



Supple, Swaying Tuba

Brand new sounds at Sam Bond's.

What kind of music can be made with drums and tubas? The answer, if you're a member of the genre-defying ensemble **Drums & Tuba**, is a resounding "everything."

The eight-year old group has produced two EPs and five full-length LPs, the latest being a self-released full-length, *Gas Up Blow Up*. (D&T's second release for Ani DiFranco-owned label Righteous Babe was 2002's *Mostly Ape*. A third Righteous Babe release is expected in Spring 2004.)

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The instrumental trio doesn't rely entirely on drums and tubas however; Tony Nozero's drums and Brian Wolff's tubas are complemented by Neal McKeeby's guitars, and, on *Mostly Ape*, electronics by Nozero and trumpet by Wolff. And that's it.

The threesome creates a surprisingly supple sound, made funky by the voice of the barrel-chested tuba. Keyboard loops and samples paint a swirling backdrop for the brass expressions and guitar melodies, with the result being a mesmerizing, hip-swaying sound any fan of jazz, funk, jam or electronica would find irresistible.

It all began in 1995, when Nozero and Wolff met while working together at an Austin health food store. The pair immediately recognized a mutual affinity for "eclectic sounds." Nozero and Wolff tried their hands as street performers, but as a duo, they felt something was missing. McKeeby came along, and the trio began an exhausting touring schedule.

In 1998, folkie DiFranco took notice. The group toured with DiFranco and Righteous Babe debut *Vinyl Killer* followed in 2001. Though the group's members now split their lives between New York City and New Orleans, the group remains committed to playing live and stirring up ideas about the role of the lowly tuba in danceable jazz.

The band's ultimate goal when they take the stage, is, according to Wolff, "to get people to say 'I've never seen anything like that before in my life, and it fucking rocked!'" Drums & Tuba will perform Nov. 16 at Sam Bond's.

Indie-rock darlings **Death Cab For**

Cutie will be appearing Wednesday, Nov. 19 at WOW Hall. The band has received much critical acclaim for fourth and latest release *Transatlanticism*. This Bellingham, Wash., quartet lifted its name from the Beatles' film *Magical Mystery Tour*, though there's nothing "cute" about their approach to accessible-rock-meets-indie-meets-pop.

The title *Transatlanticism* alludes to the CD's theme of distance. Not only physical, geographic distance, but psychological distance, the kind that makes enemies of former lovers.

Transatlanticism shows Gibbard's songwriting growing stronger. Chris Walla's keyboards are better than ever and bassist Nick Harmer is re-joined in the rhythm section by former Eureka Farm bandmate Jason McGerr.

DCFC has been busy since releasing *The Photo Album* in 2001. An EP in early 2002 was followed in the fall by a CD re-issue that included bonus tracks of original cassette-only release, *You Can Play These Songs With Chords*.

Walla has produced a couple of notable releases, the Long Winter's *When I Pretend To Fall* and The Stratford 4's *Love & Distortion*. Gibbard joined up with Jimmy Tamborello to make *Give Up*, an electro-pop record released under the moniker *The Postal Service*. **Nada Surf** will open DCFC's WOW Hall show.

Changes are in store for Eugene's 10-year-old venue, Café Paradiso. Recent scrutiny by the OLCC means that the venue will no longer be able to host musical acts for all ages. The coffeehouse is making the move to a full-service bar, which means shows will be 21 and over only. That license, as well as some minor remodeling, will be realized by mid-December, when the permanent change to 21+ will take place. As of now, Friday and Saturday shows are 21+ only, with shows during the week remaining all ages.

Over the past few years, Café Paradiso has slowly ramped up its entertainment, offering performances far beyond the "background" music the OLCC had originally licensed them for. Unless the venue was willing to revert to "background" music only, or cordon off a separate area for drinkers, the OLCC demanded the change.

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