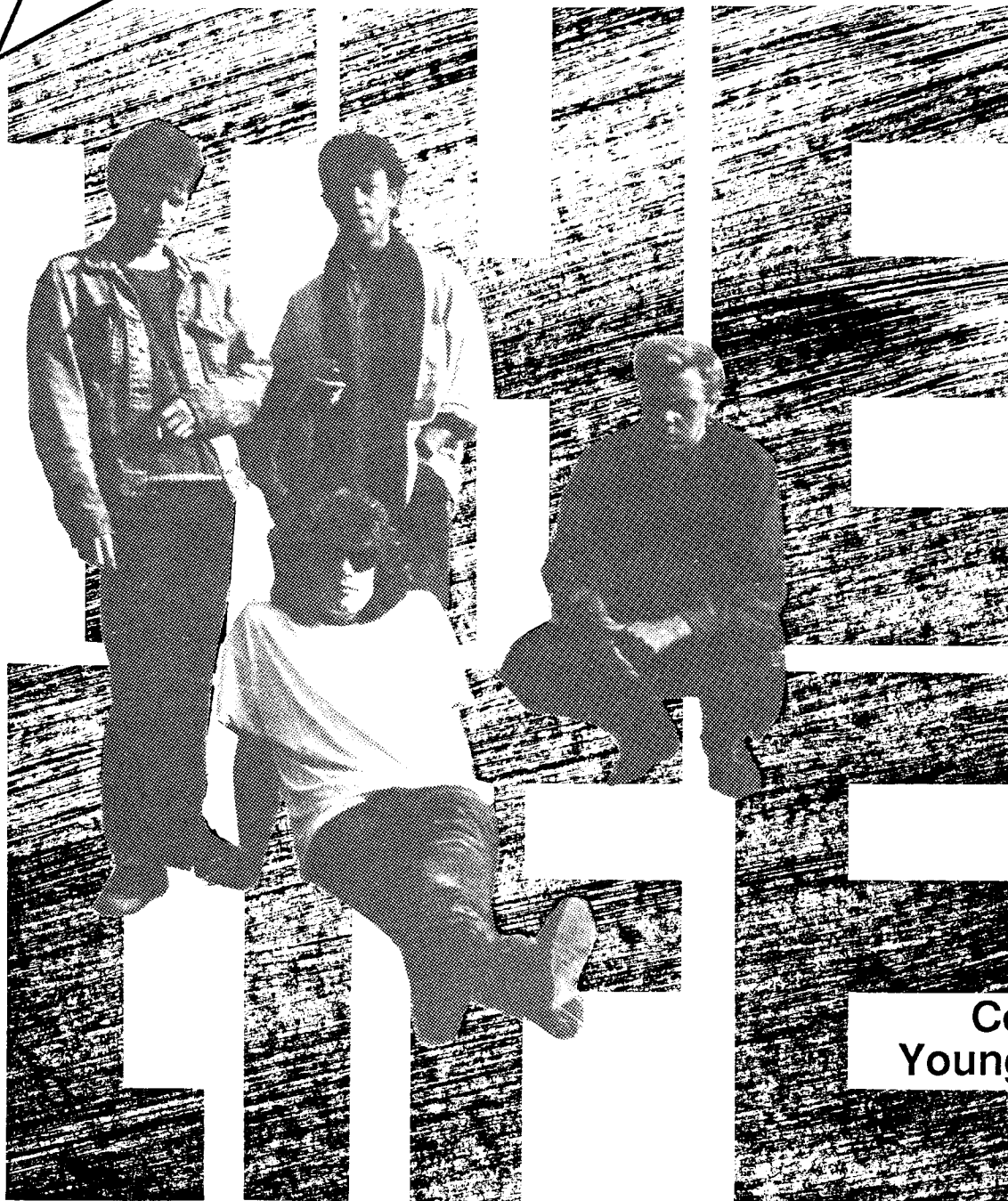


YEAH!

FREE!
Number 3
August 18—24,
1987



INSIDE:
Concert Calendar,
Young Fresh Fellows,
Sam Smith,
Nation of Milk,
and MORE!

WHAT'S UP?

