

Rooney



Kristin Allen-Zito Cleans Up

Kristin Allen-Zito is a musical schizoprenic with a missing tooth who thinks housecleaners should be tipped. Calm down people, we'll explain.

Allen-Zito cleans houses part-time, but spends her favored time as a singer/songwriter who plucked and sang in front of the stripped-down sound of *Helium*, the album she's touring behind.

"If I had all the time in the world I would love to be in all sorts of musical acts," Allen-Zito says. Well, she's off to a nice start with her band The Trucks, a quartet of lovely ladies who "dress up in [their] underwear and sing about sex." For these performances, which differ ever-so-slightly from her acoustic sets, Allen-Zito takes out her fake tooth.

What's that? A fake tooth? Allen-Zito broke it at age 7, just minutes before performing onstage for the first time at one of her folksinger mother's concerts.

That memory must bring tears to Mom's eyes when she watches her daughter performing in her underwear, minus a molar.

Don't miss the cleanest (ahem) acoustic guitar in the Pacific Northwest, with fellow Eugene local Carsie Blanton 10 pm Friday, April 21 at Luckey's. \$5. – *Tim O'Rourke*

Named After Who?

The comic Ernie Kovacs quipped that he knew television was a medium because it was

rarely well done. The same can be said about pop music. Sure, The Beatles can't be beat, Big Star was badass and The Cars had cool totally covered. But these days it takes more than retro pop pastiche and cute looks to get me excited (sorry, DJ Craig).

I didn't have high hopes for L.A.'s **Rooney** (named after the high school principle in *Ferris Bueller's Day Off*) when I saw how pretty they all are. When I surmised that nine out of 10 of their fans heard about them from the Fox television show "The OC," my heart sank further. When I went to the website (www.rooney-band.com) and read their band member bios, I nearly blew chunks into my beer.

When I actually listened to their songs, well, there was very little redemption. I understand they picked the weakest song from their new CD, *Rooney*, to lead as a single. While this may be a shrewd marketing ploy for anyone who can get past the lame "Bluesides" long enough to actually purchase the CD, the songs they have made available are not impressive, sound derivative and have the impact of a spaghetti noodle wielded as a sword.

The Lashes were only slightly better. At least they looked rougher, like maybe they got cut off the trust fund and had to do a little scrounging under the sofas. But the bullet belts and

coifed hair are not convincing. The songs all sounded the same and might warrant repeated listening only if you can stomach 11 more songs about pretty girls. Yawn.

Rooney, The Lashes and Everybody Else play 8:30 pm Tuesday, April 10 at WOW Hall. \$10. – *Vanessa Salvia*

Fortier of Solitude

Tyler Fortier is a writer. He writes introspective, emo-tinged folk songs on his acoustic guitar. He writes because "the whole writing process is so therapeutic." He's written songs since age 12, but has trouble writing a song when he wants to. "If I sat down to write a song I couldn't do it," Fortier says. "The songs I write come out when I don't expect them. Sometimes they come out in characters."

Many of the songs from his latest album, *When the Sun Hits the Water*, introduce listeners to characters the Eugene resident has conjured up in his head. "A Boy Named Jack" is actually about a girl whose boyfriend is that catch of catches, Jack Daniels. But Fortier broke from

his songwriting tradition and sat down on the UO campus to compose the album's title track. The writing is telling: "This downtown college scene/ The backdrop of misplaced dreams ... When the sun goes down on a burrito stand at the corner of 13th."

Feel the local flavor 6:30 pm Thursday, April 20 at Emerald City Coffee House. Free. Fortier plays with Landau 10 pm Wednesday, April 26 at Luckey's. \$3. – *Tim O'Rourke*

String Music In Any Flavor

Write about the music scene long enough and you'll soon realize that artists hate being labeled for playing whatever it is they play. Their sound is always "unique," a mish-mash of styles, with a hint of another style thrown in for good measure.

