



Saturday Market

The sounds of summer ring out from ceramic chimes suspended from a driftwood frame by strings of beads and semiprecious stones, handcrafted by potter Denise Davis.

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WOW HALL

TRINITY PRODUCTIONS PRESENTS
MIDNITE
 ROOTS REGGAE FROM ST. CROIX
 FRIDAY JULY 30th
 WITH SATYA YUGA

NORTHWEST ROYALE
 EP RELEASE PARTY
 WITH: DFIVE9 + GRYNCH
 SATURDAY JULY 31st

Lifesavas
X-CLAN
 MIL CYPLER
 WITH: DIVERSE & LIBRETTO
 SUNDAY AUG. 1st

AREALLYBIG-EVENINGWITH
SUPERSUCKERS
 TUESDAY AUG. 3rd

Kotnamouth Kings
 WITH SPECIAL GUESTS
 WEDNESDAY AUG. 4th
 opm JUDGE D STRAWMAN

FLOATER
 Acoustic CD Release Party
 FRIDAY AUG. 6th

SNAZZY PRODUCTIONS & THE CCPA HOST THE SECRET HOUSE ACOUSTIC GATHERING:
GREG BROWN
 THE SUGAR BEETS, JAMIE LAVAL TRIO, AZUQUITA, THE RAVENTONES, GINNY MITCHELL, BRIAN CUTEAN, PETER WILDE & ANDREW CALHOUN
 SATURDAY AUG. 7th
 AT SECRET HOUSE VINEYARDS
 GATES OPEN AT 11:00 AM, SHOW BEGINS AT NOON

CHARLIE HUNTER TRIO
 MONDAY AUG. 9th

TUESDAY AUG. 10th
PEDRO THE LION
 WITH: TILLY & THE WALL ★ THE WESTERN STATES

WEDNESDAY AUG. 11th
JANIS IAN

★★★ ALL SHOWS ARE ALL AGES ★★★
 WWW.WOWHALL.ORG ★ 687.2746

Fernanda Abreu, *Raio X*, 1997, EMI. By Andrea Medrado

The perfect fusion of styles in "x-ray" challenges listeners in each song, and the challenge pays back. The second track, "Aquarela Brasileira," starts off with Fernanda's raspy voice. Then comes a subtle succession of instruments: the rattle, the cuica, an old school samba guitar solo - by the time the tambourines and drums mixed with electronic beats take over, it's too late. You've already surrendered to this catchy combo of the primitive and technological. And this is exactly what Fernanda intended.

She pals up with rocker Chico Science (he duets on one track), as well as Lenine and Carlinhos Brown, who are known in Brazil for experimenting with various rhythms. The album is an anthem to the diversity of Rio de Janeiro (where Fernanda is from) and its cultural tolerance, embracing with open arms all kinds of musical influences.

Minus The Bear, *They Make Beer Commercials Like This*, 2004, THE ARENA ROCK RECORDING CO. By Mike Stopp

The imminent beauty of Minus The Bear's six-song EP, *They Make Beer Commercials Like This*, goes above and beyond the norm of a worthy listen. The emotions evoked through this technical, melodic Seattle based band will make you grab a partner to dance with and kiss.

The combination of guitar finger-tapping, synthesizers and talented vocals far exceed any in its class. Rarely does a band create a new sound such as this. With ex-members of Sharks Keep Moving, Kill Sadie and Botch, it's hard to imagine something these boys create being anything less than flawless. The production quality is superb, just like previous albums.

Minus the Bear can set the mood for a night of lounging, or be the start of a memorable time of dancing. Though consisting of only six songs of welcoming intrigue, *They Make Beer Commercials Like This* is easily enough to keep your head nodding until the full length release, which should be out sometime in the near future.



Iced Earth, *The Glorious Burden*, 2004, STEAMHAMMER RECORDS By Matt Stone

Terms such as "theatre metal" and "opera metal" could be used to define the sound of King Diamond's monumental 1987 metal opus, *Abigail*. And now, with the release of Iced Earth's new album, *The Glorious Burden*, I feel those terms can once again be used.

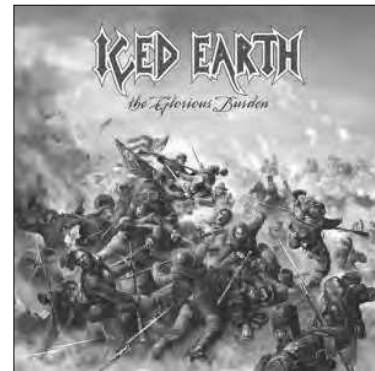
Burden isn't your usual Goth-and-brimstone-tinted Iced Earth album, as guitarist and songwriter Jon Schaffer has used this particular release as an outlet for his lifelong passion: military history.

Songs such as "Valley Forge" and "Declaration Day" offer a soundtrack-perspective to the founding of our nation. "When the Eagle Cries" displays Schaffer's somber, yet vengeful, take on 9/11. Even the brutal nature of humanity on foreign soil is expressed in tracks such as "Greenface," "Waterloo," and "Attila," which feature an archaic and tribal quality through drums and vocals. However, "The Reckoning" does return to the hell-hath-much-fury riffing of yore.

The centerpiece of the album is Schaffer's half-hour composition, "Gettysburg (1863)," on disc two. This evocative three-part song ranges from anger to victory, remorse to sorrow.

Overall, a very emotional, thought-provoking and striking album. The song "Hollow Man" raises the questions, "What is freedom?" and "Can one be free from themselves ... ?"

The answers are not easy to find.



Woodland, *Twilight*, 2003, IMAGINOSIS RECORDS By Scotty Perey

Our wealth of local music is greatly blessed by the recent arrival of a wonderfully magical ensemble from Arizona, the Celtic-inspired and Faerieworld-themed group Woodland.

Their most recent release, *Twilight*, is a fantastic mosaic of musical offerings that caresses our ears and ancient souls with imagery of nature and Old World mystery, in a mode both relaxing and rhythmic.

Its splendor dances finely within a texture of soothing meditation and solid songwriting. The lion's share of the songs are spun by guitarist/vocalist Emilio Miller-Lopez, with one notable track, "Into The Twilight," manifested as a W.B. Yeats poem of the same name set to music by harpist/vocalist Kelly Miller-Lopez. Kelly's enchanting voice shines in a rich mix of sonorities.

Enticing young and old, *Twilight* makes both a great gift and a smart choice to lull the munchkins to dreamland. Every song on this album is thoroughly enjoyable; my easy favorites, interestingly, are the first "I Remember," and the last "Midnight Ring," with honorable mention going to "Mermaid."

The artwork of the CD evokes perfectly the feeling of *Twilight*, with all paintings on the cover and in the liner-notes created by Brian Froud, well-known for designing the characters and worlds of the movies, *The Dark Crystal* and *Labyrinth*.

Both will be featured guests at Woodland's own magnificent production, the Fairieworlds Festival, July 31 and Aug. 1 at Horning's Hideout just outside of Portland, a truly magical venue in its own right.

