

MUSIC



change there eventually or else everybody's going to quit doing it, professionally at least."

Life on the road didn't help the financial, or psychological, bottom line. Lynn says the tipping point came earlier this year "when I was selling my furniture to pay for the van to go on tour." Reaction to his louder, aggressive Gentry-fied sound was mixed ("There's some video out there of this summer that's not pretty," he says), especially as a gay artist on the Pride circuit and in contrast with his solo, more upbeat fare. "Everybody's dancing and they don't necessarily want me to get up there and be sad," he says. "And I don't like do Shakira covers!"

Lynn considers his time with the Gentry, with whom he joined forces in December 2009, among the highlights of his career. Still, he adds, they're not his "babysitters," and he's all-too-aware of the temptations—"torture," he calls it—the road presents. "I am going to have a relapse," he says. "Unless I can get myself to a place where it's safe for me to be in bars and hotel rooms and away from everyone that knows me, I can't be doing that."

In retrospect, Lynn admits he may not have done himself any favors by being so forthcoming with his personal struggles. "I don't think people start out by going, 'I just got out of rehab, I'm a huge junkie, you would not believe what happened.' That in and of itself wasn't me intentionally poking holes in the boat, but I do think it did poke holes in it," he says. "It is my history, and I own it."

Nor does he want to sound ungrateful. For Lynn, his retreat from the music business is more a "mental health" decision than anything. "The good part about it is that I really have made a connection with people and I do have the feeling that I'm not really alone, which I

have had that for forever. ... I'll still have that connection with people but I've gotta figure out a way to do that in my life where there's not this other oppressive side. I think right now my plan, my loose plan, is to help the queers—not to sing for the queers."

Lynn says the desire to "do something that matters"—"some good for the world"—is leading him directly to volunteer work at QCenter. ("My heart belongs to queer Portland full-time at the center," he emails later.) "I've gotta stop talking about my feelings all the time, stop having everything and everyone around me revolving around me," he laughs. "I know that people everywhere are probably like, 'Yeah, right,' 'cause I'm notoriously attention-seeking, but the motivation for that has changed."

That's not to say music doesn't matter anymore to Lynn. "I'm just going to turn it into a hobby. ... I was happier when it was a hobby," he says, adding that, short of plans for the proverbial day job, the only plans he has in place are what he's choosing *not* to do. "I've never lived a normal life without being a junkie, so I'm kind of excited for that."

"I've gotta step back for a minute and assess how weird it is and how weird I am and whether I can deal with the weirdness," shrugs Lynn, fiddling with that pull-less zipper. "Is that weird?"

LOGAN LYNN AND THE GENTRY give their "farewell" performance at 9 p.m. Friday, August 20 at Mississippi Studios (3939 N. Mississippi). Matrimony and DJ Girlfriends support. Tickets are \$8. To listen to Lynn's new, unfinished album, I Killed Tomorrow Yesterday, visit loganlynnmusic.com. Visit blogout.justout.com for the full interview with Just Out.

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