

You'll Say "I Saw Her When"

You could say **Anne McCue** was discovered by alt-country maven Lucinda Williams while playing a gig in a little club in Nashville. Or maybe it was her 1998 and 1999 gigs at the Lilith Fair with Eden. Or maybe the years she spent touring the blues circuit with Girl Monstar and the year they spent gigging in Vietnam helped get her name out there.

Whatever's helped McCue gain the recognition she's now getting, the girl's paid her dues. After getting recruited by Williams in Nashville, McCue went on to open for 23 acts across the country, including opening for Heart at the Les Schwab Amphitheater in Bend last summer.

The first listen of McCue's second solo album, *Roll*, is soothing and blues inspired. Her voice drifts in one ear and floats around, reluctant to leave, reminiscent of Lucinda's country twang. Her subject matter ranges from autobiographical to Western fairytale, and the whole delicious sundae is topped with an explosive nine-minute cherry of a cover, Jimi Hendrix's "Machine Gun." It jerks the listener out of the old west and into a distortion-filled paradise.

When she's headlining a stadium tour and selling out months in advance, you'll be able to say, "I saw her when." Anne McCue plays John Henry's, Thursday, 5/19 at 7 pm. \$7 – *Denise CaJacob, Reprinted with permission from the SOURCE Weekly in Bend.*

Man of the Year's Elaborate, Endearing Melodies

The precise, sparkling pop of **Man of the Year** just begs for a whole host of slinky descriptive terms: shiny, swooping, sophisticated, shimmer. But none of those thoroughly conveys the charm of *A New and Greater Tokyo*, the band's second album, on which these four Portlanders do nearly everything right.

Tokyo is a huge step forward from Man of the Year's first album, *The Future is Not Now*, which earned plenty of glowing reviews of its own back in 2000. ("Buffy" fans might recognize a track— or the band

themselves – from a 2001 appearance on the show.) Its cheery opener, "Western Sun," is driven by jaunty, Dandy-Warhols-esque guitars (no surprise; the two bands share a producer). "Mucho Macho," thick with harmonies and Brenna Sheridan's buzzing synths, is just the sort of pop song that's been missing from the airwaves for far too long: Catchy and uptempo, it sounds a bit like Blur jumping straight from their first album to the year 2000.

A good handful of Man of the Year's songs, notably "Blue Sky," carry a hint of The Posies, a touch of the power-pop that was arguably one of the best things about '90s college rock. Sheridan and bassist Kelly Simmons aren't shy about harmonies, giving singer/guitarist Todd Morrissey a lush backdrop for both his vocals and the occasional well-placed guitar solo. And ultimately, what makes this melodic confection so satisfying is the simple fact that live, they pull it off with aplomb.

Man of the Year play with The Fast Computers and Eric Nordby, Saturday, 5/21 at Luckey's. 10pm, 21+ show, \$3-\$5 ss.

– Molly Templeton

Live Punk Rock Jukebox

If you're into Misfits, MDC and the Exploited, the corner bar with Kenny Chesney, Matchbox 20 and Led Zeppelin is definitely not your hangout of choice. But The Tiny Tavern, with **The Secret Hippy's Live Punk Rock Jukebox**, with punk music and cheap beer, might be.

Every Wednesday night at 10 pm, The Secret Hippy spins old school and hardcore – by a punk, for punks. And because



the music isn't stuck inside some neon lit jukebox eating quarters like Wal-Mart gobles wetlands, you can actually make requests for those songs you just have to hear.

The Secret Hippy is an experienced DJ, and at one time hosted a popular punk show on UO's KWVA 88.1 FM. With a massive personal collection of punk tunes spanning the gamut from DRI to GBH and Agnostic Front to Poison Idea, The Secret Hippy said he started Punk Rock Jukebox so that punks had a place of their own. "Punks need a place to hang out, socialize, build a community, talk about music, shows, politics, etc." he said. "This is a good venue to do just that, and the beer specials are good too!"

Punk rock DJ nights are a new idea, at least around these here parts. Eugene has long had disco night, reggae night, Grateful Dead night and the infamous '80s night. It's about time punks had a night of their own.

The Secret Hippy has thought his shit through. He'll take requests, of course, and

will play music if you bring it. CDs are best. "I'd rather not handle anyone else's vinyl," he said. He's happy to throw on "something you want to turn your friends on to, a good message you want to share, or if you just want to rock to a good drinking song."

Cheap beer and punk rock. What more can you say to that!

See The Secret Hippy every Wednesday at the Tiny Tavern. Free. – *Vanessa Salvia*

Gold at the End of the Rainbow

Lissa Schneckenburger has chosen a unique path to fame and fortune. Eschewing pop, singer/songwriter, rock and all that other stuff, the 26-year-old Brooklyn resident plays a brand of folk music known as "New England fiddle tunes and folk songs," which has its roots in Celtic music.

Lissa began playing the violin when she was a 6-year-old growing up in Maine. "I love the healing qualities of music and the emotional connection between the performer and the audience," she says.

To this day, her parents have always been her biggest supporters. Recently, her dad drove all the way from his home in Maine to see her perform in Boston, even though he had to work the next day.

Her third and most recent solo album, simply titled *Lissa Schneckenburger*, is a haunting mix of fiddle and vocals. It transports the listener to a far off time and place – a time before cell phones and hip hop; a magical place where the legend of the leprechaun might easily be born. Any fan of folk is sure to enjoy her music.

Lissa is currently touring the West Coast, and will be performing at 8 pm at Café Paradiso, Wednesday, May 25. \$8.

– *Ursula Evans-Heritage*



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