

Performance Bio Spider Moccasin, circa March, 2011

Howdy! I'm a Pacific NW native nicknamed: "Spider Moccasin." None of my amateur rock bands have been signed to a record deal, after a 20 year long performance career in Portland, Oregon. Yet I was blessed with a half page profile in the New York Times, calling me "Dylan-esque." Which goes to prove that even the most obscure folk musician in Portland, Oregon currently experiences greater glory than almost anywhere else in the United States!

"Spider Moccasin" is my stage name. I'm a 45 year old enrolled member of the Confederated Tribes of Warm Springs, Oregon. Living in Portland, Oregon, I did my BFA thesis work at the Pacific Northwest College of Art in 1990, where I was once Student Body President.

I've acted in a 35 mm amateur film, recently appearing in "Snipe," a DTV series created by Kevin Sanders. In it, I play several characters, including a woman. It's a low-budget sci-fi spy spoof recently aired on cable access channels up and down the west coast. The show is character driven and plot-less, like an episode of "Seinfeld" or "Lost;" created by members of Poison Idea and Smegma.

In 2008, the footage for Snipe's TV episodes was edited by Mike Lastra at Smegma Studios into three, one-hour long TV episodes. Jeff Crawford from Bohemia Afterdark worked to get these into circulation on local, low frequency broadcasts. Then, in 2011, Lastra created a 90 minute movie version, featuring the best of the programs, including my bizarre digital animatronic performance of Russian Girls. This version of Snipe aired in San Francisco, California on a local cable access channel, premiering on February 17, 2011.

I've sure come a long way since Beaverton High School's Class of '84. Along with designing promotions and playing the leading role in the Fall play, Night Must Fall, I also performed a one man, one act called Clarence Darrow, Attorney For The Defense. My interest in production development was initially triggered years earlier by Talent Shows that I helped create and stage at the Warm Springs Reservation Community Center with my native uncle, Uren Bunski Leonard.

Our first Talent Show had a Star wars theme, whereas the second was based on DC Comics' The Super Friends. Both were great hits on the 'rez. By 1990, the influence of Marvel Comics on me was made permanent with the public adoption of my nickname, "Spider Moccasin." I branded myself with it while performing and exhibiting my BFA senior thesis project at the Portland Art Museum (the first time a graphic novel was exhibited there in its entirety). My project was a vampire rock opera/graphic novel hybrid, a romantic tragedy that forecast "Twilight's" popularity, and with it, I formally began twenty years of work on stage in several obscure Portland, Oregon bands.

The band that initially played Nickoli, "Scary Girl," then changed personnel and names, becoming "Sneaky Preacher." It played gigs at Portland's legendary punk rock venues

Satyricon and the X-Ray Café (where we opened for Dead Moon). Sneaky Preacher also appeared late night on Saturday Night Dead with Ned and Ed, on NBC affiliate KGW TV Channel 8 in 1991.

I created a power trio to play out with in 1992. It was called Muffin, and played a benefit for the brand new Plasm Magazine at the Clinton Street Theater (long before it became an award-winning font design showcase). But it was my later electric guitar work in Mole that scored my first mentions, in print, in the Paperback Jukebox, an extinct arts and entertainment weekly newspaper that I also drew cartoons for, signing my pen name, "Spider Moccasin."

Mole featured female vocals by my fellow Bo Femme, Megan Moles. Mole earned comparisons to vintage Portland punk bands like the Obituaries while opening for Calamity Jane (directly before their ill-fated tour with Nirvana), Social Distortion leader Mike Ness, Iommi Stubbs, Sissyface, Pilot, and Swoon 23. Mole also played the Get Active! civil rights No On 9 festival at the group's H.Q., the Madrona Hill Winery in Portland. I painted murals there, and also worked the door on busy weekends.