Local sampler on way

Modern History, as we know it, began with the *Seattle Syndrome* LP. Then time evolved into *Seattle Syndrome II*, *The Sounds of Young Seattle I & II*, *Low Life*, *Deep Six*, the Popllama and Green Monkey samplers, et cetera, et cetera.

On August 8 at the Canterbury, history took another step forward with a benefit for a new local compilation album to be put out by the Lincoln Arts Center.

Capping Day started the show. Your basic rock 'n' roll power trio: guitar, bass, and xylophone! Two girls inspired by Vonnegut [*though I suspect their band's name was drawn from a series of books by John Christopher—ed.*], Bonny on xylophone and Laura on guitar, with a brand-new bassist whose name I didn't catch. I liked them a lot, especially "Brian in the Darkroom."

The guitar, bass, and drums of **Bootleg Howdah** were next. I liked these guys, too. Bassist Ian had just joined the band, but seemed to fit in well along with Craig the drummer and guitarist Dave.

Dave cleared the stage to do a song called "How Long" by himself that I thought was pretty cool, but by far my fave was the most rockin' "Bootleg Bootleg."

Chris Cornell and Matt Cameron from **Sound Garden**, along with original Garden drummer Scott on bongos, were up next. Chris and Matt both played acoustic guitars; Chris played one of those with way too many strings. They played "Train Train," and a song, probably from this here new album, called "Painting My Face." A Syd Barrett tune and a great Zeppelin medley, then Scott got to sing Sonny Boy Williamson's "Sloppy Drunk Blues."



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What's up at *YEAH!*? Good question. Our hardworking (and unpaid, for the most part) staff have been working their posteriors off trying to improve the mag—by adding different features, changing the design, and sometimes just adding (or subtracting) a word or two in the proper place. We've got a lot of new ideas to work on in the next few weeks. Here are two of them.

1. The Non-Rock Column. Though our focus will always be on rock 'n' roll, we'd like to run a monthly column featuring non-rock performers. We'll talk about jazz, R&B, folk music, or whatever else strikes our fancy that month. Anyone interested in writing this one? Let me know at the *YEAH!* office.

2. Bumbershoot Local Band Issue. Let the *P.J.*, *Times*, *Rocket* and *Weekly* cover the national acts; we'll stick to the wealth of local bands performing at the Labor Day festival. We'll try to profile as many bands as possible, so you can be a well-informed show-goer. Bands: if you're playing at Bumbershoot, get us a promo kit or *something* as soon as possible, so we can include you in this special issue!

Other plans include features on **The Accused** and the **Green Pajamas**, and next week we'll bring you exclusive coverage of the **Popllama Records/Green Monkey Records** softball rematch, just to vary things a little.

This week's issue, our third, is chock-full of reviews. So full, in fact, that we dropped our series *A Date with Dash* to fit all of them in! Never fear, Dash fans; our busy social correspondent will return next week to describe another evening of mirth and mayhem. In the meantime, please note that *Two Katz and a Toaster* has returned to its place of honor on page 7. One reader told me, on reading the first issue, that the comic strip made the mag worth paying for. Well, it's still free, but if you feel the same way about *Two Katz*... send cash to Rob in care of *YEAH!* We'll be sure he gets at least, say, 10% of it...

We're just kidding; we're more generous than that! We plan to give him 15%...

See you next week!

• W. D.

Crypt Kicker Five was up next and they were a lot of fun, from the opening notes of Black Sabbath's "Iron Man" that melted into the post-punk surf combo "Tacklebox," straight on through. Jamie's great on bass, Rhonda sings and plays guitar, Jack drums, and Chip's the lead guitarist. It was a wild night; the crowd was great—everybody danced. I especially liked "Mecca," "Shoot to Kill," and "Fourth Hole."

Other bands on this album (I

believe it's going to be called *Market St.*) are **Chemistry Set**, **Fred**, **Pink Noise**, the **Treeclimbers**, **Vertigo Bus**, and **Weather Theatre**. Patty Herlevi is putting this thing together, and she could use some help and a bunch of money. If you're interested in helping out (donations are tax-deductible), write her in care of (and make checks out to) *Lincoln Arts Center Record Project*, P.O. Box 45608, Seattle, WA 98145.

