

MUSIC

Motherlode varies its style by playing songs written by each of the women. Collie, who teaches health and drug and alcohol awareness to high schoolers in Portland, is known best for writing songs with a sense of melody and authenticity. She says politics are most potent when delivered through music, because the melody makes people want to listen, it makes messages more accessible.

Fallon, a ceramic artist who lives in a farmhouse near Canby, Ore., is known for her bal-ladry and her ability to paint with words. Col-lie says Fallon also writes many of the group's comedic songs.

"Kath is wonderfully quick-witted," she says.

Like Collie, Janet Peterson is known in the group as a melodic songwriter. One of the two who live in Bellingham, she works as a sign language interpreter during the day. Marie Eaton, who also lives in Wash-ington and serves as dean of an alternative college, has an ever-evolving style, and her bandmates say she has been expanding her composing abilities recently by learning new, different-sounding chords.

These days, 20 years is longer than most marriages last. Both Collie and Fallon agree that the music is what has kept Motherlode playing this long—and the bond of womanly friendship is what keeps the audience coming back.

"We've lived a lot of lifetimes in these 20 years," Collie says. "Heart and soul is why we sing, why we stay together."

Adapting the same quick-witted mind-set that she uses to write many of Motherlode's funnier songs, Fallon retorts: "I do it for the money."

■ **MOTHERLODE** celebrates its 20th anniversary with a March 4 concert at the Hollywood Theatre, 4036 N.E. Sandy Blvd. Tickets are \$14.50 in advance, \$17 at the door. They are available at *It's My Pleasure* and through *Fastixx*. The new CD and video will be previewed at the show and may be purchased afterward.

Departing from the depths of Portland's punky east side, the retro-pop act Cadallaca has taken off for a frontier not yet explored in dyke rock with a new four-song EP, *Out West*.

Unlike Motherlode, Cadallaca only has a couple years under its belt, but the band still emits the feeling of a unit of friends. The group will celebrate the release of its new record at Portland's Crystal Ballroom on March 3, the night before the Motherlode concert.

Cadallaca, a band that features three of

dyke rock's big guns—Sarah Dougher, formerly of the Lookers; the mysteriously named "sts" of the Haggard; and Corin Tucker of Sleater-Kinney—first rolled onto the scene in 1998 with the album *Introducing*, a rocking ode to girl groups like the Shirelles.

With *Out West*, the band seems to have honed its collective song-writing skills a bit, but we're only treated to four songs that end as quickly as they begin. Four seems like the right number of tracks for a 7" record, so it's a little perplexing that the Kill Rock Stars label decid-ed to release *Out West* on compact disc.

Anyway, the EP's



first song, "Out West," is raw and powerful but, because of the fuzzy guitars and vocal delivery, sounds like it was lifted from a P.J. Harvey album. Cadallaca may be pioneering, but certainly not in this musical territory.

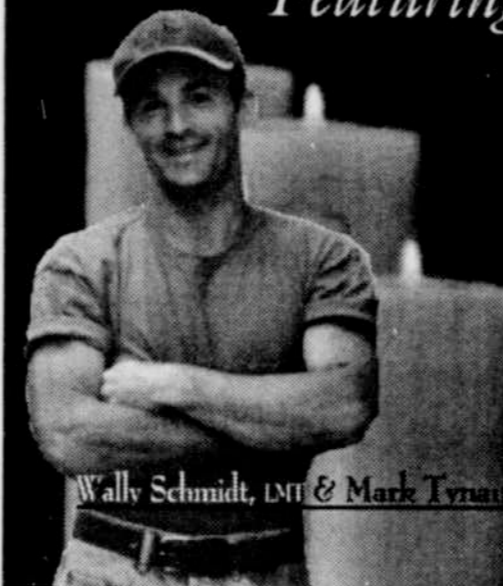
The remaining three songs are where Cadallaca shines the most. "Scarface" has a well-laid-out chorus and verses. Its lyrics stab you with honesty and poignancy, like when Dougher sings, "This isn't my real heart, baby, it's just a scar."

"The Trouble with Public Places" is the EP's best song. As on "Out West," Tucker's vocals are fuzzed out, but there's no hint of Harvey on this one—this track is a singalong rocker. The stylish ballad "Fake Karaoke Machine" brings the disc to a close.

Cadallaca doesn't quite capture the feel of former girl groups as much as everyone wants them to, but their live show is worthy all the same.

■ **CADALLACA** rocks the Crystal Ballroom, 1332 W. Burnside St., with the Braille Stars at 9 p.m. March 3. Tickets are \$7 and may be purchased at the Crystal Ballroom box office or through Ticket-master. The show is open to all ages.

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