Then the local pop star, Dan Reed, looked me up. His band, The Dan Reed Network, toured with the Rolling Stones, and their front man was acting in a Gus Van Zandt project as well as in Showtime's "Red Shoes Diaries." So Reed hired me to develop potential film projects for him to star in. My story, "The Confessional," was commissioned by Dan shortly before a trip to Tibet to meet the Dalai Lama that Spin Magazine covered.

By the mid-90's, I hit the road with the 20 Foot Man Band to my hometown, the Warm Springs Indian Reservation. We went for a concert at my tribal Community Center, and then I played my first acoustic radio set on KWSO Christmas morning, accompanied by my Mom's new boyfriend, Bob Roake, on bass. The following Spring of 1995, I participated in a private audition for the late Elliott Smith's Heatmiser. I prepared by working out the chords to their entire new CD, by ear, over a single weekend. However, the "Dead Air" tour bassist gig went to Quasi's brilliant front-man, Sam Coomes.

Soon I joined M.D.C.'s string section to form a spin-off group. They named our hard rock quartet "Firetruck." The older, blond, long-haired punks and I played just a few shows, with the likes of low-fi darlings, the New Bad Things, old school punks, Defiance, and the Vogue-model-led Atoms.

By Summer, 1995, as "Spider Moccasin," I played the Alternative Independent Music Festival #666, booked by Pond's Dave Trebwasser. My solo acoustic slot, between the Dandy Warhols and 30.06, earned me my first published rock photograph. It was shot by my girlfriend at the time, the NW slam poet, Noel Franklin, in The Rocket newspaper. She went on to help create the Bumbershoot Festival Poetry Slam event.

After brief jams with Sonny Six Killer, a jazz/alt. rock/fusion quartet, in Seattle, I returned to Portland the late winter of '95. The following summer, I began playing bass

for Cecil, a folk pop trio and working class restaurant band. And then I was the guitarist/singer for the hippy jazz act, The Nightshade Family (once called Extra Fine Shredded Lettuce). They invited me to play at Reed College's annual Renn Faire in 1998.

That same spring, I worked with the art rockers Josh Mong and John Henault, plus the pop songwriter, Larry Yes. We functioned together, briefly, as a version of the 20 Foot Man Band. The 20 Foot Man Band played a memorial show for the brilliant lost artist, Carl Shomburg, at Satyricon nightclub, after his tragic disappearance on the Oregon Coast. Mong and Henault now lead the Puppy Bunny noise band, featuring Amy, from the legendary NW experimental group, Smegma. They also play in the latest incarnation of Mike Lastra's 30 year old experimental band, Doctor Amazon.

Throughout the late 90's, I appeared numerous times on the air at Community Radio KBOO 90.7 FM on the Indian World program, hosted by DJ John Talley. I played live on the air with multiple musical ensembles doing my original modern tribal folk and punk rock songs, which resulted in a day job as Outreach Coordinator as the Iraq War set in.

Also: multiple appearances on Mount Hood Cable Access' Native Nations TV show helped my status as a radical Portland Indian media voice. Plus cultural gigs at Portland area high schools like Wilson and West Linn, the Lents Boys and Girls Club, and at Portland State University several times (including a graduation commencement) generated my first local and out-of-state fan mail.

As "Spider Moccasin," I organized, promoted, and performed at the Satyricon night club benefit concert for the Native American Rehabilitation Association Clinic that featured local bands with native singers, starting a trend that included similar bills. I involved Gary Small's blues band for an American Indian Radio On Satellite simulcast from KBOO (also featuring PDX Indian-led bands) just before Small won national accolades for his CD, "Wild Indians," which led to my opening for Small at Chemawa Indian School in Salem later.

Radio triggered controversy in my career, as Marv Ross's Manager (whose band Quarterflash had a minor radio hit with the single, "Harden My Heart") contacted me for being critical of Marv's new musical play, "Celilo." I argued, on the air at Community Radio KBOO 90.7 FM, that their production trivialized and profited from the misery of my Wasco tribe's genocide and forced re-location, from Celilo Falls to the Warm Springs reservation in 1855, which was flooded over and erased by the government for a dam in the 50's. Nonetheless, Ross' play went on to be a hit at the new Armory Theater, including a recent revival.

