

Oregon City gets its own comedy club

Andrew S. Beck
Staff Writer

In America there are several different places where you can see stand-up comedy.

You can go to an "open mike" club where some drunk and you are the only people laughing.

You can go to a "theater" and pay Ticketmaster an over-priced sum to see big-time television comedians like Jeff Foxworthy and Jerry Seinfeld.

Why not try a local place like "Pb&J's Live" in Oregon City and see the best local comedy while you sit at dinner? This is the thinking that went into the foundation of "Pb&J's Live" when it opened in late October.

"I like Oregon City, and it is central to so many other local towns. Our customers can get the same comfortable atmosphere here as they would in any Portland club," said Pb&J's Co-owner Dennis Fioravanti.

"Pb&J's Live" kicked off its

first comedy presentation ever with a show featuring Headliner Robert Jenkins and Comedienne Valerie Lawrence. The show was hosted by local Comic Mike Drago. All three comics left the audience laughing for almost the entire presentation, which started at 8 p.m.

Lawrence punned to the audience, "I don't have an eating disorder; I just love to eat. To illustrate my point: In high school I was voted most likely to survive had I been a member of the Donner Party."

"The audience members have been fantastic; the more the merrier. Pb&J's is an attainable size and 'easy to fill,'" said Jenkins.

Pb&J's is open every day except Sunday. The cover charge for Pb&J's Live is \$8.

There is also a dinner package which includes two dinners, two deserts and two cover charges for \$39.95.

Stand-up comedy showcases



Photo by Andrew S. Beck

One of the several comics who performed last week at Clackamas' own live stand-up comedy club Pb&J's.

take place on ever Friday and Saturday. Events scheduled on other nights include live bands, movies and open mike singing.

"The comedy headliners here are all professionals from around the country," said Fioravanti.

"I've been impressed with the

comedy; it's relatively clean but extremely funny," said Co-owner Kayla Mohs.

Pb&J's Live next comedy showcase will be on Nov. 8 and 9. Comedian Art Krug, who has been seen on Showtime's Comedy Club Network, is headlining.

Tool returns with new album: Aenima

Andrew S. Beck
Staff Writer

Continuing its legacy of gross-out contest, album-liner notes and mind-expanding progressive/metal rock, Tool releases its third full album *Aenima*.

Hardcore Tool fans may really dig this album because it is a product of the band's need to change and evolve musically. Metal music fans who felt their bones surge towards Tool's last creation "Undertow" may be disappointed. This album is hardly reminiscent of such power riff songs as "Sober" and "Prison Sex." This is a band which hardly follows conventional pop/rock trends. In fact, Tool members have faced some major issues inside the band.

In September 1995 bassist Paul D'Amour quit, leaving the band with a major spot to fill. D'Amour's bass that helped make the rhythm section of Tool so powerful is gone. Tool makes up for this loss with *Aenima*'s grandiose album theme.

Lead vocalist Maynard James Keenan decided it was time for a change of scenery and collaborated with members of Faith No More and Rage Against the Machine on the "Kiss My Ass" Kiss tribute album. Guitarist Adam Jones, whose art work can be seen in the stop-motion animated videos of "Sober" and "Prison Sex", concentrated on this other passion. D'Amour resurfaced on the ever-popular tribute band circuit with the group "the Replicants."

"One of the goals of the record, among a lot of things, was to make it obvious to all the materialistic idiots that energy is pri-

mary and the illusion of matter is secondary," said drummer Danny Carey.

This is not a new root in the ever-changing progressive rock scene. Rush, Syrinxers and Jethro Tullers have gone the road of anti-establishment and pseudo-society motifs for years. But those bands cannot protest popular culture with the bitter, demented twist that Tool fists upon its listeners.

In the opening song, "Stinkfist," an introduction of synthesizer-produced Vox chimes precedes Jones's searing guitar. In the song "Message to Harry Manback," a piano accompanies what sounds like an enraged old man shaking his fist at society. And in "Useful Stinkfist" a scratchy record player acts as another introduction to Jones's guitar and Keenan's screaming.

Not everybody may like *Aenima* because that is definitely what it is. A

lot of Tool's signature sound has been changed or given way to the band's new musical taste. Keenan's voice, one of the most clear and unique in rock, has an angrier tone with a lot of reverb and texture modification. The amount of editing and dubbing on this album must have been immense.

Aenima shows the amount of musical growing Tool has done to create its voice. It is a voice, screaming not only amazing butt-kicking rock and metal, but also a voice adding messages of stream-of-consciousness lyrics to its tone.

Aenima proves there are rock bands out there interested in art that makes a statement, not just sex and drugs.



Rants & Raves

Rants & Raves is a column for editors and writers to express their feelings about different subjects involving entertainment.

Dan Clark
Staff Writer

It sucks being a teenage rock-and-roll fan in the '90s.

It is not that there is a lack of good music widely available to today's youth. It is not that my music (now recognizable by the title "classic rock") is so old or out-of-date I cannot find a decent copy of the last Styx album. It sucks to be a teenage rock-and-roll fan in the '90s because all the bands I and my counterparts across the nation listen to are touring. They are touring to rekindle their popularity and the fan support they lived on in the '70s; and they are giving us the bill.

It is no secret that concerts in the past decade have been growing steadily more expensive. I remember when I shelled out \$15 to see Def Leppard at the Memorial Coliseum and thought I would never be able to afford a concert again. The truth is, I paid over twice that amount to see a concert this past September, and I expect to pay even more when U2 comes to town next summer.

It is amazing that the Who, Jethro Tull, Journey, Styx, Pink Floyd, Boston and bands of the like are returning to the stage; but how much should the average music follower have to pay to see the bands they love?

Perhaps one of the more frustrating elements of this whole scenario is the old-school rockers who have seen Pete Townsend on 12 different types of narcotics at 15 different shows. These are the same Woodstock-veterans-turned-businessmen who respond "Hell! I'd never pay that much to see those hosers! They were better when they had long hair at Red Rocks in '69!" when you eagerly show them your \$50 ticket for the upcoming Rush tour.

What they fail to understand is that I, and many like myself, was not even a shimmering thought in '69. Much of the young "classic rock"-listening public today was raised in a musical decade that gave birth to groups like Devo and the Culture Club. Just think about it: the '80s spawned glam-rock. It makes me love Yes even more.

Perhaps I will just have to keep saving for the next big Who "reunion tour." Perhaps I will never be able to pay less than \$100 for a decent seat at an Eagle's concert. But to me and my generation, it is the only way we can see the groups we love.

Sure, I would like to pay less and go to more concerts, but that is what La Luna is for. The truth is, every time David Gilmour or Robert Plant takes the stage, it may be their last. Every time Boston or Journey pushes another album, they may not make it to another one. All we can do is enjoy these pioneers of rock and roll while they last, even if they are making us pay for their retirements.

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