

Celebrating the Big 4-0

The UO's Chamber Music Series turns 40 this year and begins its season with a coup: The **Emerson String Quartet** plays at Beall Hall. *Cool.* All of the CMS concerts, actually, take place in this intimate hall with its excellent acoustics and warm feel (but horrific parking – better bike to this one thanks to Music Dept. construction). And the series isn't exactly a stranger to big names: The Toyko Quartet played early on and has returned for 10 more concerts. The series history boasts a long list of other quartets – Turtle Island, Melos and a gazillion more – along with “forward-thinking” groups like Imani Winds and Tashi. But Emerson's program consists solely of Brahms (String Quartets No. 2 in A minor; No. 3 in B flat minor; Opus 51 #1 in C minor), which should please the traditionalists in the audience while continuing to bore our other classical music writer. For the 40th birthday season, the series has lined up a mix of the familiar (Waverly Consort in a holiday concert) with the new (the young group America's Dream Chamber Artists); help CMS celebrate by attending at least one of the series. More info (and a mind-bendingly hilarious anti-modern screed) at music.uoregon.edu/CMS/index.html Emerson String Quartet plays at 8 pm Thursday, Oct. 4, at the UO's Beall Hall. \$20-\$40. – *Suzi Steffen*

Avant Punk Jazz Pandemonium

Gutbucket exemplifies the intersection – make that collision – of jazz, punk and post-classical music. The “avant-squonk” trio hangs out with fellow New York avant-garders Bang on a Can and Ethel, and then tours and teaches improv workshops at major artsy venues (including the Whitney Museum and Mass MOCA) around the U.S. and especially Europe. But they also blast frenzied explosions of Pixies-style guitar feedback, honk-squealing sax and roaring drums that would make any punk band proud.



Gutbucket

Gutbucket's fast-forward ADD lurches in rhythm (often using odd meters that sometimes shift from measure to measure), song structure and even genre (one minute they're channeling Fugazi, the next Ornette Coleman, the next Derek Bailey) keep listeners off balance – not that you'd be likely to doze off when they unleash one of their frequent screams (literally or sax-ually) when the chaos threatens to recede. Yet it's not all ferocious honk, thrash and squall. The music has a real architecture and carefully layered textures. It's precisely executed (in both senses), and it packs a sense of humor. Gutbucket blares in your face; they're not what you'd call pretty; they may disturb the neighbors. But fans of Zorn and Zappa, noise music, free jazz, punk and music that really connects – like a left hook – should give it a try. And bring your earplugs. Gutbucket performs at 10 pm Saturday, Sept. 29, at Luckey's. 21+ show. \$3-\$5. – *Brett Campbell*

Through the Fog

The “disturbed” artist, with all the attendant agony and hardships, is a tired concept that increasingly loses music fans. We can

only take so many Kurt Cobains or Elliott Smiths. But what about artists who use their mental illnesses to positive results?

Jenni Potts of Bellingham, Wash., lives with bipolar disorder, a mood-altering illness that results in extreme highs (manic episodes) and lows (depression). While others are hindered by their disorder, Potts uses it to fuel her music. “I've had my fair share of unhealthy and destructive habits, stemming from intense emotions,” she says

Potts doesn't define herself by her disorder; it's only mentioned briefly on her website. The 20-year-old singer-songwriter is considered to be an “old soul” by some music critics because



Jenni Potts

of her moody lyrical content and stylized vocalizations. In reality, she's a young adult with obvious influences: Potts is Tori Amos, had Amos chosen guitar over piano. On “Escape” Potts uses Amos' breathy inflection, but at times it feels unnatural, as if she's trying to sound older than she is. She redeems herself with songs like “The Fourth,” a beautifully tragic number made somber by passionate piano and cello and some slide guitar. I hope her acoustic set will prove just as satisfyingly emotional. Jenni Potts and Emily Jensen play at 7 pm Monday, Oct. 1, at Cozmic Pizza. \$3. – *Amanda Burhop*

Still Hard to Handle?

Drenched in two-guitar blues rock that reeks of a bottle of Jack Daniels from 1975, the Robinson brothers are back. **The Black Crowes**, who were once dubbed “the most rock 'n' roll rock 'n' roll band in the world” (huh?), are coming into Eugene this weekend to attempt to resuscitate their early '90s popularity and velvety, love-beaded attire.

The good ol' Georgia boys became popular in 1990 with the release of *Shake Your Money Maker* and made many hard rock fans hopeful that the days of spandex, lip gloss and hair metal were over. Since then, the Crowes have stuck around with the help of some loyal fans and the media attention surrounding lead vocalist Chris Robinson's marriage to Goldie Hawn's daughter, Kate Hudson.

The Black Crowes' still unnamed album was recorded in Shokan, N.Y. and produced by Paul Stacey; recording finished earlier this summer, just in time for the Crowes to kick off their tour in Jackson, Miss. The band will begin mixing the tracks this fall for an expected release in the spring of 2008.

The Black Crowes play with Buffalo Killers at 7 pm Sunday, September 30, at the McDonald Theatre (note change of venue). \$32 adv., \$39 door. – *Katie Cornell*



The Black Crowes

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