By the turn of the century, after press in The Oregonian (including a two page lead feature in a Friday A&E by Marty Hughley), and a 1/2 page profile in The New York Times (they called me "Dylan-esque"), I played a brief set on National Public Radio. It was at the very first American Indian Tribal Radio Conference, held at Kah Nee Ta on my Indian reservation. I played impromptu duets with songwriter Arrigon Starr, who

soon went on to win Song of the Year for her hit tune, "Jr. Frybread," at the Native American Grammys.

Soon, my song, "Save Some Salmon For Me," was played on Gregg McVicar's American Indian Radio On Satellite show. AIROS also broadcast a day-long Native concert that I performed solo for (and organized at Radio KBOO) that went out, nationwide, live. And Fox TV's Portland affiliate, KPDX, broadcast a lengthy live interview with me by Eric Schmidt shown just after an episode of the "X-Files" in 2000.

Blackfire, the Navajo punk rock family band that recorded the CD, "One Nation Under," became an act that I promoted on the air and on stage. Like the benefit for the Portland, Oregon Native American Youth Association in 2002 that Blackfire headlined, along with the Native Grammy award winner, Arrigon Starr. That year I also radio interviewed and introduced on stage John Trudell, the Native poet, activist, and musician, whose song, "Bombs Over Baghdad," helped inspire me to compose tribal political songs. These gigs together at venues like Portland State University's Smith Auditorium were standing room only affairs.

Oregon Physicians For Social Responsibility then booked me to play a solo acoustic concert at the Japanese Memorial on Portland's Waterfront Park for their Hiroshima and Nagasaki Commemoration Event. I went on to introduce the liberal broadcaster/activist, Media Benjamin, at a speech at PSU's Smith Auditorium. And then I spoke on stage just before Oregon Governor Ted Kulongowski, at a NARAL pro-choice fundraising event.

I kept busy sitting in with many obscure Portland rock bands; The Ancestors played a fourth of July party; the Radioactive Tumbleweeds did a set live on Radio KBOO 90.7 FM; and the Popular Culture Vultures played at Mt. Hood Cable Access TV on the show "Native Nations." And the 20 Foot Man Band used me as a drummer for it's New Year's Eve show of 2000 at the Rabbit Hole Lounge.

I also played rock shows at the turn of the century with the Popular Culture Vultures, which featured ex-Hellcow, Carl Annalla, on lead guitar. They accompanied me at the 2nd Indian Art Northwest on the occasion of it winning Festival of the Year honors from Portland Mayor Vera Katz. Whereas the previous year, I hit the same festival stage with Dan Eccles on lead guitar, who eventually toured Europe with literary alt-country act, Richmond Fontaine.

But it was the Bi-Polar Bears various members that became my main creative collaborators for the 21st century. Featuring ex- members of Picklehead and Poison Idea, the psychedelic garage rocker Bi-Polar Bears recorded with our own band member, guitarist/producer Karl Brummer (who did both the Dandy Warhols and Everclear's debut). We also cut tracks with legendary Producer, Mike Lastra, at his Smegma Sound Studios (Lastra's recent documentary, "Northwest Passage," is a detailed history of Portland punk rock bands). These songs appeared in a limited edition CD called "Lizardo," distributed by US Metal Records as a Kid Coxman project.

My group, “Spider Moccasin and the Bi-Polar Bears” opened for Gang of Four’s Dave Allen at a Portland State University Radio Station FCC de-regulation benefit and also played ORLO environmental magazine’s outdoor 10th anniversary party. Then my other group, my self-named solo band, played the enormous Wykanushpum salmon festival main stage on the Portland Waterfront for the Columbia River Inter-Tribal Fish Commission.

