

# CD reviews

## Ahimsa Theory, *Ahimsa Theory*

**RELEASED:** 2004, self-released

**GENRE:** Indie/Emo Rock

This week, Eugene indie trio Ahimsa Theory embarks on a four-month, 47-state tour in support of their first album. The self-titled CD alternates seamlessly between floating guitar melodies and grungy power chords bolstered by decisive vocals in the vein of Incubus and Silverchair.

The group has been touring the local circuit extensively for the short year they've been together, hitting venues in Corvallis, Salem, Portland and Eugene. Evidence of the metal-inspired power of drummer Spencer Emch, aided by bassist Warren Baumann, comes through on "Pilgrimage," while the dynamic guitar and vocal control of singer/guitarist Gabe Bledsoe is heard on the quieter "For the Night."

"We had planned on getting this album together in about two weeks in the studio. It wound up taking more like three months," says Bledsoe. The naiveté is understandable from a group of guys barely old enough to drink in the bars where they play, but their talent is undeniable. The CD has already begun generating a lot of excitement among the band's growing fan base. If an album of this strength and a first tour of this magnitude is any indication of future success, Ahimsa Theory has plenty to look forward to on the road ahead. Buy it at [www.ahimsatheory.com](http://www.ahimsatheory.com) — *Dave Constantin*



## The Anxieties, *Black Hole 7 and Demos from the Nowhere Zone*

**RELEASED:** 2005, Infringement Records

**GENRE:** Punk

Colored vinyl — the music encrusted on the disc is great, but a colored record is like the last beer that takes you over the top ... You lose control. The new Anxieties 7", which features "Black Hole (In the Center of my Brain)" with "You're Creeping Me Out" and "She Gets Me Drunk" on the B-side, comes on lawn flamingo pink plastic (at least the first 300 copies)! And the tunes rock too.

"Black Hole," a truly anthemic punk sprint, finds singer Scott Von Rocket rattling off like a crazed Southern auctioneer. The frenetic lead guitar work of Tristan Tower adds to the aneurysm-inducing pace of the song.

Also in my possession is a rare nine-song demo disc, which features tunes that may or may not make it on to future Anxieties releases. Two of the songs, "The De-Evolution Will Be Televised" and "I Hate Myself" are available for listening on MySpace. But the highlight of the CD has to be the Mötörhead

cover "Going to Brazil." It sounds trite, but Tower totally shreds. I bet if you buy the band a ton of liquor at their next show they might burn you a copy. The 7" is available at [theanxieties.com](http://theanxieties.com) — *Steven Sawada*

## Armored Frog, *Weasel on a Weathervane*

**RELEASED:** 2005,

Sleepsound Records

**GENRE:** Lo-fi indie rock

If you've ever lain in bed, hearing echoes of guilt, celebration, fear, anticipation and remorse, you already have a sketch of Armored Frog's sound. If you don't know the feeling, then go on a bender and concentrate on the first hour or two after waking up.

Most of *Weasel on a Weathervane* follows a sedate path. Vocals are whispered in a lullaby voice (though often when Jake Baker sings, I hear a drag cabaret performer), and, while you can still feel the solid guitar, a steady wash of synth and keys keep the sound well away from the real world. Fuzzed out and seemingly uncertain of their existence, every element is elusive and in flux. The juxtaposition of pop medleys adds to the effect, making everything blackly comedic.

But for all the ethereal qualities, the lyrics of Baker and George Ayres pull the album into reality. Nostalgia and missed opportunities crop up as frequent subjects; being universal, they add to the accessibility.

It's great, addicting music with a sarcastic bite. Once this album found its way to my player, it didn't leave for weeks, as neither I nor my girlfriend could part with it. — *Jef Stout*

