

The story behind The Story tells of friendship

By Kaly Soto
Oregon Daily Emerald

There are so many bands on the market that seek to replicate songs that have already been written. The Story is not one of those bands.

Johnatha Brooke and Jennifer Kimball are the two primary members of The Story. Both are Amherst College graduates in English. Five years ago, they both decided to throw caution to the wind, quit their day jobs and make music full time. Of this decision, Brooke said, "It was scary and it was great. I thought, this is going to be hard, but it's what I want to do."

The Story grew out of their friendship and a common interest, the love of music. "The band started as sort of a surprise in the middle of college. I met Jennifer and we were buddies and then we began to put on our own shows," Brooke said.

Currently they are touring with a band (four other musicians) across the United States.

The Story's music is familiar because of its folksy sound, but the feeling in the lyrics and music defies comparison. Their second album, *The Angel in the House*, is a shining example of their musical talent and lyrical ability to present human emotion.

This Sunday, The Story will bring their music to Good Times Cafe. The last time they toured they had a short (10 hour) stop in Oregon. "We breezed through. It was a promo tour so we were doing radio shows and record stores, but we really dug Eugene and Portland," Brooke said.

Portland and Eugene really "stuck out" for Brooke, but "Ohio just sort of blended together."

Brooke is the main lyricist for The Story. In the song "So Much Mine," she puts herself in the place of a mother with a young daughter who has run away. "That



Jennifer Kimball and Johnatha Brooke (The Story) will play Good Times Sunday.

song came out of seeing young girls on the street late at night. I wanted to explore the complicatedness of the whole mother-daughter break, and how the mother must blame herself for her missing daughter."

Brooke's lyrics are also influenced by what she reads. "Everything melds together. I don't want it to be one thing or another, but I am inspired by literature." She indulges in the stories of great southern authors such as Flannery O'Connor and Eudora Welty, as well Oregon's own William Stafford.

Though they are still touring in support of *Angel in the House*, Brooke and Kimball are working on new material on the road, but it's tough. "Writing on the road is hard,

because I don't have any privacy. I need to be very alone to write," said Brooke. They have been able to write about 5 songs for the new album while on tour.

The show starts at 7 p.m. at Good Times Cafe, and the cost is \$7. Don't miss it — it could be The Story of the decade.

Stereolab

"Where did that come from?" will be the first question you ask when you hear Stereolab's album, *Transient Random-Noise Bursts With Announcements*.

The band formed around French singer Laetitia Sadier and British songwriter Tim Gane. Sadier met Gane while he was on tour with his band, McCarthy. Sadier trans-

lated the lyrics from McCarthy's second album into French.

In October of 1990, Saider and Gane formed Stereolab and created their own label, Duophonic Super 45's.

The band had been enjoying a few days off in London, but soon they will hit the road again, making a stop at La Luna in Portland on Oct. 20.

"We are thrilled about coming back to the U.S.," Saider said recently during a phone conversation.

The name of the band describes what they do on their albums — they mix music with outside noise and random sounds. It really is a laboratory of stereo sounds. Saider said that the sounds come from the fact that "Tim comes from an industrial, electronic music background, which is completely unmelodic, with noises more furious than romantic. So it's quite surprising that he should come up with such nice melodies. He's very in tune with what a good pop song is."

When asked about her music, Saider is intellectually reflective. "Jenny Ondiolino" is a song in which Saider claims she compares "the Weimar years in Germany with today." But, she wants to make clear, "I am not saying fascism is on the rise, or that there is another Adolf Hitler. I am just comparing the struggles artists have today to the struggle artists had during that time."

To complete the album, Saider and Gane hired Duncan Brown to play bass, Andy Ramsay to play drums, Katherine Gifford to play keyboards and Mary Hansen to sing. The line up is permanent "for now."

They met these band members through mutual friends in London.

The show at La Luna promises to be interesting, at the very least. If you are interested in going, you can charge tickets by phone at 1-503-224-4400.

Beer drinkin' rock in gardens

The EMU Beer Gardens opened last Friday with a little bit of Buckhorn.

No, not the hard-to-find, cheapest-brew-in-the-world Buckhorn; rather, it was the Eugene trio, playing some of the better hard rock heard in this town in a long time — loud, crunchy, beer-drinkin' rock 'n' roll. Bass player Dana Axon's answering machine calls it "glam heavy metal."



Buckhorn helps christen The EMU Beer Gardens last Friday night.

It's hard to find words to describe it, though; so difficult, it seems, that not even any of the band's three members can find words for their music —

**Jake's
Corner**
LOCAL SHOWS

call it lyric-less, call it poetry minus the grammar, call it ... simply music without words.

Even when there are words to a song, there aren't. A Black Sabbath cover during the band's short encore set never sounded so good without Ozzy Osbourne at the microphone.

Although the first half of Buckhorn's Friday set took a backseat to attempted conversation and stale chips with salsa, the second half was met with more enthusiasm — amazing what a few 16-ounce cups of Henry's will do to an audience — as the crowd moved forward on the floor.

Any way the crowd was, Axon, a University stu-

dent, said he enjoyed the beer garden atmosphere. "All the focus wasn't directed at us, like at some bars," he said. "At the beer gardens, people do their own thing."

At the beginning of the band's show, it was drummer Ches Smith who was doing his own thing. The sound of the University student's drum-playing was so powerfully loud (drums haven't shaken like that since Bam Bam played in the Flintstones' band) that it drowned out Axon's bass, Jake Pavlak's guitar and any joke you were trying to share with your neighbor.

So, what do you do? Tell your drummer to keep it down? Nope.

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