



996 Orgasmic Years to Come

First, think of **Station Wag** as a chrome-faced, primer-splattered 1959 Chevy Nomad ripping up freeway on a hypnotic road trip, picking up hitchhiking musical influences (and occasionally running them over) along the way. Sure, not every band admits to lifting from other sources. For Station Wag, it's all in a day's drive. Their songs run the gamut and gauntlet but, fortunately, rarely run amok.

"We'll take any hook we like and mutate it," jokes guitarist Andy Dent, who describes the band's sound as Siouxsie and the Banshees in a train wreck with Guns N' Roses. "We've got a mutated Steely Dan hook in one of our tunes, and a free beer to anyone who can find it." However, Dent insists Station Wag's songs are their own. "We'd rather spend time writing new songs than spend time learning someone else's."

After four years, the band is taking a break from gigging to develop new material before hitting the studio.

"We've all changed; families have grown, career changes, breakups, hookups. Through it all the original five members have managed to stick it out. Growth is a constant thing. As far as the band [goes], if we didn't feel like we were writing better songs than we were four years ago, we would have packed it up long ago," Dent says.

Dent says writing better songs is "one of those little things we do that keeps us all sane."

Now, think of Station Wag's history as a sexual encounter instead of a rock and roll car. With foreplay in the rearview, has the climax already happened or is it still down the road?

"Buddhism speaks of a thousand-year orgasm," Dent says. "That's what we're shooting for." — *John Dooley*

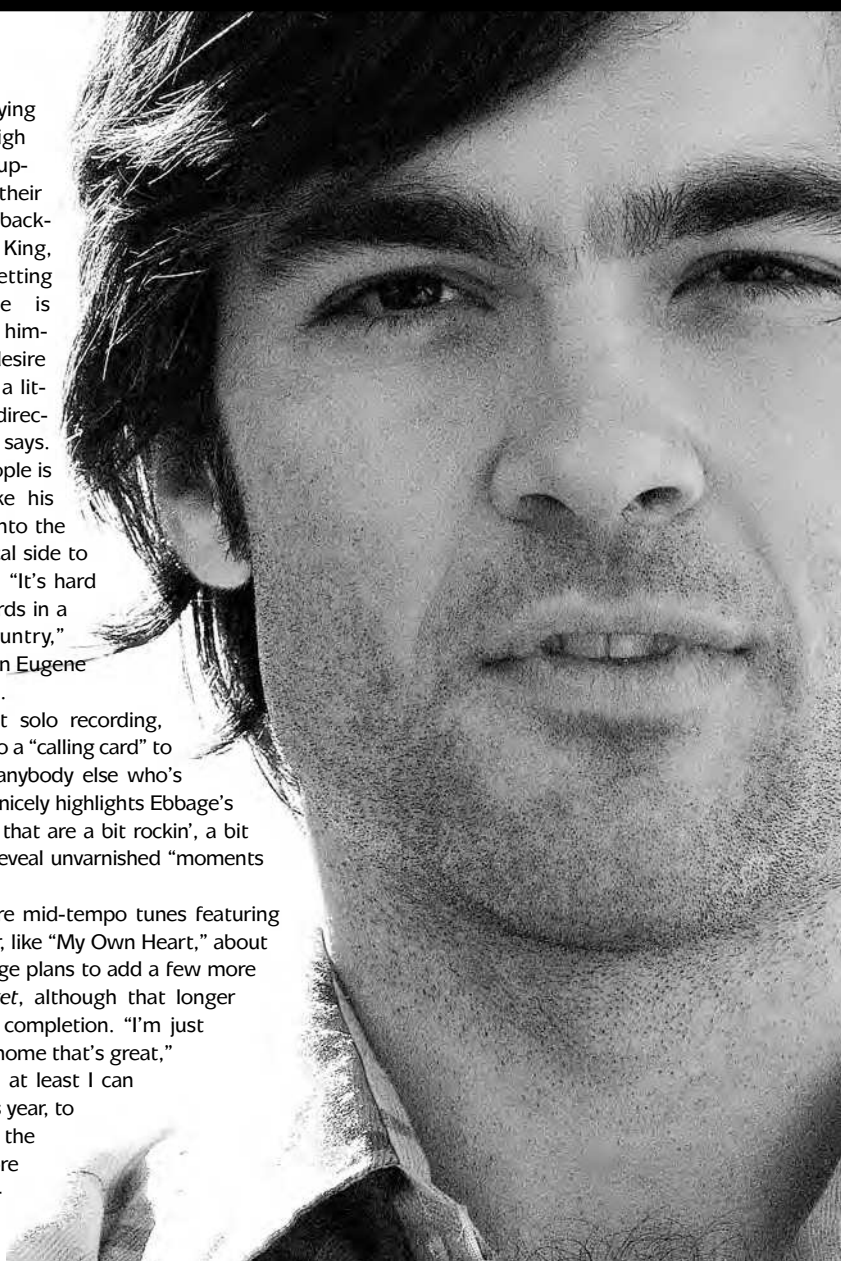
Rockin' Singer-Songwriter Style

Ever since he started playing music as a freshman in high school, **Ehren Ebbage** has supported other musicians in their bands. He's most known for backing up John Shipe and Justin King, and now that King's band is getting national attention, Ebbage is accepting a higher profile for himself. "I wouldn't say that I desire the spotlight so much as just a little bit more control over the direction of my career," Ebbage says. Writing with and for other people is great, but Ebbage would like his own material to find its way into the public world. There's a practical side to his desire to step out as well. "It's hard to learn how to produce records in a van driving around the country," laughs Ebbage, who has lived in Eugene since 7th grade (he's 30 now).

Bottlerocket, Ebbage's first solo recording, was "a creative release" and also a "calling card" to hand out to industry folk or anybody else who's interested. The six-song demo nicely highlights Ebbage's warm voice and reveals songs that are a bit rockin', a bit mellow and, as Ebbage says, reveal unvarnished "moments in time."

Most of Ebbage's songs are mid-tempo tunes featuring just his voice and nimble guitar, like "My Own Heart," about breaking up a love affair. Ebbage plans to add a few more songs to those on *Bottlerocket*, although that longer project is months away from completion. "I'm just going to do it, and if it finds a home that's great," Ebbage says, "and if not then at least I can say that I released a record this year, to have a body of work, and at the end of the day that seems more important to me than recording in a fancy studio."

— *Vanessa Salvia*



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