



There's Never Any Leftover Crack

Punk was designed to exude grease. Oily, filthy, sweaty grease at the perimeter of safety-pin piercing-holes and studded denim vests. The turn of the millennium saw crust-punk outfit **Leftover Crack** making its start with Choking Victim frontman Stza (Scott Sturgeon) bloodletting his disgusting songs to the public. It didn't take long for Leftover Crack to get picked up and widely released, and more than a decade later the five-piece N.Y. group, which laces ska and grimy squatter-punk noise together without delicacy or poise, is still going strong, starting mosh pits and farting out nasty punk rock.

There's a wail of rebel revolution at the backdoor of Leftover Crack's sound, though this is due to a steeping in punk-movement dregs from years passed, and it's probably a credit of success that the band's music makes angst-ridden punkers twitch like ... well ... like they just freebased cocaine. Alec Baillie and Ara Babajian, who work the rhythm section, are completely responsible for this – not because there's anything particularly proprietary about their generic, albeit talented, drum and bass work, but they're tight and at the end of the day no one's gonna listen unless you can keep a beat going, even if it does become a catalyst for getting your teeth knocked out and your gums bashed in with a spiked bracelet.

A longstanding riot mentality that got dumped out on the sidewalk with the falling ra-ra-ra of '70s punk flies out of the Leftover Crack community like shrapnel in an explosion of throaty, phlegm-fueled lyrics, distorted guitars and the people screaming for change. They'll probably never get it, just like there'll never be any leftover crack, but that's just what keeps the fight alive. Raise a fist, fuckers, Leftover Crack's bubbling in the pipe, waiting to give our town an overdose of awesome.

Leftover Crack and Skatter Bomb play 8:30 pm Sunday, July 1, at WOW Hall; \$10 adv., \$12 door. – *Andy Valentine*

No Smiles, All Styles

Sad Face, the Seattle-based rock band, has a sound that secretes a cavernous misery with narrow undertones of pleasure; a juxtaposition only achievable by masters of music.

With guitar riffs and raw vocals reminiscent of groups like Radiohead and Wilco, Sad Face's sound is difficult to classify. "Usually I say we are a noisy rock band; we can utilize noise as well as harmonies," vocalist Tim Mendosa says. "We try use all those ridiculous classification and say we are avant-garde, post-music, classic, jazz, funk or something."

Sad Face creates an ominous vibe at live shows with commanding lyrics and rich instrumentals. But the group is not completely devoid of humor. "Our shows have a pretty intense energy, but in between songs we have a tendency to get goofy," Mendosa says.

Sad Face's vocal and instrumental abilities are a

textured sound, carefully designed and gently woven. "We generally like having balance between personal, emotional stuff and also more out of body observational stuff," Mendosa says.

"For not having that many instruments there's a lot going on," guitar player Joel Katzenberger says. "There are four singers, four guitars and bass and drums. There's an element of noise and a sonic quality that creates this dynamic setting."

Currently Sad Face is working on refining its moody sound and creating a cohesive full-length album to showcase the group's abilities. "We want to try to be accessible enough but still also a little left of the dial," Mendosa says. "We find a balance between catchiness and shit that's just weird."

Sad Face plays 9 pm, Thursday, June 28, at Sam Bond's; \$1-\$5 sliding scale. – *Ali Enright*

Landing Party

Portland's **Lost Lander** produced some funny YouTube clips to promote its last Kickstarter campaign. Go watch, I'll wait ... Okay, I told you they're funny. But these clips are painfully smart and a little sad. The schmarmy faux-telethon spoof (callers are standing by, only you can help fund our next record) is the future of music.

The internet, once ballyhooed as freeing artists from constraints of commercial concerns, has instead left them standing on a street corner with a cardboard sign reading: "Will record music for food."

The YouTube satire proves Lost Lander isn't your average indie band. And while Portland is one of the hippest places on the planet right now, the problem with being "in" is that one day you'll be "out," and Portland's rock scene is showing signs of stagnation. The Decemberists

are graying at the temples, Blitz Trapper sounds like dad-rock and the Dandy Warhols long ago descended into their Odditorium. So what's next? It might be Lost Lander.

Lost Lander's 2012 release *DRRT* is literate and bittersweet indie-pop with synthy new-wave flourishes. Vocalist and songwriter Matt Sheehy (who bills himself as a singer/forester – how Oregonian is that?) sings in a reedy tenor recalling James Mercer of the Shins. Much of *DRRT* came about in remote locations on the Oregon coast, and the recording sounds like overcast with great waves cresting onto rocks. Inevitably, *DRRT* will end up on best-of lists, and it deserves to. Lost Lander deserves to be listened to, particularly live.

Lost Lander plays with **The Golden Motors** 9 pm Thursday, June 28, at Cozmic; \$6 adv., \$8 door.

– *William Kennedy*



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