out on Northeast Indie, was released in March of 2007, it is still worth mentioning now as we wrap up the year.

"Since I have been lucky enough to see Smaldone perform in the flesh, it is easy for me to visualize this live performance by listening to this EP. This collection of recordings is much too short, but it captures the urgency and passion in his music."

The first three songs showcase masterful finger picking on guitar and on banjo reminiscent of a musical era long gone or largely unknown to today's listeners. This is more than merely imitating an old sound. Smaldone is capable of staying true to the conventions of this music of the past as if he stepped through a time warp. Like the guitar greats of the past, Smaldone is able to play from the soul and sing about timeless themes of love, loss, war, and sorrow with startling imagery. To wrap up the album, Smaldone sings "Curtains" a cappella, which beautifully wraps up the morose mood of the performance.

Since I have been lucky enough to see Smaldone perform in the flesh, it is easy for me to visualize this live performance by listening to this EP. This collection of recordings is much too short, but it captures the urgency and passion in his music. This is not music that he wants to make, but rather this is music he has to make lest his body and mind explode. Listening to "Coal Black Crepe," originally on his studio album, Hither and Thither, and "The Orchard" especially remind me of how Smaldone travels to his personal world of music, curling up into a ball



Scout Niblett - This Fool Can Die Now
label - too pure

Everyone and their mother can agree with the following comparison - Scout Niblett sounds like a sprinkle of Cat Power, a splash of PJ Harvey, and at certain times, her voice are a little bit Bjork. Her latest album, This Fool Can Die Now is 14 clever songs with the best of these elements and picks up exactly where Kidnapped By Neptune left off. If that's not enough for you, Bonnie Prince Billy joins her on not one, but four songs!

The album's flagship song, "Kiss," absolutely turned my knees to butter and made my heart almost pop. This is the song that truly testifies that Scout Niblett and Will Oldham's voices and talents were always meant to be together. The video is also one of the most adorable, romantic and lovely videos since Nick Cave and PJ Harvey's duet, "Henry Lee." Like with Nick and Peej's video, if "Kiss" doesn't make you want to get naked and passionately make out with your significant other and fall in love all over again, then I have no idea what could possibly melt that icy heart of yours.

"The album's flagship song, 'Kiss,' absolutely turned my knees to butter and made my heart almost pop. This is the song that truly testifies that Scout Niblett and Will Oldham's voices and talents were always meant to be together."

This Fool Can Die Now guarantees that you will hear pure, raw intensity whether the song is one of her drum solo sing-alongs or if she's got a complete band backing her. However, the four duets with Oldham give Niblett a certain extra confidence in her performance that doesn't show in the same way with the other songs. This is not to say that she couldn't have put out another gorgeous and passionate album without Oldham, but he does seem to give her more energy. The two eccentric indie rockers also breathe new energy into a Van Morrison cover too.



Einstürzende Neubauten - Alles Wieder Offen
Label - Potomac

For those of you that don't know, Einstürzende Neubauten have decided to leave the path of recording for a label after Silence Is Sexy was released in 2000, and decided to release everything on their own and be funded by a group of fans who can subscribe to their web page, better known as "supporters." Alles Wieder Offen is the third "supporter album" from one of the original founders of industrial music. The title translates into "All open again," and is also the seventh song on the album (or eighth if you have the supporter/subscription version) and alludes to the open possibilities in everything (including the input of over 2,000 internet fans?). Since EN has left the world of labels, they have been free to record and release material as they wish - but also with the input of the internet community their supporter website has created.

The early days of EN were focused on creating music out of unconventional things and forging the road for today's industrial music. Their

"The title translates into 'All open again,' and is also the seventh song on the album and alludes to the open possibilities in everything (including the input of over 2,000 internet fans?)."

sound has gone through changes since their beginnings in 1981, but by no means have they stopped experimenting and trying new things. Like their previous public album, Perpetuum Mobile, EN has a more coherent sound rather than compared to their early days such as the album Kollaps. Their experimental nature has not been compromised, however. Besides continuing to create new instruments, such as their "air cake," which is played with an air compressor, they are also pioneering a way to involve their fans in the creative process. That's where the supporter website comes in. Here, EN has the chance to interact with fans and invite them to record and perform concerts with them as scrap metal percussionists or members of their choir.

