

Brian Cutean



Heartheartheart

Brian Cutean weaves a musical midsummer's dream.

Chicago-born, Austin-seasoned, Seattle-warped Eugenean Brian Cutean (aka QTN) has been a mainstay in each of those scenes for years. His blend of thought-provoking, entertaining and otherworldly songs, "psychoacoustadelic gypsyhooplafolkmedicinemojo," and colorful guitar chops give audiences a truly unique experience every time.

At Dancing Dragons' "Festival in the Forest" this past summer, QTN was in fine form — and in his freaky element — running through old songs and new with elvish flair, wit and wisdom.

"It's funny what you hear from people after a set," QTN mused. "This one guy came up to me at the Dancing Dragons gig, later on, and gave me a big hug and called me a 'philosopher-poet.' Wow. I took it as a compliment."

Brian also cowrote three nationally released CDs this year: Willy Porter's successful FM single "Unconditional" is featured on *Willy Porter* and his latest, *High Wire Live*; "Buddy and Carol's Waltz," an instrumental from Steve Gillette and Cindy Mangsen's CD *Sense of Place*; and East Coast rabble rousers Chris Chandler and Anne Feeney have released their version of Brian's "Food" song on their newest CD, *The Wholly Stolen Empire*.

On QTN's latest album, *Heartheartheart*, poetry meets free jazz consciousness meets wooden music. Listening, one wonders: Is this Willie Nelson with George Harrison at the Oregon Country Fair? Is it Paul Simon in

his living room jamming with Bohemians? Dylan and The Band at Big Pink?

Recorded "at an undisclosed location" on Orcas Island in February and April of this year, it is the product of QTN and musical co-collaborator Bruce Harvie.

Brian tells me this is the most fun he's ever had recording (this is his fifth release), "It was one of those albums where it all came together with perfect ease."

Besides fine guest appearances by Amy Danziger on cello, David Nerad on clawhammer banjo, Brett Lovins on dobro and vocals,

and Bryan Thurber on violin, on a handful of tunes, QTN and Harvie play every instrument, including but not limited to, voices, guitars, pump organs, harmonicas, mandolin, banjo, string bass, drums — and a few odd things I've never heard of.

QTN's lyrics show what a superb poet and songsmith we all suspected he was. There is so much rich imagery, so much real life true emotion, and giddy word-play, it takes a few listens for it all to sink in.

The CD kicks off with a lively, bluegrass swing-like instrumental, "Goomba" — all aboard for this acoustic journey — that features some tasty mandolin playing, then winds its way around and around until it slips into the backwoods warm-spring bath of "Heron Moon," where we first hear QTN's voice:

"Stars are too many to count or to name/Trees sing a pining tune/Feel the blade as night comes in/I see a heron in front of the moon."

We find ourselves in old-growth woods somewhere in the Northwest. In the studio

Adam & Kris



enchanted land. Each song tells a story, and imparts a bit of nature's wisdom, in nature's own language.

"Standing People Trees", accompanied by a creaky pump-organ, tells the story of America, from the perspective of an ancient tree — a eulogy really, and a prayer. There is sadness in the earth's dreaming, and that sadness grows in modern times. Or, as the next piece reminds us in its melancholy wail, "Sometimes the Darkness Comes."

Each tune on the album presents a separate piece of the puzzle. "Fixture Picture Departure Overture" paints a beautiful portrait, aided by the bubbling Hammond organ and undulating slide guitar that will melt your heart.

**Brian Cutean
w/Adam & Kris
Mon., Dec. 6 8:30 pm
Sam Bond's**

QTN's lyrics show what a superb poet and songsmith we all suspected he was.

QTN and Harvie have created the equivalent of a night around "a real woodfire," sharing songs and stories — a pleasant dream on a warm summer evening.

As I look at the list of tunes, and the words spread before me, I can read the contours of this work — the topographic map through an

But it's getting late, the fire is burning low, woodland creatures move through the night, and all is under a spell. That sums up the mood of the whole album, and just sitting and listening to it for a while can carry the listener there, out under the trees, drums throb-
EW

The Queercore Blitz

Gay punk rocker's screech into town.

Sunday the WOW Hall will host a night of queer punk when the Queercore Blitz rolls through town. Organized by Eugene native Anna Jacobson-Leong, the Blitz is the first tour (seven shows over nine days) to feature exclusively all-queer bands and was created to showcase bands from around the country and world. Though these bands are sub-genres of an already marginalized punk rock scene, they're here to prove that the heyday of queer rock didn't end when Team Dresch and The Pansy Division broke up. And, there will always be queers, so there will always be queer rock, so the rest of the music world might as well just shut up and take notice.

Sunday's lineup is Triple Creme (New York City), Dominatrix (São Paulo, Brazil), Jack Queen (Portland) and The Dead Betties (New York City).

The four women in Triple Creme released a full-length CD, *Lucid*, in 2003. They extoll the industrial, dark virtues of fellow NYC bands Cop Shoot Cop with fury and passion.

Sisters Isabella and Elisa Gargiulo formed Dominatrix in 1995. They solidified their feminist agenda and became legendary as the first feminist punk band in South America. Isabella isn't in the band anymore, but their melodic hard core has developed into a force the world must now reckon with.

The all-male line-up of The Dead Betties is said to be "New York art rock at the heaviest extreme." I don't know what "cyclonic hard core" means, and I couldn't wait 47 minutes 23 seconds for my idly-piddly dial-up connection to download one MP3, but it sure sounds fierce. In their photo they're young and cute eyecandy!

Our own local contribution, Jack Queen, is a little bit sweet and a lot spicy. For more info, go to: www.queercoreblitz.com.



Dominatrix