I interviewed several prominent Native Americans in this time period, including the authors Sherman Alexie, James Welch, and Deborah Magpie Earling for Community Radio KBOO 90.7 FM. And I hosted two consecutive multi-hour long Thanksgiving Specials for KBOO. And I also wrote and produced broadcast documentaries about the Minutemen, XTC, Trevino Brings Plenty, Arrigon Starr, John Trudell, the Taiwanese Opera, Hasmeek Haratyunyan, George Harrison, Stewart Copeland, and the New Bad Things. My final KBOO 90.7 FM broadcast was of a live acoustic set by the Lochness Hamsters in 2003.

My side project, the Bi-Polar Bears, and/or my solo band also performed city-wide at several annual community fair events, including the Belmont, Upper Hawthorne, Mississippi, and North Interstate Neighborhood Festivals. And my Spider Moccasin Band also played at two Bands Against Bush concerts, opening for Poison Idea at Nocturnal all ages venue on Burnside.

As the Iraq War started, I played solo jazz piano sets at speeches by BBC reporter, Greg Palast, and syndicated talk show host, David Barsamian. And I was also billed between screen actor Viggo Mortenson (the Lord of the Rings movie star) and sci-fi novelist, Ursula Le Guin at a peace event at NW Service Center. Soon after, I received a Hero certificate by the Children’s Cancer Association for performing music at their annual concert.

I then made t-shirt artwork for Sleater Kinney (as they appeared on “Drinking From Puddles,” KBOO DJ Brandon Leiber’s local music radio program), as well as introduced them on stage at Rock and Roll Camp For Girls at the Alladin Theater.

When the KBOO Community Radio Station Manager, Alan Bailey, passed away, I was asked to perform a solo acoustic set at his wake at the Melody Ballroom, opening for local blues legend, Terry Robb, and a band of Portland all stars. I played an original folk song I wrote that detailed Bailey’s civil rights legacy.

I’ve designed CD art for a number of bands, including Dave Dictor’s Millions Of Dead Cops and Tom Pig’s The Submissives. My art direction for my high school classmate, J. Hell, failed to press, which was a drag. Whereas two CD sleeves for folk artists Terry and Donna Davis, “Road To Follow,” and “Heaventown,” are full colored cartoon packages, and they’ve posted some of the art on the internet.

My 21st century band, before a long hiatus, the Imaginary Friends, featured a young female vocalist from Louisiana, Ashley Williams. We made new songs about Hurricane

Katrina and martyrs like Dimebag Daryl and Kendra James, who was killed by Portland Police under suspicious circumstances. I.F. played Portland's Ash Street Saloon at a benefit for Street Roots Magazine, along with Bark, Hide, and Horn, Cicada Omega, and My Life In Black And White, all of whom which have gone on to record and headline local Portland shows since.

Acoustic sets in 2004 opening for singer-songwriter, Alexa Wiley, at Buffalo Gap Saloon and Produce Row were well attended, plus a set at It's A Beautiful Pizza. But just a few short years had passed since I designed CD artwork for the late Tom "Pig Champion" Roberts' solo project, The Submissives' "An Anvil Will Wear Out Many A Hammer," as well as for his 45 RPM single with M.D.C., "My Dog Has No Girlfriend."

My last major gig, before retiring from these obscure rock bands of mine for a long break, was for the National Park Service's Lewis and Clark touring exhibit at Grand Ronde Reservation in April of 2005. Digitally filmed in high definition for the National Archives, I appeared alone for an hour long solo acoustic set in buckskin and braids, singing my tribal punk folk rock songs. Then I disappeared from public view for four years.

During my sabbatical, I took several musicians to Reed College's Kaul Auditorium for a day-long Spider Moccasin Band recording experiment, captured by engineers Tom Hood and James Stewart, my childhood friend. Soon I was wood-shedding; mural painting, independent film acting, and creating my new rock opera/graphic novel hybrid, "The Mystery of the Black Opal."