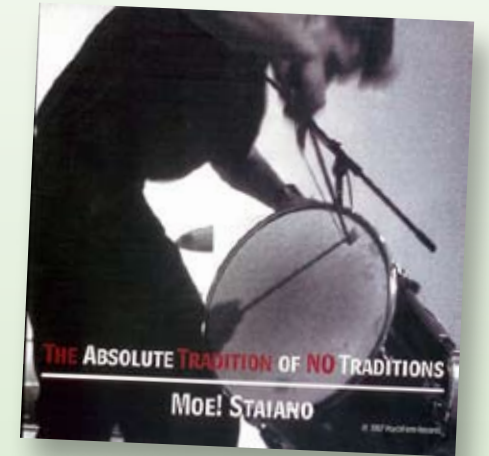
Like Perpetuum Mobile, Alles Wieder Offen is a pop album. EN's music in their first half of their career was creating order out of chaos and sounded very much like their post apocalyptic aesthetic. Now, they have reinvented pop musical structures and use more electronics, samples, various stringed instruments in addition to their own found object musical structures.

The band's frontman, Blixa Bargeld, still takes great pleasure in wordplay and irony in his lyrics. The first single, "Weilweilweil" repetitively answers "becausebecausebecause" to the questions of sticking to their own principles and doing things their way. They are "to behead the stars and the moon/ and for good measure the tsar/ the celestial bodies will keep their head/ but most likely not the tsar."

"Nargony Karabach" is the completed version of a song that began

in their Berlin Bunker years ago, also funded by their supporters. Reworked lyrics, a Fender Rhodes, 16th century church organ and a jet turbine beautifully complete this project.

Bargeld does not appear to have reached his goals, as the last song, "Ich Warte" (I'm Waiting) implies. So much has been accomplished in the last 26 years as an artist, but he is still waiting for something more. After 26 years of creating and innovating in different forms of art and the very way the music industry works, EN's work is not yet done.



Moe! Staiano - The Absolute Tradition of No Traditions
Label - Psychform Records

Moe! Staiano is a Bay Area improvisational percussionist whose sound experiments are not for the faint of ear. The Absolute Tradition of No Traditions is his third solo album in nearly 12 years, but the rarity of his releases is testament to the quality he demands.

Staiano, who has performed with the likes of Sleepytime Gorilla Museum, Weasel Walter, Gino Robair, and other Bay Area improv musical luminaries, is one who has been influenced by Einstürzende Neubauten's percussionist, FM Einheit, as well as Glenn Branca, John Zorn, Jonestown, Dog Faced Hermans, The Ex and so forth. To listen to his pieces is to listen to a madman create harmony and order out of chaos. The instruments in this album include drums, aluminum bars, air tanks, cymbals, vibrators and other vibrating things, wind up alarms, rubber balls, guitars, throwing objects and more. How can coherent sound come out of a scrap yard? Staiano makes it seem so easy. He excels in creating art where so many other experimental types are capable of

"Staiano has performed in Portland numerous times ... in various venues and basements. Don't be afraid to let him come and play your bar or basement. He is very good about cleaning up the mess when he is done."

only making loud noises.

