

Entertainment

Eugene SCENE

Friday, October 2

Albert Collins and The Icebreakers/Little Charlie and The Nightcats at the Eugene Hilton Ballroom. 8:30pm; \$14 in advance at the Record Garden

Curtis Salgado and The Stiletos at Good Times. 9:30pm; \$7

Little Women/ The Strangers at the WOW Hall. 9:30pm; \$6, \$7

Unshakable Race at the EMU Beer Garden. 5-7pm

Saturday, October 3

Curtis Salgado and The Stiletos at Good Times. 9:30pm; \$7

Baby Gramps/Walker T. Ryan at the WOW Hall. 8:30pm; \$6 students, \$8 general

The Squirrels/Drunk at Abi's/El Dopamine at John Henry's. 10pm

International Anthem at The Old Pad. 9:30

Sunday, October 4

Barbara Baird, UO Adjunct Instructor, performs 18th century music on harpsichord in Beall Concert Hall. 4pm, \$3 students, \$5 general

Michael T. Galinas at 5th Ave. Beanery

Monday, October 5

Pat Methany at the Hult Center's Silva Hall. 8pm; \$20

Renegade Saints/Sugar Beets at New Max's. 10pm

Rooster's Blues Jam at Good Times. 9:30

Dose/Gnome at John Henry's. 10pm

Tuesday, October 6

Merl Saunders and The Rainforest Band/Renegade Saints play blues, jazz and new age at Good Times. 8:30pm; \$7 advance, \$9 door

Middle Eastern Dance and Music Night at Delbert's. 8pm

The Lowdown/Ms. Understanding play blues at New Max's. 9:30pm

Wednesday, October 7

Deadpan Cool play reggae at Good Times. 9:30pm; \$3

Box Set/Trunk at New Max's. 10pm

Mark Alan performs acoustic songs at Taylor's. 9:30; \$1

Thursday, October 8

Automatic Clim plays R&B at Good Times. 9:30pm; \$3

Treadmill/Black Spring/Supernova at John Henry's. 10pm

Magick Circle at New Max's. 10pm

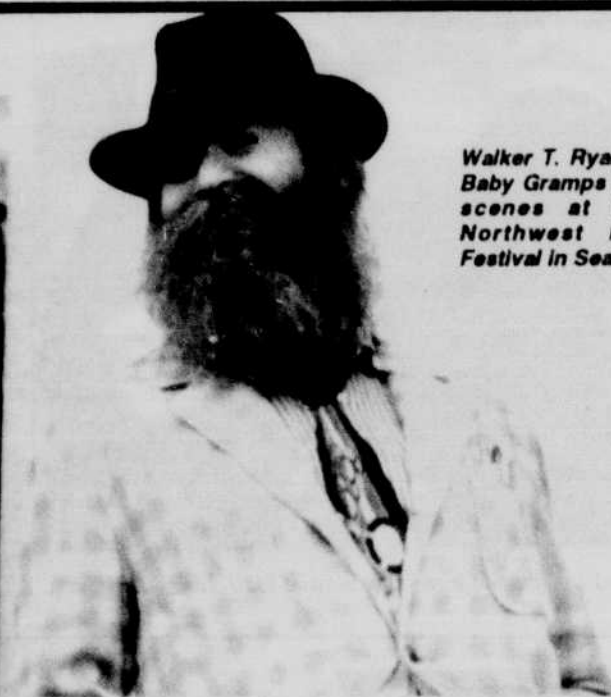
Miscellaneous

Women's Drumming Workshop at the WOW Hall. 2-4pm, Oct. 4

"As You Like It" plays at the UO Robinson Theatre in Villard Hall Oct. 2-3. \$4.50 students, \$8 general

First Friday Gallery Walk: all galleries will be open, many having receptions for new shows. 5:30-8:30 pm

Verboten at Erb Memorial Union Art Gallery "pushes boundaries of art censorship." Reception 6:30-8 pm with poetry, music and video screenings.



Walker T. Ryan (left) and Baby Gramps behind the scenes at the 1991 Northwest Folk Life Festival in Seattle.

Eclectic and not Electric

In an ironic twist of fate, two Northwest musicians come to the WOW Hall Oct. 3 for what will be Baby Gramps' first Eugene appearance and Walker T. Ryan's symbolic farewell performance.

With these two folk and blues devotees together in one night, avid fans and novices alike have a rare opportunity to hear some of the most gutsy vocals and foot-stompin' acoustic guitar around. Gramps and Ryan have known each other since 1983, but they seldom have the chance to jam in the same place.

Baby Gramps is a Seattle-based musician who is known in the Eugene area as a perennial favorite at the Oregon Country Fair. Walker T. Ryan (formerly Tim Ryan) has made Eugene his home for the past five years and is well-known on the local blues circuit.

Both musicians share a deep love and respect for the rich musical tradition that is the blues.

Gramps' musical style encompasses rags, jazz, folk and blues. Much of his repertoire includes now-obscure compositions from before the 1940s. Ryan draws his music from the same era, but his specialty is the Delta Blues. Son House, one of the founders of the Delta style, has been a major influence on Ryan's work.

Because of his personal philosophy, Ryan avoids songs that

contain sexist and/or violent lyrics. "The tunes I find are ones that have some resonance for me personally and emotionally, but there's no reason this music shouldn't have as much resonance for women," he said.

One song he finds outdated because of its attitude about women, for example, is Robert Johnson's "Terraplane Blues" because it compares women to automobiles. "It's not an indictment on them (the songwriters), it's just that the world has changed."

Despite a long and passionate relationship with the blues, Ryan said he has plans to change his musical focus in the near future. This Saturday is an appropriate time to "say farewell to the blues for awhile," he said.

because his first big gig in Eugene was when he opened for Taj Mahal at the WOW Hall three years ago.

"It's a decision I had to struggle with because I love this music. But after 26 years of working with three-chord songs, I feel like I've been in a Zen monastery musically," Ryan said. He wants his music "to go off on a really different tangent" when he returns from a month-long retreat in New Mexico, he said. But as he explores new musical styles, the honest expression of emo-

• Story by •
Freya Horn

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Tracking the Latest



Blackbird
Scotti Bros., campus
radio release
Kill
1992

Blackbird's members are two brothers from Southern California who are heavily influenced by early 1980's Eurowimp/Powerpop. I saw this duo open for The Jesus and Mary Chain in Portland a couple of years ago. Their latest work, a limited CD release for campus radio called *Kill*, shows that they have come a long way since then.

The CD kicks off with "Class War," a cover of the punk classic originally done by the Dils. This version of the song has been re-mixed by Sasha K. Konietzko, the industrial godsend from KMFDM. The second song, "Am I Killing You," is a nice contrast to the mildly abrasive repetition of "Class War." This version has also been re-mixed. I don't really like the idea of using re-mixed songs to sell records, but

this one is nicely done.

These guys seem to have more control over a mellower approach to music. When I saw them live, it seemed like they were trying to go for a more technopunk sound that just didn't work. "Quicksand," the third song on the CD, is also in a more relaxed vein. At times the music sounds a little thin. The Kinman brothers make use of richly layered harmonies, though, so the overall sound is somewhat balanced.

My favorite song on the CD is the last one, "I Need You." This is probably the

most familiar song from the duo. It's a pretty standard three-chord treatment of the Kinks classic about some guy liking some girl who might or might not like him back, but I have kind of a soft spot for that sort of thing. Besides, I was starting to wonder exactly how far the concept of brotherly love went with these guys.

Overall, these songs end up sounding pretty standard. The rhythms are nothing new and the music is pretty basic, but

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