

WOMEN WITH MOUNTAIN BIKES

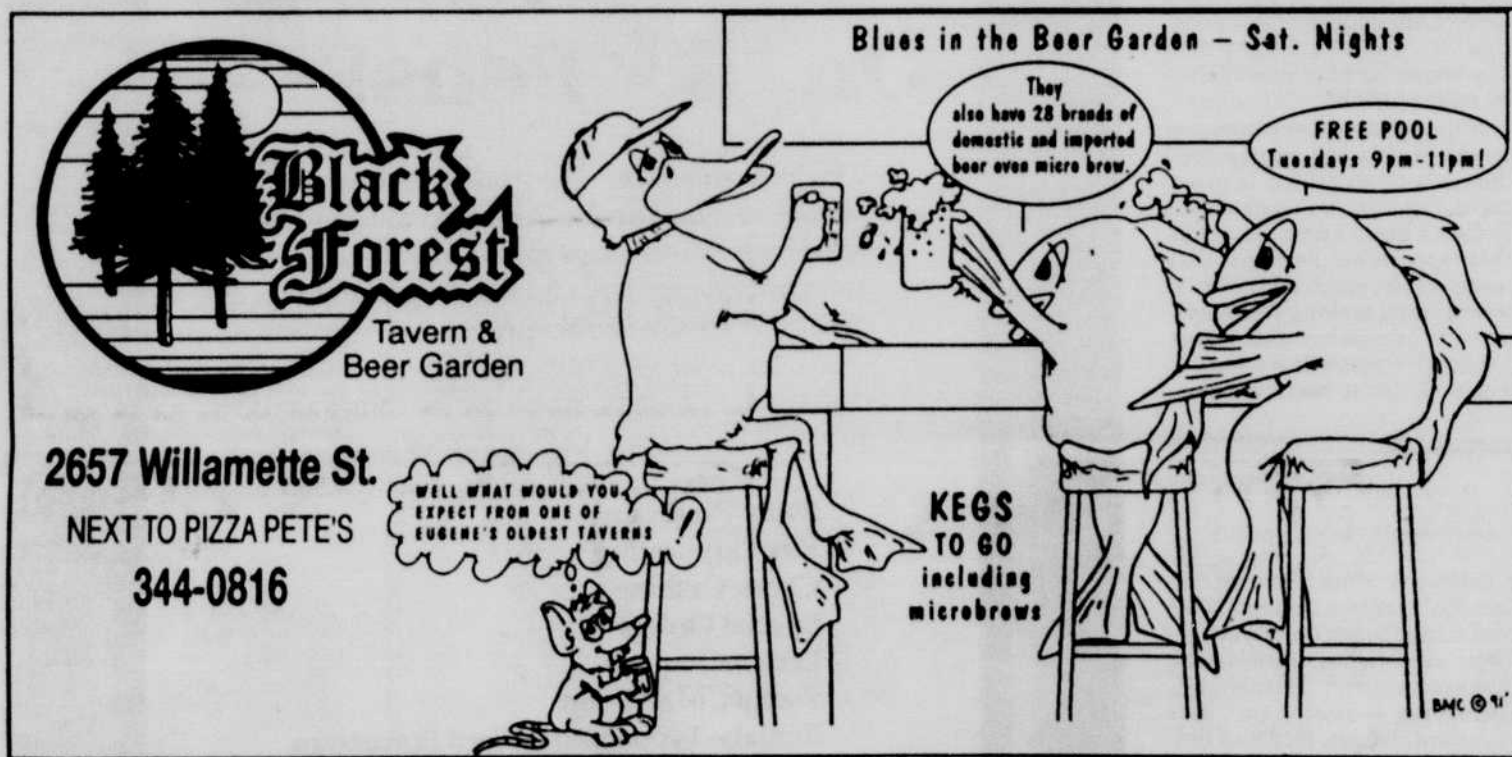
**COME RIDE YOUR MTN. BIKE WITH
HEAD WOMBAT
JACQUIE PHELAN**

OCTOBER 9

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RODEO

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Rock 'N' Rodeo opened in March 1992, and since that time the popularity of the club has gone nowhere but up. The dance floor is usually restricted to those 21 and older, but people under 21 are welcome to come and dance on Tuesday and Sunday afternoons.

Along with the benefit of having a smoke- and alcohol-free environment in which to enjoy themselves, teens are also encouraged to learn a number of different dance steps so that they may participate in line dance.

Line dancing, which has become extremely popular during the past couple of years, is a form of dance where the participants form lines and do dances that are designed to go with a certain song.

For example the "Boot Scoot" is supposed to be done to the "Boot Scoot Boogie" by Brooks and Dunn, but it does not have to be done exclusively to that song — it can be adapted to many others.

It is for the dancing that Eugene resident Jayson Harrington comes to Rock 'N' Rodeo.

"I like the music, and the dancing," he said. "It only took me two weeks to learn the dances."

Steven Lightfoot is the deejay at Rock 'N' Rodeo, and his play list does not just include country music. On this Sunday in particular he honored a request for Sir Mix A-Lot's "Baby Got Back." The club is also beginning a "Classic Rock" night on Mondays, which will include music by Creedence Clearwater Revival, The Eagles, and many other classic rock favorites.

Even so, Lightfoot said his most popular requests are the country favorites "Chatahoochi" by Alan Jackson and "Trashy Women" by Confederate Railroad.

If you thought that Eugene was just hippie, think again, and if you're looking for an interesting place to dance or hang out, give Rock 'N' Rodeo a try.

PLAGUE

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lionaires and I was a Mercedes salesman."

In order to prepare himself for an interview Hinds goes through back issues of magazines that he and the other members of *The Plague* staff have collected over the years. Hinds said this method of research makes the interviews in *The Plague* more interesting than the run-of-the-mill interviews found in most other magazines dealing with the same type of music.

Hinds said that when he asks questions from his research, which can date back as much as 20 years, the musicians usually respect the interviewer more than if they have to answer questions about their hair spray or their personal life.

The Plague continues to cover local bands, and in addition each issue contains an extensive array of record reviews and interviews with many musicians from all over the world. The circulation of *The Plague* is now 5,000 and still growing.

Hinds and the rest of the staff have used *The Plague* as a vehicle to branch out into other areas. Hinds would like to continue to contribute to *The Plague*, but he would also like to manage a band, a career move he has already begun to make with a band called Love Lode.

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