• Danimal

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The meaning of Life

as discovered by
Lori Aronica

It is a warm August evening, and Jimm McIver, lead vocalist for **The Life**, is leaning against the railing of a Capitol Hill fire escape, describing his band's past and future. The band originated when guitarist Tony Bortko, drummer Eric Lichter, and McIver worked together on a studio project in 1984. They banged it out together in the basement until they picked up bass player Casey Allen; the four have been together for about a year and a half. Where did the name come from? "Just grabbed it out of the air," says Jimm, confessing "(it was) free with three Cheerios boxtops and a self-addressed envelope."

The Life are currently working on an album (about half complete) at TDS Productions. The record will be released late this fall on Green Monkey Records. Most of the songs were written by Jimm and Tony at their rehearsal space, but the instrumental arrangements are usually left up to each member to figure out his own part. An unreleased single, "Another Side of Life," from their 1986 demo tape, got extensive airplay on KJET.

The band's goal is to "take the music as far as it goes; to be able to play and write songs that people everywhere will hear. It has been a progression from the beginning." Jimm feels that "the band has already come a long way. We have added and dropped plenty of material, getting the muck off the top of the pot and getting down to the important stuff. The more songs we write, the better they get. The ultimate satisfaction would be to be nationally known as a 'complete art form.'"

I couldn't resist the "teen idol" magazine interview approach, so here are a few of Jimm's vital statistics:

Birthdate: April 29, 1965.
Jimm is a Taurus.



The Life, L to R: Casey Allen, Jimm McIver, Tony Bortko, and Eric Lichter.

Photo courtesy of The Life

Favorite color: He forgot his favorite color, then decided on blue—the same color as his Ibanez Explorer-copy guitar. Definitely blue.

Favorite Seattle band: Variant Cause, for whom he also does lights.

Favorite club to play in: Used to be the Rainbow, but now it's the Central. Why?

"Because it's a dark, gritty, slimy place where people go to hear good music, drink beer, and dance, and there's always a good draw."

"The reason so few make it, is that they believe the lie that 'so few make it.'"

Favorite beer: Paulaner Oktoberfest.

Favorite food: Sour cream. God only knows what he eats it on.

On the other side of the coin, one of Jimm's dislikes is people comparing the Life to U2 and the Doors. He openly admits that he is a Jim Morrison fan, and took "vocal lessons" from Morrison's style on the Doors' first album. He also lists old Kiss and Aerosmith as influences. Tony's musical influences range from Hugo Montenegro to the Ventures to the early sixties style, and he was

also seen playing at a recent Variant Cause gig at the Canterbury. Casey is influenced by Elvis Costello, and Eric is a Stewart Copeland fan.

I asked Jimm what his future plans might include. He answered, "I'm content working with the Life, and feel it's obvious that this is what I want to do. There is nothing more fun than to be in a band, playing music and orchestrating things together as a tight unit...being on stage and not being afraid of separating ourselves from the crowd...Live performance is like precious time, that you need to seize each moment while it's there. Once it's over, that moment is gone."

Jimm admits that he is fascinated with the idea of fame. "To have our music playing in people's living rooms would be great!" He has confidence that things will happen. "The dream in music is that it's *not* a dream, it can happen. The reason so few make it, is that they believe the lie that 'so few make it.' Just don't doubt it, just believe it."

This positive attitude is definitely reflected in the music the Life plays. The strong vocals and captivating lead guitar backed by a sturdy rhythm section make for an entertaining night out. Catch the Life live in September, and also keep an eye out for their first LP, due out late this fall.

Poplama Picnic: fun in the sun

by Tamara Allen and Shawn Roberts

On Saturday, August 8, under perfect blue skies, local record label **Poplama** held its first-ever picnic at Lake Murphy Park in Marysville. The all-day event (it lasted from noon 'til nearly 10 p.m.) was promoted by one of Seattle's daily newspapers as "Seattle's own Woodstock," and while this may have been an exaggeration, the event *did* bring together the finest in Seattle's pop and rock community.

The lineup included the **Acoustinauts**, the **Jimmy Silva Experience**, the **Power Mowers**, **Red Dress**, **Prudence Dredge**, the **Squirrels**, the **Fastbacks**, and (in their first performance since Bumbershoot 1986) the **Different Ones**. The **Young Fresh Fellows** had cancelled at the last moment to play a gig in New York.

