

Entertainment

Eugene SCENE

23 **Tough Mama** at the EMU Beer Gardens. 4-7 p.m. Free
Savoy Brown and Terry Robb (blues) at Good Times. 9:30 p.m. \$7

The Strangers/ Tough Mama (rock) at John Henry's. 10 p.m. \$5

Onomatopoeia/ Oswald 5-0/ Adickdid (rock) at the WOW Hall. 9:30 p.m. \$5/6

University Singers and Eugene Vocal Arts Ensemble (contemporary choral music) at Beall Concert Hall. 8 p.m. \$2/4

24 **Unshakable Race and Jumbalassy** (reggae) at Good Times. 9:30 p.m. \$5

Drunk at Abi's/ Compos/ Nixon Flat (rock) at John Henry's. 10 p.m. \$4

John Cage Celebration (dance and spoken word performances) at the WOW Hall. Day-long beginning at 1 p.m. Includes 5:30 performance in the Dougherty Dance Theatre at Gerlinger Annex. \$7/5

25 **Negativland with Palapa B2** (electronic, mixed media) at the WOW Hall. 8:30 p.m. \$7/8

Brave Old World (Jewish klezmer music) at Beall Concert Hall. 7:30 p.m. \$8/10

26 **Rooster's Blues Jam** at Good Times. 9:30 p.m. \$1

Supernova/ The Betmars/ Her Number 13 at John Henry's. 10 p.m. \$2

University Symphony at Beall Concert Hall. 8 p.m. \$2/4

27 **High Street** (acoustic rock) at Good Times. 9:30 p.m. \$2

Giant Sand/ Marshal Plan at John Henry's. 10 p.m. \$3

Oregon Composer's Forum (new student works) at Beall Concert Hall. 8 p.m. Free

28 **Walker T. Ryan's Blues Workshop** in the EMU Ben Linder Room. 7-10 p.m. Free

Dangerous Household Objects at Good Times. 9:30 p.m. \$3

Buckhorn/ Ro-Sham-Be/ Rhythm Breaker at John Henry's. 10 p.m. \$2

Lafayette String Quartet (chamber music) at Beall Concert Hall. 8 p.m.

29 **Blues Club Project** (blues) at Good Times. 9:30 p.m. \$3

Oswald 5-0/ Grave/ The Crabs at John Henry's. 10 p.m. \$3

Orlan Crawford presents "100 Cups of Coffee" (folk, jazz and coffee) in the WOW Hall's newly remodeled basement performance space/coffeehouse. Crawford describes it as a "no frills coffeehouse." 8-10 p.m. \$3 (includes coffee or tea)

Story by
D. Lee Williams

Photo by
Angi Gass

For
musical
variety
and afford-
able fun,
John
Henry's
is



The Kurtz Project, an Oregon band, hangs out in front of John Henry's on East 11th Avenue before their performance as the headlining show Thursday, April 15.

The Place To Be

Tracking the latest



BIG MOUNTAIN
Wake Up
on Quality Records

RATING: ★★★★★

★ Frisbee material
★★ nothing special
★★★ worth a listen
★★★★ quality music
★★★★★ steal it if you have to

RECORDS

People have said, "It's all in the name."

Big Mountain should not be confused with Big Country, one of those obnoxious early-eighties bands that cranked out meaningless drive that lulled to sleep an entire generation and allowed Ronald Reagan to serve two terms in the White House.

Personally, I only know Big Mountain as great ski resort in Whitefish, Mont.

But college is a place to expand your horizons, and true to form, Big Mountain can be stored away in the memory banks as a reggae band. Big Mountain's solid sound is worth the gray matter used to remember the band — good news for those whose short-term memory has been whittled away by THC.

On *Wake Up*, the band takes traditional island

It's half after eleven Thursday night and The Kurtz Project — Oregon's best band — has just taken the tall stage at John Henry's. Two of my friends get up, hand me their beer and take off, driven out by a no-name, low-talent opening band, and I'm thinking that the rest of our beer-thirsty, live-music-hungry group should probably be home studying, sleeping or else in rehab.

A fast flashback (sponsored by Henry's Dark) knifes all thinking: Marnie — the band's only girl, the band's lone blond — slides into a violin solo then sings, loud, low and gravely, sounding and looking a whole lot like a blond chick named Kelly or Kristie or Melissa Daniels that I met with this same group of club groupies, at this same club location, two summers ago when John Henry's was the underage danceclub nightmare, Club Hollywood.

Beer-buddy Kevin — trapped in twin flashback — says, "Whoa ... is that the blond chick we chased around Club Ho' a long time ago, the one who thought we were cheesin' on her, but really we were hard on X and just wanted to touch that huge red hat she was wearing?"

The first song ends, and I answer, "I don't know, maybe so." But by the second set, by the sixth beer, it doesn't really matter because the flashback's been peed way away, and our whole table's pretty much ready to propose to Marnie's violin.

Thursday nights are for John Henry's. The music is live, the crowd is small, the beer list is extensive and the cost inexpensive. Don't dress up. Don't comb your hair. Don't be worried about making smart small-talk because you won't need it. John Henry nights are made for music and Michelob, not condoms and come-on lines. It's where to get loaded, not laid.

Inside is a vaulted, elephantine, cathedral-like ceiling, and the peeling and walls are black-brown and smoky. The whole design is hauntingly uterine. The small entrance on 136 East 11th Ave. belies the vast and dark interior. During a baptism in the band's show, I officially baptized John Henry's Eugene's Biggest Rock 'n' Roll confessional booth. And it is big. It's Max's on steroids.

Patrons saddle up to a corner bar, shoot stick in a back pool room, dance on a checkerboard floor or sit at picnic tables or

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Review by Pat Malach

sounds, adds a touch of rock 'n' roll and modernizes the age-old Bob Marley format.

Lyrical, the themes of racial equality, justice and struggle are played out in typical reggae fashion. Revolution plays a big part in the album, most notably on "Peaceful Revolution," a song about the lack of representation most people have in their supposedly representative governments.

It's a power-to-the-people message Bob Marley would be proud to sing. "Light'n Up," the album's first track, tells us things are never as bad as they may seem.

"Rastaman," which comes later on the album, is an inspirational song giving praise to Jah, the Rastafarian deity.

Wake Up is a solid effort by Big Mountain. Check it out for yourself.