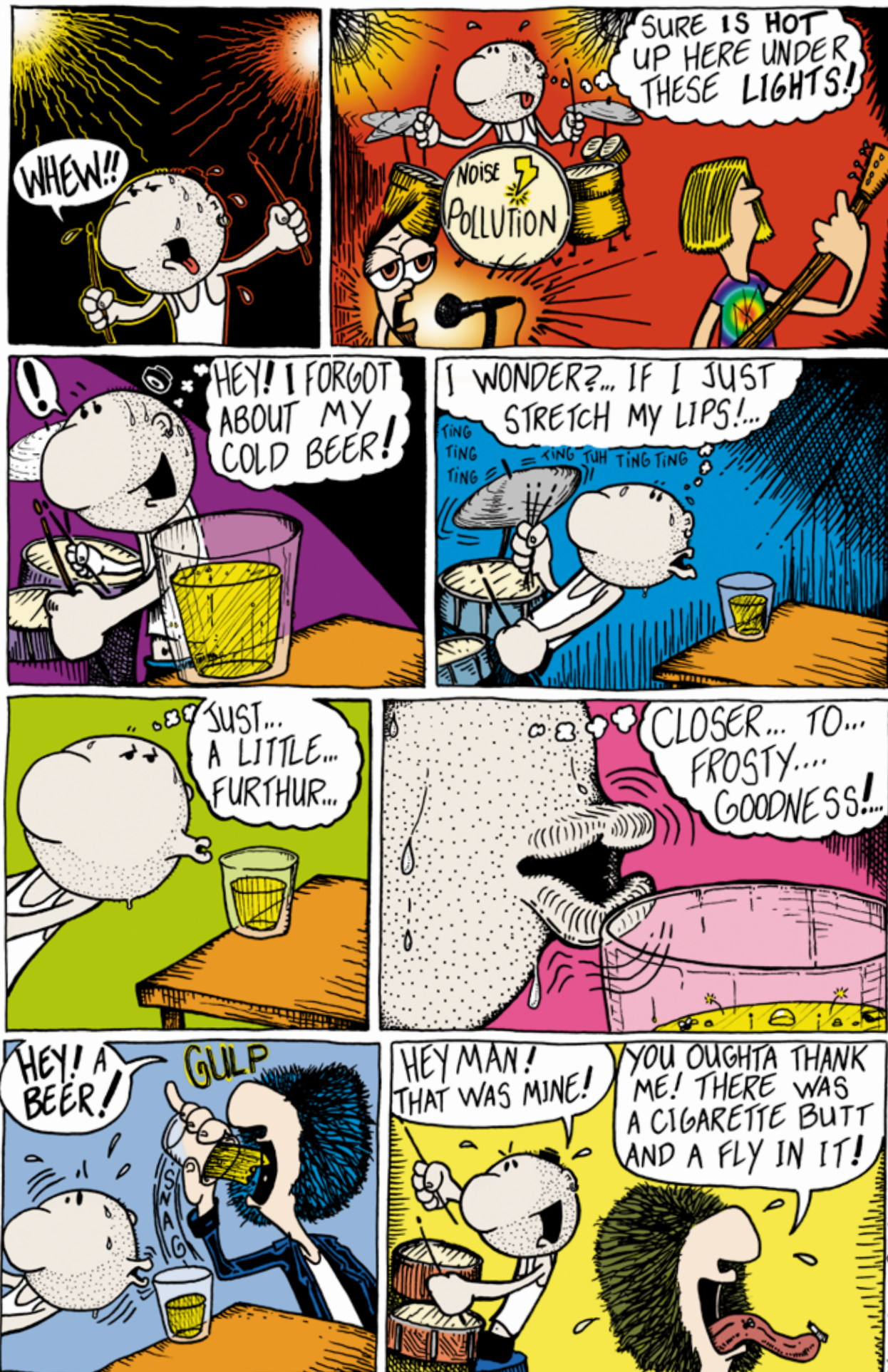
You may have read "play only at maximum volume" on several recordings out there, but in this case it's true. Seriously. The Absolute Tradition is masterfully recorded so that the deliberate and tiniest scratches of sheet metal falling are heard to compliment the loud crashings of cake pans and vibrating dildos on cymbals and hubcaps. Close your eyes to this one and picture a crazed Staiano running about the room throwing things, smashing 78s on his head, while expertly beating rhythms. There is method to this man's madness.

Staiano has performed in Portland numerous times with SGM, solo, and with his improvisational orchestra, the Moe!Kestra! in various venues and basements. Don't be afraid to let him come and play your bar or basement. He is very good about cleaning up the mess when he is done.



BARB

BY MIKE LIGHT



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
Phone: 360-696-5999
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

by Buko
PO Box 13480 Portland OR 97213
Email: buko@bybuko.com
Web: www.bybuko.com
Specialize in Photography and Print Design some web.

Cravedog Records
1522 N Ainsworth St.
Portland, OR 97217
Phone: (503) 233-7284
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.

Juliana Tobón • Photographer
Phone: 503.544.5882
email: info@jtobon.com
web: www.jtobon.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
Graphics for CD packaging with order.

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

Zap Graphics
2014 NE Sandy Blvd. Suite 208 Portland, OR. 97232
phone: (503) 232-8785
Web: www.zapgraphics.com
Email: keith@zapgraphics.com
CD packaging design and production
Photography, Web design
Advertising, Graphic 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 Retail Ready package. Descriptions unavailable.
1000 CD Package Cost = \$1,300.00 Retail Ready package. Descriptions unavailable.

BullseyeDisc
3377 SE Division, #105
Portland, OR 97202
Toll Free: 800-652-7194
Phone: 503.233.2313
Fax: 503.233.4845
Email: mail@bullseyedisc.com
Web: www.bullseyedisc.com
Rates available at website: yes

CD Forge
1420 NW Lovejoy Suite #327
Portland OR 97209
Phone: 503.736.3261
Fax: 503.736.3264
Email: info@cdforge.com
Web: www.cdforge.com
Rates posted at website: get an instant, fully customized quote.