The **Acoustinauts** provided a solid opening set, one that left us hoping to see more of them in the clubs. Perhaps the most unexpected moment of their set was their cover of Jimi Hendrix' "Purple Haze." The **Jimmy Silva Experience** followed the **Acoustinauts** to the stage, and managed to get the crowd dancing with their performance of the **Fellows'** "Big House," a song co-written by Silva with YFF Scott McCaughey. **Smithereens** drummer Dennis Diken was a member of Silva's band, but while rumors ran rampant that the rest of the **Smithereens** would show up and do a set, this turned out not to be the case.

Though they played during the hottest part of the day, the **Power Mowers** managed to get the crowd on their feet with their rockabilly influenced rock. If you think of the **Mowers** as merely a novelty roots-rock act, think again—their music is vital and energetic, and



Power Mowers Christy and Blackie rockin' under the sun at the Poplama Picnic. Photo by Holly Horan

impossible to sit down during. **Red Dress** had quite a task following them up, but eventually their cool funk won over the audience. They were rhythmically and vocally as strong as ever.

Prudence Dredge gave us an unexpected treat by debuting some new material, perhaps earmarked for their upcoming second album. Trombonist and harmonica player Carl Miller picked up a guitar to play his new "Spare Change," a tune that sounds like the **Rolling Stones** with horns—definitely another hit for this gang.

To no one's surprise, the wildest and wackiest set was by the **Squirrels**, who tore off their shirts, rubbed fake blood all over themselves, and even metamorphosed into **Stump, The Band** for one brief, shining moment. At the end, they delighted the crowd by inviting all for a swim, dropping their microphones and instruments, and making a mad dash to the lake, where they jumped in fully-clothed.

The **Fastbacks** were simply marvelous, and show no signs of losing their form after their 11 month vacation. The **Different Ones** had been out of action for about as long, and while they weren't as strong as the **Fastbacks**, they put on a good show for the remaining diehards.

BY GOVERNMENT ORDER



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STATUS: EXCALIBUR; former member—X-MEN

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WHO'S DOING WHAT

Sam Smith At Freeway Park

Best R&B unit in Seattle? My vote goes to **Sam Smith** and his band. Sam and the boys were the featured attraction at Freeway Park not long ago for a free lunchtime concert that wowed the Yuppies and the Freaks alike.

The Yuppies, of course, were out in force, as they are on any sunny day in Freeway Park. That's their stomping ground, right next to their natural habitats of the Seafirst "Black Box," Columbia Center and the Four Seasons Olympic. They live, work and (shudder!) sometimes even breed in this neighborhood—and they go see R&B in the park.

The Freaks, though fewer in numbers, were there too. A little cowed by the bourgeois batteries of brown briefcases, they kinda hid back in the bushes, perhaps wistfully reminiscing about the time they saw Richie Havens at Woodstock. They like R&B in the park, too. The Freaks, well, they'll go see *anything* in a park.

If Sam opened up (as Havens did) with "Freedom," I missed it. I got there about 15 minutes

after the scheduled starting time for the gig. I thought that would be plenty early, but when I arrived Sam was already going from some obscure soulful ditty straight into Stevie Wonder's classic "Superstition." This is a song that's meant to be heard live, and I loved it. So did an 80-year-old granny, doing a rickety, solo frug all by herself up in front of the band. Tsk, tsk, ... those pesky groupies!

After a few more upbeat numbers, including a long jam-duet between Sam and one of his backup vocalists, the band went into a wild, polyrhythmic thing that struck me first as a Talking Heads ripoff. But then I remembered that Sam's been around a lot longer, and been doing this kind of thing since he started.

I had to leave the show then, on a short lunch hour, but had Sam's music bouncing around in my head, along with a promise to myself that I'd go catch Sam again soon.

• **Tim Chamberlain**

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You can win! Just write on a postcard "Why I want to have breakfast with the Fastbacks," in 100 words or less, and mail to:

YEAH! Magazine Fastbacks Contest
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Entries must be postmarked no later than September 7, 1987.
 YEAH! Magazine and University Coffee, Inc. are not responsible for Lulu first thing in the morning.

