

really cool scene. It was very community-driven and everybody knew each other at shows.”

The house-show scene at that time was much more hushed, with marketing done solely through personal invites online and word-of-mouth. In the 2008 story, Adams even used pseudonyms for certain houses to conceal their identity.

Knackstedt says he believes the rise in underground gigs is due to the unavailability of shows offered by local establishments. “I think it’s partially because of the relative inaccessibility of a lot of formalized venues. I’m not going to name names, but the main formal venues in town are not very accessible to a lot of smaller, local touring bands,” Knackstedt says. “There are a lot of people here in the music scene who want to bring a lot of these smaller bands through and the best way to do that is through grassroots, smaller house shows and venues like the Wandering Goat.”

Venues are only a piece of the puzzle, as Amelia Hart, one of the indie bookers for Behavior Castle, and Meyer point out.

“It’s young people being here,” Hart says. “I feel like more young people are choosing to stay in Eugene or moving to Eugene. There have always been young people, but the university is very segregated so they don’t always venture down this way. Even The Barn Light is a good example. These guys are young, hip and cool, and they

don’t have to be in Eugene but they are and it’s great for us. I think young people are really seeing the possibilities that are available here.”

Meyer points to economic struggles as a reason why the area has seen a rise in smaller independent shows. “I’m thinking it happened when the electronic boom really hit and that CDs became less prominent. Oh, and when gas prices went up too,” he says. “I think when gas prices went up that was a very difficult thing for touring artists. And it took a while, I’d say two to three years after gas prices went up.” House shows also offer potential money-making pit stops for bands heading from one big city to the next.

“Unfortunately as society makes some painful choices about what it supports, music is not supported enough in commercial venues so that’s left house concerts by default,” Meyer says. “And so all of a sudden, I think there is an explosion lately of house concerts. I’m thinking of that movie *The Real Dirt on Farmer John* where his world of the farms collapsed and then he got a redemption in organic farming. And so house concerts are kind of like the organic farming redemption from the farm crash.”

THE KIDS OF THE CASTLE

“My uncle is this big, tough-guy motorcycle dude,” Sammy Clatterbuck says. The other half of the local

booking duo Behavior Castle, Clatterbuck recalls what inspired him to begin booking independent shows.

“When I was 12, I wanted this band to play. They were playing the city after us and the city before us and I was so bummed. I was complaining and my uncle said ...” Clatterbuck prepares for an impersonation of his uncle, lowering his voice to a raspy, aggressive tone.

“Are you going to complain about it or do something about it? Wimp — contact them!” I picked up the CD booklet, found the email, wrote them an email. They had a P.O. box, and I wrote them a letter, went online and found a phone number.”

Clatterbuck pulled it off and booked The Nerve Agents. Years later this instance would end up serving as the flick that triggered a string of dominos leading to a herd of young punk music fans cramming into the former Paper Moon Studios last August for King Tuff’s performance, or 543 Blair for the equally packed La Luz show. Clatterbuck and his partner Hart have been operating as Behavior Castle for the past year and a half, booking independent shows in their home basement as well as bars and studio spaces.

“I wasn’t seeing the bands that I wanted to see coming through town,” Hart says. “If no one is booking the music that I want to see, there isn’t a reason I shouldn’t do it.



UNDERTOW ARTIST WILL JOHNSON PLAYS A SOUTH EUGENE LIVING ROOM

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