

Portland Rod and Custom Show



All photos by Joe Piazzisi Clackamas Print

ABOVE: 1954 Chevy Convertible. LEFT: Yamaha R1. BELOW: RRev Motorsports Tuning shop have a line of 1990s Toyota Supras and MR2s with various degrees of modification.

Joe Piazzisi

The Clackamas Print

The Rod and Custom Show hit Portland with a bang, dragging some of Oregon and Washington's nicest cars out of their respective garages and into the spotlight.

The Rod and Custom Show is about more than just how much a car cost when it was purchased. Whether they are cars, trucks, motorcycles or projects built just for a show's sake, just about anything that rolls and looks good doing it is what the Rod and Custom show is all about.

This year there were some high-rollers at the show, including a Saleen

S7, a Ford GT, a Pantera, a 2006 Mercedes CLS 55 AMG and multiple Lamborghinis. These cars all looked extremely nice and gathered rather large crowds, as they should for the price it takes to own one.

The Rod and Custom Show wasn't the only draw though. "Import Motion," (an irregularly held show featuring Portland's tuned and show import cars) was held on Saturday, in conjunction with the Rod and Custom Show. Everything from a 300 horsepower 350z on up to 1000+ hp Supras were on display, showing off new innovations in auto technology as well as some crazy builds.

Even though the "Import" and the "Classic" worlds don't really seem to

mix, the show brought them together in unity. The combination brought the Classic guys to talk shop and mingle with the Import guys, demonstrating



that it's not about era or age, or the type of clothes the different groups wear that matters, it is all about the hobby and the build of the vehicles.

Covering a wide spread of vehi-

cles from 1904 up to 2006. The show featured something for everyone that came through the doors.

This year Portland had its first "Monster" built, live and in the middle of the show. Our very Clackamas Auto Department wheelie-hopping custom golf car spectators watched.

The Rod and Custom Show moves on to Seattle March 3. That same weekend the Oregon Convention Center will be holding Portland's 50th Annual Rod and Custom Show.

Editor's Note: For more information on the Clackamas Auto Department's custom golf car, see page 3.

Portland's fond farewell to a friend

Ben Maras

Editor-in-Chief

Fifteen Portland musicians covering 15 songs from their mutual friend, Elliott Smith - I think my head just exploded.

"To: Elliott / From: Portland," is a tribute album consisting wholly of local Stumptown artists. The album is an even mix of big names and no-names and not every track is a winner, but it's still worth every penny, especially considering that 10 percent of the proceeds will go to the Elliott Smith Foundation's charity, Free Arts for Abused Children.

The album kicks off with the big name, The Decemberists, covering "Clementine" off of Smith's self-titled album. The lack of more than two instruments leads me to say that this should more accurately be credited as Colin Meloy in the liner notes. This is fine though, as it gives me a chance to get a preview of my musical fantasy:

"Colin Meloy Sings Elliott Smith." Maybe someday.

It could be said that there's two kinds of tracks on this album: those who tributed Smith, and those who ripped him off.

Ever wondered what Elliott Smith would have sounded like as a rapper? Me either, but Lifesavas fixed that for us. Their cover of "Happiness" is the biggest departure on the album, and honestly, it would be nice to see more of the artists taking a tip from them.

I'm not saying that every song should be turned into a rap bit, but that more chances should be taken. Songs like "Between the Bars," "Wouldn't Mama Be Proud," and "Ballad of Big Nothing" are almost note for note what Smith did (and better, may I add) with a few bells and whistles, although the latter was done better than most.

Others actually did make changes to their song in tribute to the original writer. Case in point: "Needle in the Hay," probably the best track on the album. Apparently done as a tip of the

hat to the original version of a song that Smith scrapped in the middle of production, this version is layered with overdriven guitars, drums, horns and even a piano solo. (Trivia bit: covering artist Eric Matthews played trumpet on Smith's original arrangement, which was sadly never recorded. So if anyone knows what it was originally supposed to sound like, it's him.)

Crosstide's cover of "Angeles" took a bit of getting used to for me, and I still can't say it's one of my favorites. I suppose it was the forsaking of the folksy guitar line that for a wash of new-wave synthesizers. This could be attributed to either trying to escape the note-for-note cover, or two guitarists not being able to play what Smith could on his own while probably drunk, stoned, strung-out, over caffeinated and running on two hours of sleep. Not that there's much shame in this though, because seriously, who can?

The last track is an unreleased song titled "High Times," and would be the best track if it weren't for one thing: the voice. The instrumentation is beautiful, matching the building narrative style of the song perfectly, but what can I say? I can't stand Sean Croghan's voice. He would be perfect in a H.I.M. cover-band, not wailing out Smith's stuff. Luckily a demo version of this song is available all over the Internet, and it blows this pile-of-production clean out of the water.

If there's one big disappointment about this album it would be Sam Coomes' mysterious absence. A good friend/former bandmate/touring partner of Smith's and half of his favorite Portland band, Quasi, he is the first person one would expect to record a cover. May I suggest "Son of Sam?"

While some may see this as an example of the Yoko Ono complex (cashing in on a musical legacy) others will take this as a way to pay one last tribute to someone who influenced them greatly. Either way it's worth a listen.



VISUAL • TACTILE • KINETIC

INTERIOR DESIGN AT MARYLHURST

Color	Wood	Windows
Texture	Metal	Lighting
Light	Paint	Blueprints
Fabric	Glass	CAD Drawing
Carpet	Furnishings	Drafting

Spring Term starts April 3rd.

- Scholarships for transfer students
- Small seminar-style classes
- Year-round admission

To work with an advisor, e-mail studentinfo@marylhurst.edu or call 503.699.6268.

★ US News & World Report **BEST COLLEGES 2006**
"Number one in the Northwest for small classes"

MARYLHURST UNIVERSITY
JUST 10 MINUTES SOUTH OF PORTLAND
Northwest Commission on Colleges and Universities accredited
17600 PACIFIC HIGHWAY (HWY. 43) MARYLHURST, OREGON
Serving students since 1893. www.marylhurst.edu 800.634.4444