WHO'S DOING WHAT

The Young Fresh Fellows at the Mural Amphitheater

The Mural Amphitheater at Seattle Center is my favorite place to see a band. On a warm mid-summer day, with a good band onstage, the concert-going experience approaches heights rarely seen in the smoke-filled recesses of local bars. When the band onstage is the **Young Fresh Fellows**, it doesn't even *have* to be a nice day to have that much fun, as demonstrated last week; the sky was slate-gray and threatened to pour at any second right up until show time, but hundreds showed up anyway—and *boy*, did they ever have fun!

Nation of Milk opened up to a lukewarm reaction from the audience. I was late, so I didn't catch their whole set, but I did hear their KJET hit, "Takin' Care of Business." All I can say is that, while the song sounds obnoxious on the radio, it actually has a kind of innocent charm live. None of my friends agreed with me, however; most of them hated the band. I kind of liked them, so take your pick.

The Fellows took the stage at 7 and performed selections from their cavalcade of hits, their three LP's *Fabulous Sounds of the Pacific Northwest*, *Topsy Turvy*, and *The Men Who Loved Music*. Jim Sangster, "doing a good job on bass," was fashionably attired with a stuffed orange carrot hanging from his wrist. When he doffed his jacket, halfway through the set, his shirt was decorated with carrots as well. God only knows why. "Rock 'n' Roll Pest Control," "How Much About Last Night Do You Remember?" and "When The Girls Get Here" worked the crowd into a frenzy, then special guest Dennis Diken of the **Smithereens** stepped onstage to sit in on drums for a song or two. While Fellows drummer Tad Hutchison pounded wildly on the keyboard, Diken drummed his way through "Hang On Sloopy," then sang a loose version of the Smithereens' tune "Blood and Roses," to the delight of the crowd.

The crowd at the Amphitheater that night was the

largest crowd I've ever seen, short of Bumbershoot, at that venue. But by the encore, almost every member of that audience was on his or her feet, dancing to the irresistible "sounds of the Pacific Northwest," as performed by what is currently the Northwest's hottest pop band. If the band continues to perform they way they did that night, the deserve to be even hotter.

• Shawn Roberts

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Well, here we are, one week after our first **YEAH!** ad and the calls & letters are just rolling in. I got a call from a guy in England just last night who wanted all the **GREEN PAJAMAS** stuff (records, tapes, T-shirts the works). He's flying in the 17th just to see the Mural Amphitheater show. I gotta say, this advertising stuff works great. If anybody else out there hasn't bought all of our records yet, I advise you do so soon; I think there could be a real run on them by these English types. Yrs, TD

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HOWWHERE

Clubs and bands must submit listings of upcoming gigs by Thursday at 5 p.m. for publication in the following Tuesday's issue of **YEAH!** Please mail listings to us a P. O. Box 85256, Seattle, WA 98145-1256.

A **YEAH!** starburst (★) indicates an all-ages show.

TUESDAY 18

Stevie and the Blue Flames at Larry's Greenfront, 209 1st Ave. S.
 Rhythm Boys with Rhonda Redden at the Owl Café, 5140 Ballard N.W.
 Boom Boom GI and Disappearing at the Vogue, 2018 1st Ave.
 Tony Buford and Full Moon at the Old Timer's Café, 620 1st Ave.

WEDNESDAY 19

Elevation at the Ballard Firehouse, 5429 Russell Ave. N.W.
 The Renegades at the Far Side, 10815 Roosevelt Way N.E.
 The Rangehoods at Meeker's Landing, 1401 W. Meeker St. in Kent.
 The Acoustinauts at the Owl Café.
 Room Nine at the Vogue.
 Stevie and the Blue Flames at the Old Timer's Café, through Saturday.

THURSDAY 20

The Britt'ns at the Far Side, through Saturday.
 Psychotazia at the Owl Café.
 Sweet Talkin' Jones at the Scarlet Tree, 6521 Roosevelt Way N.E., through Saturday.
 Open Mike with Terry Lee Hale at Squid Row, 518 E. Pine.

FRIDAY 21

Edison Jones at Doc Maynard's, 610 1st Ave., through Saturday.
 Crazy 8's at Parker's, 17001, Aurora Ave. N., through Saturday.
 Duffy Bishop and the Rhythm Dogs at the Ballard Firehouse, through Saturday.
 T.S.O.L., Sound Garden, and Girl Trouble at the Central Tavern, 207 1st Ave. S.

