



Goodfoot Lounge presents Tripper Dungan and other artists through July 24.

Healing Waters & Sacred Spaces presents **An Evening of Angel Music** at Metropolitan Community Church of Portland. Donations benefit the Rev. Kermie Wohlenhaus to cover her medical bills for breast cancer treatment. (7-9 pm. 2400 NE Broadway.)

Queer/feminist rock band **Swan Island** performs with Australian band **Ninety-Nine** at Sloan's Tavern. (8 pm. 36 N Russell St.)

Hey, what's your vice? Holocene presents **Double Down**, the fab queer party where the player always wins, every fourth Saturday. (8 pm. 1001 SE Morrison St. \$5.)

GO OUT Lesbian-owned Zaytoon presents the **Drew Shoals Collective**, an eclectic quartet fusing evocative melodies and deep grooves and demonstrating fluidity within the wide spectrum of progressive jazz music. (9 pm. 2236 NE Alberta St. \$5.)

The Eagle presents Portland's dirtiest dance party, **Jack**, with DJs Grant, Stormy and Jimmie Jamma throwin' down ninja style! (9 pm-2:30 am. 1300 W Burnside. \$3.)

SUN • JULY 29

GO OUT The **Adventure Group** takes a strenuous 10-mile uphill hike to Nesmith Point, offering a variety of wildflowers and a view of the Columbia River from the highest point on the rim of the Oregon side of the gorge. Meet outside Starbucks at Hollywood Fred Meyer. (8 am. 3030 NE Weidler St. John 503-310-8264.)

MON • JULY 30

In Other Words presents the Spanish class **Español Sin Fronteras!** (6:30-8 pm. 8 NE Killingsworth St. \$5-\$10.)

TUE • JULY 31

Roseburg's Stewart Park presents a free performance by **Pink Martini** during Music on the Half Shell. (7 pm.)

Dexter's Famous Spoken Mic gives writers "rock star status" by bringing beginners and more established readers together for inspirational rants and performances every last Tuesday at In Other Words. (7:30 pm. 8 NE Killingsworth St. \$5 donation.)

Rufus Wainwright performs with **Sean Lennon** and **A Fine Frenzy** at Crystal Ballroom. (9 pm. 1332 W Burnside St. \$35 at the door, \$30 in advance from box office or Ticketmaster.)

WED • AUG. 1

Elder Resource Alliance holds a business meeting at Friendly House Community Center. Learn about projects, activities and resources available for queer senior citizens, and be part of creating social change. (2:30-3:30 pm. 1737 NW 26th Ave.)

THU • AUG. 2

Beren deMotier reads from *The Brides of March: Memoir of a Same-Sex Marriage* during the Willamette Writers Faire in the Mount Hood Room of the Sheraton Portland Airport Hotel. (6-9 pm. 8235 NE Airport Way.)

FRI • AUG. 3

Out Dancing's **intermediate salsa** class starts tonight and continues every Friday in August at Ankeny Street Studio. **Beginning country two-step** class follows. (6:15-7:15 pm salsa [\$40 for month], 7:15-8:15 pm two-step [\$30 for month]. Southeast Ninth Avenue and Ankeny Street. 503-236-5129. www.outdancing.info.)

GO OUT Aladdin Theater raises environmental awareness during **Mother Earth I** featuring the clever songwriting and storytelling of Myshkin's Ruby Warblers, folksinger Raina Rose, singer/songwriter Beth Willis and **Oregon Art Beat** host KC Cowan, who will read the Dr. Seuss story "The Lorax" between music sets. (8 pm. 3017 SE Milwaukie Ave. \$15 from box office or Ticketmaster.)

Adrienne and Camille Bloom perform at Mississippi Studios. (10 pm. 3939 N Mississippi Ave. \$12 at the door, \$10 in advance from 503-288-3895.)

SAT • AUG. 4

Urban cowboys and girls are in abundance during DJ Crystal's **country western dance** at the Portland Metro Club (PPAA). (9 pm-1 am. 618 SE Alder St. \$5.)

Blues musician **Margo Tufo** performs at the Portsmouth Club. (9:30 pm-1 am. 5264 N Lombard St.)

SUN • AUG. 5

Get lucky during the Fox & Hounds' **Monthly Charity Bingo**. (3:30 pm. 217 SW Second Ave.)



Erasure performs July 24 at Seattle's Moore Theatre.

See the Light

A few years ago, back in the pre-iPod days, I made a three-disc chronological non-singles best-of **Erasure** for a fellow music dork. When I presented my equally geeky friend with this veritable treasure trove of ecstatic electro-pop, he decided we should listen to all three discs consecutively.

The first disc (1986-1988) found us singing along enthusiastically to songs forever etched into our musical memories from countless lonely middle and high school weekends spent listening to Erasure tapes when we should've been out on movie dates or toilet-papering the houses of our friends and enemies.

The second disc (1989-1994) caused significantly less uncontrollable karaoke and head-bobbing. By the third disc (1995-2003), we were near tears from being musically beaten into submission by that which had always provided us with the necessary audio wind beneath our wings.

I didn't listen to Erasure for almost three years. My friend's self-imposed Erasure embargo continues to this day.

With my 240-minute mix-making mistake years behind me, I approach **Light at the End of the World** (a much more manageable 10 songs in just 40 minutes) with fresh, unbiased ears and find that not much has changed since 2005's *Nightbird*, Erasure's last new material offering. (2006's *Union Street* saw the duo taking an unplugged acoustic trip down memory lane by revisiting lesser-known back catalog gems.) **Andy Bell** still emotes pitch-perfectly, and **Vince Clarke**, whose keyboard trick well should be bone dry, still provides the perfect musical backdrop for Bell's impassioned vocalisms.

"Sunday Girl" is easily the most enjoyable, exuberant album opener since 1991's "Chorus," and "I Could Fall in Love with You" follows breathlessly, the prototypical High Energy Erasure Single. "Fly Away" and "Darlene" (the latter featuring my current favorite depressing lyrics: "You got your religion, I got my addictions, we got dirty dishes in the sink") are a couple of other highlights on an album that would undoubtedly send me into song selection fits were I creating a fourth disc in my ill-fated Erasure box set: It's all good, but none of it as overwhelmingly great as the early years, so what stays and what goes?

Light at the End of the World, and Erasure music in general, is a little like the landscape I viewed on a recent drive to the Gorge Amphitheatre in George, Wash.: ridiculously gorgeous, mostly the same and totally worth the trip.

—Jim Thompson



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MLS PAA John L. Scott REAL ESTATE

P. Scott Tucker
Real Estate Broker