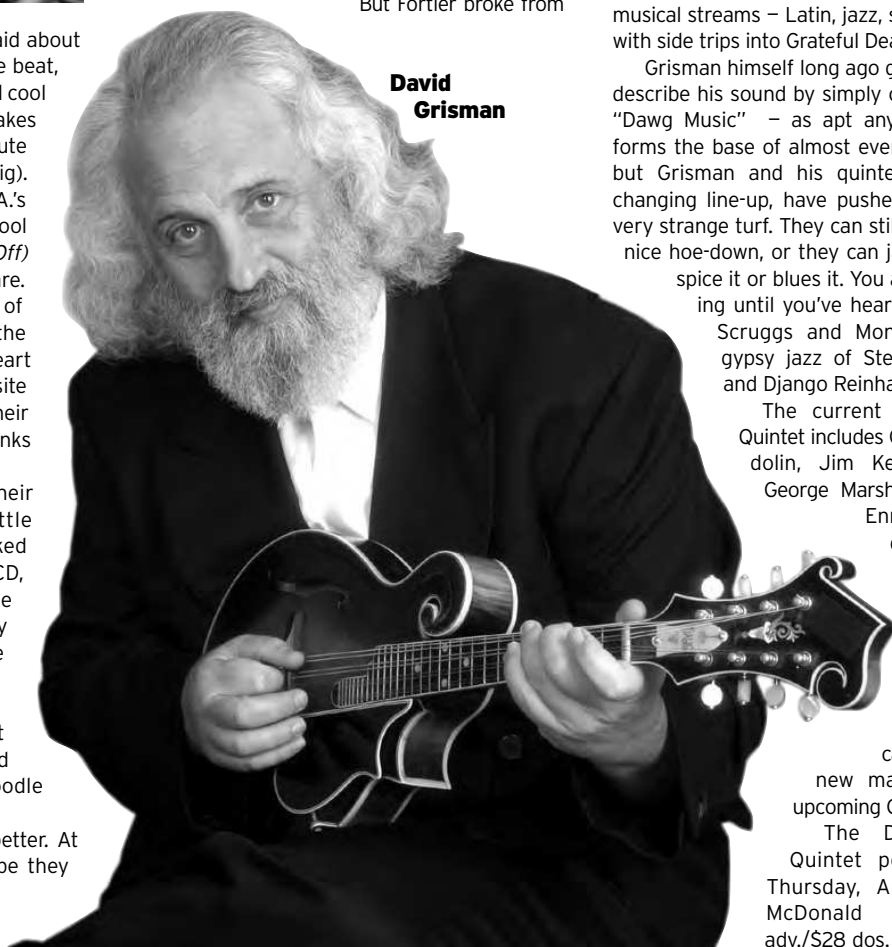
David Grisman, however, lives up to the hype. Musically, he's a constant rover. A master of the mandolin, he started playing bluegrass in the down-home style, but in his 40-year-plus career he has since filled his canteen from many musical streams – Latin, jazz, swing and gypsy, with side trips into Grateful Dead territory.

Grisman himself long ago gave up trying to describe his sound by simply coining the term "Dawg Music" – as apt any. Bluegrass still forms the base of almost everything he does, but Grisman and his quintet, a constantly changing line-up, have pushed the form into very strange turf. They can still pick-and-grin a nice hoe-down, or they can jazz it, mellow it, spice it or blues it. You ain't heard nothing until you've heard bluegrass à la Scruggs and Monroe meets the gypsy jazz of Stephane Grappelli and Django Reinhardt.

The current David Grisman Quintet includes Grisman on mandolin, Jim Kerwin on bass, George Marsh on percussion, Enrique Coria on guitar, and Matt Eakle on flute.

They are expected to play a mix of old songs from throughout his career as well as new material from an upcoming CD.

The David Grisman Quintet performs 8 pm Thursday, April 27 at the McDonald Theatre. \$25 adv./\$28 dos. – *John Ginn*



David Grisman

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