★ Young Fresh Fellows, 5 p.m., at the Victor Steinbrueck Park, Pike Place Market.

★ Prudence Dredge, Squirrels, and Variant Cause at the Community World Theater, S. 56th and M St., Tacoma.

NoMeansNo and Vexed at Scoundrel's Lair, 3244 Eastlake E.

Freddy Pink and the Hightops at Bleachers, 2307 24th E., through Saturday.

Surf Trio and Crypt Kicker Five at Squid Row.

Escape at J.C. Fox and Sons, 2307 Eastlake E., through Saturday.

Billy Brown and the Kingbees at Spiro's Sports Bar and Grill, through Saturday.

SATURDAY 22

Defenders at the Backstage, 2208 N.W. Market.

★ Chris and Cosey and SPK at the Moore Theater, 1932 2nd Ave.
 Annie Rose and the Thrillers
 Cheap Thrills cruise leaving from Pier 55 at 1:30 p.m.

★ T.S.O.L. and Sound Garden at Community World Theater.
 NoMeansNo and Dive at Scoundrel's Lair.
 Chemistry Set at Squid Row.

SUNDAY 23

Crazy 8's Madness on the High Seas Cruise, Pier 55, at 1 p.m.

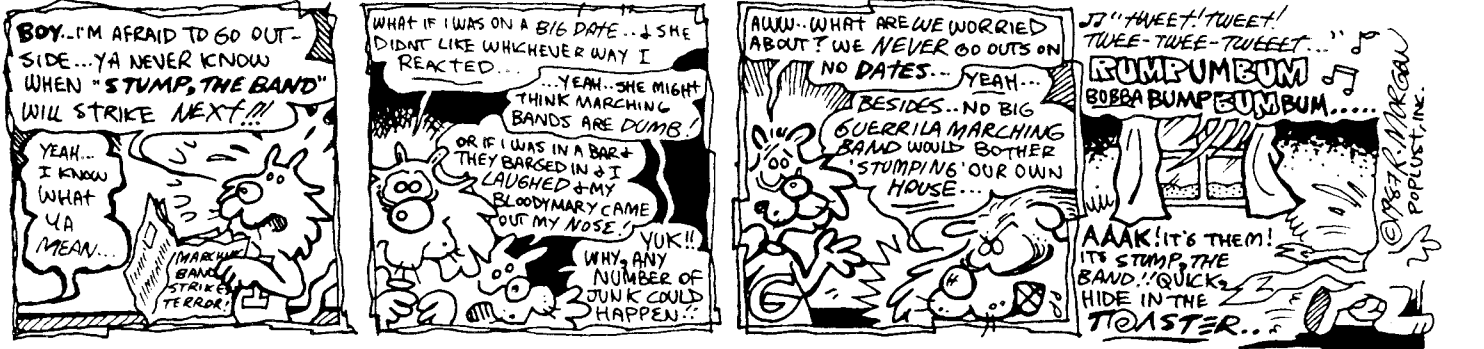
★ SST at Steel Lake Park in Federal Way.

MONDAY 24

★ Moving Parts and JeKaJo at the Seattle Center Mural Amphitheater. Free.

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1. Fastbacks: ... and his Orchestra (Popllama, P.O. Box 95364, Seattle, WA 98145) and *Everyday Is Saturday* (No Threes EP, P.O. Box 95940, Seattle, WA 98105, 1984). No gimmick here, no persona, no concept: just the will to communicate. With early-'70s trash as a first cause and '77-'80 U.K. punkpop (X-ray Spex, Revillos, Girls at Our Best) as the end of history, singers Kim Warnick (bass) and Lulu Gargiulo (guitar) and writer Kurt Bloch (lead guitar) make old sounds and gestures seem like the only language they'll ever

REAL LIFE
ROCK
TOP TEN

BY GREIL MARCUS

need to say everything there is to say. The flattened vocals produce an overwhelming sense of realism, the rave-ups and hidden rhythm-jumps the kind of drama real life seeks and usually doesn't find—especially, these days, on records. I love this band.

need to say everything there is to say. The flattened vocals produce an overwhelming sense of realism, the rave-ups and hidden rhythm-