I've made several animations and animatics, the most well known of which, "Iktomi," appears on the internet at YouTube. I've studied animation with Rose Bond at the Pacific NW College of Art, making dozens of silent shorts and a few with sound and color. And then my animatic for Iktomi appeared, solo, alongside a Bill Plympton 2006 screening at the Mission Theater soon after his MTV animated video was made for Kanye West.

Then, Halloween 2007, I returned to the stage for a private party at Beaterville Bill's Café. In February '08, I played with fellow BiPolar Bear songwriter, Eric Lee, for a month-long acoustic residency at the Copper Rooster, a bar in Portland that doesn't normally feature music. By the following Spring of 2009, I was invited by the University of Idaho in Moscow to perform. The April Fool's Day '09 set was booked by David Velarde, who discovered me via the Wisdom Of The Elders website for Turtle Island Storytellers Network.

On July 6, 2009, I took Eric Lee with me to perform an acoustic set for a classroom of kids at West Linn High School for Stacy Erickson's summer school students. A year passed before another booking came my way. On Saturday, July 10th, 2010, I played bass and sang at an outdoor, unplugged concert at the Portland International Festival, accompanied by Stuart Hiner on lead guitar and Dylan Wallace on keyboards. The splendid family oriented park fair was a reunion with old Chateau Bo-Femme friends,

fans, and even family members that made the long drive all the way from Warm Springs Indian Reservation over Mt. Hood to come and watch us play.

The blessings have continued, with Josh Mong's request for help booking a Masters Degree Thesis event at the Portland Art Museum. "Shine A Light" occurred on Friday, October 15th at PAM as a multi-artist installation and performance exhibition. I performed a solo concert in the Grand Ronde Room, playing an acoustic set with my musicians, Stuart Hiner and Dylan Wallace. For Hiner and I, it was a twenty year return to PAM, after the debut of our rock opera/comic book novel, my senior thesis project from the Pacific NW College of Art, "Nickoli: A Neon Vampire," in 1990.

Then in early December of 2010, I fulfilled a musical career goal of mine by performing as the bass player for Jimi Haskett's solo band. Haskett's amazing art rock guitar work in Theater Of Sheep was trend setting in the late eighties and early nineties Portland punk scene, so being asked to jam with him was an honor. His solo group features Mitch Fraas from my old group, the Bi-Polar Bears on lead vocals. We performed at Mt. Tabor Pub's Theater Stage, and Stuart Hiner, my old lead guitarist from Scary Girl and Sneaky Preacher, shot digital footage of the gig that he post at his personal Facebook page on the internet! We played there again on January 19th, 2011.

The last twenty years have gone by in a blur of rehearsals and gigs. But the entire experience has been character building and delightful, especially working with so many musicians. And so I bless: Cow And the Clydes, the Bo Femmes, Scary Girl, Sneaky Preacher, Muffin, Mole, the 20 Foot Man, Firetruck, Bumpity, Sonny Six Killer, the Sunshine Mine, Cecil, the Nightshade Family, the Ancestors, Radioactive Tumbleweeds, the Popular Culture Vultures, the Bi-Polar Bears, the Anomalies, Thunder Egg, Imaginary Friends, and Jimi Haskett Band for indulging my music.

To find Spider Moccasin footage on the internet:

Visit **Brain Follies** at YouTube, click on The Sorcerer's Folly parts 1-5 to watch Mitch Fraas, Mike Lastra, and Spider's animatics

Visit **Chris Francisco** at YouTube, click on Spider Moccasin Band video to watch Imaginary Friends band set to All Along The Watchtower

Visit **Iktomi** at YouTube, click on Iktomi And The Food Stamp Incident to see Luke Warmwater, Trevino Brings Plenty and Spider's animatic

Visit **Spider Moccasin** at Google to see Spider play bass in Jimi Haskett Band at Mt. Tabor Pub Theater, early December, 2010

Visit **Satyricon**, the new documentary movie trailer featuring a brief cameo by Spider Moccasin by Googling "Satyricon" or going to the Smegma and/or Brain Follies website.