Co-Operations, Inc.
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
Toll Free: 866-469-9820
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.

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 Over-wrap, 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 Over-wrap, 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



Billy Oskay's

Big Red Studio

Contact us at 503.695.3420
www.bigredstudio.com
billy@bigredstudio.com

Buko's Musicians Resource Guide

Website: www.biddys.com
 Format: Mainly Traditional American and Irish Music, some rock/funk/blues.
 Booking: contact Ezra Holbrook 503.233.1178
 Press kits can be mailed to: Ezra Holbrook

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

Clyde's Prime Rib Restaurant and Bar
 5474 NE Sandy Blvd.
 Portland, OR. 97213
 Phone: (503) 281-9200
 Web: www.clydesprimerib.com
 Format: Jazz, Blues, and R&B
 Booking Clyde Jenkins
 Capacity: 100
 Equipment: PA

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

The Green Room
 2280 NW Thurman
 Portland, OR 97210
 503.228.6178
 Website: www.grpub.net
 Format: All Music
 Booking: Mail press kits to Attn: Donovan
 2280 NW Thurman St.
 Portland,OR. 97210
 Capacity: Front Room 86/Back Room 45
 Equipment: PA, Lights

Goodfoot
 2845 SE Stark
 Portland, OR 97214
 503.239.9292
 Format: All Music
 Booking: Neil
 Email: neil@thegoodfoot.com
 Capacity: ?
 Equipment: PA

Ground Kontrol
 511 NW Couch
 Portland, OR 97209
 503.796.9364
 Email: kontakt@groundkontrol.com
 Website: www.groundkontrol.com
 Format: All Music and DJ's
 Booking email: booking@groundkontrol.com
 Capacity: 179
 Equipment: PA, Lights

Halibuts
 2525 NE Alberta St. Portland,OR. 97211
 Phone: (503) 808-9600
 Booking: David MacKay
 Format: Blues
 Capacity: 40
 Equipment: PA and lights

Hawthorne Theatre
 1507 SE 39th Ave
 Portland, OR 97214
 Phone: 503.233.7100
 Format: All music
 Booking Email: hawthornetheatrebooking@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 | Th-Sat : 4pm-2am | Sun: Closed
 Music begins at 8pm

Kells
 112 SW 2nd Ave
 Portland, OR 97201
 503.227.4057

LaurelThirst 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

Matchbox Lounge
 3203 SE Division
 Portland, OR
 503.234.7844
 Website: www.matchboxlounge.com
 www.myspace.com/matchboxlounge
 Format: All Music
 Booking: Michael Huffman
 Email: coralae@gmail.com
 Capacity: 50
 Equipment: PA

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: Tue-Sat: 9pm - 2am 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: 800
 Equipment: PA, lights

Produce Row Cafe
 204 SE Oak St
 Portland, OR 97214
 503.232.8355
 Website: www.producerowcafe.com
 Format: All music
 Booking email: mr.spock77@yahoo.com
 Capacity: 30-120 depending on time of year
 Equipment: PA

Red Room
 2530 NE 82nd Ave
 Portland, OR 97220
 503/ 256.3399
 Format: All Types
 Booking: We encourage performers to check out our booking blog and contact us through

MySpace (prefered method)
 Email: redroomportland@comcast.net
 Capacity: 107
 Equipment: PA, lights

Ringler's Pub
 1332 W Burnside
 Portland, OR 97209
 503.225.0627
 Website: www.mcmenamins.com
 Email: ringlers@danceonair.com
 Format: All Music and DJ's
 Capacity: 305
 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

Someday Lounge
 125 NW 5th Ave
 Portland, OR 97209
 503.248.1030
 Format: All Music
 Booking: bookings@somedaylounge.com
 Lead Sound Person: Ryan Olson (Morphed Productions)
 Email: ryan@morphedproductions.com
 Web: www.morphedproductions.com
 Capacity:
 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

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

One Bad Cat Media
 Phone: (971) 235-1282
 Web: www.onebadcat.com
 Email: pauly@onebadcat.com
 Contact: Paul Lawrence

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

**DISCOVER
THE POSSIBILITIES.**



JAZZ, BLUES & NPR NEWS

stream it live at www.kmhd.fm

KMHD Development-503 491-7271