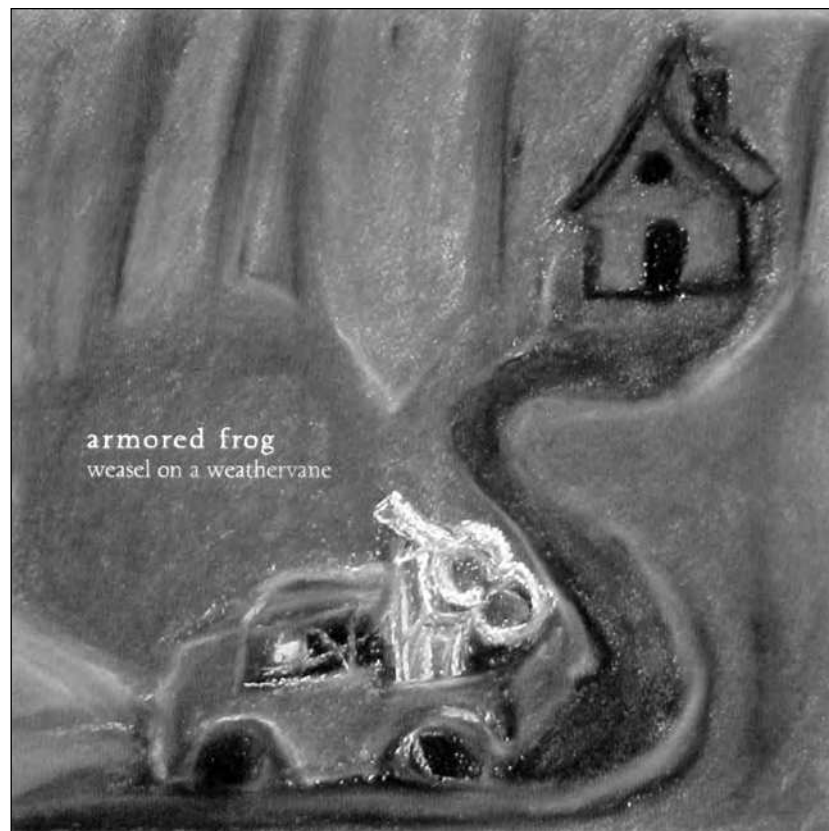
## Craig Einhorn, *Choros*

**RELEASED:** 2005, Unicorn Productions

**GENRE:** World music

"A down-and-dirty way for Americans to get a feel for *choro*," writes Craig Einhorn in the notes to his new CD, "is to drink two beers rather quickly and sing 'Give My Regards to Broadway.'" The Brazilian music form *choro* is derived from Euro-dances such as polkas and waltzes, loosened up by African slaves, and literally means "to cry" in Portuguese. What Einhorn means is that, like everything that comes out of Brazil, from bossa nova to *forro* to bikini bottoms on the beach, it swings.

Not all classically trained guitarists can pull this off, which is why some performances of the most famous choros, those written by Heitor Villa Lobos, can sound stiff in the wrong hands. But Eugene's Einhorn (who also overdubs electric bass and various percussion) has the touch, and with advice from Edson Oliveira and assistance from Kenny Sokoloff, Joaquin Espinoza, and Samba Ja's Brazilian-trained Jake Pegg on various percussion instruments, has put together a rich yet intimate survey of music by 20th century Brazilian and Argentine composers, including Villa Lobos, Baden Powell, and the famous "Tico-tico no Fubá" popularized by Carmen Miranda and Walt Disney. A treat for fans of guitar and world music. — *Brett Campbell*



## Dan Jones, *Get Sounds Now*

**RELEASED:** 2005, Daily Records

**GENRE:** Electric folk rock

Jones scores with *Get Sounds Now*. On his third full-length, Jones maintained creative ownership by releasing it on his startup label, Daily Records, rather than renewing his contract with local label Leisure King.

The result is a collection of 10 tunes recorded by a plugged-in band with an off-the-cuff feel. One of Jones' strengths is his wit; he can write a charming song like "Saggy Pants" that's not just jokes about plumber's crack. Jones goes from one strong song to another, varying the tempo enough to keep things interesting.

"Squids" is an album highlight, with a catchy opener and a jangly beat throughout. "Sunrise Man" shows that Jones can rock as well as roll. He slows down on "Little Machine" which sparkles with a lovely piano accompaniment. "Baron Von Wasteland" is a pop rocker about a washed-up former cosmonaut. My favorite is "Redbird in the Rain," a song that makes me smile with its metaphors and don't-give-up attitude. Jones' music reminds me that I can like Americana rock music without torturing myself with folk singers who are unable to write anything that doesn't sound like they're singing to their therapist. — *Vanessa Salvia*

## DAN JONES | GET SOUNDS NOW

